

CATALOGUE OF THE DRAWINGS COLLECTION  
OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS



ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

*Drawings Collection*

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

C-F

GREGG INTERNATIONAL PUBLISHERS LIMITED





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# *Introduction*

This volume was compiled from 1966 to 1969 by Sandra Millikin, Heide Grieve and myself. We had, however, considerable help in various sections: John Harris, Curator, naturally catalogued Sir William Chambers; Harold Kalman contributed the entry on George Dance; and George McHardy catalogued the Daniells, with help from Mrs Mildred Archer and Pauline Harrold of the India Office Library. We would also like to thank Dr A. A. Tait and Mrs Elfrida Mostyn for their help with De Caux and the Craces respectively, and Nicholas Taylor for again checking the typescript and adding considerable information to the biographies.

We are once more very grateful to the following for their scrupulous work at proof stage: David Dean, Jill Lever, George McHardy and Joanna Symonds. George McHardy compiled the indexes, and Lionel Bell took the photographs for the plates.

We have dedicated this volume to Nikolaus Pevsner, as a tribute to his *Buildings of England*, without which our task would have been so much harder.

MARGARET RICHARDSON

*April 1972*

TO

NIKOLAUS PEVSNER

# 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 I 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 Thicme & 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  
*c.* *circa*  
 C century  
 CRO County Record Office  
 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  
 pur. purchased  
 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 1969).

**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.

**CABLE, Robert William** (1887-1937)  
Trained AA school, 1905-09; École des Beaux Arts, Paris, 1910-12. In 1914 became Professor of Architecture at School of Art, Bombay, India. Returned to London in 1926 and took over supervision of large entailed estate in Clerkenwell.  
Bibl: *Who's who in architecture*, 1926

Unidentified houses & gardens  
Plans drawn by Cable, 1909  
See **Mallows, Charles Edward**

**CADBURY-BROWN, Henry Thomas** (1913- )

LONDON: Royal College of Art, Kensington Gore  
For final design, as drawn by Sir Hugh Casson, see **Casson, Sir Hugh**, LONDON: Royal College of Art, Kensington Gore Nos.37-47

**CAMERON, —**

Design for a cathedral, possibly Glasgow  
See **Foreman & Cameron**

**CAMPBELL, Colen** (1676-1729)  
See monograph volume by John Harris in the RIBA Drawing Collection Catalogue series

**CANAL, Giovanni Antonio** called **CANALETTO** (1697-1768)  
Venetian 'vedutista', went to Rome c.1719 where he was influenced by Pannini. He had already worked as a scene-painter with his father and was back in Venice by 1720, where he is recorded in the Guild 1720-67. By 1726 he was already working for the English market and by about 1730 he had come to an agreement with Joseph Smith, later English Consul in Venice, who had the pick of his output, arranged other sales and probably forwarded his visit to England, which, with short intervals in Venice, lasted from 1746 to c.1756. His vedute were unusual in that they were painted on the spot instead of from drawings; he later abandoned this practice and returned to the traditional method of working from drawings.  
Bibl: W. G. Constable, *Canaletto*, 2 vols, 1962

VENICE: Piazza S Marco [Fig.1]  
View of the Piazza looking W from the Campo di S. Basso: left, the western bay of the arcade on the N side of S. Marco; right, the Torre dell' Orologio & the Procuratie Vecchie seen in sharp perspective; in the distance is the façade of S Geminiano; in the foreground, left, a stall with pots of flowers; right centre, a workman standing at a bench  
Insc: verso *W. Smirke* (William Smirke, b.1784, younger brother of Sir Robert & elder brother of Sydney Smirke)  
Pen & sepia pen with grey wash over pencil (14<sup>5</sup>/<sub>8</sub> × 10<sup>3</sup>/<sub>8</sub>)  
Prov: Biggar Gift, 1938  
Reprd: *RIBA Jnl*, LXVI, 1959, p.215, 'A Drawing by Canaletto'  
Lit: W. G. Constable, *Canaletto*, II, Catalogue Raisonné, No.534, p.443; & see reprd above

According to Constable this drawing is a replica by Canaletto of an identical drawing in the Musée Condé, Chantilly (Constable, No.534, reprd). The only notable differences are that in the RIBA drawing a covered arcade runs diagonally across the façade of S Geminiano, and that the drawing is enclosed in a dark grey line. The fact that in this and the Chantilly drawing the additions by G. Massari in 1755 to the Torre dell' Orologio are represented, dates both after that year. With this drawing (included in Mrs Biggar's bequest) came a copy made from it by William Smirke (see **Smirke, William**).

**CANALETTO**  
See **Canal, Giovanni Antonio**

**CANTWELL, Robert** (fl.1826-1847)  
Architect. Exhibited RA 1839.  
Bibl: *Colvin*

ROUEN (Seine Inférieure): Château  
Designs (by Papworth), for *Mr Cantwell to build*, 1826  
See **Papworth, John Buonarotti**

**CAPES, Canon William Wolfe** (1824-1914)  
Historical scholar. From 1856 Fellow of Queen's College, Oxford and responsible for the whole of the teaching in the college for the honours school of literae humaniores. In 1865 he was ordained. He returned to Oxford and in 1869 was presented by his college to the rectory of Bramshott, Hampshire. He held the rectory for 32 years. He continued to teach at Oxford and from 1870-87 held the university readership in ancient history. Published works include: *The Early Roman Empire*, 1874; *The Age of the Antonines*, 1877; *University life in ancient Athens*, 1877; *Stoicism*, 1883; *Charters & records of Hereford cathedral*, 1903. He was a remarkable linguist, and was constantly exploring the Continent. He was rather shortsighted and it was not until he was persuaded to wear spectacles that he first really appreciated architectural detail. He had never had a drawing lesson. The following sketchbooks date from this period, 1897-1908. His brother, Sylvester Capes, was an architect and designed the new nave of Bramshott church for him, 1872.  
Bibl: Bishop Percival, *A Memoir of Canon Capes*, 1916; *DNB*

Sketchbooks (9):

1 England, France, Switzerland & Italy, mainly views, insc & d. 1868-99  
Coloured pages with canvas covers (5<sup>1</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>4</sub>)

2 France & England, not dated  
Cardboard covers (4<sup>3</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>2</sub>)

3 N France, not dated; at back of book, rose windows and Gothic tracery from various sources  
Canvas covers (5 × 7)

4 England & France, not dated  
Canvas covers (4<sup>3</sup>/<sub>4</sub> × 8)

5 Germany, Belgium and France, not dated; rose windows from French, English & Spanish cathedrals  
Some pages removed, some added; canvas covers (4<sup>3</sup>/<sub>4</sub> × 8)

6 Germany, not dated  
Canvas covers (5 × 7)

7 Germany & Czechoslovakia, not dated  
Canvas covers (5 × 6<sup>1</sup>/<sub>2</sub>)

8 Spain & France, not dated  
Canvas covers (5<sup>1</sup>/<sub>2</sub> × 9)

9 Redrawn sketches of buildings in France, Spain, Germany & Czechoslovakia, not dated  
w/m: 1896  
Canvas covers (5<sup>1</sup>/<sub>2</sub> × 9)

1-9 Pencil, some pen  
Prov: Pres. through R. Henniker (A), 1948

**CAPOIN, James** (fl.1843)

Working drawing of a timber spire  
Detail  
s & d: *James Capoin Archt | 11 Dyers' Buildings Holborn 21st Feby. 1843*  
Pen & wash (25<sup>1</sup>/<sub>2</sub> × 18)  
Prov: William Burges Collection

**CARELESS, William** ( )

BILBAO, Las Arenas (Spain): Residence for Señor Don Ramon de la Sota  
Plan & perspective  
See **Chatterton, Frederick**

**CARELLI, Gabriel** (1821-1900)  
Architectural painter; presumably brother of Consalvo Carelli (1818-1900). Lived in Kenilworth, exhibited in London 1868-80.  
Bibl: *T.B.*

FLORENCE: S Lorenzo, Capella dei Medici [Fig.2]  
Topographical watercolour  
View of the interior of Michelangelo's Medici Chapel, showing the tombs of Giuliano & Lorenzo Medici & looking towards the unfinished altar end with the sculptured figures of the Madonna & Child with 2 Evangelists; the figure of a priest & an acolyte, with candlesticks, censer & book on the ground beside them, are in the centre background  
Insc: verso (in pencil in a later hand) *Chapelle de famille Medici dans l'Eglise de St. Laurent à Florence*  
s: *Gabli. Carelli/Firenze*  
Pencil & watercolour heightened with gouache (20<sup>1</sup>/<sub>8</sub> × 27<sup>3</sup>/<sub>4</sub>)  
Prov: Pres. by Mr Conrad H. R. Carelli, son of the artist, 1940

SIENA: Duomo  
Topographical watercolour  
View of the interior of the baptistry, showing the font  
s & d: *Gab. Carr | Siena 1877*  
Watercolour (21<sup>1</sup>/<sub>4</sub> × 14<sup>3</sup>/<sub>4</sub>)  
Prov: AA, by whom it was pres. on permanent loan, 1963  
Exhib: RA 1880, No.931



**CARÖE, William Douglas (1857-1938)**

Son of the Danish Consul at Liverpool. Pupil of J. L. Pearson, for whom he worked on the Truro cathedral drawings. His early churches, St David, Exeter, 1897-1900, and Stansted Mountfitchet, Essex, 1889-95 established him as the leading Arts & Crafts Gothic church architect outside the High Church party. President of the AA, 1895-96. Architect to the Ecclesiastical Commissioners 1895-1938, in succession to Ewan Christian. 1897-1903 in partnership with J. H. Christian (Ewan's cousin) and Purday, who designed Mombasa cathedral, 1901-04. From 1903 in partnership with Herbert Passmore (born 1868). He designed many cheerful suburban churches, several bishops' palaces, including Bristol, 1905, (dem.) and Southwell, 1907-08; furnishings in cathedrals and colleges; and the Ecclesiastical Commissioners' own grandiose offices, No.1 Millbank, 1903. His churches include: St Stephen, Nottingham, 1897; St Michael, Edmonton, 1901; St Paul, Camberley, 1902; St Barnabas, Walthamstow, 1902; St Aldhelm, Edmonton 1903; St Luke, Finchley, 1903-05; Elveden, Suffolk, 1904-06; St Mary of Bethany, Woking, 1907; Charterhouse, Somerset, 1908; Woolacombe, Devon, 1910-11; three churches in Plymouth, 1908-15, and also the Lady Chapel only of his grand design for St Mary, Stoke Damerel, Plymouth, 1902; St Michael, Bishopswearmouth, Sunderland, 1933-35. His domestic work includes: flats in Knightsbridge, 1901; Coleherne Court, Kensington, 1901-03; Nos.37-43 Park Street, Mayfair; boarding houses at Wycombe Abbey, 1898-1910; work at Trinity and Pembroke Colleges, Cambridge, 1905-07.  
Bibl: obituary: *RIBA Jnl*, XLV, 1938, p.558 (with list of works)

LONDON: New Vauxhall Bridge  
See Waterhouse, Alfred

LONDON: Church of St Barnabas, St Barnabas Road, Walthamstow (previously in Essex)  
Designs for the lenten altar frontal & for embroidered superfrontal to altar, 1903 (3):  
1-2 Altar frontal  
1 Front elevation of the frontal (1" scale) & FS details of medallions set on its face  
Insc: *St. Barnabas Walthamstow | Lenten Frontal Full Size*  
s & d: *This drawing to be returned to W. D. Caröe | Dec 1903 | 85 Whitehall Place SW*  
Pencil on detail paper (28 × 26<sup>1</sup>/<sub>4</sub>)

2 FS detail of one of the medallions  
Insc: As No.1  
s & d: As No.1  
Crayon on detail paper (19<sup>1</sup>/<sub>2</sub> × 14)

3 FS Detail of Embroidered Superfrontal to Altar  
Insc: As above & *St. Barnabas, Walthamstow*  
Pencil on detail paper (16<sup>1</sup>/<sub>2</sub> × 39<sup>3</sup>/<sub>4</sub>)

Prov: Pres. on permanent loan by St Cuthbert's, Philbeach Gardens, 1967; given to St Cuthbert's by Miss Hanna B. Harvey of the Embroidery Guild. Caröe designed St Barnabas in 1902 (see Pevsner, *Essex*, 1965, p.407).

**CARPENTER, Richard Cromwell (1812-1855)**

Educated at Charterhouse, served his articles with John Blyth and entered practice in London. At first his Gothic was Georgian in character: Lonsdale Square, Islington, 1838-42. As early as 1832 he designed a Gothic church for Islington (not built). He became one of the consulting committee of architects to the Incorporated Church Building Society, made friends with Pugin and was associated with the Cambridge Camden Society. About 1840 he designed a screen and pulpit at Kilndown, Kent, for the society's Chairman, Beresford-Hope, and in

1840-41 helped the Secretary J. M. Neale to restore Old Shoreham, Sussex. With Butterfield, he was one of the society's two model architects, and his churches are indeed models of Puginian correctness, tending to dullness, but at their finest — St Peter the Great, Chichester, 1848-52 — they look forward to the sensitive historicism of Bodley & Garner fifty years later. His restorations of Chichester cathedral, 1847-52, Sherborne Abbey, 1849-58, and Algarkirk, Lincs, 1850-54, are also precociously sensitive, but his early death left that field to Scott. His other principal churches are: St Stephen, Birmingham, 1843-44 (dem.); St Andrew, Birmingham, 1845-46; Kemerton, Glos, 1845-51; Cookham Dean, Berks, 1844-45; St Paul, Brighton, 1846-48; All Saints, Brighton, 1848-52 (dem.); St Mary Magdalene, Munster Square, London, 1849-52; St John, Bovey Tracy, Devon, 1852-53; Stubbings, Berks, 1850-54. He sent out designs for three churches in Tasmania (St John, Prosser's Plains, 1846-48, was built) and designed cathedrals for Kingston, Jamaica and Colombo, Ceylon, 1846-47 (neither built), and for Inverness (largely redesigned). His masterpieces, however, are both domestic and flint-faced: Hurstpierpoint College, 1851-53, and Lancing College, begun in 1854, both Anglican public schools for Canon Nathaniel Woodard, whom he had first met at Old Shoreham.  
Bibl: obituary: *Builder*, XIII, 1855, p.165; B. Clarke, *Church builders of the C19*, pp.116-117

BRIGHTON (Sussex): Church of St Paul, West Street  
Designs, 1846 (6):

1 Ground plan  
s: R. C. Carpenter *Archit | Guildford Street Russell Square*  
Pen & coloured wash on tracing paper, mounted (13<sup>1</sup>/<sub>8</sub> × 20<sup>3</sup>/<sub>8</sub>)

2 Elevation of E end [Fig.3]  
Pen & coloured wash on tracing paper, mounted (26<sup>1</sup>/<sub>4</sub> × 16<sup>1</sup>/<sub>4</sub>)

3 North Elevation  
d: 1846  
Pen & coloured wash on tracing paper, mounted (14<sup>1</sup>/<sub>4</sub> × 20<sup>3</sup>/<sub>4</sub>)

4 Transverse-Section-East  
d: 1846  
Pen & coloured wash on tracing paper, mounted (18 × 13<sup>1</sup>/<sub>4</sub>)

5 Transverse-Section-West  
d: 1846  
Pen & coloured wash on tracing paper, mounted (18 × 13<sup>1</sup>/<sub>4</sub>)

1-5 Scale: <sup>1</sup>/<sub>8</sub> in to 1 ft  
Insc: As above, *New Church Brighton*, with details labelled & measurements marked

6 Details of pews  
Scale: 1 in to 1 ft  
Insc: *Pewing — some open — some hung | with <sup>1</sup>/<sub>2</sub> butt binges & 2" rail | top & bottom doors*  
s: R. Carpenter *Archit.*  
Pen & coloured wash (8 × 12<sup>3</sup>/<sub>4</sub>)

Prov: Rickman Collection

Lit: Hitchcock, *Early Victorian architecture*, p.142, figs.V, 21-23; *Ecclesiologist*, n.s. V, 1848, pp.188-189  
St Paul's was erected 1846-48

**CARPENTER, Richard Herbert (1841-1893), SLATER, William (1819-1872) & INGELOW, Benjamin (?-1926)**

Slater, the eldest member of the firm, was articled to R. C. Carpenter when he was 16 and worked on some of Carpenter's earlier designs. For a short time before Carpenter's death in 1855, Slater set up his own office, designing a parsonage at East Haddon, Loughborough town hall and restoring various churches. At the request of Carpenter's clients, he continued all the latter's unfinished works, including Lancing College and the restoration of Chichester cathedral — the fall of the spire there (1861) did his career much harm. He designed the new choir furnishings 1861-67. He designed cathedrals for Kuching, 1862 (not built), Adelaine, c.1860 (not built), Honolulu, 1862, built 1882-1908, and Kilmore, Ireland, c.1870. The font at Lichfield cathedral, 1862, is typical of his style. His lavish reredos for Chichester cathedral, 1870, is now in St Saviour, Preston, Brighton. Among his churches are St Peter, Edinburgh, 1857-67; St Leonard, Bridgnorth, Salop, 1863-73; St Mary, Charing Cross Road, London, 1872-73 (dem.); St John Evangelist, Moggerhanger, Beds, 1860; Pentridge, Dorset, 1855; Christ Church, Bootle, Lancs, 1866, and St Mary Virgin, Bishops Cannings, Wilts, 1866-67. In 1863 Richard Herbert Carpenter (R. C. Carpenter's son) having been articled to Slater, became his partner and carried on the practice, which included much church restoration. On Slater's death in 1872, Ingelow became Carpenter's partner. Their masterpiece was Lancing College chapel, begun in 1868 under Slater to a French design but later 'Anglicized', and finally opened in 1911. Their other main works were also for the Woodard schools: Great School at Lancing College, 1877-81; Ardingly College, 1867-83; Denstone College, Staffs, 1868-91; Fillemsmere College, Salop, 1879-83; Worksope College, Notts, 1890-1900; chapels for the girls' schools at Abbots Bromley, Staffs, and Bognor, Sussex. Their magnificent design for rebuilding Manchester cathedral, 1876, was not executed. They had a considerable church practice: Resurrection, Brighton, 1880-81 (dem.); St Catherine, Feltham, 1880-98; Long Marston, Herts, 1882; Hardrow, Yorks, 1879-81; tower of St Paul, Brighton, 1873-74; St Michael, Enfield, 1874, and St Hugh, Bermondsey, 1892-98. They also designed country houses in a Franco-Flemish Gothic, including Holdenby House, Northants, 1873-83, and Stoughton Grange, Leics, 1880, and also the North building at Jesus College, Cambridge, 1884-85. Carpenter was on the Council of the RIBA, 1891-93. Ingelow by himself designed St Barnabas, Buckland, Kent, 1901-10.

Bibl: obituaries: Slater, *Builder*, XXX, 1872, p.1002; XXXI, 1873, pp.14, 83; Carpenter, *Builder*, LXIV, 1893, pp.3, 03 310, 319.

BRISTOCK (Northants): Church of St Andrew  
Tracings of measured drawings made in 1867 for the purpose of restoration (4):

1 Plan, with a coloured key to building periods  
Insc: *Measured & drawn 1867 | Restoration still in progress | The late W. Slater | R. Herbert Carpenter | Benjm. Ingelow Presented March 4th 1878 & as above*

2 North Elevation

3 West Elevation

4 East Elevation

1-4 Scale: <sup>1</sup>/<sub>8</sub> in to 1 ft  
Insc: As above  
Pen & coloured wash on tracing paper, mounted (16 × 22<sup>1</sup>/<sub>2</sub>)  
Prov: Pres. by R. H. Carpenter, 1878



Mounted in volume entitled *Ancient Buildings Recently Restored*, pp.110-113, with a letter, d. 1878 from R. H. Carpenter to C. L. Eastlake presenting the tracings 'towards the Collection of drawings of Churches before Restoration'.

**CRANBROOK (Kent): Church of St Dunstan**

Tracings of measured drawing made in 1863 for the purpose of restoration

Plan, with key to building periods

Insc: *Measured & drawn 1863 | Restorations still in progress | The Late W. Slater | R. Herbert Carpenter | Benj. Ingelow. | Presented March 1878*

Pen & wash on tracing paper, mounted (17 $\frac{1}{4}$  × 25 $\frac{1}{4}$ )

Prov: Pres. by R. H. Carpenter, 1878

Mounted in volume entitled *Ancient Buildings Recently Restored*, p.101.

**DEVIZES (Wilts): Church of St John**

Tracings of measured drawings made in 1855 for the purpose of restoration (4):

1 Plan, with key to building periods

Insc: *Measured & drawn 1855, restored 1861 & 62 | the late W. Slater Archt. Presented by R. H. Carpenter | B. Ingelow | Archts | 1878*

2 East & West Elevations

3 South Elevation

4 North Elevation

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

Insc: As above

Pen & coloured wash on tracing paper, mounted (19 × 24)

Prov: Pres. by R. H. Carpenter, 1878

Mounted in volume entitled *Ancient Buildings Recently Restored*, pp.93-96.

Pevsner, *Wills*, pp.184-185, mentions the restoration of the W front & of the westernmost bay of the nave, of 1863, as by Slater.

**EARLS BARTON (Northants): Church of All Saints**  
Tracings of measured drawings made in 1868 for the purpose of restoration (4):

1 Plan, with key to building periods

Insc: *Measured & drawn 1868 | Restoration still in progress | The late W. Slater | R. H. Carpenter | B. Ingelow | Archts | Presented March 4th 1878*

2 South Elevation, showing tower in state of decay

3 North Elevation

4 West Elevation & East Elevation

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

Insc: As above

Pen on tracing paper, mounted (16 $\frac{1}{4}$  × 24)

Prov: Pres. by R. H. Carpenter, 1878

In volume entitled *Ancient Buildings Recently Restored*, pp.102-105.

**STRIXTON (Northants): Church of St John the Baptist**  
Tracings of measured drawings made in 1869 for the purpose of restoration (4):

1 Plan, with key to building periods showing a modern porch

Insc: *As above & Measured & drawn 1869 | restored under late W. Slater | R. Herbert Carpenter | Archts | Presented March 1878*

2 North Elevation

3 South Elevation

4 West & East Elevations

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

Insc: As above

Pen & wash on tracing paper, mounted (15 × 20 $\frac{1}{2}$ )

Prov: Pres. by R. H. Carpenter, 1878

In volume entitled *Ancient Buildings Recently Restored*, pp.106-109.

Pevsner, *Northants*, p.416, notes that the C13 church was rebuilt in 1873 except for the W wall.

**TISBURY (Wilts): Church of St John the Baptist**

Tracings of measured drawings made in 1868 for the purpose of restoration (4):

1 Plan, with key to building periods

Insc: *As above & Measured & drawn 1868 | South aisle restored under late W. Slater | R. Herbert Carpenter | Archts | Presented March 1878*

2 North Elevation

3 South Elevation

4 West & East Elevations

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

Insc: As above

Pen & wash on tracing paper, mounted (19 × 24)

Prov: Pres. by R. H. Carpenter, 1878

In volume entitled *Ancient Buildings Recently Restored*, pp.89-92.

**CARR, John (1723-1807)**

Carr dominated building in the north of England between c.1754 and 1790, sharing there with Paine the honours of being the most fashionable and sought-after architect. Much of his influence was due to the patronage of the 2nd Marquis of Rockingham (who obtained for him the commission to build Knavesmire Racecourse in 1754) and his own position as an alderman and Lord Mayor of York and a magistrate of the North Riding. He was a careful and meticulous Palladian architect, expressing taste but little excitement in his designs, well typified by Harewood, 1759-71. He is perhaps most appealing when he turns to Rococo-Gothic designs, in such houses as Grimston Garth, 1781.

Bibl: *Colvin*; R. B. Wragg, 'John Carr: Gothic Revivalist', *York Institute of Advanced Architectural Studies: Studies in Architectural History*, II, 1956, pp.9-34

**REDBOURNE HALL (Lincs) (?)**

Designs for a castellated gateway, possibly at

Redbourne Hall

Plan & elevation

Insc: With dimensions

Pen & wash (7 $\frac{1}{2}$  × 13 $\frac{1}{4}$ )

Prov: From the loose pages of an C18 album of designs attributed to Gibbs, Carr & James Paine, pur. at Sotheby, 30 October 1950

This may be for Redbourne on account of its similarity to the gateway erected there, with great probability, in 1776 by Carr who was working on the house in 1773. Bills are in the Castle papers at the Lincoln CRO. See R. B. Wragg, 'John Carr: Gothic Revivalist', *York Institute of Advanced Architectural Studies: Studies in Architectural History*, II, 1956, pp.9-34.

**SOMERBY HALL (Lincs)**

Survey plans 1768 (2):

1 Plan of ground floor

Insc: *Plan of Hall Floor of Somerby House*

d: November 1768

Sepia pen (12 $\frac{1}{2}$  × 15 $\frac{1}{2}$ )

2 Elevation of entrance front, showing pencil emendations for proposed alterations [Fig.4]

Insc: *Elevation of the South West front of Somerby House*

d: November 1768

Pen & pencil (12 $\frac{1}{2}$  × 15 $\frac{1}{4}$ )

Prov: From the loose pages of an C18 album of designs attributed to Gibbs, Carr & James Paine, pur. at Sotheby, 30 October 1950

These valuable surveys are of the house built for Sir Edward Rossiter in 1660, as is shown if compared with a view in the Banks Collection, Lincoln Central Library. Carr would have been proposing alterations for Edward & Anne Weston, to whose 29 years of happy marriage a column and urn were erected at Somerby in 1770. The present house looks late C18, but could be a plain Carr house of c.1768. The attribution is based on the initials J.C. which occur on the plan of a hall (q.v.) which has identical watermarks with the above two drawings and comes from the same C18 album.

Design for a 3 storey house of 5 bays, having the central bay composed of a rusticated, open pedimented doorway, surmounted by a venetian window & above that a Diocletian window

Elevation, with scale

Pen (19 $\frac{3}{8}$  × 15 $\frac{1}{4}$ )

Prov: From the loose pages of an C18 album of designs attributed to Gibbs, Carr & James Paine, pur. at Sotheby, 30 October 1950

Design for the paving of a hall or saloon flanked by rectangular & circular bays

Plan

Insc: With dimensions

s & d: *J C May 26th | 1767*

Pen & wash (11 $\frac{1}{2}$  × 15)

Prov: From the loose pages of an C18 album of designs attributed to Gibbs, Carr & James Paine, pur. at Sotheby, 30 October 1950

This cannot be linked to a known Carr commission of this year.

Designs for a triangular temple, the projecting towers at the angles of hexagon shape with circular interior, the central room a hexagon

Plan

Pen (11 $\frac{3}{4}$  × 19)

Prov: From the loose pages of an C18 album of designs attributed to Gibbs, Carr & James Paine, pur. at Sotheby, 30 October 1950

This is an essay upon Gibbs's triangular Gothic temple at Stowe.

**CARSE, Alexander (fl. c.1797-1820)**

Painter, native of Edinburgh. About 1812 he came to London and exhibited several pictures at the RA and British Institution. His pictures chiefly represented scenes from Scottish domestic life, often of a humorous character.

Bibl: *DNB*

Illustrations for Sir James Hall's *Essay on the origin & principles of Gothic architecture*, 1797 edn & 1813 edn  
See *Blore, Edward & Carse, Alexander*;  
*Hall, Sir James & Carse, Alexander*

**CART DE LAFONTAINE, Henry Phillip (1884-1963)**

Swiss-born. Entered Atelier Godfrey of the École des Beaux Arts. 1911 articted to Sir Guy Dawber. Served with great distinction in the First World War. Awarded OBE in 1920. Works include Commonwealth Building, Holborn, 1939; Coty premises, Stratford Place (with H. Marsset), 1934; the commemorative plaques for the dead of the First World War in Westminster Abbey and Notre Dame, Paris. He was also a town planner, being President of the Town Planning Institute 1950-51.

Bibl: obituary: *RIBA Jnl*, LXX, 1963, p.170



PARIS: Exposition des Arts Décoratifs, 1925  
Topographical drawings of the different pavilions at the exposition, 1925 (9):

1 *Small Court of the Pavilion of Sèvres Porcelain* (architects, P. Patout & A. Ventre)

2 *Pavilion of Sèvres Porcelain*

s: verso H. P. Cart de Lafontaine, 6 Grays Inn Place, W.C.1

3 *Pavilion of the National Manufactory of Sèvres Porcelain* | Archts. P. Patout & Ventre. Sculptors Le Bourgeois & Gaudanet  
s & d: P.C.L. 3/6/25

4 *Entrance from the Place de la Concorde* (architect, P. Patout)  
s: P.C.L.

5 *Bridge over the Avenue de Latour-Maubourg*. Architect A. Collin

6 Plan & perspective of the *Pavilion de la Pergola*

7 *Pavilion of the Polish Republic* (architect Joseph Czajkowski)  
s: P.C.L.

8 *Pavilion de la Ville de Paris* (architects, Roger Bouvard, André Vincent, Six & Labreuil)  
s: P.C.L.

9 *Pavilion des Alpes Maritimes*  
s: P.C.L.

1-9 Insc: As above, with details labelled  
Pencil & coloured crayon on sketch book pages with serrated edges (10<sup>3</sup>/<sub>8</sub> × 8)  
Prov: Pres. 1963  
For a full description & illustrations of the exhibition see AR, LVIII, 1925, pp.1-37.

Sketchbooks (5):

Cardboard and canvas covers (5<sup>1</sup>/<sub>2</sub> × 9 to 7 × 10<sup>1</sup>/<sub>2</sub> approx.)

1 1900: Germany, Belgium & England

2 1901-05: Germany, France, Italy, Suez, Cairo, Sicily, England

3 1904: Sicily & Italy

4 1905-06: France & England

5 1908-12: France & England

CARTER, John (1748-1817)

Antiquarian, draughtsman and architect. In 1766 he decided to study architecture and became an assistant of Joseph Dixon, surveyor and mason. In 1744 he was employed to execute drawings for the *Builder's Magazine* and for this he continued to draw until 1786. In 1780 he was employed by the Society of Antiquaries to do some drawing and etching, and after 1795, when he was elected a fellow of the Society, worked much for it as its draughtsman. In 1780 he drew the west front of Croyland Abbey Church for Richard Gough, afterwards his great patron, and in 1781 and later Carter also met other patrons and friends among whom were John Soane, the Rev. Dr John Milner, Sir Henry Charles Englefield, William Bray, Sir Richard Colt Hoare, the Earl of Exeter and Horace Walpole. Carter's first important published work was his *Specimens of ancient sculpture and painting*, published in parts from 1780 to 1794. He practised little as an architect, and made a living mainly by drawing medieval antiquities for numerous publications.

Bibl: *Gentleman's Magazine*, II, 1817, pp.363-368 (including list of minor architectural work); DNB (for list of publications); Colvin

LONDON: Burlington House, Westminster  
Topographical drawing, 1815

Sketch elevation (very faint) of the S front, with details of cornice & entablature

Insc: *South Front of Burlington House*

Pencil, on two slips of paper joined together, mounted (8 × 8<sup>1</sup>/<sub>2</sub>)

Attached to the same mount which is now torn in two, is a slip of paper on which are copies of letters from John Carter to Samuel Ware & vice versa:

1 *Copy of Letter given to Mr Ware Architect in order to obtain permission to sketch as specified . . .*

2 *Copy of note of Mr Ware to sketch as desired | Sep. 12. 1815 | John S Adelphi . . .*

Prov: Pres. by the Essex Record Office, 1950

LONDON: Westminster Abbey

Topographical drawing of tomb of Edward III & the entrance into Henry VII chapel  
View

Insc: *View of the Tomb of Edward III, and the Entrance into Henry VII Chapel in Westminster abbey, copied from the original drawing, finished on the spot 1784, in the possession of . . . Moreland Esq.*

s: J. Carter

Green & brown wash, with touches of red (13 × 10<sup>1</sup>/<sub>2</sub>)

The same view, much reduced in scale & simplified in detail, is engraved in Carter's *Views of ancient buildings in England drawn in different towns*, 1789, IV, pl.LX, with explanation in the text, *This sketch I copied from the large drawing which I finished on the spot for W. Seward Esq.* In 1784 Carter exhibited at the RA No.392, 'View of the entrance to Henry VII's chapel in Westminster Abbey', possibly the large drawing finished on the spot, referred to above.

WHITEKNIGHTS (Berks) (?)

Design for a cottage orné — possibly an unexecuted project for the so-called 'Gothic chapel', c.1780s, for Sir Henry Englefield

Perspective sketch of the front showing asymmetrical timbered entrance porch & rough pencil elevation of rear

Insc: *Sir Henry Englefield*

Verso: Sketch of rear elevation showing two Gothic windows, surmounted by trefoil windows, symmetrically placed on either side of a triple-arched arcade with central recessed Gothic doorway with pencil sketch of a column

Insc: Notes & measurements given

Pen, with sepia pen, pencil & grey wash (5<sup>1</sup>/<sub>4</sub> × 9<sup>1</sup>/<sub>2</sub>)

Prov: Pur. 1966

This design is very similar in style to the Gothic chapel illustrated in Mrs Hoffland, *A Descriptive account of the mansion & gardens of White-Knights*, 1800. It is likely that Carter made this design in the 1780s. He first met Sir Henry Englefield in 1781, and Whiteknights was sold in 1792 to Richard Byam Martin, and in 1798 to the Duke of Marlborough.

Illustrations for the frontispieces to the first & second volumes of *Ancient sculpture & painting*, now remaining in this kingdom from the earliest period to the reign of Henry VIII, 1786-87, by John Carter:

1 Frontispiece to Vol.I, 1786 [Fig.5]

Imaginary scene behind the high altar of a magnificent Gothic cathedral, in the centre a royal cortège headed by King Edward III, Queen Matilda & Edward the Black Prince, who are come to view the treasures of the cathedral; a bishop stands before them on the right & points towards a canopied tomb in the right foreground; in the galleries & triforium people sing & watch

s: on block with military impediments in foreground  
*John Carter int & del*

Pen & watercolour (23<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub>)

Engr: In the same state

Exhib: RA 1786, No.613, 'View of the Eastern part of a religious structure in the time of Edward III'  
Lit: *Gentleman's Magazine*, II, 1817, p.364, a letter from Mr Gough, 'You will believe that I do not flatter you when I tell you how highly I was pleased with your drawing at the exhibition & I am impatient to see it engraved'; for full explanation of the frontispiece see Vol.I, p.iii

2 Frontispiece to Vol.II, 1787

Imaginary scene set in the S aisle of the choir of some rich & noble abbey; Thomas Lord Cromwell (centre) commanding an armed band of men, comes to the abbey to enforce its surrender; the Abbot (centre left) is led in bound, by soldiers; around them the church is sacked

Pen & watercolour (23<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub>)

Engr: In the same state by John Carter, see above, frontispiece

Exhib: RA 1787, No.511, 'View of the North Aisle of the choir of a religious structure in the time of Henry VIII'

Lit: For full explanation of frontispiece see Vol.II, p.ii

1-2 Prov: Bequeathed by John Carter to his friend Sir Henry C. Englefield (see *Gentleman's Magazine*, II, 1817, p.364: 'This drawing (frontispiece to Vol.I) together with the companion, the design for the frontispiece to his second volume, and two other highly finished drawings, unpublished, he has bequeathed by his will to his old and firm friend Sir Henry C. Englefield, whom he likewise appointed one of his executors, and only legatee, with the exception of his other two executors.' Listed in RIBA Catalogue 1871, with two following drawings as 'Four Views in Westminster Abbey, with events of the period'.

Illustration (unpublished): 'The Entry of Frederick into the Castle of Otranto' (from Horace Walpole's *The Castle of Otranto*) [Fig.6]

A Gothic interior composed of elements from various sources; in the background is the hammer-beam roof from Westminster Hall, in the foreground are hunting trophies & musical instruments strewn on the ground in disarray, & in the middle distance a regal figure is being set upon by six soldiers in full armour

Pen & watercolour (23<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub>)

Prov: As above

Exhib: RA 1790, No.566, 'Entry of Frederick into the Castle of Otranto'

Illustration (unpublished): 'The Death of Matilda' (from Horace Walpole's *The Castle of Otranto*) [Fig.7]

The interior of the chancel of the cathedral of St Nicholas; in the middle distance & before the High Altar Matilda lies dying supported by Theodore, clad in armour, & Manfred her father moves away in despair; a group of ecclesiastical figures in the left foreground look on with expressions of dismay

Pen & watercolour (23<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub>)

Prov: As above

Exhib: RA 1791, No.573, 'The Death of Matilda'



**CARTER, Thomas (1729-1795)**

Sculptor, chiefly known as a maker of chimneypieces. Founder member of R.A. Worked for Henry Holland and Sir John Soane.

Bibl: R. Gunnis, *Dictionary of British sculptors, 1660-1851*, 1953, pp.84-86

**MILTON ABBEY (Dorset)**

Designs for chimneypieces (3):

1 Elevations (2) of simple fireplace openings

Insc: verso *Piccadilly*

Pen & wash (11 $\frac{1}{4}$  × 18)

2 Elevation of fireplace & overmantel taken from John Vardy, *Some designs of Mr. Inigo Jones & Mr. William Kent, 1744* & executed in the dining room

Pen & wash (10 $\frac{3}{8}$  × 8)

3 Elevation of a fireplace with Ionic columns

Insc: verso *This to be executed in the best manner and with the best Siena and best Statuary marble | and with a Statuary Slab and black marble | Covings and to be put up for £50 to be finished | by the first of August next 1775*

s & d: *Decr. 26th 1776 | Thos. Carter*

Pen & wash (7 $\frac{1}{2}$  × 18)

Prov: Pur. 1931

No.1 is attributed to Carter on stylistic grounds. This is supported by the inscription *Piccadilly* where Carter had his yard.

For group of chimneypieces, 14th & 16th Decr. 1774 & 28th Novr. 1775 to be executed by Thos. Carter, see

**Chambers, Sir William**, MILTON ABBEY (Dorset): Chimneypieces Nos.10-15.

**CASSON, Sir Hugh Maxwell (1910- )**

Educated at Eastbourne College and at Cambridge School of Architecture, 1929-32, after which he took a six-month studentship at the British School at Athens, and then spent a further 18 months at the Bartlett School, qualifying in 1934. From 1935 to 1936 he was assistant to Mylton Todd and 1936-37 was studio supervisor at the Cambridge School of Architecture. From 1937 he went into private practice with Christopher Nicholson. He became Director of Architecture, Festival of Britain, 1948-51, and Professor of Interior Design at the Royal College of Art from 1951. His works include: UK pavilion (with Neville Conder), Van Riebeeck Fair, Capetown, 1952; City of Westminster coronation decorations, 1952-53; Holland House Youth Hostel, 1955-56 (with Neville Conder); interiors for the SS *Canberra*, 1960-61 (with John Wright); Sidgwick Avenue site for faculties & lecture rooms, Cambridge, 1953-63 (with Neville Conder), and the elephant house, London Zoo, 1962-63. He is the author of *New sights of London*, 1937; *Bombed churches*, 1946; *Homes by the million*, 1947; *Victorian architecture*, 1948. A 1934, F 1949.

Bibl: *AJ*, CXIV, 1951, p.192; CXV, 1952, pp.97-98; *AR*, CXII, 1952, p.131; *AA Jnl*, LIX, 1953, pp.2-6; *Architecture & Building*, XXXI, 1956, pp.294-295; see also many other articles listed in RIBA Periodicals Index

The following drawings were pres. by the architect in 1967

LONDON: Royal College of Art, Kensington Gore Preliminary & final designs for new premises, c.1955-60 (70):

1-2 Two sheets of block plans & thumbnail perspectives working out basic areas of accommodation

Pencil & crayon on tracing paper (30 × 22 approx.)

3-5 Three early designs, showing a regular slab block

3-4 Elevations

Pencil on tracing paper (22 × 30 approx.)

5 Elevations & sketch perspective showing block in relation to Albert Hall & surrounding buildings

Pencil on tracing paper (11 $\frac{1}{4}$  × 30)

6-27 Set of designs for similar regular slab block

d: 27.4.55

Prints (11 $\frac{1}{2}$  × 19)

28-30 Set of designs for slab block with inset

horizontal walkway on first floor & halfway up

d: 20 Aug. 1957

Prints (19 $\frac{3}{4}$  × 30)

31-32 Two sheets of floor plans, showing all the different departments

d: 5.9.57

Prints (19 $\frac{3}{4}$  × 30)

33-36 Sections & diagrams showing layouts of departments

Prints (10 × 22)

37-47 Final set of designs as conceived by H. T.

Cadbury-Brown for building with dark brick cladding with grey stone string courses & window mullions

d: 24 April 1958

37-44 Prints (20 × 30)

45 Preliminary elevation study for 1958 design

s: H.C.

Pencil & coloured wash (21 × 15)

46-47 Perspectives of 1958 design

Pen & crayon on tracing paper (19 $\frac{3}{4}$  × 30 approx.)

48-55 Preliminary sketches for common room block

d: Feb 1960

Prints (11 × 18)

56-60 Window details

Coloured washes on tracing paper, 1 print (11 × 22)

61 Perspective of the common room block

s: H.C.

Pen & watercolour on card (21 × 30)

62 Perspective of assembly hall from the main entrance

s: H.C.

Pen, black wash & watercolour (16 × 22)

63 Perspective of assembly hall from the lower

courtyard, with the Albert Hall in the background

s: H.C.

Pen, black wash & watercolour (16 × 22)

64-70 Miscellaneous sketch perspectives of interior

& exterior of building

Pen & coloured wash on tracing paper

(16 × 20 approx.)

Casson worked on the RCA in association with

H. T. Cadbury-Brown whose final design (see Nos.

37-47) was the one adopted. For a description of the design before building see *AJ*, CXXIX, 1959, pp.366-368; *AR*, CXXV, 1959, pp.203-206; and many other references in RIBA Periodicals Index. For illustrations of the main block as built see *AR*, CXXXII, 1962, pp.242-249, &c.

LONDON: Oxford Street, Athenaeum, Embankment

Sketch designs for coronation decorations in the

above, 1952

Pencil & ballpoint on detail paper (16 × 10, 15 $\frac{3}{4}$  × 20)

LONDON: Shot Tower, South Bank, the site of the

Festival of Britain

Topographical sketch, 1948, during demolition for

exhibition

s & d: *Hugh Casson | South Bank | 1948*

Pen & watercolour on card (5 $\frac{3}{4}$  × 9 $\frac{1}{4}$ )

LONDON: Westminster Abbey

Preparatory views of the interior of the abbey for a

double page spread commissioned by the *Daily Sketch*

to commemorate the coronation, 1952 (3):

1 Views looking towards Altar from roof level & looking towards altar from 1st tier level

Insc: As above

Monochrome wash on detail paper, mounted on card (20 × 15)

2 Views looking towards West Door — 3 empty thrones, looking towards West Door — Anointment ceremony under

canopy, looking South into transept. 2 thrones in silhouette

& looking East from 'Choir stalls': 2 thrones in silhouette

Insc: As above; verso *Coronation Elizabeth 2 |*

*Abbey Sketches for Double-Spread | Commissioned by*

*Daily Sketch*

Monochrome wash on detail paper, mounted on card

(15 $\frac{1}{4}$  × 20)

3 Enlarged sketch of No.2, looking South into

transept. 2 thrones in silhouette, but with figures

added

Pencil & crayon on detail paper (16 × 20)

LONDON: Whitehall, coronation decorations

Sketch perspective showing decorative trophy

(monogram ER) on high structure, 1953

Insc: verso *Scheme for Whitehall | Decorative trophy*

*designed by Xtopher Ironside | on Structure designed by H.C.*

s & d: *Hugh Casson | 1953*

Pen & watercolour (13 $\frac{1}{2}$  × 12 $\frac{1}{2}$ )

Lit & reprd: *AA Jnl*, LIX, 1953, p.3; *AJ*, CXVII,

1953, p.734; *Builder*, CLXXXIV, 1953, p.824.

Design for the coronation decorations of an

unidentified town square, 1952

s: *Hugh Casson*

Watercolour on card (16 $\frac{3}{4}$  × 21)

Sketch designs (8 on 1 sheet) for stage sets for the

play 'The Golden Touch', 1960, Piccadilly Theatre

Insc: *The Golden Touch | Preliminary Sketches*

s & d: *Hugh Casson | RCA Jan. 1960*

Watercolour & pen on card (22 × 16)

Preliminary & final designs for the stage set for

'L'Incoronazione di Poppea' at Glyndebourne,

1961-62 (6):

1-3 Preliminary designs, 1961

1 Stage plan & axonometric

2 Stage Cross section & Elevation

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

Insc: *Glyndebourne 1962 | Incorporazione di Poppea |*

*Permanent Set. Preliminary sketch & as above*

s & d: *Sir Hugh Casson FRIBA | 23 Cromwell Road*

*S.W.7 | Nov. 1961*

Prints, with crayon (18 × 29 $\frac{3}{4}$ )

3 Colour perspective of stage set

Insc: *'L'Incoronazione di Poppea' | Permanent Set | Type B*

s: H.C.

Watercolour on tracing paper (17 × 15)

4-6 Final designs, as adopted (revised 1 January 1962)

4 Plan of stage & isometric sketch

RIBA DRAWINGS COLLECTION 13

5 Stage Cross Section & Elevation

4-5 Scale:  $\frac{1}{4}$  in to 1 ft

Insc: *Glyndebourne 1962* | *L'Incoronazione di Poppea* | *Permanent Set* (Revised Jan. 1st 1962)

s: Sir Hugh Casson FRIBA | *Royal College of Art* | *London SW7*

Pencil & pen on tracing paper (15×31)

6 Colour perspective of stage set

Insc: *L'Incoronazione di Poppea* | *Permanent Set. Type A* (adapted)

s: H.C.

Watercolour on tracing paper (16×17 $\frac{1}{4}$ )

Travel sketches made in the USA, at Ocean Point; Shirley, Virginia; Maine; Richmond, Virginia (2)

Pen on sketchbook paper (7 $\frac{1}{2}$ ×10)

CATES, Arthur (1829-1901)

Articled to Sydney Smirke in 1846. In 1870 he succeeded Sir James Pennethorne as architect to the land revenues of the crown under the Commissioners of Woods & Forests, F 1874; President of the RIBA, 1888-92. His executed works were few and undistinguished — St Mary, West Cowes, 1867-68 — but as architect to the Commissioners he exercised considerable control over building in London in the latter half of the century.

Bibl: *DNB*; obituaries: *Builder*, LXXX, 1901, pp.494, 613; *RIBA Jnl*, VIII, 1901, p.353

LONDON: No.19 (old numbering) Grosvenor Square Westminster

Survey drawing

Plans of *Basement* (pencil), *Ground Floor* & *First Storey*

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

Insc: As above, with rooms labelled & measurements marked

Pen & wash, & pencil (27 $\frac{1}{2}$ ×20)

LONDON: No.6 Hamilton Place, Westminster

Designs for a house, 1873 (2):

1 *Basement, Ground Floor, First Story & Second Story* plans

2 *Third Story, Fourth Story* plans & *Elevation in Hamilton Place*

1-2 Scale:  $\frac{1}{16}$  in to 1 ft

Insc: As above, with sheets numbered 4426-4427, details labelled & measurements marked

d: 10.5.73

Pen & wash (18 $\frac{5}{8}$ ×25 $\frac{1}{4}$ )

LONDON: House on the E corner of Hamilton Place (No.140 Piccadilly), Westminster

Designs, 1875, not as executed (2):

1 *Basement, Ground Floor, First Story & Second Story* plans

2 *Third story & Fourth Story* plans & *Hamilton Place* Elevations

1-2 Scale:  $\frac{1}{16}$  in to 1 ft

Insc: As above, with sheets numbered 4424-4425, details labelled & measurements marked

d: 10.5.73

Pen & wash (19 $\frac{3}{4}$ ×26 $\frac{1}{2}$ )

LONDON: No.76 Jermyn Street, Westminster Design, 1868

*Elevation towards the North*

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

Insc: As above, with the sheet numbered 8 & in the lower left-hand corner 2502

s & d: Arthur Cates | 7a Whitehall Yard | S.W. | 12.6.68

Pen & wash (25×19)

LONDON: No.146 Piccadilly, Westminster Designs for a house for Sir Edmund Antrobus Bt, c.1870s (3):

1 *Basement, Ground Floor & First Floor* plans

2 *Second Floor, Third Floor & Fourth Floor* plans

3 *Front elevation & longitudinal section*

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

Insc: As above, with rooms labelled

Pen & wash (19 $\frac{3}{4}$ ×26 $\frac{1}{2}$ )

LONDON: Princes Gate, Hyde Park, Westminster Designs for a house

*Basement, Ground floor, first, second, third story & attics* plans

Verso: Plan of *stables*

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

Insc: As above, with rooms labelled & measurements marked

Pen & wash (26 $\frac{1}{2}$ ×19 $\frac{1}{2}$ )

LONDON: No.39 Strand, Westminster

Design for an office above a shop, 1865

*Elevations, to Strand & to Buckingham Street*

Insc: As above

s & d: Arthur Cates | 7a Whitehall Yard | S.W. | 14.12.65

Pencil & brown wash (19 $\frac{1}{2}$ ×24 $\frac{1}{2}$ )

LONDON: Unidentified house

Alternative designs for a town house (4):

1-4 Plans for the *basement, ground, first, second, third & fourth storeys*, marked A, B, C, D

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

Insc: As above, with rooms labelled & measurements marked

Pen & wash (26 $\frac{1}{2}$ ×20)

LONDON: Unidentified house

Alternative designs for a town house (2):

1-2 Plans of *Basement, Ground, First, Second, Third Floors & attics*

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

Insc: As above, with rooms labelled & measurements marked

Pen & wash (27 $\frac{1}{4}$ ×18 $\frac{1}{2}$ )

LONDON: Unidentified shops & business premises

Design for shops, with business premises above, numbered 115 W. Smith, Hosier & Glover & 113, T. Wall, Purveyor to Her Majesty, 1861

Elevation

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

Insc: As above

s & d: in pencil Arthur Cates | Whitehall Yard | 26.6.61

Pen, pencil & sepia wash (25 $\frac{3}{4}$ ×19 $\frac{1}{4}$ )

Topographical drawings

BEVERLEY (Yorks): Minster

View of the Percy shrine

s & d: A.C. 1891

Watercolour (16×10 $\frac{1}{2}$ )

Prov: Cates Bequest, 1901

LINCOLN: Cathedral

SE view

s & d: A.C. 1891

Watercolour (12 $\frac{1}{2}$ ×16)

Prov: Cates Bequest, 1901

CAVE, D. C. A. (fl.1890)

Sketches

The following drawings are mounted in a volume insc on cover *Quarto Imperial Club Sketches From March 1889 to December 1891; Volume I*, containing drawings by several artists (see Atkinson, Thomas Dinham), arranged under various subjects

Prov: Pur. 1959 (2 vols)

Cottage architecture

Sketch of a group of cottages

Insc: verso *QIC* (No.5) | *Cottage Architecture* |

D. C. A. Cave

d: July 31 1890

Pencil (14×9 $\frac{1}{2}$ )

Vol.I, p.31

Domestic windows

Sketches of *Armorial Bearings in Stained glass as a decoration for Windows in Domestic Architecture*

Insc: As above; verso *QIC* | (16) | *Domestic windows* |

D. C. A. Cave

s & d: D. C. A. Cave 1890; verso Oct. 23 1890

Pencil (14×9 $\frac{3}{4}$ )

Vol.I, p.42

Towers

LUGANO (Italy): Bell tower

View of a *Bell-Tower* | *Lugano*

Insc: As above; verso *QIC* (11) *Towers* | D. C. A. Cave

s & d: D. C. A. Cave; verso July 13 1891

Pencil (14×10)

Vol.I, p.66

Town house

Sketch for *External Treatment of Town House*

Rough perspective

Insc: verso As above & *QIC* (3) | D. C. A. Cave

d: verso May 1 1890

Pencil (14×10)

Vol.I, p.14

Wall surfaces

PERUGIA (Italy): Collegio del Cambio

Drawing of *Head of Leonidas from a Fresco by Perugino* — at *Perugia in the Collegio del Cambio*

Insc: As above; verso *QIC* | *Treatment of Wall Surfaces* (No.4) | D. C. A. Cave

d: verso June 2 1890

Pencil (14×9 $\frac{3}{4}$ )

Vol.I, p.20

Wallpapers

*Sketch for Wallpaper* | taken from an | *Italian Design*

Insc: As above; verso *QIC* | (18) | *Wallpapers* |

D. C. A. Cave

s & d: D. C. A. Cave 1890; verso Dec. 1891

Pencil (14×9 $\frac{1}{2}$ )

Vol.I, p.54



**CAVE, Walter Frederick (1863-1939)**

Articled to Sir Arthur W. Blomfield, and a student at the RA schools. After travelling extensively abroad to study architecture, he began practice in 1889. Works in London include Burberry's, Haymarket, 1912; Aeolian Hall, Bond Street, 1904; Union Jack Club, Waterloo Road, 1907. Also several country houses, including Robin Hill, Oxshott (Voysey style); Bengoe House, Herts (neo-Georgian); The Wharf, Sutton Courtenay, c.1912, for H. H. Asquith (neo-Wren); Ewelme Down, Oxon; Littlecourt, Northants; Brick Walls, Headington, Oxon; Aldenham Grange, Herts; Sherwood House, Devon. For many years he was surveyor to the Gunter Estate, covering a large part of South Kensington. President of the AA, 1907-08; Vice-President RIBA, 1917-21. Bibl: *Who's who in architecture*, 1926; obituaries: *RIBA Jnl*, XLVI, 1939, p.362; *Builder*, CLVI, 1939, p.116

**Sketches**

The following drawings are mounted in two volumes, the first insc on cover *Quarto Imperial Club Sketches From March 1889 To December 1891 Volume I, II*, containing drawings by several artists (see *Atkinson Thomas Dinham*), arranged under various subjects Prov: Pur. 1959 (2 vols)

**Bases of statues**

Design for the Base for a statue in a Public Garden, plans & elevation  
Insc: As above & for the QIC, with details labelled; verso QIC (19) Bases of statues  
s & d: *Walter Cave* | Feb. 1895; verso Feb. 5th 1895 | *Walter Cave*  
Pencil (15 $\frac{1}{4}$  × 11)  
Vol.II, p.43

**Book covers**

Design for a book cover, *The Book of Many Joys*, Vol I MDCCCLXIII  
Insc: *Sketch for the QIC* & as above; verso QIC (20) Book Covers  
s & d: March 1895 | *Walter Cave*; verso *Walter Cave* | March 13 1895  
Pencil (15 $\frac{1}{2}$  × 11 $\frac{1}{4}$ )  
Vol.II, p.46

**Carving**

LYNTON (Devon): Church of St Mary  
Sketches of carving on W. side of Chancel Dwarf Wall, 13th Century & on the E. side; & on the same sheet sketches for Corbels to groining of Tower, 12th cent. & for wood cornice, 15th cent. in Sidbury church, Devon  
Insc: As above, with measurements marked; verso QIC (1) | *Carving*, *Walter F. Cave*  
s & d: *Walter F. Cave* | March 1890; verso March 6 1890  
Pen (14 × 10)  
Vol.I, p.3

SIDBURY (Devon): Church of St Giles  
See LYNTON (Devon)

**Cottage architecture**

Design for a pair of semi-detached cottages  
Ground plan, First Floor plan & elevation  
Insc: As above, with rooms fully labelled & measurements marked; verso QIC (5) Cottage Architecture  
s & d: verso *W. F. Cave* | July 31 1890  
Pencil & wash on brown tracing paper, mounted (14 × 10)  
Vol.I, p.37

**Domestic windows**

SIDBURY (Devon): Mouseplat  
Design for a Bay Window | with square | seat and | cupboard underneath in oak & on the same sheet design for a Square bay window with splayed upper part at Christmas Common | Watlington  
Plans & perspectives  
Insc: *Interior Treatment of Domestic Windows* & as above, with details labelled; verso QIC (6): *interior of Domestic Windows*  
s & d: *Walter F. Cave* | Oct. 1890; verso Oct. 23 1890  
Pen & sepia ink (13 $\frac{3}{4}$  × 10)  
Vol.I, p.44

**Fireplaces**

Design for a chimneypiece  
Plan, elevation & section  
Scale: 1 in to 1 ft  
Insc: As above, with details labelled & measurements marked; verso QIC (No.16) Chimnies  
s & d: *Walter Cave* | Jan. 1893; verso *W. Cave* Jan. 25th 1893  
Pencil & watercolour (15 $\frac{1}{2}$  × 11)  
Vol.II, p.28

Topographical sketches of Some Italian chimnies | For the QIC

Insc: As above, with the chimneys labelled; verso QIC (16) Fireplaces  
s & d: Jan. 25 1893 *Walter Cave*; verso Jan. 25th 1893  
Pencil on brown tracing paper (14 × 10)  
Vol.II, p.25

**Floors**

Design for a marble floor  
Scale:  $\frac{1}{2}$  in to 1 ft  
Plan  
Insc: *Floor of white, black, green & red marble with inlay of engraved brass*, with materials labelled  
s & d: *Walter Cave* | May 1897  
Watercolour (15 $\frac{1}{2}$  × 11 $\frac{1}{4}$ )  
Vol.II, p.54

**Frames**

Design for a frame for a Bass Relief — to be | Coloured | Screwed to the Wall  
Plan, elevation of frame, open & shut & details  
Scale: 1 in to 1 ft  
Insc: As above & *To be executed in oak-oiled with Silver hinges & handles*, with details labelled & measurements marked; verso QIC Frames & Return to C. II. B. Quennell | 17, Victoria St, Westminster | London S.W.  
s & d: *Walter Cave* | Nov. 1895; verso Nov. 13th 1895 | *Walter Cave*  
Pencil (14 × 10)  
Vol.II, p.49

**Furniture**

Design for a Hall Seat, in Bass wood stained green & wax polished  
Front & Side elevations, details  
Scale: 1 in to 1 ft, FS  
Insc: As above, with details labelled; verso QIC Furniture (12)  
s & d: *Walter Cave* Jan. 21 1892  
Pencil & green wash (14 × 10)  
Vol.II, p.1

**Metalwork**

*Design for a Hall Lamp in Iron*  
Plan & elevation  
Insc: As above, with details labelled & measurements marked; verso QIC (13) Metalwork  
s & d: *Walter F. Cave* | April 1892; verso April 13 1892  
Pencil & wash (14 × 10)  
Vol.II, p.8

**Musical instruments**

*Design for a Grand Pianoforte for the QIC*  
Plan & perspective  
Insc: As above, & *To be made in | oak stained | green with | polished iron hinges etc.*; verso QIC (16) Musical Instruments  
s & d: *Walter Cave* | March 1893  
Sepia pen & green wash (9 $\frac{1}{2}$  × 9 $\frac{1}{2}$ )  
Vol.II, p.34

**Screens**

Design for a Screen in Hall of a Private House  
Elevation  
Scale:  $\frac{1}{2}$  in to 1 ft  
Insc: As above, with details labelled; verso QIC (17) Screens  
s & d: *Walter Cave* | May 1893  
Pencil & wash (15 × 11)  
Vol.II, p.37

**Staircases**

Design for an oak staircase for a hall  
Plan, elevation & details  
Insc: As above with details labelled & measurements marked  
Verso: Rough perspective QIC | Staircases (15)  
s & d: *Walter Cave* | Nov. 1892  
Pencil & wash (15 $\frac{1}{4}$  × 11)  
Vol.II, p.22

**Towers**

Topographical drawing of a tower over a gateway  
View  
Insc: verso QIC (11) Towers  
s & d: *W. F. Cave*; verso July 31 1891  
Watercolour (14 × 10)  
Vol.I, p.61

**Town houses**

SALISBURY (Wilts): St Ann's Street, old house  
View of an old gabled house  
Insc: *Old House | St Anns St | Salisbury*; verso QIC (3) Exterior treatment of Town House  
s & d: May 20/1889; verso May 1 1890 *W. F. Cave*  
Pencil (14 × 10)  
Vol.I, p.15

**Design for wallpaper**

Scale:  $\frac{1}{2}$  FS  
Insc: *Sketch for Wallpaper*; verso QIC (8) Wallpapers  
s & d: *W. F. Cave*; verso Dec. 18 1890  
Pencil & watercolour (13 $\frac{3}{4}$  × 9 $\frac{3}{4}$ )  
Vol.I, p.53

**Wall surfaces**

WATLINGTON (Oxon): Church of the Holy Nativity  
Design, 1890  
East elevation  
Scale:  $\frac{3}{8}$  in to 1 ft  
Insc: As above; verso QIC (4) Treatment of wall surfaces  
s & d: *Walter F. Cave* | May 1890; verso June 2nd 1890  
Pencil & wash (14 × 9 $\frac{3}{4}$ )  
Vol.I, p.21



## Wrought ironwork

LONDON: No.8 Argyle Street, Westminster  
Small details for fanlight wrought ironwork; & on the same sheet wrought iron details for fanlights, lampholders, railings, door scrapers at Nos.3 & 11 Cavendish Square; Arts Club, Nos.6, 11, 23, 25 Hanover Square  
Insc: Full details labelled & measurements marked & LONDON, *Wrought Ironwork*; verso *QIC (1) Wrought Ironwork* | *Walter F. Cave*  
s & d: *Walter F. Cave* | Jan. 3 1889; verso *March 28 1890*  
Pencil (14×9<sup>3</sup>/<sub>4</sub>)  
Vol.I, p.11

LONDON: Nos.3 & 11 Cavendish Square, Westminster  
Wrought ironwork details  
See LONDON: No.8 Argyle Street

LONDON: Arts Club, Nos.6, 11, 23, 25 Hanover Square, Westminster  
Wrought ironwork details  
See LONDON: No.8 Argyle Street

## CHALLE, Charles Michel-Ange (1718-1778)

Challe was probably one of the most important of a group of French architects and artists in Rome who formed the vanguard of neo-classicism in the 1740s. He was a pupil of Boucher and Lemoyne, but from 1742 to 1749 steeped himself in the neo-classic ideas emanating from the French Academy in Rome at which he was a student. He was also, however, greatly influenced by Piranesi, particularly in two compositions of 1746: one in the Louvre and the other, the more important, in the Chicago collection of Mrs Phyllis Lambert. Upon his return to Paris he became a member of the French Academy in 1753, was made Professor of Perspective in 1758 and became 'Dessinateur du Cabinet du Roi' in 1764, in which capacity he designed for festivals, fireworks and the theatre. Eight years before his death he designed the coronation ceremony for Louis XVI.  
Bibl: T.B.; *Apollo* LXXXVII, 1968, pp.22-33

An architectural composition or design for a stage setting: flights of stairs lead to a columnar triumphal archway with projecting aedicule, providing a vista beyond of further archways & a domed peripteros  
Pen & watercolour (8<sup>1</sup>/<sub>2</sub>×6<sup>3</sup>/<sub>4</sub>)  
Prov: Drummond Stewart Collection, pres. 1838-39

Architectural composition of design for a stage setting: a classical atrium of fantastic size opens by coffered arches into the drum of an airy columnar dome; from the domed space vast vaulted colonnades spread into an infinite distance; the scene is peopled by worshippers paying homage to some heathen god  
Pen, sepia washes & watercolour, circular (9<sup>1</sup>/<sub>2</sub> diam.)  
Prov: Drummond Stewart Collection, pres. 1838-39  
This pagan festival may be related to the pagan triumph in the collection of John Harris, London.

Design for a stage setting: set within a rockwork grotto is a fountain surrounded by a framework of the rusticated Doric order  
Sepia pen with wash heightened with white, circular (9<sup>1</sup>/<sub>2</sub> diam.)  
Prov: Drummond Stewart Collection, pres. 1838-39

Design for a stage setting: the stage surrounded by a channelled rusticated wall with approach stairs & surmounted by arcades; on the right & left flanks rise fantastic towers with gantries [Fig.8]  
Red chalk, sepia pen & grey wash (11<sup>1</sup>/<sub>4</sub>×17)  
This drawing, recorded in the RIBA MS catalogue of c.1855, has been attributed to Piranesi. It is, however, quite clearly by Challe, and it would be tempting to ascribe it to his Roman period in the 1740s. It possesses the Piranesian spirit of Mrs Lambert's drawing dated 1746.

## CHAMBERS, Sir William (1723-1796)

Born in Gothenburg. After an extensive merchant-venturing career in the Swedish East India Company, Chambers studied in Paris and Rome, 1749-55, to be an architect. Returned to London 1755 and there built up an important practice, principally with the design of country houses (Roehampton, 1760, Duddingstone, 1762). Was appointed, jointly with Robert Adam, Architect to the King in 1761, succeeded to comptrollership of the works in 1769, and in 1782 became the first Surveyor General & Comptroller. Due to his influence with the king, was the principal in the foundation of the Royal Academy in 1768 and became its first Treasurer. Was knighted (Ordre de l'Étoile Polaire) by the King of Sweden in 1770 and permitted to assume title of knighthood by George III. In 1776 virtually gave up private practice to design and organize the new public offices at Somerset House, which task he did not relinquish until shortly before his death. His influence was felt throughout England and Europe by the publication of three books: *Designs for Chinese buildings*, 1757, *Treatise on civil architecture*, 1759, and *Dissertation on Oriental gardening*, 1772. Much of his gardening theory was given practical expression when he laid out Kew Gardens between 1757 and 1762, a project commemorated in a magnificent folio published at the king's expense in 1763.  
Bibl: J. Harris, *Sir William Chambers*, 1971

## BLENHEIM PALACE (Oxon)

Design for the kitchen garden gateway  
See Stevens, Edward, Album of 100 theoretical studies, previously attributed to Sir William Chambers

## ENVILLE (Staffs)

Unexecuted design for a new house (2)  
Elevations of 2 fronts, with scale  
One insc: *An Elevation of the Principal front*  
Pen & coloured washes (16<sup>1</sup>/<sub>2</sub>×21)  
Prov: Pur. 1963

Lit & reprd: *AR*, CXIV, 1953, p.190  
These designs are documented in the BM, Add. MS 41133, 78v, & 41134, 4v, of 28 July 1772. These were supplied c.1770 to the 5th Earl of Stamford.

## GOODWOOD HOUSE (Sussex)

Design for an entrance gateway  
Elevation  
Insc: *The Principal Entrance to Goodwood Park*  
s & d: *W. Chambers Invent ao 1760*  
Pen & wash (13<sup>1</sup>/<sub>2</sub>×16)  
Prov: From 'Chambers & Hardwick' volume  
Probably executed, but now dem. Chambers was paid for drawings in 1757-58 (West Sussex Record Office, Richmond Papers Box 30/7).

## THE HOO (Herts)

1-4 Designs for a tea room & dairy  
1 Plan  
Insc: *Plan of the dairy &c*  
Pen & wash (9<sup>1</sup>/<sub>2</sub>×9<sup>3</sup>/<sub>4</sub>)

## 2 Elevation

Insc: *Front Elevation of the Dairy &c*  
Pen & wash (8×11)

3 End elevation, showing addition of Gothic tower (in pencil)

Insc: *End Elevation*  
Pen & wash (7<sup>3</sup>/<sub>4</sub>×8<sup>1</sup>/<sub>2</sub>)

4 Elevation of an alternative project with a single tower  
Pen & wash (11<sup>1</sup>/<sub>4</sub>×19)

## 5-8 Designs for offices

5 Ground floor plan  
Insc: *Plan of the Ground floor 13ft high*  
Pen & wash (12×19<sup>1</sup>/<sub>4</sub>)

## 6 First floor plan

Insc: *Plan of the Chamber floor 10ft high*  
Pen & wash (12×10<sup>1</sup>/<sub>2</sub>)

## 7 Elevation

Pen & wash (13×19)

## 8 Transverse section

Pen & wash (15×12<sup>1</sup>/<sub>2</sub>)

## 9-12 Designs for the boathouse

9 Ground floor plan & elevation of entrance front  
Insc: *Plan of the Ground Story 9ft high & Front Towards the Water*  
Pen & wash (13×19<sup>1</sup>/<sub>2</sub>)

## 10 First floor plan &amp; elevation of side

Insc: *Plan of the upper Story 7ft high & Front Towards the Gate*  
Pen & wash (13×19<sup>1</sup>/<sub>2</sub>)

## 11 Plan &amp; section of boat vaults (recto &amp; verso)

Insc: With written directions to the builder (recto & verso)  
Sepia pen (9<sup>1</sup>/<sub>4</sub>×7<sup>1</sup>/<sub>2</sub>)

## 12 Four profiles for cornice, entablatures &amp; architraves

Insc: verso (by Thomas Brand?) *Plans of the Lodge near the Water as designed by Mr Chambers*  
Sepia pen (19×26)

## 13 Design for a ceiling

Plan & profile, quarter filled-in  
Pen & wash (19<sup>1</sup>/<sub>2</sub>×13)

## 14-15 Designs for a bookcase

14 Elevation  
Verso: Plan of library, elevation of a window & dado & profile of a cornice  
Pen & wash & sepia pen (19×13)

## 15 Two elevations

Pen & wash (15×21)

## 16-19 Designs for the bridge

16 Elevation with 3 bays of balustrading  
Pen & wash (13<sup>1</sup>/<sub>2</sub>×26)

17 Elevation with 5 bays of balustrading  
Pen & wash (9<sup>3</sup>/<sub>4</sub>×26)

18 Elevation with 7 bays of balustrading  
Pen & wash (9<sup>1</sup>/<sub>2</sub>×26)

19 Elevation showing constructional details, as executed

Pen & wash (19×26)

20 Design for a garden door

Elevation

Insc: With directions for finishing

Pen & wash (9×7½)

21 Design for a gate pier

Elevation

Insc: (by Chambers) *A Pair of these faced with Portland 2 fronts the same the flanks 3ft deep. Mr Mercer is desired to let me know what he will do them for at the lowest & Amount of one Pier 3ft thick faced with Stone exclusive of the foundation £27 & (by Mercer?) Stone work £34 carrying labour & travelling Expence & every else included except Brickwork which is supposed to amount to £2.10s or 3 pounds each Pier*

Pen & wash (19½×13)

1-21 Prov: Pur. 1962 (from descendants of Thomas Brand)

The Hoo was unfortunately destroyed before an assessment of Chambers's work there could be made. It is obvious, however, that he was employed by Brand, who died in 1770, for many years, probably between c.1760 and c.1768. The bridge was engraved in the fourth volume of *Vit. Brit.* (1767, pl.18) and in Chambers's *Treatise on civil architecture*, 1759, a large grandiose gateway is dedicated to Brand. RIBA Letters, Brand to Chambers, 1 July 1764, indicates that a gateway had been built and that Brand was then toying with the idea of building himself a version of the Kew mosque.

See also Brown, Lancelot; Dawson, J.; Unidentified English, C18

LONDON: Temple of Peace, Kew Gardens

(previously in Surrey)

Design

Elevation, with scale & dimensions [Fig.9]

Insc: verso *The Earl of Bute*

Pen & wash (19½×12)

Engr: (E. Rooker sculpt.) in Chambers, *Plans ... & views of the gardens & buildings at Kew*, 1763, pl.35; in the engraving the parapet was omitted & the steps extended from 3 to 8

Lit: As above & J. Harris, 'The Gate of the royal buildings', *CL*, CXXV, 1959, pp.1182-1184

Prov: Pur. 1950

The Temple of Peace was begun in 1763, but never completed. This design is a preliminary one to that published by Chambers in his book, the manuscript for which is now in the Metropolitan Museum of Art, New York. Another preliminary design was sold from the Marquess of Bute's collection in 1951 (Sotheby, 23 May 1951, lot 26.2) now (1965) in the possession of B. Weinreb, London.

LONDON: Pagoda, Kew Gardens (previously in Surrey)

Design for the pagoda

Elevation

Watercolour (24×17)

Prov: 3rd Earl of Bute, sold Sotheby, 23 May 1951,

lot 26.4; pur. by the RIBA, 1966

Engr: Chambers, *Plans ... of the gardens and buildings at Kew*, 1763

Lit & reprd: J. Harris, *RIBA Jnl*, LXXIII, 1966, p.530

This is the design for Chambers's second or revised scheme finalized in 1761. It differs in details from the engraved version, the original drawing for which is with the manuscript of the *Plans* in the Metropolitan Museum of Art, New York.

LONDON: No.20, Berners Street, St Marylebone

Design for a ceiling

Insc: (in ink) *Ceiling for the front Room 1 pr Stairs Mr Collins's large house & Mr Stevens begs this drawing may not be lost as he has no copy by him*

s: *Edwd Stevens Arct*

Pencil & wash (14×16½)

At this time Edward Stevens was an assistant in Chambers's office. This drawing should be compared with those in the RIBA Collins Album below. Thomas Collins was Chambers's principal plasterer and a partner in the development of Berners Street. Collins was rated from No.20 from 1770.

See Chambers, Sir William, LONDON: Berners Street

LONDON: Berners Street, St Marylebone

Album (Collins Album) of 32 mounted drawings of varying sizes, mostly designs for interiors; 4to half-calf, marbled papered boards

1 Triangular pediment with reclining putti supporting a garland

Sepia pen (13¾×9¾)

2 Chimneypiece with partly sketched overmantel & sections of mouldings

Insc: With measurements & annotations; verso *M Kirby*

Black & sepia pen (13½×9¾)

This design may have been for Joshua Kirby.

3 Chimneypiece with sketched decorative details & scale

Pencil (13½×9¾)

4 Chimneypiece & sketched elevation & section of triangular pediment containing bust

Insc: With annotations

Black & sepia pen (13×9¼)

5 Design for the chimney flank of a wall

Insc: *Chimney Breast Mr Grays front Parlor*, with measurements & notes

Pencil & sepia pen (13¼×9¼)

For No.83 Newman Street, c.1770.

6 Three half-designs for chimneypieces

Pen on oiled paper (12¼×9¼)

7 Design for the flank of a wall, perhaps related to No.5

Insc: With measurements & *Section of the Chimney Side*

Verso: Rough pencilled elevation of a wall

Sepia pen & pencil (12×9¼)

8 Four half-designs for chimneypieces

Pen on oiled paper (12½×9)

9 Chimneypiece, with scale

Pen & pencil (13½×9¼)

10 Half-design for a chimneypiece

Insc: *Mr Stevens will Settle with Mr Alken about the carving on the Pillasters*; with details & measurements

Pen & pencil (12½×9½)

The inscription refers to Sefferin Alken, the carver.

11 FS detail of chimneypiece cornice

Insc: *Profile of the Cornice for Mr Watermans Chimney piece full size & Mr Stevens desires Mr Mason will put it in hand immediately, as Mr Stevens has promised Mr Water (cut off) it shall be put up fryday morning next*

Pen & pencil (12½×15¾)

12 Rough moulding details

Pen & pencil (13½×9¾)

13 Profile of a chimneypiece

Insc: *Mr Stevens begs to have this profile carefully returned to him*

Pen & pencil (13½×10)

14 FS details of an architrave

Insc: *Cornice round the Screen in Yard. Mr Collins's large House*

Verso: Detail of *Architrave round the Arch*

Insc: As above

Pen (3¾×18½)

For Thomas Collins's house, No.20 Berners Street

15 Decorative details of panelling

Insc: *Side panels Chimney Side of Rm*

Pen (13½×9¼)

16 Sketched details of panelling

Pencil & pen (13¼×9¾)

17 Design for an alcove for Mr Steward

Insc: With measurements & details

Pen, wash & pencil (13×9¼)

Verso: Rough pencil sketches of a wall elevation

18 Design for an alcove

Insc: *Sections of Mr Steward's front parlor & End facing Windows*

Sepia pen, pencil & grey wash (13¾×9)

Verso: Part pencil sketch of columned entrance

19 Design for a panel

Insc: *Same profile & Galose as in Mr Stewards Stair Soffit*

Pen & pencil (13¾×9½)

Verso: Pencilled plan of a room

20 Details of mouldings

Insc: *Finishing for Mr Collins's Sky Light | Large house*

Sepia & black pen (13½×9¾)

For Thomas Collins, No.20 Berners Street.

21 Design for a table or dressing-mirror, surmounted by an earl's coronet

Pencil & blue & grey wash (13½×9¼)

22 Two sketches of rococo candelabra, copies of

those in Chambers's Franco-Italian album in the V & A, designed by Oppendord for the Palais Royale

Pencil (13¼×9½)

23 Sketch of a sauce boat, copy of Chambers's sketch of the same subject at Highclere Castle, in his Franco-Italian album

Pencil (13½×9¾)

24 Sketch for a candle bracket

Pencil (13½×9½)

25 Part sketch of a classical tripod

Pencil (12¼×5½)

26 Sketch of a candelabra, perhaps French

Pencil & wash (12½×7¾)

27 Two sketches of urns in the Villa Ludovisi, Rome

Pencil (9¾×7¼)

28 Two details of pendant decoration

Pencil (13¾×9)

29 Design for a ceiling at No.20 Berners Street

Insc: *Ceilings for Mr Collins's Back Room One Pr Stairs at his house no(w) building on the East side of Berners Street Apr. 1770*

Pen & coloured washes (14×16¼)



30 Design for an entrance doorway for No.44 Berners Street  
Insc: *Elevation of Door for Mr Collins's Small house*  
Pen (13<sup>3</sup>/<sub>8</sub> × 22<sup>7</sup>/<sub>8</sub>)

31 Design for an entrance doorway for No.20 Berners Street  
Insc: *Elevation of the door for Mr Collins's large House*  
Sepia pen (13<sup>1</sup>/<sub>2</sub> × 22<sup>3</sup>/<sub>4</sub>)

32 Design for a ceiling  
Pen & wash (14 × 9<sup>1</sup>/<sub>2</sub>)  
Prov: Pur. 1962  
Nearly all these drawings relate to work in Berners Street, developed by Chambers from 1765 until c.1775. Thomas Collins possessed two houses here: his 'small house' at No.44 on the W side, and his 'large house' at No.20 on the E side.

LONDON: Hertford Street, Westminster, Holderness House  
Survey plans (5):  
Insc: on cover *Plans of the Rt. Honbl. Earl of Holderness's House Situate at the South West corner of Hertford Street*  
Pen & wash (20 × 11)  
Prov: Thomas Worsley (died 1788) to Sir William Worsley, by whom it was pres., 1964  
These are possibly survey plans supplied to potential purchasers or lessees. For example, Chambers was acting in some similar way for Agmondisham Vesey in respect of a house in Stratton Street in 1773 (cf. BM Add. MS 41133, 119).

LONDON: James Street, tennis court, nr Haymarket  
Measured drawings  
Plan & transverse section  
Scale: <sup>1</sup>/<sub>10</sub> in to 1 ft  
Insc: *Plan of a Tennis Court in James Street near the Haymarket* & full description  
Pen & wash (19<sup>1</sup>/<sub>2</sub> × 13)  
Prov: Pres. by P. C. Hardwick, 1895 (RIBA Minute Book, 1893, p.161)  
Lit: Survey of London, XX, 1940, pp.109-110  
This tennis court was dem. in 1866, having served since 1800 as a principal centre for the game in London. When this survey was made, however, the court was in disuse and had been used as a theatre. Chambers probably ordered this survey to be carried out for the 10th Earl of Pembroke (as he did for Macon's tennis court in Paris, q.v.), for whom he was designing a tennis court at Wilton in 1772.

LONDON: Pall Mall, York House  
Section showing the proposed interior decoration [Fig.10]  
Insc: (in later hand) *Section of York House. W. Chambers (sic) Ao 1759*  
Pen & watercolour (18 × 24<sup>3</sup>/<sub>4</sub>)  
Prov: Thomas Hardwick: P. C. Hardwick, by whom it was pres. 1885  
Exhib: Society of Arts, 1761, No.184  
Repr: Survey of London, XXX, p.364  
This design was made in 1760 for the Duke of York, who, however, finally commissioned Matthew Brettingham to design his house. The plans for this section are in the Soane Museum (43/4 31-33).

LONDON: Piccadilly, Melbourne House (now Albany)  
Plan of the basement  
Working drawing, with scale  
Insc: *Plan of the Basement Story of the Rt Honble Lord Melbourne's House in Piccadilly* & (by T. L. Donaldson) *who drew this drawing unknown*  
Pen (20<sup>1</sup>/<sub>2</sub> × 17)  
Prov: Pres. by T. L. Donaldson, 1876  
Lit: Survey of London, XXXII, 1963, pp.367-389  
Chambers designed Melbourne House for the 1st Viscount Melbourne, 1770-76.

LONDON: Strand, Somerset House  
Designs & working drawings for new public offices (40):

1 Copy of a design for Strand, quadrangle & commissioners' blocks  
Plan of the ground storey  
Insc: *Plan of Ground Floor of Somerset House London*  
d: March 1810  
Pen & wash (33 × 25)

2 Design for the Strand block  
Plan of the ground floor  
Insc: *Plan of the Ground Story*  
Pen & wash (18<sup>1</sup>/<sub>4</sub> × 27<sup>7</sup>/<sub>8</sub>)  
Prov: Pres. Wyatt Papworth, 16 May 1864

3 Design for the Strand block  
Plan of the ground storey  
Pen & wash (7<sup>1</sup>/<sub>2</sub> × 11<sup>3</sup>/<sub>4</sub>)

4 Design for the W quadrangle block & commissioners' houses  
Plan of the ground floor  
Pen & wash (15<sup>3</sup>/<sub>8</sub> × 11<sup>7</sup>/<sub>8</sub>)

5 Design for the E quadrangle block  
Plan of the ground floor & plan of the basement vaults beneath this half of the quadrangle  
Pen & wash (15<sup>3</sup>/<sub>4</sub> × 10<sup>3</sup>/<sub>4</sub>)

6 Half-plan at 2 levels of the portico in centre of N courtyard elevation of river block  
Insc: verso *This plan is the plan of that Center part of the back Building toward the Thames | that which is called the Navy Hall & this is the portico over the Navy Hall*  
Pen & wash (16 × 12<sup>1</sup>/<sub>2</sub>)

7 Plan & section of waterfront at Embankment level  
Insc: *This is the ground plan of the Embankment of the Water Front Somerset House in the Strand and all these black lines are the ground part | but all the Red Lines are the Second Story under the Groines, and those Red Lines that goe betwixt wall & wall are the Cross Arches to Support the Eary (sic) Walls*  
Pen & wash (10<sup>7</sup>/<sub>8</sub> × 16<sup>1</sup>/<sub>2</sub>)

8 Continuation westwards of plan in No.6  
Insc: *This is the Center of the water gate & the Street ...*  
Pen & wash (11<sup>8</sup>/<sub>8</sub> × 8)

9 Section of the waterfront at Embankment level  
Insc: *this is a plan of the Cross Arches in the Eary (sic) at Somerset House, Strand, London*  
Pen & wash (11<sup>1</sup>/<sub>2</sub> × 8)

10 Plan of part of basement at Embankment level, towards E end of waterfront  
Insc: *This is a plan of further end towards Devals (Devall) End*

11 Plan of 7 sections of balustrades  
Insc: With dimensions & locations  
Pen & wash (11<sup>3</sup>/<sub>4</sub> × 19)

12 Elevation of end break on E elevation, facing courtyard, of W block  
Insc: verso *This is Plan of the Left Hand break in the Angle it is marked No.3 & 6 in the ground plan with Red Letters*  
Pen (7<sup>7</sup>/<sub>8</sub> × 5<sup>7</sup>/<sub>8</sub>)

13 Elevation of other end break on E elevation, facing courtyard, to W block  
Insc: verso *This is a Plan of the Left Hand wing Upper break, Inner Court it is marked in the plan of Balustrad with 7 & G with Red Letter*  
Pen (7<sup>7</sup>/<sub>8</sub> × 6<sup>7</sup>/<sub>8</sub>)

14 Elevation of end break of S façade, facing river, of the river block  
Insc: *End Break. Water Front; on frieze E Hatton's Drawings No.1; verso A Exact plan of the End break of the Water front Somerset House*  
Pen (11<sup>3</sup>/<sub>4</sub> × 7<sup>7</sup>/<sub>8</sub>)

15 N elevation, facing courtyard, of the river block, 1776 [Fig.11]  
Pen & wash (8<sup>3</sup>/<sub>4</sub> × 18<sup>1</sup>/<sub>2</sub>)

16 Elevation of the central pavilions of the E & W blocks facing courtyard, 1776  
Pen & watercolour (22 × 12<sup>3</sup>/<sub>4</sub>)

17 Elevation to height of main cornice of central pavilion of E & W blocks facing courtyard, with section of doorway  
Insc: *Center Pavillions of the Sides of the Court*  
Pen & wash (14<sup>1</sup>/<sub>4</sub> × 20<sup>3</sup>/<sub>4</sub>)  
Prov: T. L. Donaldson, 1876

18 Elevation of the Strand block facing courtyard  
Pen & wash (10<sup>1</sup>/<sub>2</sub> × 20)

19 Elevation of S façade of E or W pavilion of wings of Strand block facing courtyard [Fig.12]  
Pen & watercolour (14<sup>1</sup>/<sub>2</sub> × 9)

20 Elevation of E of W façades of Strand block, to wings facing courtyard  
Insc: (by Professor Donaldson) *From the office of Sir Wm Chambers*  
Pen & wash (20<sup>5</sup>/<sub>8</sub> × 14<sup>3</sup>/<sub>8</sub>)  
Prov: Pres. T. L. Donaldson, 1876

21 Elevation of W façade of W quadrangle block  
Pen & wash (10 × 12)

22 Half-elevation & half-section of end or N façade of W quadrangle block  
Insc: verso *This is the plan of the Right Hand End Wing of the Lower Building towards the Thames*  
Pen & wash (15<sup>1</sup>/<sub>8</sub> × 11<sup>3</sup>/<sub>8</sub>)

23 Section of W quadrangle block towards the S  
Pen & wash (15<sup>1</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>2</sub>)

24 Elevation of 2 bays of the W façade of the W quadrangle block  
Insc: verso *A Plan of the Hights of the Back ground of the Building of Somerset Place London Purbeck & portland together*  
Pen & wash (12<sup>1</sup>/<sub>4</sub> × 6<sup>3</sup>/<sub>4</sub>)

25-26 Design for the paired doorways on either side of the Strand vestibule, with section through cornice, together with later copy  
Pen & wash (11<sup>1</sup>/<sub>2</sub> × 7)

27-28 Design for the doorway to the pavilion of Strand block, S façade facing courtyard, together with later copy  
Pen & wash (15<sup>3</sup>/<sub>4</sub> × 10<sup>3</sup>/<sub>4</sub>)

29-30 Design for the doorway to central pavilions to E & W block facing courtyard, together with later copy  
Insc: verso *This is a Plan of the flank & background Rustick front. this is the Door Case for them*  
Pen & wash (10 × 7<sup>1</sup>/<sub>2</sub>)

31-32 Design for an arched doorway with a blocked Ionic order, together with later copy  
Pen & wash (11<sup>3</sup>/<sub>8</sub> × 8)

33-34 Design for the window for central features & pavilions of 1st floor of façades facing courtyard of quadrangle blocks, together with later copy  
Pen & wash (11<sup>5</sup>/<sub>8</sub> × 7)



35-36 Design for the window for central part of façade of Strand block, together with later copy  
Insc: verso *A plan of a Window in the Centre Break of the Inside Court towards the Water in the Princiable Story Somerset Place London*  
Pen & wash ( $12\frac{3}{4} \times 8$ )

37 Frontal perspective of one of the arches of the water front at Embankment level  
Pen & wash ( $17\frac{5}{8} \times 12\frac{1}{4}$ )

38 Half-elevation of central feature of terrace arcade at Embankment level  
Pen & wash ( $8 \times 10\frac{7}{8}$ )

39 Elevation of a composite capital  
Pen & wash ( $6\frac{1}{4} \times 7\frac{1}{4}$ )

40 Section of mouldings & cornices  
Insc: *Account of all the proportions betwixt the top of the Building and the bottom of Somerset Place in the Strand London and to show how Each Moulding forms themselves over Each other and what Moulding they are the very same as these are Marked*  
Pen ( $12\frac{3}{4} \times 8$ )

LONDON: Strand, Society of Arts, Manufactures & Commerce

Unexecuted design for new premises, c.1758

Ground plan

Scale:  $1\frac{1}{4}$  in to 20 ft

Insc: *Plann of a Building for the Society of Arts manufactures and Commerce*

Pen & grey wash ( $17\frac{3}{4} \times 18\frac{1}{4}$ )

Lit: J. Harris, 'A Plan by Sir William Chambers for the Society of Arts', *Jnl of the Royal Society of Arts*, CX, 1962, pp.351-352

This grandiose design was made between 1757 (year of Chambers's election to the Society) and 1759 (year the Society moved to new premises) but was never executed. Chambers was responsible for the Society's new rooms.

LONDON: York Stairs, Watergate

Measured drawings with dimensions given (5):

1 Plan

Scale:  $1\frac{1}{16}$  in to 1 ft (& for Nos.2, 4 & 5)

Insc: *The Plan of York-Stairs*

Pen & wash (medium of Nos.2-5) ( $22 \times 31\frac{7}{8}$ )

2 Insc: *The Elevation of York-Stairs towards Buckingham Street*  
( $23\frac{7}{8} \times 34\frac{3}{4}$ )

3 Insc: *The Elevation of York-Stairs towards the River*  
Pen ( $25\frac{1}{8} \times 32\frac{7}{8}$ )

4 Same drawing as No.3 with wash added, but no dimensions  
( $24\frac{1}{8} \times 33\frac{1}{2}$ )

5 Insc: *The Section of York-Stairs*  
( $22\frac{1}{4} \times 33$ )

MILTON ABBEY (Dorset)

1-18 Designs for chimney-pieces

1 Insc: *Miss Demars Dressing room*

Scale: 1 in to 1 ft (scale of Nos.2-14)

Pen & wash (medium of Nos.2-14) ( $10 \times 12$ )

2 Insc: *Miss Demars Dressing (changed to Bed room)*  
( $9\frac{1}{4} \times 12$ )

3 Insc: *Second Dressing room to the NE tower room Ground Floor*  
Mounted with No.4

4 Insc: *Miss Demars Servts room*  
( $19\frac{1}{2} \times 12$ )

5 Insc: *Stewards office Chimney*  
( $12 \times 12\frac{1}{4}$ )

6 Insc: *Dressing room North front West Side of the Gate Principal floor*  
Mounted with No.7

7 Elevation, alternative to No.6 without inscription,  
( $16\frac{3}{4} \times 12\frac{1}{8}$ )

8 Insc: *NW tower room Principal floor*  
( $10\frac{1}{4} \times 12$ )

9 Insc: *Dressing room North front East Side of Gate Principal Floor*  
( $9\frac{1}{4} \times 12\frac{1}{8}$ )

10 Insc: *NW tower room Ground floor*  
( $10\frac{1}{4} \times 12$ )

11 Insc: *NE tower room Ground (deleted) Principal No.1 floor*  
Mounted with No.12

12 Insc: *Dressing room Next tower Ground (deleted) Principal No.2 floor; both drawings insc (by Chambers) This to be executed | by Mr Carter & verso The within Two (deleted) Chimney Pieces | marked No.4 | and the Chimney Piece for the NW Tower Room Ground Floor | marked 3 | to be Executed in the best manner of Statuary | Marble with Vein'd slab and Black Marble Covings to be deliver'd completely finish'd in the Month of March next 1775 and to be put | up at Milton Abby for the Sum of Ninty Guineas without any other Expence — except the Carriage and Packing which is to be paid by | Lord Milton Decr 14th 1774 & s (in a different hand) Thos Carter (19 $\frac{1}{2}$  × 12)*

13 Insc: *Dressing room Next NE tower North front Principal floor; verso Nov 28th 1775 Agreed with Lord Milton to make this chimney | for thirty pounds with veind slab and black marble coverings the carved | moulding to be left out the clear 3.9 wide 3.7 high of the Good statuary | Tho Carter (10 × 12)*

14 Insc: *Bedroom next NW tower in the North front Principal floo . . . (torn off); verso Nov 28th 1775 Agreed with Lord Milton to make this chimney for Seventy | five pounds of good statuary with vein'd slab and black marble covering | Tho Carter (8 $\frac{1}{2}$  × 12)*  
The above 14 designs form a stylistic group.

15 Insc: *Room over Gate Principal floor*  
( $10\frac{1}{2} \times 12$ )

16 Insc: *Little room East of Gateway Principal floor*  
Mounted with No.17

17 Insc: *Little room West of Gateway Principal floor (19 $\frac{1}{2}$  × 12 $\frac{1}{8}$ )*  
The above designs are for lesser chimneypieces and are drawn to a scale of  $1\frac{1}{2}$  in to 4 ft. Pen & wash.

18 Insc: (in pencil) *Bow Parlor verso Decr 16 1744 | Within Chimney Piece to be in the best manner of the Purest Statuary White Marble with Statuary Slab and Black Marble Covings to be delivered | Completely finish'd on the 1st August next 1775 and to be put up at Milton Abby for the Sum of One Hundred and Ten Guineas without any other Expence | whatever attending it except the Carriage and Packing which is to be paid by Lord Milton. NB the Ground but none of the Ornaments to be Polished & then in Carter's hand I will not allow this the whole is to be polished the ornaments as well as the ground Thos Carter & in bottom right corner 1774 Chimney | piece bespoke (22 × 14 $\frac{3}{4}$ )*

Prov: Pur. 1931, Milton Abbey Collection  
These are the unexecuted designs made by Chambers for Lord Milton between 1770 and 1774. No.18 is not, however, in Chambers's hand, although the verso inscription is.

19-20 Details of mouldings

19 Insc: *No.5 Surbase for the bed Chamber over the drawing room principal floor, and also for the apartment over Miss Damers Apartment on the principal floor*

20 Insc: *No.6 Base & Surbase for Miss Damers Apartment on the Ground floor enriched in the bed Chamber & dressg Rm, plain the servt room*  
Pen & wash ( $21\frac{3}{4} \times 15$ )  
Prov: Pur. 1931, Milton Abbey Collection

21 Design for ornamental wrought iron gates, surmounted by a coat of arms, the piers in a Gothic style

Insc: *The two piers to be of Wainscot or Yellow deal fixed upon oak Quarters with an oak plate . . . N.B. the mouldings of these piers the same as on the piers of the Gate to the north front*

Pen ( $18\frac{1}{2} \times 14\frac{1}{4}$ )

Prov: Pur. 1931, Milton Abbey Collection  
See also Brown, Lancelot; Vardy, John;  
Unidentified: English, C18

RATHFARNHAM CASTLE (Co Dublin)

Part-plan of the parlour floor

Insc: with dimensions & specifications for interior alterations; verso *This is part of the Parlor floor | Rathfarnham. N.1*

Pen ( $21\frac{1}{2} \times 13\frac{1}{4}$ )

Prov: William Newton Collection

This is an 'office' drawing for alterations executed for Lord Loftus 1st Earl of Ely, 1770-71.

LONDON: Palace in Richmond Gardens (previously in Surrey)

Unexecuted designs for a new palace to supersede the old Richmond Lodge (2):

1 Plan

Pen & wash ( $15 \times 19$ )

Prov: Thomas Worsley (died 1778) by descent to Sir William Worsley, by whom it was pres. to the RIBA, 1964

Lit: CL, CXXVI, 1959, pp.916-918

This is project 'A' of J. Harris's classification, being the first (1762) design by Chambers for a royal palace at Richmond. The estimate for this palace and a further group of designs is in the Royal Library, Windsor Castle, and photographs of the model, now destroyed, are in the RIBA.

2 Elevation of a 9 bay block linked by quadrant colonnades to 3 bay pavilions

Pen & watercolour ( $14\frac{1}{4} \times 15\frac{1}{4}$ )

Lit: CL, CXXVI, 1959, pp.916-918; BM Add. MS 41135, 72-72v (Chambers to Thomas Worsley, 4 August 1775)

This is project 'C' of J. Harris's classification, being the third (1775) design by Chambers for a palace on this site.

ROXBOROUGH (Co Tyrone) Hunting Lodge

Unexecuted design for Lord Charlemont's hunting lodge

Plan of ground floor

Insc: (by T. L. Donaldson) *This is a pleasing composition by an unknown hand containing the elements with some modifications of a commodious & elegant suburban dwelling*

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

Prov: Pres. by T. L. Donaldson, November 1876  
Exhib: RA 1769, No.15



This is scheme 'A' according to J. Harris's classification and corresponds with an identical plan in the Soane Museum (43/423) and plans and elevations in the V & A (3370, 3371, 3419, 3420). The lodge is mentioned in H.M.C. *Charlemont* I, pp.285-286: letter from Chambers to Charlemont, 15 April 1768; and *Charlemont* II, p.372, Charlemont's reply to Chambers.

SHERBORNE CASTLE (Dorset): Entrance gate  
Unexecuted designs for a rusticated entrance gateway with round-headed arch framed by a Tuscan Doric order supporting a frieze & pediment & flanked by niches with Egyptian figures (2):

1 Plan

Insc: verso *Lord Digby's Park gate W.C.*  
Pen & wash (15 × 21<sup>3</sup>/<sub>8</sub>)

2 Elevation, set in a landscape [Fig.13]

Pen & watercolour (15<sup>3</sup>/<sub>4</sub> × 17<sup>5</sup>/<sub>8</sub>)

1-2 Prov: Thomas Hardwick; Philip C. Hardwick, 1885  
Lit: J. Harris, *AR*, CXXII, 1957, p.122 (No.2 reprd). These designs were probably drawn c.1760 for the 6th Baron Digby when Capability Brown was landscaping the park. They are unlikely to have been executed.

WILTON HOUSE (Wilts): Triumphal arch

1 Elevation with Tuscan Doric order surmounted by an equestrian statue of Marcus Aurelius, but without the coupled Corinthian columns as published in Chambers's *Treatise on civil architecture*, 1759 [Fig.14]  
Insc: verso *Triumphal Arch at Wilton W.C.*  
Pen & watercolour (19 × 16<sup>1</sup>/<sub>4</sub>)

2 Plan, very close to that published in Chambers's *Treatise on civil architecture* but having the coupled columns on one side only

Insc: *Plan of the Triumphal Arch at Wilton*  
Pen & wash (14<sup>3</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>4</sub>)

1-2 Prov: Thomas Hardwick; P. C. Hardwick, pres. 1885

The triumphal arch was designed by Chambers for the 10th Earl of Pembroke and completed by 1759. This design may be dated c.1758, and may possibly be that sold at Christie, 6 June 1811, lot 80. The bill for works completed at Wilton is in the Wilton archives and dated 16 December 1762. The arch once stood on the hill opposite the S front, but was removed by James Wyatt to serve as the entrance to the N forecourt c.1801. His are the flanking lodges.

Design for a large country house or palace

Elevation, with scale

Pen & wash (17 × 30<sup>1</sup>/<sub>2</sub>)

Prov: William Newton Collection

This design, possibly for a palace for George III, is similar to certain theoretical projects among the Chambers collection at Windsor Castle.

Designs for a nobleman's town house (2):

Alternative scheme for a façade of 9 bays, the ground floor rusticated & the 1st floor articulated with a Corinthian order, both having a central pedimented feature at 1st floor level

1 Elevation: the roof-line decorated with vases

Scale: <sup>1</sup>/<sub>4</sub> in to 1 ft

Pen & wash (21<sup>3</sup>/<sub>8</sub> × 34<sup>3</sup>/<sub>8</sub>)

2 Elevation: a more finished drawing showing sculpture in the central pediment & a coat of arms over the central doorway; the design of the windows differs slightly from the preceding elevation; the roof-line is decorated with a balustrade & statues

Scale: <sup>1</sup>/<sub>4</sub> in to 1 ft

Pen & wash (24<sup>3</sup>/<sub>8</sub> × 37)

Because of the similarity between these designs and the Strand front of Somerset House (1776) and project 'C' of Richmond Palace (1775), a date c.1775-76 may be postulated. The common source for all façades is Leoni's Queensbury House, although that may be dependent upon the New Gallery at Somerset House.

Design for a mausoleum perhaps for Frederick,

Prince of Wales [Fig.15]

Section of a ruined domed temple

Pen & wash (17 × 13<sup>1</sup>/<sub>4</sub>)

Almost certainly drawn in Rome c.1751-52 and here tentatively to be associated with his designs for the Prince's mausoleum made 1751-52. A sketch of the medallion with a profile is in the V & A, Chambers's Travel Album, p.34.

Unexecuted designs for a public building, or royal palace, possibly alternative versions of a façade of 19 bays, both having a central feature with sculptured pediment & circular dome 'tempietti' surmounting the end wings (2):

1 Elevation

Insc: on frieze *GEORG: III: GRA: MAG: BRIT: FRA: ET: HIB: REX...*

Pen & wash (16<sup>5</sup>/<sub>8</sub> × 48<sup>3</sup>/<sub>4</sub>)

2 Elevation, having a decorative motif over the first floor windows of end wings based on the letter G, a crown & 2 seated lions

Pen & wash (15<sup>5</sup>/<sub>8</sub> × 46<sup>3</sup>/<sub>8</sub>)

There is no record of Chambers having been commissioned for these designs, but they belong stylistically to the 1770s and it would be tempting to associate them with a project for a barracks on the Savoy site adjacent to Somerset House. Chambers was concerned with this unfulfilled scheme from c.1776 until his death in 1796.

France

BELLEVUE (Seine-et-Oise): Château

Measured plans (4):

1 Insc: *Plan of the Cellar Story of Bellevue*

2 Insc: *Plan of the Ground floor of Bellevue*

3 Insc: *Plan of the First Floor*

4 Insc: *Plan of the Mansarde distributed into Eight appartments for the Lords of the Kings Train*

1-4 Scale: <sup>1</sup>/<sub>10</sub> in to 1 ft

Pen & yellow wash (12 × 19<sup>1</sup>/<sub>4</sub>)

This valuable survey of the château (now destroyed) was made by Chambers between 1749 and 1750. The architect was Lassurance (1749-50) whose patroness was Madame de Pompadour.

PARIS: Macon's tennis court

Measured drawings of covered tennis court, before 1772 (5):

1 Plan

Insc: *Echelle de Toises* with dimensions in French & notes in English

Pen & wash (18 × 24<sup>1</sup>/<sub>2</sub>)

2 Longitudinal section on line GH of plan showing elevation of wall

Insc: *Passage du Jeu de Palme* with scale & dimensions in French

Pen & wash (17<sup>3</sup>/<sub>4</sub> × 24<sup>1</sup>/<sub>4</sub>)

3 Longitudinal section on line CD of plan, with scale

Insc: With dimensions in French & note in English  
Pen & wash (17<sup>3</sup>/<sub>8</sub> × 24<sup>1</sup>/<sub>2</sub>)

4 Transverse section on line EF of plan, with scale  
Insc: With dimensions in French  
Pen & wash (11<sup>7</sup>/<sub>8</sub> × 19)

5 Transverse section on line AB of plan, with scale  
Insc: With dimensions in French  
Pen & wash (19 × 11<sup>3</sup>/<sub>4</sub>)

All sheets insc: *Macon's Tennis Court at Paris*  
Prov: Pres. by P. C. Hardwick (F), 1895, who would have acquired them from his father, Thomas Hardwick

These drawings were probably made by Sir William Chambers's office at the time he was commissioned (1772) to design a tennis court for Wilton House, Wilts. There is another set of these drawings at Wilton. The wooden tennis court itself has disappeared.

Album of 21 topographical sketches of contemporary buildings in Paris & environs drawn in May & June 1774

Canvas covers & leather spine (20<sup>1</sup>/<sub>2</sub> × 14)

1 PARIS: École Militaire

Perspective

Insc: *Front & Principal Court of the Ecole Militaire* | *Potain Ar*

Pen & grey wash (8<sup>1</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>4</sub>)

2 PARIS: École Militaire

Sketch of the portico to the principal court & 3 unidentified details:

1 Part of a façade with consoled opening & cornice

2 Detail of a cornice

3 Upper part of an arched channelled masonry entrance  
Pen with sepia & grey washes (8<sup>1</sup>/<sub>4</sub> × 14<sup>1</sup>/<sub>4</sub>)

The École Militaire was begun in 1751 by Ange-Jacques Gabriel, the work continuing in a second phase from 1769. Nicolas Marie Potain, in the service of the Bâtiments Royaux, was under Gabriel both here and on the Place Louis XV. Chambers's misleading attribution to Potain (cf. also Nos.13 & 14) may have resulted from Potain's presence when Chambers visited these buildings. Writing to De Wailly after his 1774 visit, Chambers asks that the Potain family be thanked for their kindnesses towards him (BM Add. MS 41134, 37).

3 PARIS: Hôtel de Voyer

Frontal perspective

Insc: *Hôtel de Voyer towards the Palais Royal de Wailly Ar*

Pen & wash (8<sup>1</sup>/<sub>2</sub> × 14<sup>1</sup>/<sub>4</sub>)

4 PARIS: Hôtel de Voyer

Perspectives

Insc: *Court of the Hotel de Voyer & Vestibule of the Hotel de Voyer*

Pen & coloured washes (8<sup>1</sup>/<sub>2</sub> × 13<sup>1</sup>/<sub>2</sub>)

5 PARIS: Hôtel de Voyer

Perspective with vista of caryatids

Insc: *Eating room of the Hotel de Voyer* | *de Wailly Ar*

Pen & wash (8<sup>1</sup>/<sub>2</sub> × 12<sup>1</sup>/<sub>2</sub>)

6 PARIS: Hôtel de Voyer

Perspective showing one wall & ceiling

Insc: *Saloon of the Hotel de Voyer*

Pencil & watercolour (9<sup>1</sup>/<sub>2</sub> × 11<sup>1</sup>/<sub>2</sub>)

7 Sheet of miscellaneous studies

Insc: *Various decorations in the Hotel de Voyer, Ecole Militaire etc*

1 Vase & pedestal with caryatid terminals

2 Circular table with sphinx support

3 Louis XVI style commode or wall cupboard

4 Cresting of a mirror

5 Commode in the style of André-Charles Boulle



**Pen & coloured washes (9 $\frac{1}{4}$  × 14 $\frac{1}{2}$ )**

The first three are carefully drawn in a sepia pen & wash. They are more permanent records than Nos. 4 & 5 suggesting that they may have been made at various times or in different places.

**8 PARIS: École de Chirurgie**

Perspective of incompleting courtyard front showing 5 bays of one wing & the broken-off return of another wing, both exposed in section

Insc: *Ecole de Chirurgie Gondoin Ar*

Pen & coloured washes (8 $\frac{1}{2}$  × 14 $\frac{1}{2}$ )

**9 PARIS: Hôtel de la Vrillière (or St Florentin)**

Perspective of the street front with entrance screen & wall fountain

Insc: *Hôtel de la Vrillière rue St. Florentin Chalgrin Ar*

Pen & wash (8 $\frac{1}{2}$  × 14 $\frac{1}{2}$ )

**10 CHÂTEAU LES ORMES (Touraine)**

Plan, elevation & section of a stair

Insc: *Ground plan of De Vaillies stair; Principal floor & Section*

Pen & wash (8 $\frac{3}{4}$  × 13 $\frac{1}{2}$ )

**11 PARIS: Hôtels de Montmorency & Guimard**

Perspective of exteriors

Insc: *Hôtel de Montmorency le Doux Ar & Pavillon de Mademoiselle Gimard le Doux Ar*

Pen & wash (8 $\frac{1}{2}$  × 14 $\frac{1}{2}$ )

**12 PARIS: Hôtel de Montmorency**

Insc: *Ground plan of the Hôtel de Montmorency le Doux Ar & Principal floor*

Pen & wash (8 $\frac{1}{4}$  × 14 $\frac{1}{2}$ )

**13 PARIS: Place Louis XV (de la Concorde)**

Perspective view showing Bouchardon's equestrian statue of the king

Insc: *La Place de Louis Quinze a Paris Potain Ar*

Pen with grey & blue washes (8 $\frac{1}{2}$  × 14 $\frac{1}{4}$ )

**14 PARIS: Place Louis XV & the Hôtel d'Uzes**

Composed perspectives

Insc: *A Pavillion of the Place de Louis Quinze Potain Ar and Gate of the Hôtel d'Uzes le Doux*

Pen, grey & sepia washes (9 $\frac{1}{4}$  × 14 $\frac{1}{4}$ )

**15 PARIS: Hôtel de Marigny**

Elevations with a detail of the entrance door pediment

Insc: *Monsr de Marigny's Pavillon au Roule | Soufflot Ar & Entrance to Monsr de Marigny's paviln*

Pen with yellow & grey washes (8 $\frac{1}{4}$  × 14 $\frac{1}{2}$ )

**16 PARIS: La Monnaie**

Frontal perspective with the river in the foreground

Insc: *The Mint Antoine Ar*

Pen with sepia, grey & blue washes (8 $\frac{1}{4}$  × 15 $\frac{1}{4}$ )

**17 PARIS: La Monnaie**

Section

Insc: *Section of the Vestibule & Great Stair of the Mint | Antoine Ar*

Pen & wash (8 $\frac{3}{4}$  × 11)

**18 PARIS: La Monnaie**

Frontal perspective

Insc: *End of the Principal Court of the Mint | Antoine Ar*

Pen & wash (8 $\frac{1}{4}$  × 14 $\frac{1}{2}$ )

**19 LOUVECIENNES: Du Barry pavilion (top left)**

Duc du Chartres's pavilion (perhaps Parc Monceau)

Unidentified pavilion (top right)

Perspectives

Insc: *Pavillon of Lusienne & Duke of Chartres's*

*Pavillon fauxbourg St. Honore*

Pen with grey & sepia washes (9 $\frac{1}{4}$  × 14 $\frac{1}{2}$ )

**20 Hôtel Tabary**

Perspectives

Insc: *Monsr Tabary's house & Porte Cochere of Mr Tabaris*

Pen, pencil & wash (9 × 14 $\frac{1}{2}$ )

**21 Duc de Chartres's casino & Hôtel Harvelay**

Perspectives

Insc: *Garden front of the Duke of Chartres's Casino Chausse d'Antin & Garden front of Monsr d'Harvelai's house Rue d'Artoire*

Sepia pen & wash, pen & wash (9 $\frac{1}{4}$  × 14 $\frac{1}{4}$ )

Prov: Pres. by P. C. Hardwick (F), 1885

Lit & reprd: J. Harris, 'Sir William Chambers and his Parisian album', *Architectural History*, VI, 1963, pp.54-90

At the beginning of May 1774 Chambers left England for Paris where he stayed just over a month. It was a long-anticipated visit, for, as Chambers wrote, 'Many great things have been done since I last saw Paris which I must examine with Care and make Proper remarks upon' (BM Add. MS 41135, 26-26v). The results of his examination are in this album and their effect upon the great works at Somerset House was to be considerable. An allied collection of drawings, possibly made by a Frenchman through Chambers's instigation, is in the BM, Kings's Maps CXXIV, Supplement.

**India**

CHIDAMBARAM (Madras)

Plan of the Indian temple

Insc: *A Plan of The Pagoda at Chillimbrum December 1748*

Pencil, red pen & coloured washes (15 × 18 $\frac{3}{4}$ )

Prov: 3rd Earl of Bute, sold Sotheby, 23 May 1951, lot 26.5; pur. by the RIBA, 1966

Chambers left Gothenburg for Canton on his last voyage to China on 20 January 1748 on the ship *Hoppet*, returning to Sweden on 11 July 1749. This drawing was made on his return from Canton when the ship docked at Madras. The importance of this drawing is two-fold: it is the very first made by a European architect of an eastern temple, and also the earliest surviving drawing by Chambers.

**Italy**

ROME: Villa Patrici

Plan

Measured drawing

Insc: *Plan of Ground Story and Principal Story of Villa Patrici (in pen) at Rome (in pencil)*

Pen & wash (12 × 17)

Plan of a monumental building

Insc: (by Chambers) *A Plan Composed by Monsr Legay See Le Geay, Jean-Laurent*

**CHAMPNEYS, Walpole (?-1960)**

Painter-decorator. Before 1919 worked as a medical draughtsman in hospital operating theatres &c.

Elected member of the AA 1919, from 1919-27 he was Art Master there lecturing on colour theory. Worked for R. A. Duncan at the *Glasgow Herald*, Fleet Street, c.1928; for Robert Atkinson at Regent cinema, Brighton, and Gresham Hotel, Dublin; for Sir John Burnet, Tait & Lorne at the extension to Selfridge's, Oxford Street; and for G. Grey Wornum.

BRIGHTON (Sussex): Regent cinema

Study for mural painting of a harlequinade made in connection with the decoration of the cinema, c.1924 [Fig.16]

Poster-colour (5 × 9)

Prov: Pres. by S. Rowland Pierce, 1959

Architect of the cinema was Robert Atkinson.

Studies for mural decoration, possibly those done in 1921 for the Palais de Danse, Derby (4)

See Wornum, G. G.

**CHANTRELL, Robert Dennis (fl.1807-1868)**

First mentioned as pupil of Sir John Soane, 1807-14.

In 1819 he moved to Leeds; F in 1836. He was a pioneer in the change from Rococo-Gothic to a serious archaeological Gothic, particularly in his major work, Leeds parish church (St Peter), 1837-41. He designed over twenty other churches in Yorkshire, including Christ Church, Leeds, 1823-26; St Peter, Morley, 1829-30; and St Andrew, Keighley, 1847-48. His early works at Leeds, the public baths, 1820 (dem.), and the Literary & Philosophical Institution, 1821 (dem.), were classical. In 1846 he moved back to London and lived in Lincoln's Inn Fields, 1847-50, Bruton Street, 1851, Canonbury 1852-59, Camberwell 1860-62, Eastbourne 1863, and Rottingdean near Brighton, 1864-68. He is last mentioned in 1868 when he ceased to be a member of the RIBA. Bibl: T.B.; *Colvin* (with list of works); A. T. Bolton, *Works of Sir John Soane*, [1924], appendix C, p.xliv.

LEEDS (Yorks): Conservative pavilion

Design for pavilion, 1838

Perspective of *Interior of Leeds Conservative Pavilion | as cleared for the Ball*

Insc: As above & *Built in 3 | 2 weeks at a Cost of £680.0.0*

s & d: R. D. Chantrell Archt., March 28th 1838 & RIBA 16 Lower Grosvenor Street, Dec. 17th 1838 &c, in different hand, presented, accompanying paper read by R.D.C., R. Hayward Delt.

Pen (13 $\frac{1}{4}$  × 25 $\frac{3}{4}$ )

Prov: Pres. by R. D. Chantrell, 1838

**CHAPPLE, John Starling (fl.1859-99)**

Pupil and close associate of William Burges. He remained in Burges's office from 1859 until Burges's death in 1881 (with the possible exception of the years 1875-77, when he may have teamed up with another architect Saunders). In 1883 he set up an office of his own at No.7 John Street, Adelphi, and the last job he is known to have undertaken is St Michael's, Brighton, 1893-99. He is also known to have designed the furniture for Lady Bute's bedroom at Castell Coch, Glamorgan, in 1891. In 1874 he read a paper to the St Alban's Architectural & Archaeological Society on 'The Restoration of the Abbey of St Alban'. Bibl: CL, CXXXI, 1962, pp.1174-1177; information supplied by Charles Handley-Read

BRIGHTON (Sussex): Church of St Michael, Victoria Road

Designs after William Burges, executed by Chapple, adding to the side of the church by G. F. Bodley (1858-61), c.1893-99 (6):

1 *West elevation*, with flap showing covered arcading in front of the W door & flap showing alternative treatment to top of the tower

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

Insc: As above

s: With illegible signature

Pen & coloured washes (19 × 25 $\frac{3}{4}$ )

**2 Design for sedilia**

Plan, elevation & section

Scale: 1 in to 1 ft

Insc: Details labelled & in left-hand corner £430.0.0 s: *John S. Chapple | Archt | 7 John Street | Adelphi | W.C.*

Pen & coloured washes on tracing paper, mounted (19 $\frac{1}{4}$  × 18)



3 Design for a wall tomb  
Plan, elevation & section  
Scale: 1 in to 1 ft  
Insc: Details labelled & in left-hand corner £235.0.0  
s: As No.2  
Pen & coloured washes on tracing paper, mounted  
(19<sup>1</sup>/<sub>4</sub> × 18)

4 Design for rood beam  
Front elevation & section  
Scale: 1/4 in to 1 ft  
Insc: Details labelled  
s & d: John S. Chapple | 7 John St. | Adelphi | May 1899  
Pen & red wash on tracing paper, mounted  
(19 × 13<sup>3</sup>/<sub>4</sub>)

5 Elevation of Baldachino | Proposed to be Erected | at the  
East Wall of North Aisle | St. Michael's Church  
Insc: As above  
Pencil with yellow wash (22 × 17<sup>1</sup>/<sub>4</sub>)

6 Photograph of an original perspective of interior of  
E end  
s: As No.2, in ink  
(23 × 15)

1-6 Prov: Pur. from St Michael's church, 1967  
Lit: Pevsner & Nairn, *Sussex*, p.434; *Builder*, LXV,  
1893, p.110  
Burgess's designs were made in 1868 as additions to  
Bodley's work of 1858-61 and were carried out by  
Chapple after Burgess's death in 1881. Construction was  
begun in 1893.

CHARLES, Bessa Ada (elected A 1900)

FALMOUTH (Cornwall): Nos.3 & 4 Cambridge Place  
FALMOUTH (Cornwall): Spotfield  
MYLOR BRIDGE (Falmouth harbour, Cornwall):  
Bible Christian Chapel  
See Charles, Ethel Mary

CHARLES, Ethel Mary (1871-1962)  
Miss Charles was elected as the first woman member  
of the RIBA in December 1898. (Her sister Bessa Ada  
Charles was the second woman member, elected in  
March 1900.) In 1892 she was articulated for three years  
to Sir Ernest George & Peto, and in 1896 she worked  
in the office of Mr Walter Cave. After travelling in  
England to study Gothic and domestic architecture,  
Miss Charles passed her exams in June 1898. She often  
practised jointly with her sister Bessa Ada Charles.  
She became the Institute Medallist Essayist in 1905.  
Bibl: obituary: *Builder*, CCII, 1962, p.764

The following drawings (27) & sketchbooks (4) were  
passed to the RIBA in 1961 by her friend Mrs Helen  
Sanders when her house in Surrey was being sold &  
she went to live in a home in Lancashire

BANGOR (Carnarvon): Carnarvon & Anglesey  
Infirmary  
Sketch design, 1915  
Plans  
Scale: 1/8 in to 1 ft  
Insc: Rooms labelled & measurements marked  
d: March 1915  
Pencil (19<sup>1</sup>/<sub>4</sub> × 27<sup>3</sup>/<sub>4</sub>)

CADMORE END (Bucks): Cottage  
Design for Miss M. M. Taylor, 1905  
Site plan, ground, bedroom & roof plans; East, front,  
west & back elevations & sections  
Scale: 1/8 in to 1 ft

Insc: As above, with details labelled & measurements  
marked  
s & d: E. Charles Archt | 18 Heatherdale Road |  
Camberley | June 1913 & countersigned G. H. Gibson  
& Son, Builders, High Wycombe  
Pen & wash (19 × 24<sup>3</sup>/<sub>4</sub>)

FALMOUTH (Cornwall): Nos.3 & 4 Cambridge  
Place  
Designs for alterations & additions for Sir John  
Alleyne Bt, 1905 (2):  
1 Ground, First Floor & Attic Plans; Back Elevation &  
Sections  
Scale: 1/8 in to 1 ft  
Insc: As above, with details labelled & measurements  
marked  
s & d: B. & E. Charles Archts. | Flushing, Falmouth |  
September 1905  
Pen & wash (20<sup>3</sup>/<sub>4</sub> × 29)

2 Gas plan of Ground & First Floors  
Scale: 1/8 in to 1 ft  
Insc: As above, with rooms & gas points labelled  
s & d: B. & E. Charles | 49 York St. Chambers | W |  
July 1905  
Pencil & pen on tracing paper (17 × 15)

FALMOUTH (Cornwall): Gyllyngvase Terrace  
Designs for Semi-detached houses for A. Cox Esq., 1907  
Site plan, Ground Floor, First Floor, Attic & Roof  
Plans, South North & Side Elevations & Sections  
Scale: 1/8 in to 1 ft  
Insc: As above, with rooms labelled & measurements  
marked  
s & d: E. Charles Archt | York Street Chambers W |  
July 1907  
Pen & wash (30<sup>1</sup>/<sub>4</sub> × 22)

FALMOUTH (Cornwall): Gyllyng Road  
Designs for Proposed Semi-detached houses for Mr Vinson  
Drain plan showing site, Ground floor, first floor, attic &  
roof plans, front, back & side elevations & sections  
Scale: 1/8 in to 1 ft  
Insc: As above, with rooms labelled & measurements  
marked  
s & d: E. Charles Archt | Flushing, Falmouth | March  
1906  
Pen & wash (20<sup>3</sup>/<sub>4</sub> × 24<sup>1</sup>/<sub>2</sub>)

FALMOUTH (Cornwall): Roschill  
Designs for Proposed Lodge at Rosehill, Falmouth, for  
Mrs Howard Fox  
Plans, elevations & sections  
Scale: 1/8 in to 1 ft  
Insc: As above, with details labelled & measurements  
marked  
Pencil (13<sup>1</sup>/<sub>2</sub> × 19)

FALMOUTH (Cornwall): Spotfield  
Designs for alterations to a house for Miss Lindsay  
Cox, 1902 (2):  
1 Ground & Bedroom floor plans  
Scale: 1/8 in to 1 ft  
Insc: I, as above, with details labelled  
  
2 Ground & Bedroom floor plans  
Scale: 1/8 in to 1 ft  
Insc: III, as above, with details labelled  
s & d: B. & E. Charles, Archts. | York St. Chambers |  
London, W. 17.iv.02  
Pencil & wash on tracing paper (21 × 14)

LONDON: Woolwich, Royal Military Academy  
Designs for Proposed Panelling for Library Lobby,  
R. M. A. Woolwich, 1925  
Plan & elevations  
Scale: 1/8 in to 1 ft  
Insc: As above, with measurements marked  
s & d: E. Charles | Woolwich | December 1925  
Pencil (18<sup>1</sup>/<sub>2</sub> × 30<sup>1</sup>/<sub>2</sub>)

MYLOR BRIDGE, Falmouth harbour (Cornwall):  
Bible Christian chapel  
Design for the Proposed Bible Christian Chapel, 1906  
Ground Plan, Front & Side elevations, longitudinal & cross  
sections  
Scale: 1/8 in to 1 ft  
Insc: As above, with details labelled & measurements  
marked  
s & d: B. & E. Charles Archts | Flushing, Falmouth |  
April 1906  
Pen & wash on tracing paper (15<sup>1</sup>/<sub>2</sub> × 15)

MYLOR BRIDGE, Falmouth harbour (Cornwall):  
Mission Chapel vestry  
Design for Proposed Vestry for Mission Chapel in gothic  
style, 1906  
Plans, elevation, sections & details  
Scale: 1/8 in to 1 ft  
Insc: As above, with details labelled & measurements  
marked  
s & d: E. Charles Archt | 17th Sept. 06 | Flushing |  
Falmouth  
Pencil & wash (22 × 31)

Competition designs for the Building News Designing  
Club, 1895 (2):  
1 Design for a Block of Three Labourers' Cottages  
Ground plan, south, west, north & east elevations, section  
& perspective  
Scale: 1/16 in to 1 ft (plans), 1/8 in to 1 ft (elevations)  
Insc: B.N.D.C. & as above, with details labelled & in  
pencil in a different hand 1 page BN. March 1.95 & 2nd  
s: With pseudonym, W'ykehamica; verso (in pencil)  
E. Charles | 63 Gloucester Place | Portman Sq. W.  
Pen (14 × 21<sup>7</sup>/<sub>8</sub>)  
Lit: BN, LXVIII, 1895, p.505, for a description of  
the competition entries  
Repr'd: BN, LXVIII, 1895, after p.511  
This design was placed second.

2 Design for a Country Parsonage  
Ground & First Floor Plans, South & north elevations,  
sections & perspective  
Scale: 1/16 in to 1 ft (plans), 1/8 in to 1 ft (elevations)  
Insc: B.N.D.C. & as above, with rooms labelled  
s: With pseudonym, W'ykehamica  
Pen (14 × 22)  
Lit: BN, LXVIII, 1895, pp.223-224, for a description  
of the competition entries, including this design  
This design was not placed.

Design for a house, Little Adyar for Mrs J. Charles,  
1911  
Ground Floor, Bed Room Floor, Basement & Roof Plans,  
Front, back, North & South elevations, cross &  
longitudinal sections  
Scale: 1/8 in to 1 ft  
Insc: As above, with rooms labelled & measurements  
marked  
s & d: E. Charles | 18 Heatherdale Road | Camberley |  
July 1911  
Pen & wash on tracing paper, mounted (19<sup>1</sup>/<sub>4</sub> × 25<sup>3</sup>/<sub>4</sub>)

Design for a house, *Abetone, for Thomas Bonar Esq., M.D.*  
Plans & sections  
Scale: 1cm to 1m  
Insc: As above, with details labelled & measurements marked  
s & d: *October 16th 1901*  
Pencil (20×27)

Designs for a *Small Country House, 1897 (7)*:  
1 *Ground Floor, First Floor, Roof & Attic Plans*  
Scale:  $\frac{1}{8}$ in to 1ft

2 *North, West, South & East Elevations*  
Scale:  $\frac{1}{8}$ in to 1ft

3 *Foundation plan, drain plan, longitudinal & cross sections*  
Scale:  $\frac{1}{8}$ in to 1ft

4 *Plan, elevation & section of South West Gable*  
Scale:  $\frac{1}{2}$ in to 1ft

5 Details of doors & chimneys  
Scale:  $\frac{1}{2}$ in to 1ft

6 Window details  
Scale: FS

7 Perspective

1-7 Insc: 5-11, as above, with details labelled & measurements marked  
s & d: *E. M. Charles | Jan. 97*  
Pen & wash, pencil & wash (details); pen (19 $\frac{1}{4}$ ×26) (perspective)

Design for *Three Labourers Cottages in a Garden City*  
Plans, elevations & sections  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, with details labelled & measurements marked  
s & d: *E. Charles | York St. Chambers W. | March 1905*  
Pencil & wash on tracing paper (14×19 $\frac{1}{2}$ )

Topographical drawings  
LONDON: Kensington Palace, orangery  
View of *The Banqueting Hall, Kensington Gardens*  
Insc: *A Study in Perspective & 2 & as above*  
s & d: *E. M. Charles | May | 97*  
Pencil (19×26 $\frac{1}{2}$ )

TIVOLI (Lazio): Horace's villa  
Reconstruction drawing for *Restoration of the So-Called Nymphaeum, Horace's Villa, Tivoli, 1897*  
Plan, longitudinal & transverse sections  
Scale: 1:50m  
Insc: As above  
Pencil (22×30)

Study of the Corinthian order  
Elevation of 2 columns & entablature  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: (stamped) *R.A*  
s: *Ethel Charles*  
w/m: 1894  
Pen & wash (22×15 $\frac{1}{2}$ )

Sketchbooks (4):  
1 1893-94: England & France  
2 1895-96: England & Italy

3 1895, 1897, mostly in 1899, 1903: England, France, Italy

4 1902, 1905-06, 1909, 1914-15, 1920-22: France, Italy, England

1-4 Pencil (5×7 $\frac{1}{4}$  to 7×10)

# CHARPENTIER

Possibly Theodore Charpentier (1828/9-1902)  
Bibl: obituary: *Builder*, LXXXII, 1902, p.402

PARIS: Rue Trevisse, Maison  
Plans of *Maison. Charpentier, archite*  
See Livock, J. (folder 3, p.14)

# CHATTERTON, Frederick (1871-1934)

Trained at RA schools, Regent Street Polytechnic and abroad. Articled to John T. Lee, and later served as assistant to C. J. Phipps, J. T. Micklethwaite and G. Somers Clarke Jnr. He moved with Somers Clarke to Egypt. In 1909 he was appointed lecturer in building construction and quantities at the Egyptian Government School of Engineering, Giza; three years later he joined the architectural staff of the Ministry of Public Works, Cairo. In 1919 he resigned this post and returned to England and was appointed Editor of *Specification*, which position he held until 1933. During this period he wrote *Who's who in architecture*; *English architecture at a glance*, 1923; *Houses, cottages & bungalows*, 1926; *Shop fronts*, 1927; and *Small houses & bungalows*, 1932; also technical articles and book reviews for the *AR*, *AJ* and *RIBA Jnl*.  
Bibl: obituaries: *AJ*, LXXIX, 1934, p.896; *RIBA Jnl*, CLI, 1934, p.889

ARCADIA (S Africa): Church of St Patrick  
Alternative designs for a proposed new district church, 1905 (3):  
1 *Sketch Design No.1. Accommodation for 441. Plan, South Elevation, East Elevation & Section*  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above, with details labelled  
s & d: *Fredk Chatterton ARIBA | 5 Gray's Inn | Maritzburg | Jan. 1905*  
Pen & wash on detail paper (15 $\frac{3}{4}$ ×24)

2 *Sketch Design differing from No.1: Accommodation for 582. Ground Plan & West Elevation*  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above, with details labelled & measurements marked  
s & d: *Fredk Chatterton ARIBA | Architect | 3 Opera House Chambers Pretoria Transvaal. | May 10/05*  
Pencil & wash on detail paper (13 $\frac{1}{2}$ ×19)

3 Third design: plan, W & S elevations & transverse section (unfinished)  
Pen & pencil (17 $\frac{1}{2}$ ×23 $\frac{3}{4}$ )

LONDON: No.63 Threadneedle Street, Sun Life Assurance office  
Measured drawing of façade, 1896  
Scale:  $\frac{1}{4}$ in to 1ft  
s & d: verso *Frederick Chatterton 15 April 1896*  
Pencil (20×27)  
Designed by C. R. Cockerell, 1839-42.

SURBITON (Surrey): Clock tower  
Competition design for *Proposed Clock Tower to be erected at Surbiton to commemorate the Coronation, 1902*  
*Ground & first floor plans, front elevation, section & perspective*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, with details labelled & measurements marked  
s & d: With pseudonym, *Magpie & Dec. 1902*  
Pen & coloured wash (26×20)

Design for a church to accommodate 168, 1894 (3):  
1 *Plan & sections*  
Scale:  $\frac{1}{8}$ in to 1ft

2 *East, west, south elevations & perspective*  
Scale:  $\frac{1}{8}$ in to 1ft

3 *Details of Chancel: interior & exterior elevation & section*  
Scale:  $\frac{1}{2}$ in to 1ft

Insc: As above, with details labelled & measurements marked  
s & d: *F. Chatterton Oct. 1894*  
Pen (27×20)

# CHEADLE, John Oscar (?-1959)

Elected A 1919. In partnership with Harding. Works include St Luke, Maidenhead, Berks, 1923; Trinity College of Music, 1922; St Philip war memorial, Kensington, 1922.

LONDON: Westminster Abbey  
Measured drawing  
Ground plan  
Scale: 1 $\frac{1}{2}$ in to 40ft  
Insc: *Drawn by John Oscar Cheadle from measurements taken by J. O. Cheadle and F. B. Nightingale & With J. Oscar Cheadle's | Compliments*  
Pen (18×24)  
Prov: Probably pres. by J. Oscar Cheadle (see insc)

# CHERMAYEFF, Serge (1900-)

Born in Russia, he came to England as a child and attended Harrow School 1914-17, and then studied architecture in Germany, Austria, France and Holland. In 1933 he took Eric Mendelsohn into partnership in London. The partnership was dissolved in 1936, but it was during this period that they designed the De la Warr pavilion at Bexhill, Sussex, 1934. He left England during the Second World War and went to the USA, becoming a US citizen in 1946. He taught at Brooklyn College, the Institute of Design, Chicago, MIT, Harvard and Yale. His works include Gilbey's offices, London, 1937; ICI factory, Manchester, 1938, and a house for himself at Bentley, England. His writings include *Community and privacy*, 1963.  
Bibl: *Der Aufbau*, XII, 1957, pp.370-372

The following drawings were pres. by the architect in 1967

BEXHILL (Sussex): De la Warr pavilion  
Colour sketch for the interior of the auditorium, prepared for *Colour in Building* by Nobel Industries  
s: *S. Chermayeff*  
Postercolour on a Perspex overlay (11×8 $\frac{1}{4}$ )  
Lit: Hitchcock, *Architecture: C19 & C20*, p.387; A. Whittick, *Eric Mendelsohn*, 1964, *passim* & illustrations; Pevsner & Nairn, *Sussex*, p.417; *AJ*, LXXIX, 1934, pp.196-197, 205-223, 254-255; LXXXII, 1935, pp.865-866, 873-885, 917-918, 957-960; LXXXIII, 1936, pp.21-22, 109  
For original sketches by Mendelsohn of the Bexhill pavilion see Mendelsohn, Eric.

LONDON: Gilbey House extension, Camden Town  
Design for a watchhouse extension for Gilbey House, 1960  
Elevations & detail  
Insc: *Gilbey House Extension | Proposed treatment of façade & full details*  
s & d: *Serge Chermayeff FRIBA | May 1960*  
Print of an original drawing (12 $\frac{1}{4}$ ×18)  
Gilbey House was originally designed by Chermayeff in 1937.  
Lit: (for the original 1937 building) *AR*, LXXXII, 1937, pp.11-22; *AJ*, LXXXVI, 1937, pp.98-108; *A&BN*, CLI, 1937, p.160



LONDON: Chiswick Mall, flats & boathouse  
Design, 1937, not executed

Perspective

Insc: *Chiswick Mall Flats & Boathouse. 1937 (never executed). Original dwgs lost in blitz 1941*

s: S. Chermayeff

Print of an original drawing (13<sup>3</sup>/<sub>4</sub> × 17<sup>3</sup>/<sub>4</sub>)

SOUTHSEA (Hants): Craneswater Park, hotel & hydrotherapy unit

Design, 1935 (?), not executed

Perspective

Insc: *Craneswater Park, Southsea. Hotel and Hydrotherapy with Erich Mendelsohn 1935? (never executed) | original dwg lost in blitz 1941*

s: S. Chermayeff

Print of an original drawing (12<sup>3</sup>/<sub>4</sub> × 18)

CAMBRIDGE (Mass): Harvard University Yacht Club Designs, not executed, 1954 (2):

1 North façade to Memorial Drive

2 East Elevation

1-2 Insc: As above & Harvard University Yachtclub on Charles River, Cambridge Mass. 1954. (not built)

s: S. Chermayeff

Prints of original drawings (11<sup>3</sup>/<sub>4</sub> × 18)

CHICAGO (Illinois): Exhibition screen system for Chicago Planning Board

Working drawing, 1948

Insc: *Exhibition Screen System for Chicago Planning Board 1948 (Entire Exhibition by S. Chermayeff)*

s: S. Chermayeff

Print of original drawing (14<sup>1</sup>/<sub>4</sub> × 18)

FALMOUTH FORESIDE (Maine): Herbert Payson House

Designs, 1951 (4):

1 Plan, with area for future extension crayoned on s: S. Chermayeff

Print of an original drawing (now lost) (18 × 14)

2 Perspective of garden front of the house

Insc: *Original presentation perspective returned by donors*

s: S. Chermayeff

Pen & coloured crayon (15<sup>3</sup>/<sub>4</sub> × 21)

3 Perspective of entrance side of the house

s: S. Chermayeff

Pen & coloured crayon (16 × 21)

4 Photostat of colour diagram of house (original destroyed 1951)

Lit: *AJ*, CXVII, 1953, p.458; *AR*, CXV, 1954, pp.370-374

LOS ANGELES (California): Ciro showrooms Design, 1945

Interior perspective

Insc: *Sketch for 'Ciro' showrooms Los Angeles 1945; verso Letter to Chermayeff*

Print of an original drawing (11<sup>1</sup>/<sub>4</sub> × 11<sup>1</sup>/<sub>2</sub>)

NEW YORK (NY): Museum of Modern Art, 'Design for Use' exhibition, 1946

Installation plan

Scale: 1/8 in to 1 ft

Insc: *"Design for Use" Exhibition Museum of Modern Art, New York 1946 (Original dwg lost)*

s: S. Chermayeff

Print of an original drawing (16 × 18)

RICHMOND (California): Walter Horn House Working drawings, 1941 (2):

1 Ground floor plan

Print (15 × 10<sup>1</sup>/<sub>2</sub>)

2 Cross-section through bathroom  
Print (8<sup>1</sup>/<sub>2</sub> × 11<sup>1</sup>/<sub>2</sub>)

This was Chermayeff's first house in the USA. The original drawings no longer exist.

SAN FRANCISCO (California): Proposed house for Chermayeff in the bay area

Preliminary sketches for a house never executed, 1942 (6)

Red pen & crayon on detail paper (8<sup>1</sup>/<sub>2</sub> × 11)

WELLFLEET (Mass): Sigerson guest house Preliminary colour sketches for a guest house for Mr & Mrs Sigerson (now the Herbert Wechsler summer cottage), 1953-54 (8):

1-5 Two alternative sets of sketch designs, marked A & B, probably preliminary sketches for the Sigerson house (but could be preliminary ideas for Chermayeff's own studio or the Wilkinson house)

Pen & coloured crayons (8<sup>1</sup>/<sub>2</sub> × 11)

6-8 Preliminary sketches for the guest house Black ink & coloured crayons (6-7, 8<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub>; 8, 10<sup>1</sup>/<sub>2</sub> × 13<sup>1</sup>/<sub>2</sub>)

Lit: *House & Home*, VI, 1954, pp.120-125; *Buildings & Women*, XI, 1956, p.98

WELLFLEET (Mass): Chermayeff studio

Preliminary colour sketches for Chermayeff's own studio, 1953-55 (4)

Black ink, ballpoint & coloured crayons, on tracing paper (1, 16<sup>1</sup>/<sub>2</sub> × 13<sup>3</sup>/<sub>4</sub>; 2, 9<sup>1</sup>/<sub>2</sub> × 13<sup>1</sup>/<sub>4</sub>; 3-4, 8<sup>1</sup>/<sub>2</sub> × 11)

Sketches (2) for a 'New Town', on yellow tracing paper during Studio discussions A & B, photostat & photograph made by students from Kodachrome slide. Yale 1965

Insc: As above

s: S. Chermayeff

Prints (15<sup>3</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>2</sub>)

CHISHOLM, Robert Fellows (1840-1915)

Chisholm spent the greater part of his professional life in India. For a time he practised in Calcutta and was consultant architect to the government of Madras for many years. He was elected F in 1871. Among his main works are Baroda Palace, College, Museum and Pavilion at Baroda and Bombay municipal buildings. He retired from India in 1900 and appeared in the Retired F List of the RIBA Kalendar. After two years, however, he resumed his practice, this time in John Street, Adelphi. His most important work of this period is the church of the Christian Scientists in Wilbraham Place, Sloane Street. He retired in 1912 and spent the rest of his life in Southsea.

Bibl: obituaries: *Builder*, CVIII, 1915, p.528; *RIBA Jnl*, XXIII, 1915, pp.404 & 427

MADURAI (India): Palace of Tirumala Naik

Topographical & measured drawings of the Palace of Tirumala Naik (1622-62) which Chisholm restored from 1869-70 onwards; measured drawings also show restoration work (4):

1-2 Topographical drawings

1 Perspective of interior

Insc: *In the old Palace of Tirumala Naik*

Watercolour (9 × 6)

2 Perspective of carved portico

Insc: *A shady Nook*

Watercolour (6 × 7<sup>3</sup>/<sub>4</sub>)

1-2 Insc: on mount *Sketched on the spot*  
s: on mount R. F. Chisholm

Prov: Pres. by the architect, 1872

3-4 Measured drawings

3 Elevations, sections & details

Scale: Elevations & sections 1/4 in to 1 ft

Insc: *Tirumala Naik's Palace | Drawings of the Existing Buildings & the proposed Restorations*  
s & d: 1874 | R. F. Chisholm FRIBA Archt. | measured & drawn by J. M. Lewis

Pen, red pen & grey wash, mounted on linen (46<sup>1</sup>/<sub>2</sub> × 296)

Reprd: See Lit

4 Plans, sections & ceiling details

Scale: Plans 1/10 in to 1 ft, ceiling details 1/2 in to 1 ft

Pen, red pen & coloured wash, mounted on linen (46<sup>1</sup>/<sub>2</sub> × 105)

Reprd: See Lit

3-4 Insc: Details labelled & measurements marked  
Prov: Probably given in 1876, when Chisholm read an article on the subject in the RIBA (see Lit.)  
Lit.: *RIBA Transactions*, 1875-76, pp.159-78, article by Chisholm giving detailed description of palace & its history & of his own restoration; part of No.3 & main plan of No.4 reprd; J. Fergusson, *History of Indian & eastern architecture*, I, 1910, pp.412-416, also perspective sketch of interior, not by Chisholm, but similar to No.1

TRIVANDRUM (Kerala, India): Napier Museum Topographical drawings & details of buildings in Trivandrum & designs for Napier Museum, c.1872-80 (8):

1-6 Topographical drawings of native buildings in Trivandrum

1 Perspective of clock tower

Insc: *Sketch No.1. Clock Tower*

Pencil & watercolour (8 × 6<sup>3</sup>/<sub>4</sub>)

2 Perspective of part of a temple in landscape setting

Insc: *Sketch No.2. End of a Temple in Tank*

Pencil & watercolour (7 × 9<sup>1</sup>/<sub>2</sub>)

3 Perspective of house

Insc: *Sketch No.3. House in Bazaar*

Pencil & watercolour (7<sup>1</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>4</sub>)

4 Perspective of entrance porch

Insc: *Sketch No.4. Entrance to a small Temple*

Pencil & watercolour (7<sup>3</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>2</sub>)

5 Perspective of house

Insc: *Sketch No.5. House*

Pencil & watercolour (8 × 11<sup>1</sup>/<sub>2</sub>)

1-5 Insc: *Trevandrum* (sic)

6 Perspective of a palace front in Travancore (now Kerala)

Insc: *Sketch No.6. Outside the old Palace of Palpanabhapooram, Travancore*

(7<sup>3</sup>/<sub>4</sub> × 12)

1-6 Insc: All insc on mount, in Chisholm's handwriting

7-8 Designs for museum

7 Sketch Plan

Insc: *Napier Museum Trevandrum*, & as above, with rooms labelled & measurements marked

s & d: R. F. Chisholm FRIBA, Archt | Consulting Archt. to Gov. Madras. | April 1872

Pen, blue & red pen & coloured wash (22<sup>3</sup>/<sub>4</sub> × 36)



8 *Sketch Elevation* [Fig.17]

Insc: *Napier Museum Trevandrum, & as above*  
s & d: R. F. Chisholm FRIBA *Arch.* 1872  
Pen & watercolour (22<sup>3</sup>/<sub>4</sub> × 36<sup>1</sup>/<sub>2</sub>)

1-8 Lit: R. F. Chisholm, *The Napier Museum, Trevandrum*, 1872 (off-print in RIBA Library, pamphlet 71, pp.137-146)

For short general description of Trivandrum, see *Murray's handbook for India*, 1962, p.464

Prov: Pres. by the architect, 1872

These drawings came to the RIBA with a short article by Chisholm (see Lit) defending his decision to adopt the native Indian style for his building. In the text he refers to sketches 1-6 as examples of appropriate Indian style, Nos.7 & 8 show his own design for the Napier Museum.

## CHRISTIAN, Ewan (1814-1895)

In 1830 he was articled to Matthew Habershon, then went to Brown of Norwich, then back to London into the offices of H. W. Turner and W. Railton. In 1841-42 Christian went abroad and after his return he set up in private practice in Bloomsbury Square. He became A in 1840, F in 1850, was President of the RIBA, 1884-86 and received the Gold Medal in 1887. From 1847 he was consultant architect to the Lichfield & Carlisle Diocesan Societies, from 1850 (succeeding Railton) to the Ecclesiastical Commissioners and from 1887 to the Charity Commissioners. He was one of the most prominent and prolific ecclesiastical architects of his generation, remaining in active practice until his death. The number of his works listed by Adkins (see below) amounts to 2240, principally the restoration of chancels in 1700 livings of which the Commissioners were patron (other architects frequently restored the nave, which was the parishioners' responsibility). He also restored Carlisle cathedral, from 1853, and Southwell cathedral, from 1857, the latter in particular with far greater sensitivity than he was able to bestow on the chancels. He designed fifty new Gothic churches, showing in them his Evangelical churchmanship and his appreciation of the liturgical planning of Wren — paradoxical because his London churches were almost all financed from the sites of demolished Wren churches. Good examples of different periods of his career are: St John Evangelist, Hildenborough, Kent, 1843-44; Offham, Sussex, 1859; St Mark, Leicester, 1869-72; St Stephen, Spitalfields, 1860-63 (dem.); Holy Trinity, Dalston, 1877, and St Olave, Woodberry Down, 1893-95. Two good secular works in London are minor canons' residence, Amen Court, 1879 (Shaw style), and the National Portrait Gallery, 1891-93, designed with J. K. Colling (q.v.) who over fifty years earlier had been a colleague in Habershon's and Brown's offices. He also restored and enlarged many bishops' palaces. With Joseph Clarke (q.v.), he designed the Architectural Museum, Tufton Street, 1868-69 (dem.).

Bibl: A MS memorandum of his works is kept in the RIBA Biographical Files; further references can be found in: C. L. Eastlake, *History of the Gothic revival*, 1872 (list of selected examples of Gothic buildings 1820-70); BN, LVIII, 1890, p.186; obituaries: *Builder*, LXVIII, 1895, p.170; RIBA *Jnl*, II, 1895, pp.331-334; E. R. Charles, *Ewan Christian, architect*, 1896; memoir by J. Standen Adkins, RIBA *Jnl*, XVIII, 1911, pp.711-730 (with list of works); B. Clarke, *Church builders of C19*, 1938, pp.158-159; *English Churchman*, 25 February 1943

## SOUTHWELL (Notts): Bishop's palace

Design for a chimney shaft, 1845  
Elevation of shaft, *Half Plans on lines AB & CD & Plan on line EG* with elevation; *Sketch showing Application of Shaft at the Palace*

Scale: Elevation showing application 1<sup>1</sup>/<sub>4</sub> in to 10 ft, shaft elevation & plans 1 in to 1 ft  
Insc: *Chimney Shaft | Southwell Minster | There are two of these Shafts on the palace adjoining the minster & a few measurements given*

s & d: Ewan Christian | 15. Dec. 1845

Pen, red ink & coloured wash (21<sup>1</sup>/<sub>2</sub> × 15)

Prov: Pres. by Ewan Christian, December 1845

For description of restoration of Southwell Minster, which Christian began in 1857, see RIBA *Jnl*, XVIII, 1911, p.718.

## CIPRIANI, Giovanni Battista (1727-1785)

Born in Florence, and after studying there and in Rome he came to England in 1755 with Sir William Chambers and Joseph Wilton. Was extensively patronized by Chambers who employed him upon the decoration of his interiors. Many of his more ornamental works were engraved by Bartolozzi. His best-known ceilings were those in Buckingham House and Woburn Abbey, and he is noted as the painter of the panels on the state coach, 1762.

Bibl: E. Croft-Murray, *Decorative painting in England*, II

LONDON: Buckingham House (The Queen's House) [Fig.18]

Design for the ceiling in the second drawing room  
Insc: *Queens house No.26; verso Casts | Cipriani for painting 17 pictures & 4 Genii Ls 225 | Cotton for painting in Gold & Colours all | the Ornaments and the four Angles & mould, gs 120 | Norman fr. pasting up the Work 12.12 | Ls 357.12*

Watercolour (18 × 14)

Prov: Pres. by R. Wallace, 1837

Lit: Croft-Murray, *op. cit.*; W. H. Pyne, *The History of the royal residences*, 1819, pl. opp. p.15

This is a design made under the supervision of Sir William Chambers when he was altering and redecorating Buckingham House (afterwards called The Queen's House) between 1762 and 1766. Cipriani also provided decorations to the saloon and may well have been responsible for a very similar ceiling in the crimson drawing room, designed, however, by Robert Adam and described by him in his *Works* as in the Jappanned Room. In terms of scale and cost this RIBA ceiling was only exceeded by that at Woburn Abbey. No.26 may possibly refer to one of the sales of Cipriani's drawings, 22-25 March 1786 or 2-4 April 1787.

## CLARKE, Alfred N.

BUTLEIGH (Som): Butleigh Court & church of St Leonard

Copies of topographical drawings by John Buckler, 1837 (2):

1 *The Old part of Butleigh Court Somersetshire. From a drawing by John Buckler 1837: in the Pigott Collection*  
Insc: As above & (in a different hand) *The tree in the centre is a bicorn which had to be cut down & was made into a bedstead in which Mr & Mrs Neville slept for years*  
Grey wash (14<sup>1</sup>/<sub>2</sub> × 20<sup>1</sup>/<sub>4</sub>)

2 *South West View of Butleigh Church Somersetshire. Copied by Alfred N. Clarke: from a drawing by John Buckler: F.S.A. in the Pigott Collection*  
Grey wash (14 × 18<sup>3</sup>/<sub>4</sub>)

Prov: Pur. (with other drawings relating to Butleigh), 1961

The Pigott Collection refers to a collection of drawings of Somerset, made by John Buckler for H. Smith Pigott and now in the museum at Taunton, Somerset.

## CLARKE, George Somers (1825-1882)

Trained in Sir Charles Barry's office, where he worked on the competition drawings for the Houses of Parliament. After leaving Barry he travelled in England and on the Continent. In 1849 he illustrated *The New Palace of Westminster* together with J. Johnson and J. Thomas. He was elected A in 1845, F in 1859, and was among the architects chosen to compete for the Foreign Office, Law Courts and National Gallery. Less well known than his son, also George Somers Clarke (1841-1926), the late Victorian church architect, he was an important exponent of extreme Ruskinian Gothic. His major works in this style were Wanstead Hospital (former Merchant Seamen's Orphan Asylum), Essex, 1861; Bank of Australasia (former Auction Mart Co.), Lothbury, 1866; and Wyfold Court, Oxon, 1872. It seems possible that the younger Clarke, a Scott pupil whose first major independent work was St Martin, Brighton, 1871-75, was in fact partly responsible for these works of his father  
Bibl: *Builder*, XLVIII, 1882, pp.60, 94, 160 (obituary, pp.94 & 160 give lists of major works); RIBA *Jnl*, XIX, 1912, p.650

LONDON: National Gallery, Trafalgar Square  
Competition designs, 1866, fragments cut from larger drawings (7):

1-2 Joined together: perspective of main front from SE, with figures & carriages in foreground  
Pen & grey monochrome wash  
(12<sup>1</sup>/<sub>4</sub> × 20, 7 × 24<sup>1</sup>/<sub>4</sub>)

3-4 Joined together: perspective of main front from SW, with figures & carriages in foreground  
Pencil & grey monochrome wash  
(9<sup>1</sup>/<sub>4</sub> × 22, 12 × 21)

5 Perspective of interior showing figures & pictures on walls  
Pencil & grey monochrome wash, mounted on linen  
(11 × 16<sup>1</sup>/<sub>4</sub>)

6 Perspective of interior showing figures & pictures on walls  
Pen & sepia monochrome wash, mounted on linen  
(8 × 16<sup>3</sup>/<sub>4</sub>)

7 Perspective of hall, with figures  
Pen & sepia monochrome wash, mounted on linen  
(9<sup>1</sup>/<sub>2</sub> × 15<sup>1</sup>/<sub>2</sub>)

6-7 s: G. Somers Clarke *Archit*

Prov: Pres. by anonymous donor, 1965

Clarke's designs for the competition were both for a new building; they are discussed in *Builder*, XXV, 1867, pp.92-93. For further details see Barry, Charles Jnr, LONDON: National Gallery, Trafalgar Square

LONDON: No.7 Lothbury, Bank of Australasia,

originally the Auction Mart Co. [Fig.19]

Design for premises for Auction Mart Co., in Venetian Gothic style, 1866

Perspective showing façade & side facing into Tokenhouse Yard

Watercolour on cartridge paper mounted on linen  
(47<sup>1</sup>/<sub>2</sub> × 45)

Lit: *Builder*, XXIV, 1866, pp.679, 793; XXV, 1867, pp.889-891; Pevsner, *London I*, p.239

## WYFOLD COURT (Oxon)

Working drawings for a new mansion for E. Hermon Esq. MP, 1872 (10):

1 Plans of ground floor, *Mezzanine Floor at A & First Floor Offices*



Insc: As above, with rooms labelled & lines of sections marked in red ink  
w/m: 1870  
Pen, red pen & coloured wash (26<sup>3</sup>/<sub>4</sub> × 40)

2 Plans of upper floor & Porter's Room (Mezzanine) & part-plan of floor above upper floor showing roof above dressing rooms & turret  
Insc: As above, with rooms labelled & lines of sections marked in red pen  
w/m: 1870  
Pen, pencil, red pen & coloured wash (26<sup>3</sup>/<sub>4</sub> × 40)

3-6 Tracings  
3 Plans of Basement & Mezzanine Floor  
(22<sup>1</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub> approx.)

4 Ground Plan  
(22<sup>1</sup>/<sub>2</sub> × 35 approx.)

5 Plans of First Floor & of Porter's Room Mezzanine Floor below Bathroom (26<sup>1</sup>/<sub>2</sub> × 32<sup>1</sup>/<sub>2</sub> approx.)

6 Plan of Second Floor  
(20 × 29<sup>3</sup>/<sub>4</sub> approx.)

3-6 Scale: 1<sup>1</sup>/<sub>4</sub> in to 10 ft  
Insc: As above, rooms labelled & measurements marked  
Pen on tracing paper, Nos. 4 & 5 with added Chinese white

7-10 Remaining drawings of a large set  
7 Sections through house showing Smoking & Billiard Rooms, Valet's & Footmen's Rooms  
Insc: No. 138 & as above, with measurements given d: 16.8.72  
Pen, red pen & coloured wash (20<sup>3</sup>/<sub>4</sub> × 29<sup>1</sup>/<sub>2</sub>)

8 Sections through Mr Hermon's Room looking East & Tower Block looking North  
Insc: No. 157 & as above, & reference to No. 158 (No. 9 below) for roof of tower block, with measurements given d: 23.10.72  
Pen, pencil, red pen & coloured wash (21<sup>1</sup>/<sub>4</sub> × 29<sup>3</sup>/<sub>4</sub>)

9 Elevation of North End of Smoking Room with Section through Tower Block looking South, Section through Mr Hermon's Room looking West with part-sections through basement  
Insc: No. 158 & as above, & on basement sections This is superseded, see Drawings Nos. 134, 138 & c, with measurements given d: 24.10.72  
Pen, red pen & coloured wash (20<sup>1</sup>/<sub>2</sub> × 29<sup>3</sup>/<sub>4</sub>)

10 Longitudinal Section through South Front looking North  
Insc: No. 159 & as above d: 26.10.72  
Pen, red pen & coloured wash (20<sup>3</sup>/<sub>4</sub> × 29<sup>3</sup>/<sub>4</sub>)

7-10 Scale: 1<sup>1</sup>/<sub>8</sub> in to 1 ft  
s: G. Somers Clarke Archt. | 20 Cockspur St. Pall Mall  
Prov: Pres. by S. Clarke Jnr, 1884, through O. Hansard (originally there were 11 sheets)  
A perspective of garden front is illustrated in *Gazette des Beaux Arts*, XXXIII, 2nd ser., 1886, p. 97. The rebuilding of Wyfold Court was among Clarke's main works; it included mansion, grange-house, stables, bailiff's house, school, lodges, cottages & c. Clarke exhibited a design for Wyfold Court at the RA in 1872 (No. 1193).

Unidentified fragments cut from larger drawings showing figures (4)  
Pen & sepia monochrome wash (9<sup>1</sup>/<sub>2</sub> × 17 max.)  
Prov: Pres. by anonymous donor, 1965

CLARKE, Joseph (1819-1888)  
FSA. Built and restored many churches and during the early years had a large practice in school building. The *Ecclesiologist* approved of him. His most interesting designs were for St Barnabas chapel, Soho, 1862, and for Point de Galle, Ceylon, 1861, built to a different design, 1868-71. Appointments included diocesan surveyor for Canterbury & Rochester; consulting architect to Charity Commissioners. He was one of the founders and a Vice-President of the Architectural Museum, whose premises in Tufton Street, later used by the AA, 1868-69 (dem.), he designed in collaboration with Ewan Christian (q.v.)  
Bibl: obituary: *Builder*, LIV, 1888, pp. 197-198

HEYWOOD (Lancs): Church of St Luke  
Design, 1859  
Perspective of the interior looking down nave towards E end  
s: (on mount) Jos: Clarke F.S.A. Archt. 13 Stratford Place, London W.  
Photograph of original drawing (14<sup>1</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>4</sub>)  
Prov: Pres. by J. Clarke (H), May 1859  
Exhib: (the original drawing) RA 1859, No. 1147, 'Interior of St Luke's church Heywood, Lancs'

CLARKSON, Samuel Flint (1840-1915)  
Articled to C. Ainslie, architect & surveyor, 1854, and remained his assistant until 1862. 1862-63 assistant to F. W. Porter; 1863-67 managing assistant to John Gibson. 1867 he started in private practice with his brother, John Clarkson, at Great Ormond Street, London, and St Albans, Herts. He became a member of the AA in 1860, Hon. Secretary 1872 & 1876 and was President 1879-80; he was elected A in 1869, F in 1885 and retired in 1910. From c. 1886 he acted as district surveyor for North Chelsea; from 1903 for Kensington. His main works include the churches of St Frideswide, Poplar, and St Nicholas, Blackwell, 1900; public libraries, Poplar and Limehouse; alterations Poplar and Stepney Asylum; Holborn swimming baths; workmen's dining-rooms & c. Isle of Dogs; technical schools, East India Dock Road; several board schools in St Albans.  
Bibl: obituaries, with lists of works: *Builder*, CVIII, 1915, p. 338; *RIBA Jnl*, XXII, 1915, p. 310

Booklets, mostly mounted on linen, giving surveys of English cathedrals, also of Kenilworth Castle & Gorhambury House, showing plans executed in pen or pen & coloured wash on tracing paper mainly by Clarkson himself, with MS notes on building dates & details & colour keys to architectural periods (30):  
1-26 Cathedrals  
Booklets which contain drawings by Clarkson himself (7<sup>1</sup>/<sub>4</sub> × 4<sup>3</sup>/<sub>4</sub> approx.)

1 BRISTOL: Cathedral  
3pp.

2 CANTERBURY (Kent): Cathedral  
A page from E. Crow's *Guide*, 1868, not by Clarkson d: May 1910  
(11 × 9<sup>1</sup>/<sub>2</sub>)

3 CARLISLE (Cumberland): Cathedral  
6pp.

4 CARLISLE (Cumberland): Cathedral  
Copy of No. 3, with slightly different arrangement of notes

5 CHICHESTER (Sussex): Cathedral  
3pp.

6 DURHAM: Cathedral  
6pp.

7 ELY (Cambs): Cathedral  
5pp., with separate sheet of notes & print showing plan of choir & giving details on verso

8 HEREFORD: Cathedral  
11pp.

9 LICHFIELD (Staffs): Cathedral  
7pp.

10 LINCOLN: Cathedral  
3pp., with loose strip of notes

11 LINCOLN: Cathedral  
2pp., different in execution from 10

12 NETLEY (Hants): Abbey  
2pp.

13 NORWICH (Norfolk): Cathedral  
5 pp

14 OXFORD: Cathedral  
3pp.

15 PETERBOROUGH (Northants): Cathedral  
13pp.

16 ROCHESTER (Kent): Cathedral  
11pp., with plans of cathedral & precincts, not by Clarkson

17 SALISBURY (Wilts): Cathedral  
11pp.

18 ST ALBANS (Herts): Abbey  
Plan of cathedral, not by Clarkson  
Verso: Tracing by Clarkson of precincts (25<sup>1</sup>/<sub>2</sub> × 12)

19 ST ALBANS (Herts): Abbey  
Not by Clarkson, from J. Chapple, 1873  
(14 × 20<sup>1</sup>/<sub>4</sub>)

20 ST ALBANS (Herts): Abbey  
Not by Clarkson, from Neale, 1877  
(14<sup>1</sup>/<sub>4</sub> × 29<sup>1</sup>/<sub>2</sub>)

21 ST ALBANS (Herts): Monastery  
Map of site, from H. Fowler's measurements, 1875, & map of parish, 1818, with separate sheet of notes (35<sup>3</sup>/<sub>4</sub> × 27)

22 WELLS (Som): Cathedral  
7pp., with 2 sheets of printed notes, one from *The Architect*, XI, 1888, pp. 153-154

23 WINCHESTER (Hants): Cathedral  
11pp.

24 WORCESTER: Cathedral  
9pp.

25 YORK: Minster  
6pp.

26 YORK: Minster  
6pp., with 2 separate, identical part-plans of subsequent building stages & 2 sheets of notes

27-30 Miscellaneous booklets  
27 GORHAMBUURY HOUSE (Herts)  
Ground plan  
d: copied 1886  
(7<sup>1</sup>/<sub>4</sub> × 4<sup>3</sup>/<sub>4</sub>)

28 KENILWORTH CASTLE (Warwicks)  
7pp., plan & perspective in landscape setting, taken from a painting in possession of the Earl of Denbigh (9<sup>3</sup>/<sub>4</sub> × 6)

29 Comparative table showing medieval profiles of mouldings & coats of arms in subsequent periods (25×6<sup>1</sup>/<sub>2</sub>)

30 Comparative table of dimensions of selected cathedrals (7×4<sup>3</sup>/<sub>4</sub>)

# CLAYTON, John (c.1820-1861)

Born in Hereford c.1820. In 1839 Clayton moved to Eaton Square, London and became a student at the RA. Elected A in 1842, F in 1857. He is best known for his publications *A Collection of ancient timber edifices in England*, 1846, and *Parochial churches of Sir Christopher Wren* 1848-49. He also contributed a number of sessional papers at the RIBA. His principal works were in Hereford, including the Wren-style market hall, 1861. He also designed the church at Llanfacs, Brecon, 1859-60 (dem.). He is identical with Joseph Clayton who appears in Graves as exhibiting at the RA between 1839 and 1856  
Bibl: There are no obituaries: mention of his death is made in the 1862 volume of *Papers read at the RIBA*, pp.11-12; DNB; T.B.; Wren Soc. vol.IX

CWM HIR (Radnor): Abbey church  
Design for restoration, 1850

Perspective of interior of nave looking E

Insc: CWM HIR, *Abbey Church | Restoration of Interior* s & d: J. Clayton | A.D. 1850  
Sepia pen & wash (29<sup>3</sup>/<sub>4</sub>×21<sup>3</sup>/<sub>4</sub>)

GLASGOW: Caledonian railway terminus, Buchanan Street

Competition designs, 1858 (2):

1 *Longitudinal Section through Platform-Shed* (cut into 2 sheets)

Scale: <sup>1</sup>/<sub>10</sub> in to 1 ft

Insc: *Design for the Glasgow Station of the | Caledonian Railway | Drawing No.VII* & as above

s: *Signal* (competition pseudonym)

w/m: Whatman 1853

Pen & coloured wash (20<sup>3</sup>/<sub>4</sub>×59)

2 Perspective showing front & side of main building & part of shed

Pen & watercolour (21×29<sup>3</sup>/<sub>4</sub>)

1-2 Prov: Pres. by A. B. Frost, 1936

These designs must be for the 1858 competition for the Caledonian railway terminus in Buchanan Street. For further details of competition see Burn, William, GLASGOW: Caledonian railway.

HEREFORD: Bewell House

Working drawing for alteration of roof

*Ground Plan, Plans of First Pair & Upper Storey, Front Elevations & Transverse Sections in present state & showing proposed alterations, End Elevation & Longitudinal Section of Roof*, with section of Cornice & detail elevation of baluster

Scale: <sup>1</sup>/<sub>8</sub> in to 1 ft, cornice 1 in to 1 ft

Insc: *Bewell House — Hereford | Alteration of Roof* & as above, in ground plan rooms labelled

s & d: John Clayton Archt. 1848

Pen & coloured wash (26×21<sup>1</sup>/<sub>4</sub>)

HEREFORD: Bishop's palace

Topographical drawing of restored refectory

View of interior

Insc: *Norman Refectory at Hereford No.4 | Restored from existing remains* & as above

s & d: John Clayton 1846

Pen & coloured wash (28<sup>3</sup>/<sub>4</sub>×21)

Prov: Drawing appears in the 1846-47 catalogue of the RIBA Drawings Collection

Lit: In RIBA Library there is MS *Description of the Remains of the Norman Refectory in the Bishop's Palace Hereford* by Clayton (MS, SP3, XXV), read in 1846, which mentions several accompanying drawings; No.4 is presumably one of these

HEREFORD: Railway station [Fig.20]

Proposed design

Perspective of entrance front

Insc: verso (on label) *First design for Hereford | Central Station of the Newport & Hereford Railway* s & d: verso (on label) John Clayton | 38 Elizabeth St | Eaton Square, April 1856 (part of insc., s & d copied in different hand on recto)

Pen & watercolour, mounted on linen (17<sup>1</sup>/<sub>2</sub>×23<sup>1</sup>/<sub>2</sub>)

Clayton exhibited a design for Hereford Central station of the Newport & Hereford Railway at the RA in 1856.

HEREFORD: Clock tower

Alternative designs for clock tower at junction of High Tower, Commercial & St Peter's Streets (2):

1 Perspective in Gothic style

(29<sup>1</sup>/<sub>2</sub>×21<sup>1</sup>/<sub>2</sub>)

2 Perspective in Italianate style

(19<sup>1</sup>/<sub>2</sub>×14<sup>3</sup>/<sub>4</sub>)

1-2 Watercolour, mounted on linen

Prov: Pres. by A. B. Frost, 1936

In 1860 a competition was held for a clock tower and a clock turret entrance as parts of a market improvement. C. H. Edward's design was chosen for the clock tower, Clayton's for the clock turret entrance. For details of competition see *Builder*, XVIII, 1860, pp.543 & 559.

HEREFORD: St Owen's Gate, toll house

Design, 1843

*Ground Plan, Front elevation & section on line AB*

Scale: 2<sup>1</sup>/<sub>2</sub> in to 10 ft

Insc: *Toll House — St. Owen's Gate Hereford* & as above, in plan rooms labelled & line AB marked, some measurements given

s & d: J. Clayton | June 1843

Pen & coloured wash (20<sup>1</sup>/<sub>2</sub>×14<sup>1</sup>/<sub>4</sub>)

LONDON: National Gallery [Fig.21]

Design for refacing & enlarging the gallery

Perspective of entrance front facing Trafalgar Square, showing one column of the portico of St Martin-in-the-Fields on extreme RHS

w/m: Whatman 1848

Pen, pencil & watercolour (22×36<sup>3</sup>/<sub>4</sub>)

Clayton died before the limited competition was held for the new National Gallery in 1866 (described under Barry, Charles Jnr).

LONDON: Trafalgar Square, Nelson's column

Design for scaffolding

Front & side elevations, with perspective of detail showing jointing of timbers

Scale: <sup>1</sup>/<sub>10</sub> in to 1 ft

Insc: *Scaffolding — Nelson Column* & some

measurements, including total height of scaffolding, given

w/m: Whatman 1842

Pen & coloured wash (19<sup>3</sup>/<sub>4</sub>×25)

The column itself was designed by William Railton, 1839-42.

LUDLOW (Salop): Ludlow Castle, Norman chapel

Measured drawing of remains of circular Norman chapel

*Plans, Section & Details of Chancel Arch & Door*

Scale: <sup>1</sup>/<sub>4</sub> in to 1 ft, details 1 in to 1 ft

Insc: *Remains of Round Church | Ludlow Castle* & as above

s & d: John Clayton July 1845

Pen & wash (26<sup>1</sup>/<sub>2</sub>×20)

Prov: Pres. by John Clayton, 1847

NORTHAMPTON: Town hall

Competition designs, 1861 (6):

1 *Basement Plan*

2 *Ground Plan*

3 *Plan of Intervening Storey & Transverse Section on line AB on Plans*

Scale: <sup>1</sup>/<sub>8</sub> in to 1 ft

4 *Plan of Principal Floor*

1-4 Pen & coloured wash

5 *Front & Back Elevations*

Inscription on building gives date 1861

Pen

6 *Longitudinal Section on line CD on Plans*

Pen & coloured wash

5-6 Scale: <sup>1</sup>/<sub>8</sub> in to 1 ft

1-6 Insc: *Design for Northampton Town Hall | Motto FRIB.A*, as above & 1-4, 6-7, with rooms labelled & measurements marked

w/m: 1860 (2, 1857; 6 hardly legible)

Mounted on linen (33<sup>1</sup>/<sub>4</sub>×24<sup>3</sup>/<sub>4</sub>)

The competition was won by E. W. Godwin, who built the town hall, 1861-64; the W bays of the façade were completed by M. Holding 1889-92. For short description see Pevsner, *Northants*, p.316; for illus. see A. Mee, *Northants*, 1949, facing p.232.

OSWESTRY (Salop): Park Hall

View of entrance front

Watercolour, mounted on linen (10<sup>3</sup>/<sub>4</sub>×17)

Lit: See Pitchford Hall below

PITCHFORD HALL (Salop)

View with river in foreground

Watercolour, mounted on linen (10<sup>3</sup>/<sub>4</sub>×17)

Lit: These views of Park Hall & Pitchford Hall are the original drawings for 2 illustrations in Clayton's *Ancient timber edifices*

USK (Mon): Viaduct

Design for railway viaduct

*Plan of Arches & Elevation*

Scale: <sup>1</sup>/<sub>10</sub> in to 1 ft

Insc: *Newport & Hereford Railway | Usk Viaduct* & length of viaduct given

w/m: 1838

Pen & coloured wash (19×24<sup>1</sup>/<sub>2</sub>)

Lit: For general information, but no mention of Usk, see Clayton's essay *On bridges & viaducts of the present day*, read at the RIBA in May 1856, printed in *Transactions of the RIBA* 1855-6

Unidentified designs

Designs for cemetery chapel (2):

1 *Plan*

Insc: Details labelled

Pen & coloured wash (19×12<sup>3</sup>/<sub>4</sub>)

2 *Elevation of entrance front*

Pen & sepia wash (18<sup>3</sup>/<sub>4</sub>×12<sup>3</sup>/<sub>4</sub>)

1-2 Scale: <sup>1</sup>/<sub>4</sub> in to 1 ft

Insc: *Design for a Cemetery Chapel* & as above

s & d: J. Clayton, in different hand admitted student 18 Feb. 1839 which must refer to Clayton's admission to the RA



Design for chapel  
Perspective from NW showing tower & arcade  
attached to S side of chapel leading to a smaller chapel  
of identical proportions  
Watercolour, mounted ( $13\frac{3}{4} \times 20\frac{1}{2}$ )  
Prov: Bainbridge Reynolds Collection

Design for or restoration of timber roof over aisle of  
an Early English church  
Perspective of interior looking E  
Pen & watercolour, mounted ( $18 \times 12\frac{3}{4}$ )  
Prov: Pres. by A. B. Frost, 1936

Designs for a college, 1845 (3):

1 *Block Plan*  
Scale:  $\frac{1}{2}$  in to 3 ft  
( $20 \times 28\frac{1}{4}$ )

2 *General Plan*

1-2 Pen & wash

3 *Front Elevation & Longitudinal Section*  
Pen & coloured wash

2-3 Scale:  $\frac{1}{2}$  in to 10 ft  
( $27\frac{1}{2} \times 47\frac{3}{4}$ )

1-3 Insc: *Design for a College in an University* & as  
above, with details marked  
s & d: J. Clayton Feb. 1845 & presumably in Clayton's  
hand J.C. (in No.1 24 inserted in front of Feb.)  
Mounted on linen  
Prov: Pres. by John Clayton, 1845

Design for country house in Jacobean style  
Perspective in park setting showing entrance front &  
conservatory projecting from side façade  
Pen & watercolour, mounted ( $15 \times 22$ )  
Prov: Bainbridge Reynolds Collection

Designs for a royal palace in Jacobean style (4):  
1 Ground plan arranged around 2 courts

2 *Elevations of West or Principal & South Fronts* & also  
small pencil sketch of a front

3 *Section through Banqueting Room, Chapel, Hall etc. &*  
*Longitudinal Section through Courts*

1-3 Scale:  $\frac{1}{2}$  in to 10 ft

4 General plan of site & details of elevations of  
*Portions of Wing & Central Tower, Principal Front &*  
*Parts of Interior & Exterior of Fountain Court*  
Scale: Block plan  $\frac{3}{4}$  in to 100 ft; details  $\frac{1}{6}$  in to 1 ft  
w/m: Whatman 1842

1-4 Insc: *A Design for a Princely Palace* & as above,  
with details marked  
Pen & coloured wash, mounted on linen ( $25\frac{1}{4} \times 38\frac{1}{4}$   
approx.)

Design for a public building, probably a gallery or  
museum: the main part is 1 storey in height,  
articulated with a Corinthian order, having an  
octastyle portico in front of the entrance; the central  
part rises into a higher structure with curved  
mansard roof

Perspective of principal façade  
w/m: Whatman 1842  
Pen & coloured wash, mounted on linen ( $24\frac{1}{4} \times 36\frac{3}{4}$ )

Designs for a national record office (3):

1 *General Plan*  
Pen & coloured wash

2 *Elevation of Principal Entrance front*  
Pen

1-2 Scale:  $\frac{3}{4}$  in to 10 ft

3 *Perspective of principal entrance front*, slightly  
different from No.2, cf. domed rotunda in centre  
Pen & coloured wash

1-3 Insc: *Design for a National Record Office* & as above,  
with details marked  
w/m: Whatman 1844  
Mounted on linen ( $25\frac{1}{2} \times 37\frac{3}{4}$  approx.)

Designs for small villas (2):

1 *Ground & One Pair Plans, North, South, East Front &*  
*West Elevations*

2 *Ground Plan to Elevations Nos.1, 2, 3, Front Elevations*  
*Nos.1, 2, 3, alternative Front East & Side South*  
*Elevations to plan of first design above: No.1 shows*  
Italianate design, No.2 stone gables & mullioned &  
transomed windows, No.3 fretwork gables

1-2 Insc: As above, with details labelled &  
measurements marked  
w/m: Whatman 1839

Pen & watercolour ( $16\frac{3}{4} \times 25\frac{1}{2}$ )  
This may be the 'Villa in the Isle of Wight' exhibited  
by Clayton at the RA in 1839.

CLERIHEW, William (c.1814-c.1880)

Born c.1814. Became A in 1839. Exhibited at the RA  
1840 & 1841. In 1842 he left for India, travelling via  
the Cape Verde Islands and Trinidad. He landed in  
India in 1843 and left in 1845. In this time he visited  
and made drawings of a large number of places on the  
Ganges, particularly in Delhi and Calcutta. In 1851  
Clérihew visited Ceylon and returned to England in  
the same year via Cairo and Jerusalem. He was the  
great uncle of E. C. Bentley, who was the inventor of  
the literary 'clérihew joke'.  
Bibl: S. Rowland Pierce, *RIBA Jnl*, LXIX, 1962,  
pp.410-413

The following topographical sketches (13) of  
Western-type buildings &c in India, all dated or  
attributable to the year 1843, are from a collection of  
3 volumes of sketches & drawings by Clérihew of the  
Near East (210 in all) formerly in the possession of  
S. Rowland Pierce & were pres. to the RIBA by  
Mr Pierce in 1964

BARRACKPORE (W Bengal)  
View of the Cenotaph & Governor's House, *seen from*  
*across the river* [Fig.22]  
Insc: verso As above  
Pencil & watercolour ( $7\frac{1}{2} \times 10\frac{1}{2}$ )

BELGACHIA (W Bengal)  
View of *Dwarkanaths Gardens*  
Insc: (on mount) As above  
Pencil & brown wash ( $7 \times 10$ )

CALCUTTA (W Bengal)  
View of rooftops  
Insc: verso: 21 | "In Calcutta"  
d: verso 1843  
Pencil & watercolour on buff paper ( $6\frac{1}{4} \times 9\frac{3}{4}$ )

COSSIPORE (W Bengal)  
View of two ghats on the river  
Insc: verso *Ghats at Cossipore*  
d: verso *Sept. 8th 1843*  
Pencil & watercolour ( $6\frac{1}{4} \times 9\frac{3}{4}$ )

DELHI  
View of *Cathedral and Mosque from Skinner's House*  
Insc: (on mount) As above  
d: (on mount) *3rd Decr. 1843*  
Pencil & watercolour ( $7\frac{1}{2} \times 10\frac{3}{4}$ )

DELHI  
View *From Skinner's House*  
Insc: (on mount) As above  
d: *Novr. 29*  
Pen & brown wash ( $8 \times 10\frac{3}{4}$ )

DELHI  
View of *Delhi from the Jumma Musjid, Looking East*  
Insc: (on mount) As above  
d: (on mount) *29th Novr. 1843*  
Pencil on grey paper, heightened with white chalk  
( $7 \times 10\frac{3}{4}$ )

HOOGHLY (W Bengal)  
View of the *Collector's House at Hooghly*  
Insc: (on mount) As above  
d: (on mount) *22nd August 1843*  
Pencil & watercolour ( $6\frac{1}{4} \times 9\frac{3}{4}$ )

JAFIRGANJ (?)  
View of a *Mundir at Jaffeergunge*  
Insc: verso As above  
d: verso *August 27th 1843*  
Watercolour ( $9 \times 6\frac{1}{2}$ )

JANGIPUR (W Bengal)  
Views of two mandirs (2):  
1-2 Insc: (on mount) *Mandir at Jungypore*  
d: (on mount) *29 Aug. 1843*  
1 Insc: verso *Makinjake Baboo*  
2 Insc: verso *Temple Near Musherabad*  
Watercolour ( $7\frac{1}{4} \times 10\frac{1}{2}$ ,  $6\frac{1}{2} \times 9\frac{1}{2}$ ) b

MURSHIDABAD (W Bengal)  
View of *Kiosk between Palace and River*  
Insc: verso As above & *Musherabad*  
d: verso *Aug. 27th 1843*  
Pencil & watercolour ( $6\frac{1}{4} \times 9\frac{3}{4}$ )

NR SERAMPORE (W Bengal)  
View of a colonnaded *Ghaut*  
Insc: As above  
Pencil & watercolour ( $6\frac{1}{4} \times 9\frac{3}{4}$ )

CLÉRISSEAU, Charles Louis (1722-1820)  
Clérissseau studied in Paris under J. F. Blondel at the  
Académie, won the Prix de Rome in 1746 and went  
to Rome in 1749, where he established a reputation as  
an observer of the Roman scene, particularly in  
recording the antiquities. The results of this are  
illustrated by the vast number of surviving drawings,  
the majority of which are in the Hermitage. But he  
was also a student of the French Academy in Rome  
and there must have been influenced by the new ideas  
on neo-classicism disseminated by the Frenchmen and  
Piranesi. Clérissseau is known to posterity as the  
principal draughtsman employed by Robert Adam,  
but he was also employed in some teaching capacity  
by Sir William Chambers. Although rated as an  
influence in his day, it is not entirely clear what  
concrete influence he had upon his contemporaries.  
His existing architectural projects after the 1760s are  
hardly in the vanguard of neo-classicism.  
Bibl: T. J. McCormick, 'Virginia's Gallic godfather',  
*Arts in Virginia*, IV, No.2, winter 1964; J. Fleming,  
*Robert Adam and his circle*, 1962

SPALATO (Yugoslavia): Diocletian's Palace  
View of the *Porta Aurea* [Fig.23]  
Insc: verso *Clérissseau — Monument romani in Isis*  
Pen, sepia washes, heightened with gouache  
( $18\frac{1}{4} \times 16\frac{1}{4}$ )  
Prov: Pres. by Sidney D. Kitson, 1929  
Engr: Robert Adam, *The Ruins of the palace of the*  
*Emperor Diocletian at Spalato*, 1764, pl.XII  
Lit & reprd: *AR*, CXXIII, 1958, p.104  
This is one of the finer drawings made by Clérissseau  
when on his epic visit to Spalato with Robert Adam  
in 1757. It should be compared, for example, with



other drawings by Clérissieu such as the 'View of the Atrium of the Palace' reproduced by John Fleming in *Robert Adam and his circle*, fig.78, from the collections at the Hermitage.

Drawings (65) of enriched foliage friezes, grotesque decoration & trophies

Insc: (on several) *Clérissieu finit, Clérissieu fin & Clérissieu perfecit*

Pen & washes heightened with gouache (12×6 largest)

Prov: Collection of Thomas Hardwick (?)

These drawings are to be found in four of seven albums in the RIBA of drawings possibly emanating from the collection of Thomas Hardwick (Vol.III, pp.4, 5, 7, 8, 9, 10, 19, 20, 22, 23, 25, 26, 27; IV, pp.4, 7, 27, 28, 29, 30, 31, 32, 34, 35, 37, 53, 55, 67, 71; V, p.26; VII, pp.44, 45), although the whole question of the provenance is completely unresolved, for there is, so far, no evidence for a connection between Clérissieu and Hardwick. The latter went to Italy in 1776 and returned to London in 1779, dates corresponding with certain other drawings in these albums. On the other hand, there are drawings by Manocchi, dated in London 1765-67, when that Italian draughtsman was working for Robert Adam, and copies of drawings from such late publications as the second volume of Stuart & Revett's *Antiquities of Athens*, 1788. It seems likely, therefore, that these albums are a later compilation, possibly made by Hardwick from his own drawings collected in Italy and others collected and made when in London.

CLIFTON, William Edward (?-1921)  
FSI, F; District Surveyor to Chelsea.

LONDON: No.38 Cheyne Walk, Chelsea

Design showing alternative suggestions for garden studio at the back of the house, not carried out: suggestions mainly concerned with skylights & room heights came from Clifton in his capacity of District Surveyor

See Ashbee, C. R., LONDON: No.38 Cheyne Walk, Chelsea

COATES, Wells  
See Wells Coates

COCCETTI, Pietro Paolo (fl.1724-27) *Attributed to* Engraver. Died in Rome in the first half of the C18. Known for an engraved work of 10pp., *Raccolta di Varie Porte e Finestre di diversi autori disegnate e intagliate l'Anno 1725*.  
Bibl: T.B.

The following drawings (formerly given to Carlo Ludovici) were attributed to P. P. Coccetti by D. Noach, October 1958, on grounds of close similarity with a group of 18 measured drawings of Italian buildings — 2 signed by Coccetti, 16 attributed to him — which was offered to the RIBA for purchase by B. Weinreb & which is now in the Metropolitan Museum, New York

LAGO DI SABAUDIA (Lazio) (formerly Lago Circeo):  
Peschiera antica

Survey drawing of an antique fish pond on the edge of Lake Sabaudia, 1724

Plan

Scale: *Schala di palmi centi*

Insc: (in sepia pen) *Pianta delle Superbissima Peschiera Antica le trovata su la Sponda di Lago Circeo | in tempo delle Ill. Mog. Coligola desaoierio (?) Pell. disegna nell mese di Maggio 1724 P. V. Carlo Ludovici & plan lettered*

Sepia pen & coloured wash within sepia ruled border

Verso: PONTE DI PAOLA, possibly near the Torre Paola, Monte Circeo (Lazio)

Elevation, with the sea/lake in the background, with scale

Insc: *Il spachato del Ponte di Pauolla ordi 27 Aghosto 1727 f... lo de ponte | che fu il merchondi giovedì venerdì frerminati lidue anchi, with other details labelled*

Pen & coloured wash (16½×22½)

The arms shown on the bridge are those of Benedict XIII, 1724.

PENLANO (?): Palazzo Anticho

Survey drawing of an antique palace

Plan, with scale & northpoint

Insc: *Pianta di un palazzo anticho, che scopersi nel'inuare nelle | Villa del' Eccmo. Sigre. Duca Cesarino in Penlano nell'anno 1719 | facendosi detta cava del' Emin Sigle.*

*Cardinale Alesandro Albani*, with key & notes in Italian

Pen & coloured wash, within sepia ruled border

(16×18)

COCKBAIN, Henry (fl.1872-80)

Architect, of Middleton, nr Manchester, and Bradford, Yorkshire. Works include St Anne, Over Haddon, 1880; St Thomas, Moorside, Oldham, Lancs, 1872; King Charles the Martyr, Peak Forest, Derbys, 1876-77.  
Bibl: GR

TIDESWELL (Derbys): Church of St John the Baptist  
Measured drawings of the church, bound in a volume with photographs & title page, 1876 (10):

1 Dedication: *To the | Reverend S. (sic) Andrew | Tideswell Vicarage & (in ink above in a later hand) Presented to the Vicars of Tideswell | by the Revd. G. (sic) Andrew*

2 Title page

Insc: *Tideswell | Church*

s & d: *Surveyed by Henry Cockbain Architect | Middleton Nr. Manchester August 1876*

Pen & watercolour heightened with gold

3 Photographs of E end & chancel screen, before restoration & exterior of *The Tower W.*

4 Photograph of *South Front From the Hill*

5 Photograph of *South Transept From the S.W.*

6 Photograph of interior of *The Chancel*

7 *Ground Plan*

8 *West Elevation*

9 *South Elevation*

10 *East Elevation* [Fig.24]

11 *North Elevation*

12 *Section looking West*

13 *Section looking North*

14 *Section through Transepts looking East & Section through Transepts looking West*

15 *Section looking South*

7-15 Scale: 1/8 in to 1 ft

Insc: As above, with details labelled & measurements marked

Pen & wash (20×28¾)

Prov: The Rev. S. Andrew; The Rev. G. Andrew; Vicars of Tideswell church; R. C. Hatchwell, Chippenham, Wilts, from whom the volume was purchased by the RIBA, 1961

COCKERELL, Charles Robert (1788-1863)

Second son of S. P. Cockerell. 1804 entered his father's office and that of Sir Robert Smirke as an articulated assistant, and was the driving force behind the building of Sezincote, c.1805 (S. P. Cockerell). 1810-15 Greece and Asia Minor; 1815-16 Italy. Returned home in 1817. After his return he devoted much of his time to preparing finished drawings of Greek antiquities for exhibition at the RA, and gave lectures on Greek and Roman architecture. In 1819 he succeeded his father as Surveyor to St Paul's cathedral, and was soon fully engaged in the business of a practising architect. His finest design was probably that which he submitted for the Royal Exchange competition in 1840. His major executed works were: National Monument, Calton Hill, Edinburgh, 1822-30 (with W. H. Playfair); Hanover Chapel, Regent Street, 1823-25 (dem.); Westminster Fire Office, 1829-30 (dem.); Holy Trinity, Hotwells, Bristol, 1829-33; Westminster Insurance Co., 1832 (dem.); Cambridge University library, 1837-40; London & Westminster Bank, Lothbury, 1837-39 (with Tite, dem.); Sun Fire Office, Threadneedle Street, 1841-42 (altered); Ashmolean Museum and Taylorian Institute, Oxford, 1841-45; completion of Basevi's Fitzwilliam Museum, Cambridge, 1845-63, and of H. L. Elmes's St George's Hall, Liverpool, 1851-54; St Bartholomew, Moor Lane, 1848-50 (dem.); Liverpool, London & Globe Insurance Co., Liverpool, 1855-57. He was not prejudiced against Gothic, using Tudor at Harrow School, 1818-20, and St David's College, Lampeter, 1822-27, and Norman at Killerton Park chapel, Devon, 1840-41. He wrote on *The Iconography of the west front of Wells cathedral*, 1851, as well as on the temples of Athens, Aegina, Bassae and Agrigento. In 1833 he became architect to the Bank of England, and designed the bank's branches at Plymouth, 1835 (dem.), Bristol, 1844, Liverpool, 1845-46, and Manchester, 1845-46, as well as additions to the Bank of England itself in 1834-35 and 1848 (dem.). Elected ARA 1829, RA 1836, and Professor of Architecture 1840. He retired from the professorship in 1857 and from practice in 1859. He was the first architect to be President of the RIBA, 1860-61, and the first recipient of the Royal Gold Medal, 1848.

Bibl: *Colvin* (full bibliography & list of works given); P. Ferriday, *Victorian architecture*, 1963 (essay on C. R. Cockerell by E. M. Dodd); unpublished thesis by E. M. Dodd. A very valuable source for C. R. Cockerell is J. E. Goodchild's *Reminiscences of My Twenty-six years' Association with the late Professor C. R. Cockerell etc., with a Supplement of the late F. P. Cockerell Esq., to 1878, by Mr. Benson his brother-in-law*, 1889, MS with engravings, cuttings, photographs of drawings & original Cockerell sketches bound into the volume (Sir A. E. Richardson Collection). Like Cockerell's invaluable MS diary, now in the possession of Mrs Anne Crichton, this source was discovered too recently to affect the entries in this catalogue. Extracts from the diary were, however, published in J. Harris, 'C. R. Cockerell's *Iconographica domestica*', *Architectural History*, XIV, 1971, pp.5-29. Many of Cockerell's drawings are at the V & A, including several important schemes for Cambridge University library.

The following drawings, unless otherwise stated, were all presented to the RIBA by the daughters of F. P. Cockerell, 1930-32



**BASILDON PARK (Berks): Stables**  
 Designs for James Morrison Esq., c.1839 (4):  
 1 Sketch perspective & elevation of tower  
 Pencil ( $6\frac{1}{4} \times 9\frac{3}{8}$ )

2 Sketch elevation, another design, with details & overall dimensions  
 Pencil ( $4\frac{3}{4} \times 7\frac{1}{2}$ )

3 Sketch elevation of the tower, another design  
 Pencil ( $9\frac{3}{8} \times 5\frac{7}{8}$ )

4 Sketch elevation of the tower, another design, & sketch plan  
 Pencil ( $7\frac{1}{2} \times 7\frac{1}{8}$ )

This project was not carried out.

**BLANDFORD FORUM (Dorset): Langton House**  
 Design for J. J. Farquharson Esq. (3):  
 1 Elevation of principal façade  
 w/m: Basted Mill 1823  
 Pen & pencil ( $8\frac{3}{8} \times 13\frac{3}{4}$ )

2 Alternative design for principal façade  
 Verso: Sketch elevation of a wing  
 w/m: Ruse & Turners 1822  
 Pen & wash, pencil ( $8\frac{1}{4} \times 14$ )

3 Sketch plan of ground floor  
 Insc: *Mr. Farquharson's House | Langton*  
 w/m: Basted Mill 1823  
 Pencil ( $7\frac{3}{4} \times 13\frac{1}{2}$ )

The house was built 1824-27; it was dem. in 1947.

**BRISTOL: Bank of England branch office**  
 Preliminary studies (2):  
 1 Sketch elevation of principal façade  
 w/m: J. Whatman 1840  
 Pencil ( $6\frac{1}{8} \times 5$ )

2 Sketch elevation of principal façade  
 Insc: *Bristol Branch Bank*  
 Pencil ( $7\frac{3}{4} \times 7\frac{1}{4}$ )

The building was carried out to a modified version of No.2 in 1845.

**BRISTOL: Bristol Philosophical & Literary Institution**  
 Designs, 1820  
 Plans of ground & 1st storeys, transverse & longitudinal sections & perspective  
 Insc: *Key to rooms given; verso Drawing of the Bristol Institution | built by me in Park Street by the introduction of Mr Harford in 1820. C. R. Cockerell*  
 Pencil & watercolour ( $20\frac{1}{4} \times 18$ )  
 Prov: W. Godfrey Allen, National Buildings Record, by whom it was pres. to the RIBA, 1966

**FALKLAND (Fife): House for Mr Bruce**  
 Designs (11):  
 1 Perspective sketch of principal façade in a landscape, with gateway & carriage in foreground  
 Verso: Sketch ground & 1st floor plans  
 w/m: J. Whatman 1832  
 Pencil, 2 sheets joined ( $9 \times 20\frac{5}{8}$ )

2 Sketch elevation, another design, & ground floor plan  
 Insc: dimensions given  
 Pencil & pen ( $13\frac{3}{8} \times 8$ )

3 Sketch side elevation  
 Pencil ( $5\frac{3}{4} \times 6$ )

4 Sketch side elevation, another design  
 Pencil ( $5\frac{3}{4} \times 9$ )

5 Sketch elevation of principal façade, another design  
 w/m: Whatman 1833  
 Pencil ( $6\frac{1}{2} \times 12\frac{1}{2}$ )

6 Sketch elevation of side façade, with fountain & figures  
 Pencil, 3 sheets joined ( $5\frac{3}{4} \times 12\frac{1}{2}$ )

7 Sketch side elevation & basement plan, with amendments  
 Insc: *Mansion for Mr. Bruce Scotland (not erected)*  
 d: Dec: 1st: 1833  
 Pen ( $15\frac{1}{8} \times 12$ )

8 Sketch ground floor plan, with dimensions  
 w/m: Fellows 1832  
 Pencil ( $7\frac{3}{8} \times 12\frac{1}{2}$ )

9 Sketch ground & 1st floor plans  
 d: Dec: 1st: 1833  
 Pen ( $12 \times 15\frac{7}{8}$ )

10 Sketch longitudinal section through central hall  
 w/m: J. Whatman 1832  
 Pencil ( $7\frac{1}{4} \times 13$ )

11 Two alternative sketches of hall, sketch plan & section of staircase  
 Verso: Sketch plan & section of hall & staircase  
 Pencil ( $6 \times 9$ )

The house was not carried out.

**GRANGE PARK (Hants): Dining-room**  
 Design for the decoration of the dining-room  
 Sketch elevation, showing fireplace & doorway  
 Insc: *Dining Room at the Grange & dimensions given*  
 w/m: G. Yeates 1821  
 Pencil ( $8 \times 12\frac{1}{2}$ )  
 C. R. Cockerell carried out additions to Grange Park in 1823-25. See J. Mordaunt Crook, 'Grange Park transformed', Colvin & Harris (ed.), *The Country seat*, 1970, pp.220-229.

**KILLERTON (Devon): Chapel**  
 Design for Sir Thomas Dyke Acland Bt (3):  
 1 Sketches of W front & S elevation  
 Pencil ( $5\frac{1}{2} \times 10\frac{1}{8}$ )

2 Design for the W window (roundel), sketch elevation of part & section  
 Sepia wash & pencil on tracing paper ( $6\frac{1}{2} \times 10\frac{1}{8}$ )

3 Elevation of W window  
 Scale: 1 in to 1 ft  
 Insc: *Sir Thos. approves of this sketch | for the West end window | providing you . . . (erasure) | to it. You will please to | Draw one of the Cusps or Compartments | as I do not quite understand the | sections of mouldings &c & Sir T. is satisfied with | 8 compartments, but says if you prefer 6 or 7, he | will not object, and | he thinks he should like quatrefoils | in the spandrels as at M- if you | have no objections | to them; verso (addressed to) C. R. Cockerell Esqr., Bank of England London*  
 Pencil ( $8\frac{1}{8} \times 14\frac{3}{4}$ )

The chapel was built in 1840.

**LAMPETER (Cardigan): St David's College**  
 Design  
 Ground floor plan  
 Insc: Dimensions given  
 w/m: Bevan 1820  
 Pen ( $12\frac{1}{8} \times 9$ )  
 There are related drawings for this project in St David's College library. The building was carried out to a modified version of this design in 1822-27.

**LIVERPOOL: St George's Hall**  
 Preliminary studies for sculptured decoration (5):  
 1 Sketch elevation of right-hand half of sculptured figures of pediment  
 Pencil ( $7\frac{7}{8} \times 10$ )

2 Alternative sketch design for right-hand half of sculptured pediment  
 s: verso C. R. Cockerell Esqr.  
 Pencil ( $9\frac{7}{8} \times 8$ )  
 3 Sketch design for figures in centre of pediment  
 Pencil ( $8\frac{7}{8} \times 14\frac{1}{2}$ )

4 Sketch elevation of whole of pediment  
 Pencil ( $7\frac{7}{8} \times 10$ )

5 Details of decoration for the great hall  
 Verso: Sketch elevation for a pair of doors  
 Insc: *SYLLABUS | 4th Lecture | Proportion*  
 w/m: J. Dewdney 1848  
 Sepia brush & pencil ( $41\frac{3}{4} \times 8\frac{7}{8}$ )  
 See also Design for a sculptured pediment

For the history of the building of St George's Hall see Elmes, Harvey Lonsdale. Other drawings are at the V & A.

**LONDON: Approaches to London Bridge**  
 Preliminary studies, 1829-31 (5):  
 1 Sketch perspective  
 s: verso in ink C. R. Cockerell Esq., Saville Row  
 Pencil ( $3\frac{3}{4} \times 16\frac{1}{2}$ )

2 Sketch perspective of another design  
 Pencil ( $2\frac{1}{8} \times 5\frac{7}{8}$ )

3 Sketch perspective of another design  
 Verso: Sketch perspective of another design  
 Pencil ( $3\frac{1}{8} \times 5\frac{3}{8}$ )

4 Sketch perspective of another design  
 Pencil ( $2\frac{3}{8} \times 6$ )

5 Sketch perspective of another design  
 Pencil ( $2\frac{3}{4} \times 6\frac{3}{4}$ )

This project was not executed.

**LONDON: Carlton Club, Pall Mall, Westminster**  
 Preliminary studies, c.1844 (8):  
 1 Sketch elevation of principal façade  
 Verso: Alternative sketch elevation, ground plan & perspective  
 Pencil ( $7\frac{7}{8} \times 12\frac{1}{4}$ )

2 Perspective of principal façade & adjoining buildings  
 Verso: Sketch of a reclining female figure  
 w/m: Smith & Allnutt 1842  
 Pencil ( $4\frac{3}{4} \times 8\frac{1}{4}$ )

3 Sketch elevation of principal façade, another design  
 Verso: Alternative sketch elevation of principal façade  
 w/m: Smith & Allnutt 1842  
 Pencil ( $7\frac{1}{8} \times 12\frac{1}{4}$ )

4 Sketch elevation of principal façade, another design  
 w/m: Smith & Allnutt 1842  
 Pencil ( $17\frac{3}{4} \times 12\frac{1}{8}$ )

5 Sketch elevation of end bay, with sketch of a wild boar  
 Pencil ( $8\frac{1}{4} \times 10$ )

6 Sketch elevation of end bay, another design to larger scale than the above  
 Insc: *Carlton Club; verso (addressed to) Mr. Goodchild, Mr. Cockerell's Office, 21, Old Jewry, City; postmark April 11 1844*  
 Pencil, 2 sheets joined ( $21\frac{1}{2} \times 13\frac{1}{4}$ )

7 Sketch elevation of principal façade, incomplete on RHS [Fig.25]  
w/m: Smith & Allnutt 1842  
Pencil ( $13\frac{1}{4} \times 16\frac{5}{8}$ )

8 Perspective of grand staircase  
Verso: Sketch elevation of principal façade  
w/m: Smith & Allnutt 1842  
Pencil ( $8\frac{5}{8} \times 13\frac{1}{4}$ )  
Although C. R. Cockerell was invited to compete for the rebuilding of the Carlton Club, he did not submit his competition design. The rebuilding was carried out to the designs of Sydney Smirke in 1847-54.

LONDON: Chelsea Hospital, monument to the XXIVth Regiment

1 Sketch elevation of obelisk  
Verso: Slight sketch of pedestal  
w/m: Joynson's Improved Extra 1851  
Sepia pen, pencil on blue paper 2 sheets joined ( $14\frac{1}{8} \times 8$ )

2 Front & side elevations of pedestal & alternative elevations for monument (a column & an obelisk)  
Pen & pencil ( $21 \times 26$ )

This monument was carried out to a design by C. R. Cockerell in 1854.

LONDON: Church of St Bartholomew by the Exchange, City  
Survey drawing: plan of foundations of old church with elevations of N & E walls  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: *Foundations of the Church of St. Bartholomew by the Exchange | in the City of London | Taken down 1840.*  
w/m: J. Whatman Turkey Mill 1842  
Pen & wash ( $30 \times 25\frac{1}{4}$ )  
Prov: Pres. 4 December 1843 by C. R. Cockerell, with description  
The fittings of this church (by Sir C. Wren) were incorporated by C. R. Cockerell in his St Bartholomew's church, Moor Lane, in 1848-50 (see below). The description alluded to is embodied in a letter of C. R. Cockerell 'Bank of England 8 Nov. 1843' in RIBA MSS Papers Read, V, Construction No.9.

LONDON: Church of St Bartholomew, Moor Lane  
Preliminary studies (12):

1 Sketch S elevation with tower  
Pencil ( $8 \times 3\frac{1}{8}$ )

2 Sketch elevation of S, W & E fronts  
Insc: *City Chapel*  
Pencil ( $4\frac{3}{4} \times 7\frac{3}{4}$ )

3 Sketch plan & elevation of W front  
Pencil ( $8 \times 5\frac{3}{4}$ )

4 Sketch elevation of N & W fronts & perspective sketches (2) from NW  
Verso: Slight sketch of W front & details  
Insc: *City Chapel*  
Pencil ( $41\frac{1}{4} \times 9$ )

5 Sketch elevation of W front with central tower & alternative elevation for tower [Fig.26]  
Verso: As recto  
Pencil & sepia pen ( $17 \times 14\frac{1}{2}$ )

6 Alternative sketch elevation of W front with central tower & side elevation  
Verso: Perspective sketch of tower  
Pencil ( $18\frac{3}{4} \times 12\frac{1}{4}$ )

7 Perspective sketch from SW with single tower at angle  
Verso: Detail of entrance doorways

Insc: (in frieze) *This Church of Saint Bartholomew of the Exchange was removed to this site by John Clarke Bishop of Lon.*  
Pencil ( $15\frac{3}{4} \times 9\frac{7}{8}$ )

8 Perspective sketch from SW with central tower & detail of doorway  
w/m: Slade 1835  
Pencil ( $12\frac{3}{4} \times 7\frac{7}{8}$ )

9 Sketch elevation, with central pediment & rough perspective from SW  
Pencil ( $10\frac{7}{8} \times 13\frac{1}{4}$ )

10 Perspective sketch of a tower from SW  
w/m: J. Dewdney 1842  
Pencil ( $9 \times 7\frac{1}{4}$ )

11 Sketch elevation of W front with central tower  
Insc: verso Calculations given  
Pencil ( $9 \times 7\frac{1}{4}$ )

12 Rough ground plan  
Verso: Rough sketches & details  
Pencil ( $7\frac{3}{4} \times 4$ )

The church was built 1840-50; dem. 1902.

LONDON: Connaught Chapel, Paddington Estate  
Designs (3):

1 Sketch W elevation & details (2) of cupola  
Pencil ( $6\frac{3}{4} \times 7\frac{3}{8}$ )

2 Sketch plan, W elevation & detail of nave, another design  
Verso: Sketch elevation  
w/m: Allee 1824  
Pencil ( $7\frac{1}{2} \times 7\frac{1}{4}$ )

3 Sketch elevation of W façade showing alternative treatment of tower over portico  
Insc: Dimensions given  
Verso: Another sketch elevation of W façade  
w/m: Booth 1827  
Pen & pencil ( $10\frac{7}{8} \times 7\frac{5}{8}$ )

There is a similar design by S. P. Cockerell for this chapel in the V & A, dated 1827. The chapel (now known as St John's, Oxford Square) was carried out to the designs of Charles Fowler.

LONDON: London & Westminster Bank, Lothbury, City  
Design

Perspective sketch of interior of main banking room  
Insc: *First Sketch of Interior of London and Westminster Bank*

w/m: Whatman 1836  
Pencil ( $7\frac{1}{4} \times 9$ )

This building was erected in 1837-39; the interior was largely designed by William Tite, the exterior by C. R. Cockerell; it was dem. in 1932.

LONDON: Royal Exchange, City

Studies & designs (32):  
1-27 Preliminary studies, c.1839

1 Sketch elevation  
Pencil ( $7\frac{1}{8} \times 8\frac{3}{4}$ )

2 Perspective sketch of façade  
Pencil, 2 sheets joined ( $6 \times 9\frac{1}{4}$ )

3 Sketch elevation of a central tower over main façade  
Pencil ( $7 \times 4\frac{3}{8}$ )

4 Sketch elevation  
Insc: verso *I am, Sir Your most obedient Servant | Henry Howard, R.A Sec.*  
Pencil ( $3\frac{1}{8} \times 6\frac{1}{2}$ )

5 Perspective sketch of façade from SW showing a portion of the Bank of England  
w/m: Whatman 1840  
Pencil ( $7\frac{1}{8} \times 8\frac{1}{2}$ )

6 Perspective sketch of portico, with trees & vases in foreground  
Pencil on tinted paper ( $7\frac{1}{4} \times 8\frac{7}{8}$ )

7 Sketch details of entablature, parapet, window openings & rough sketch elevation of façade  
Verso: Rough perspective sketch  
Insc: verso (addressed to) *Mrs. Robert Cockerell, 89 Eaton Square & postmarked 28 Mar. 1839*  
Pencil ( $7\frac{3}{8} \times 9$ )

8 Sketch elevation of principal façade  
Pencil on tracing paper, mounted ( $13\frac{1}{8} \times 19\frac{3}{8}$ )

9 Perspective & rough elevation of main façade  
Verso: Diagrammatic details  
Pencil ( $10 \times 12$ )

10 Sketch perspective from SW & sketch elevation of main façade  
Insc: verso *Exchange*  
Pencil ( $9\frac{3}{8} \times 13\frac{1}{8}$ )

11 Sketch elevation of main façade [Fig.27]  
w/m: J. Whatman 1838  
Pencil ( $14\frac{3}{8} \times 18\frac{1}{2}$ )

12 Sketch ground plan & rough sketch view of courtyard  
Pencil & wash ( $6\frac{3}{4} \times 9\frac{3}{4}$ )

13 Perspective sketch of interior courtyard, looking E, with figures in the foreground  
Insc: *Royal Exchange, Interior*  
Pencil & wash on tracing paper, mounted ( $10\frac{1}{4} \times 13\frac{1}{2}$ )

14 Perspective of interior courtyard, looking N  
Pencil & wash on tracing paper, mounted ( $10\frac{1}{4} \times 13\frac{1}{2}$ )

15 Sketch of cornice & window  
Pencil ( $4\frac{1}{2} \times 8\frac{5}{8}$ )

16-27 Sketch of the figure of Britannia in a niche & 16 preliminary studies for this figure  
Sepia pen & pencil ( $9\frac{7}{8} \times 9\frac{1}{8}$ , pencil studies  $6 \times 8\frac{3}{4}$  largest)

28-32 Competition designs, 1840

28 Side elevation  
Pencil ( $27 \times 49\frac{7}{8}$ )

29 Longitudinal section  
Pen & pencil ( $24 \times 50\frac{1}{2}$ )

30 Longitudinal section  
Insc: *No.9*  
Pencil & wash ( $23\frac{1}{2} \times 50\frac{3}{8}$ )

31 Longitudinal section  
Pen & pencil ( $26 \times 50$ )

32 Perspective of principal façade [Fig.28]  
Pen, pencil & sepia wash ( $27 \times 50$ )

Lit: P. Ferriday (ed.), *Victorian architecture*, 1963, p.116  
Reprd: AR, XII, 1902, p.135; *Exhibition of books and drawings from the library of the RIBA*, London 1935, frontispiece; *Illustrated London News*, 23 February 1935; P. Ferriday (ed.), *Victorian architecture*, 1963, pl.XXXVI  
For the history of the Royal Exchange competition see Tite, William.



LONDON: No.63 Threadneedle Street, Sun Life Assurance office (7):  
1-5 Sketch studies  
Pencil ( $17\frac{1}{2} \times 13\frac{1}{4}$ ,  $8 \times 11\frac{1}{4}$ ,  $4\frac{3}{4} \times 8$ ,  $5\frac{1}{4} \times 6$ ,  $7\frac{1}{2} \times 9$ )  
Prov: W. Godfrey Allen, National Buildings Record, by whom the drawings were pres. to the RIBA, 1966

6-7 Design, not as executed  
6 Elevation to *Threadneedle Street*  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above  
w/m: J. Whatman Turkey Mill 1840  
Pen ( $19\frac{3}{4} \times 25\frac{1}{4}$ )

7 Elevation to *Bartholomew Lane*  
Pen ( $19\frac{3}{4} \times 26\frac{1}{4}$ )

This design differs from the building as carried out by C. R. Cockerell in 1841-42. There are other drawings for the project, including designs relating to these in the V & A. The building was altered c.1900.

LONDON: No.63 Threadneedle Street, Sun Life Assurance office  
Measured drawing of façade as executed, 1896  
See Chatterton, Frederick

LONDON: Westminster Life & British Fire office, Strand  
Design, 1831  
Perspective of entrance façade  
Pen, pencil & watercolour ( $21\frac{1}{4} \times 15\frac{1}{2}$ )  
Lit: P. Ferriday (ed.), *Victorian architecture*, 1963, p.114  
Repr: J. H. Worthington, 'Drawings by Charles Robert Cockerell RA', *RIBA Jnl*, XXIX, 1932, p.270;  
G. M. Young (ed.), *Early Victorian England*, 1934, 1951, facing p.180; P. Ferriday (ed.), *Victorian architecture*, 1963, pl.XXXIV  
Exhib: RA 1832, No.985; RIBA 1863  
This building was carried out to a slightly modified version of this design in 1831-32; it was dem. 1908. There are related drawings in the V & A.

LONDON: Houses of Parliament, Westminster  
Competition designs in mixed-Renaissance style, 1835 (2):  
1 Ground plan, with sections of the domed House of Lords & House of Commons  
Scale:  $\frac{1}{20}$  in to 1 ft  
Insc: *Sat officium fecisse, id si non fama approbat &* (in another corner) *Stet Capitolium Fulgens*, with full details labelled & measurements marked  
Pen & wash, mounted on linen ( $26 \times 61$ )

2 Perspective of river façade  
Pen & wash ( $21 \times 50$ )  
Lit & repr: J. Mordaunt Crook, *Haileybury and the Greek revival: the architecture of William Wilkins*, 1964, p.12

Previously attributed to William Wilkins. The attribution was changed to C. R. Cockerell when a close similarity was discovered between these designs and a ground plan and five pencil sketches for the Houses of Parliament in the Goodchild volume, *Reminiscences of Cockerell, op. cit.* (Sir A. E. Richardson Collection).

MANCHESTER (Lancs): Bank of England branch office  
Preliminary studies, 1845 (3):  
1 Two alternative sketches for front elevation  
Verso: Sketch of front elevation, another scheme  
w/m: J. Dewdney 1842  
Pencil ( $11\frac{1}{2} \times 8\frac{5}{8}$ )

2 Sketch elevation of principal façade  
Insc: *Manchester Bank as Erected; verso (in pen) The Dean & Chapter of St. Paul's request the pleasure of Mr Cockerell's Company to Dinner at the Chapter House on Wednesday the 26th Inst. at 6 o'clock. 6th March 1845*  
Pencil ( $3 \times 4\frac{1}{2}$ )

3 Perspective sketch of principal façade, differing slightly from the above  
Pencil ( $4\frac{3}{8} \times 6\frac{3}{4}$ )

The building was erected c.1845; it was altered by the addition of a new doorway c.1930.

NEWCASTLE UPON TYNE (Northumberland): Cathedral of St Nicholas  
Unexecuted designs for a monument to Admiral Collingwood (died 1810), c.1817  
Five sheets of sketch designs for the monument d: (one sheet) *Lord Collingwood's Monument* | 29 Aug. 1817  
w/m: (one sheet) Newton 1816  
Pencil/pen (sizes range from  $11\frac{1}{4} \times 11\frac{1}{4}$  to  $7\frac{3}{4} \times 5\frac{1}{4}$ )  
Prov: W. Godfrey Allen, National Monuments Record, by whom it was pres. to the RIBA, 1966  
The monument was erected by J. C. F. Rossi, 1819 (Pevsner, *Northumberland*, p.227; R. Gunnis, *Dictionary of British sculptors*, 1953, p.328).

OLDCASTLE (Co Meath, Ireland): Loughcrew House  
Design, 1820 (6):  
1 Basement floor plan  
Insc: As above, with dimensions  
s & d: 20 Sept. 1820 C.R.C.  
Verso: Elevations (2) of entrance hall  
Pen & pencil ( $6\frac{3}{4} \times 12\frac{3}{4}$ )

2 Principal floor plan  
Insc: *Principal Floor*, with dimensions  
s & d: 20 Sept. 1820. C.R.C.  
Pen ( $6\frac{3}{4} \times 12\frac{5}{8}$ )

3 First floor plan  
Insc: *Bed Room Floor*  
s & d: 20 Sept. 1820 C.R.C.  
Pen ( $6\frac{1}{2} \times 12\frac{5}{8}$ )

4 Basement, ground floor, 1st floor, 2nd floor plans  
Insc: Dimensions given  
Pen on tracing paper ( $9\frac{1}{2} \times 16\frac{1}{2}$ )

5 Perspective of main façade  
Pencil ( $11\frac{1}{8} \times 7\frac{7}{8}$ )

6 Perspective of garden front, showing landscape  
Pencil ( $5\frac{1}{8} \times 13\frac{3}{4}$ )

The house was carried out to this design in 1822-26; it was gutted by fire in 1888 and rebuilt with various alterations.

OXFORD: Ashmolean Museum & Taylorian Institute  
Designs (2):  
1 Perspective of entrance front facing Beaumont Street  
Pencil ( $29\frac{1}{2} \times 50\frac{5}{8}$ )

2 Design for the sculpture in the pediment  
Verso: Alternative design, with sketch of Apollo surmounting the pediment  
Sepia pen, pencil & wash, 3 sheets joined ( $21\frac{3}{4} \times 21\frac{1}{4}$ )  
Prov: Pres. by A. B. Hayward, 1932

The building was carried out to a slightly modified version of the above design in 1840-45. Variant drawings are also in the V & A and at the Ashmolean Museum.

SEVENOAKS (Kent): Lady Boswell's charity schools  
Preliminary studies & design (5):  
1 Site & ground floor plans  
Insc: *Plan for Lady Boswell's Charity Schools at Sevenoaks, No.1*  
s & d: C.R.C. Dec. 23 1817  
Pen & wash ( $11\frac{5}{8} \times 11\frac{3}{4}$ )

2 Ground floor plan & front elevation  
Insc: No.2  
s & d: C.R.C. Dec. 23 1817  
Pen & wash ( $8\frac{1}{2} \times 12\frac{1}{8}$ )

3 Front elevation  
Insc: *Elevation of the Front towards the London Road, NB. The scale of this is double the Plan*  
s & d: C.R.C. Dec. 23 1817  
Pencil & wash ( $8\frac{1}{16} \times 12\frac{1}{16}$ )

4 Front elevation & section  
Insc: *Elevation towards the Road*, with dimensions  
s & d: C.R.C. Janry: 3 1818  
Pencil & wash ( $5\frac{5}{8} \times 10$ )

5 Site & ground floor plans, with faint sketches of gates  
Insc: Dimensions given  
s & d: C.R.C. Janry: 3 1818  
Pen, pencil & wash ( $6 \times 12\frac{3}{4}$ )

The schools were built to the design of Nos.4 & 5; they were later enlarged by the addition of first floor extensions over the entrances.

SEZINCOTE, nr Moreton-in-Marsh (Glos)  
Design & detail, 1818 (2):  
1 Plan & elevation of a door in a wall with 2 octagonal buttresses  
Pen & pink wash ( $13\frac{1}{4} \times 16\frac{3}{4}$ )

2 Detail of interior of a room  
s & d: C.R.C. 10 July 1818  
Pen & pink wash ( $20 \times 16$ )

WYNNSTAY (Denbigh): Park entrance  
Designs for entrance gates for Sir W. W. Wynn, 1827 (2):  
1 Sketch elevations (2), showing alternative treatment  
d: 5 Sept 1827  
Pencil ( $8 \times 9\frac{1}{4}$ )

2 Sketch elevation, another design  
Insc: *Park Entrance for Sir W. W. Wynn*, with dimensions  
d: 5 Sept 1827  
w/m: J. Green & Son 1826  
Pencil ( $9\frac{1}{4} \times 14\frac{1}{4}$ )

A different but related design was executed at the Newbridge entrance to the park.

Design for a candlestick for 10 candles  
Preliminary study  
d: Dec. 15, 1820  
Pen on tracing paper ( $20\frac{3}{4} \times 13\frac{1}{8}$ )  
There is no evidence that this design was carried out.

Design for cast iron roof construction  
Section, perspective sketches (2) & details of principals  
Insc: Notes given  
s & d: C.R.C. Saville Row | 7 May 1819  
Pen & wash on tracing paper ( $10\frac{1}{4} \times 16\frac{1}{2}$ )

Design for a clubhouse

Perspective of principal façade & adjoining buildings, ground & 1st floor plans

Insc: *Sketches for a new House*, with a brief description & estimate of cost & dimensions given

d: 27 Aug. 1820

Pen (9 $\frac{1}{4}$  × 15 $\frac{1}{8}$ )

Verso: Alternative ground & 1st floor plans

Insc: Dimensions given

Pencil

This scheme was perhaps intended for the Travellers' Club, of which C. R. Cockerell was one of the founder members in 1819. The club did not erect a house of its own until 1829.

Design for a rustic cottage for 2 families [Fig.29]

Elevations (3), perspective of 2 cottages, ground floor plan, details of chimney & grate

Insc: Brief description of masonry given, with dimensions

d: *Saville Row* / Feb'y 11th 1823

Pen on tracing paper (19 $\frac{3}{8}$  × 16 $\frac{5}{8}$ )

This project was not carried out.

Design for an entrance lodge

Elevations (2) & part-ground plan

Insc: *Sketches of an entrance Lodge in the Florentine style of Architecture* / from ideas suggested by Sir Robt. Laurie Bart / by his humble servt...

s & d: C.R.C. *Saville Row* 10 July 1822

Pen (12 $\frac{1}{2}$  × 18 $\frac{3}{4}$ )

This project was not carried out.

Design for a Greek university

Ground plan, front & rear elevations & longitudinal section

Scale:  $\frac{5}{16}$  in to 10 ft

s & d: C.R.C. *Aug. 7, 1817*

Pen & wash (15 $\frac{3}{4}$  × 12 $\frac{5}{8}$ )

There is a brief description of this drawing by C. R. Cockerell on another sheet. The project was not carried out.

Sketch designs for an unidentified house for the Honbl Mr North

Plans & section

Insc: As above, with measurements marked

w/m: JC 1802

Pencil (12 $\frac{1}{4}$  × 14 $\frac{7}{8}$ )

Prov: W. Godfrey Allen, National Buildings Record, by whom it was pres. to the RIBA, 1966

Design for an Ionic volute

Elevation & sections of mouldings

d: *Saville Row* Feb'y 21st 1824

Pen & pencil (23 $\frac{3}{4}$  × 28 $\frac{3}{4}$ )

Design for a medal

Sketch of both sides of medal

d: 20th Sept / 1854

Sepia pen (7 $\frac{1}{4}$  × 9)

Design for a memorial to Princess Charlotte, 1818

Design showing a queen reclining, her arms crossed, on a raised bier, figures & lions below on the steps

Insc: (on mount in another hand) *Design for a memorial to our English Queen* by C. R. Cockerell

s & d: (on mount, by Cockerell) C.R.C. *Jany. 1818*

Pen, sepia pen with grey wash (7 $\frac{1}{4}$  × 9, mounted on 11 $\frac{3}{4}$  × 15 $\frac{1}{4}$ )

Prov: W. Godfrey Allen, National Buildings Record, by whom it was pres. to the RIBA, 1966

Although described on the mount as a memorial to an 'English Queen', this was undoubtedly intended to commemorate Princess Charlotte, the only daughter of George IV, who died in childbirth in November 1817. It was not accepted. Instead, M. C. Wyatt executed a monument in St George's chapel, Windsor.

Attribution by H. M. Colvin in 1968.

Sketch designs for an unidentified memorial, showing 2 female figures seated on either side of an urn on a pedestal, also other miscellaneous sketches (2)

w/m: No.2 J. Green & Son 1825

Pencil (5 $\frac{1}{2}$  × 5 $\frac{1}{2}$ , 7 $\frac{1}{4}$  × 8 $\frac{3}{4}$ )

Prov: W. Godfrey Allen, National Buildings Record, by whom they were pres. to the RIBA, 1966

Design for a palace for the Duke of Wellington, 1816 (3):

1 Preliminary study

Plan of the principal floor & perspective of main façade

Scale: 1 in to 50 ft

Insc: Dimensions given

Pen on tracing paper (10 $\frac{7}{8}$  × 22)

2 Preliminary study

Plan of principal floor

Insc: Notes (illegible) given

Pen & wash with corrections & additions in pencil (14 $\frac{1}{8}$  × 20 $\frac{7}{8}$ )

3 Plan & perspectives [Fig.30]

See Sketchbook 2, d. 1816: Florence & Mantua

More complete designs for this project are in the following collections: Duke of Wellington, Stratfield Saye House, Hants (see CL, CIV, 1948, p.1107, fig.4) & Walter Ison, Rainham, Essex. The latter's collection also contains a letter from C. R. Cockerell to his father, describing this scheme (published in part in S. P. Cockerell (ed.), *Travels in southern Europe and the Levant: the journal of C. R. Cockerell, R.A., 1903*, pp.279-281). The project was not carried out.

Design for a sculptured pediment, 1843

Insc: *Idea for the Frontispiece of a Public Building in England* / In the middle Britannia is enthroned in her left she holds out the olive Branch to the four quarters of the Globe — in her right she brandishes the spear, as protecting her own agriculture & arts. / At her feet is Neptune; & by his side is Navigation, teaching Youth. To the left of Britannia Ceres & Apollo are in a car, the horses controlled by Discretion. She brings her fruits & he holds forth the torch of Science — domestic happiness behind are figured by a laborer holding the plough, his wife the distaff, & a child at her feet. The manufacturers, especially / in metallurgy are figured by laborers at the anvil, who have been employed in the fabrication of arms, &c. &c. To the right stand Peace, holding the Palm branch — the Prows of vessels / correspond with the horses, symmetrically — Mercury marshals & presents Europe, America, & Asia; & lastly Africa on her bended knee, with a young negro, acknowledges the liberty she owes to her. / A river God & Pomona express the tributary streams of commerce; & beyond the labour of the sailor, & warehousing of goods, are expressed by figures which fill up the Frontispiece

s & d: C.R.C. *fecit* / 1843

Pen (14 $\frac{1}{2}$  × 37 $\frac{3}{4}$ )

Exhib: Probably at the RA 1846, No.1254, 'Design for sculpture of pediment of St George's Hall, Liverpool'; RIBA 1863

Another version of this design was exhib. at the Paris Exhibition, 1867 (see *Catalogue of architectural designs & models, photographic illustrations, and art manufacturers, Paris Exhibition*, 1867, RIBA, 1867).

Lit: J. H. Worthington, 'Drawings by Charles Robert Cockerell', *RIBA Jnl*, XXIX, 1932, p.270, reprd. p.268

Reprd: RIBA Sessional Papers 1863-64, 1864, pp.26-27; *AR*, XII, 1902, p.140

This design was later reworked by Alfred Stevens (see Stevens's version in *AR*, XII, p.140) and carried out in 1854 on the pediment of St George's Hall, Liverpool.

Sketch designs for a perfume burner

Pencil (9 × 14 $\frac{3}{4}$ )

Prov: W. Godfrey Allen, National Buildings Record, by whom it was pres. to the RIBA, 1966

Design for a ship's prow, 1818

s & d: C.R.C. *Oct. 15. 1818*

Pen (6 $\frac{1}{2}$  × 8 $\frac{1}{2}$ )

Prov: Pur. 1959, one of a set of 15 drawings collected by William Brockedon (1787-1854)

Views of ships, &c c.1802-10

View of ships by Rochester bridge

Sketch

Insc: Notes given on colours

Pen & pencil (5 $\frac{1}{2}$  × 8 $\frac{1}{8}$ )

Lit & reprd: A. E. Richardson, 'Some early drawings by Professor C. R. Cockerell, RA', *RIBA Jnl*, XXXVII, 1930, pp. 725-727, reprd. p.726

View of a ship being cleaned on the shore

Sketch

Insc: Notes on colours given

Pen & pencil (14 $\frac{1}{8}$  × 12 $\frac{1}{2}$ )

Lit: A. E. Richardson, 'Some early drawings by Professor C. R. Cockerell, RA', *RIBA Jnl*, XXXVII, 1930, pp.725-727

View of the Thames at Gravesend

Sketch

Pen & pencil (10 $\frac{3}{4}$  × 16 $\frac{1}{2}$ )

Lit & reprd: A. E. Richardson, 'Some early drawings by Professor C. R. Cockerell RA', *RIBA Jnl*, XXXVII, 1930, pp.725-727; reprd p.725

View of a pinnacle sailing out to a man-o'-war

Sketch

Insc: Notes on details given

Pen & pencil (17 $\frac{1}{8}$  × 13 $\frac{1}{8}$ )

Lit & reprd: A. E. Richardson, 'Some early drawings by Professor C. R. Cockerell RA', *RIBA Jnl*, XXXVII, 1930, pp.725-727, reprd frontispiece

View of a cutter on the shore with sailors

Sketch

Insc: Notes on colours given

Pencil (12 $\frac{5}{8}$  × 18 $\frac{5}{8}$ )

Lit: A. E. Richardson, 'Some early drawings by Professor C. R. Cockerell, RA', *RIBA Jnl*, XXXVII, 1930, pp.725-727

View of a fishing smack on the shore at Rochester

Sketch

Insc: Notes on colours & details given

Pen & pencil (12 × 14)

Lit: A. E. Richardson, 'Some early drawings by Professor C. R. Cockerell, RA', *RIBA Jnl*, XXXVII, 1930, pp.725-727

View of a fishing boat on the shore, with nets,

lobster pots & fishermen

Sketch

Pen & pencil (12 $\frac{3}{4}$  × 18 $\frac{3}{4}$ )

Lit: A. E. Richardson, 'Some early drawings by Professor C. R. Cockerell, RA', *RIBA Jnl*, XXXVII, 1930, pp.725-727

View of a cutter with sailors

Sketch

Insc: Notes on colours given

Pen & pencil (7 $\frac{7}{8}$  × 11 $\frac{5}{8}$ )

Lit & reprd: A. E. Richardson, 'Some early drawings by Professor C. R. Cockerell, RA', *RIBA Jnl*, XXXVII, 1930, pp.725-727, reprd p.726



View of Thames boats  
Sketch

Insc: Notes on colours & details given  
Pen & pencil (12<sup>1</sup>/<sub>4</sub> × 12)  
Lit & reprd: A. E. Richardson, 'Some early drawings by Professor C. R. Cockerell, RA', *RIBA Jnl*, XXXVII, 1930, pp.725-727, reprd p.727

Topography & reconstructions of Greek & Roman sites

Great Britain

HARROW-ON-THE-HILL (Middx): Parish church of St Mary

View of timber ceiling, with details

Insc: *Harrow Church*

d: 1810

Pencil (12<sup>3</sup>/<sub>4</sub> × 15<sup>5</sup>/<sub>8</sub>)

MIDDLETON HALL (Carmarthen): Tower

View, c.1802

Pencil (15<sup>1</sup>/<sub>16</sub> × 10<sup>3</sup>/<sub>4</sub>)

Prov: Pres. by the late Mrs F. P. Cockerell, 1930

Middleton Hall was designed by S. P. Cockerell in 1793-95.

WELLS (Som): Cathedral

Studies for the lithographs in C. R. Cockerell's

*Iconography of the west front of Wells cathedral*, Oxford & London 1851, 1837 (20):

1 View of W front from NW

w/m: J. Whatman 1836

Pencil & wash (9<sup>7</sup>/<sub>8</sub> × 13<sup>1</sup>/<sub>4</sub>)

2 View of W front from NW (pl. following p.xxiii)

Pencil (9<sup>1</sup>/<sub>4</sub> × 13<sup>3</sup>/<sub>4</sub>)

3 Details of the W front (frontispiece)

Pencil (16 × 9<sup>1</sup>/<sub>2</sub>)

4 Sculptures on the W front: Resurrection group

(plate between pp.106-107)

Pencil (7<sup>1</sup>/<sub>4</sub> × 10<sup>3</sup>/<sub>8</sub>)

5 Sculptures on the W front: (a) martyrs, virgins,

saints & confessors (pl. between pp.102-103), (b)

martyrs, virgins, saints & confessors (pl. between

pp.78-79)

Pencil (10<sup>1</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>8</sub> & 9<sup>1</sup>/<sub>2</sub> × 6)

6 Sculptures on the W front: coronation of the

Virgin (pl. between pp.52-53)

Pencil (7<sup>1</sup>/<sub>4</sub> × 4<sup>7</sup>/<sub>8</sub>)

7 Sculptured figures on the W front: martyrs, virgins,

saints & confessors; sketches of 40 figures

(corresponding to the diagrammatic representation,

index No.1, temporal side, 4th & 5th tier)

Pencil (17 small sheets mounted on 18<sup>1</sup>/<sub>4</sub> × 25<sup>3</sup>/<sub>4</sub>)

8 Sculptured figures on the W front: ecclesiastics;

sketches of 41 figures (corresponding to the

diagrammatic representation, index No.1, spiritual

side, 4th & 5th tier)

Pencil (8 small sheets mounted on 18<sup>1</sup>/<sub>4</sub> × 25<sup>3</sup>/<sub>4</sub>)

9 Sculptures on the W front: martyrs, virgins, saints

& confessors (pl. between pp.102-103) & details of an

arm holding a dagger

Pencil (8<sup>1</sup>/<sub>2</sub> × 14)

10 Sculptured figures on the W front: martyrs, virgins,

saints & sketches of 33 figures (corresponding to the

diagrammatic representation, index No.3, N & E

sides, 4th & 5th tiers)

Pencil (20 small sheets mounted on 18<sup>1</sup>/<sub>4</sub> × 25<sup>3</sup>/<sub>4</sub>)

11 Sculptures on the W front: biblical figures &

prophets; sketches of 15 figures (corresponding to the

diagrammatic representation, index No.2, N & W

sides, 1st tier)

Pencil (8 small sheets mounted on 18<sup>1</sup>/<sub>4</sub> × 25<sup>3</sup>/<sub>4</sub>)

12 Sculptures on the W front: martyrs, virgins, saints

& confessors (corresponding to the diagrammatic

representation, index No.1, temporal side, 4th tier)

Pencil (3 sheets mounted on 18<sup>1</sup>/<sub>4</sub> × 12<sup>7</sup>/<sub>8</sub>)

13 Sculptures on the W front: miscellaneous details,

mainly of Resurrection groups

Pencil (12 small sheets mounted on 18<sup>1</sup>/<sub>2</sub> × 12<sup>7</sup>/<sub>8</sub>)

14 Sculptures on the W front: sketches of heads (4)

& miscellaneous figures (6)

Pencil (2 sheets mounted on 18<sup>1</sup>/<sub>4</sub> × 12<sup>7</sup>/<sub>8</sub>)

15 Sculptures on the W front: Resurrection groups

& miscellaneous figures

Pencil (5 sheets mounted on 18<sup>1</sup>/<sub>4</sub> × 12<sup>7</sup>/<sub>8</sub>)

16 Sculptures on the W front: miscellaneous sketches

mainly of the 9 orders of angels

Pencil (7 sheets mounted on 18<sup>1</sup>/<sub>4</sub> × 12<sup>7</sup>/<sub>8</sub>)

17 Sculptures on the W front: apostles & angels

Pencil (2 sheets mounted on 18<sup>1</sup>/<sub>4</sub> × 12<sup>7</sup>/<sub>8</sub>)

18 Sculptures on the W front: sketches of

Resurrection groups

Pencil (11 small sheets mounted on 18<sup>1</sup>/<sub>4</sub> × 12<sup>7</sup>/<sub>8</sub>)

19 Sculptures on the W front: coronation of the

Virgin & angels

Pencil (3 sheets mounted on 18<sup>1</sup>/<sub>4</sub> × 12<sup>7</sup>/<sub>8</sub>)

20 Transverse section through choir

Scale: <sup>1</sup>/<sub>8</sub> in to 1 ft

Pencil & wash (10<sup>3</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>4</sub>)

Greece

ATHENS: Athens from the SW, showing the

Acropolis & the Olympieion

View, 1810-15

Pen on tracing paper (7<sup>1</sup>/<sub>2</sub> × 13<sup>1</sup>/<sub>4</sub>)

Reprd: RIBA Sessional Papers, 1863-64, between

pp.26-27; Hans Hermann Russack, *Deutsche Bauen in*

*Athens*, Berlin, 1942, p.77

ATHENS: Athens from the W showing the Acropolis

restored

Preliminary study, 1810-15

View

Pencil (10<sup>1</sup>/<sub>2</sub> × 20<sup>1</sup>/<sub>2</sub>), 4 sheets mounted

Prov: Bequeathed by Mrs F. P. Cockerell, 1930

There are similar views of Athens by C. R. Cockerell

in the BM (Print Room & Dept of Greek & Roman

Antiquities); Whitworth Art Gallery Manchester; and

in the collection of Gilbert Davis, London.

ATHENS: Reconstruction of Athens in the time of the

Antonines [Fig.31]

Imaginative reconstruction, c.1819

Pen, pencil & sepia wash (25<sup>1</sup>/<sub>8</sub> × 44)

This and a companion drawing of the Roman Forum

were engraved by John Coney in 1824.

ATHENS: The Parthenon restored (2)

1 Front elevation, showing ceremony taking place

in the foreground

Insc: *Saronic Gulph | Museum. Wells of Acropolis |*

*Panathenaic | Aegina | of these statues (referring to*

*pediment & frieze) 6 fragments are now in ye Brith.*

*Museum | Chryselephantine statue of Minerva | Naval*

*Combats painted on the walls of the Pronaos | of these*  
*statues in ye Pediment. 5 fragments are now in ye Brith.*  
*Musm | Propylaea | Panathenaic Procession and Peplum*  
*Brazen Quadriga made of one tenth of the Spoils of the*  
*Battle of Chalais | Brazen Colossus of Minerva of one-*  
*tenth of the spoils of Marathon Salamis | Ogiolos |*  
*Pandrosium*

Tempera (25<sup>1</sup>/<sub>4</sub> × 43<sup>3</sup>/<sub>4</sub>)

Exhib: RA 1820, No.888; RIBA November 1863

Reprd: J. Glog, *A Guide to world architecture*, 1958,

pl.2

2 Transverse & longitudinal sections, seen in

perspective, set in landscapes

Watercolour (19 × 33<sup>1</sup>/<sub>4</sub>)

ATHENS: Temple of Olympian Zeus

View

Pencil & watercolour (13<sup>1</sup>/<sub>2</sub> × 23<sup>3</sup>/<sub>4</sub>)

Prov: W. Godfrey Allen, National Buildings Record,

by whom it was pres. to the RIBA, 1966

Italy & Sicily

AGRIGENTUM (Sicily): Sepulchre of Theron

Perspective, set in a landscape, 1812

Pen, pencil & wash (10 × 15<sup>3</sup>/<sub>4</sub>)

AGRIGENTUM (Sicily): Temple of Hera Lacinia

Perspective from the SW, 1812

Pen & wash (15<sup>7</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>2</sub>)

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

XL, 1933, p.798

AGRIGENTUM (Sicily): Town arms

Drawing, perhaps for an engraving, 1812

Pen (12<sup>3</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>2</sub>)

Verso: Sketches of a harp, an angel, a monument

& scrolls

Pencil

ASSISI: Church of S Francesco

View of the exterior from the NW, with details of

cornice, 1816

Pencil (4<sup>1</sup>/<sub>2</sub> × 7<sup>3</sup>/<sub>8</sub>)

Probably a page from a sketchbook.

ASSISI: Church of S Francesco

View of apse of upper church & ground plan, 1816

Insc: *S. Francesco*, with dimensions

Pencil (7<sup>3</sup>/<sub>8</sub> × 4<sup>1</sup>/<sub>2</sub>)

Verso: View of apse of upper church & details of

vaulting

Pencil

NAPLES: Museo Nazionale

Plan of principal floor

Insc: *The Studi of Naples — built by Fontana in 1615*

*A. D. | The Facade is about 475 ft. long & the building*

*is altogether on a very fine scale & ye proportions | &*

*arrangements are remarkably handsome. The staircase tho*

*rather precipitate is well-designed. | Over the Galleries for*

*Sculpture is the Museum of Vases, Medals, Models &c.*

*The angular apartmts: are circular | the others square,*

*corresponding with the pilasters in Galleries below. The red*

*lines express the Chambers in wh. the Pictures are arranged*

*| Over the centre is a library considered the largest Room*

*in | Europe being abot. 180 by 60. It was built by*

*Vanvitelli & | is covered with a double roof as a security*

*against | the entrance of rain & damp to the Library. |*

*The ceiling is painted & | ingeniously contrived*

*d: 1815*

Pen (8<sup>3</sup>/<sub>4</sub> × 12<sup>5</sup>/<sub>8</sub>)

Prov: Bequeathed by Mrs F. P. Cockerell, 1930

PALERMO (Sicily): Palazzo Riso, Corso Vittorio Emanuele

Ground floor plan, view of courtyard, sketch of vase with doves & view of room showing ciborium as described

Insc: *Palace of the Prince of Belmonte in the Via Toledo Palermo | It is not very large but the most regular & in the best taste of any | I have here seen. The effect from the entrance A as one passes along the Street is particularly pretty, looking thro' the corriodr CC & double | court at the door of entrance D. | The lower Ground Floor is as usual | in these countries is wholly occupied by shopkeepers &c. | ee are stables | ff where the carriages are kept | B Porters lodge. | G is a private Staircase at which it is most convenient for the Family to land. | Above is a good suite of Rooms a kind of Hall | at H leading to the suite boudoir I | a large & handsome Room in front abt. 95 x 31 ft. | The ceilings are mostly coved prettily painted particularly | some which are in delicate colours & do not take from the height of the Room which is always the case if they are Dark | At the end of the Great front Room is a piece of adulation | erected to the Royal Family a small portico under whh | are the busts of the King & Queen, their | (?) | Fidelity | & Love, in the pedestal & in 2 niches profiles of the Royal & Belmonte Families, in bas relief with a half col. sur | mounted by a vase with Doves*

d: Sept. 8 1812  
Pencil, pen, & wash on tracing paper (9<sup>1</sup>/<sub>2</sub> x 15<sup>5</sup>/<sub>8</sub>)  
Prov: Bequeathed by Mrs F. P. Cockerell, 1930

POMPEII: Restoration of the large theatre  
Preliminary studies, & finished view (5):

1 Frontal sketch of proscenium  
Pencil (7<sup>3</sup>/<sub>8</sub> x 9)

2 Sketch elevations (3) of the proscenium  
Pencil (14<sup>3</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>8</sub>)

3 Sketch view & elevations (6) of the proscenium, with details  
w/m: John Hall 1829  
Pencil (14<sup>3</sup>/<sub>4</sub> x 9)

4 Sketch elevation of proscenium to larger scale than any of the above  
Verso: Sketch of side façade of proscenium, with details of cornice  
Insc: Dimensions given  
w/m: John Hall 1829  
Pencil (8<sup>5</sup>/<sub>8</sub> x 16<sup>5</sup>/<sub>8</sub>)

5 Finished view of Restoration of the Large Theatre at Pompeii, as it might have appeared in the interval between the earthquake of A.D. 68 and the final catastrophe of 79, from admeasurements and delineations on the spot  
Insc: As above  
Watercolour (17<sup>3</sup>/<sub>8</sub> x 32<sup>1</sup>/<sub>4</sub>)  
Exhib: RA 1832, No. 974; RIBA, November 1863  
Repr: RIBA Jnl, XXXIX, 1932, p. 271

ROME: Forum by the Temple of Castor & Pollux  
View, 1815-17

Pencil & sepia wash on grey-green paper (6 x 8<sup>5</sup>/<sub>8</sub>)  
There are other drawings of the Roman Forum by C. R. Cockerell in the BM (Dept of Greek & Roman Antiquities). His reconstruction of the Forum was engraved in Rome by Giacomo Rocque, c. 1816. In 1819 he exhibited at the RA his 'Idea of a Reconstruction of the Capital and Forum of Rome, from an elevated point between the Pallatine Hill and the Temple of Antoine & Faustina from the existing remains, the authorities of ancient writers, and the descriptions of Piranesi, Nardini, Venuti, and others'. This work was engraved by John Coney in 1824.

ROME: Palazzo di Venezia

Sketch of a doorway

Insc: *Doorway of the Palace of Venice in the Corso | of Marble — by Giuliano di Majano 1377-1447*

Pencil & wash

Verso: S. Agnese fuori le Mura

View of interior of nave, c. 1815-17

Insc: *St. Agnese, said to be built by Constantine abt. A. D. 380*

Pencil (8<sup>1</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>8</sub>)

Probably a page from a sketchbook.

SEGESTA (Sicily): Temple

View of temple set in a landscape, 1812

Pencil & wash (5<sup>3</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>2</sub>)

Turkey

HALICARNASSUS: Mausoleum

Restoration drawing 'from the description of Pliny, and as in situ from the description of Vitruvius'

Watercolour (30 x 21)

Lit: Goodchild, *op. cit.*, p. 79

Prov: W. Godfrey Allen, National Buildings Record, by whom it was presented to the RIBA, 1966

This is a copy of another Cockerell drawing 'upon several sheets of letter paper' in the possession of J. E. Goodchild.

Miscellaneous drawings

'The Professor's Dream: A symposium of the Principal monuments of ancient & modern times, drawn to the same scale'

Preliminary study

Insc: As above

Pencil (22<sup>1</sup>/<sub>2</sub> x 34<sup>3</sup>/<sub>8</sub>)

Repr: Sir Bannister Fletcher, *A History of architecture on the comparative method*, 1954, pp. iv-v

There is a wash drawing of this design in the RA where it was first exhibited in 1849, No. 1102.

View of a cottage

Sketch

s & d: C.R.C. 1802

Pencil (13 x 9<sup>1</sup>/<sub>2</sub>)

Prov: Pres. by the late Mrs F. P. Cockerell, 1930

C. R. Cockerell's earliest surviving sketch.

Drawing of a Greek vase

Rough sketch, c. 1810-15

Insc: *Vase in the possession of Mr Fauvel 3<sup>4</sup> full size. | The Bacchus was painted & the arbour the green leaves of the ivy the grapes &c*

Pencil (7<sup>1</sup>/<sub>4</sub> x 5<sup>3</sup>/<sub>8</sub>)

Sketches of a house, base of a column & fighting

figures, drawn on the back of an invitation, c. 1817-28

Insc: verso *Lady Blunt requests | the favor of Mr Robert Cockerell's company at dinner on Tuesday the | 4th of*

*December at 1<sup>4</sup> | past six — | Mortimer Street | Saturday*

*evening. 1st Decr.*

Pencil (4<sup>7</sup>/<sub>8</sub> x 8)

Sketches of Norman capitals: from the cathedral of

MAYENCE (2); S. Hildebert, GOURNAY; LONDON,

St Mary (i.e. cathedral), Southwark; ST-GEORGES-

DE-BOSCHERVILLE, Normandy; & ST SAMSON SUR

KILLER, Normandy

Sepia pen (9 x 14<sup>1</sup>/<sub>2</sub>)

Sketch of a window balcony, with 2 female figures

Pencil & sepia pen (7<sup>3</sup>/<sub>8</sub> x 4<sup>1</sup>/<sub>2</sub>)

Sketchbooks (7):

1 1815: Italy: Naples, Rome & district  
s & d: (inside cover): *Carlo Roberto Cockerell | Locanda dei Fiori alli Fiorentini | Napoli | Aprile 17. 1815*

Pencil (4<sup>3</sup>/<sub>4</sub> x 7<sup>3</sup>/<sub>4</sub>)

54 leaves, green covers

CAPO DI MONTE: Plan & view of Villa Belvedere

PORTICI: Plan of Palazzo Rcale

CASERTA: Sketch views

MONTE DI PIETA: Plan of bank

ROME: Vatican, Scala Regia

VILLA MEOLIS: Details of loggia & antique statue

PALESTRINA: Antique candelabra

ROME: Villa Ludovisi

ROME: Museum of the Collegio Romano, gold

bracelet & bronze tripod

ROME: S. Maria Maggiore, Gothic tomb

FONDI: S. Maria Assunta

2 1816: Italy: Florence & Mantua

Pencil (6<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>)

95 leaves, brown marbled covers

Design for a pediment (unidentified), with notes

FLORENCE: Orsanmichele, Donatello's St George

d: 19 Feb. 1816

FLORENCE: Museum Florentinum (Bargello?),

antique bronzes

FLORENCE: Loggia dei Lanzi

FIESOLE: S. Domenico di Fiesole, gate of the burying

ground

FIESOLE: Badia, Porta della Biblioteca, pulpit in

refectory

FLORENCE: View from the Badia

FLORENCE: S. Miniato, interior views

FLORENCE: S. Croce, Donatello's Annunciation &

Desiderio da Settignano's tomb of Carlo Marsuppini

FLORENCE: S. Salvi, Andrea del Sarto's Last supper

FLORENCE: Uffizi, views

FLORENCE: View from S. Miniato

MANTUA: Reggia dei Gonzaga, Camera degli Sposi

MANTUA: Palazzo del Tè, Camera di Psyche

FLORENCE: Baptistery

Design for a palace for the Duke of Wellington

Plan & perspectives

FLORENCE: View from the Casine

FLORENCE: Poggio Imperiale

Last few pages of notebook filled with quotations

from Milton &c

3 1819-20: England: London & Oxfordshire 28 leaves,

green covers (4<sup>1</sup>/<sub>2</sub> x 6)

Throughout sketches are interspersed with lengthy

notes & comment

WROXTON ABBEY (Oxon): Chimneypieces,

details, with comment on the necessity of the vista

in a plan

LONDON: Views of St Paul's from S bank

d: 1st June 1819

BLENHEIM (Oxon): Notes & comment

d: 7 Aug. 1820

Diary entry: 9 Aug. slept at Henley & on the way to

London visited Eton & Windsor Castle

OXFORD: Sheldonian theatre

OXFORD: St Peter's tower

OXFORD: Window details

4 c. 1820-25: England: Newcastle & Beverley

w/m: 1820

42 leaves, green covers (4<sup>1</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>2</sub>)

BROOM HALL: Elevation & notes

NEWCASTLE UPON TYNE (Northumberland):

Cathedral tower, with details & notes

NEWCASTLE UPON TYNE (Northumberland): View

with castle & cathedral in background

NEWCASTLE UPON TYNE (Northumberland): Castle

BEVERLEY (Yorks): Church



5 c.1820-25: Scotland: Edinburgh  
w/m: 1820

44 leaves, green covers (4<sup>1</sup>/<sub>4</sub> × 6<sup>1</sup>/<sub>2</sub>)  
EDINBURGH: Duddingston House  
EDINBURGH: The University  
EDINBURGH: View of the castle  
EDINBURGH: Nelson's monument, Carlton Hill  
EDINBURGH: Melville monument, St Andrew's Square  
EDINBURGH: Tower of St Giles  
EDINBURGH: George Heriot's Hospital  
EDINBURGH: View of Carlton Hill  
EDINBURGH: Views of city & surrounding countryside

6 c.1822-30: England: Warwickshire, Derbyshire & Nottinghamshire  
w/m: 1822

56 leaves, green covers (4<sup>1</sup>/<sub>4</sub> × 6<sup>1</sup>/<sub>2</sub>)  
CASTLE BROMWICH (Warwicks): View & notes  
KEDLESTON (Derbys): View  
ASTON, Birmingham (Warwicks): Aston Hall, views & notes  
WOLLATON (Notts): Wollaton Hall, views

7 1828: England: Bedfordshire & Surrey  
w/m: 1822

58 leaves, green covers (4<sup>1</sup>/<sub>2</sub> × 6<sup>1</sup>/<sub>2</sub>)  
HOUGHTON CONQUEST (Beds): Views  
SUTTON PLACE (Surrey): View  
d: Oct. 1828

1-7 Prov. Pres. by W. Godfrey Allen (F), 1962

**COCKERELL, Frederick Pepys (1833-1878)**

Son of C. R. Cockerell. A pupil of Philip Hardwick, he left him in 1855 to continue his education on the Continent. He travelled widely through Europe and made a large number of topographical drawings. In the fifteen years between his father's death and his own, he had a substantial practice, mainly in country houses, using many styles with varying success. His major works were: Freemasons' Hall, Great Queen Street, 1866 (dem.); Highgate School, 1865-68; Lythe Hill, Haslemere, Surrey, c.1870 (for interior, see *Aitchison, George*); Nos.1-2 Audley Square, 1878-79 (completed by Aitchison); Woodcote Hall, Salop, 1875; Crawley Court, Hants, 1877; interior of Hampstead parish church, 1872; Benson's, Old Bond Street, 1865; High Cross, Sussex, c.1865; St Mark, Maske, Yorks, 1865-67. With his friend, Sir Arthur Blomfield, he visited Italy and was a pioneer in the use of sgraffito decoration and of concrete, at Down Hall, Harlow, Essex, 1871-73. He submitted a classical design in 1863 for the Albert memorial and in 1867 he was one of the competitors for the new National Gallery. He died in Paris. Hon. Sec. RIBA; A 1860; F 1864.

Bibl: obituary (with a full list of works & references): *Builder*, XXXVI, 1878, pp.1194-1195, 1230; XXXVII, 1879, pp.1393-1394, 1433

LONDON: National Gallery, Trafalgar Square  
Competition designs for alterations & for rebuilding the whole gallery, 1866 (4):

1 Perspective from SW [Fig.32]  
(28<sup>1</sup>/<sub>4</sub> × 57)  
Design No.1A

2 Perspective from NE  
(29<sup>1</sup>/<sub>4</sub> × 55<sup>1</sup>/<sub>4</sub>)  
Design No.1

3 Interior of vestibule  
Perspective from landing halfway up flight of stairs  
(14<sup>3</sup>/<sub>4</sub> × 18<sup>1</sup>/<sub>4</sub>)

4 Interior of vestibule  
Perspective of ground floor, bottom of flight of stairs  
(13<sup>3</sup>/<sub>4</sub> × 18)

1-4 Pencil & monochrome wash  
Prov. Pres. by the AA, from the Ministry of Works, 1953  
Lit: *Builder*, XXV, 1867, p.57 (where F. P. Cockerell's designs are fully described and discussed)  
Cockerell submitted three sets of designs, Nos.1, 1A, & 2. No.1 was for a completely new building; Nos.1A & 2 retained parts of the original building. For details of National Gallery competition, *Builder* references & full list of competitors see *Barry, Charles Jnr.*

Designs for a Jacobean chimneypiece, ceiling & door (5):  
1 Half-elevation of chimneypiece  
Scale: 1 in to 1 ft  
Insc: Measurements marked  
d: 20.3.69  
Pencil (14<sup>1</sup>/<sub>4</sub> × 10)  
Folder 3, p.39

2 Perspective of chimneypiece shown above  
Insc: *Phelps & Bennett | 14 Red Lion Sq*  
Pencil (10 × 14)  
Folder 3, p.34 verso

3 Perspective of alternative Jacobean design for chimneypiece  
Insc: Measurements marked  
Pencil (10 × 14)  
Folder 3, p.35 verso

4 Strap-work detail from staircase ceiling  
Scale: 1 in to 1 ft  
Insc: *Ceiling of Stairs. Clark house*  
d: March 20/69  
Pencil (14 × 10)  
Folder 3, p.36 verso

5 Front & side elevation of doorway with Jacobean detail  
Scale: 1 in to 1 ft  
d: 20.3.69  
Pencil (14 × 10)  
Folder 3, p.38

Design for a chimneypiece for the Duke of Westminster  
Perspective sketch  
Pencil & sepia wash (10<sup>1</sup>/<sub>2</sub> × 7<sup>1</sup>/<sub>2</sub>)  
Prov. Pres. by Harry Sirr, 1928, as 'Sepia sketch for a chimneypiece he designed for the Duke of Westminster of those days &, I think, never carried further'

Design for alterations to a small country house  
Perspective sketch of garden façade  
Insc: *Front towards the garden*  
s & d: F.P.C. March 1866  
Sepia pen & wash (7 × 12)  
Prov. Pres. by Harry Sirr, 1928

The following topographical sketches are mounted in 4 separate folders: Folders 1-2 Gothic sketches, 3-4 Classic sketches  
They were pres. to the RIBA in 1932 by an unknown donor  
Sketches in pencil & in watercolour (sizes range from 14 × 10 to 6<sup>1</sup>/<sub>4</sub> × 3<sup>1</sup>/<sub>2</sub>)  
Dates run from 1853; a great number made on a trip August-September, 1854, 1855-60, 1865

Austria  
VIENNA: Schonbrunn, wrought iron lock

Belgium  
BRUSSELS: Grande Place, 2 houses

France  
BLOIS: Château  
PARIS: St Paul, Rue St Antoine  
MAINTENON: Château  
Not mounted in folders  
NOGENT-SUR-SEINE: St Laurent, apsidal chapel

Germany  
AUGSBURG: Dom, capitals from shrine of St Sibaldu  
(2)  
BERLIN: Schloss Kapelle, interior  
BERLIN: Theatre, view of exterior & details of windows & doors (2)  
DRESDEN: Frauen-Kirche  
MUNICH: Max-Joseph-Platz, statue of Maximilian I Joseph by Rauch (1835)  
MUNICH: Otto-Strasse, house  
NUREMBERG: Kaiserburg, wrought iron lock  
NUREMBERG: Johannis-Kirche, view of cemetery with church in background (1), sketch of tomb in burial ground (1)  
NUREMBERG: Lorenz-Kirche, doorway to vestry & sculptured group of Madonna & Child (2)  
NUREMBERG: Sibaldu-Kirche, figure of an apostle  
ULM: Munster, fonts, benitier & choir stalls (4)

Great Britain  
ASLACKBY (Lincs): Church of St James  
BEVERLEY (Yorks): Minster  
Sketches of sculptured angels & rood screen mouldings (6)  
BOSTON (Lincs): Church of St Botolph  
CANTERBURY (Kent): Cathedral (2)  
CASTOR (Northants): Church of St Kyneburgha  
COTTINGHAM (Northants): Church of St Mary Magdalene  
CROWLAND (Lincs): Abbey (2)  
ELY (Cambs): Cathedral (2)  
GRANTHAM (Lincs): Church of St Wulfram (2)  
GRIMSTHORPE (Lincs): Castle  
HACONBY (Lincs): Church of St Andrew  
HECKINGTON (Lincs): Church of St Andrew  
HEREFORD: Cathedral  
Sketches of NE porch leading to crypt (2)  
HIGHAM FERRERS (Northants): Church of St Mary  
HIGHAM FERRERS (Northants): Bede House, W door  
HOWDEN (Yorks): Church of St Peter  
HULL (Yorks): Church of the Holy Trinity, E window  
KNOLE PARK (Kent): Sketches of staircase balustrade (6)  
LINCOLN: Bishop's palace  
LINCOLN: Cathedral (12)

LINCOLN: Cathedral  
An angel from S side of choir, drawn for the lithograph (No.15 of pl.VI) of C. R. Cockerell's *Ancient sculpture in Lincoln cathedral*, 1848  
See *Stevens, Alfred & Cockerell, F. P.*

LONDON: Pall Mall, Carlton Club  
View of the grand staircase  
Pen & watercolour heightened with white  
(15<sup>1</sup>/<sub>2</sub> × 13)  
Not mounted in folders  
Designed by Sir Robert Smirke 1835-36; rebuilt by Sydney Smirke 1847-54.

MALMESBURY (Wilts): Market cross  
MARKET DEEPING (Lincs): Church of St Guthlac, mouldings  
MORTON (Lincs): Church of St Paul  
NEWARK (Notts): Church of St Mary Magdalene, stalls  
NORTHBOROUGH (Northants): Church of St Andrew  
PETERBOROUGH (Northants): Cathedral, mouldings of W door  
RUSHDEN (Northants): Church of St Mary  
ST ALBANS (Herts): Abbey, arcade  
SILK WILLOUGHBY (Lincs): Church of St Denis (2)



SOUTHWELL (Notts): Minster, capital & mouldings (2)  
 STAMFORD (Lincs): Church of All Saints, N door  
 STAMFORD (Lincs): Church of St Mary  
 SWATON (Lincs): Church of St Michael  
 TATTERSHALL (Lincs): Holy Trinity Church, nave  
 THURLBY (Lincs): Church of St Firmin  
 WALCOT (Lincs): Church of St Nicholas  
 YORK: Minster, capitals in N transept (1) & of Madonna from nave (2)

# Italy

AREZZO: Duomo, Della Robbia angels  
 ARICCIA: S Maria dell' Assunzione  
 ASSISI: Street scene  
 ASSISI: S Francesco, view from hillside & details of Madonna & Child & angels from upper church (2)  
 ASSISI: Vescovado (bishop's palace), campanile  
 BOLOGNA: Palazzo, staircase  
 BOLOGNA: Palazzo della Mercanzia  
 BOLOGNA: Palazzo Pissardi, capitals  
 BOLOGNA: S Domenico (2)  
 BOLOGNA: S Giacomo Maggiore, nave  
 BOLOGNA: S Petronio, interior  
 BOLOGNA: Torre degli Asinelli & Torre Garisenda, views of street with towers in background (2)  
 BORGHETTO: Church  
 CAPRAROLA: Palazzo Farnese  
 CORI (Sicily): Temple of Hercules  
 Not mounted in folders  
 Prov: W. Godfrey Allen, National Buildings  
 Record, by whom it was pres. to the RIBA, 1966  
 FIESOLE: Duomo, tomb of Bishop Leonardo Salutati by Mino da Fiesole (1465) & another tomb (2)  
 FLORENCE: Baptistry, Ghiberti doors  
 FLORENCE: Loggia del Bigallo  
 FLORENCE: Loggia del Mercato Nuovo  
 FLORENCE: Ospedale degli Innocenti  
 FLORENCE: Palazzo Bartolini  
 FLORENCE: Palazzo Cerchi, Piazza S Croce  
 FLORENCE: Palazzo Pandolfini  
 FLORENCE: Palazzo Riccardi  
 FLORENCE: Palazzo Torrigiani, coat of arms  
 FLORENCE: S Annunziata, wrought iron work  
 FLORENCE: S Croce, sketches (3) of Cappella dei Pazzi, Capella dei Pucci & Capelle Bardi & Peruzzi  
 FLORENCE: S Maria del Fiore (Duomo), view from Boboli gardens, & sketch of a panel of Della Robbia's Cantoria in Museo dell' Opera del Duomo (2)  
 FLORENCE: S Maria Novella, cloisters  
 FLORENCE: S Miniato, view of the church in a landscape & view of interior (2)  
 Interior view not mounted in folders  
 Prov: W. Godfrey Allen, National Monuments  
 Record, by whom it was pres. to the RIBA, 1966  
 FLORENCE: S Spirito, interior  
 GENOA: S Annunziata, nave & interior (2)  
 GENOA: S Lorenzo, tower, capital & Capella di S Giovanni Battista (3)  
 GENOA: Hotel de l'Italie, staircase  
 GENOA: A palazzo staircase  
 GENOA: C16 doorway  
 MANTUA: Palazzo del Tè, loggia, Camera di Fetonte, trophy in same room, Stanza del Zodiaale (4)  
 MANTUA: S Andrea  
 MANTUA: Via Larga, Giulio Romano's house  
 MILAN: S Lorenzo  
 NAPLES: View of the city from S Elmo  
 Not mounted in folders  
 PADUA: Caffè Pedrocchi, sketch plan of upper floor  
 PADUA: Eremitani, tomb of Merino da Carrara, Lord of Padua (1345); roundel with St Luke from Mantegna decorations in the Ovetari chapel (2)  
 PADUA: Palazzo del Podestà, cortile & coat of arms (2)  
 PADUA: Palazzo della Ragione, coat of arms  
 PADUA: Palazzo del Capitano, coat of arms  
 PADUA: Palazzo Zigno, staircase  
 PADUA: S Antonio, cloisters  
 PADUA: S Giustina, interior

PADUA: S Maria del Carmine  
 PALERMO (Sicily): La Zisa (2)  
 PARTINICO (Sicily): C17 church  
 PERUGIA: Oratorio di S Bernardino  
 PERUGIA: S Domenico, tomb of Benedict XI  
 PERUGIA: S Pietro de' Cassinensi  
 PIACENZA: S Bartolomeo  
 PIACENZA: S Maria di Campagna  
 PIACENZA: S Sepolero  
 PISA: Campo Santo, angel from Orcagna's Last Judgement  
 PISA: S Maria della Spina  
 PISTOIA: Baptistry  
 POMPEII: Casa di Castore e Polluce (5)  
 Not mounted in folders  
 POMPEII: Temple of Apollo  
 Not mounted in folders  
 POMPEII: Temple of Augustus, detail of figures from wall painting  
 Not mounted in folders  
 POMPEII: Tomba di Mamia  
 Not mounted in folders  
 POMPEII: Triumphal arch beyond the Temple of Jupiter  
 Not mounted in folders  
 PRATO: Duomo  
 RAVENNA: S Maria della Rotunda (mausoleum of Theodoric), mouldings  
 RIMINI: S Francesco  
 ROME: Palazzo Barberini (2)  
 Not mounted in folders  
 ROME: Palazzo Linotte, sketch of angle of façade  
 ROME: S Agnese, interior  
 ROME: S Clemente, wall monument  
 ROME: S Maria in Dominica, Navicella  
 ROME: Via Giulia, fountain  
 ROME: Villa Albani, dancing figure from wall paintings  
 ROME: Villa Farnesina  
 ROME: Villa Giulia  
 ROME: Doorways  
 SELINUS (Sicily): Temple of Hera, sketches of metopes (5)  
 Not mounted in folders  
 SIENA: Duomo, sketches (4) of pulpit, views of duomo (2) & oak seat  
 SIENA: Loggia dei Mercanti  
 SIENA: Palazzo Pubblico, view & sketch of doorway (2)  
 SIENA: Palazzo Spanocchi, cornice & Palmieri arms  
 SIENA: Wrought iron door handles, one from Palazzo del Governo (2)  
 TAORMINA (Sicily): Palazzo Corvaia  
 TIVOLI: Villa d'Este  
 TORCELO: S Fosca, interior  
 VENICE: Fondaco dei Turchi, a capital  
 VENICE: Palazzo Battaglia  
 VENICE: Palazzo Ducale, sketches (2) of a Greek fragment, seated & draped, & of a fragment of a relief sculpture of a naval battle  
 VENICE: Palazzo Giorgio, cortile  
 VENICE: Palazzo Manzoni  
 VENICE: Palazzo Pisani, vestibule  
 VENICE: Palazzo Rezzonico  
 Not mounted in folders  
 VENICE: S Giorgio Maggiore, staircase (2)  
 VENICE: S Giovanni e Paolo, tomb of Vendramin Calergi  
 Not mounted in folders  
 Prov: W. Godfrey Allen, National Monuments  
 Record, by whom it was pres. to the RIBA, 1966  
 VENICE: S Lucia, figure from pulpit  
 VENICE: S Maria Gloriosa dei Frari (I Frari), sketches (3) of frame of Vivarini altarpiece, of a shield supported by 2 putti & of a wall tomb  
 VENICE: S Stefano, capitals (4) & outline of roof  
 VENICE: Scuola di S Rocca, staircase  
 VENICE: Sketch of tower of the church of the Armenians  
 VENICE: Madonna & Child by Cima da Conegliano

VERONA: Palazzo Bevilacqua  
 VERONA: Palazzo Canossa  
 VERONA: Palazzo Verza  
 VERONA: Porta Nuova  
 VERONA: Porta S Zeno, interior & exterior (2)  
 VERONA: Porta Stupa  
 VERONA: S Fermo Maggiore, pulpit  
 VERONA: S Giorgio, sketch plan & longitudinal section  
 VERONA: S Zeno, woodwork of stalls  
 VERONA: Via S Eufemia, wrought iron work  
 VICENZA: Casa Pigafetta  
 VICENZA: Palazzo Porto-Breganze (Case del Diavolo), view of interior of a basilica, possibly a reconstruction of Old St Peter's, Rome  
 Pencil & wash (8<sup>1</sup>/<sub>8</sub> × 12)  
 Not mounted in folders

# Netherlands

AMSTERDAM: Groote Kerk, brass screen  
 THE HAGUE: Nieuwe Kerk (2)  
 THE HAGUE: Binnenhof

View of interior of unidentified church, possibly French  
 Watercolour (16<sup>1</sup>/<sub>2</sub> × 12<sup>1</sup>/<sub>2</sub>)  
 Not mounted in folders

View of interior of unidentified church (unfinished sketch)  
 Pencil & wash (10<sup>1</sup>/<sub>2</sub> × 7<sup>1</sup>/<sub>2</sub>)  
 Prov: Pres. by Harry Sirr, 1928  
 Not mounted in folders

Miscellaneous sketches  
 Sketch for a vase  
 Pen (8 × 6<sup>1</sup>/<sub>2</sub>)  
 Prov: Pres. by Harry Sirr, 1928

Sketch of a capital, with pencil sketch of a frieze on verso  
 Pen (13<sup>1</sup>/<sub>2</sub> × 8<sup>1</sup>/<sub>4</sub>)  
 Prov: Pres. by Harry Sirr, 1928

Sketch of a bracket or console  
 Pen (6<sup>1</sup>/<sub>2</sub> × 5)  
 Prov: Pres. by Harry Sirr, 1928

Sketches (2) of nude figures painted by Puvis de Chavannes, one a copy of Chavannes' 'L'Automne', with an extract from an article on Puvis de Chavannes  
 Pencil on tinted paper (6<sup>1</sup>/<sub>4</sub> × 5<sup>1</sup>/<sub>2</sub>)  
 Prov: Pres. by Harry Sirr, 1928



**COCKERELL, Samuel Pepys (c.1754-1827)**

Pupil of Sir Robert Taylor. He became Clerk of the Works at the Tower of London in 1775 and at Newmarket in 1780. In 1786 he succeeded Sir Robert Taylor as Surveyor of the Admiralty, in 1788 became Surveyor of the Foundling and Pulteney Estates. He was surveyor also to the sees of Canterbury and London, to the East India Company from 1806 to 1824 and of St Paul's cathedral from 1811 to 1819. He was a highly original architect, pioneering many styles, including neo-classicism at Admiralty House, 1786-91, neo-Norman at Tickencote church, Rutland, 1792, Anglo-Indian for his nabob brother at Sezincote, Glos, c.1803-05, and neo-Baroque for the tower of St Anne, Soho, 1802-06. Other major works were Daylesford House, Glos, 1790-96, Banbury church, Oxon, 1792-97, and St Martin Outwich, London, 1796-98 (dem.).

Bibl: *Colvin*

**Longborough, nr Moreton-in-Marsh (Glos):**

Church of St James

Designs for additions never executed (4):

1 Plan & elevation of the porch & Mr Leigh's chapel on the S side, showing the addition (possibly a small chapel) between the two

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

Insc: (in pen) *Sketch for an addition to the Church at Longborough | on the South Side between Mr. Leigh's Chapel & the Porch, with measurements & in pencil near the window next to the porch This Window | to be widened into an open Arch toward | Interior of church*  
Pen & wash (21 x 25 $\frac{1}{2}$ )

2 Sketch elevation of S end of Mr Leigh's chapel, shown above

Insc: Details labelled & full measurements given

Verso: Side elevation of Mr Leigh's chapel, with part-section of church

Insc: Details labelled

Pencil (15 $\frac{1}{4}$  x 12)

3 Sketch elevation of N end of transept, showing an alternative suggestion for door & window

Insc: (in pen) *North End of Nave Ile & (in pencil) The Porch above is rendered | unnecessary from The Newly | proposed . . . | covered way in.*

Pencil (21 x 13)

4 Section of Chancel & section of the Body of the Church

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

Insc: As above & *Dark Lines represent the Timbers as framed | at present*

Pencil & wash (21 x 13)

Filed with drawings is a MS list of drawings & comments

Sir Charles Cockerell was buried in the church, in the Sezincote aisle.

**SEZINCOTE HOUSE, nr Moreton-in-Marsh (Glos)**

Preliminary sketch (not as executed), executed designs for the house, c.1805 (4), designs showing later alterations of 1811 (2); designs for the Indian bridge (1); gardener's house & stables (1); Indian stable & farmyard (2); reservoir for oil (1); dairy (2); garden layouts (4):

**1-5 House**

1 Preliminary sketch elevation of the S front, not as executed, differing from the final design in the lower storey & window detail

Insc: on LHS *Daniell approved this side | as to the upper part, over central window Daniell approved this window & with other details labelled & measurements marked*  
w/m: J. Whatman 1801

Pencil (24 x 39)

2 Ground plan of main block of house (not showing greenhouse or kitchen quarters), showing additions & alterations to an existing house

Insc: Full details labelled & measurements marked  
Pen & wash (25 x 33)

3 Plan of the *Attic & Turret* over main block of house, the turret on an attached leaf

Insc: As above, with rooms labelled & measurements marked

Pen & wash (20 $\frac{3}{4}$  x 32)

4 Plan & section of the *Conservatory, Greenhouses & Pavillion on the South side of Seasincote House*, with MS specification on the same sheet

Insc: As above & *The Conservatory to contain the Nine Centre Arches, and the remaining three at each end, & the Pavillion to be used for Greenhouses*, with measurements marked

Pen & wash (25 $\frac{1}{2}$  x 20 $\frac{1}{2}$ )

5 Plan of Ceiling of Octagon Building & wall elevations (greenhouse pavilion) at end of curved conservatory on S side, with MS specification

Insc: Full details labelled & measurements marked; verso As above

w/m: J. Bigg 1800

Pen & wash (21 x 29)

6-7 Indian stable & farmyard

6 Perspective sketch, not as executed

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

Insc: verso *Farm & Turret Clock*

Pencil (9 $\frac{3}{4}$  x 26 $\frac{1}{4}$ )

7 Perspective sketch for retaining wall round

farmyard, showing levels of the ground

Insc: No.2, with notes to keys A & B, measurements marked; verso *Farm Buildings — Westward*

Pencil & pen (14 x 20 $\frac{1}{2}$ )

8 Gardener's house & stables

*Elevation of the Front of the Farm House & Stables*, as executed

Insc: As above, with details labelled & measurements marked

Pen & pencil (5 $\frac{1}{2}$  x 18 $\frac{1}{4}$ )

9-10 Dairy

9 Designs for a Gothic dairy in the form of a chapel (3 on one sheet), unexecuted

Perspectives of exterior, interior & entrance door from interior

Insc: Measurements marked on interior perspective  
w/m: J. Whatman 1807

Pen & wash, watercolour (20 $\frac{1}{4}$  x 25 $\frac{1}{2}$ )

10 Design for a Moorish dairy, as executed

Plan & elevations of 4 walls, with MS specification  
Insc: *Sketch for Dairy | for Sir Char. Cockerell Bt*, with measurements marked

w/m: J. Whatman 1808

Pen, wash & pencil (14 $\frac{1}{2}$  x 21)

11 Reservoir for oil, taking the form of an elephant & palm tree on a pedestal bearing a canopy on his back

Side elevation, showing elephant & palm tree on pedestal & pencil elevation of canopy on elephant's back

Verso: Plan & elevation of above canopy [Fig.33]  
Insc: *Copy | Sezincote | Sketch for the reservoir | for oil to supply five lamps & details labelled*  
d: 13 Dec. 1809

Pen & pencil (21 x 13)

See Daniell, Thomas for preliminary sketch for reservoir.

12 The Indian bridge or viaduct

Working drawing, with specifications

Plan, elevation & sections

Insc: Full details labelled & measurements marked  
d: *Saville Row. April 21st | 1809*

Pen & wash (21 x 29)

See Daniell, Thomas for preliminary sketches for this bridge.

13-14 Alterations to the house, 1811

13 Plan of basement storey

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

Insc: *Basement Storey of Sezincote | with alterations Nov. 1811*, with rooms labelled & coloured key to new alterations

w/m: J. Whatman 1808

Pen & wash (21 x 29)

14 Plans of *Principal Storey & Chamber Storey*

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

Insc: As above & *Sezincote with alterations Nov. 1811*, with rooms labelled & coloured key to new alterations

w/m: J. Whatman 1808

Pen & wash (21 x 29)

15-18 Garden layouts

15 Plan of layout of gardens on N front of house, with block plan of house cut out in outline & attached

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

Insc: *Outlines of the North front and gardens | at Sezincote*  
Pencil & pen (22 x 27, attached outline plan of house 21 $\frac{1}{2}$  x 14)

16 Plan of layout of flower garden

Insc: verso *Plan of Flower Garden*

w/m: 1816

Pen (21 x 25 $\frac{1}{2}$ )

17 Sketch plan of pheasantry

Insc: Details labelled & measurements marked; verso *Sketch of New Pheasantry*

w/m: 1807

Pencil & wash (21 $\frac{1}{2}$  x 29)

18 Plan & elevations of pheasantry, with MS specifications

Insc: Details labelled & measurements marked  
Pencil, pen & wash (21 $\frac{1}{2}$  x 29)

1-18 Prov: Pur. 1957, with sketches for Sezincote & 3 letters by T. Daniell & one drawing by H. Repton For a description of Sezincote, with illustrations see C. Hussey, *CL*, LXXXV, 1939, pp.502, 508; C. Hussey, *English country houses, late Georgian 1800-1840*, 1958, pp.66-73.

For other preliminary sketches & designs for Sezincote House see Cockerell, C. R.; Daniell, Thomas; Repton, Humphrey; Unidentified, C19 designs



## COCKET, Edward

Design for a fireplace & overmantel

Elevation

s: (at base) *Edw. Cocket*

w/m: Flourishing shield with device

Sepia pen, with brown wash & red marbling  
(10<sup>1</sup>/<sub>4</sub> × 6<sup>1</sup>/<sub>2</sub>)

Prov: The Smythson Collection (q.v.)

Lit & reprd: J. A. Gotch, 'Catalogue of the Smythson

Drawings', *RIBA Jnl*, XV, 1908, pp.60-64; M.

Girouard, 'The Smythson Collection of the RIBA',  
*Architectural History*, V, 1962, p.64 (reprd p.179)

## COLERIDGE, John Duke (1879-1934)

Articled to Walter Cave, and was two years with

Lutyens. Works include Hascombe Court, Godalming;

Red Gables, Bletchingley; St Alban's church,

Hindhead; King's School, Ottery St Mary.

Bibl: *Who's who in architecture*, 1926; obituary; *RIBA*  
*Jnl*, LXL, 1934, p.1086

## GATLEY PARK (Herefs)

Alterations & additions for Major E. M. Dunne MP,  
1908

See Goodhart-Rendel, H. S.

## COLLCUTT, Thomas Edward (1840-1924)

Trained in G. E. Street's office, Colcutt developed a

large and successful practice. His masterpiece was the

Imperial Institute, 1887-93, in which appeared his

characteristic striping of brick on stone and his

Spanish Renaissance detail. Other major works

include: Lloyd's Register of Shipping, 1900; No.128

Leadenhall Street, 1893; Savoy Hotel, 1889 &

1903-04; Midland Bank, Ludgate Hill, 1890; Palace

Theatre (originally Royal English Opera House), 1890;

Frascati's restaurant, 1893; Wigmore Hall, 1890;

The Croft, Totteridge, 1895; boarding houses at

Eton College, 1899-1906. He designed interiors for

P & O liners and added an attic storey to the

Athenaeum, 1899. In 1899 he was awarded the prize

for architecture at the Paris Exhibition and in 1902

the RIBA Gold Medal. From 1906 to 1908 he was

President of the RIBA. From then on his career was

spent in partnership with Stanley Hamp, President of

the AA 1922-23, who designed the new Adelphi,

1936-38.

Bibl: A short account of his main buildings is given

in BN, LVIII, 1890, p.51; obituaries: *RIBA Jnl*,

XXXI, 1924, pp.666-668; *Builder*, CXXVII, 1924,

pp.582 & 594

LONDON: Imperial Institute, S Kensington

Competition design & contact drawings, 1887-93

(17):

1 Competition design

Elevation of principal entrance showing sculptured

decoration with section of side bay; LHS cut down

Insc: No.4 & ... TE on labels

Pen (33<sup>1</sup>/<sub>2</sub> × 36<sup>3</sup>/<sub>4</sub> approx.)

Reprd: *Builder*, LIII, 1887, facing p.77 (illustration  
shows that design originally included plan & interior  
elevation of 1 bay of hall on LHS of sheet); *RIBA Jnl*,  
LXIII, 1955-56, p.87

2-17 Contract drawings (series incomplete)

2 Ground Floor Plan of front block

(12<sup>3</sup>/<sub>4</sub> × 36)

3 Principal Floor Plan of front block

(13 × 35<sup>3</sup>/<sub>4</sub>)

4 Plans of Kitchen, Mezzanine, First & Second Floors of

front block

(23<sup>3</sup>/<sub>4</sub> × 36)

2-4 Scale: <sup>5</sup>/<sub>8</sub> in to 10 ft

Insc: Nos.4-6, with measurements marked, rooms

numbered & lines of sections marked in red pen

Pen, red pen & coloured wash

5 Finished Roof Plans; Eastern & Western Halves

Scale: 1<sup>1</sup>/<sub>4</sub> in to 10 ft

Insc: No.8, with measurements given

(25 × 34<sup>1</sup>/<sub>2</sub>)

6 Longitudinal Section (BB), Eastern Half

Insc: No.16, with measurements given

(21<sup>1</sup>/<sub>2</sub> × 32)

7 North Elevation, Western Half, Section PP, Plans at

levels A & B Roof Plan & Diagonal Section

Insc: No.23

(24<sup>1</sup>/<sub>2</sub> × 36<sup>1</sup>/<sub>4</sub>)

8 East & West elevations

Insc: No.24

(25<sup>1</sup>/<sub>4</sub> × 37<sup>1</sup>/<sub>4</sub>)

9 Front elevation (Western Half), with part of Plans of

Ground, Principal & First Floors

Insc: No.25, with measurements & height of floors

given

(25<sup>1</sup>/<sub>2</sub> × 39)

7-9 Scale: 1<sup>1</sup>/<sub>4</sub> in to 10 ft

10 South Elevation & section of Principal Tower, part of

East & North Elevations, part of Plans at AA-DD &

at aa-ee with Inch scale detail of Trapdoor in Fireproof

Floor [Fig.34]

Insc: No.27, & plan levels marked in section, some

measurements given

(28<sup>1</sup>/<sub>2</sub> × 21)

11 Detail of Centre Block of Front Elevation, with part-

plans & sections

Insc: No.31, with measurements given

(39<sup>1</sup>/<sub>2</sub> × 26)

12 Detail of Upper Part of Centre Block of Front

Elevation, with part-plans & sections

Insc: No.32

(35<sup>3</sup>/<sub>4</sub> × 26)

5-12 Pen & coloured wash

13 Detail of Wings of Front Elevation, Lower Part, with

2 windows in true elevation, section & part-Plans of

Ground, Principal & First Floors

Insc: No.33 & some measurements of plans &

sections given

Pen, blue pen & coloured wash (40 × 26<sup>1</sup>/<sub>2</sub>)

14 Detail of Gable to Wings — Front Elevation, with

part-plans & back Elevation, section & Section at A &

half-Plan of Turret Roof & Section at Hip

Insc: No.34, with measurements of turret roof given

& notes on details

Pen & coloured wash (33 × 25<sup>3</sup>/<sub>4</sub>)

15 Detail of Upper Part of Principal Tower: Plans at AA

& BB & of Balcony looking up, part elevation &

sections

Insc: No.35, with plan levels marked in elevation,

few measurements given

Pen, red & blue pen & coloured wash (41<sup>1</sup>/<sub>2</sub> × 26<sup>1</sup>/<sub>4</sub>)

16 Detail of Upper Part of India & Colonial Towers:

Plans at levels A & B & Half Plans at C & of Roof,

elevation with part-plans & section of turret &

Section through Tower

Insc: No.37, with details labelled & some

measurements marked

Pen & coloured wash (34<sup>3</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>2</sub>)

2-16 d: May 1888

17 Detail of Dome to Principal Tower: Half Finished Plan

& Half Skeleton Plan of Large Dome Plan at X & Key

Plan of Dome showing Principals, Half Elevation of Dome

& Section showing construction of Principals A & B, with

Inch scale detail of 7 × 5 Plates

Insc: No.62, with details labelled & measurements

marked

d: July 1888

Pen & coloured wash (39<sup>1</sup>/<sub>2</sub> × 29<sup>3</sup>/<sub>4</sub>)

1-17 s: *Thos. E. Colcutt Architect* | 5 Lancaster Place |  
Strand W.C.

2-17 Insc: As above

s & d: (with contract signatures) *This is one of the*  
*drawings referred to in a contract between us the undersigned*  
*bearing date 8 of August 1888, The Imperial Institute, John*  
*Mowlem Burt, W. R. Freeman, George Burt Jr.*

Mounted on linen

11-17 Scale: <sup>1</sup>/<sub>2</sub> in to 1 ft

Prov: Pres. by Colcutt & Hamp, through Stanley

Hamp (Ret. F), Nos.9-11 in 1955, the remainder in

1962.

A limited competition for the Imperial Institute was

held in February 1887. The invited competitors were

R. Anderson, A. Blomfield, T. E. Colcutt, Dean &

Son, T. G. Jackson and Aston Webb & I. Bell. The

choice of the site in Brompton Road met with much

criticism, as general opinion saw the appropriate place

of an Imperial Institute near the Houses of Parliament

or at any rate in Westminster. Financial considerations

however decided the matter in favour of South

Kensington. By July 1887 Colcutt had won the

competition and his design and those of his fellow

competitors were published in the current numbers of

*The Builder*. See *Builder*, LII, 1887, *passim*; LIII, 1887,

*passim*, competition designs illustrated; LV, 1888, p.15;

LVI, 1889, p.11; LVIII, 1890, p.156; LX, 1891, p.392;

LXII, 1892, *passim*; LXII, 1892, p.338; LXIV, 1893,

pp.375, 401-402; LXV, 1893, p.282; LXIX, 1895,

p.120. The new building was to include reference

libraries, exhibition galleries, conference rooms &c.

Mowlem & Co., which submitted the lowest tender,

was accepted as general contractor. The foundation

stone was laid by Queen Victoria in July 1887, by

March 1890 the front block had risen to first floor

level, by June 1892 the buildings were nearly

complete. In May 1893 the Imperial Institute was

opened by Queen Victoria. In 1955-56 it was decided

to demolish the Imperial Institute to make room for a

new Imperial College and only the central tower was

retained.

For references to demolition of the Imperial Institute

see *Builder*, CLXXXIX, 1955, p.686; CXC, 1956,

*passim*; CXCI, 1956, *passim*; AR, CXVIII, 1955,

pp.30-35; *RIBA Jnl*, LXIII, 1955-56, pp.83-90; CL,

CXIX, 1956, pp.329-330. For general references to the

Imperial Institute see Pevsner, *London II*, p.257;

Hitchcock, *Architecture: C19 & 20*, 1963, *passim*.

LONDON: Royal English Opera House (now Palace

Theatre), Cambridge Circus

Designs for the theatre for D'Oyly Carte, in the

'Loire' style, 1890 (14):

1 Cellar & 2nd Mezzanine plans

2 Mezzanine plan

3 Plan at pavement level

4 Entresol plan

5 Dress Circle plan

6 Second Circle plan

7 Amphitheatre plan



## 8 Gallery plan

## 9 Roof and Gridiron plan

## 10 Section on Line AB

## 11 Section on Line CD

## 12 Elevation to Cambridge Circus

## 13 Elevation to Church Street

## 14 Elevation to Greek Street

1-14 Scale:  $\frac{1}{8}$  in to 1 ft

Insc: As above, *Royal English Opera Shaftesbury Avenue for R. D'Oyley Carte Esq.* & rooms labelled, with sheets numbered 1-12, 14-15

Pen & coloured wash, with pencil additions on brown waxed paper mounted on linen ( $19\frac{1}{4} \times 26\frac{1}{2}$ )

Prov: Pres. by H. M. Tardrew of Emberton, Tardrew & Partners, 1966

Lit: Pevsner, *London I*, p.338; *Builder*, LX, 1891, p.10 (illustration of exterior on following pages)

Colliott was responsible for the exterior design alone and not for the plan.

## COLLIER, S. &amp; E. Ltd

Manufacturers of all kinds of red bricks, tiles, chimneypots, pottery &c, Grovelands Brickworks, Reading. Lutyns used Collier's bricks in many of his jobs including Folly Farm, Sulhamstead, Hampstead Garden Suburb, and Deanery Garden, Sonning. The brickworks were dem. in 1967.

The following drawings were pres. by J. Kenneth Major, who obtained them from the Collier brickworks, in 1967

## READING (Berks): Grovelands estate

Map of proposed building estate for 'High Class Residences' on the outskirts of Reading, with inset small key map of Reading & inset perspective of a suggested design for one of the villas, c.1880-90, never executed as the Grovelands brickfield was built on the marked section of the site.

Insc: with description of estate, & details labelled

Pen & coloured wash, mounted on linen ( $32 \times 22\frac{1}{2}$ )

READING (Berks): Range of buildings on Queen Victoria Street between Broad Street & Friar Street

Details for the terracotta façade on the upper elevations, c.1880-90.

Insc: *Queen Victoria St | Friar St | Details of Terracotta*, with details labelled & measurements marked

Pen & coloured wash on linen ( $28\frac{3}{4} \times 33\frac{1}{2}$ )

Designs for small villa residences showing terracotta facings; air bricks d. 1890; roofing & vertical tiles; balusters, coping, lintels &c; sun dial c.1930; brick chimneypiece, 1931; decorative string courses; chimneys; cement floor tiles, 1906; terracotta decorative panels & window heads; vases & baskets, 1899; urns; finials (17)

Pen (sizes range from  $5\frac{1}{4} \times 2\frac{1}{2}$  to  $13 \times 22$ )

For a house designed for Colliers Ltd in Reading see Cooper, Son & Millar, W. G.

## COLLING, James Kellaway (1816-1905)

Architect and draughtsman. Worked for some time for his father who was clerk of works at Covent Garden and Hungerford markets and in 1832 entered Matthew Habershon's office. 1836-40 he spent in the office of John Brown in Norwich, and sketched the Gothic buildings of the Eastern Counties, becoming an enthusiastic student of English Decorated and Perpendicular architecture. He apparently designed Brown's church of St Margaret, Lee, 1839-41 (see Brooks, James), notable at that date for its correct EE detail. He spent six months in 1841-42 in Scott & Moffatt's office, afterwards continuing to sketch and study Gothic works, making perspectives and lithographing bookplates for other architects, till in 1846 the first volume of *Gothic ornament* was prepared and in 1848 finally published the second volume following in parts from August 1848 to August 1850. The volumes of *Details of Gothic architecture* were begun in 1852 and finished in 1856. In 1865 he published in book form a series of articles and illustrations on *Art foliage* which had appeared in the *BN* advocating the principle of applying natural form to ornamental purposes instead of merely copying old examples. A second edition appeared in 1878. In 1874 his last book, *Mediaeval foliage* was published. He restored a number of churches. Buildings erected from his own designs include Hooton Hall, Cheshire; the Albany, Liverpool (a large block of offices); St Paul, Cheshire, 1862-68, Hooton; Ashewicke Hall, Glos; Coxwold Hall, Lincs, 1861; Popham church, Hants, 1875 (dem.); furnishings at St Peter, Vere Street, 1881. In 1891-93 he designed the National Portrait Gallery with Ewan Christian, who had been a fellow-pupil in Habershon's & Brown's offices nearly fifty years earlier. One of the founders of the AA, Hon. Sec. 1850-51.

Bibl: *RIBA Jnl*, IX, 1902, p.44; obituary: *Builder*, LXXXIX, 1905, p.281

Five of the following volumes of original drawings, two on *Gothic ornament*, two on *Details of Gothic architecture* and one on *Mediaeval foliage art botany*, were presented to the RIBA 1902-05 by a number of subscribers interested in Gothic architecture as a testimonial to J. K. Colling. The presentation was made and organized by J. Osborne Smith and Herbert Batsford. A list of the subscribers is given by Colling in a letter in Vol.I of *Details of Gothic architecture*. Two further volumes of drawings were later presented by Herbert Batsford in 1905.

Original drawings (preparatory studies & finished drawings for the plates) for 'Art foliage analysis of form', published as *Art foliage for sculpture & decoration*, 1865 (2nd edn 1878), 78 leaves

s & d: cover J. K. Colling 1865

Pencil, grey wash & pen, mounted in volume ( $11\frac{1}{2} \times 9\frac{1}{2}$ ) with miscellaneous published plates

Prov: Pres. by Herbert Batsford, 1905

J. K. Colling read a paper entitled 'Art foliage' at an Ordinary General Meeting of the RIBA on 4 December 1865, *RIBA Transactions*, XVI, 1865-66. A series of articles by Colling on art foliage had appeared previously in *BN*.

Preliminary sketches & finished drawings done to scale for *Details of Gothic architecture, measured & drawn from existing examples*, 2 vols, 1852-56

Insc: Details fully labelled & some measurements marked

s & d: (finished drawings, unless otherwise stated) J. K. Colling del | Pubd. by D. Bogue 86 Fleet St | J. R. Jobbins lith; dates range from Oct. 1850 to June 1855

Pencil, pen & wash, mounted in 2 vols, 99 & 107 leaves ( $15\frac{1}{2} \times 12$ ), with miscellaneous published plates & original wrappers

Prov: Pres. by subscribers through J. Osborne Smith, 1902

Preparatory sketches & finished drawings for *Examples of English mediaeval foliage and coloured decoration, taken from buildings of the 12th to the 15th century*, 1874

Insc: Details fully labelled & some measurements marked

s & d: J. K. Colling 1874

Pencil

Bound in the same volume are original drawings for *Art botany*

Pen on tracing paper, bound in volume, 47 leaves, ( $14\frac{1}{2} \times 10\frac{1}{2}$ )

Prov: Pres. by subscribers through J. Osborne Smith, 1902

Preliminary sketches & finished drawings for *Gothic ornaments drawn from existing authorities*, 2 vols, 1848-50 [Fig.35]

Insc: Each sheet with full details, titles & sometimes measurements

d: 1846-9

Pencil & wash ( $10\frac{1}{4} \times 7\frac{3}{4}$  approx.), mounted in 2 vols, 108 & 109 leaves ( $15\frac{1}{2} \times 11\frac{1}{2}$ )

Prov: Pres. by subscribers through J. Osborne Smith, 1902

Clipped into the first volume is a letter from J. K. Colling, giving a list of the subscribers.

Scrapbook containing leaves from sketchbooks including examples of English Gothic details, sketches made at the South Kensington museum & Cottingham's museum (see Colvin), some later domestic details, including No.18 St James's Square & sketches from contemporary work: Sir Charles Barry (Mount Filey & the Treasury, Whitehall), Sir G. G. Scott (Trefnant church, N Wales & Swindon church), & incorporating a sketch by John Oldrid Scott of Redgrave church, Suffolk, E window (19 August 1882) & letter & sketch from A. W. Pugin (2 October 1850), declining to subscribe to Colling's books

Insc: Full details labelled

d: (variously) Nov. 1838; Aug. 1844; Nov. 1855; May 1861; Sept. 1866; Aug. 1872; Apr. 1873; Feb. 1878; & Sept. 1881

Pencil & pen on sketchbook sheets ( $3 \times 4$  approx.), mounted in volume ( $10\frac{1}{2} \times 9$ )

Prov: Pres. by Herbert Batsford, 1905

## CARK HALL (Lancs)

View of the entrance

s & d: J.K.C. 1898

Watercolour ( $17 \times 12\frac{1}{2}$ )

Prov: Pres. to the AA by the daughter of the late J. Osborne-Smith, a friend of Colling, October 1947; pres. on permanent loan to the RIBA by the AA, March 1963

## COLONNA, Angelo Michele (1600-1687) &amp; MITELLI, Agostino (1609-1660)

Bolognese quadratura painters. Worked together, and almost monopolized the field of quadratura painting, at Parma, Florence (Palazzo Pitti, 1641), Genoa, Rome and Madrid, where Mitelli died. Had a large school of pupils. Mitelli claimed to have invented quadratura with more than one vanishing point.

Bibl: (general) R. Wittkower, *Art & architecture in Italy, 1600-1750*, pp.224, 311

Design for part of a stage set showing curved arcade seen through colonnaded opening, with elaborately pedimented doorway on LHS (a 1in strip added along top & RHS) [Fig.36]

Insc: verso (in C17 hand) *Colonna e Mitelli*

Sepia pen & coloured wash ( $14\frac{3}{8} \times 9\frac{3}{4}$ )



**COMPER, Sir John Ninian (1864-1960)**

Large collection of designs for architecture, stained glass, church furniture &c. & all the office documents, as yet uncatalogued  
Prov: Pres. by John Sebastian Comper, 1967

**COMYN, Charles Heaton Fitzwilliam (1877-1933)**  
Trained in office of John Begg & R. Shakleton Balfour. 1896-1909 at AA. In 1910 he entered into private practice. Principal works include Penrose Memorial Library, Athens; business premises at Nos.103-104 Cheapside, London; Commercial Bank of Australia, No.80 Lombard Street, London. President of Surveyors' Club, 1923; A 1900, F 1919.  
Bibl: obituary: *RIBA Jnl*, 1933 (with list of works)

**ATHENS (Greece): British School, Penrose Memorial Library**  
Design for the new library, 1904  
Perspective with small plan inset  
Scale:  $\frac{1}{2}$  in to 10 ft  
Insc: *Design for a New Wing*  
s: *Heaton Comyn ARIBA Archt.*  
Watercolour & pen ( $6\frac{1}{2} \times 11\frac{1}{4}$ )  
Prov: Pur. 1963  
This design, in the Ionic pilasters and the position of the entrance lobby, differs from that shown in *Builder*, LXXXVI, 1904, p.133 (full description of building).

**CONEY, John (1786-1833)**  
Draughtsman and engraver. He was apprenticed to an architect, but never followed the profession. He was a draughtsman for George Byfield. From c.1805 he lived at No.39 Craven Street, Strand. Among his early studies are drawings of Westminster Abbey. His first published work was *A Series of views representing the exterior and interior of Warwick castle*, 1815. He exhibited at the RA from 1805 to 1821, and also at the Old Water Colour Society. For 14 years he was engaged by F. S. Harding to draw and engrave a series of views of English cathedrals for the new edition of Dugdale's *Monasticon anglicanum*, 1817-30 which appeared, ed. by Sir Henry Ellis, in 1846. Coney also worked for C. R. Cockerell and did engravings after the *Idea of a reconstruction of the Capitol and Forum of Rome*, 1819. From 1829 to 1832 he travelled on the Continent. His own publications include *Original drawings of London churches*, 1820, *Architectural beauties of continental Europe*, 1831, and *Engravings of ancient cathedrals, hôtels de ville and other public buildings of celebrity in France, Holland, Germany and Italy*, 1832. A series of the engravings previously used for the *Monasticon* appeared — after Coney's death — under the title *Ecclesiastical edifices of the olden time* in 1842.  
Bibl: S. Redgrave, *Dictionary of artists of the English school*, 1878; T.B.; DNB

Topographical drawings  
Belgium  
**ANTWERP: Cathedral**  
View of W front showing streets & figures in foreground  
s & d: J. Coney / 1822  
Pencil ( $19 \times 14$ )  
Prov: Pres. by P. J. Westwood, 1939  
Engr: (with more details added): *Ancient Cathedrals, Hôtels de Ville... op. cit.*

**LONDON: Westminster Hall**  
View of interior, with figures  
s & d: J. Coney 1807  
Watercolour ( $18 \times 15\frac{1}{4}$ )  
Prov: Pur. 1901

**CONYBEARE, Henry (fl.1847-1873)**  
Exhibited at the RA 1856-73.

**BOMBAY (India): Church of St John, Colaba**  
Prints of original designs, 1847 (3):  
1 Plan, exterior S & West Elevations, Plans at A, B & C & Section of Tower (in S elevation part of interior shown)  
Scale:  $\frac{1}{10}$  in to 1 ft  
Insc: *Drawing No.2 | St. John's Church Colaba & as above, with plan levels of tower marked in elevations & section*  
s & d: H. Conybeare / October 1847  
Print with coloured wash ( $23\frac{1}{4} \times 36\frac{3}{4}$ )

2 Transverse Section of Nave, Plans of Compartment of Chancel Wall & Half Compartment of Nave, Interior & Exterior elevations of Compartments of Chancel & Nave  
Scale:  $\frac{1}{5}$  in to 1 ft  
Insc: As above, with details labelled & measurements marked  
Print with coloured wash ( $24\frac{1}{2} \times 25$ )

3 Perspective from SW  
Insc: on margin *St. John's Church Colaba | Now in course of erection | as a Monument | to those who fell in the late Campaigns in Scinde & Afghanistan & list of exterior & interior dimensions*  
Print ( $19\frac{3}{4} \times 12\frac{3}{4}$ )  
Repr: H. Conybeare, *Gothic architecture*, fig.34

1-3 Lit: Conybeare's *Ten Canons of Proportion & Composition in Gothic Architecture established & practically applied to the Design of Modern Churches*, n.d. [1868], pp.22-23 discusses St John's as an example of the 'basilican type'; facing pp.22-23 are photographs of original designs  
In February 1843 the proposal was announced by the Rev. G. Pigott, Chaplain to the district of Bombay, to build a monumental church in the Early English style at Colaba in memory of those killed in Scinde and Afghanistan. It was to be as conspicuous as possible, the site being open to the view of the whole of Bombay harbour. Plans were submitted by J. M. Derick (Cambridge Camden Society) but rejected on grounds of expense. (Filed with Conybeare's prints is an early subscription leaflet (c.1844) showing on the cover the W elevation engraved to an unexecuted design by J. M. Derick.) In December 1844 A. Salvin was asked to make a design; he accepted, but later suggested someone resident in the country as being more suitable. Apparently this was H. Conybeare, who superintended the building which was begun in December 1847. He was however dismissed in August 1850, when a Capt. Tremeneere took over and presumably finished the building (Hitchcock in *Early Victorian architecture*, I, p.122, implies that the church was executed to Derick's design, c.1844).  
Lit: For a description of St John's see J. Murray, *Handbook of Bombay*, 1881, pp.129-131. For information on the progress of the church see *Ecclesiastical letters from Bombay*, 1847-51 & 1852-53, which are kept in the India Office Library.  
In 1857 Conybeare exhibited at the RA No.1047 'Church in Bombay in memory of British soldiers who fell in the two Caubull campaigns'.

**COOPER, Son & MILLAR, W. G.**  
Architects of Reading, c.1881-86.

**READING (Berks): House**  
Design for a small 3 storey house for S. & E. Collier, 1881(2):  
1 First & Second Floor Plans  
Pen & coloured wash ( $14 \times 20\frac{1}{4}$ )

2 Front, Back Elevations & Sections  
Pen & coloured wash ( $22\frac{1}{2} \times 15$ )

1-2 Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: *Messrs. S. & E. Collier & as above*  
s & d: *Cooper Son & Millar | Archt | Reading | 1881*  
Prov: Pres. by J. Kenneth Major, who obtained them from Colliers Ltd, 1967

**CORBUSIER. See Le Corbusier** ucl-L-N

**CORLETTE, Hubert Christian (1869-1956)**  
Born in Sydney, New South Wales, Australia. Architectural education at the RA school of architecture and the Slade School. He won many awards and travelled widely on the Continent. In 1897-1916 he was in partnership with Sir Charles Nicholson (q.v.). He became architect to the Government of Jamaica; the Imperial College of Tropical Agriculture, Trinidad; the North Lincolnshire Church Building Committee; and Netley Estate, Hampshire. He acted as representative of the Federal Council of the Australian Institute of Architects, was F of the RIBA and member of its council 1923-29. In collaboration with Sir Charles Nicholson he designed many Bodley-influenced churches and Newton-influenced houses. They designed public buildings for the Government of Jamaica after the earthquake of 1906; their major work, the Queen's House, 1907, was built in the Coignet system of reinforced concrete and is remarkable for its date. Corlette presumably designed it, as Nicholson concentrated on churches and church furnishings. They also designed buildings at Martley, Worcs. Independently after 1918 Corlette designed the Kensington war memorial; work at Clifton and Winchester-on-Sea. He published many articles on architectural subjects.  
Bibl: P. Collins, *Concrete*, 1959, p.85 pl.20; obituaries: *Builder*, CXC, 1956, p.392; *RIBA Jnl*, LXII, 1955-56, p.402

**ASHBY (Lincs): Church of St Paul**  
Contract & working drawings, 1923-24 (6):  
1-5 Contract drawings  
1 Ground Plan & Plan of Heating Chamber  
Insc: As above, *Drawing No.1a*, with details marked

2 South Elevation  
Insc: As above, *Drawing No.3*  
s & d: *Approved*, stamp of *Incorporated Church Building Society 23rd Nov. 1923*; also s. by contractors 17th March 1924

3 Cross Sections through nave & Aisles looking West & through Vestries, Heating Chamber & Chancel looking East, Long Section through Chancel looking South  
Insc: As above, *Drawing No.5a*

4 Long Section looking North, Cross & Long Sections of West Porches  
Insc: As above, *Drawing No.6*  
s & d: As No.2

1-4 Scale:  $\frac{1}{8}$  in to 1 ft  
d: *October 1923*  
( $13 \times 22\frac{1}{2}$  approx.)

5 Block Plan  
Scale:  $\frac{1}{16}$  in to 1 ft  
Insc: As above, *No.7*, with details marked  
s & d: As No.2  
( $15\frac{1}{4} \times 21\frac{3}{4}$ )

1-5 Insc: *Ashby Church Lincolnshire*



6 Working Drawing: Plan, Elevations & Section of Vestries

Scale:  $\frac{1}{8}$  in to 1 ft; details  $\frac{1}{2}$  in to 1 ft  
Insc: As above, Church of St. Paul, Ashby Lincolnshire | No.44, with some details & corrections marked: in different hand H.C.C. office  
( $14\frac{3}{4} \times 21\frac{1}{2}$ )

1-6 s: Hubert C. Corlette, Architect | 2 New Square | Lincoln's Inn W.C.  
Prints with coloured wash  
Prov: Pres. by the executors of the late H. C. Corlette, 1956  
The nave of St Paul's is incomplete. For description of church see Pevsner & Harris, *Lines*, p.359.

CROSBY (Lines): Church of St George  
Designs & contract drawings, 1923-24 (10):  
1-3 Designs

1 Ground Plan  
Insc: Details marked & number of seats calculated

2 North Elevation  
Insc: Some details marked

3 West Elevation, Long Section & Cross Section looking West

1-3 s: Hubert C. Corlette, FRIBA & Son | Chartered Architects, London & 18 Catbirt Road | Kensington S.W.10

4-10 Contract drawings  
4 Ground Plan & Plan of Heating Chamber  
Insc: Details marked & number of seats calculated

5 Cross Sections on lines AB & CD

6 Longitudinal Section  
Insc: Some details marked

7 North Elevation

8 South Elevation

9 West & East Elevations

4-9 Insc: Nos.1-6

10 West & East Elevations, another copy of No.6, but with pencil alterations  
Insc: No.6a

1-10 Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: Church of St. George | Crosby Lincolnshire & as above  
s: Hubert Corlette  
Prints with coloured wash ( $14\frac{1}{2} \times 23\frac{1}{2}$  approx.)  
4-10 s & d: (not on No.6) stamped by the Incorporated Church Building Society, d. 23th Nov. 1923 & by Ecclesiastical Commissioners for England, d. 1 April 1924, & s. by contractors, d. 17th March 1924;  
Corlette's address 2 New Sq. Lincoln's Inn W.C.  
Prov: Pres. by the executors of the late H. C. Corlette, 1956  
The W end of the church (1914-25) is unfinished. For a description of the church see Pevsner & Harris, *Lines*, p.357; Incorporated Church Building Society, *New churches illustrated*, 1926-36, pp.70-72.

HAYES (Middx): Church of St Anselm, Botwell  
Contract & working drawings, 1926-28 (17):  
1-8 Contract drawings, Nos.2-4 having prints with coloured wash  
1 Ground Plan & Plan of Heating Chamber  
Scale:  $\frac{1}{8}$  in to 1 ft (& for Nos.2-7)  
s: H.C.C.  
Reprd: Incorporated Church Building Society, *op. cit.*, p.91

2 South Elevation

3 West Elevation

4 East Elevation

2-4 s: on prints Hubert C. Corlette

5 Cross Section looking East

6 Long Section looking South

1-6 Insc: As above & numbered 4-9, with details labelled on No.1  
d: July 1926  
Pen on detail paper

7 North Elevation

Insc: No.14 & Office & as above  
s & d: Hubert C. Corlette Architect | London Sept. 1926  
Print with coloured wash

1-7 s: 2 New Square, Lincoln's Inn  
( $14\frac{1}{2} \times 22$  approx.)

8 View from SW  
s: As built | H.C.C.  
Pen ( $13\frac{1}{2} \times 19\frac{1}{2}$ )

1-8 Insc: Church of St. Anselm | Botwell, Hayes Mx.; No.7 for the Bishop of London's Diocesan Fund

9-17 Working details  
9 Plan of Sanctuary & Choir Steps & Seating & Heating Pipe Trenches and Radiators  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: No.48B, H.C.C. Office  
Print with blue wash & coloured crayon ( $20\frac{3}{4} \times 33\frac{3}{4}$ )

10 Pulpit Details  
Scale: FS  
Insc: No.54  
( $25\frac{3}{4} \times 20\frac{1}{4}$ )

11 Details of Pulpit Stair  
Scale: FS  
Insc: No.55  
d: July 1928 | approved 27.11.28  
( $28\frac{1}{2} \times 16\frac{1}{2}$ )

12 Plans, front & End Elevations & Section of Altar Reredos & Riddel Posts  
Scale:  $\frac{1}{8}$  FS  
Insc: No.61 & H.C.C. Office Copy  
d: 1928  
( $21 \times 34\frac{1}{4}$ )

13 Altar Details  
Insc: No.69  
d: 12.12.28  
( $29 \times 33\frac{1}{4}$ )

14 Reredos Details  
Insc: No.71  
d: 11.2.29  
( $39 \times 25$ )

15 Detail of Carved Cresting & Cornice  
Insc: No.73  
( $16\frac{1}{2} \times 67$ )

16 Details of Riddel Posts etc.  
Insc: No.74  
s & d: 12.3.29 | H.C.C.  
( $26 \times 23$ )

13-16 Scale: FS

17 Plan, front & End Elevations & Section with details of Altar in Side Chapel  
Scale:  $\frac{1}{8}$  FS, details FS  
Insc: No.78  
( $24 \times 33\frac{1}{4}$ )

9-17 Insc: Hayes Church Mx. & as above, with details labelled & measurements marked  
s: Hubert C. Colette, Architect | 2 New Square | Lincoln's Inn W.C.  
10-17 Prints with coloured crayon  
Prov: Pres. by the executors of the late H. C. Corlette, 1956  
Lit: Incorporated Church Building Society, *op. cit.*, pp.91-93  
For preliminary design, 1912, see Nicholson, Sir Charles A., HAYES (Middx)

SHERBORNE (Dorset): Abbey  
Designs for screen, 1927 (2):  
1 Elevation & section  
Scale:  $\frac{1}{8}$  FS  
Insc: Bowman's estimate £250  
Pen on detail paper ( $29 \times 20$ )

2 Print of No.1  
Scale:  $\frac{1}{8}$  FS  
Insc: Proposed Screen in Oak | Sherborne Abbey | Dorset, with some details & measurements marked  
s & d: Hubert C. Corlette | Archt. | 2 New Square | Lincoln's Inn | March 1927  
Print with coloured wash ( $24 \times 24$ )  
Prov: Pres. by the executors of the late Major H. C. Corlette, 1956

CORNEILLE, Jean Baptiste, the younger (1649-1695)  
Painter and engraver. He studied under his father, then went to Rome as pensioner of the Académie de France. He became member of the Académie in 1661, Professor in 1692. In 1684 he published *Les premiers éléments de la peinture pratique enrichis de figures de proportions mesurées sur l'antique dessinées et gravées par J. B. C., Peinteur de l'Académie Royale*  
Bibl: T.B.; for information on the Corneille family see P. M. Auzas, 'Précisions sur Michel Corneille et ses fils', *Soc. de l'Hist. de l'Art Français*, 1961 (1962), pp.45-58; P. M. Auzas, 'Les Quatre Mays des trois Corneille', *La Revue du Louvre et des musées de France*, XI, 1961, Nos.4-5, pp.187-196

Design for a memento mori, composed of skeletons & tombstones forming a commemorative plaque with scrolls & foliage  
Insc: Stamped with monogram M of the Mariette Collection; verso (in later hand) Mr. Stulartt boulevard des toiles 1207  
Pen & sepia wash ( $11\frac{1}{2} \times 11\frac{1}{2}$ )  
Prov: Mariette Collection; Sir John Drummond Stewart Collection, pres. to the RIBA, 1838-39

CORNFORD, L. C. (fl.1889)

WINCHESTER (Hants): Cathedral  
Topographical drawings (2):  
1 View of Gothic choir screen showing vaults above & beyond  
Insc: Winchester Cathedral | Choir, with coat of arms of the see of Winchester

2 View of tomb of Cardinal Beaufort  
Insc: Winchester Cathedral | Chantry & Tomb | of Cardinal Beaufort, with the Cardinal's coat of arms

1-2 s & d: L. C. Cornford, July 1889  
Pencil, coats of arms in watercolour ( $18 \times 12$ )



**CORTONA, Pietro da**  
See Berrettini da Cortona, Pietro

**CORY, J.** (fl.1808)

**SAINTES** (Charente-Maritime, France): Triumphant arch to Napoleon I  
Design  
Elevation  
Scale:  $1\frac{3}{4}$  in to 10 ft approx.  
Insc: on parapet & frieze of arch *A Napoleon Le Grand | La Ville de Sainte (sic) Reconnaissante; verso A Saintes... et La Charente... | du passage de L.L., M.M., T.T. et R.R. en aout 1808 | Les deux faces donnent (?) semblables... | differaient... par les...*  
s: J. Cory  
Pen & watercolour ( $13\frac{1}{2} \times 19\frac{3}{4}$ )  
Prov: Pur. 1957

**COSTA, Francesco** (fl.1791)

**ROME:** Vatican, Museo Pio-Clementino  
Topographical drawings engraved by Vincenzo Feoli in *Veduta generale in prospettiva del cortile nel Museo Pio-Clementino*, Rome, 1791 (2):

1 View of the Sala delle Muse, with figures in foreground, one seated sketching with dog at his feet (pl.18, *op. cit.*, 'Veduta prospettica della Stanza delle Muse nel Museo Pio-Clementino')  
Pen & watercolour ( $21 \times 29\frac{3}{4}$ )

2 View of the Sala rotunda, with figures examining the sculpture (pl.19, *op. cit.*, 'Veduta Principale della Stanza Rotunda nel Museo Pio-Clementino')  
Pen & watercolour ( $21 \times 29\frac{1}{2}$ )

1-2 Prov: Bequeathed by Sir John Drummond Stewart, 1838-39  
The prospectus, d. 1791, of the above publication, is in the BM. This gives a descriptive outline of the book and the names of the artists.

**COTMAN, H. W.**  
See Bell, Robert Anning

**COTTINGHAM, Lewis Nockalls** (1787-1847)  
Born at Laxfield, Suffolk. He was apprenticed to a builder at Ipswich, then became clerk to an architect in London. In 1814 he set up practice and in 1822 he became architect and surveyor to the Cooks' Company. His works include restorations of Rochester cathedral, 1825-27, and of churches at Ashbourne, Chesterford, Clifton, Roos, Milton Bryan, Bury St Edmunds, Theberton, Horningsheath, Market Weston, the abbey church of St Albans, 1833, the chapel of Magdalene College, Oxford, 1830-35, Armagh cathedral, 1834, church at Louth, 1844, Hereford cathedral, 1841-47, and work on Elvaston Castle, Brougham Castle and Adare Manor. Among his designs for new work are the lay out of the extensive estates of J. Field of Tooting on the south side of Waterloo Bridge, 1825, Sullston Hall, Derbys, 1828, and a bank at Bury St Edmunds. He built a house for himself at No.86 Waterloo Bridge Road, London, especially designed to receive his collection of medieval woodwork and plastercasts. He was among the unsuccessful competitors for the Fishmongers' Hall and for the new Houses of Parliament; he published several works on medieval architecture (cf. DNB).  
Bibl: T.B.; DNB; Colvin; obituaries: *Builder*, V, 1847, pp.502-503; *Gentleman's Magazine*, 1847, pp.648-650

**LONDON:** New Houses of Parliament, Westminster  
Competition designs, 1835-36 (3):

1 Perspective of S front seen from the river, with boats in foreground [Fig.37]  
Insc: on label No.11. *A perspective view of a design for the New Houses of Parliament, the Speaker's Residence, & restoration of St. Stephen's Chapel. Given from the Pavement in front of Westminster Bridge Commissioner's Office on the Surrey side of the River at the Bridge foot*  
Pen & grey wash ( $19\frac{3}{4} \times 52\frac{3}{4}$ )

2 Perspective with figures in foreground & apse of Henry VII's chapel on extreme RHS  
Insc: on label No.13. *A perspective view of the Entrance Gates to the Speaker's new Residence, the Servants' Offices attached, Westminster Hall & the N.W. fronts of the Law Courts. Given from the point V at the N.E. angle of St. Margaret's Church Yard*  
Pen & grey wash ( $26\frac{1}{2} \times 53\frac{1}{2}$ )

1-2 Insc: on label (agreeably to the Plan furnished by Order of Government)

3 Perspective from SW with figures in foreground  
Insc: on label No.14. *A perspective view of the S. W. fronts of a design for the New Houses of Parliament. Given from a point on the W. of Abingdon St.*

1-3 Insc: on label *This design has been carefully estimated from actual admeasurement & can be executed for the sum of £315,000 & motto Prodesse quam conspici*  
s & d: on label Dec. 1. *MDCCCXXXV* & in different hand *L. N. Cottingham Architect, 1836*  
Prov: Pres. by C. M. Cooke (F), 1886  
In 1837 Cottingham exhibited 2 designs for the Houses of Parliament at the RA, Nos.1038 & 1043. For references to the full description of the competition for the Houses of Parliament see Barry, Sir Charles, **LONDON:** Houses of Parliament

**COTTON, John** (1844-c.1914)

Architect of Birmingham. Before starting on his professional career he is known to have travelled in northern France and Germany. He then worked in the offices of W. J. Hopkins of Worcester, G. Bidlake of Wolverhampton, W. Eden Nesfield and Alfred Waterhouse. In 1869 he was awarded the Pugin Studentship. He set up practice in Birmingham and Bromsgrove in 1871; in 1891 he disposed of it to W. H. Bidlake (q.v.). His works include Weatheroak Hall, Worcs; houses and schools at Bromsgrove, Rashwood, Lickey-end, Finstall; churches at Birmingham, Bromsgrove, Luddington, Stratford-on-Avon, Coventry, Finstall. He is last mentioned in *Who's who in architecture* in 1914.

Competition designs (2 sets) for the Pugin Medal, to be awarded with the Pugin Studentship, 1884 (7 drawings on mount)

Two sets of designs show obverse & reverse, with alternative obverse design & 2 obverse designs  
Scale: FS

Insc: *Designs for Pugin Medal*; addressed to Council of RIBA notes explaining that drawings are by Cotton himself & that the figure of Pugin was taken from Mr Ferrey's book & from a drawing lent by Mr Powell; drawing of one obverse design, FS, unfinished, with explanatory note (in different hand) d. 10.6.84 states that drawings are the only design submitted to competition

s & d: *Early Goth* (competition pseudonym) & on label *John Cotton | Architect | 37 Waterloo St., Birmingham, March 29th, 1884*  
Pen ( $21 \times 28\frac{3}{4}$ )

Lit: *RIBA Proceedings*, Session 1883-84, p.45 (announces decision to present a medal with the studentship); *RIBA Proceedings*, I, 1885, p.10 (mentions that the medal is in course of preparation, but does not mention designer)

**COUSE, Kenton** (1721-1790)

Received his architectural training under H. Flitcroft of the Board of Works. He was Clerk of the Works at Newmarket 1750, at Charing Cross 1750-66, at Whitehall, Westminster and St. James's 1766-75. From 1762-66 he was H. Flitcroft's clerk, in 1775 he became Secretary to the Board, Clerk Itinerant and Clerk of the Works at the Queen's Palace. In 1782, after Burke's Act, he became first holder of the new office of Examining Clerk. For several years he was Surveyor to the Goldsmiths' Company. His works include the West Gallery of St Margaret, Westminster, 1757, reconstruction of the E end in Gothic style, 1758; Richmond bridge, Surrey, 1774-77 (in collaboration with J. Paine); Holy Trinity, Clapham, 1774-76; Botleys near Chertsey, Surrey; and design for the W wing of Queen's College, Oxford (executed by G. Shakespear of London).

Bibl: John Chambers MS: *Collection for a biography of English architects*; DNB; Colvin

**LONDON:** Church of the Holy Trinity, Clapham  
Design for wooden framing of gallery seats  
*Section of Gallery Floors*

Insc: Measurements given & details labelled, with list of dimensions; verso as above & *Clapham Church*

d: verso Aug. 18th 1775

Pen & yellow wash ( $6 \times 14\frac{1}{2}$  approx. sheet torn)

Prov: J. B. Papworth Collection

Lit: E. & W. Young, *Old London Churches*, 1956, p.300; Pevsner, *London II*, p.435

There are drawings in the Minet Library, London, and the Avery Library, Columbia University, New York, which relate to this design. The old parish church of Holy Trinity, Clapham, stood in Rectory Grove on the site of the present St Paul's, 1812. When it became ruinous it was decided to build a new church on the N side of Clapham Common. It was consecrated in 1776. The portico was added by F. Hurlbatt in 1812, the chancel by Beresford Pite in 1902.

**COWLISHAW, William Harrison** (1869-1957)

Architectural training under Stockdale Harrison of Leicester and Balfour & Turner of London. In his brief period of independent practice he designed one major work: The Cloisters, Letchworth, 1905-07, unfinished, this was an extraordinary amalgam of Byzantine, North German and Arts & Crafts motifs. It was a school of psychology for 20 residents commissioned by Miss A. J. Lawrence; the architect's own ecstatic and fully illustrated description is in *AR*, XXIII, 1908, pp.150, 198-207. During the First World War he went to France as a member of the Imperial War Graves Commission and stayed until 1930. After his return to London he became associated with the firm of Dr Charles Holden, with whom he worked on the Sliema Hospital, Malta, and the new buildings for London University in Bloomsbury.  
Bibl: obituary: *RIBA Jnl*, LXIV, 1957, pp.293-294

*French Civic Architecture 1500-1802. A study of some of the notable buildings in Northern France erected during the early part of C16 to the beginning of C19*

70 sheets of topographical drawings drawn to scale, made during 1928-30 as a thesis when the author was a member of the Imperial War Graves Commission, with typescript description of each building (MSS, RIBA Library) & a map showing relative position of each town

Scale:  $\frac{1}{4}$  in to 1 ft approx. (map 1:250,000, 1 cm to 2.5 km) with large scale details  
s: W.H.C.

Pen & grey wash ( $19\frac{1}{2} \times 13\frac{1}{4}$ )

Prov: Pres. by W. H. Cowlshaw, 1955



**Pl.1 ST QUENTIN:** Hôtel de Ville, c.1500-25

Elevation of part of face fronting the Grande Place & section of bell turret  
d: 28.5.30

**Pl.2 NOYON:** Palais de l'Evêque, c.1535-50

Outline plan, elevation & section of façade & details of mouldings  
d: 27.5.30

**Pl.3 NOYON:** Hôtel de Ville, c.1525-50

Elevation of part of façade & detail of turret  
d: 26.5.30

**Pl.4 HESDIN:** Église de Notre Dame et St Martin, 1582, parish church

Plan, elevation & outline of entrance portal & details of mouldings  
d: 18.4.30

**Pl.5 ARRAS:** Bailliage or Ancient Guard House, 1583

Elevation of façade  
d: 29.6.29

**Pl.6 ST OMER:** House of religious order, 1592

Elevation of façade with position of original dormers sketched in & section  
d: 1.11.28

**Pl.7 AMIENS:** Maison Dagittaire, 1593

Elevation (modern shop fronts within ground floor arches excluded), section of façade & details of mouldings  
d: 21.4.30

**Pl.8 AIRE-SUR-LA-LYS:** Bailliage, 1597

1 Elevation to Grande Place, plan of angle, interior elevation of colonnade & details of mouldings  
d: 14.7.28

2 Elevations to the Rue d'Arras & the Rue du Bourg  
d: 14.7.28

**Pl.9 CASSEL:** House in the Grande Place, c.1599

Outline plan & elevation of façade & details of mouldings &c  
d: 29.10.28

**Pl.10 ST OMER:** House in Rue Henri Deupuis

(probably dwelling of the Canon of the Cathedral), end C16  
Elevation of façade, end elevation of stepped gable & details of mouldings  
d: 4.11.28

**Pl.11 ST OMER:** Collège St Omer (also called

Gymnasium Sancti Audomari), 1605-23

1 Elevation & details of mouldings  
d: 5.9.28

2 Part-plan, elevations & details of mouldings  
d: 22.9.28

3 Small scale block plan, elevations & details of mouldings  
d: 29.9.28

**Pl.12 CAMBRAI:** Porte de Notre Dame, 1623

Outline plan & elevation of façade facing outwards towards moat, which no longer exists  
d: 11.5.30

**Pl.13 HESDIN:** Hôtel de Ville, first stone laid 1563, date on frieze of portico 13th July 1629

1 Elevation of main façade, side elevation, plan of portico & details of mouldings  
d: 14.4.30

2 House, C17 with small Doric order on upper floor & angle niche (pulled down in 1921)

Elevation of façade  
d: '28

**Pl.19 ARRAS:** Hôtel à la Ville de St Omer, Rue St

Aubert, 1634

Elevation & section of façade & details of mouldings  
ARRAS: House, c.1690

Elevation & section of façade (lower part not shown, mutilated by modern shopfront) & details of mouldings  
d: 12.4.30

**Pl.20 DOUAI:** Couvent du Sacre Coeur (pension for old people), 1649

Elevation of façade & details of mouldings  
d: '29

**Pl.21 LILLE:** Bourse, begun 1651-52 under direction of the architect M Julien Destré

1 Elevation of façade facing Grande Place (lower part except for doorways destroyed), with plan of doorway & details of mouldings  
d: 10.8.29

2 Elevation of 3 bays of internal courtyard  
d: 12.8.29

**Pl.22 ARRAS:** House, Petite Place du Wetz d'Amain, 1676-83

d: 12.8.29

**Pl.23 ARRAS:** House, Place de l'Ancien Rivage, c.1676-83

Elevation of upper part of façade & details of mouldings  
d: 11.5.29

**Pl.24 ARRAS:** Grande Place, 1683-86

Elevation of colonnade (nearly all that remained intact after the 1914-18 war)  
d: '29

**Pl.25 CASSEL:** Église des Jésuites, 1634-87

Elevation of entrance façade (since 1917 only façade existing in original form)  
d: '29

**Pl.26 ST OMER:** Water Gate (Porte d'Écluse), 1687

Front & side elevations with detail of mouldings  
d: 6.10.28

**Pl.27 ST OMER:** Palais de Justice, 1700 (built by

J. H. Mansart) or ancient bishop's palace  
Elevation of façade, screen wall & entrance doorway on the Rue des Tribunaux & details of mouldings  
d: 29.10.28

**Pl.28 ST OMER:** Hôpital Général, founded 1702 by the Bishops Valbelle, finished 1767

Outline plan & elevation of centre part of main façade

**Pl.29 LILLE:** Grand' Garde, Bureau de la Place, 1717

Part-elevation of façade  
d: 9.8.29

**Pl.30 AIRE-SUR-LA-LYS:** House, c.1720

Elevation of façade (ground storey omitted, destroyed through insertion of shopfronts), section & details of mouldings  
d: 9.10.28

**Pl.31 ST OMER:** House, 1723

Elevation of façade (ground floor fragmentary owing to insertion of garage), detail of moulding  
d: '29

**Pl.32 AIRE-SUR-LA-LYS:** Hôtel de Ville, Grande Place, 1724

Outline plan & elevation of half central part & side bay of façade & details of mouldings  
d: 1.10.28

**Pl.33 AIRE-SUR-LA-LYS:** House, 1724

Elevation of façade & details of mouldings  
d: '29

**Pl.34 DOUAI:** Marché aux Poissons, 1725

Elevation of half of existing side (other sides altered)  
d: 15.7.28

**Pl.35 AIRE-SUR-LA-LYS:** Houses, early C18

Elevation of adjoining façades & details of mouldings  
d: 10.9.28

**Pl.36 CASSEL:** Landshuys or Hôtel de la Noble

Cour (Mairie), begun end C17, completed first quarter C18

Elevation of main façade & details of mouldings  
d: 26.8.28

**Pl.37 AIRE-SUR-LA-LYS:** Houses, first quarter C18

Elevation of adjoining façades  
d: 10.9.28

**Pl.38** Elevation of adjoining façades; one dated 1725, the other, with wrought iron balcony, early C18

(ground storeys destroyed by insertion of shopfronts)  
d: '28

**Pl.39 ST OMER:** 'Le Grand Holland', on the quay of the river Aa, 1726

Elevation of façade facing quay, & details of mouldings  
d: '28

**Pl.40 ST OMER:** Collège des Jésuites Anglais, built 1726 after a fire which destroyed the original college, founded in 1592

Outline plan & elevation of part of façade towards street  
d: '28

**Pl.41 CASSEL:** École Schamel Kynders, 1727

Elevation of façade facing Rue de Bergues & details of mouldings  
d: 19.11.28

**Pl.42 ST OMER:** Estaminet Ste Cecile, Hautpont, Canal de Neufosse, 1727

Front & side elevations  
d: '28

**Pl.43 ARRAS:** Rue des Augustins, early C18

Elevation of façades & details of mouldings  
d: '29

**Pl.44 CASSEL:** Hôtel du Prévôt de St Pierre, 1735

Elevation of façade & details of mouldings  
d: '28

**Pl.45 ST OMER:** Église de St Denis, 1742

Outline plan & elevation of portico  
ST. OMER: House, mid-C18  
Elevation of façade  
d: 22.7.28

**Pl.46 ST OMER:** Hôtel du Commandant de la Place, 1749

Outline plan, elevation & section of part of façade including entrance doorway & details of mouldings  
d: '28

**Pl.47 CASSEL:** Fountain in the Grande Place, W side, c.1750

Plan, elevation & details  
d: 2.9.28

**Pl.48 AIRE-SUR-LA-LYS:** House, c.1760

Outline plan, elevation & section of façade & details of mouldings  
d: '28

**Pl.49 AIRE-SUR-LA-LYS:** Houses, c.1760  
Elevation of 2 adjoining façades, section & details of mouldings  
d: 19.8.28

**Pl.50 AIRE-SUR-LA-LYS:** House on a corner, end of C18  
Outline plan, front & side elevations & details of mouldings  
d: 13.8.28

**Pl.51 ST OMER:** Hôtel de Monneuve (Carmelite convent), 1760  
Elevation of façade & details of mouldings  
d: 10.11.28

**Pl.52 ARRAS:** House, Rue de la Madeleine, c.1760  
Elevation of façades  
d: '29

**Pl.53 AIRE-SUR-LA-LYS:** Houses, c.1760  
Elevation of corner building (principal entrance in side street, not shown) & house of 3 bays with fluted Doric pilasters articulating the 2 upper storeys & details of mouldings  
d: '28

**Pl.54 ST OMER:** Ancien Maison de Ville, Grande Place, c.1765  
Outline plan, elevation of façade (ground floor entirely changed), section & details of cornice  
d: '28

**Pl.55 CASSEL:** Hôtel d'Angleterre (ancient inn of La Poste aux Chevaux), c.1775  
Elevation, section of façade & details of mouldings  
d: 29.10.28

**Pl.56 ARRAS:** Chapelle, Pension des Dames des Chariottes, 1755  
Outline plan, front & side elevations of entrance portico  
d: 1.6.29

**Pl.57 ARRAS:** Place Victor Hugo, 1778  
Block plan of place, elevation, details of mouldings of façade of buildings  
d: '29

**Pl.58 ST OMER:** Hospice St Jean Baptiste, 1778  
Outline plan & elevation of part of façade towards Rue Wessocq  
d: 28.7.28

**Pl.59 ST OMER:** House, Rue Louis Martel, c.1778  
Outline plan, elevation & section of façade  
d: '28

**Pl.60 ST OMER:** Ancien Caserne de St Sébastien, c.1780  
Outline plan, elevation of part of façade & detail of moulding  
d: '28

**Pl.61 ARRAS:** Halle aux Poissons (Marché aux Poissons), c.1780  
Elevation of façades & details of mouldings  
d: 14.7.29

**Pl.62 FRUGES:** House, 1781  
Outline plan, elevation & section of façade & details of mouldings  
d: 16.9.28

**Pl.63 ST OMER:** House, 1786  
Elevation & section of façade  
ST OMER: Buvette  
Elevation of part of 5 bay façade  
d: '28

**Pl.64 ARRAS:** House, Rue Gambetta, c.1790  
Outline plan & elevation of façade  
d: 22.6.29

**Pl.65 ARRAS:** House, late C18  
Elevation of façade with giant Doric pilasters & details of mouldings of order  
d: '29

**Pl.66 AMIENS:** Théâtre, 1778-80  
Outline plan & elevation of façade & details  
d: 20.4.30

**Pl.67 ST OMER:** Hôtel (now Musée), 1791  
Outline plan, elevation & section of porte cochère & adjacent façade, & details of mouldings  
d: '28

**Pl.68 ARRAS:** Théâtre, 1795  
Elevation of central part of façade  
d: '29

**Pl.69 ARRAS:** Palais de l'Évêque (Évêché), porte cochère, end C18, beginning C19  
Plan & elevation  
d: '29

**Pl.70 ST OMER:** Hôtel, 1802  
Outline plan, elevation & section of façade  
d: '29

#### COWPER, Edward (1790-1852)

Inventor. In 1816 he obtained a patent for a new printing method, which he later improved. He went into partnership with his brother-in-law A. Applegath, and then with his brother Ebenezer. They invented several new machines, mainly for printing. Towards the end of his life Cowper was Professor of Manufacturing Art & Mechanics at King's College, London.  
Bibl: DNB

#### Design for a bridge

Plan, elevation & details

Scale: 1½ in to 10 ft

Insc: *Cowper's Inverted Arch Bridge*, with some measurements given

Pen, red & blue pen & coloured wash on tracing paper, mounted (25 × 38)

Prov: Pres. by Professor Cowper, 1851

The drawing must have been made to accompany Cowper's article, *Description of an improved suspension bridge*, which he read at a meeting of the Institution of Mechanical Engineers in October 1847 (RIBA Library, pam.51, pp.61-65).

#### CRABTREE, William (1905- )

Trained at the Liverpool School of Architecture under Professor Reilly, 1926-29, and was a pupil in the office of T. H. Johnson of Doncaster, 1924-26. In 1928 he spent six months working in the office of Helmle & Corbett in New York. He won the Tite Prize in 1929. From 1929-30 he was in Joseph Emberton's office and from 1930-32 acted as architect to the John Lewis Partnership, for whom he subsequently designed the Peter Jones store in Sloane Square. He went into private practice in 1932. His later works include council flats in Southampton, 1955; Chapel Way Housing, Banstead, Surrey, 1960, and housing at Crawley and Hatfield New Towns. A 1929, F 1944.

LONDON: Peter Jones department store, Sloane Square, Chelsea  
Sketch studies for perspectives of the finished design, c.1936 (2)  
Pencil on tracing paper (15 × 9¾, 8¼ × 9¾)  
Prov: Pres. by William Crabtree, 1967  
Lit: *AR*, LXXXV, 1939, pp.291-298; *AJ*, LXXXIV, 1936, pp.53-61; *A & BN*, CXLVI, 1936, pp.377-383  
The store was designed in 1935 and completed in 1939. J. A. Slater and A. H. Moberly assisted, with C. H. Reilly as consulting architect. It replaced the old store of 1896 by Perry & Read, and is one of London's most significant early modern buildings.

LONDON: Olympia  
Frontal perspective of the New Empire Hall, 1929  
See Emberton, Joseph

#### CRACE, John Dibblee (1838-1919)

Architectural decorative artist, Hon.A. FSA. Son of John Gregory Crace. Private schools. Travelled in Italy, Germany, France and later in Egypt, Palestine and Syria. Articled to his grandfather, Frederick Crace. At the age of 17 he joined his father in business. Commenced practice 1854 in London. He designed the decorative colouring of the new portions of the National Gallery, the Victoria Hall in Leeds town hall, the Indian room of the Imperial Institute, state rooms at Longleat for the Marquis of Bath, and Montagu House, Portman Square, decoration of Fishmongers' Hall; alterations and decoration, Skinners' Hall; other city halls and private mansions. 1908 he was the recipient of the Gold Medal of the Institute of British Decorators of which he had been the founder and first President. 1884 Master of the Painter Stainers' Company. Publications include *Gleanings in the field of ancient art*, 1907; *The Art of colour decoration*, 1913; *Arabic architecture* (paper). Bibl: obituary: *Builder*, CXVII, 1919, pp.531, 534; *Who's who in architecture*, 1914; unpublished (1968) book, *The Craces, decorators, 1770-1899*, by Elfrida Mostyn

#### BIDDULPH GRANGE (Staffs)

Designs for the interior decoration of a drawing room for Robert Heath Esq. MP, 1873 (3):

1 Elevation of 1 wall showing doorway (incompletely drawn in) & piano (drawn in perspective) set in a canopied recess; the cove of the ceiling is also shown

Insc: (in pencil) *Biddulph Grange*

s & d: *John G. Crace & Son* | 1873

Pencil & watercolour (20 × 23¼)

2 Plan of the ceiling (partially coloured) & section showing decoration of cove

Insc: (in pencil) *Biddulph Grange John G. Crace &*

*Son* | 38 Wigmore Street, W

s & d: *John G. Crace & Son* | 1873, underlined & stamped

Pencil, watercolour & gold (25½ × 20)

3 Elevation of a cabinet to fit a recess, showing part of the decoration of the wall surrounding it; also sketch plan *not right to scale*

Insc: (in pencil) *Executed for Robert Heath Esq. M.P.*

| *Biddulph Grange* & as above, with dimensions

Pencil, watercolour & gold (21¾ × 16¾)

Prov: Pur. 1958

Attributed, on grounds of style, to John Dibblee Crace by Mrs E. M. Mostyn, 1962. The room remains with the decoration practically complete.



## CATTIOTRPE (Leics): Catthorpe Towers

Design for a 5 light stained glass window for J. P. Cross Esq., c.1870

Insc: Alternative designs for the lower & upper lights marked A & B, with dimensions; the lower light of design A incorporates the initials JPC

w/m: Whatman 1870 (?)

Sepia pen & watercolour over pencil (11 $\frac{3}{8}$  × 6 $\frac{1}{4}$ )

Prov: Pres. by J. D. Crace, 1916

## CLIVEDEN (Bucks)

Designs for staircase ceiling & carved ivory writing table, shelves & drawer fitment, for the Hon. W. W. Astor, 1895-97 (6):

1 Design for the staircase ceiling with scrolls & putti supporting coats of arms in the corners, the centre circle left blank as though open to the sky half the design only completed in detail

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

s: Stamped John G. Crace & Son | Wigmore Street, W

w/m: ...man 1896

Pen & watercolour over pencil heightened with gold (15 × 18)

2 Working drawing for the above plan looking up & details of mouldings

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

Insc: Honble. W. W. Astor | Cliveden-House, Taplow | Staircase — Ceiling

d: Novbr. 1895

Pencil & pen (15 × 21)

3 Tracing of design for writing table, shelves & drawer fitment

Insc: In Ivory — carved fitting to writing table | W. W. Astor Esqr.

s: J. D. Crace

Pencil on linen (13 × 31 $\frac{1}{4}$ )

4 Details of the carved designs (of mermaids & mermen) for the drawers along bottom of fitment

Insc: No's 1-6 (Nos.4 & 6 left blank & insc sent off)

d: Oct. 1897

Pencil (7 $\frac{1}{2}$  × 21)

5 Detail of carved design for one of the drawers along the bottom of fitment

Pencil & wash on tracing paper (2 $\frac{1}{2}$  × 11)

6 Working drawing for writing table, shelves & drawer fitment

Elevation, section & detail

Insc: Astor Estate Office | Ivory fittings for table, with dimensions

Pencil & wash (13 × 21)

1-6 Prov: Pur. 1958

## KNIGHTSHAYES COURT (Devon)

Design for the decoration of an octagonal timber ceiling, divided into 9 compartments: the centre & corner compartments filled with floral decorations & foliage & the remaining ones with decorated parallel beams.

Plan looking up, no scale; only 4 of the compartments have been filled in

Pen & watercolour (20 $\frac{3}{4}$  × 18 $\frac{3}{4}$ )

Prov: Pur. 1958

Identification based on perspective drawing reprd in J. D. Crace, *The Art of colour decoration*, 1912, fig.16, s. J. D. Crace 1885. House built by William Burges, 1870-73. Pevsner, *N Devon*, p.111, notes that much of the decoration was never carried out and that other parts have been removed. The hall with timber roof remains and one other room.

## LONDON: Brook House, Park Lane

Design for an 8 light stained glass window: 8 lights drawn in outline; 2 are fully filled in with detail, 2 partially & the rest left blank

Insc: Brook House | New window on oak Staircase, with colour notes & dimensions

d: 1897

Pencil & wash (17 $\frac{1}{8}$  × 13 $\frac{3}{4}$ )

Prov: Pres. by J. D. Crace, 1916

## LONDON: Church of St Paul, Baker Street

Design for redecoration of interior, 1882

Elevation showing 2 aisle windows & 2 windows in gallery

d: Portman Chapel 1882

Watercolour heightened with gold (17 $\frac{3}{4}$  × 21 $\frac{1}{4}$ )

Prov: Pur. 1958

The church, originally built 1779 by Leadbetter as chapel to the Portman Estate, was altered in 1870 (Pevsner, *London II*, p.331). Now dem.

## LONDON: Junior Army &amp; Navy Club, King Street, St James's Street

Design for Decoration of Walls of Smoking Room, 1882 or 1897

Frontal perspective of fireplace wall with window on LHS; above the overmantel mirror frame is the inscription *Hic et Unique*

With flyleaf (13 $\frac{3}{8}$  × 5 $\frac{1}{8}$ ) showing alternative decoration of dado

Insc: As above

s: John D. Crace & stamped John G. Crace & Son | 38, Wigmore Street, W

Pencil & watercolour heightened with gold (18 × 22 $\frac{3}{4}$ )

Prov: Pur. 1958

The club took over the premises on the corner of St James's Street & King Street in 1882. Considerable alterations were carried out by Wyatt Papworth & again in 1897 by Walter Emden. The club came to an end in 1904. See Survey of London, XXX, *The Parish of St James Westminster*, Part I (S of Piccadilly) 1960, p.439.

## LONDON: Merchant Taylors' Hall, No.30 Threadneedle Street

Design for the rectangular Ceiling of the Dining Room divided into 12 compartments, 1881

Plan looking up; only 3 of the compartments have been completed in detail

Insc: As above

s & d: John G. Crace & Son 1881 & stamped John G. Crace & Son | 38 Wigmore Street, W

Pencil (11 $\frac{1}{4}$  × 17 $\frac{1}{2}$ )

Prov: Pur. 1958

## LONDON: No.118 Piccadilly

Design for carved chimneypiece, bookcases, doorway in library in Jacobean style, for R. Ashton Esq., 1891 (3):

1 Plan & elevation of wall with doorway & elevation of chimneypiece wall

Insc: R. Ashton Esq., 118 Piccadilly

Pencil (17 × 25)

2 Elevation, to a larger scale, of chimneypiece & adjacent bookcases, showing slight variations from the design in No.1

Pencil (13 $\frac{1}{2}$  × 19 $\frac{1}{2}$ )

3 Elevation, to same scale as No.2, of bookcases, showing profile of chimneypiece

Pencil (12 × 18)

Prov: Nos.2 & 3 pres. by J. D. Crace 1916; No.1 pur. 1958

## LONDON: Royal Exchange, Threadneedle Street &amp; Cornhill, City

Design for the colour decoration of the courtyard, 1890 (2):

1 Elevation of 2 complete bays from ground level to glass skylight seen from the centre of the courtyard [Fig.38]

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

Insc: (on contemporary mount) Court of the Royal Exchange | Suggested Colour Decoration by J. D. Crace

Watercolour over pencil (30 $\frac{1}{4}$  × 19)

2 Perspective within the arcade on the ground floor s & d: J. D. Crace 1890

Watercolour over pencil (15 $\frac{1}{2}$  × 12 $\frac{1}{2}$ )

Prov: No.1 pres. by J. D. Crace, 1916; No.2 pur. 1958

## LONDON: Union Club, Cockspur Street, Trafalgar Square, Westminster

Designs for interior decorations, 1889 (4):

1 Morning Room: elevation of fireplace wall showing door into ante-lobby & column from screen

Insc: (in pencil) Union Club & as above

s & d: John G. Crace & Son ... 1889

Pencil & watercolour heightened with gold (14 $\frac{1}{2}$  × 19 $\frac{3}{4}$ )

2 Coffee Room: elevation of one wall with full-length mirror flanked by Doric pilasters (Smirke?) & surmounted by arms of England & Scotland

Insc: B & (in pencil) Union Club & as above

Pencil, pen & watercolour (wall on RHS of door left blank) (13 $\frac{3}{4}$  × 20)

3 House Dinner Room: elevation of fireplace wall with door on LHS & coupled Doric pilasters (Smirke, flanking window?)

Insc: C & as above

Pen & watercolour (14 × 20 $\frac{1}{8}$ )

4 Stranger's Dining Room: elevation of fireplace wall

Insc: D & as above

Pencil & watercolour & pen (13 $\frac{1}{2}$  × 17 $\frac{3}{8}$ )

1-4 Stamped John G. Crace & Son | 38 Wigmore Street, W

Prov: Pur. 1958

The club was designed as one building with the Royal College of Physicians by Sir Robert Smirke in 1824-27. It has been occupied by the Canadian Government since presumably 1925, when the Union Club moved to No.10 Carlton House Terrace. In 1951 the club moved to Nos.85-86 St James's Street.

## LONDON: United University Club, Suffolk Street, Haymarket, Westminster

Design for the interior decoration of the Smoking Room

Elevation of the window wall showing section of coved ceiling: curtains & pelmet have been drawn around centre window but the 2 flanking windows have been left blank

Insc: F. & (in pencil) United Univ. Club & as above

Sepia pen & watercolour (11 $\frac{1}{2}$  × 20 $\frac{1}{4}$ )

Prov: Pur. 1958

The club was designed by W. Wilkins & J. P. Gandy-Deering in 1822-26. It was replaced in 1906 by Sir Reginald Blomfield's building.

## LONDON: Royal Artillery Barracks, Woolwich

Design for the interior decoration of the officers' mess, 1884

Perspective of one corner of room

Insc: (in pencil) R.A. Mess Woolwich — First Decoration

Pencil & watercolour heightened with gold (17 $\frac{3}{4}$  × 16 $\frac{3}{4}$ )

Prov: Pur. 1958



LONDON: Club house (unidentified)  
Design for the interior decoration of the *Inner Hall*  
Perspective  
Insc: As above  
s: stamped John G. Crace | 38, Wigmore Street, W  
d: (on contemporary mount) Committee | 27/7/87 |  
FP secy  
Pencil & watercolour (19<sup>3</sup><sub>4</sub> × 17<sup>1</sup><sub>2</sub> including mount)  
Prov: Pur. 1958

LONDON: Club house (unidentified)  
Design for the interior *Decoration of Smoking Room*  
with (existing) Corinthian pilasters coloured red,  
frieze to match & walls painted green &c  
Perspective of one corner of the room  
Insc: As above  
s: John G. Crace & Son & stamped John G. Crace &  
Son | 38 Wigmore Street, W.  
Pen & watercolour over pencil heightened with gold  
(12<sup>3</sup><sub>4</sub> × 9<sup>3</sup><sub>8</sub>)  
Prov: Pur. 1958

LONDON: Club house (unidentified)  
Design for the interior decoration of the *Coffee Room*  
Elevation of wall divided into 3 panels by (existing)  
pilasters; the decoration of dado & wall panel is  
shown on central compartment only  
Insc: As above  
s: (on contemporary mount) John G. Crace & Son  
& stamped, on drawing, John G. Crace & Son | 38,  
Wigmore Street, W  
Watercolour over pencil (16<sup>3</sup><sub>4</sub> × 20<sup>3</sup><sub>4</sub> including mount)  
Prov: Pur. 1958

LONGLEAT (Wilts)  
Designs for ceilings in the ante-library, state  
dining-room, saloon & red library for the Marquis of  
Bath, c.1875-80 (4):  
1 Design for the ante-library ceiling with  
representation of a philosopher reading to a warrior  
& lady (although executed this painting was replaced  
by another canvas)  
Insc: (on contemporary mount) *Ceiling at Longleat |*  
*Designed & executed by J. D. Crace*  
Watercolour heightened with white & gold  
(16<sup>3</sup><sub>8</sub> × 14<sup>3</sup><sub>8</sub>)  
Reprd: J. D. Crace, *The Art of colour decoration*, 1912,  
pl.XIX

2 Design for the state dining-room ceiling (as  
executed), the end with the inscriptions *Rex est qui |*  
*metuit nihil & Rex est qui | cupiet nihil* [Fig.39]  
Insc: (on contemporary mount) John G. Crace & Son |  
*Portion of Ceiling Decoration | Designed And Executed*  
*For | The Most Noble The Marquis of Bath, At Longleat*  
Watercolour (20<sup>3</sup><sub>4</sub> × 19<sup>1</sup><sub>4</sub>)  
Pasted to back of mount there is a *Copy of note by*  
*J. D. Crace: About 1875 the Marquis of Bath purchased*  
*in Venice 9 paintings of the sixteenth century, taken from*  
*the ceiling panels of some private palace — these were a*  
*long octagon as centre & four square panels, all in colour,*  
*and four l shaped panels in monochrome. These he requested*  
*me to continue in a design for a ceiling of Venetian*  
*Character, with such additions as I found necessary. The*  
*ceiling so designed was duly carried out in the State Dining*  
*Room at Longleat. The Drawing represents rather more*  
*than half that ceiling & was made after its completion*  
(s.) J. D. Crace

3 Design for the saloon ceiling, the drawing room end  
with symbols of music; only 4 of the compartments  
are fully drawn out  
Insc: (copied from original mount) *Ceiling Decoration*  
*designed and executed for the Marquis of Bath at Longleat*  
*by John G. Crace & Son*  
Gold (18<sup>1</sup><sub>4</sub> × 23<sup>3</sup><sub>4</sub>)

4 Design for the red library ceiling; in execution the  
plaques with names including Ariosto, Molière,  
Horatius, Tacitus, Thucydides & Homer were  
replaced by Wedgewood-like plaques; only 1 corner of  
the ceiling completed in detail  
Insc: verso *Ceiling Decoration designed by J. D. Crace*  
*and executed for the Marquis of Bath at Longleat, Wilts.*  
(d.) 1880  
s: J. D. Crace  
Pencil & watercolour heightened with white & gold  
(22<sup>1</sup><sub>2</sub> × 19)

Prov: Four of a set of seven drawings by the late Mr J. D.  
Crace of decorative designs for ceilings pres. by Mrs Crace,  
1920  
In 1877, 1879, 1881 & 1894 Gregory Crace & Son &  
John D. Crace exhibited at the RA four designs for  
ceilings at Longleat.

TILLYRA CASTLE (Co Galway, Ireland)  
Designs for Mr Martin for entrance hall &  
stained-glass windows over staircase, in dining-room  
& billiard room, 1891 (5):  
1 Section through staircase hall, showing interior  
decoration in Gothic style  
s: Stamped John G. Crace & Son | 38, Wigmore Street,  
W  
d: Tillyra Castle — 1891  
Pen & watercolour over pencil (16<sup>1</sup><sub>2</sub> × 16<sup>1</sup><sub>2</sub>)

2 Detail of 3 lights from the 12 light staircase window  
Scale: 1 in to 1 ft  
Insc: Numbered 5520  
s: Stamped John G. Crace & Son | 38 Wigmore Street,  
W  
Sepia pen & watercolour (15 × 9<sup>1</sup><sub>8</sub>)

3 Detail of 1 light from dining-room window,  
incorporating shield with sun & moon in angles of  
a cross (the same motif appears in the staircase  
window)  
Scale: 1 in to 1 ft  
Insc: *Dining Room 6 lts B- & numbered: 5520*  
s: Stamped John G. Crace & Son | 38 Wigmore Street, W  
Sepia pen & watercolour (4 × 2<sup>3</sup><sub>4</sub>)

4 Detail of 1 light from billiard room window  
Scale: 1 in to 1 ft  
Insc: *Billiard Room 9 lts & numbered 5520*  
Sepia pen & watercolour (4 × 2<sup>3</sup><sub>4</sub>)

5 Detail of window light incorporating shield with a  
sun & moon in the angles of a cross  
Scale: <sup>1</sup><sub>8</sub> FS  
s: Stamped John G. Crace & Son | 38 Wigmore Street, W  
Sepia pen & watercolour (17<sup>3</sup><sub>4</sub> × 12<sup>3</sup><sub>4</sub>)

Prov: Nos.2-5 pres. by J. D. Crace, 1916; No.1 pur.  
1958

Design for a square ceiling: in the centre circle is a  
representation of Apollo in his chariot surrounded by  
Italianate arabesque decoration; in the 4 corners  
formed by the intersection of the large circle & the  
square are trophies; the acroteria border is shown on  
2 sides only  
s: Stamped John G. Crace & Son | 38 Wigmore Street, W  
Watercolour heightened with white & gold  
(14<sup>3</sup><sub>4</sub> × 15<sup>3</sup><sub>8</sub>)  
Prov: One of a set of seven drawings by the late Mr J. D.  
Crace of decorative designs for ceilings pres. by Mrs Crace,  
1920

Design for a square ceiling divided into circular,  
square, lunette-shaped &c compartments: in the  
centre circle is a representation of Jupiter & Juno  
seated on clouds surrounded by putti receiving an  
offering of fruit; in the lunettes on each side are putti  
playing games; over the latter are small plaques with  
4 of the Labours of Hercules; & in each corner are  
symbols representing Music, Drama, Philosophy or  
Poetry & Architecture  
Scale: <sup>3</sup><sub>4</sub> in to 1 ft  
Watercolour heightened with white or gold (19 × 19)  
Prov: One of a set of seven drawings by the late Mr J. D.  
Crace of decorative designs for ceilings pres. by Mrs Crace,  
1920

Alternative schemes for the interior decoration of a  
room with a Palladian window on one side, in an  
Italianate-Pompeian style, 18— (2):  
1 Frontal perspective of fireplace wall with wall area  
behind pilasters coloured red, black dado & many  
other colours  
s: John G. Crace & Son  
Pen & watercolour over pencil (15<sup>1</sup><sub>4</sub> × 18<sup>3</sup><sub>4</sub>)

2 Frontal perspective of fireplace wall with wall area  
behind pilasters coloured ochre, maroon dado &c  
Scale: <sup>3</sup><sub>8</sub> in to 1 ft  
s: Stamped John G. Crace & Son | 38, Wigmore Street,  
W  
Watercolour over pencil (16<sup>1</sup><sub>4</sub> × 20<sup>1</sup><sub>8</sub>)

1-2 Prov: Pur. 1958  
In each drawing the Palladian window is shown on  
the LHS.

Design for the interior decoration of a morning room,  
possibly for a London club house (unidentified)  
Perspective showing horizontally striped curtains  
hanging at bay window & in alcove  
Insc: (on contemporary mount) *Alternative design for*  
*Morning Room*  
s: Stamped John G. Crace & Son | 38 Wigmore Street,  
W  
Pencil & watercolour (12<sup>1</sup><sub>4</sub> × 12<sup>1</sup><sub>2</sub>)  
Prov: Pur. 1958

Design for a 3 light stained glass window for J. C.  
Harter Esq., 18—: the upper lunette-shaped light  
incorporating the coat of arms & motto *Deo Omnia*;  
the lower left-hand vertical light filled with quarries  
decorated with stylized foliage patterns & in a  
central medallion with a swallow in flight; the RHS  
light left blank with the inscription *I am not quite*  
*satisfied as to this design and I think the lower medallion may*  
*be dispensed with*  
Scale: 1 in to 1 ft  
Insc: As above & numbered 1358  
s: Stamped John G. Crace & Son | 38 Wigmore Street, W  
Sepia pen & watercolour (7<sup>7</sup><sub>8</sub> × 4<sup>3</sup><sub>8</sub>)  
Prov: Pres. by J. D. Crace, 1916

Designs for a multiple stained glass window, 18— (3):  
1 Detail of rectangular pane, decorated with strapwork  
& foliage decoration  
Insc: 4 lights  
Sepia pen & watercolour (4<sup>1</sup><sub>8</sub> × 4<sup>3</sup><sub>8</sub>)

2 Detail of circular pane, decorated with strapwork  
decoration & swag  
Insc: 2 lights  
Sepia pen & watercolour (4<sup>1</sup><sub>4</sub> × 4<sup>1</sup><sub>4</sub>)



3 Detail of oval pane, incorporating a coat of arms supported by lizards & the motto *God is our Strength*

Insc: *Centre light & as above*  
Sepia pen & watercolour (4 $\frac{3}{8}$  × 5 $\frac{1}{8}$ )

1-3 Insc: All numbered 3624

s: Stamped *John G. Crace & Son | 38 Wigmore Street, W*  
Prov: Pres by J. D. Crace, 1916

Design for a stained glass window with semicircular head with naturalistic foliage decoration entwined round the leading

Scale: 1 in to 1 ft  
Watercolour over pencil (11 $\frac{1}{8}$  × 6 $\frac{1}{2}$ )  
Prov: Pres. by J. D. Crace, 1916

Design for a *Leaded Glass Light* with pointed arched head

Elevation  
Scale:  $\frac{1}{8}$  FS  
Insc: (in pencil) *If with plain border 50/- to 60/- | If with coloured border 60/- to 70/- & as above*  
s: Stamped *John G. Crace & Son | 38 Wigmore Street, W*  
Sepia pen & wash (12 $\frac{1}{2}$  × 8 $\frac{3}{4}$ )  
Prov: Pres. by J. D. Crace, 1916

Folder of designs from the office of J. G. Crace & Son for stained glass (10 mounts)  
Except for 3 designs with armorial bearings which would seem to be by the Crace office, the remainder are designs with biblical subjects drawn by several different draughtsmen

The mounts (17 × 12) are numbered 1, 2, 3, 4 (stamped *John G. Crace & Son. . .*), 8, 10 (? Pugin), 16 (? Pugin), 19, 20 (Crace, 2 designs with armorial bearings) & 2 larger mounts (24 × 16) with 6 designs for lancet windows

The collection is contained in a folder entitled *Stained Glass (Mediaeval) Portfolio* (part of the Crace system, of which there are other explanatory sheets, for filing the office drawings) with a list of contents numbered 1 to 21; some of the numbers on the mounts correspond with this list, others do not  
Prov: Pres. by J. D. Crace, 1916

Topographical drawings

Leaves from sketchbooks covering period 1857-1908, chiefly details of Gothic architecture, coloured decoration & paintings, in Belgium, England & Scotland, Germany & Italy

The sketchbooks leaves are pencil & watercolour (7 × 5 approx.) the majority (336) are bound in 1 volume (17 $\frac{1}{2}$  × 14), the remainder mounted separately  
Prov: Pres. by J. D. Crace, 1916

There is a typescript catalogue giving details of each sketchbook page in the RIBA Drawings Collection.

Sketchbook of Spanish tour, chiefly buildings, landscapes & figure studies & details of architectural decoration

d: *Nov-Dec 1871*

Pencil & watercolour sketchbook leaves of varying sizes bound together (13 $\frac{1}{2}$  × 11)

Islamic architecture

Comparative table of dates of Islamic architecture  
Insc: *Dates of the Arabic Buildings of Cairo compared with the Alhambra*

s & d: J. D. Crace 1870

Pen (24 $\frac{1}{4}$  × 19 $\frac{3}{4}$ )

This list must have been made in connection with the lecture that Crace gave at the RIBA on 31 January 1870, printed in *Sessional Papers of the RIBA*, 1870, p.73, 'On the Ornamental Features of Arabic Architecture in Egypt & Syria'

The following drawings of Islamic architecture must have been used to illustrate his talk & have been given subsequently to the Institute; some were obviously made for the purposes of the lecture, others are the topographical sketches that Crace drew in Egypt & Syria

AMĀDA (River Nile): Temple

Details of pots & stylized foliage from colour decoration of the walls (drawn to scale)  
s & d: *Amāda, Nubia Feb. 21 1869 | J. D. Crace*  
Red pen & watercolour over pencil (15 × 11)

CAIRO: Coptic church of St Mary, Fustat

Details of inlaid woodwork (3 sheets mounted together)  
Scale:  $\frac{1}{4}$  FS  
Insc: *Coptic Church of St. Mary, Old Cairo & notes on materials*  
s & d: J. D. Crace 1868  
Pencil & watercolour (7 × 11)

CAIRO: Hospital of Maristan & the Castle of

Hunain (?) (Syria)  
Elevation of 2 windows

Insc: *Windows | Castle of Hunin | Moristan Cairo*  
s: J. D. Crace

Pencil & wash (22 × 30)

Reprd: The window of the Castle of Hunain (?)  
*Sessional Papers of the RIBA*, 1870, pl.2

The drawing was probably made to illustrate Crace's lecture (see above).

CAIRO: House of Ibn e' Sadad

Ground plan  
Insc: *House at Cairo | Plan*, with some rooms labelled  
s & d: J. D. Crace 1870  
Pencil & wash (30 × 22)  
Lit: *Sessional Papers of the RIBA*, 1870, p.75  
This plan must have been made to illustrate Crace's lecture (see above).

CAIRO: Mosque of Al-Qubbah

1 Sketch of one of the pendentives to the central dome  
Insc: *Cairo | Pendentive of 'Kubbet'*

s & d: J. D. Crace 1869

Pencil & wash (30 $\frac{1}{8}$  × 22)

A slightly more finished version of this drawing is reprd in *Sessional Papers of the RIBA*, 1870, pl.2  
The drawing was probably made to illustrate Crace's lecture (see above).

2 Sketches of 2 lintels

Insc: *Ornamental lintels Cairo | El-Kubbet | Cairo*

s & d: J. D. Crace 1869

Pencil & wash (30 $\frac{1}{4}$  × 22)

This drawing was probably made to illustrate Crace's lecture (see above).

CAIRO: Mosque of the Kubbet el Fedaweeyeh (?)

Details of decorative patterns from the interior (2 sheets mounted together)

Insc: *Details of the interior of the 'Kubbet el Fedaweeyeh' near Cairo & notes on colour*

Pencil & watercolour (9 $\frac{5}{8}$  × 12 $\frac{5}{8}$ )

CAIRO: Mahmediyah mosque

Details of the internal colour decoration on roof & frieze (2 sheets mounted together)

Insc: *Mahmediyah Mosque Cairo & many colour notes*  
s & d: J. D. Crace 1869

Pencil & watercolour (each sheet 14 $\frac{1}{4}$  × 10 $\frac{1}{2}$ )

CAIRO: Mosque of Quāyt-Bay

Details of the colour decoration on beams & panels of the *Tombs of the Caliphs* (2 sheets mounted together)

Insc: *As above & Mosque of Kaidbai*, with colour notes

s & d: J. D. Crace 1869

Pencil & watercolour (each sheet 13 × 10)

CAIRO: Mosque of Sultan Barqūq & the mosque

of Mohammed Ghanim (?)

Sketch of an exterior arch of the former & an interior arch of the latter showing the use of wood above the abacus

Insc: *Exterior Arch Mosque of Sultan Barkook near Cairo | Interior Arch Mosque of Mohammed Ghanim Cairo*

s & d: J. D. Crace 1869

Pencil & watercolour (22 × 30 $\frac{1}{4}$ )

This drawing was probably made to illustrate Crace's lecture (see above).

CAIRO: Private house

Elevation of external doorway

Insc: *Cairo*

s & d: J. D. Crace 1870

Pencil & watercolour (22 × 30)

This drawing was probably made to illustrate Crace's lecture (see above). It is a copy of the woodcut illustrated in E. W. Lane, *Manners & customs of the modern Egyptians*, 1836, I, p.8.

CAIRO: Private houses

Details of colour decoration of ceilings in 3 houses (3 sheets, mounted together)

Insc: (on mount) *Ceiling Decoration — Cairo | & House of the Chief Mufti; Ceiling in house formerly Brit. Consulate Damascus; House of the Sheikh of the Mufti & notes on colour*

s: (on mount) J. D. Crace

Pencil & watercolour (each sheet 9 $\frac{1}{4}$  × 7)

CAIRO

Details of woodwork from various buildings

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

Insc: *Wooden Window Coptic Church of St. George | Pierced Boarding. Old Slave Market*

s & d: J. D. Crace 1869

Pencil & wash (22 × 30)

This drawing was probably made to illustrate Crace's lecture (see above).

CAIRO

Design for decoration

Insc: *Reversible Ornament A.D. 1370 | Cairo*

s: J. D. Crace

Pencil & wash (22 × 30)

This drawing was probably made to illustrate Crace's lecture (see above).

DAMASCUS: East gate

Detail of the lintel of the *East Gate, Damascus* compared with that of a *Window of a Mosque Jerusalem*

Insc: *As above & Lintels*

s & d: J. D. Crace 1869

Pencil & watercolour (22 × 30 $\frac{1}{4}$ )

Lit & reprd: *Sessional Papers of the RIBA*, 1870, p.82 & pl.2

This drawing was made to illustrate Crace's lecture (see above).

DAMASCUS: Mosque of the Jama Mallah

Details of inlaid marbles in the exterior

Scale: 2 in to 1 ft

Insc: *Exterior of the Jama Mallah Damascus*

s & d: J. D. Crace 1869

Pencil & watercolour (22 × 30)

This drawing was probably made to illustrate Crace's lecture (see above).



## DAMASCUS

Plans, elevations & a perspective of two fountains  
 Insc: *Damascus Fountains*  
 s & d: J. D. Crace 1869  
 Pencil & watercolour (22×30)  
 This drawing was probably made to illustrate Crace's lecture (see above).

## DAMASCUS: Post office

1 Sketch of colour decoration of *Door of Cupboard in Post Office*  
 Scale: 2in to 1ft  
 Insc: As above, with colour notes & measurements  
 Pencil & watercolour (15×11)

## 2 Details of colour decoration of interior

Scale:  $\frac{1}{8}$ FS  
 Insc: *Portion of room in Arab House — Damascus Post Office* & many colour notes  
 d: May 11 1869  
 Pencil & watercolour (9 $\frac{3}{4}$ ×14)

## DAMASCUS

View of a corner of a courtyard of a private house with a figure  
 Insc: *Damascus. Decoration of Open Court*  
 s & d: J. D. Crace 1869  
 Pencil & watercolour (30×22)  
 This drawing was probably made to illustrate Crace's lecture (see above).

## DAMASCUS: House

Ground plan of a private house  
 Insc: *House at Damascus*  
 s & d: J. D. Crace 1869  
 Pencil & wash (26×21 $\frac{1}{8}$ )  
 This plan must have been made to illustrate Crace's lecture (see above).

## DAMASCUS: House

Details of the very ornate colour decoration of the interior  
 Insc: *Formerly Brit. Consle Damascus*, with many colour notes & measurements given  
 d: May 14  
 Pencil & watercolour (9 $\frac{3}{4}$ ×14)

## DAMASCUS: Ornamental grilles

Details of 5 patterned wooden & bronze grilles & 1 decorative iron door plating  
 Scale:  $\frac{1}{2}$ FS  
 Insc: As above  
 s & d: J. D. Crace 1869  
 Pencil & watercolour (22×30)  
 Lit & reprd: *Sessional Papers of the RIBA*, 1870, pp.79-80 & pl.I  
 The drawing was probably made to illustrate Crace's lecture (see above).

## FUSTAT (Old Cairo): Coptic church of St Mary

1-2 Details of panelling  
 Insc: (on each drawing) *Coptic Church Fostat | Panelling: Wood & Ivory*, with materials labelled  
 s & d: (on each drawing) J. D. Crace 1869  
 Pencil & wash (30 $\frac{1}{4}$ ×22)  
 These drawings were probably made to illustrate Crace's lecture (see above).

## 3 Details of inlaid marble

Scale:  $\frac{1}{4}$ FS  
 Insc: *Inlaid Marble | from the Coptic Church of St. Mary Old Cairo (Fostat)*  
 s & d: J. D. Crace 1868  
 Pencil & watercolour (10×15)

## ISTANBUL: Palace of Belisarius

Details of arches  
 Insc: *Byzantine Arches Palace of Belisarius*  
 s & d: J. D. Crace 1869  
 Pencil & wash (22×30 $\frac{1}{4}$ )  
 This drawing was probably made to illustrate Crace's lecture (see above).

## JERUSALEM

Window of a mosque  
 See DAMASCUS (Syria & Lebanon): East gate

## PHILAE, ISLAND OF (River Nile)

Sketch details of colour decoration on capitals & frieze from temples  
 s & d: J. D. Crace | *Philae 1869*  
 Pencil & watercolour (15×11)

## Capitals

Details of the decoration of various Islamic capitals  
 Pen & wash (8 $\frac{1}{4}$ ×11 $\frac{3}{4}$ )

## Figure studies

Men, women, children, donkeys & a doll, probably all natives of Nubia  
 Insc: *Nubian Doll*  
 s: J. D. Crace  
 Pencil & watercolour (22×30)  
 This drawing was probably made to illustrate Crace's lecture (see above).

## Sāqiyah wheel

Rough diagram of elevation & section  
 Insc: *Sakbeer-Wheel*  
 s & d: J. D. Crace 1869  
 Crayon & watercolour (22×30)  
 This drawing was probably made to illustrate Crace's lecture (see above).

## CRACE, John Gregory (1809-1889)

Architectural decorative artist, pioneer in the revival of colour decorations. Son of Frederick Crace, one of a long line of 'decorative painters'. Joined his father as his assistant at No.14 Wigmore Street, London in 1826. As a youth he visited Paris, and in 1843 made a tour of France, Germany and N Italy. In 1846 he made another trip to France visiting the châteaux of the Loire valley, especially Blois, and in 1847 read two papers to the RIBA on Blois. In 1845 he began working on the painted decoration of the House of Lords, and in 1847 the firm of Frederick Crace & Son received the contract for the further colour decoration of the New Houses of Parliament. At the exhibition of 1851 he was appointed a Special Commissioner and was one of the jurors selected to adjudicate on works of decoration, furniture and paper hangings, and he was also responsible for the management of Pugin's Mediaeval Court. He was called in to design and carry out the coloured decorations of the Art Treasures Exhibition at Manchester in 1857. In 1860 he undertook the decoration of the Waterloo chamber at Windsor Castle. In 1862, at the second Great Exhibition, he was appointed to design and supervise the decorations. Hon. A.  
 Bibl: *Builder*, LVI, 1889, pp.122-123, 144 (obituary & family tree); unpublished (1968) book, *The Craces, decorators, 1770-1899*, by Elfrida Mostyn

## ABNEY HALL (Cheshire)

Design in the Pugin manner for a ceiling for Sir James Watts, 1851-57  
 Plan of panels & cornice; only 1 panel & part of the cornice has been completed  
 Insc: (on cornice) *Fidelity In All Things* & (in the centre) the initials JW  
 Pencil & watercolour (9 $\frac{3}{4}$ ×15 $\frac{5}{8}$ )  
 Prov: Pur. 1958  
 Lit: E. Mostyn, 'Abney Hall', *CL*, XXXIII, 1913, pp.846, 910

Elfrida Mostyn suggests (see Lit above) that this design may be an alternative to the one actually carried out in the dining-room (fig.8 p.913).

## BAKEWELL (Derbys): Burton Closes

Design for a *Serving Table* in the *Dining Room*  
 Elevation  
 Scale:  $\frac{1}{8}$ FS  
 Insc: As above  
 s: Stamped *John G. Crace & Son | 38 Wigmore Street, W*  
 Pencil on tracing paper, mounted (8×13)  
 Prov: Pres. by J. D. Crace, 1916  
 S. Taylor Whitehead bought the house in 1870. The first series of decorations was begun in 1848 for William Allcard. Mrs Mostyn has suggested that the second series of decorations was carried out in the 1850s for Allcard's son and that the only evidence of work for S. Taylor Whitehead in the Pugin-Crace idiom is of redecoration and the substitution of his initials on the ceiling of the great hall, though W.A. remains on the chimney piece and the floor tiles.

## CLEISH (Kinross): Cleish Castle

Design for a square ceiling divided into 9 equal panels filled with Adamesque decoration, c.1850  
 Plan looking up, with detail (in perspective) of cornice; 3 of the panels are uncoloured  
 Insc: (in pencil) *Cleish Castle*  
 w/m: C. Ansell  
 Pencil & watercolour heightened with gold (14 $\frac{3}{4}$ ×17)  
 Prov: Pur. 1958

## HOLKER, LOWER (Lancs): Holker Hall

Design for the library ceiling in Elizabethan style, c.1873  
 Plan looking up, showing 2 projecting bays (on end & side walls) & sketch section showing pendants  
 Insc: (faintly in pencil) *Library | Holker Hall*  
 Pencil (14 $\frac{3}{4}$ ×18 $\frac{1}{8}$ )  
 Prov: Pur. 1958  
 This great house of the Cavendishes is mainly a rebuilding in Victorian 'Elizabethan' of two periods, a low wing of 1840 (Webster of Kendal) and a high red sandstone block with bay windows, a cupola and a large tower of 1873 (Paley & Austin, after a fire).  
 See P. Fleetwood-Hesketh, *Murray's Lancashire*, 1955.

## LONDON: Carrington House, Whitehall

Design for a square ceiling (before 1863); in the centre small octagon is a representation of Venus & her Maidens which is surrounded by garlands & medallions containing female figures symbolizing Dawn, Noon, Evening & Night; within the deep border are mythological scenes & figures representing the Arts divided by tripods & profile busts in each corner; the whole ceiling is surrounded by a modillion cornice  
 Pen & watercolour heightened with gold (15 $\frac{1}{2}$ ×15 $\frac{1}{2}$ )  
 Prov: One of a set of seven drawings by the late Mr. J. D. Crace of decorative designs for ceilings pres. by Mrs Crace, 1920  
 Carrington House, Whitehall (destroyed 1886), was bought by Lord Carrington in 1810 and occupied by him and his son, the 2nd Baron (died 1868) until 1863 (see B. Chancellor, *Private palaces of London*, 1908).

## LONDON: Houses of Parliament, Westminster

Design for a square ceiling divided into 9 panels: in the centre panel of each side is a device with a Tudor rose and two As connected by scrolls; the centre & corner panels are filled with foliage decoration, c.1850s  
 Plan looking up; 3 of the panels are uncoloured  
 Scale: 1 $\frac{1}{4}$ in to 1ft  
 Pencil & watercolour (13 $\frac{3}{4}$ ×19 $\frac{1}{8}$ )  
 Prov: Pur. 1959



LONDON: Mercers' Hall, Ironmonger Lane, City  
 Designs for stained glass windows, 1881-86 (4):  
 1 Elevation of a 3 light window with carved wood  
 frame; in the centre light a full-length figure of  
*Thomas Gresham born. 1519. died. 1589*; in the smaller  
 side lights, the coats of arms of *Simon Francis 1343*,  
*John Barnes 1371*, *John Peil 1373* & *Sir John Chadworth*  
 1402

Scale: 1 in to 1 ft

Insc: *The center windows as this & as above*  
 d: *Mercers' Hall 1881*

Pencil, sepia pen & watercolour ( $15\frac{3}{4} \times 14\frac{1}{4}$ ), the  
 wooden window frame drawn on separate sheet,  
 cut out & pasted over sheet with stained glass designs,  
 the latter numbered 1611

2 Elevation of a 3 light window with carved  
 wood frame; in the centre light a full-length figure of  
 a medieval merchant; in the left-hand small light the  
 same design drawn in outline omitting the details of  
 the arms (sepia pen on tracing paper)  
 Insc: (against left-hand side light) *These side lights*  
 d: *Mercers Hall 1881*

Pencil, sepia pen & watercolour ( $18 \times 15$ ); the wooden  
 frame drawn on separate sheet, cut out & pasted over  
 sheets with stained glass designs

### 3 Design C for Dome Light

Plan looking up

Scale: 1 in to 1 ft approx.

Insc: As above

s: Stamped *John G. Crace & Son | 38, Wignmore Street,*  
*W*

d: 17 Feb. 1886

Pencil & watercolour ( $8\frac{3}{4} \times 8\frac{1}{2}$ )

### 4 Design of Stained & leaded glass for Interior Skylight A

Elevation

Scale: 1 in to 1 ft

Insc: As above

s: Stamped *John G. Crace & Son | 38 Wignmore Street, W*

Pencil, sepia pen & watercolour ( $7\frac{3}{4} \times 13\frac{3}{4}$ )

1-4 Prov: Pres. by J. D. Crace, 1916

This design may not be for the Mercers' Hall. In 1881  
 Crace exhibited at the RA No.1059, 'Coloured  
 decoration and carved woodwork, Mercers' Hall etc.'

LONDON: Springfield, Dulwich

Design for a carved wooden bench with canopy for  
 Crace's own house, 1850s

Perspective

Pencil with sepia & pink washes ( $12\frac{7}{8} \times 13\frac{7}{8}$ )

Prov: Pres. by J. D. Crace, 1916

LOUGH CUTRA (Galway): Castle

Design for the interior of the hall for Lord Gough,  
 c.1861

Perspective of interior of hall showing hammer-beam  
 roof with boars' heads & dado panelling  
 Pen ( $14\frac{1}{2} \times 16\frac{1}{4}$ )

MINLEY MANOR (Hants): Chapel

Design for the interior decoration of the chapel, 1876

Elevation of E end showing wall decoration on one  
 side of altar reredos & rose window (both  
 uncoloured) & part of the decoration of roof (in  
 perspective)

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

Insc: *Raikes Currie Esq | Minley Manor*

Pencil & watercolour ( $22\frac{1}{4} \times 18$ )

Prov: Pur. 1958

The exterior of the chapel is illustrated in *CL*, VI,  
 1899, p.808.

TAYMOUTH CASTLE (Perth)

Design for Lord Breadalbane, c.1842

Detail of the lunette over the window at end of

hall, decorated with coat of arms of Lord Breadalbane  
 (a Campbell) & family motto *Follow Me*

Elevation

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

Insc: As above

Pencil & watercolour ( $12\frac{1}{4} \times 19$ )

Prov: Pur. 1958

WINDSOR CASTLE (Berks): Waterloo chamber

Design for the interior decoration of the *Waterloo*  
*Chamber*, 1860

Elevation of one wall showing door on the LHS  
 with a portrait of the *Duc d'Angouleme* over it, fireplace  
 on the RHS with a portrait of the king over it  
 superimposed by a half-length portrait of *Pickersgill*,  
 between door & fireplace is a half-length portrait  
 flanked by full-length portraits over which is a battle  
 scene

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

d: *Lord Chamberlain's Office 31/12/60*

Pen & watercolour ( $20 \times 27$ )

Prov: Pur. 1958

Design for the decoration of a ceiling compartment,  
 with border of cresting in the Pugin manner & a  
 floral motif in each corner, c.1850s

Pencil & watercolour ( $15\frac{1}{2} \times 14$ )

Prov: Pur. 1958

Design for a sideboard with high back framing mirror

Frontal perspective

Sepia wash over pencil

Prov: Pres. by J. D. Crace, 1916

Design for a carved wooden sideboard with cupboards  
 decorated with linenfold panelling & glass in the  
 upper part framed in Gothic tracery

Plans at 2 levels, front & side elevations, sections &  
 details

Pen & wash ( $14\frac{3}{8} \times 21\frac{5}{8}$ )

Unidentified chapel decoration

Designs for interior decoration & stained glass,  
 1845-1869/70 (4):

1 Dado design for crypt

Elevation

Pencil & watercolour on buff tinted paper heightened  
 with gold ( $3 \times 4\frac{7}{8}$ )

2 Dado design for crypt

Insc: (on dado) *Behold: He & (on mount) No.4*

Pencil & watercolour heightened with white & gold  
 ( $5 \times 3\frac{3}{4}$ )

3 Design for the ceiling of the room; a part only of  
 the design in colour

Pen & watercolour heightened with gold ( $9\frac{3}{4} \times 14$ )

4 Design for a stained glass window or mural  
 decoration with St George & the dragon surrounded  
 by heraldic shields; only 7 of the latter have been  
 completed, including (starting in top right-hand  
 corner) the royal coat of arms followed by the *Prince*  
*of Wales*, *Lancaster*, *Strafford*, *Salisbury* &c [Fig.40]

Insc: As above

Pencil, watercolour & gold ( $17\frac{3}{8} \times 9\frac{3}{8}$ )

Prov: No.4 from the collection pres. by J. D. Crace,  
 1916; Nos.1-3 pur. 1958

Topographical drawings

Great Britain

BRAXTED, LITTLE (Essex): Church of St Nicholas  
 FS diagram of mural painting (strap-work border  
 framing lettering)

Insc: *Painted on the wall of Little Braxted Church, Essex.*  
*3d pattern*

Pencil & wash ( $58 \times 27\frac{1}{2}$ )

Prov: Pur. 1958

LONDON: British Museum

Studies of Egyptian, Greek & Roman seats & chairs,  
 chiefly from the BM, 1857 (15):

1 Front & side elevation of *Standards of wooden couch*  
*from Thebes* in the form of a lion & another lion seat  
*From a Painting on the Coffin of Soier Archon of Thebes,*  
*Roman Period*, from the *British Museum*

Insc: As above

Pencil & sepia wash ( $10\frac{3}{4} \times 21\frac{3}{4}$ )

2 Preliminary sketch for No.1

Pencil ( $12 \times 9\frac{1}{2}$ )

3 Sketch of a *Chair Inlaid with Wood & Ivory from*  
*Thebes* & details of *Turned Legs of Seats from Thebes*,  
 both from *British Museum*

Insc: As above

Pencil & sepia wash ( $13 \times 21$ )

4 Sketch of a stool *from Thebes* with detail of leg in the  
 form of a swan's neck, from the BM

Insc: As above

Pencil & sepia wash ( $8\frac{1}{2} \times 13\frac{1}{2}$ )

5 Sketch & detail of *Wooden Chair with Double Back*  
*from Thebes*; sketch of *Crossed Legged Folding Stool from*  
*Thebes* (same as No.4), both from *British Museum*; side  
 elevation of *Fauteuil, Painted on the Tomb of Rameses*  
*III*; side elevation of *Couch, Head Rest & Steps*  
*(Tomb of Rameses III)*

Pencil & sepia wash ( $18 \times 21\frac{3}{4}$ )

6 Front elevation of *Egyptian Seat in Ebony Inlaid*

Insc: As above

Pencil & grey wash heightened with white  
 ( $17\frac{1}{4} \times 25\frac{1}{4}$ )

7 Preliminary sketch for No.6

Pencil ( $21 \times 13$ )

8 Details of *Greek Couch with Table and Vase Stool*  
*Chair & Pillows From Vases in the British Museum*

Insc: As above

Pencil & sepia wash ( $12\frac{3}{4} \times 21$ )

9 Side elevations of 2 *Greek Chairs*

Insc: As above

Pencil on tracing paper ( $8\frac{1}{4} \times 9$ )

10 Front elevation of *Roman Bronze Throne — British*  
*Museum*

Insc: As above

Pencil & watercolour ( $21 \times 26$ )

11 Elevation & detail of *Marble Table found at*  
*Herculaneum*

Insc: As above

Pencil & wash on tracing paper ( $8 \times 10$ )

12 Sketch of table with ram's legs *From a Painting at*  
*Herculaneum*

Insc: As above

Pencil & sepia wash ( $10 \times 8\frac{3}{4}$ )

13-14 Sketches of Roman or later chairs with footstool  
 & drapery

Pencil & sepia wash ( $9 \times 7$ ) ( $8\frac{3}{4} \times 6$ )

15 Elevation of the *Chair of Dagobert*

Insc: As above

Pencil ( $13\frac{1}{2} \times 11\frac{3}{4}$ )

1-15 s & d: J. G. Crace 1857

Prov: Pres. by J. D. Crace, 1916

The drawings must have been made in connection  
 with a paper Crace read at the RIBA on 23 March  
 1857, 'On furniture, its history & manufacture',  
*RIBA Transactions*, 1st ser. VII, 1856-57, pp.123-129

## France

BLOIS (Loire-et-Cher): Château  
Diagrammatic sketches & details of Louis XII & François I wings, 1846-47, made to illustrate a paper read to the RIBA, June 1847, 'An Account of the Palace of Blois and Palace of Chambord, France', *Builder*, V, 1847, pp.263 & 274 (15):

1 Plan of château coloured to show different building dates

s: John G. Crace

Pencil & watercolour (29 $\frac{1}{2}$  × 21 $\frac{1}{2}$ )

2 North Front of Francis I building: view of 2 bays  
s & d: J. G. Crace 1846

Pencil, sepia wash & gouache (28 × 19 $\frac{1}{2}$ )

3 Detail of Mouldings North Front

s: John G. Crace

Pen & pink wash (27 × 19 $\frac{3}{4}$ )

4 Window East Front: frontal view

s: John G. Crace

Pencil & wash (28 $\frac{1}{2}$  × 20)

5 Entrance Gateway: elevation of upper part with equestrian statue of Louis XII

s: John G. Crace

Pencil, sepia washes & gouache heightened with gold (29 × 20 $\frac{1}{2}$ )

6 North Side of Chateau of Blois built by Francis the 1st showing (on LHS) West Front as in 1600 & (on RHS) East Side of Louis XII

s & d: John G. Crace 1847

Sepia & watercolour over pencil (21 × 39 $\frac{1}{2}$ )

7 Door-way Tower: elevation

s: J. G. Crace

Pencil & wash (27 $\frac{3}{4}$  × 20)

8 Staircase Tower: plan & view of central newel

s: J. G. Crace

Pencil & sepia wash (21 × 28)

9 Salle des États: view of interior

s: J. G. Crace

Pencil & sepia wash (20 $\frac{1}{2}$  × 24 $\frac{1}{2}$ )

10 Details of Entablature & Balcony Francis I Building

Pencil & sepia wash (29 × 21)

11 Detail of Niche on Grand Staircase

Sepia wash (90 × 19)

12 Detail of Arabesque in Grand Staircase

Sepia wash (58 × 20)

13 Detail of initial F of François I On Grand Staircase

Sepia wash (30 $\frac{1}{2}$  × 20)

14 Detail of initial C of Claude, wife of François I, On Grand Staircase

Sepia wash (31 × 21 $\frac{1}{2}$ )

15 Decoration of Ceiling Salle des Gardes

s: J. G. Crace

Gouache & gold (18 $\frac{1}{2}$  × 28)

2-15 Insc: Sheets numbered C-R (except G & I) & as above

Lit: *Builder*, V, 1847, pp.263 & 274

Prov: Pres. by J. D. Crace, 1916

## CHAMBORD (Loire-et-Cher): Château

Diagrammatic plan & sketch details, c.1845, made to illustrate the paper read by Crace to the RIBA, June 1847, An 'Account of the Palace of Blois & Palace of Chambord, France' (8):

1 Plan

Pen & wash (22 × 29 $\frac{1}{2}$ )

2 Sketch of the Exterior Staircase in Court

Insc: Sheet numbered H.c.

Sepia pen & wash (27 $\frac{1}{2}$  × 19 $\frac{1}{4}$ )

3 Sketch details of three Corbels on Roof

Insc: I.c.

Pencil & sepia wash (22 × 30)

4 View of Gable End on Roof

Insc: J.c.

Pencil & sepia wash (29 $\frac{1}{2}$  × 22)

5 View of Flying Buttress to Grand Staircase in Roof

Insc: K.c.

Pencil & sepia wash (29 $\frac{1}{2}$  × 21 $\frac{7}{8}$ )

6 Detail of Cornice, Mouldings of Shaft &c

Insc: O.c.

Sepia wash (84 $\frac{1}{2}$  × 23 $\frac{1}{2}$ )

1-6 w/m: C. Ansell 1845

7 FS detail of Niche on Grand Staircase

Insc: O.c.

Sepia wash (84 $\frac{1}{2}$  × 23 $\frac{1}{2}$ )

8 Ornament of Ceiling Private Chapel: detail of 4 panels showing the initial of François I & the salamander

Insc: P.c.

Pencil & sepia wash (20 × 18 $\frac{1}{2}$ )

1-8 Insc: As above

Prov: Pres. by J. D. Crace, 1916

Lit: *Builder*, V, 1847, pp.263 & 274

## PARIS: Ste Chapelle

Detail of colour decoration on clustered columns & springing of vault

Insc: La Sainte Chapelle Paris

s & d: John G. Crace Decr. 1845

Pen & watercolour heightened with gold (22 $\frac{7}{8}$  × 17 $\frac{1}{4}$ )

Prov: Pres. by J. D. Crace, 1916

Study of mural decoration or ceiling

Half-elevation

Insc: (in centre) *Tableau* & (in surrounding plaques at angles & side) *Portrait*

Pencil & watercolour (15 × 9)

## Germany

The following drawings are described in & were made to illustrate a paper read by Crace at an Ordinary General Meeting of the RIBA on 10 February 1851, 'On the decoration of some of the buildings at Munich', *RIBA Transactions*, 1st ser., 1849-53

## MUNICH (Bavaria): Allerheiligen Kapelle

Details of colour decoration (by Heinrich Hess & his pupils) in the church (built by L. von Klenze, 1826-37), 1843-48 (4):

1 Detail Shewing the Coloring of the Walls and Arches at the All Saints Chapel — Munich

s & d: John G. Crace 1843

Watercolour over pencil heightened with gold (22 × 15 $\frac{1}{2}$ )

2 Detail of colour decoration on Arches supporting Gallery

s & d: John G. Crace fecit 1843

Watercolour over pencil & gold (19 $\frac{1}{2}$  × 22 $\frac{1}{2}$ )

3 Detail of colour decoration on Ceiling in Passage to Allerheiligen Capelle

Watercolour over pencil with gold (18 $\frac{3}{4}$  × 20 $\frac{3}{4}$ )

4 Detail of colour Decoration of Arches All Saints Chapel Munich

s & d: John G. Crace 1848

Watercolour over pencil with gold (17 × 22 $\frac{1}{2}$ )

1-4 Insc: Sheets numbered respectively 24, 25, 26 & 29 & as above

Prov: Pres. by J. D. Crace, 1916

MUNICH (Bavaria): Alte Pinakothek (old picture gallery)

Sketch plan of building (by L. von Klenze, 1826-36)

Pencil & wash on tracing paper (12 × 20 $\frac{1}{4}$ )

Prov: Pres. by J. D. Crace, 1916

MUNICH (Bavaria): Bayerische Staats-Bibliothek, Ludwigstrasse

Details of coloured mural decoration, 1843 (3):

1 Center Ceiling of Staircase Royal Library — Munich

Insc: As above & numbered 32

s & d: John G. Crace 1843

Watercolour over pencil heightened with gold (20 × 23 $\frac{1}{2}$ )

2 Decoration of Side Ceilings and Walls of Staircase Royal Library Munich

Insc: As above

s & d: John G. Crace 1843

Watercolour over pencil heightened with gold (18 $\frac{1}{2}$  × 22 $\frac{1}{2}$ )

3 Elevation of 3 bays of the Reading Room — Royal Library Munich (the left-hand bay uncoloured)

Insc: As above & numbered 34

s & d: John G. Crace fecit 1843

Watercolour over pencil heightened with gold (19 × 24 $\frac{1}{2}$ )

Prov: Pres. by J. D. Crace, 1916

It has been assumed that the 'Royal Library' referred to is in fact the Staats-Bibliothek (designed by Friedrich von Gärtner 1832-43) since there is no comparable library of this date in the Königsbau of the Residenz.

## MUNICH (Bavaria): Bonifatius-Basilika

Details of the colour decoration from the nave roof of the Basilica of St. Bonifatius Munich (built for

Ludwig I in 1835-50 by Georg Friedrich Ziebland),

with sketch view showing construction of roof

Insc: As above & sheet numbered 30

s & d: John G. Crace — 1843

Watercolour over pencil with gold (23 $\frac{3}{4}$  × 19 $\frac{3}{8}$ )

Prov: Pres. by J. D. Crace, 1916

The church was partially destroyed in 1945. Only the comparatively well preserved S half of the church is being restored. The gilded beams and the frescoes by the 'Nazarene' painter Heinrich Hess and his pupils were destroyed. See Baedeker, *Munich and its environs*, 1950.

MUNICH (Bavaria): Glyptothek (sculpture gallery), Königsplatz

Sketch plan of the building (Leo von Klenze's first building in Munich, 1816-30)

Pencil & wash on tracing paper (12 $\frac{1}{2}$  × 19 $\frac{1}{2}$ )

Prov: Pres. by J. D. Crace, 1916

## MUNICH (Bavaria): Ludwigskirche

Details of colour decoration in the church (built 1829-44), 1848 (2):



1 Details of colour decoration on the *Arches in Church of St. Louis — Munich*

Insc: As above & sheet numbered 10

s & d: John G. Crace 1848

Watercolour over pencil heightened with gold (20 $\frac{1}{2}$  × 16)

2 Details of colour decoration of a *Ceiling of a Chapel in Church of St. Louis Munich*; a quarter of the ceiling only completed in detail

Insc: As above & sheet numbered 15

s & d: John G. Crace fecit 1848

Watercolour over pencil heightened with gold (20 × 20)

1-2 Prov: Pres. by J. D. Crace, 1916

MUNICH (Bavaria): Residenz (royal palace), Königsbau & Festsaalbau

Details of the interior decoration (in the buildings designed by L. von Klenze, 1826-35), c.1850 (13):

1 *1st Antichamber*: elevation of part of wall & plan of angle of ceiling, showing colour decoration

2 *2nd Antichamber*: elevation of part of wall & plan of angle of ceiling, showing colour decoration

3 *Reception Room*: elevation of part of wall showing colour decoration

4 *Throne Room*: elevation of throne & wall adjacent to it, also plan of angle of ceiling (uncoloured)

5 *Reception Cabinet*: elevation of 1 wall showing colour decoration & plan of part of ceiling

6 *Kings Dressing Room*: elevation of part of wall

7 *Kings Bed Chamber*: elevation of part of wall

8 *Queen's Apartments — Waiting Room*: elevation of part of wall & plan of angle of ceiling

9 *The Chapel*: elevation of E end showing mural painting of Crucifixion over altar

10 *Queen's Bed Chamber*: elevation of part of wall & plan of part of ceiling

11 *Queen's Waiting Room*: elevation of part of wall

12 *Festsaalbau Reception Room*: elevation of part of wall & plan of part of ceiling

13 *Festsaalbau Ball Room*: elevation of part of wall & plan of semicircular end of ceiling (the latter uncoloured)

1-13 Insc: Sheets numbered 1-3, 5-6, 8-11, 13 & 14, 17 & 18 & as above

s: John G. Crace (except No.9; No.1 JGC)

w/m: (on nearly all sheets) J. Whatman Turkey Mill 1850

Pencil & watercolour (15 $\frac{1}{4}$  × 21 $\frac{1}{2}$ )

Prov: Pres. by J. D. Crace, 1916

MUNICH (Bavaria)

Plan of square ceiling

Insc: N . . . Ceiling Munich

Insc: Sheet numbered 40

s: John G. Crace

Pencil & watercolour heightened with gold (19 × 19 $\frac{1}{4}$ )

MUNICH (Bavaria)

Sketch of the springing of an arch showing decoration of cap, pier & soffit of arch

w/m: C. Ansell 1842

Pencil & watercolour (20 $\frac{1}{4}$  × 30 $\frac{3}{4}$ )

CRAKE, John (fl.1828-1859)

Pupil of Decimus Burton in 1828; student at the RA

1831; original member of the Architectural Society.

He went to Italy and set up practice on his return. He

designed Hyde Park Gardens (exhib. RA 1836,

No.1008) and entrance lodges &c at Deene Park,

Northants, for the Earl of Cardigan (exhib. RA

1841, No.1071). He was member of council of the

RIBA 1842-44. He retired to Datchet, Bucks, in 1852.

Bibl: obituary: *Builder*, XVIII, 1860, p.6; *Colin*

Designs for a triumphal arch, 1830 (3):

1 *Elevation*

Pencil & coloured wash

2 *Plan*

Pen & coloured wash

3 *Longitudinal Section*

Pencil, red pen & coloured wash

1-3 Insc: *Design for a Triumphal Archway* (No.1),

as above & numbered 1-3

s & d: John Crake (crossed out in later hand) 1

December 1830 & stamped by the Architectural Society

(18 $\frac{1}{2}$  × 25 $\frac{1}{2}$ )

Prov: Pres. by the Architectural Society

The designs are student's drawings, possibly done for the RA schools.

CRANE, Walter (1845-1915)

Painter, illustrator, designer, writer. In 1857 the

family moved to London. From 1859-62 he was

apprenticed to the wood-engraver W. J. Linton and

there became intimately acquainted with the works of

Blake, D. G. Rossetti, Millais, Holman Hunt and of

contemporary illustrators such as Keene and Tenniel.

In 1862 he exhibited his first painting 'The Lady of

Shalott' at the RA. From 1865 he became acquainted

with Japanese prints. In 1870 he visited Italy for the

first time and again 1871-73. In 1891 he toured the

USA. In 1884 he took part in the foundation of

the Art Workers' Guild and in 1888 of the Arts &

Crafts Exhibition Society. From 1894 to 1896 he was

Director of Design at the Manchester Municipal

School of Art, 1896 Hon. Art Director of Reading

College, 1898-99 Principal of the Royal College of

Art in Kensington. From the outset of his career

Crane was popular mainly as an illustrator of children's

books. The most important of these appeared in

three series: the Sixpenny & Shilling Toy-Books,

1864-76, the later series of Toy-Books 1885, and the

Triplets, 1877-86. His numerous other illustrations of

Shakespeare and Spenser appeared in the 1890s. He

also worked as a painter and designer of wallpaper

(from c.1875), plasterwork, stained glass, tiles and

tapestry. Among his closely architectural works are the

friezes in the Tabard Inn, Bedford Park, c.1880 (for

Norman Shaw), and in Paddockhurst, Sussex (now

Worth Abbey), 1897 (for Sir Aston Webb). There is

stained glass by him at Christ Church, Streatham, 1891,

and other churches. He was an enthusiastic member of

Morris's Hammersmith Socialist Society and later of

the Fabian Society, and among his best works are

cartoons, posters and banners promoting socialism.

Of his several books, *The Basis of design*, 1898, & *Line*

& *form*, 1900, partly based on his lectures at

Manchester, are the most important.

Bibl: DNB; there are numerous books & articles

on Crane, among the most important are his

autobiography, *An Artist's reminiscences*, 1907, & his

*William Morris to Whistler*, 1911; *The Easter art annual*

*of the Art Journal*, 1898, with text by Crane & the

standard work, P. G. Konody, *The Art of Walter*

*Crane*, 1902; obituaries: *Architect & Contract Reporter*,

XCIII, 1915, pp.269-270; *Builder*, CVIII, 1915, p.278;

BN, CVIII, 1915, p.340; *RIBA Jnl*, XXII, 1915,

pp.240, 277-280

ROME: Arch of Titus & Colosseum [Fig.41]

Topographical drawing

View of Arch of Titus & Colosseum in landscape

with figures

s & d: Walter Crane, Roma MDCCCLXXI

Watercolour, mounted on cardboard (16 $\frac{1}{2}$  × 24 $\frac{1}{2}$ )

Prov: Pur. 1927

Exhib: Dudley Gallery, 1872

Lit: *Easter art annual of the Art Journal*, 1898, p.24

CRANSTOUN, James (fl.1842-65)

Architect, of Oxford and Birmingham. He designed

Anglican churches at Shelsey Beauchamp, Worcs,

1846-47; Huntington, Herefs, 1848-50; Lucton,

Herefs, 1850; and Rushall, Staffs, 1856. At

Birmingham he brought Gothic to the Nonconformists

Wycliffe Baptist church, Bristol Road, 1859-61 (detr.);

Christ Church (Baptist), Aston, 1864-65. He also

designed the Prince of Wales Theatre, Birmingham,

1856, and Leominster town hall, Herefs, 1852.

Preliminary design for a wooden church

Two side elevations, alternative designs

Sepia pen (16 $\frac{1}{2}$  × 13 $\frac{1}{4}$ )

Designs for a timber church (4):

1 *Ground Plan*

Pen (12 $\frac{1}{2}$  × 19 $\frac{1}{2}$ )

2 *West & East Elevations*

Sepia pen & wash (12 $\frac{3}{4}$  × 19 $\frac{1}{2}$ )

3 *South Elevation*

w/m: Whatman 1842

Sepia pen & wash (12 $\frac{3}{4}$  × 19 $\frac{1}{4}$ )

1-3 Insc: As above, with details labelled on No.1

s: James Cranstoun | Architect | Oxford

4 Perspective, differing slightly from the design in

No.3 (cf. windows)

Insc: *South East View*

Sepia pen & coloured wash (13 $\frac{1}{2}$  × 20)

1-4 Scale:  $\frac{7}{8}$  in to 10ft approx. (not indicated in 4)

Prov: Pres. by the Oxford Historical & Architectural Society, 1955

Designs for a timber church (7):

1 *Ground Plan*

Scale:  $\frac{3}{8}$  in to 10ft approx.

Insc: *Sittings 300* & details labelled

Pen (14 $\frac{1}{4}$  × 24 $\frac{1}{4}$ )

2 *South Elevation*

w/m: Whatman 1842

3 *East Elevation*

4 *West Elevation*

5 *Transverse Section* through Nave looking E

4-5 w/m: Whatman 1842

6 *Longitudinal Section* through nave & Choir

2-6 Scale:  $\frac{7}{8}$  in to 10ft approx.

1-6 Insc: As above

Sepia pen & wash (17 $\frac{1}{2}$  × 24 $\frac{1}{2}$  approx.)

7 Perspective

Insc: *South East View*

w/m: Whatman 1842

Sepia pen & coloured wash (17 $\frac{3}{4}$  × 25 $\frac{1}{4}$ )

1-7 s: James Cranstoun | Architect | Oxford

Prov: Pres. by the Oxford Historical & Architectural Society, 1955



## CRAWFORD, — (fl.1890)

JERSEY (Channel Islands): Steep Hill  
Perspective  
See Newton, Ernest

## CREED, Richard (1846/7-1914)

After serving his articles in Worcester, he became assistant to Norman Shaw and Eden Nesfield. His works include the Voluntary Schools, Lewes, 1896; Queen Victoria jubilee fountain, Southend Village, Catford, 1899; the reconstruction of St Winifred, Kingston-on-Soar, Notts, 1900; St Catherine, Leytonstone, 1893-94; River Plate House, 1902; Nos.9 & 10 Finsbury Circus, and the hospital and dispensary, Monmouth, 1903. He became F in 1882 and served for a long time as Architect-Inspector to the Board of Agriculture & Fisheries.  
Bibl: obituaries: *Builder*, CVI, 1914, p.599; *BN*, CVI, 1914, p.671

The following drawings were pres. on permanent loan by the Central Council for the Care of Churches, 1968

## Unidentified designs (7):

## 1 Design for a school

s: *Richd Creed, Architect* | 19 Church Row, Hampstead, London

Pencil & sepia wash (16 × 26)

## 2 Design for a Gothic church

Pencil & wash (13 × 9½)

## 3 Design for a Gothic church

Pencil & wash (10 × 11¾)

## 4 Design for a Gothic church

Pen on board (7½ × 11¾)

## 5 Preliminary sketch for a house

Insc: *Ward, Esq.*

d: *Aug. 1878*

Pencil (5 × 8)

The drawing is on notepaper with the printed heading 'Richard Creed Architect' and '40 Gt Marlborough Street, Regent Street, W.'

## Drawings of interiors (2)

Pencil (21¼ × 14¼)

The drawings, mounted on board, bear labels of the Royal Drawing Society stamped 'commended First Class'. They may have been done by Creed's son, Richard Jnr.

BARDFIELD, LITTLE (Essex): Church of St Katherine  
Topographical drawing  
Elevation of organ case

Scale: 1 in to 1 ft

s & d: R. Creed | *Drawn Sept. 24, 1908*

Watercolour & pencil (18¾ × 11¾)

Creed retired to Little Bardfield.

## CRESWELL, Harry Bulkeley (1869-1960)

Educated at Bedford Grammar School and Trinity College, Dublin. Articled in 1890 to Sir Aston Webb, he studied also at the RA schools and in 1900 began private practice on his own account. Elected F in 1906. Quite early, in 1901, he designed the red brick factory at Queensferry, Flintshire, which Pevsner was to recognize as one of the most advanced designs of its date in Europe, grand in scale and mass, almost styleless, apart from a certain Egyptian batter. The rest of his practice is disappointing: Romanesque for churches, Italianate loggias for the colonies, mild Voyseyism for houses. His works include: Cawston House, Warwick, 1907; St Philip, Rugby, 1911-13;

Stone Edge, Leek Wootton, Warwicks, 1915-16; St Alban, Stoke, Coventry, 1929. As consulting architect to the Crown Agents for the Colonies, he designed the Law Courts and Law Offices for Sierra Leone and the College of Agriculture for Mauritius. In association with Egerton Swarthout and John Russell Pope of New York he designed the American memorial chapel, Brookwood, and the new Parthenon room at the BM. At intervals he worked in collaboration with H. P. G. Maule and W. A. Forsyth. In the early 'twenties he wrote a series of fortnightly articles entitled 'Joking apart' for *AJ* under the pseudonym 'Karshish'. The book which really established his reputation was *The Honeywood file*, 1929, and this was followed by *The Honeywood settlement*, 1930, *Jago versus Swillerton & Toomer*, 1931, and *Diary from a dustbin*, 1935. Technical themes were returned to in *Grig*, 1942, and *Grig in retirement*, 1943. In spite of the Queensferry factory, Creswell probably still has a greater reputation as a writer than as an architect, and his semi-technical instructive fiction remains popular with architectural students.

Bibl: obituary: *Builder*, CXCI, 1960, p.108; *Who's who in architecture*, 1926; N. Pevsner, 'Nine swallows, no summer', *AR*, XCI, 1942, pp.109-112; N. Pevsner, *Pioneers of modern design*, 1960, pp.237-238

The following drawings were presented to the RIBA on permanent loan by Elizabeth Fish, daughter of the late H. B. Creswell, 1965; the legal owner of the drawings is now her eldest son, Jonathan Creswell Fish

## ACCRA (Ghana): Export warehouses

Design, drawn by Oliver Law

Perspective

Insc: *Export Warehouses at Accra & (on mount)*

*Designed by H. B. Creswell Arct | Drawn by Oliver Law*

Watercolour (11½ × 25)

Lit: *The Architect*, CVII, 1922, p.190; *AJ*, LXXXI,

1930, p.653

## BILTON (Warwicks): Church hall

Design

Perspective with small inset plan

Insc: *Sketch of proposed | Church House | Bilton |*

*Warwickshire*, with rooms labelled

s: H. Bulkeley Creswell FRIBA | 16 Gt. Marlborough

*Street | London W. and Rugby & by the perspective*

artist A. Douglas Robinson

Watercolour & pen (12½ × 18)

## COVENTRY (Warwicks): Church of St Alban, Mercer

Avenue, Stoke

Design, Byzantine, of red brick, drawn by Oliver

Law, 1929

Perspective

Insc: *New Church | Barras Green | Coventry*

s: *Oliver Law Delt*

Watercolour & black chalk (11¾ × 17)

Lit: *AJ*, LXXII, 1930, p.755; Pevsner & Wedgwood,

*Warwicks*, p.281

## DUNCHURCH (Warwicks): Cawston House

Designs for reconstruction of a house, 1907 (2):

## 1 Perspective

Insc: *Cawston House, Dunchurch | Reconstruction*

s & d: H. Bulkeley Creswell | *Architect & by the*

perspective artist W. M. Gibson 08; the house d.

below oriel window 1585/1907

Pen (12 × 22¼)

## 2 Perspective

s: H. B. Creswell | *Arct. | A. Douglas Robinson fecit*

Pencil (11 × 27½)

Lit: Pevsner & Wedgwood, *Warwicks*, p.287

QUEENSFERRY, nr Chester (Flints): Factory  
Design for a factory for the manufacture of Niclausse  
water-tube boilers for Willans & Robinson Ltd,  
1900-01:

Perspective, 1905 [Fig.42]

s & d: H. B. Creswell | *Inv. | Architect* | 10.11.05

Watercolour, mounted on board (16½ × 36¾)

Lit & reprd: *Builder*, XCI, 1906, pp.634-635;

LXXXI, 1901, p.34 (illustration of preliminary

design); *Academy Architecture*, XLI, 1912, p.123; *AR*,

LIII, 1923, pp.126-127; *AJ*, LVII, 1923, p.699;

N. Pevsner, 'Nine swallows, no summer', *AR*, XCI,

1942, p.109; N. Pevsner, *Pioneers of modern design*, 1960,

pp.237-238

Creswell designed the factory in collaboration with

H. P. G. Maule. Filed with the drawings are copies

of the original site photographs. The factory still

exists (1968) only a little altered and belongs to the

Central Wagon Co. Ltd.

## PORT STANLEY (Falkland Is, S Pacific): Public hall

& institute

Design for a timber-framed building, 1913

Perspective

Insc: *Timber Framed | Public Hall & Institute | Port*

*Stanley | Falkland Is | South Pacific*

s & d: H. B. Creswell 1913 & the perspective artist

A. Douglas Robinson Fecit

Watercolour (16½ × 24)

Exhib: RA 1913

Reprd: *Academy Architecture*, XLIII, 1913, p.112

## Unidentified house: early C20

Design for a house, possibly in Kent & now much altered

Perspective

Insc: verso As above

s: H. B. Creswell & by the perspective artist J. A. Swan

Pen (14 × 21½)

## CREWE, Bertie (fl.1904-1937)

Trained in the office of C. Dowling, London, and at Atelier Laloux, Paris. He set up practice in London and specialized in music halls and theatres. His works include: Lyceum Theatre, London (reconstruction) and Alhambra Theatre, Paris, 1904; Alhambra Theatre, Brussels, 1907; London Opera House, Kingsway, 1911; Prince's Theatre, London 1912; Manchester Palace of Varieties, 1913; Mogador Palace, Paris, 1918; Tivoli Palace, London, 1923; Phoenix Theatre, London, 1930.

Bibl: *Who's who in architecture*, 1926; R. Mander &

F. Mitchenson, *The Theatres of London*, 1961, p.291;

obituary: *Builder*, CLII, 1937, p.156

## BEDMINSTER (Som): Hippodrome

Contract drawings for the Strand Syndicate Ltd,

1909 (12):

1 *Basement & Drainage Plan with Sub-Basement Plan*

Insc: *Plans of the | New Hippodrome | East Street |*

*Bedminster | for the Strand Syndicate Ltd*

s & d: F. E. Jones delt. & note on contract agreement,  
d. 1909

2 *Pit Plan*, with site indicated

3 *Intermediate Plan (below Circle)*

4 *Circle Plan*

5 *Gallery Plan*, with *Intermediate Plan (between Circle & Gallery)*

6 *Roof Plan*

7 *Section on line A-A*

8 *Elevation to East Street & Section on line B-B*



9 Sections on lines CC, DD & EE

10 Side Elevation to Right of Way

1-10 s: by contractors F. W. Pitcher & Sons Ltd. /  
F. B. Pitcher Director

11 Plans of Basement, First Floor & Roof | showing  
altered Setting-Out & Alterations in consequence

12 Part Elevation to Right of Way, Sections on lines  
AA, BB, DD & EE  
Insc: Drawing showing Alterations to Sections etc. | through  
Revised Setting-Out

11-12 Insc: New Hippodrome | Westminster  
1-12 Scale: (indicated in 1, 11 & 12)  $\frac{1}{8}$  in to 1 ft  
Insc: As above & B 1-12, with details labelled &  
measurements marked & lines of section marked in  
red ink  
s: Bertie Crewe | Architect | 75-77 Shaftesbury Avenue |  
London W  
Pen, red pen & coloured wash ( $18 \times 29\frac{1}{2}$  approx.)  
Prov: Pres. by H. G. Kay (L) of Bertie Crewe & Kay,  
1950

LONDON: New Orient Theatre, Commercial Road  
Contract drawings for A. Davis Esq., c.1904 (11):  
1 Basement Drainage & setting Out Plan

2 Pit Plan

3 Entrance Level Plan, with site indicated  
w/m: Whatman 1904

4 Circle Plan

5 Intermediate Plan below Gallery & Section on line EE  
w/m: Whatman 1904

6 Gallery Plan

7 Roof Plan

8 Section on line AA  
w/m: Whatman 1904

9 Sections on lines BB & CC

10 Elevation to Commercial Road & Corner Elevation

11 Elevations to Myrtle Street & to New Road & Section  
on line DD

1-11 Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: As above & New Orient Theatre | Commercial  
Road E. | for A Davis Esq., 1-11, with details labelled  
& measurements marked & lines of sections drawn  
in red ink  
s: Bertie Crewe | Architect | Savoy Mansions | The Savoy,  
London, W.C.  
Pen, red & blue pen & coloured wash ( $21 \times 29\frac{3}{4}$   
approx.)  
Prov: Pres. by H. G. Kay (L) of Bertie Crewe & Kay,  
1950

CRICKMER, Courtenay Melville (1879- )  
& FOXLEY, Allen (1869-?)  
Crickmer was educated at the AA; Foxley was a  
pupil of C. Hodgson Fowler of Durham (the church  
architect) and was also educated at Cambridge  
University and the AA. They were consulting  
architects to Welwyn Garden City in its early years  
(from 1920), and designed co-partnership tenants'  
houses at Hampstead Garden Suburb, cottages for the  
Howard Cottage Society at Letchworth, and houses,  
churches, halls and clubs in other housing schemes.  
Crickmer was F, and also MTP.

Bibl: C. Marriott, *Modern English architecture*, 1924,  
pp.232-233

MARKET WEIGHTON (Yorks): Church of All Saints  
Print showing also design for new pulpit, 1929  
Plan

Scale:  $\frac{1}{10}$  in to 1 ft  
Insc: All Saints Church | Market Weighton, E. Yorks  
& in pen Proposed New Pulpit & From a Survey by  
E. Stephenson: 1929, details labelled, notes in pen on  
use of dotted lines & on new paving, pencil notes  
on number of sheets & replacement of a window by  
Temple Moore, Carried out 1932 (referring to pulpit)  
s & d: Crickmer & Foxley FRIBA | Chartered  
Architects | 1 Lincoln's Inn Fields W.C.2. | Drawing  
No.148, 25.IX.29  
Print with alterations shown in pen, pencil & coloured  
wash ( $15 \times 19\frac{1}{2}$ )

CRITCHLOW, R. Butes (fl.1849-1885)  
Critchlow was responsible for the enlargement of St  
John the Evangelist, Rownham, Hants, in 1885 (GR).

Design for a school house, having a central block  
& 2 subsidiary blocks, all with gables  
s & d: R. B. Critchlow & again R. Butes Critchlow &  
(on panel of central gable) 1849  
Pencil & wash ( $8\frac{1}{2} \times 7$ )  
Prov: Pur. in New York, 1960

CROCKER, Edward (fl.1796-1821)  
Architect and draughtsman. Clerk of the Works at the  
Tower of London and at Greenwich, Newmarket and  
Winchester palaces from 1796 and from 1815 at  
Somerset House. He is best known for his drawings  
of medieval English wall paintings.  
Bibl: Burlington Magazine, VII, 1905, pp.257-269  
(article by W. R. Lethaby giving account of the  
decoration of the great chamber of Westminster Hall,  
based on a drawing by Crocker in the Dance  
Collection, University Galleries, Oxford); T.B.; Colvin

LONDON: Cotton Garden  
Design, 1821  
Plan of kitchens & store rooms &c around &  
attached to some existing buildings  
Scale:  $\frac{1}{10}$  in to 1 ft  
Insc: Plan of Buildings in | Cotton Garden for the  
Coronation | of His | Majesty George the fourth | July 19th  
1821  
s & d: Edw. Crocker | July 1821  
Pen & coloured wash ( $22\frac{1}{2} \times 17\frac{3}{4}$ )

CROSS, Alfred William Stephens (1858-1932)  
Commenced practice in 1885 in Hastings and moved to  
London in 1889. A 1883-86, F 1892. From 1889-99 he  
was associated with H. Spalding as Spalding & Cross.  
He took part in many competitions and also acted as  
assessor. Ultimately he and his son, K. M. B. Cross  
(1890- ), President of the RIBA 1956-58,  
specialized almost entirely in the design of public  
baths. His baths include Dulwich, 1890; Hoxton;  
Hampstead; Haggerston, 1904; Marshall Street,  
Westminster, 1931. Other works: Technical College,  
Manchester, 1890s; Gosport Free Library, 1900 (good  
Arts & Crafts); laboratories, Aberstrwyth, 1906;  
schools at Finchley, Poplar, Gospel Oak, Kentish  
Town; additions to St John's College, Cambridge. He  
was a finalist in the competition for London County  
Hall in 1908.  
Bibl: T.B.; Who's who in architecture, 1926; obituary:  
Builder, CXLIV, 1933, pp.5, 21

LONDON: Central public library, Hackney  
Perspective of exterior  
See Mallows, Charles Edward & Cross, A. W. S.

CROW, Arthur (1860-1936)  
Articled to J. Trant Smith of Westminster, 1876. In  
1880 he was admitted to the AA, in 1883 to the RA  
architectural school. From 1882-87 he was managing  
assistant to E. Woodthorpe. A in 1884, F in 1893  
(ret. 1933). In 1886 he received his certificate as  
district surveyor. He set up practice in 1888, but  
relinquished it when he became District Surveyor for  
Whitechapel 1891-1914 and then for Finsbury 1914-20.  
He was President of the District Surveyors'  
Association 1919-20 and Chairman of the Thames-side  
and Finsbury Borough Council Housing Committee  
1917 & 1931-32. He was a member of the Society of  
Arts, the Garden Cities Association and the Institute  
of Town Planning and joint editor of *The Architect's  
Law Reports*. He wrote several articles, mainly on  
town planning.  
Bibl: obituary: RIBA Jnl, XLIII, 1936, p.441

ST PAUL'S CRAY (Kent): Church of St Paulinus  
Measured drawing of doorway  
Plan, Elevation & Section, with Elevation & Profile of  
Base of shaft & Sections of Abacus & Bell of Cap &  
Arch Mould & Jamb  
Scale:  $\frac{1}{10}$  in to 1 ft; details FS  
Insc: St. Paul's Cray Kent | West Doorway c.1220 &  
as above, with details labelled  
s & d: Arthur Crow | Mes. et. Del. Aug. 1883  
Pencil & sepia wash ( $20 \times 26\frac{3}{4}$ )

CUBITT, Thomas (1788-1855)  
Builder. Trained as a carpenter, went to India as a  
ship's carpenter and set up business in London on his  
return c.1809. In 1815 he built the London Institution  
at Finsbury Circus to the design of W. Brooks. He  
set up a workshop in Gray's Inn Road which he later  
relinquished to his brother William. It can be regarded  
as the first enterprise of modern type with workmen  
of all kinds employed on a permanent wage basis. In  
order to keep a large staff Cubitt engaged in  
speculative building on a large scale. His schemes  
include: villas and houses at Highbury and  
Newington Green; estates in St Pancras, on lease from  
the Duke of Bedford from 1824; Belgravia and South  
Belgravia from 1825; parts of Camden Town, Clapham  
Park, Pimlico; houses in Kemp Town, Brighton &c.  
He also built the east façade of Buckingham Palace to  
the design of E. Blore, 1846-47, and the Queen  
Victoria's marine residence at Osborne, Isle of Wight,  
1848. His relationship with the Prince Consort in the  
design of Osborne has not yet been satisfactorily  
explained. His youngest brother, Lewis, was the  
architect of King's Cross and other stations and  
probably designed many of Thomas's building  
schemes. He was one of the originators of the  
Battersea Park scheme, wrote a pamphlet containing  
one of the first plans for a general drainage for  
London, 1843, negotiated the purchase of the  
Brompton estate for the 1851 Exhibition and took a  
leading part in the preparation of the Building Act,  
1855.

Bibl: W. Rye, *Collections for a history of the family of  
Cubitt*, 1873; S. Tallents, *Man & boy*, 1943, pp.30-36;  
J. Summerson, *Georgian London*, 1945, pp.174-179;  
Colvin; J. Charlton, *Osborne House*, HMSO guidebook,  
1960; H. Hobhouse, *Thomas Cubitt: master builder*,  
1971; obituaries: *Builder*, XIII, 1855, pp.629-630; XIX,  
1856, pp.72-73; *Gentleman's Magazine*, XLV, 1856,  
pp.202-205, 382; Institute of Civil Engineers, *Annals  
Report*, 1856-57

LONDON: Nos.44 & 46 Eaton Place  
1 Plan of attic floor  
Insc: Rooms in Roof of No.44 & 46 Eaton Place  
Pen & wash ( $12 \times 8$ )



2 Plan of ground floor  
Insc: *Ground Plan 44 Eaton Place*  
Pen & wash (16½ × 8)

Prov: Pur. 1965

LONDON: Grosvenor Road works (dem. 1933)  
Design for a chimney shaft, as executed, except for certain details in the arcaded loggia  
Elevation of a chimney shaft of 4 storeys with a 3 bay arcaded loggia  
Pen & wash (14 × 8½)  
Prov: Pur. 1965  
Attribution by Hermione Hobhouse, 1966.

LONDON: Pimlico, Westminster, unidentified public house  
Design for a 3 storey public house, having the ground story divided into 5 bays & the upper into 3 bays  
Elevation & section & half-elevation & section, probably of rear façade  
Pencil (8½ × 10)  
Prov: Pur. 1965  
Attribution by Hermione Hobhouse, 1966.

LONDON: Torrington Square, Holborn, Camden  
Designs for conversion of 3 houses into a college  
1832 (4):

1 *Basement Plan*

2 *Ground Plan*

3 *One Pair & Two Pair Plans*

4 *Three Pair Plan & Plan of Rooms in Roof*

1-4 Insc: As above, with rooms labelled & measurements given  
s: *Thos. Cubitt & Jas Gibson*  
Pen & coloured wash (17 × 15¼ max.)  
Prov: Pres. by the British Records Association, 1941  
With the drawings are a *Specification of Works to be done in Altering & Finishing three Houses in Torrington Square as a College*, the indentures of lease from the Duke of Bedford to Cubitt, d. 1830 & *Articles of Agreement* between Cubitt & Gibson, d. Sept. 8th, 1832 in which Cubitt assigns the indentures of lease to Gibson after completion of the alterations.  
Torrington Square had been designed and built 1821-25 by Cubitt in collaboration with James Sim as part of the St Pancras scheme. For several descriptions of Torrington Square see Summerson, *op. cit.*, p.176; Pevsner, *London II*, pp.217-218.

Designs for a town house (4):

1 Elevation of 2 storeys of veranda & section through veranda  
Pen & wash (9 × 14)

2 Elevation of a 3 bay 4 storey front with entrance  
Pen & wash (15 × 13½)

3 Elevation of 3 bay 4 storey front with central entrance, showing variant proposals for a hipped or a balustraded roof  
w/m: Whatman 1840  
Pen & wash (21 × 13¾)

4 Elevation of 3 bay 4 storey front with parapet, cornice below attic storey & balconies to 1st floor windows  
w/m: Whatman 1840  
Pen & wash (21 × 13¾)  
Prov: Pur. 1965

Wall section through the front of a 3 storey house, the parapet surmounted by a heraldic beast  
Pen & wash (28½ × 4¾)  
Prov: Pur. 1965

Design for an unidentified tower of 6 storeys with a 3 bay loggia  
Elevation  
Pen & wash (19 × 4)  
Prov: Pur. 1965

#### CUMINGS, H. (fl.1850)

LONDON: Royal Naval College (Royal Naval Hospital), Greenwich  
Measured drawings (4):  
1 *Elevation of West Colonnade etc*, showing dome over painted hall  
Scale: 1½ in to 10ft approx.  
Pen & grey wash, mounted on linen (37 × 23½)

2 *Elevation of centre portion of W Colonnade*, with detail elevations of *Door, Lower & Upper Balustrades, Mouldings of Colonnade, Order & Cornice A* & profile of *Cornice B*  
Scale: Main elevation ½ in to 1ft, details ⅓ FS  
Pen, mounted on linen (36¼ × 23¾)

3 *Plan of W Dome at A, B, D & Ribs, Diagram showing Curvature of Dome with details of Enrichments in Architrave of Attic Windows & Panels behind Pediments in Principal Wings & Portion of Enrichment in Architrave of Principal Entablature*  
Scale: Plan & diagram ¼ in to 1ft, details ½ FS  
Insc: *Time did not admit of this | drawing being finished*  
Pen & coloured wash, mounted on linen (24 × 36¾)

4 King Charles II block: *Part Elevation & Detail of Principal Wings*, with details of mouldings  
Scale: Elevation: ½ in to 1ft, details ⅓ FS  
Pen, mounted on linen (37 × 23½)

1-4 Insc: *Royal Hospital Greenwich, River Front & as above, with details labelled & measurements marked s & d: H. Cumings | 1st Nov. 1850*  
Prov: From set of 35 sheets on permanent loan from the Governors of the Royal Naval College

#### CUMMINGS, Erskine Seaton (fl.1893-1920)

A. Worked in partnership with Frederick Hall-Jones. Among their principal buildings are Colston Hall, Bristol, 1898-1900; a church, 1909, hospital, 1911, and shop, 1912 at Ealing, and the St Mary Axe branch of the Westminster & Parr's Bank, 1918.  
Bibl: RIBA Grey Books

Sketchbooks (5):

1 1893-97 England: London &c; Italy: Florence, Genoa; Holland: Veere; Belgium: Bruges  
Sketches of French Protestant church, Soho, London, by Sir Aston Webb, 1893; houses at Turnham Green, 1893; Preston abbey barn, Somerset, from a sketch by Guy Dawber; part of dome of St Paul's cathedral; Somerset House; Ifley church, Oxford, Easter 1894; St Albans, 1894; Burford Priory, 1894; house at Veere near Flushing; Canterbury, 1895; and sketches made in South Kensington Museum  
s: (on various pages) E.S.C.  
Pencil (7 × 4¾)  
38 leaves

2 1894-98 England: London &c; Italy: Pavia, Assisi, Perugia, Venice; Belgium: Antwerp  
s: (inside covers) *Erskine Seaton Cummings | 4, The Wall | London NW & Palace Mansions | Victoria Street | Westminster S.W.*; on various pages E.S.C.  
Pencil (10 × 7)  
34 leaves

3 1896-99 Italy: Florence, Rome &c; England: Norwich; Belgium: Antwerp &c  
s & d: (inside cover): *Erskine Seaton Cummings | 4 The Mall | London NW April 1896*; on various pages E.S.C.  
Pencil (7 × 5)  
34 leaves

4 1899-1913 Italy: Bologna; England: the Solent, London, Torquay; Canada: Vancouver; Belgium: Antwerp  
s: (inside cover) *Erskine S. Cummings | Parliament Mansions | Victoria Street | Westminster*; on various pages E.S.C.  
Pencil (7 × 5)  
26 leaves

5 1913-20 Canada: Vancouver; USA: New York (Pennsylvania railway station & General Post Office); England: Chelmsford, London  
s: (on various pages) E.S.C.  
Pencil (7 × 5)  
29 leaves

Prov: Pres. by J. Stuart, 1938

#### CUNDY, Thomas Snr (1765-1825)

After a period of apprenticeship to a builder in Plymouth, Thomas Cundy entered the London orbit of architectural practice when he was employed as Clerk of the Works under S. P. Cockrell at Normanton Park, Rutland. His country houses include: Hawarden Castle, Flintshire, 1804-09; Wytham Abbey, Berks, additions, 1809-10; and Stanley Hall, Shropshire, 1816 — all Gothic. His tower and portico to Normanton church, Rutland, 1826, is spectacularly Baroque. He was thus well known before he became surveyor to Lord Grosvenor's London estates in 1821. In this capacity he laid out large parts of Mayfair, Belgravia and Pimlico, the work being continued by his son and grandson (q.v.). There are many drawings pertaining to this surveyorship in the Estate Office of Eaton Hall, Cheshire, and a manuscript biography of Cundy is in the possession of Thomas Cundy of Brant Broughton, Lincs (1965).  
Bibl: *Colvin*

Record book of work d. 1795 to 1820  
s & d: (inside front cover) *Thomas Cundy Junr (sic) 1816*  
Watercolour, pen, scpia pen & pencil  
125 leaves, marbled boards (4¾ × 8)  
p.1 Design for a small neo-classic villa  
Plan & elevation with room guide

p.3 HEWELL GRANGE (Worcs)  
Plan

Insc: *Plan of Hewel Grange the Seat of Lord Plymouth as altered by Thomas Cundy Archt 1815*

p.5 HEWELL GRANGE (Worcs)

Laid-out wall plan of library  
Insc: *Sections of Library at Hewel Park 1815*

p.7 FAWSLEY PARK (Northants)

Plan  
Insc: *Ground Plan of Fawsley Abbey the seat of Sr Chas Knightley Bart August 1815*

p.8 Design for a parsonage  
Elevation

Insc: *Elevation to No.2*

p.9 Design for a villa or parsonage

Insc: *Plan for a Villa or Parsonage & No.2*

p.10 Design for a parsonage  
Plan

Insc: *Plan for a Parsonage House to cost about 2500£*



- p.11** Design for a parsonage  
Plan  
Insc: *Parsonage*
- p.12** TARDEBIGG (Worcs)  
Design for altering the parsonage  
Plan  
Insc: *Alterations at the Parsonage at Tardebigg for Ld Plymouth 1815 & alterations Estimated by Drew at 1950£ Exclusive of Veranda & Book Cases Closets & paper*
- p.13** HAWSTEAD PLACE (Suffolk)  
Design for additions  
Plan  
Insc: *Alterations made with Additions at Hawstead in Suffolk for Phillip Metcalfe Esqr.*
- p.15** LONDON: Lord Leicester's farmyard, Richmond (previously in Surrey)  
Plan & elevations  
Insc: *Plan of a small Farm yard designed for the Earl of Leicester at Richmond June 1800*
- p.17** BETCHWORTH HOUSE (Surrey)  
Plan  
Insc: *Plan of Betchworth with the alterations made July 1808*
- p.19** BURTON HALL (Lincs)  
Plan  
Insc: *Designs for the additions to Burton Hall for Lord Monson July 1807*
- p.21** WYTHAM ABBEY (Berks)  
Plan  
Insc: *Plan of Wytham with the additions made for the Earl of Abingdon 1819-20 by Thomas Cundy*
- p.23** COOLMORE (Co Cork, Ireland)  
Plan & elevation of park lodges  
Insc: *Park Lodges designed for W. H. Newenham Esqr. Coolmore near Cork Sept 1815*
- p.25** MIDDLETON PARK (Oxon)  
Plan & elevation of lodges  
Insc: *Lodges designed for Middleton*
- p.27** MIDDLETON PARK (Oxon)  
Plan & elevation of lodges
- p.29** MIDDLETON PARK (Oxon)  
Plan & elevation of lodges
- p.31** WASSAND HALL (Yorks)  
Plan  
Insc: *Mr Constable's House as built & Wassand Hall near Beverley Yorkshire built for the Revd. Chas Constable 1813-1814 — cost about 15000£ done Labour only*
- p.33** Plan & elevation  
Insc: *Cottage and Lodge*
- p.35** Plan & elevation  
Insc: *Park Entrance & Keepers Lodge*
- p.37** COOLMORE (Co Cork, Ireland)  
Plan & elevation of lodge & carpenter's shop  
Insc: *Lodge & Carpenters Shop designed for W. H. Newenham Esq. Coolmore near Cork*
- p.39** Design for a park entrance  
Elevation
- p.41** Design for a cottage  
Plan & elevation
- p.43** Design for a park entrance  
Elevation & detail of gate pier
- p.44** STANLEY HALL (Salop)  
Perspective of proposed Gothic house  
Insc: *Machiolated towers*
- p.45** STANLEY HALL (Salop)  
Plan  
Insc: *No.1 Design for Improvements at Stanley Hall for Sir Tyrwitt Jones Bart October 21 1815*
- p.47** STANLEY HALL (Salop)  
Plan  
Insc: *No.2 Plan designed for Altering Stanley Hall for Sir Tyrwitt Jones Bart Nov 1815*
- p.48** STANLEY HALL (Salop)  
Perspective of proposed Gothic house [Fig.43]
- p.49** STANLEY HALL (Salop)  
Plan  
Insc: *Stanley Hall as settled by Sir Tyrwitt Jones July 1810*
- p.50** Perspective of a cottage ornée
- p.51** Designs (4) for ornamental motifs, including a candelabrum
- p.52** Design for a candelabrum
- p.54** MIDDLETON PARK (Oxon)  
Elevation of stables  
Insc: *Elevation Designed for the Earl of Jersey 1817*
- p.55** TOTTENHAM PARK (Wilts)  
Plan of stables  
Insc: *design for Lord Ailesbury 1816 Tottenham Park*
- p.57** TOTTENHAM PARK (Wilts)  
Plan & elevation of stables  
Insc: *46 Horses designed 1816 for Lord Ailesbury Tottenham Park*
- p.58** TOTTENHAM PARK (Wilts)  
Elevation of stables  
Insc: *Elevation B*
- p.59** TOTTENHAM PARK (Wilts)  
Plan of stables  
Insc: *Stables designed for Lord Ailesbury Tottenham Park 1816 & The Riding House at the Palace at Brighton is 180ft long 60 wide | The Riding house at the Horseguards barracks at Knightsbridge is said to be perfect att 180 by 40*
- p.61** TOTTENHAM PARK (Wilts)  
Plan of stables  
Insc: *Stable designed for Lord Ailesbury Tottenham Park 1816*
- p.63** MIDDLETON PARK (Oxon)  
Plan of stables, tennis court & riding house  
Insc: *Stabling, Tennis Court and Riding House, designed for the Earl of Jersey, Middleton 1805*
- p.65** NORMANTON (Rutland)  
Plan & elevations of farmyard  
Insc: *Farm Yard in Normanton Field for Sir G. Heathcote Bart 1795*
- p.67** LONDON: Richmond (previously in Surrey)  
Plan, elevation & section of an ice house  
Insc: *An Ice House designed & Built for the late Earl of Leicester at Richmond 1800, cost abt 50£ | 1818 would cost 150£*
- p.68** WYCOMBE ABBEY (Bucks)  
Sections of greenhouses
- p.69** WYCOMBE ABBEY (Bucks)  
Plan & elevation of greenhouses [Fig.44]  
Insc: *Built for Lord Carrington Wycomb Abby Augt 1811*
- p.71** Plan, elevation & section of stalls in a stable  
Insc: *Mr Dent's Stables*
- p.73** Plan of a town house  
Insc: *Design for a Town Mansion 1817*
- p.75** Plan of a town house  
Insc: *Design of a Town Mansion 1817*
- p.77** Plan of a town house  
Insc: *Design for a Town Mansion 1817*
- p.79** Plan of a town house
- p.81** Plan of a town house
- p.83** Plan & elevation of a park entrance  
Insc: *Design for a Park Entrance 1817 £3100*
- p.85** Plan & elevation of a park entrance  
Insc: *£2968*
- p.87** Plan & elevation of a park entrance  
Insc: *£2390*
- p.89** Plan & elevation of a park entrance
- p.90** LONDON: Harley Street, St Marylebone, Westminster  
Plan & section of a cold bath  
Insc: *Cold Bath in Harley St.*
- p.91** Plan & elevation of a sideboard  
Insc: *Design for a Sideboard*  
LONDON: Harley Street, St Marylebone, Westminster  
Plan & section of a warm bath  
Insc: *Plan of a Warm Bath in Harley St.*
- p.93** LONDON: Brixton Lodge (previously in Surrey)  
Plan & elevation  
Insc: *Brixton Lodge for J. Pitter Esqr March 1803*
- p.95** LONDON: Brixton Lodge (previously in Surrey)  
Plan of chamber floor & half-section  
Insc: *Plan of Chamber Story of Brixton Lodge*
- p.96** COOLMORE (Co Cork, Ireland)  
Elevation  
Insc: *Elevation of Entrance Front*
- p.97** COOLMORE (Co Cork, Ireland)  
Plan  
Insc: *Villa designed to the built at Coolmore near Cork for W. H. Newenham Esqr 1815*
- p.99** COOLMORE (Co Cork, Ireland)  
Plan of chamber floor  
Insc: *Chamber Plan of a Villa Designed for W. H. Newenham Esqr*
- p.100** BAYHAM ABBEY (Sussex)  
Section detail of scantling of lodge
- p.101** BAYHAM ABBEY (Sussex)  
Plan & elevation of lodge  
Insc: *Lodge Built near Bayham Abbey for Marquis Camden*
- p.103** LONDON: No.30 Grosvenor Square, Westminster  
Plan, elevation & sections of a strong room  
Insc: *Strong Room built for the Earl of Plymouth in Grosver Square Novr 1815*

**p.105 CULHORN (Wigtown)**

Plan &amp; elevations of a farmyard [Fig.45]

Insc: *Design for a Grazing Farm Yard for Earl Stair Oct 1813***p.107 AUDLEY END (Essex)**

Plan &amp; elevation of a Gothic lodge

Insc: *Lodge Designed for Audley End 1816***p.109 WASSAND HALL (Yorks)**

Plan &amp; elevation

Insc: *Wassand as first designed & estimated to cost 25000£ for the Revd Chas Constable***p.110 TOTTENHAM PARK (Wilts)**

Elevation of stables

**p.111 TOTTENHAM PARK (Wilts)**

Plan of stables

Insc: *Stabling Built at Tottenham Park 1818***p.113 MIDDLETON PARK (Oxon)**

Plan &amp; elevation of keeper's lodge &amp; dog kennel

Insc: *Keepers Lodge and Dog Kennel designed for Middleton 1815***p.115 MIDDLETON PARK (Oxon)**

Plan &amp; elevation of a dog kennel

Insc: *Design for a Kennel, built at Middleton 1815***p.116 HANWORTH PARK (Middx, now Hounslow)**

Elevation of lodge

**p.117 HANWORTH PARK (Middx, now Hounslow)**

Plan of a lodge

Insc: *Lodge designed for Hanworth Park 1818***p.118 HANWORTH PARK (Middx, now Hounslow)**

Elevation of lodges

**p.119 HANWORTH PARK (Middx, now Hounslow)**

Plan of lodges

Insc: *Lodges designed for Hanworth Park 1817***p.120 MIDDLETON (Oxon)**

Elevation of the parsonage

**p.121 MIDDLETON (Oxon)**

Plan of the parsonage

Insc: *Design for a Parsonage House at Middleton for the Earl of Jersey 1815***p.122 MIDDLETON (Oxon)**

Elevation of a parsonage

Insc: *Entrance Front of Middleton Parsonage***p.123 MIDDLETON (Oxon)**

Plan of a parsonage

Insc: *Parsonage built at Middleton Oxon 1816 & 1817 for the Earl of Jersey cost Labour only independent of stable offices and garden walls £4280***p.125 MONTREAL (Kent)**

Plan &amp; elevation of a cottage

Insc: *Cottage Designed for Lord Amberst at Montreal Kent Nov. 1818*

Prov: A. Andrews, Cardiff, from whom it was pur., 1964

Lit: *Colvin***CUNDY, Thomas (1820-1895)**

The son of Thomas Cundy Jnr (1790-1867) and the grandson of Thomas Cundy Snr (q.v.), succeeded to his father's surveyorship of the Grosvenor (Duke of Westminster) estates. In this capacity he designed houses, 1867-70 in Upper & Lower Grosvenor Gardens, Grosvenor Place, Grosvenor Crescent and Wilton Place; these were striking examples of the introduction of French château roofs and sculptural detail in the manner of the new Louvre. Like his father, he designed Gothic churches: All Saints, Grosvenor Road, 1871.

Bibl: Hitchcock, *Architecture*: C19 & 20, pp.163, 441  
obituary: *Builder*, LXIX, 1895, p.426

LONDON: Church of St Barnabas, Pimlico

See *Johnson, Robert James*

LONDON: Harcourt House, Cavendish Square, St Marylebone, Westminster  
Measured drawings (3):

1 Plan, elevation of E front & of porte-cochère  
s & d: T. Cundy Jnr Novr 1838  
Pen (24 $\frac{1}{4}$  × 37 $\frac{1}{2}$ )

2 Various details of stonework &amp; carvings

s &amp; d: T. Cundy Jnr 1838

Pen (22 $\frac{1}{2}$  × 36 $\frac{1}{4}$ )

3 Perspective of the square front [Fig.46]

Insc: *Harcourt House & Façade*Watercolour (22 $\frac{1}{2}$  × 36 $\frac{1}{4}$ )

Design for a lodge

Plan &amp; elevation

Insc: *Design for a Lodge to a Gentleman's Park & admitted Student 18 February 1839*

s &amp; d: Thomas Cundy Jnr Feby 7th 1839

Pen & wash (25 $\frac{1}{2}$  × 17 $\frac{1}{2}$ )

Design for Greek Revival decoration in the dining-

room of a country house

Perspective

Pencil & sepia wash (14 $\frac{1}{2}$  × 23 $\frac{1}{2}$ )

Prov: Prcs. 1959

**CURREY, Harold Wynne (1878-c.1941)**

Grandson of Henry, son of Percival, Currey. Architect & Surveyor to St Thomas's and Magdalen hospitals. His principal works are the extension of St Thomas's hospital: new laboratories, 1919-21; new nurses' dining-room, 1923-24; extension to Nightingale House, 1924-25; College House, 1925; a house at Staplefield and alterations to Headley Grove.

Bibl: *Who's who in architecture*, 1926

LONDON: St Thomas's hospital, Lambeth Palace Road, Lambeth

Working drawings for extension of College House, 1925 (5):

1 Plans of Basement, Ground, First-Fourth & Top Floors, of Upper Part of Dining Room & Half Roof Plan

2 Elevations to Lambeth Palace Road & Grounds & North Elevation

3 Back elevation &amp; sections on lines AB &amp; CD

4 Block Plan & Sections on line EF & through Fire Stairs

1-4 Scale: 1 $\frac{1}{4}$  in to 10ft; 4 plan only 1 $\frac{1}{8}$  in to 100ft  
Pen on sized linen (28 $\frac{1}{2}$  × 40 $\frac{1}{2}$  approx.)

5 Site Plan, Plan of Proposed Subway, Longitudinal Section & Sections on lines AA, BB & CC

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

d: July 1925

Black & red pen on sized linen (30 $\frac{1}{4}$  × 60)

1-5 Insc: As above & St. Thomas' Hospital | College House Extension & 1-5, with details labelled & measurements marked

s & d: Harold W. Currey F.S.I. L.R.I.B.A. | 37 Norfolk Street | Strand W.C. | 1925

Prov: See below

LONDON: St Thomas's hospital, Lambeth Palace Road, Lambeth

Working drawings for alterations of blocks Nos.6 &amp; 7, 1932 (3):

1 Basement &amp; Ground Floor Plans

Insc: *New Outpatients' Block*Pen on sized linen (27 $\frac{1}{2}$  × 36 $\frac{3}{4}$ )

2 Ground Floor Plan

d: 1932

Pen on sized linen (28 $\frac{1}{4}$  × 40)

3 Ground Floor Plan &amp; Sections on lines AB &amp; CD

Pen on sized linen (30 $\frac{1}{4}$  × 40)

2-3 Insc: *Proposed Re-organisation of Outpatients' Dept., Blocks Nos. 6-7*

1-3 Scale: 1 $\frac{1}{4}$  in to 10ftInsc: *St. Thomas' Hospital & as above, rooms labelled, measurements given & amendments shown*

s: Harold W. Currey F.S.I. L.R.I.B.A. | 51a Catherine Street | Buckingham Gate S.W.1

Prov: Pres. by the architect, 1941

For short description see *Currey, Henry*, LONDON, St Thomas's hospital.**CURREY, Henry (1820-1900)**

Articled to Decimus Burton for five years, then for a short time to William Cubitt & Co. He travelled in Germany and Italy and set up practice in 1843. Appointed architect and surveyor to St Thomas's hospital in 1847, later also to the Magdalen and Foundling hospitals. A in 1848, F in 1856, and was Vice-President of the RIBA 1874-78 & 1889-93. He won competitions for houses in Toxteth Park near Liverpool and the enlargement of the Surrey County Lunatic Asylum. His principal buildings are the London Bridge Railway Terminus Hotel; new St Thomas's hospital; new buildings for Magdalen hospital at Streatham; houses, baths and hotel at Buxton; offices for the Peninsular & Oriental Co., London; churches at Burbage, Buxton, Chiswick and Notting Hill; the layout of the Duke of Devonshire's estate at Eastbourne with pavilion and theatre; several mansions; and together with his son Percival, the first restoration of St Clement Danes, Strand.

Bibl: BN, LVIII, 1890, pp.186-187; obituaries: *Builder*, LXXXIX, 1900, p.495; *RIBA Jnl*, VIII, 1901, pp.60, 113-114

LONDON: London Bridge Railway Terminus Hotel, St Thomas Street

Working drawings, 1862, &amp; photographs of design (7):

1 Plan of Two Pair Storey | Railway Level

Repr: *Builder*, XIX, 1861, p.428

2 Plan of Three Pair Storey

3 General Plan showing Position of Girders etc. | Four Pair Storey

4 Transverse section from St Thomas Street (2 copies)

1-4 Scale: 1 $\frac{1}{4}$  in to 10ft

Pen & coloured wash with blue pen on detail paper mounted (19 $\frac{1}{4}$  × 25 $\frac{1}{4}$  approx.)



5 Section showing manner of carrying Walls & Chimney  
breasts over Large Room  
Scale: 1 in to 1 ft  
Pen & coloured wash (23<sup>1</sup>/<sub>2</sub> × 19)

1-5 Insc: As above, *London Bridge* | *Railways Terminus  
Hotel*, with details labelled & measurements marked  
s & d: (not on No.4) *Henry Currey* | 4 *Lancaster Place* |  
*Strand W.C.* | Feb. 1862  
Prov: Pres. by the architect, 1862

6 Perspective of exterior  
Photograph of original design (6<sup>1</sup>/<sub>4</sub> × 9<sup>1</sup>/<sub>4</sub>)  
Prov: Pres. by Harold W. Currey, 1940  
Repr: *Builder*, XIX, 1861, p.429  
Lit: Article by Currey on the hotel in *RIBA  
Transactions*, XII, 1861-62, pp.116-121

LONDON: St Thomas's hospital, Lambeth Palace  
Road, Lambeth  
Photographs of original designs (4):  
1 Plan of ground floor  
(6<sup>1</sup>/<sub>4</sub> × 18<sup>1</sup>/<sub>2</sub>)

2 Plan of One Pair Storey  
(6<sup>1</sup>/<sub>2</sub> × 18)  
Repr: *RIBA Transactions*, 1st ser. XXI, 1870-71,  
facing p.61

1-2 Scale: <sup>1</sup>/<sub>8</sub> in to 10 ft  
Insc: As above, with rooms labelled, site indicated &  
N point shown  
s: *Henry Currey Archt* | 4 *Lancaster Place* | *Strand W.C.*  
Repr: *Builder*, XXIII, 1865, facing p.556

3 Perspective showing the 7 blocks from the river side  
(5<sup>3</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>4</sub>)  
Repr: *RIBA Transactions*, 1st ser., 1870-71, facing p.61

4 Perspective of 2 of the blocks from the river side  
(9<sup>1</sup>/<sub>4</sub> × 16<sup>3</sup>/<sub>4</sub>)  
Repr: *Builder*, XXIX, 1871, p.487

Lit: H. Currey, 'St Thomas's Hospital, London',  
*RIBA Transactions*, 1st ser. XXI, 1870-71, pp.61-78;  
*Builder*, XXIX, 1871, pp.59-60 & 83-85; Survey of  
London, XXIII, *South Bank & Vauxhall, Parish of  
St Mary Lambeth*, I, 1951, pp.79-80; Pevsner, *London II*,  
pp.278-279

In 1859 the Charing Cross Railway Company decided  
on a new line from London Bridge to Charing Cross  
and bought old St Thomas's hospital in 1862. A new  
site was chosen on the Albert Embankment and  
Currey appointed as architect. By 1865 the designs  
were completed. Queen Victoria laid the foundation  
stone in May 1868 and opened the hospital in June  
1871. It was severely damaged during the Second  
World War and the greater part of the northern block  
had to be demolished.

CURREY, John Henry (1859-1941)  
Educated at Dulwich College, c.1870-80, and articled  
to Henry Currey. Went to S America in 1890, and to  
S Africa in 1896 to a government post in the Office of  
Works. Returned to England in 1902. For many years  
worked for Sir Alexander Stenning, and also had  
contacts with Mr Arthur Mew up to c.1930. A 1881.

Topographical sketches, 1902-35 (22)  
Pencil (8 × 10 approx.)  
Prov: Pres. by Miss M. R. Currey, 1963

Great Britain  
ARUNDEL (Sussex)  
View of church with street & houses in foreground

EDINBURGH: Church of St Mary  
View of chapter house  
s: *J.H.C.* (monogram)

EVESHAM (Worcs): Abbot Reginald's gateway  
View  
d: 1931

EVESHAM (Worcs): View of houses  
d: 1931

LINCOLN: Cathedral  
View of chapter house  
s & d: *J.H.C.* (monogram) 1931

LONDON: Spaniards Inn & Jack Straw's Castle,  
Hampstead  
Views (2)  
s: *J.H.C.* (monogram)

LOWESTOFT (Suffolk): Church of St Margaret  
View of entrance

MIDHURST (Sussex): Church of St Mary Magdalene  
& St Denys  
View  
s: *J.H.C.* (monogram)

STOKE POGES (Bucks): Church of St Giles  
View  
s & d: *J.H. Currey*, Aug. 1929

WAREHAM (Dorset): View of houses & church with  
river in foreground

Turkey  
ISTANBUL: S Sophia  
View of interior from S aisle  
s: verso *J. H. Currey* with note

Unidentified doors (2)

Sketchbook  
1930-31 France: Bordeaux; Spain: Burgos, Madrid,  
Segovia; England: Gloucester, Tewkesbury, Evesham  
Pencil (8 × 10)  
16 leaves  
Prov: Pres. by Miss M. R. Currey, 1963

CURTIS, Herbert Lewis  
See Goodhart-Rendel H. S.

CUYPERS, Petrus Josephus Hubertus (1827-1921)  
Entered Antwerp Academy in 1847 and set up practice  
in Roermond c.1850. He travelled in Germany and  
France and became a great admirer of Viollet-le-Duc.  
In 1852 he opened a workshop for Christian art, and  
in 1865 he moved to Amsterdam. He was elected Hon.  
Corporate Member in 1866 and was awarded the  
RIBA Gold Medal in 1897. He taught at the  
Academy for Arts & Crafts in Amsterdam. After  
c.1874 he became restorer of most medieval churches  
in the Netherlands and some in Germany. His  
principal churches at Amsterdam are the Vondelkerk,  
1870, and Mariamagdalenerkerk, 1887. Other churches  
are at Eindhoven, Wijk, Leeuwarden, Bussum, Delft  
and Hilversum. He also designed Haarsuylen Palace  
near Utrecht. He was invited to compete for the  
Rijksmuseum in Amsterdam together with the  
architects Ebersson and Vogel; Cuypers won and built  
the museum, 1877-85. The Central station in  
Amsterdam, 1881-89, is his other most important  
secular public building.  
Bibl: *RIBA Jnl*, IV, 1897, pp.397-401, 402-404; T.B.;  
J. J. P. Oud, *Hollandische Architectuur*, 1926 (Bauhaus  
Buch No.10), pp.26-27, 32-33; J. J. Vriend, *De  
Bouwkunst van ons Land*, 3 vols, I & II, 1942, III, 1950,  
I, pp.166-167, III, pp.113 & 141; Hitchcock,  
*Architecture: C19 & 20*, pp.199-200; Cuypers, *Het  
Werk van 1827-1917*, Amsterdam n.d.; obituaries:  
*Builder*, CXX, 1921, p.309; *RIBA Jnl*, XXVIII, 1921,  
pp.302 & 308

AMSTERDAM: Rijksmuseum  
Preliminary design for the towers, c.1880 [Fig.47]  
Elevations with large scale detail  
Insc: Measurements given  
Pencil (14 × 17)  
Prov: Pres. by the Rijksmuseum, 1961, through  
permission of Cuyper's son & M. D. Beasley (A)  
For description of the building see *op. cit.*, mostly with  
illustrations, and also J. G. Wattjes & F. A. Wattjes,  
*Amsterdams Bouwkunst en Stadsschoon 1306-1942, 1948*,  
pls.624 & 647.

The following entries for George Dance the Younger were contributed by Harold Kalman

**DANCE, George, the Younger (1741-1825)**

Dance was the fifth and youngest son of the architect George Dance the Elder (died 1768). He left London for his Italian studies in 1758, and returned seven years later after having won the gold medal of the Parma Academy in 1763. In February 1768 Dance succeeded his ailing father as Clerk of the City Works (London), a position whose affairs occupied most of his time, and which he retained for almost 50 years, retiring in 1816. Later in his career, after about 1800, he began to devote proportionately more attention to commissions from private patrons. In 1768 Dance was selected as one of the earliest members of the RA. He became its Professor of Architecture in 1798, but resigned the position in 1805 without having delivered a lecture. In his later years Dance occupied himself with portrait sketching; many of his drawings were engraved by William Daniell and published in 1808-14 as *A Collection of portraits sketched from the life*. Dance's most talented and successful pupil was Sir John Soane, who was in his office from 1768 until 1772.

Bibl: S. Angell, 'Sketch of the professional life of George Dance', *Builder*, V, 1847, pp.333-335; R. Blomfield, 'The Architect of Newgate', *AR*, X, 1901, pp.122-138; H. Rosenau, 'George Dance the Younger', *RIBA Jnl*, LIV, 1947, pp.502-507; *Colvin*; M. Hugo-Brunst, 'George Dance, the Younger, as town planner', *Jnl of the Society of Architectural Historians*, XIV, 4, 1955, pp.13-22; J. Summerson, *Architecture in Britain: 1530-1830*, 1953; D. Stroud, *George Dance, architect, 1741-1825*, 1971

LONDON: Church of All Hallows, London Wall  
Preliminary studies

S elevation, transverse & longitudinal section & isometric sketch of vault

Insc: Some dimensions given

Sepia pen & wash (16 x 19<sup>1</sup>/<sub>4</sub>)

Prov: From 'Dance Leoni' (see below, **Dance, George, office of**)

Reprd: H. Hawley, *Neo-Classicism: style and motif*, 1964, No.91

This preliminary scheme for All Hallows was probably conceived shortly before the definitive design of May 1765. The church is here five bays long with an appended half-domed apse. The three central bays project laterally to enclose galleries and aisles; and domed vestries or sacristies, similar to those at the Elder Dance's St Botolph, Aldgate, fill the resulting corners. Free-standing Corinthian columns support the groin vaults of the nave, as in Palladio's 'Templum Pacis' (Basilica of Constantine), and the relation of the order to the galleries resembles Gibbs's St Martin-in-the-Fields. The overall interior width is here 60 feet, compared to only 27 feet in the executed design, in which the aisles are eliminated and the church becomes a single cell with engaged Ionic columns. The length is about 106 ft, the same as in the actual church. A similar stage in the design is seen in the Soane Museum, Dance cabinet (SMDC) 2, book, 13. There the bay between the aisles and the apse is removed, but the elevation is unchanged and vestries remain at the western end. In the upper LHS of the sheet is a small pencil sketch, probably for a country house, with four columns *in antis* between bays having bowed projections.

LONDON: Sessions House, Old Bailey, City  
Contract drawings, 1769 (2):

1 Elevations with scale [Fig.48]

Insc: *North Elevation of the Sessions House; West Flank of the Sessions House; Exhibited to me June 16th 1769 | Humphry Wilmot; Exhibited to me | June the 16th 1769 | Jno Read; Exhibited to Me June ye 16th | 1769 | Wm Miller*

2 Sections, with scale

Insc: *Section from East to West; Section from North to South; with endorsements as on elevations, & some dimensions given*

1-2 Pen, sepia pen & wash (18 x 25 approx.)

Prov: Pur, 1967

Reprd: D. Stroud, *Dance*, pls.33a & b

The Sessions House, 1769-74, was designed and built simultaneously with Newgate prison, which usurped the site of the old Sessions House. These drawings are signed by three of the contractors: the plasterer (Wilmot), the bricklayer (Read), and the mason (Miller). The executed building differs from the contract design in several details of elevation: most notable are the pairs of columns substituted for the pilasters under the central entablature, the revised shape of several windows, and alterations to the semicircular enclosed staircase.

Three elevations for a building or part of a building; with plan of entrance [Fig.49]

Pencil (11<sup>3</sup>/<sub>4</sub> x 19)

Prov: From 'Dance Leoni' (see below, **Dance, George, office of**)

Three massive pseudo-fortified elevations, two of three bays and the other of five. Each has a pedimented arched portal in the centre. In two of these, the bays are linked by cylindrical buttresses with finials; the third has towers alongside the entrance. The walls are heavily rusticated throughout, with rectangular relief panels in the upper portion. A central tower rises behind one façade, a large dome behind another. It is tempting to relate this scheme to the subject which the Royal Academy set in 1786 for its architectural candidates, the gate of an arsenal.

**DANCE, George, the Younger Office of**

George Dance maintained two separate architectural offices. His small private practice emanated from his home, while as Clerk of the City Works (1768-1816) he managed a large staff in the Office of Works, or Surveyor's Office, at the Guildhall, London. Dance's income from the City consisted of a 5 per cent commission on work carried out to his plans, supplemented by a nominal annual salary and 'emption bill' (for materials), gratuities and occasional payments for his trouble in unexecuted schemes. His gross annual income from the City averaged almost £1500. Out of this he had to pay his staff, whose employment was entirely his own responsibility. The mainstay of his office for almost 50 years was James Peacock (c.1738-1814), who in 1771 was officially recognized as Assistant Clerk of the Works 'without any expense to this City'. Peacock shouldered progressively more of the office burden. He became the recipient of an annual gratuity from the Committee of City Lands, as did George Pepys, William Mountague Snr (died 1791), and Mountague's sons William Jnr (1773-1843) and James (died 1852). During the 1790s the staff of the Office of Works was kept at about five to ten. Dance retired from his position in 1815, but remained at the helm until 1816, when he was succeeded by William Mountague Jnr.

The separate identity of Dance's two offices has survived in the two principal collections of his drawings. The Dance cabinet of the Soane Museum (hereafter cited as SMDC) contains records of his private practice, and the City work is preserved in the Corporation of London Record Office, Guildhall (hereafter cited as CLRO).

LONDON: Plan of part of the City showing proposed improvements

Insc: *Improvements proposed by the Honble. Corporation of the City of London, Between the Royal Exchange & Finsbury Square; Office of Works, Guildhall; Jamy. 1802; streets & squares identified*

Sepia pen & coloured washes on india paper (16 x 9<sup>3</sup>/<sub>4</sub>)

Prov: Pur, 1969

The plan proposes a series of ambitious 'improvements' to the southern part of the Finsbury Estate, including the formation of an arterial link with the City. The major features are the creation of Finsbury Circus (called 'London Amphitheatre'), the widening of the streets around the circus and the formation of eastern and western approaches to it, the cutting through of two wide streets southward from there to the Bank of England and the widening of the roads around the Bank. The plan was engraved in the same month (engraving reprd in D. Stroud, *Dance*, pl.44a). Many of the proposals were ultimately carried out. The most significant portion, Finsbury Circus, was formed after the demolition of Bethlehem Hospital in 1815.

**'Dance Leoni'**

Drawings by George Dance the Younger and assistants, chiefly James Peacock, inserted into a copy of Giacomo Leoni (ed.), *The Architecture of A. Palladio*, 3rd edn, 1742. All of the drawings are preliminary sketches or rough notations. Some of the identifiable material relates to Dance's private practice and may be dated between 1765 (All Hallows drawing, catalogued with Dance, above) and about 1785 (Nos.120-121). Other drawings emanate from the business of the Office of Works and date from about 1768 (No.27v) to 1777 (Nos.3, 7). Most of the sketches, however, depict buildings and ornament which cannot be linked to any specific project. Several C17 and C18 English and French engravings of architecture and ornament are also included (these are not catalogued). Ten short marginal MS annotations in an unidentified hand relate the Palladio text to English treatises. One such note was apparently written after drawing No.11 had been pasted into the book. The drawings have been numbered individually and consecutively. Several hands are represented. The sketchy character renders



their identification difficult, and only a few positive attributions have been suggested.  
Prov: Pres. by Friends of the National Libraries, 1943

# 1 Villa, 3 storeys with 2 storey canted projection Elevation

Pen & wash ( $3\frac{3}{8} \times 4\frac{7}{8}$ )  
For plans of this design see No.4

# 2 Small house

Plan, probably of top storey  
Insc: Dimensions & calculations given, including vertical heights

Sepia pen & pencil ( $7\frac{1}{8} \times 8$ )  
Verso: (a) Sketch plan of a small house  
(b) Site plan of 3 adjacent urban lots  
Insc: Lots numbered 1 to 3, dimensions given

# 3 Terrace of houses, probably for City Road, London Elevation

Insc: A in archway  
Sepia pen ( $1\frac{5}{8} \times 11\frac{1}{2}$ )  
This sketch, along with Nos.6, 8 & 50, are studies for a row or rows of houses. Their urban domestic nature is revealed by the doorways, approached by steps, at every third bay, and by the railing in No.50. Each scheme incorporates a large open arch to provide access to the area behind the street. The houses are three storeys high, and the roof lines are varied by gables and attics, principally at the ends. Articulation is provided by several two-storey arched recesses. The number of housing units varies between three (No.50, which is cut off at one side) and sixteen (No.3), but if continued symmetrically about the arch, No.8 would have twenty-six. Alternative compositions are presented for the pavilions and roofs. These designs are probably early ideas for the development of City Road (then called Dog Bar Road) on the Finsbury Estate, London, c.1776. On 18 September 1776 the City Lands Committee approved the Rev. John Wesley's petition to build a new Methodist chapel behind a row of houses along Dog Bar Road, access to the chapel to be through a gateway. (CLRO, *Jnl of the Committee of City Lands*, LXVIII). The chapel was ultimately built without the houses in front. A scheme for these houses from Dance's office shows thirteen dwellings on either side of the central opening, as in No.8, and has a similar treatment of the roofs at the ends. The gateway is there built under one house, as was stipulated in the lease (CLRO, Surveyor's City Lands Plans, hereafter cited as SCLP, No.1170).  
Verso: Fragment of sketch for arched window or door  
Insc: *Mr (or Wm) D...*

# 4 Villa, same as No.1

Two plans, probably of ground & 1st storeys  
Pen with grey & red washes ( $3 \times 9\frac{3}{8}$ )

# 5 Public building

Rough sketch for part of elevation  
Pink pen ( $2\frac{1}{4} \times 6\frac{1}{2}$ )

# 6 Terrace of houses, probably for City Road, London Elevation

Insc: A in archway  
Sepia pen ( $1\frac{5}{8} \times 11\frac{1}{4}$ )  
See No.3  
Verso: Fragment of sketch for door or window

# 7 LONDON: Finsbury Square, W side

Preliminary study for part of elevation  
Insc: Some dimensions given  
w/m: Crown & GR  
Sepia pen ( $8 \times 6\frac{1}{4}$ )  
The W side of Finsbury Square began to be developed in 1777, and was probably designed by Peacock (hinted at in *APSD* and *DNB*). This study employs the same motifs as the executed design, rhythmically

combining arches with pilasters, but the arches are here a single bay wide, whereas in the final scheme they are double the width, although lower. A later sketch, differing from the executed building only in ornamental detail, is seen in No.37.  
Verso: Rough block plan of buildings around a court  
Pencil

# 8 Terrace of houses, probably for City Road, London Elevation

Sepia pen ( $2 \times 12\frac{1}{4}$ )  
See No.3  
Verso: (a) Part of a window  
Sepia pen  
(b) Sketch of a pyramidal design  
Pencil

# 9 Villa

Plan  
Insc: Rooms identified  
Sepia pen ( $5\frac{1}{2} \times 6\frac{1}{8}$ )  
Reprd: J. Harris, *Georgian country houses*, 1968, pl.36  
Three storeys high, the ground floor having an octagonal library and dining-room on the sides and a one-storey drawing room, domed inside, at the rear. The plan is related to No.34a (q.v.) and may similarly be indebted to a design by Robert Morris. The octagons are here completely expressed on the exterior. The oval drawing room, French in inspiration, is treated similarly to that in No.57. For elevations and section of this design see Nos.10-11.

# 10 Villa, same as No.9

Garden elevation, with one connecting service wing sketched lightly  
Insc: *Brick Cornice*  
Sepia pen ( $5\frac{1}{8} \times 9\frac{7}{8}$ )  
Reprd: As No.9

# 11 Villa, same as No.9

Two sections  
Insc: 46 (in pencil)  
w/m: Crown & GR  
Sepia pen ( $5\frac{1}{2} \times 11\frac{1}{8}$ )  
Verso: Two incomplete plans; studies for same villa  
Insc: *Mezzanine; 20 risers from mezzanine floor & calculations given*

# 12 Country house

Front elevation  
w/m: Portal  
Pen & wash ( $7\frac{1}{2} \times 14\frac{7}{8}$ )  
Two storeys and an attic, seven bays wide, with an Ionic portico in *antis* in the three centre bays. The side elevations have bowed projections. This same design is represented in SMDC 2, book, 7-8, the former insc: *North Elevation of a Design for a Gentleman's Country Seat*, the latter being the ground floor plan. It is closely related to Nos.22-23 & 43-45, and to SMDC 2, book, 9-11, all of which present variations on the same general scheme. They may be related to the 'Garden front of a house for a gentleman in the country' which Dance exhibited at the RA in 1771. No particular site seems to be intended; the entrance is ideally placed on the N so as to provide the sitting rooms with maximum sunshine.

# 13-14 Small town house

Two plans  
Insc: Dimensions given  
Pen & red wash ( $3\frac{3}{8} \times 2\frac{1}{4}$ )

# 15-16 Small town house

Two plans  
Insc: Dimensions given  
Pen & blue wash ( $3\frac{1}{8} \times 1\frac{7}{8}$ )

# 17 Town house

Rear elevation  
w/m: Crown & GR  
Sepia pen with pencil pentimenti ( $7\frac{5}{8} \times 6\frac{7}{8}$ )  
Three storeys, three bays. Central bay is recessed in front and salient in the rear. For front elevation and plan see Nos.18 & 19  
Verso: Plan of a small house  
Insc: Dimensions & calculations given  
Sepia pen

# 18 Town house, same as No.17

Front elevation  
Insc: Ground floor stone courses numbered 1 to 12  
w/m: Crown & GR  
Sepia pen with pencil pentimenti ( $7\frac{1}{4} \times 6\frac{7}{8}$ )

# 19 Town house, same as No.17

Plan of bedroom floor  
Insc: Dimensions given  
w/m: Shield & GR  
Sepia pen, with pencil crosses ( $7\frac{1}{2} \times 7\frac{1}{2}$ )  
The plan is similar in treatment to several designs in Peacock's book, *Oikidia, or Nutshells*, 1785, having a simple and convenient arrangement of rectangular spaces — broken only by the canted corners of one room — and pairs of chimneys protruding on either side wall (cf. *Oikidia*, pls.II, XX, XXIV). The dimensions need not imply that this is for a specific building; it may be an ideal scheme similar to the published designs.  
Verso: Insc:  $3\frac{1}{2}$  / 7 half sheets / 14  $\frac{1}{4}$  sheets

# 19a Small house

Plan  
Insc: Some dimensions given  
Sepia pen, drawn directly upon page ( $1\frac{1}{8} \times 2$ )

# 20 Large building, extending as terrace on RHS

Sketch elevation  
Pencil ( $2\frac{1}{4} \times 5\frac{1}{2}$ )  
The principal seven-bay portion features four columns in *antis* inserted between outer bays which have a rectangular panel above an arched opening. Similar to Dance's Custom House project of 1796 (SMDC 3, 11:5), this seems to have long been his favourite method of composing a monumental façade or interior in the classical mode. The source is probably Palladio's reconstructed façade of the 'Temple of the Sun and Moon' (Temple of Venus and Rome), pl.XXXV of Book IV in this Leoni edition (which adds on book IV, p.45, Inigo Jones's remark that the front is not Roman but a Palladian invention). It appears with variations in Nos.24 & 33 and in the centre of the contract design for Dance's Sessions House (catalogued with Dance, above). In this drawing the motif rests upon an arched rusticated basement, and a small dome rises above the straight parapet. To the right extends a terrace with an applied giant order between the windows. The design may be related to the project to develop the Finsbury Estate, c.1775-77. It has many parallels with a design, almost certainly for Finsbury, in CLRO, SCLP 1163 (see No.3, but see also No.39).

# 21 Villa, 4 storeys high, 5 bays wide, with 4

engaged Ionic columns in centre  
Front elevation & part of plan  
Insc: Dimensions given  
Pencil ( $6\frac{3}{8} \times 5\frac{5}{8}$ )  
Verso: Profiles of mouldings  
Sepia pen



## 22 Country house

Plan, with scale

Insc: Compass points & letters *A* to *N*Sepia pen with pencil pentimenti ( $6 \times 7\frac{1}{2}$ )

For elevation of this design see No.23. Behind the entrance is a large circular staircase top-lighted by an exposed dome. The same plan is seen in SMDC 2, book, 11, although there with a square staircase. Related to No.12 (q.v.).

## 23 Country house, same as No.22 [Fig.50]

N (entrance) elevation

Pen with grey & yellow washes ( $4\frac{5}{8} \times 7\frac{1}{2}$ )

## 24 Hog trough

Elevation &amp; plan

Insc: *A Hog Trough*

w/m: Crown &amp; shield

Pencil ( $7\frac{1}{4} \times 6\frac{3}{8}$ )

The elevation is related to No.20 (q.v.). Two pavilions with open columnar cupolas are linked by a double row of four columns. The monumental structure is reached by four staircases and is approached by two thirsty hogs. A similar plan and treatment of a watering place, although vastly expanded, is seen in one of John Soane's 1779 designs for a castello d'acqua (reprd: A. T. Bolton, *The Portrait of Sir John Soane R.A.*, 1927, opp. p.22).

## 25 Public building: arcade, terminating in domed end pavilions, with pedimented columnar central superstructure

Elevation

Sepia pen ( $4\frac{1}{2} \times 9\frac{7}{8}$ )

Verso: Building: five-bay pedimented façade with arches separated by columns

Elevation

## 26 Building, probably a villa

Elevation

Sepia pen ( $4\frac{1}{2} \times 9\frac{1}{8}$ )

This structure is inspired by Palladio's Villa Rotonda. The porticos support straight entablatures with urns. The long runs of stairs recall Sir Robert Taylor's Danson Hill, c.1762.

Verso: Part of a letter: *Mrs Gurnell presents her Compts to Mr Dance & as He did not send the Plan for the Carpenter | this Morning, according to promise, im(agin)es | it slip'd his memory, Mr Gurnell wait(ed) | for it, 'till One o'Clock, but not receiving (it) | desir'd it might be sent for, if Mr Dance...*

This letter from Mrs Thomas Gurnell to George Dance concerns the additions to Pitzhanger Manor, Ealing, designed by Dance for Mr Gurnell, c.1768-70. Dance married the Gurnells' daughter Mary in 1772. See Nos.83, 107.

## 27 Terrace house

Two plans

Insc: Dimensions given

Sepia pen & pencil ( $8\frac{3}{8} \times 9\frac{1}{2}$ )

(a) Dates in January, February &amp; March are followed by numbers between 60 &amp; 79

Pencil

(b) Insc: 1768, with two calculations

Sepia pen

Verso: Part of a diary or memorandum

## 28 Terrace house, same as No.27

Plan

Insc: Dimensions given

w/m: Large shield

Sepia pen & pencil ( $5\frac{1}{4} \times 2\frac{5}{8}$ )

## 29 Part of a terrace of houses

Elevation of 5 bays, with scale

Insc: Dimensions given

Pen & yellow wash, pencil pentimenti ( $8\frac{1}{4} \times 7$ )

Treated as three storeys, but all windows are blank except for semicircular 'Roman bath' lights in the first-storey arches, similar to the fenestration at Dance's St Luke's hospital, 1782-89.

## 30 Villa: 3 storeys, 5 bays wide, with canted central projection; pair of small arches in front

Elevation

Pencil, pen & sepia pen ( $5 \times 6$ )

Verso: Sketches of unidentified post-like object

Insc: *Ball; Wool; Thone...*

Pencil

## 31 Villa

Plan of first storey

Insc: Rooms labelled &amp; dimensions given

Pen & red wash ( $5 \times 5\frac{1}{8}$ )

## 32 Villa

Plan of ground floor

Insc: *Shop, Kitchen* & dimensions givenPencil & pen ( $6\frac{1}{2} \times 6\frac{5}{8}$ )

One room is octagonal, creating a canted external projection, similar to several villas of Sir Robert Taylor (e.g. Asgill House, published in *Vit. Brit.*, IV, 1767).

## 33 Vaulted hall

Longitudinal section

Sepia pen ( $3\frac{1}{2} \times 8\frac{1}{2}$ )

The section depicts a large barrel-vaulted hall with apsidal ends. The sides have four Corinthian columns *in antis* between bays with rectangular panels over niches, derived from Palladio's reconstruction of the 'Temple of the Sun and Moon' (Temple of Venus and Rome, see No.20); the order is continued as engaged columns around the apses. The barrel vault, pierced by a rectangular clerestory, displays square coffering and the apse coffers are lozenged. The Roman source of this combination is again the Temple of Venus and Rome, whose interior is illustrated in Book IV, pl.XXVI, of this Leoni Palladio, and was frequently reproduced from the C16 to C18. The combination was used by Dance at All Hallows, London Wall, 1765-67, and by Soane in a project for the Bishop of Derry's eating room, 1778, and at the music room at Earsham, 1784. Dance also employed lozenged coffers in other combinations, e.g. at Cranbury Park, Hants, c.1780-84. Cf. Nos.34 & 60.

## 34 Large hall

Plan

Insc: *Whole length from wall to wall 151 feet & dimensions given*

w/m: Crown with lion &amp; B in shield

Pen & wash ( $8 \times 12\frac{5}{8}$ )

This hall is probably intended as a self-contained building. It is similar to No.33, with apsidal ends again articulated by engaged columns, but the treatment of the sides differs in detail. The room is entered on the sides through small square vestibules with free-standing columns in the corners. Dance used this device at Cranbury Park, Hants, c.1780-84. Robert Morris illustrated a double-apsed structure with a lateral entrance, intended as a garden pavilion, in pl.34 of *Architecture improved*, 1755. A frame, probably originally meant as part of a ceiling design, surrounds the Dance plan. Dance's hand.

Verso: Pencil calculations

## 34a Villa

Plan of bedroom floor

Sepia pen ( $2\frac{3}{8} \times 2\frac{5}{8}$ )

A symmetrical grouping of four octagonal rooms, one containing a circular staircase, with a small square central hall and four square spaces inserted into the corners. The plan is almost identical to pl.30 of Robert Morris, *Select architecture*, 1755, and is related to Nos.9 & 129

## 35 Town house

Plan of ground floor, with scale

Insc: Rooms labelled &amp; dimensions given

Pen ( $8\frac{5}{8} \times 8\frac{5}{8}$ )

The plan is similar to No.19 (q.v.), and to many designs in Peacock's *Oikidia*. For elevation of this design, see No.36. Peacock's hand.

## 36 Town house: 3 storeys, 5 bays, same as No.35

Elevation

Pen ( $6\frac{3}{4} \times 7\frac{1}{2}$ )

## 37 LONDON: Finsbury Square, W side

Part of elevation

Sepia pen, drawn directly upon page ( $8\frac{7}{8} \times 3\frac{3}{4}$ )

See No.7

## 38 Public building: 2 storeys, 7 bays, with composite pilasters &amp; columns on upper storey

Elevation

Pen & wash ( $6\frac{3}{4} \times 7\frac{5}{8}$ )

## 39 Large public building, extending as terrace on RHS

Elevation

Pen & wash ( $2\frac{1}{2} \times 11\frac{7}{8}$ )

Possibly related to the Custom House & Legal Quays project of 1796 (cf. SMDC 3, 11:5). The terrace to the right invites comparison with No.20. The principal portion is here wider than the proposed Custom House and is divided into three openings, the outer ones alternatively shown as columns *in antis* and as a large arch. The attic of a large hall rises behind the entablature of the portico, similar to Dance's project for a public gallery which won the gold medal at the Parma Academy in 1763 (SMDC 4, 11:1-8, reprd in Soane, *Lectures*, ed. A. T. Bolton, 1929, pls.65-67; D. Stroud, *Dance*, pl.14). This design is related to the large elevation in No.60, which borrows other features from the Parma gallery design.

## 39a Engraving of a small country house, with pen additions

Insc: *Alcove bed*

Two bedrooms have received similar alterations: two adjacent corners are encroached upon, one being used as a vestibule, the other as a closet. The bed is inserted into the resulting alcove. Peacock frequently used this planning device in *Oikidia* (e.g. pl.XXII). The source is in French planning (see Neufforge, *Recueil élémentaire*, III, 1765, *passim*). Other changes in the plan include a large niche added to one room and giant pilasters drawn on to the façade.

## 40 Country house: 7 bays, with 3 projections on S (garden) façade, 2 canted &amp; 1 bowed; circular staircase; pentimenti

Two plans, with scale

Insc: Compass points &amp; rooms labelled

w/m: Device combining P &amp; V

Pen & wash ( $14\frac{1}{8} \times 8\frac{3}{4}$ )

Verso: (a) Country house: circular staircase & octagonal room on central axis, both projecting beyond façades, similar to No.49

(b) Sketch of a mirror &amp; a frieze

Insc: *Paper Stucco or Wains(cot)... | Ceiling*

Sepia pen



## 41-42 Small house

Two plans

Insc: Dimensions given

Pen & turquoise wash ( $2\frac{5}{8} \times 3\frac{1}{8}$ )

## 43 Country house

Plan

Insc: *Passage*Pencil, pen & wash ( $4\frac{3}{4} \times 7\frac{3}{4}$ )

See No.44

## 44 Country house, same as No.43

Elevation

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

This is identical to No.45, except that the portico is here omitted. Similar to No.12 (q.v.), but two bays narrower.

## 45 Country house, similar to No.44

Elevation, with scale

Pen & sepia wash ( $9\frac{1}{2} \times 13\frac{5}{8}$ )

## 45a Public building: 2 storeys with higher central

block &amp; domed end pavilions

Part elevation of left pavilion &amp; central block

Insc: *End wing*; *Round* (on dome); *Central Building*;

*Inscription*; openings & some columns numbered

Pen on tracing paper ( $8\frac{5}{8} \times 16\frac{1}{2}$ )

## 46 Country house: 5 bays wide, with service wings

connected by corridors; many pentimenti

Elevation &amp; plan

Insc: Some dimensions given

Pencil ( $9 \times 14\frac{3}{8}$ )

Central block similar to No.21, but without engaged columns.

Verso: Elevation; probably alternative for same building

Insc: Calculations

Pencil &amp; pen

## 47 Town house(s)

Six plans, 3 each for 2 alternative schemes, or

2 different houses, with scale

Insc: Storeys identified

Pen with black & red washes & pencil ( $11\frac{5}{8} \times 9\frac{3}{4}$ )

## 48 Terrace of houses: 3 storeys &amp; attic, 1st &amp;

2nd storey windows contained within arches

Part-elevation

Insc: *3d Rate 14 in Party Walls* & dimensions givenPencil & pen ( $5 \times 9\frac{7}{8}$ )

## 49 House, similar to No.40v

Plan of part; circular staircase &amp; room

Insc: Calculation &amp; some dimensions given

w/m: LVG

Sepia pen with pencil calculation ( $7\frac{7}{8} \times 9\frac{1}{2}$ )

## 50 Terrace of houses, probably for City Road, London

Two elevations & perspective, with alternative treatments

Insc: *On account of* ... (superimposed on drawing)Sepia pen ( $5\frac{7}{8} \times 7\frac{7}{8}$ )

See No.3

## 51 Country house, same as No.21: terrace of houses, public building

One plan &amp; 4 sketch elevations

w/m: LVG

Sepia pen & pencil ( $9 \times 7\frac{1}{8}$ )

Verso: Public buildings, some related to No.52

One plan &amp; 3 sketch elevations

## 52 Public building or large house: 2 storeys with

domed central projection, 1 storey wings

Elevation &amp; plan of part

Insc: *Suppose* | *Mansion Hse* — 120 | *C Aldermen*Sepia pen & pencil ( $8\frac{3}{8} \times 7$ )

The central bowed projection is related to James Paine's unexecuted project for the garden façade at Kedleston, exhibited at the Society of Artists, 1761 and published in Paine, *Plans, elevations and sections* 1767.

Verso: (a) Elevation, similar to recto

(b) Names of tradesmen: *Shrimp*... , *Knox Mason*, *Patrick Lampman*, *Shrubbs Plumber*, *Willmot Plasterer*, *Harrington Gray*(*zie*)r, with numbers beside each, probably amounts paid them

## 53 Detail of a base &amp; entablature with alternative treatments

Elevation

Insc: *Emrichd* | *Flutes Broader* | *Base* | *Plinth 5 ins high*Sepia pen ( $7\frac{7}{8} \times 6$ )

## 54 Detail of a ceiling cornice

Isometric section

Insc: Note on distribution of profits from a two-penny publication; calculations given

w/m: Crown &amp; GR

Sepia pen ( $12\frac{1}{8} \times 8$ )

Verso: Small house: 3 bays, 2 storeys &amp; attic

Elevation

## 55 Small house

Four plans

Insc: Storeys identified (Peacock's hand); dimensions &amp; calculations given

w/m: IHS Villedary

Pencil, sepia pen & red wash ( $14\frac{3}{4} \times 13\frac{1}{4}$ )

Verso: Sketches of decorative details

Insc: *Dado 2ft 10* | *Mezzanine ad Libitum* | *Dado 2ft 3* | *Ground*

Pencil &amp; sepia pen

## 56 Town house

Plan

Insc: *Hall* & dimensions givenSepia pen ( $3\frac{1}{8} \times 1\frac{3}{4}$ )

Two bedrooms planned with alcove and closet device favoured by Peacock. See No.39a.

## 56a Building

Sketch elevation of part

Pencil, drawn directly upon page ( $3 \times 5$ )

## 57 Country house [Fig.51]

Plan, elevations of entrance (E) & garden (W) façades

Insc: Rooms identified &amp; some dimensions given; compass points

Sepia pen ( $8\frac{3}{4} \times 7\frac{5}{8}$ )

Two storeys, with projecting one-storey oval dining-room at rear. This oval feature, popular in C18 France, also appears in Nos.9-11, having a similarly decorated exterior with rectangular windows, circular medallions, and a balustrade on the top. The rear corners are marked by tower-like elements with hipped roofs, similar to those at Holkham Hall, and the tetrastyle *in antis* front portico is terminated by towers with domes, not unlike Ware's Wrotham Park, and similar to the intended vestries in the All Hallows project. Service wings are connected by low quadrant colonnades. Dance's hand.

## 58 Villa

Plan

Insc: Two rooms identified &amp; dimensions given

Sepia pen & pencil ( $3\frac{3}{4} \times 5\frac{3}{4}$ )

Canted bays project at the sides and a bow at the rear.

The plan resembles that of Danson Hill by Sir Robert Taylor, c.1762, but lacks Taylor's distinctive central staircase.

## 59 Small house

Sketch plans

Insc: *Billiter Lane*, calculations of cost of property, other calculations & dimensions givenSepia pen ( $6\frac{3}{8} \times 7\frac{1}{8}$ )

The City Lands Committee and the Office of Works were involved in improvements on Billiter Lane, London, between 1768 & 1785 (CLRO, *Jnl of the Committee of City Lands*, *passim*). These sketches may be related to the valuation of a house for expropriation. Peacock's hand.

## 60 Public buildings &amp; halls [Fig.52]

Nine sketch plans, elevations &amp; sections

Insc: Calculations given

Sepia pen, with some pencil calculations ( $6\frac{7}{8} \times 10\frac{5}{8}$ )

(a) (b) (c)  
(e) (f) (g) (h) (i)

Sketch (i) depicts a section similar to the hall represented in Nos.33 & 34. Its exterior elevation (a) has a portico along the side and exposes the apsidal half domes. (b) shows a long façade whose columnar porticoes alternate with solid niched bays, and domes rise at the ends as in Dance's gallery design for the Parma Academy (see No.39). (f) & (g) are plans for a hall having apsidal ends flanking a space with a 'star-fish' vault, the form used by Dance at Cranbury Park, Hants and later exploited by Sir John Soane. The plans make use of columnar screens and small square rooms with free-standing columns in the corners (also found at Cranbury Park, see No.34), one of which is isolated in plan (e). (c), (d) & (h) are sections through domed rooms, perhaps part of the project in (b).

## 61 Detail of ceiling coffers &amp; a frieze, with scale

Insc: Calculations given

Pencil & sepia pen ( $5\frac{3}{8} \times 13\frac{5}{8}$ )

The drawing depicts adjacent areas of hexagonal and lozenge coffers. Both are used in the ballroom at Cranbury Park. The frieze is similar to that in the eating room at Pitzhanger Manor.

Verso: Profiles of mouldings

Insc: *Hutch*

## 62 Two attached houses

Plan

Insc: *2d Class*; *7 Sqr 66ft Each* & dimension givenPencil & sepia pen ( $4\frac{1}{8} \times 7$ )

The description 'second class' indicates that the plans were prepared before the Building Act of 1774 (written by Dance and Sir Robert Taylor), when the term 'second rate' was introduced for houses. See No.48.

## 63 Small house

Plan

Insc: *Window* & dimensions givenPen & pencil ( $3\frac{7}{8} \times 4$ )

Verso: Sketch of ceiling

Pen

## 64 Ceiling design

Plan of 1 quarter

Pen with green, pink & yellow washes ( $7 \times 5\frac{3}{4}$ )

Verso: Instructions as to colouring



## 65-75 Sketches for ceilings

Pen (between  $1 \times 1$  &  $2\frac{3}{4} \times 2\frac{3}{4}$ )

All are sketches for intricately-patterned ceilings which are symmetrical about both axes. In most of the designs a circular central form is combined with elements which reach into the corners to create an X-shaped composition. Many of the motifs and patterns are similar to those found in contemporary Adam ceilings. However, in these Dance designs there is a reluctance to employ an all-embracing border or frame, in some cases resulting in a lack of internal cohesion.

## 76 Ceiling coffer

Insc:  $3 \times 4\frac{1}{2}$ Pen ( $2\frac{7}{8} \times 2\frac{3}{8}$ )

## 77 Sketch for a ceiling

Pencil ( $7 \times 6$ )

## 78 CRANBURY PARK (Hants)

Sketch for ballroom ceiling

Pen ( $5\frac{1}{4} \times 6$ )Reprd: D. Stroud, *Dance*, pl.25a

Rough sketch for central portion of ceiling, including part of the 'star-fish' vault, c.1780.

## 79 Office memoranda

w/m: Crown &amp; shield

Sepia pen ( $13 \times 16$ )

Columnar entries for each month from March 1776 to March 1777, under which are listed between four and thirty-seven days of the month. Also columns headed *Expences Vide Actis; Hours too much; Hours too little*.

Below are lists of place names and people, probably appointments, some under *Oct 25, 1776*. Peacock's hand.

Verso: Small house

Sketch plan &amp; sections

Insc: Many notes, calculations &amp; dimensions given

## 80 Sketch for a ceiling

Pen ( $2\frac{1}{8} \times 2\frac{1}{8}$ )

## 81 Ceiling design

Pen with yellow, green & purple washes ( $5\frac{1}{4} \times 4\frac{1}{4}$ )

## 82 Ceiling design, circular

Pencil & pen with red & blue washes ( $8 \times 8$ )

The central motif is a circle with radiating lines and a concave scalloped edge, used frequently by Dance.

It occurs, for example, in the dome of the Common Council Room at Guildhall, London, 1777-78, where it is divided into many more sectors and where he called it a 'fan shell'. This device frequently appears in designs for ceilings by Robert Adam, and occurs in reconstructions of ancient Roman ceilings (cf. C. Cameron, *The Baths of the Romans*, 1775, pls.LVIII-LXV).

## 83 LONDON: Pitzhanger Manor, Ealing (previously in Middx)

Design for eating room ceiling

Pen & pink wash ( $5 \times 6\frac{1}{4}$ )

Preliminary study; numerous details differ from the executed ceiling, c.1768-70.

## 84 Nine details of ornamental designs

Pen with pink, blue & green washes ( $12\frac{1}{2} \times 9\frac{7}{8}$ )

The forms are all classical in inspiration, including such common devices as guilloches, anthemias, arabesque foliage and bell-flower swags.

## 84a Detail of ornamental design

Pen on tracing paper ( $10\frac{3}{4} \times 7\frac{3}{8}$ )

## 85 Villa: bowed projections on 3 sides

Sketch plan

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

Verso: Villa: bowed projections on 2 sides, portico in antis

Insc: Some rooms identified

## 86-105 Designs for chimneypieces

Pencil, pen & sepia pen (between  $1\frac{3}{4} \times 2\frac{1}{4}$  &  $7\frac{1}{4} \times 8\frac{1}{2}$ )

These chimneypiece designs, and also Nos.108-119, embrace the full range of decorative motifs popularized in the work of Robert Adam. While some stiles are treated architectonically with colonnettes or herms, most have simple ornamental panels, either plain with fine mouldings or decorated with guilloche, anthemias, lozenge or other bands. Rinceau foliage, anthemias or swags generally occupy the friezes. Several lintels feature decorative tablets filled with urns or figures in relief.

## 106 Door frame with circular overdoor panel

Insc: *Sign* (in panel)Pen ( $6\frac{7}{8} \times 3\frac{1}{8}$ )

Verso: Door frame with pediment

## 107 LONDON: Pitzhanger Manor, Ealing (previously in Middx)

Study elevation of W wall of drawing room

Insc: Dimensions given

Pen & wash ( $6\frac{1}{4} \times 15\frac{3}{4}$ )Reprd: D. Stroud, *Dance*, pl.20a

Preliminary study; several details differ from the room as executed c.1768-70.

## 108-119 Designs for chimneypieces

Pencil, pen & sepia pen (between  $2 \times 2$  &  $11 \times 6$ )

See Nos.86-105

## 120 Design for a mausoleum [Fig.53]

Perspective

Pencil & wash, with pentimenti ( $21 \times 13$ )

See No.121

## 121 Design for a mausoleum

Perspective &amp; rough sketch elevations

Pencil & wash, with pentimenti ( $21 \times 13$ )

This and No.120 are studies for a watercolour presentation drawing (SMDC 3, 7:17) which may be the mausoleum exhibited by Dance at the RA in 1785. No.121 is closer to the Soane Museum drawing. In these studies the monument is octagonal with receding tiers; the middle level has pairs of columns on alternate sides. The entrance, approached by steps, is guarded by vigilant lions. Above the doorway a woman weeps over a sarcophagus. Dance's wife appears to have died shortly before 1785, since she is not named in the will of her father, who died 20 October 1785. This project may be related to Mrs Dance's death.

## 122 Staircase railing

Elevation

Sepia pen ( $4\frac{7}{8} \times 7\frac{1}{2}$ )

## 123 Staircase: circle inscribed within an octagon

Plan

Insc: Dimensions &amp; description given

Sepia pen ( $4\frac{7}{8} \times 5$ )

A similar staircase appears in No.34a

## 124 LONDON: Mines Royal Copper Co.

Plan &amp; section of staircase, U-shaped

Insc: *Mines Royal*; dimensions & description givenPencil & sepia pen ( $5\frac{1}{8} \times 4\frac{3}{8}$ )

A sketch for the warehouse built for the Mines Royal Copper Co. at the corner of Dowgate Hill and Budge Row, London. Three plans and two elevations are in the CLRO (Surveyor's Miscellaneous Plans, No.275) and an elevation inscribed in the same hand and ascribed to Peacock is in the BM (King's Maps, XXV, 16).

## 125 Circular staircase

Plan

Insc: Dimensions &amp; description given

Sepia pen ( $5\frac{7}{8} \times 5\frac{7}{8}$ )

## 126 Ornamental motif, probably for ironwork panel

Sepia pen ( $5\frac{1}{2} \times 1\frac{1}{2}$ )

## 127 Two staircase railings

Elevations

Sepia pen ( $7\frac{1}{4} \times 11\frac{1}{2}$ )

## 127a Eight staircases

Plans

Insc: Dimensions, descriptions &amp; calculations given

Sepia pen & pencil, drawn directly upon page ( $16\frac{1}{2} \times 8$ )

## 127b Bedroom

Plan of part: 2 interior elevations

Insc: *alcove; chairs*, dimensions given & elevations identified

Sepia pen, drawn directly upon page ( $6\frac{1}{2} \times 8$ )

The bedroom is planned with an alcove, as in Nos.39a (q.v.) & 56.

## 128 Three sketches for cornices

Sepia pen ( $1\frac{1}{2} \times 3\frac{3}{8}$ )

Verso: Fragment of a letter; profile sketch of a man

## 129 Villa

Two plans &amp; 2 elevations

Insc: Some dimensions

Pencil & sepia pen ( $8\frac{3}{4} \times 7\frac{1}{8}$ )

Three one-storey units — two circular and the third octagonal (with variations in the pencilled plan) — protrude from a two-storey square central block. As in Nos.9 & 34a, the plan recalls pl.30 of Robert Morris, *Select architecture*, 1755. The octagonal saloon with twin anterooms (in the ink plan) suggests the same source and their shape and columnar screens are similar to No.34. The pencilled elevation has a pedimented central portion with 1-3-1 fenestration, the classical villa arrangement as seen at Marble Hill. The independent treatment of the one-storey projections resembles No.9.

## 130 Decorative motif

Pencil & sepia pen ( $7\frac{1}{8} \times 3\frac{7}{8}$ )

## 131-134 Decorative motifs

Pencil & sepia pen (between  $1\frac{1}{4} \times 2$  &  $4\frac{5}{8} \times 2\frac{3}{8}$ )

## 135 Three designs for urns

Sepia pen ( $12\frac{1}{2} \times 8$ )



DANIELL, Thomas (1749-1840) & William (1769-1837)

Thomas Daniell and his nephew William were among the first British artists to travel to India, following the example of William Hodges, John Zoffany and others.

Thomas Daniell was born in 1749 at Kingston-on-Thames, and after completing a seven-year apprenticeship to a coachbuilder, trained in 1773 at the RA schools. He was soon exhibiting flowerpieces, topographical landscapes and illustrations regularly at the Academy. In 1784 however he decided to travel to India with his fifteen-year-old nephew, for whose upbringing he had been responsible since the death of his own brother five years earlier. William himself was already showing a special aptitude for drawing, receiving help and encouragement from his uncle. William seems at first to have acted as apprentice with the result that many of the drawings made in India are combined efforts, William doing the preparatory work, and his uncle the more delicate parts and details. Later, although it is difficult to separate their styles, William was probably producing finished drawings of his own. During the tours of India William kept a diary which, though incomplete, makes it possible to follow their journeys quite closely and hence to date many of their undated drawings.

Permission to travel to India was granted by the East India Company, and eventually after a long voyage via China, drawing as they travelled, the Daniells arrived in Calcutta in 1786. They spent two years there, engaged in publishing their series of aquatints, *Views of Calcutta*. The series was financially successful, but the Daniells were far from satisfied with the quality of the prints and on completing the series they made preparations for their first tour, of northern India, which lasted from August 1788 until November 1791. They left Calcutta with servants, tents and equipment, which included a perambulator to measure the mileage, and travelled by boat up the Ganga (Ganges) to Kanpur (Cawnpore), stopping at many places along the route. At each place they made drawings of any picturesque scene or interesting building which attracted them and produced a vast number of drawings, some outline pencil sketches, others with sepia or blue-grey washes and some full watercolours. They also executed numerous detail drawings of architecture and sculpture, many of which are also in the RIBA Collection. They often employed an instrument commonly used by artists at the time, the camera obscura. This was an easily portable wooden box with a curtain on one side. A convex lens and mirror projected the image of the landscape on to a sheet of paper placed inside the box and the image could then be outlined in pencil. Although apparently mechanical, it required considerable skill to preserve the freshness of the scene when tracing the image. Many of the drawings executed during the second of their two journeys, to southern India, are lightly outlined in pencil with a horizontal oval, which is the camera obscura mark, although many drawings without this were similarly executed.

From Kanpur they travelled overland to Delhi, visiting the Taj Mahal at Agra on the way. They spent about three weeks drawing the mosques and forts in the neighbourhood of Delhi. Then, farther north, they spent April 1789 wandering in the Garhwal mountains, foothills of the Himalayas. They were probably the first Europeans to explore this area, but after a few weeks they were forced to return to the plains owing to trouble between the state and its neighbour. They travelled south again, to Lucknow where they spent three months during the summer of 1789. Here they hoped for the patronage of the local ruler, Nawab Asaf-ud-daula, who had earlier taken an interest in the work of Zoffany, but the views by the Daniells did not appeal to him. So in October they continued to the holy city of Varanasi (Benares), where they made many drawings of the ghats and temples along the river front. From Varanasi, they

visited Jaunpur, then made a detour with ponies into the hilly district bordering the Son river. Here the hill ports particularly interested them. Reaching Bhagalpur, probably early in the summer of 1790, they stayed there for about a year with Samuel Davis. He was a servant of the East India Company and an amateur artist; some of his drawings were later engraved and published by William Daniell. William, it seems, did not keep a diary during their stay, but they probably made many excursions and worked up a number of their drawings in oils and watercolour. Towards the end of November 1791 the Daniells arrived back in Calcutta, thus completing the first of their two tours.

After staying only four months in Calcutta, they left in March 1792 by boat for Madras for their shorter, second tour of southern India. From Madras they travelled west across to Mysore and there explored the hill ports, which had recently been the scene of wars between the British and Tipu Sultan, the ruler of Mysore. They then journeyed southwards to Cape Comorin, arriving there in the summer of 1792, but seeing many sites including the ruined palace at Madurai (Madura) and the famous falls at Papanasam on the way. On their return journey along the east coast they recorded the vast Hindu temples of the area. They paid a rapid visit to Ceylon, and arrived back in Madras in November the same year.

Three months after their return to Madras in February 1793 they sailed to Bombay and then on to Muscat. Here they were obliged to change their plans on hearing the news that France and England were at war. While waiting in Bombay for a ship to take them to England, they explored the famous cave temples of Elephanta, Ellora and Salsette. Eventually, late in 1793, they sailed for China, where they joined a convoy and arrived safely in England.

On their return home the Daniells launched on an ambitious programme, for the next thirteen years were spent making 144 aquatints for *Oriental scenery*. This was published in six parts between 1795 and 1808 and cost £210 a set. A number of drawings in the RIBA Collection formed preliminary studies for these plates.

The drawings in the collection have been arranged chronologically as far as possible, with at the end of each journey groups of drawings which are either unlocated or unidentified. The detail drawings of architecture and sculpture from both journeys however have been grouped together in a single entry. The ten designs by Thomas Daniell for Sir Charles Cockerell's Sezincote in Gloucestershire and three letters relating to this building precede the India drawings. Seven volumes of Daniell drawings are recorded in *RIBA Proceedings*, n.s. VI, 1890, pp.322-324. They were presented either in late 1889 or 1890 by John Dibblee Crace and came from the library of Frederick Crace.

Bibl: W. Foster, 'British artists in India 1760-1820', *Walpole Soc.*, XIX, 1931, pp.20-23; M. Hardie & M. Clayton, 'Thomas and William Daniell: their life and work', *Walker's Quarterly*, Nos.35-36, 1932 (which contains also part of William Daniell's journal); T. Sutton, *The Daniells: artists and travellers*, 1954; M. & W. G. Archer, *Indian painting for the British*, 1955; M. Archer, 'The Daniells in India and their influence on British architecture', *RIBA Jnl*, LXVII, 1959-60, pp.439-444; M. Archer, *Indian architecture and the British*, 1968; M. Archer, *British drawings in the India Office Library*, 2 vols, 1969 (especially vol.II for the Daniells)

#### SEZINCOTE (Glos)

Preliminary designs for garden buildings &c, c.1810 (10):

1 Sketch of an 'Indian' gateway & retaining wall  
Verso: Small sketch of foliage

Insc: No.2 on recto &, on both recto & verso, figures, some of which may be costs

w/m: R & E 1798

Pencil & grey wash (8×13)

2 Alternative proposal for an 'Indian' gateway & retaining wall, rather more Moghul in style & fully finished than No.1

Insc: No.4 & with some measurements

w/m: J. Whatman 1794 &, alongside, a fleur-de-lis in a scrolly shield surmounted by a crown, the whole above what appears to be a florid W  
Pencil & grey wash (12<sup>1</sup>/<sub>2</sub>×27<sup>1</sup>/<sub>4</sub>)

3 Front elevation, sketch plan & side elevation & sketches of paterae & finial of the Temple of Surya, as built

Scale: 2<sup>3</sup>/<sub>4</sub> in to 1 ft

Insc: A Octagon Pillar (scored out in pencil) & with different measurements in pencil & pen, some erased & others overwritten; verso A & Sketch (sic) of the Building to be | Built at Volintius | Pool & some erased figures alongside (?) 13d pr foot

w/m: Lion rampant within an oval surmounted by a crown  
Pencil & (the front elevation only) sepia pen & wash (8×12<sup>3</sup>/<sub>4</sub>)

Reprd: M. Archer, *Indian architecture and the British*, 1968, pl.17

4 Sketch of low masonry wall overgrown with moss & with recesses in which are urns, as built either side of the Temple of Surya  
Pencil & coloured washes (5<sup>1</sup>/<sub>4</sub>×9)

5 Sketch elevation of the 'Indian Bridge' showing single bull centrally placed, c.1811

Insc: No.7 & Mr Daniell's Sketch  
Pencil (8×13<sup>1</sup>/<sub>4</sub>)

6 Frontal perspective of the 'Indian Bridge', a finished drawing from No.5 from which it differs in slight detail, with pencil indications of a higher parapet to the bridge

Insc: No.8 & No.2

Pen & watercolour (8<sup>1</sup>/<sub>2</sub>×12<sup>1</sup>/<sub>4</sub>)

Reprd: M. Archer, *Indian architecture and the British*, pl.19

The bridge as executed had two bulls.

7 Sketch elevation of a garden pavilion with flyleaves adding a 2 stepped plinth & a pointed roof; under the latter flyleaf a sketch *Ground plan* showing that the pavilion was to be 16 feet square & have 12 columns arranged around it

Insc: As above & A & B to distinguish between the simple & the elevated-&-pointed-roof versions  
Sepia pen with orange & grey washes & pencil (6<sup>1</sup>/<sub>4</sub>×7<sup>1</sup>/<sub>2</sub>) plus an upper flyleaf (2<sup>3</sup>/<sub>8</sub>×7<sup>1</sup>/<sub>2</sub>) & a lower flyleaf (2<sup>3</sup>/<sub>8</sub>×7<sup>1</sup>/<sub>2</sub>)

Reprd: M. Archer, *Indian architecture and the British*, pl.18, where there is however no reference to the 2 alternative elevations

8 Sketch elevation of a garden building in the Moghul style with 5 domes & 4 minarets

Scale: (on mount) 1<sup>1</sup>/<sub>4</sub> in to 1 ft

w/m: (in mount) Fleur-de-lis surmounting the date 1809

Pencil with sepia & grey washes (7<sup>1</sup>/<sub>2</sub>×8<sup>3</sup>/<sub>4</sub> upper corners cut off), mounted on paper (10×16<sup>1</sup>/<sub>4</sub>) on which the surrounding grounds have been continued in pencil

9 Two sketch elevations, one with an octagonal, the other with a square core, for a small building with cupola, possibly intended for an outbuilding in the farm; also, a small rudimentary sketch of a 3rd alternative seeking, apparently, to combine the octagonal core of the one with the big frontal arch of the square-cored version

Pencil & coloured washes (14<sup>1</sup>/<sub>4</sub>×19)



10 Sketch design for a wall showing single panels on either side of a pointed panel against which is set a pedestal in the Greek style supporting an elephant with howdah standing in front of a palm tree; on the pedestal, an Indian scene showing a gentleman sitting on a reclining elephant & accompanied by mahout & servant; in the panel on the left-hand side, detail of lampholder & glass flue; in the right-hand panel, a sketch of an alternative centrepiece in which a Grecian pedestal supports an elephant with howdah from which branch out 5 lamps & the palm tree has been omitted, with scale

Insc: 14, reservoir  $4\frac{1}{2}$  by  $3\frac{1}{2}$  & some measurements of the lampholder

w/m: J. Whatman 1808

Grey pen & wash with pencil alternative centrepiece ( $10\frac{1}{4} \times 16\frac{1}{2}$ )

The centrepiece with the palm tree seems to make no provision at all for lamps. The drawing should be compared, however, with a *Sketch for the reservoir for oil to supply five Lamps* d. 13 Dec. 1809 (see Cockerell, S. P.), which shows clearly how five lamps branch out from the floor of the howdah, as in the pencil sketch in the right-hand panel of this drawing.

Three letters from Thomas Daniell to Sir Charles Cockerell relating to gardens at Sezincote

1 Letter d. 12 Dec 1810 with sketch of *Viaduct* & recommending the planting of ivy against abutments

2 Letter d. 30th Dec 1810 thanking Sir Charles for a present of turkey & hare

3 Letter d. Jan 14 1811 about the planting of the ivy & the position of the *Brahminy Bulls*, including a sketch to convince; suggesting the most durable stone for the sun dial & asking for a sketch of the S front

Lit: An undated volume of 10 aquatints in colour, etched by J. Martin & aquatinted by F. C. Lewis, c.1819; J. Betjeman, *AR*, LXIX, 1931, pp.161-166;

C. Hussey, *CL*, LXXXV, 1939, pp.502-508;

C. Hussey, *English country houses, late Georgian 1800-1840*, pp.66-73

Sezincote was built by Sir Charles Cockerell, who employed his brother Samuel Pepys Cockerell as architect and Humphry Repton as consultant for the garden layout; Thomas Daniell advised on the Indian detailing of the house and himself designed the farm and garden buildings. Building began c.1805, but work on the garden buildings continued until 1811. See also Cockerell, S. P.

1 KIDDERPORE (W Bengal): Hindu temple

General view showing a small Hindu temple with trees & a house on the RHS

Drawing made probably c. August 1788

Insc: (pen) No.105 | *Hindoo Temple near | Kidderpore bridge — Calcutta*

w/m: J. Whatman

Pencil & wash ( $13 \times 21$ )

Prov: Daniell Collection IV, [16]

On 29 August 1788 the Daniells left their garden house at Kidderpore for the first stage of their journey to northern India.

2 Nr HOOGHLY (W Bengal): Riverscape

View of the river with cliffs, trees & huts in the foreground & groups of figures towing boats

Insc: (pencil) *Near Hoogley*, (pen) 31

d: Sep. 7 1788

Pencil & grey wash ( $7\frac{3}{4} \times 11\frac{3}{4}$ )

3 Nr BHAGALPUR (Bihar): Bridge over Udha Nala

View of the bridge over the nala (watercourse) in middle distance & figures in right foreground

Insc: (pencil) *Oudanulla Bridge*

d: Oct. 9 1788

w/m: J. Whatman

Pencil & washes ( $14\frac{1}{4} \times 20\frac{3}{4}$ )

Prov: Daniell Collection III, [18]

Reprd: M. Archer, *Indian architecture and the British*, 1968, pl.2

4 Nr BHAGALPUR (Bihar): Waterfall

Rocky landscape with waterfall & probably the bungalow belonging to Samuel Davis on RHS

Drawing made probably 12 October 1788

Insc: (pen) *Mootee Jharna*, (pencil) No.78

w/m: J. Whatman

Pencil ( $14\frac{1}{2} \times 20\frac{3}{4}$ )

Prov: Daniell Collection, V, [44]

Samuel Davis was a Company servant in Bhagalpur, with whom the Daniells later stayed for about a year in the summer of 1790.

5 Nr BHAGALPUR (Bihar): Waterfall

View showing 3 cascades surrounded by trees & including figures

Drawing made probably 12 October 1788

Insc: (pen) N.34 *Motee Jharna a Cascade in the Rajemabl hills*, (pencil) *about 4 Miles from Sacra Tulley | 4*

w/m: Fleur-de-lis in a scrolly shield surmounted by a crown, the whole above the monogram GR

Watercolour ( $24\frac{1}{2} \times 17\frac{3}{4}$ )

Prov: Daniell Collection, II, [3]

6 Nr BHAGALPUR (Bihar): Bungalow

Wooded & hilly landscape with distant view & bungalow in left foreground

Drawing made probably 12 October 1788

Insc: (pen) *Mr Davis's Bungalow, near Mootee Jharna*, (pencil) No.79

w/m: Fleur-de-lis in a scrolly shield surmounted by a crown, the whole above what appears to be a florid W

Pencil ( $14\frac{1}{2} \times 21$ )

Prov: Daniell Collection, V, [16]

7 Nr BHAGALPUR (Bihar): Landscape

Landscape with stream, probably bungalow of Samuel Davis, with 2 Europeans in left foreground

Drawing made probably 12 October 1788

Insc: *View from the Cave Mootee Jharna*

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

Prov: Daniell Collection, VI, [39]

8 PIRPAINTI (Bihar): Tomb

View of the tomb in a paved courtyard & distant landscape beyond

Drawing made c.15 October 1788

Insc: (pencil) *Tomb at Piontee | The Tomb built by King Sujat 303 Years ago, | the God (illegible) lies buried under it*

w/m: J. Whatman

Pencil & wash ( $12\frac{1}{2} \times 20\frac{3}{4}$ )

Prov: Daniell Collection, IV, [7]

9 SULTANGANJ (Bihar): Fakir's Rock

View from the river Ganga of Fakir's Rock with a house on the cliff beyond & a boat in right foreground

Drawing made probably c.20 October 1788

Insc: (pen) N.6 *Fakiers Rock | Sultan Gunge*

w/m: Portal & Bridges with, alongside, a fleur-de-lis in a scrolly shield surmounted by a crown, the whole over monogram GR

Pencil & wash ( $14\frac{1}{4} \times 20\frac{1}{2}$ )

Prov: Daniell Collection, IV, [36]

10 MONGHYR (Bihar): Bazar gate

View of the gate with the old Moghul fort beyond & a bridge in left foreground

Insc: (pen) N.38, (pencil) *Outside View of the Bazar Gate Monghir*

d: Oct. 26 1788

Pencil & wash ( $16\frac{3}{4} \times 26\frac{3}{4}$ )

11 MONGHYR (Bihar): Building probably within fort

View of building in middle distance

Insc: (pencil) *At Monghir | No.43*

d: Oct 26 1788

w/m: Portal & Bridges

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

Prov: Daniell Collection, VI, [9]

12 MONGHYR (Bihar): Tomb

Exterior view of tomb building enclosed by walls

Insc: (pen) *Tomb — used as a hospital | Monghyr*, (pencil) No.38

d: Oct 27 1788

w/m: J. Whatman

Pencil & wash ( $14\frac{1}{2} \times 20\frac{3}{4}$ )

Prov: Daniell Collection, IV, [5]

13 MONGHYR (Bihar): House

European-style house viewed through an archway ruin with large tree on RHS

Drawing made either 23-c.28 October 1788 or on return journey in December 1790

Insc: (pencil) N.11 *View Mansher House*

w/m: As No.5

Pencil & wash ( $11\frac{3}{4} \times 11$ )

Prov: Daniell Collection, IV, [46]

14 MONGHYR (Bihar): General view

View of Monghyr from the fort, with bazar gate in the middle distance

Drawing made either 23-c.28 October 1788 or on return journey in December 1790

Insc: (pen) *Near the Bazar Gate | Monghyr*, (pencil) No.37

w/m: J. Whatman

Pencil ( $14\frac{1}{2} \times 20\frac{3}{4}$ )

Prov: Daniell Collection, V, [26]

15 MONGHYR (Bihar): Fort

View inside the fort with groups of people among the ruins & a tomb in the foreground

Drawing made 23-c.28 October 1788 or on return journey in December 1790

Insc: (pencil) *In the Fort at Monghir | No.42*

w/m: J. Whatman

Pencil ( $14\frac{1}{2} \times 21$ )

Prov: Daniell Collection, V, [46]

16 MONGHYR (Bihar): Landscape

Scene along the bank of river Ganga with trees, houses & a mausoleum on RHS

Drawing made 23-c.28 October 1788 or on return journey in December 1790

Insc: (pen) *Near the Hospital Monghyr*, (pencil) No.32

w/m: J. Whatman

Sepia washes ( $14\frac{1}{4} \times 21$ )

Prov: Daniell Collection, III, [4]

17 MONGHYR (Bihar): Landscape

Landscape sketch with trees in the middle distance & hills beyond

Drawing made either 23-c.28 October 1788 or on return journey in December 1790

Insc: (pencil) *Taken from Col Buningtons | Monghir | No.41*

w/m: Portal & Bridges

Pencil ( $11\frac{3}{4} \times 19$ )

Prov: Daniell Collection, VI, [19]

18 Nr MONGHYR (Bihar): Landscape

Landscape with tank (reservoir) surrounded by trees & groups of figures

Drawing made 22-c.28 October 1788 or on return journey in December 1790

Insc: (pen) *Ricacoonde near Monghyr*, (pencil) No.82

w/m: As No.5

Pencil ( $14\frac{1}{2} \times 21$ )

Prov: Daniell Collection, V, [15]

19 PATNA (Bihar): City with ghats

The city viewed from the Ganga with ghats (riverside steps) on LHS

Drawing made c.6-8 November 1788

Insc: (pen) *No.18 Part of the City of Patna*, (pencil) 25

Pencil ( $17\frac{1}{4} \times 28$ )



## 20 PATNA (Bihar): Fort

NW corner of the fort viewed from the river Ganga, with sailing vessels in the foreground  
Drawing made c.6-8 November 1788

Insc: (pen) *N.99 N West Corner of the Fort-Patna*

w/m: J. Whatman

Pencil & wash ( $14\frac{1}{2} \times 20\frac{3}{4}$ )

Prov: Daniell Collection, III, [7]

## 21 BANKIPORE (Bihar): Grain store

Exterior view of the grain store with guards  
Insc: (pencil) *The Gola at Bankipoor near Patna, No.39*  
d: Nov 10 1788

w/m: J. Whatman

Pencil & washes ( $14\frac{3}{4} \times 20\frac{3}{4}$ )

Prov: Daniell Collection, III, [49]

Reprd: M. Archer, *Indian architecture and the British*, 1968, pl.3

## 22 BANKIPORE (Bihar): Grain store

View of grain store in middle distance with tree & small tomb on RHS & a European-style building in the background

Insc: (pencil) *The Gola at Bankipoor near Patna | No.38*  
d: Nov 10 1788

w/m: As No.6

Pencil & wash ( $14\frac{3}{4} \times 21$ )

Prov: Daniell Collection, III, [56]

## 23 PIRPAHAR (Bihar): Muslim tomb

View of tomb & ruins on the tops of small hills  
Drawing made probably 22 November 1788

Insc: (pen) *Tomb & Ruins on Pere Pahar | near Monghyr*  
w/m: As No.5

Watercolour (15 x 20)

Prov: Daniell Collection, IV, [6]

## 24 Nr PIRPAHAR (Bihar): Landscape

Hilly landscape with trees in middle distance  
Drawing made probably 22 November 1788

Insc: (pencil) *Near Pere Pharee*

w/m: As No.6

Pencil ( $10\frac{1}{2} \times 18\frac{1}{2}$ )

Prov: Daniell Collection, VI, [69]

## 25 BUXAR (Bihar): River scene

View of river Ganga with small sailing boats & river bank on LHS

Insc: (pencil) 65; verso (pen) 5

d: Buxar 22 Novr 1788

Pencil & grey wash ( $6\frac{3}{4} \times 11\frac{1}{2}$ )

Prov: Daniell Collection, IV, [43]

## 26 GHAZIPUR (Uttar Pradesh): Landscape with river

View of bank of river Ganga with figures, buildings, ruin & a flag in the foreground

Drawing made c.28 November 1788

Insc: (pen) *Ghazepour*, (pencil) *No.12*

w/m: As No.6

Pencil & wash ( $13 \times 21$ )

Prov: Daniell Collection, III, [19]

## 27 GHAZIPUR (Uttar Pradesh): Palace

Exterior side view of palace with river on extreme left

Insc: (pencil) *The Palace at Gazyore | No.13*, (pen) *The Chales Satoon Ghazepoor*

d: Nov 29 1788

w/m: As No.6

Pencil & wash ( $14\frac{3}{8} \times 21$ )

Prov: Daniell Collection, III, [1]

Reprd: M. Archer, *Indian architecture and the British*, pl.4

## 28 CHUNAR (Uttar Pradesh): River &amp; fort

View from a boat, of the river Ganga with sailing vessels in foreground & the fort in the distance

Insc: (pencil) *Chunar Gur | distant abt. 3 miles | 67*  
d: Dec 6 1788

w/m: J. Whatman... (cut off)

Pencil with blue & grey washes ( $7 \times 14\frac{3}{4}$ )

Prov: Daniell Collection, IV, [42]

Verso: Small pencil sketch of the river

## 29 CHUNAR (Uttar Pradesh): Fort

View of the fort on a hill overlooking the Ganga  
Drawing made probably 7 December 1788

Insc: (pencil) 13, (pen & pencil) *No.17 Chunar Gbur taken from the River | a little Below the Fort*

w/m: J. Whatman with, alongside, device as No.6

Pencil & wash ( $17 \times 25\frac{1}{4}$ )

## 30 CHUNAR (Uttar Pradesh): Fort

View of the fort overlooking the river Ganga on LHS  
Drawing made probably 7 December 1788

Insc: (pen) *N.87 - Part of the Fort of | Chunar Gbur*

w/m: Portal & Bridges

Pencil & sepia wash ( $11\frac{1}{2} \times 19$ )

Prov: Daniell Collection, III, [34]

## 31 JAHANABAD (Uttar Pradesh): Shrine

Side view of the shrine with steps leading to river on LHS & trees beyond

Insc: (pencil) *Jehanabad | abt 10 Koass from Manickpour | 68*

d: Decr 19 1788

Pencil, pen & sepia wash ( $4\frac{1}{2} \times 7$ )

Prov: Daniell Collection, IV, [49]

## 32 MUHAMMADABAD (Uttar Pradesh): Fort

Ruins of the fort with a large tree in right foreground  
Drawing made 13 January 1789

Insc: (pencil) *Mahomedabad near Futty Gbur*

w/m: J. Whatman

Pencil ( $14\frac{1}{2} \times 21$ )

Prov: Daniell Collection, V, [39]

## 33 SHIKOHABAD (Uttar Pradesh): Mosque

A small mosque surrounded by walls & trees

Insc: (pencil) *Near Ala Bundy Built abt 30 years - | Shekoabad | No.12*

d: Jany 17 1789

w/m: As No.5

Pencil & wash ( $11\frac{3}{4} \times 19$ )

Prov: Daniell Collection, IV, [2]

## 34 SHIKOHABAD (Uttar Pradesh): Mosque

Front façade of the mosque with adjoining walls & houses, a large tree beyond

Drawing made c.17 January 1787

Insc: (pen) *Mosque at Shekoabad*, (pencil) *No.15*

w/m: Portal & Bridges

Pencil & wash ( $11\frac{1}{2} \times 19$ )

Prov: Daniell Collection, IV, [8]

## 35 SHIKOHABAD (Uttar Pradesh): Mausoleums

Small mausoleums & ruins on the banks of a tank (reservoir) & a large tree in the left foreground

Drawing made c.17 January 1789

Insc: (pen) *N.53 Shekoabad*

w/m: Portal & Bridges

Pencil & wash ( $11\frac{3}{4} \times 19$ )

Prov: Daniell Collection, III, [51]

## 36 FIROZABAD (Uttar Pradesh): Fort

General view of the fort in the middle distance with an encampment & cannon in front

Drawing made c.18 January 1789

Insc: (pencil) *Firozabad fort | No.17*

w/m: Portal & Bridges

Pencil ( $11\frac{1}{2} \times 19$ )

Prov: Daniell Collection, VI, [7]

## 37 FIROZABAD (Uttar Pradesh): Mausoleum

Landscape with ruined mausoleum in right foreground  
Drawing made c.18 January 1789

Insc: (pen) *Firozabad*, (pencil) *No.18*

w/m: As No.6

Pencil & wash ( $14\frac{1}{4} \times 20\frac{3}{4}$ )

Prov: Daniell Collection, III, [5]

## 38 AHMADPUR (Uttar Pradesh): Tombs

View of the tombs beside a tank (reservoir)

Insc: (pencil) *Tombs at Amedpour abt. 6 Koass from Agra | Built by Amed Khan abt 250 Years ago | No.22*

d: Jany. 19 1789

w/m: J. Whatman

Pencil & wash ( $14\frac{3}{4} \times 21$ )

Prov: Daniell Collection, IV, [1]

Reprd: M. Archer, *Indian architecture and the British*, pl.6

## 39 AHMADPUR (Uttar Pradesh): Tombs

View of the tombs across the river with 2 seated figures in foreground, also beyond the river, a group of tents

Insc: (pencil) *Tombs at Amedpure abt 7 Koass from Agra built abt 250 Years ago | by Amed Khan | No.19*

d: Jan 19 1789

Pencil & wash ( $14\frac{3}{4} \times 21$ )

Prov: Daniell Collection, IV, [12]

## 40 AGRA (Uttar Pradesh): Taj Mahal

View towards one of the pavilions, along a tree-lined garden & ornamental pond

Drawing made c.22 January 1789

Insc: (pen) *In the Taje Mahl Garden Agra*, (pencil) *No.61*

w/m: As No.5

Pencil ( $11\frac{1}{2} \times 19$ )

Prov: Daniell Collection, VI, [4]

## 41 AGRA (Uttar Pradesh): Taj Mahal

General view from outside the walls of the Taj Mahal with surrounding buildings

Drawing made c.22 January 1789

Insc: (pen) *Taje Mahl, part of*, (pencil) *No.56 | belonging to the Taje Mahl Agra*

w/m: J. Whatman

Pencil ( $14\frac{1}{4} \times 21$ )

Prov: Daniell Collection, V, [42]

## 42 AGRA (Uttar Pradesh): Taj Mahal

Interior view of Taj Mahal showing emperor's tomb  
Drawing made c.22 January 1789

Insc: (pen) *Inside of the Taje Mahl Agra & with some pencil measurements*

w/m: As No.6

Pencil ( $12\frac{3}{4} \times 19$ )

## 43 AGRA (Uttar Pradesh): Taj Mahal

View of the Taj Mahal across the river Yamuna (Jumna) with a small pavilion in right foreground

Drawing made c.22 January 1789

Insc: (pen) *B. N East view of the Taje Mahl Agra*, (pencil) *No.52*

w/m: J. Whatman

Pencil & wash, unfinished ( $14\frac{1}{4} \times 21$ )

Prov: Daniell Collection, V, [41]

## 44 AGRA (Uttar Pradesh): Taj Mahal

View of the Taj Mahal across the river Yamuna (Jumna) with elephants & figures in foreground

Insc: (pencil) *No.5 The Taje Mahl at Agra*

d: Taken Jany 11 1789

w/m: J. Whatman

Watercolour ( $14 \times 20\frac{1}{2}$ )

The Daniells did not reach Agra until 20 Jan 1789.



## 45 AGRA (Uttar Pradesh): Fort

View of the Elephant Gate showing walls of the fort  
Insc: (pen) *N 66 Hutteapour Gate | Agra fort*, (pencil) No.50

d: *Jan'y 24 1789*

w/m: As No.6

Pencil & wash ( $14\frac{1}{2} \times 20\frac{7}{8}$ )

Prov: Daniell Collection, III, [36]

Reprd: M. Archer, *Indian architecture and the British*, pl.7

## 46 SIKANDRA (Uttar Pradesh): Gateway to Akbar's mausoleum [Fig.54]

Exterior view of the gateway with terraces in foreground

Insc: (pencil) *No.46. Tomb of Akbar at Secundra abt 5 miles from | Agra*

d: *Jan'y. Feby. 1789* Drawing made 25 January 1789

w/m: As No.6

Pencil & wash ( $14\frac{1}{2} \times 20\frac{3}{4}$ )

Prov: Daniell Collection, IV, [11]

Reprd: M. Archer, 'The Daniells in India and their influence on British Architecture', *RIBA Jnl*, LXVII, 1960, p.443; M. Archer, *Indian architecture and the British*, pl.8

## 47 KARALI (Uttar Pradesh): Fort

Ruins of a fort

Insc: (pen) *Keroulee near Futtpore Sicri*

d: *Jan'y 26 1789*

w/m: Portal & Bridges

Pencil & wash ( $11 \times 18\frac{1}{2}$ )

Prov: Daniell Collection, III, [28]

## 48 KARALI (Uttar Pradesh): Well

People drawing water & washing at the well

Insc: (pencil) *Keroulee abt 10 Koass from Agra | No.24*

d: *Jan'y 26 1789*

w/m: Portal & Bridges

Pencil ( $11\frac{3}{4} \times 10\frac{3}{4}$ )

Prov: Daniell Collection, VI, [10]

## 49 KARALI (Uttar Pradesh): Palace

Distant view of palace with enclosed garden, with elephants & camel in foreground

Insc: (pen) *Keroulee near | Futtpore*, (pencil) *Keroulee abt 10 Koass from Agra | House built by the Wife of Akbar | No.26*

d: *Jan'y 26 89*

w/m: As No.5

Pencil & wash ( $12 \times 19$ )

Prov: Daniell Collection, IV, [22]

## 50 AURANGABAD (Uttar Pradesh): Entrance to garden house

Exterior view with adjoining walls, & trees beyond

Insc: (pencil) *The entrance to a Garden house, built by Arunzebe — at Aurangabad abt 3 Miles South of Muttra | on the River Jumna | No.34*

d: *Jan'y 30 1789*

w/m: Fleur-de-lis in a scrolly shield surmounted by a crown, the whole above what appears to be the florid monogram CP

Pencil & wash ( $11 \times 17\frac{1}{4}$ )

Verso: Rough pencil sketch of river bank

Prov: Daniell Collection, IV, [32]

## 51 AURANGABAD (Uttar Pradesh): Garden house

View of garden house overlooking river Yamuna (Jumna) on RHS

Insc: (pencil) *Garden house built by Arunzebe near Aurangabad abt 3 Miles South of Muttra | on the River Jumna*, (pen) 129

d: *Jan'y 30 1789*

Pencil & wash ( $8 \times 11$ )

Prov: Daniell Collection, IV, [47]

## 52 MATHURA (Uttar Pradesh): Fort

Extensive view of the fort with river in foreground

Insc: (pencil) *Muttra fort | Built by Rajah Jhy Sing Souwae abt 60 or 70 Years ago | No.36*

d: *Feb'y 1 1789*

w/m: As No.6

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

Prov: Daniell Collection, III, [52]

## 53 MATHURA (Uttar Pradesh): Mosque

Mosque in landscape

Drawing made c.2 February 1789

Insc: (pencil) *Muttra*, (pen) 126

Pencil ( $8\frac{1}{2} \times 14\frac{3}{4}$ )

Prov: Daniell Collection, VI, [34]

## 54 MATHURA (Uttar Pradesh): Fort &amp; garden house

View of the fort & a mosque across the river with trees & part of the garden house in left foreground

Drawing made c.2 February 1789

Insc: (pen) *Dist. view of the Fort Muttra*, (pencil) *View of part of the town of Muttra taken from the Garden house built by | Raub Bahadur Sing abt 40 or 50 Years ago | No.40*

w/m: Portal & Bridges

Pencil & wash, unfinished ( $11\frac{3}{4} \times 19$ )

Prov: Daniell Collection, III, [53]

Preliminary drawing for *Oriental scenery*, part III, pl.22.

## 55 MATHURA (Uttar Pradesh): Fort

Exterior view overlooking the river Yamuna (Jumna) on LHS

Drawing made c.2 February 1789

Insc: (pen) *Part of the Fort Muttra*, (pencil) *No.37*

w/m: J. Whatman

Pencil & wash ( $24\frac{1}{2} \times 20\frac{1}{2}$ )

Prov: Daniell Collection, III, [15]

## 56 Nr MATHURA (Uttar Pradesh): Palace ruins

View of ruins in a landscape

Drawing made c. beginning of February 1789

Insc: (pencil) *Near Muttra*, (pen) 127

w/m: Upper part of a crown

Pencil ( $8 \times 11\frac{3}{4}$ )

Prov: Daniell Collection, VI, [48]

## 57 Nr MATHURA (Uttar Pradesh): Landscape with mosque

View along river with mosque on a hill in the distance

Drawing made c.2 February 1789

Insc: (pencil) *Near Muttra*, (pen) 128

Pencil ( $8 \times 11$ )

Prov: Daniell Collection, VI, [52]

## 58 VRINDABAN (Uttar Pradesh): River &amp; ghats

View across the river showing ghats (steps), with temples & trees beyond

Insc: (pen) *Gauts Bindrabund*, (pencil) *No.48*

d: *Feb'y 4 1789*

w/m: As No.6

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

Prov: Daniell Collection, III, [45]

## 59 VRINDABAN (Uttar Pradesh): Ghats

View of the ghats (steps) & temple with trees seen from the river Yamuna (Jumna)

Insc: (pen) *Gauts at Bindrabund*, (pencil) *No.52*

d: *Feb'y 5 1789*

w/m: J. Whatman

Pencil & watercolour ( $12 \times 14$ )

Prov: Daniell Collection, IV, [22]

## 60 VRINDABAN (Uttar Pradesh): River &amp; ghats

View of the town across the river showing ghats (steps), small riverside pavilions, many trees & a temple in the distance

Insc: (pen) *General View of Bindrabund | lookg. down the River*, (pencil) *No.46*

d: *Feb'y 5 1789*

w/m: As No.6

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

Prov: Daniell Collection, III, [44]

## 61 VRINDABAN (Uttar Pradesh): Town from the river

View along the river showing town on left bank with the ghats (steps) & a Hindu temple

Insc: (pen) *N.110 Genl. view of Bindrabund | lookg. up the River*, (pencil) *No.47*

d: *Feb'y 5 1789*

w/m: As No.6

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

Prov: Daniell Collection, III, [43]

## 62 CHUMAU, nr DELHI: Village

General view of village & small fort with people & animals in foreground

Insc: (pen) *Chumau on the road from Agra to Delhi*, (pencil) *No.62*

d: *Feb'y 10 1789*

w/m: J. Whatman

Pencil ( $14\frac{1}{2} \times 20\frac{1}{2}$ )

Prov: Daniell Collection, V, [17]

## 63 Nr MATHURA (Uttar Pradesh): Sarai (rest house)

General view across river towards the sarai with a large banyan tree on LHS in foreground

Drawing made 11 February 1789

Insc: (pen) *Chauter Serai*, (pencil) *No.64*

w/m: Bend on a scrolly shield surmounted by a fleur-de-lis, the whole above what appears to be a florid W

Pencil ( $11\frac{3}{4} \times 18\frac{1}{2}$ )

Prov: Daniell Collection, VI, [6]

Loose sheet ( $12 \times 4$ ) with this drawing shows light sketch of the banyan tree

Insc: verso *Chauter Serai | No.6*

## 64 Nr MATHURA (Uttar Pradesh): Sarai (rest house)

View of inside of sarai showing Agra gate with arcaded walls & camels & people in foreground

Drawing made 11 February 1789

Insc: (pen) *The Agra Gate | Chauter Serai*, (pencil) *Built by Nawab Assuf Khan Uncle to Shah Jehan & | Brother to the Wife of Jehangire — about 150 years ago | No.68*

w/m: J. Whatman

Pencil & wash ( $11\frac{1}{2} \times 18\frac{1}{2}$ )

Prov: Daniell Collection, III, [46]

## 65 HORUL, nr DELHI: Shrine

A shrine surrounded by trees with ghats (steps) leading from it down to a tank (reservoir) in foreground

Insc: (pen) *Horul*, (pencil) *Tank Built by Cosee Choudree, a Jaut, abt 40 years — the little building contains his Asshes | No.58*

d: *Feb'y 12 1789*

w/m: J. Whatman

Pencil ( $11\frac{3}{4} \times 18\frac{1}{2}$ )

Prov: Daniell Collection, VI, [3]

## 66 Nr FARIDABAD (Punjab): Tomb

View of the tomb with river beyond & people & animals on the road in foreground

Insc: (pencil) *The Tomb of the Jimmidar of Furriddabad, built abt 100 Years ago — on the high Road from Agra to | Delhi — very near the town of Fureedabad | No.74*

d: *Feb'y 19. 89*

w/m: As No.62

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

Prov: Daniell Collection, VI, [5]



67 DELHI: Kotla of Firoz Shah  
General view of the citadel  
Insc: (pen) *In Firoz Shahs Cotillab Delhi*, (pencil) No.43  
d: Feb 20 1789  
w/m: As No.49  
Pencil (11×17)  
Prov: Daniell Collection, VI, [1]

68 GRAND TRUNK ROAD (Uttar Pradesh): Milestone  
View of milestone, with 2 figures on horseback in foreground  
Drawing made c. March 1789  
Insc: (pen) 132  
w/m: Fleur-de-lis in scrolly shield above GR (part only)  
Pencil & wash (9<sup>1</sup>/<sub>2</sub>×11<sup>3</sup>/<sub>4</sub>)  
Prov: Daniell Collection, IV, [28]  
Reprd: M. Archer, *Indian architecture and the British*, pl.10

69 ANUPSHAR (Uttar Pradesh): Raja's house  
View from the river Ganga of the raja's house surrounded by high walls  
Drawing made 10 March 1789  
Insc: (pencil) *Anipsburr Banks of the Ganges*  
w/m: Encircled Britannia surmounted by a crown  
Pencil & wash (6<sup>1</sup>/<sub>2</sub>×12<sup>3</sup>/<sub>4</sub>)  
Prov: Daniell Collection, IV, [41]

70 NR JAHANGIRABAD (Uttar Pradesh): House  
Exterior of house with people & animals  
Insc: (pencil) *Near Gehanginabad*, (pen) 43  
w/m: As No.68  
Pencil & wash (8×12)  
Prov: Daniell Collection, IV, [24]

71 SAMBHAL (Uttar Pradesh): Mosque  
General view of mosque on a mound with head in foreground  
Drawing made c.19 March 1789  
Insc: (pen) *a Mosque built on the Site of a Hindoo Temple at Sumbul Robilcund*, (pencil) *The Tomb of Humaiun's father at Sumbul on the foundation of a Hindoo temple* | No.15  
w/m: As No.6  
Pencil & wash (14<sup>1</sup>/<sub>2</sub>×20<sup>1</sup>/<sub>4</sub>)  
Prov: Daniell Collection, IV, [3]

72 CHANDPUR (Uttar Pradesh): Well  
View of well with figures drawing water, in wooded landscape  
Drawing made c.24 March 1789  
Insc: (pen) *Near Chandpore Robilcund*, (pencil) No.58  
w/m: J. Whatman  
Pencil & wash (14×20<sup>1</sup>/<sub>2</sub>)  
Prov: Daniell Collection, III, [12]

73 DASANAGAR (Uttar Pradesh): Mosque  
View of the mosque on RHS overlooking the river  
Insc: (pen) *Jehanabad Gauri near Dasanagar*, (pencil) *on the Ganges Mosque built by Nawab Sujar Khan subah of Allahabad the Omrah Jahab abt 150 Years ago* | No.57  
d: Mar 25 1789  
w/m: As No.62  
Pencil & wash (11<sup>1</sup>/<sub>2</sub>×18<sup>1</sup>/<sub>2</sub>)  
Prov: Daniell Collection, IV, [9]

74 AFZALGARH (Uttar Pradesh): Fort  
NW bastion of fort on RHS with an encampment & flag flying & mountains in far distance  
Insc: (pencil) *N. West bastion of Assuph Gur* | No.13  
d: Apl 3 1789  
Pencil & wash (6<sup>3</sup>/<sub>4</sub>×11<sup>3</sup>/<sub>4</sub>)  
Prov: Daniell Collection, IV, [45]

75 HARDWAR (Uttar Pradesh): Landscape  
View across the Ganga valley towards the town of Hardwar at the foot of the mountains, in the foreground members of the Daniells' party beside a tree on RHS  
Insc: (pen) *Distt View of the Hurdwar from the Hill opposite the do*, (pencil) *on the tree to the right the name of Reuben Burrowes was cut* | No.65  
d: Apl 4 1789  
Pencil & wash (8×11<sup>3</sup>/<sub>4</sub>)  
Reprd: M. Archer, 'The Daniells and their influence on British architecture', *RIBA Jnl*, LXVII, 1960, p.442

76 MUHAMMADABAD (Uttar Pradesh): Fort  
Part of the ruins of the fort with figures in foreground  
Insc: (pen) *Part of the Ruins of Mahommudabad fort*, (pencil) No.4  
d: Apl 13 1789  
w/m: As No.6  
Pencil & wash (14<sup>3</sup>/<sub>4</sub>×21)  
Prov: Daniell Collection, III, [35]

DEASEN, between KOTDWARA & SRINAGAR (Uttar Pradesh): Mountain landscape  
Houses in a valley surrounded by mountains with probably a lake on LHS  
Insc: (pen) *Deasen near Bilkate Sirinagur mountns*  
d: April 24 1789  
w/m: As No.6  
Watercolour (14<sup>1</sup>/<sub>2</sub>×21)  
Prov: Daniell Collection, III, [14]

78 NR BILKATE (Uttar Pradesh): Landscape  
Hilly landscape with river & houses & a hill in middle distance  
Drawing made 24 April 1789  
Insc: (pen) *Near Bilkate Sirinagur mountains*, (pencil) No.105  
w/m: As No.6  
Pencil & wash (14<sup>1</sup>/<sub>2</sub>×20<sup>1</sup>/<sub>2</sub>)  
Verso: Rough pencil & wash sketch of water, trees & mountains  
Prov: Daniell Collection, III, [13]

79 NATAN (Uttar Pradesh): Mountain landscape  
View of mountains & village; in the foreground a European, probably one of the Daniells' party, being carried in a jampan  
Insc: (pen) *Natana Sirinagur mountains*, (pencil) No.109  
d: Apl 25 89  
w/m: As No.62  
Watercolour (11<sup>1</sup>/<sub>2</sub>×18<sup>3</sup>/<sub>4</sub>)  
Prov: Daniell Collection, III, [30]

80 NR SRINAGAR, Garhwal (Uttar Pradesh): Landscape  
Mountain landscape with a village on a hill in the middle distance  
Drawing made probably c.27 April 1789  
Insc: (pencil) *Taka-ca-Munda between Taka ca Munda & Sirinagur*, (pen) *N.67 Near Sirinagur*  
w/m: J. Whatman  
Watercolour (11<sup>1</sup>/<sub>2</sub>×18<sup>1</sup>/<sub>2</sub>)  
Prov: Daniell Collection, III, [32]  
Preliminary drawing for *Oriental scenery*, part IV, pl.22.

81 NR SRINAGAR, Garhwal (Uttar Pradesh): Landscape  
View across a range of hills towards the snowy peaks of the Himalayas; the Daniells' party seen climbing the slope in the foreground  
Drawing made probably c.27 April 1789  
Insc: (pen) *Snowy mountains near Sirinagur*  
w/m: As No.6  
Watercolour (13×20<sup>1</sup>/<sub>2</sub>)  
Prov: Daniell Collection, III, [20]  
Preliminary drawing for *Oriental scenery*, part IV, pl.21.

82 NR SRINAGAR, Garhwal (Uttar Pradesh): Landscape  
View of winding river in a valley with mountains & a watermill on nearest hill slope  
Insc: (pen) *Water Mill near Sirinagur*, (pencil) No.83  
d: May 1789  
w/m: J. Whatman  
Watercolour (11<sup>1</sup>/<sub>4</sub>×18<sup>1</sup>/<sub>2</sub>)  
Prov: Daniell Collection, III, [29]

83 DARAMANDI (Uttar Pradesh): Landscape  
View of houses beside a river, mountains beyond  
Insc: (pen) *Daramundi Sirinagur mountains*, (pencil) No.112  
d: May 2 1789  
w/m: As No.6  
Watercolour (14<sup>1</sup>/<sub>2</sub>×20<sup>3</sup>/<sub>4</sub>)  
Prov: Daniell Collection, III, [16]

84 NR SRINAGAR, Garhwal (Uttar Pradesh): Landscape  
Koa river valley with boulders & a rope bridge, also a porter & a European, probably one of the Daniells' party, being carried in a jampan  
Insc: (pen) *In the Coa nulla near Jugeanor Sirinagur mountns*, (pencil) No.132  
d: May 4 1789  
w/m: As No.62  
Pencil & wash (11<sup>1</sup>/<sub>2</sub>×18<sup>3</sup>/<sub>4</sub>)  
Prov: Daniell Collection, III, [31]

85 BITHUR (Uttar Pradesh): Town from the river  
View of the town & ghats (steps) with high cliffs on RHS & a sailing vessel, possibly belonging to the Daniells, on the river Ganga  
Insc: (pencil) *Distt View of Betoor Gaus* | No.14  
d: June 21 1789  
w/m: As No.6  
Pencil & wash (14<sup>1</sup>/<sub>2</sub>×20<sup>3</sup>/<sub>4</sub>)  
Prov: Daniell Collection, III, [3]

86 AYODHYA (Uttar Pradesh): Ghats  
View across the river Ghaghra (Gogra) of ghats (steps) with a gateway on LHS & other buildings along the banks  
Drawing made probably 11 July 1789  
Insc: (pencil) *Gaus at Oud* | No.26  
w/m: As No.62  
Pencil & wash (11×18<sup>3</sup>/<sub>4</sub>)  
Prov: Daniell Collection, III, [11]

87 LUCKNOW (Uttar Pradesh): Well  
View made between July & October 1789  
Insc: (pen) *Baoolee Lucnow*, (pencil) No.19  
w/m: Bend on a scrolly shield surmounted by a fleur-de-lis (part only)  
Pencil & wash (11<sup>1</sup>/<sub>2</sub>×11)  
Prov: Daniell Collection, IV, [48]

88 LUCKNOW (Uttar Pradesh): Palace garden  
View of the garden with trees & figures & enclosed by walls  
Drawing made between July & October 1789  
Insc: (pencil) 12, (pen) *N 11 Palace Garden Lucnow*  
w/m: As No.29  
Pencil & wash (16<sup>3</sup>/<sub>4</sub>×27<sup>1</sup>/<sub>2</sub>)

89 KANPUR (Uttar Pradesh): View of river Ganga  
General view from river bank with buildings, small boats & elephants & figures in foreground  
Insc: (pencil) *Caunpore Donaghadie* (illegible) *Down*, (pen) 10  
d: Oct 14 1789  
Pencil & wash (7×10<sup>1</sup>/<sub>4</sub>)  
Prov: Daniell Collection, IV, [58]

90 DALMAU (Uttar Pradesh): View from river Ganga  
View from river bank with trees, a bungalow & small  
temple with steps down to the river  
Insc: (pencil) *Dalmow*, (pen) 48  
d: Oct 22 89  
Pencil & wash ( $7\frac{3}{4} \times 11\frac{1}{2}$ )  
Prov: Daniell Collection, IV, [26]

91 NOBUSTA (Uttar Pradesh): Shrine  
Shrine with steps seen from the river Ganga, & trees  
& other buildings along the bank  
Insc: (pen) *Nobusta on the Ganges*, (pencil) No.34  
d: Oct 23 1789  
w/m: Po rtal & Bridges  
Pencil & wash ( $11\frac{1}{2} \times 19$ )  
Prov: Daniell Collection, III, [33]

92 MANIKPUR (Uttar Pradesh): River Ganga  
View of the river with high bank & a group of  
village buildings enclosed by walls on the far side  
Insc: (pen) *Manickpore on the Ganges*, (pencil) No.20  
d: Oct 23 1789  
w/m: As No.5  
Pencil & wash ( $11\frac{1}{2} \times 19$ )  
Prov: Daniell Collection, III, [27]

93 KARA (Uttar Pradesh): Temple ruins  
Ruins of Hindu temple in left foreground & in the  
distance an extensive view of the Ganga  
Insc: (pen) *Remains of a Hindoo Temple at Currah | on  
the Ganges*, (pencil) No.30  
d: Oct 24 1789  
w/m: As No.6  
Pencil & wash ( $14\frac{1}{2} \times 20$ )  
Prov: Daniell Collection, IV, [4]

94 KARA (Uttar Pradesh): River  
View of river Ganga with high cliffs & shrines  
surrounded by trees  
Drawing made either c.20 December 1788 or c.24  
October 1789  
Insc: (pencil) *Near Currah*, (pen) 12  
Pencil & wash ( $7 \times 10$ )  
Prov: Daniell Collection, IV, [51]

95 ALLAHABAD (Uttar Pradesh): Landscape  
Distant view of the fort from opposite bank of river  
with a tomb in left foreground  
Insc: (pencil) 24, (pen) N 3 *Distt view of Allahabad*  
Pencil ( $15\frac{1}{4} \times 27\frac{7}{8}$ )  
First visit to Allahabad was c.17 December 1788, but  
the majority of the drawings, Nos.95-103, were made  
during the second visit, lasting about two weeks in  
October-November 1789

96 ALLAHABAD (Uttar Pradesh): River & fort  
General view of the river Yamuna with the fort on  
left bank & figures in the foreground  
Insc: (pen) *View of the Fort taken near the | Jummaigh  
Masjid Allahabad*, (pencil) No.33  
w/m: J. Whatman  
Pencil & wash ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, III, [9]

97 ALLAHABAD (Uttar Pradesh): Fort  
Light sketch showing general view inside the fort  
Insc: (pen) *In the Fort Allahabad*, (pencil) No.46  
w/m: Portal & Bridges  
Pencil ( $11\frac{1}{2} \times 18$ )  
Prov: Daniell Collection, VI, [70]

98 ALLAHABAD (Uttar Pradesh): Fort  
View from the river of the fort including the pavilion  
called Chalis Satoon  
Insc: (pen) *Near the Chalees Satoon Allahabad*, (pencil)  
No.28  
w/m: J. Whatman  
Pencil & wash ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, III, [6]

99 ALLAHABAD (Uttar Pradesh): Fort  
View of the Yamuna Gate at the top of a flight of  
steps with the fort walls & Chalis Satoon pavilion  
overlooking the river Yamuna on RHS  
Insc: (pen) *Jumna Gate & Chalees Satoon | Allahabad |  
No.29*, (pencil) *Allahabad Fort*  
w/m: As No.6  
Pencil & wash ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, III, [8]

100 ALLAHABAD (Uttar Pradesh): Mosque  
View of the Jama Masjid  
Insc: (pencil) *Jummaigh Masjid Allahabad | No.30*  
w/m: As No.5  
Pencil & wash ( $11\frac{1}{2} \times 19$ )  
Prov: Daniell Collection, III, [26]

101 ALLAHABAD (Uttar Pradesh): Mausoleum of  
Prince Khusrū's mother  
View of the mausoleum with fountain & trees to  
the left  
Insc: (pencil) No.31, (pen) *Tomb of (blank) near Sultan  
Chusero's | near Allahabad*  
w/m: As No.6  
Pencil & wash ( $14\frac{1}{2} \times 20\frac{1}{2}$ )  
Prov: Daniell Collection, IV, [13]  
Repr: M. Archer, *Indian architecture and the British*,  
pl.5  
Engr: *Oriental scenery*, part III, pl.4, 'Mausoleum of  
the Rancee, wife of the Emperor Jehangir — near  
Allahabad', 1 October 1801

102 ALLAHABAD (Uttar Pradesh): Fort, Hutteapour  
gate  
View of the gate showing adjoining walls of the fort  
(?) & trees on LHS  
Insc: (pen) N.14 *Hutteapour Gate | Allahabad*  
w/m: As No.29  
Pencil ( $17\frac{1}{2} \times 26\frac{1}{2}$ )

103 ALLAHABAD (Uttar Pradesh): Fort  
View of grounds & buildings including gate within  
the walls of the fort  
Insc: (pen) *In the Fort Allahabad*, (pencil) No.44; recto  
(pencil) *Tuxsala Dorrwaser (gate) | Minar (tower) 33ft  
high 3 | 4 round at bottom — Minar 8ft 7 round at bottom*  
d: Nov 4 1789  
w/m: As No.5  
Pencil ( $12 \times 19$ )  
Prov: Daniell Collection, VI, [2]

104 VARANASI (Uttar Pradesh): Man Mandir ghat  
View of the ghats (steps) along the river front  
Insc: (pencil) *Maun Mandele Bernares No.8*  
w/m: As No.6  
Pencil & wash ( $13\frac{5}{8} \times 20\frac{3}{4}$ )  
Prov: Daniell Collection, III, [22]  
This and Nos.105-107 were probably made on the  
second visit to Varanasi between 17 & c.24 November  
1789. The first visit took place in December 1788.

105 VARANASI (Uttar Pradesh): Ghat  
View of the river front showing buildings & ghats  
(steps) in left foreground  
Insc: (pencil) No.11 *Dususumade Gaut at Bernares on the  
Ganges looking up the river*  
Pencil & wash ( $15\frac{3}{4} \times 25\frac{7}{8}$ )  
Prov: Daniell Collection, II, [10]

106 VARANASI (Uttar Pradesh): River ghats  
View of the river with buildings & ghats (steps) on  
LHS & Dipa Stambha (lamp pillar) in right  
foreground  
Insc: (pencil) *Near the Minars Bernares | near Nasingdara  
Ghaut No.10*, (pen) *Chiraukdaun near the Minars Bernares*  
w/m: J. Whatman  
Pencil & wash ( $13\frac{1}{4} \times 21$ )  
Prov: Daniell Collection, III, [21]

107 VARANASI (Uttar Pradesh): Dasaswamedh ghat  
View of the river front showing buildings & ghats  
(steps)  
Insc: (pencil) No.10 (illegible) *Dusasumade Gaut at |  
Bernares on the Ganges*  
Uncoloured aquatint ( $16\frac{5}{8} \times 23\frac{1}{2}$ )  
Prov: Daniell Collection, II, [9]  
Engr: Proof plate for 'Dusasumade Gaut, at Benares  
on the Ganges' in *Oriental scenery*, part I, pl.16, May  
1796  
Repr: M. Archer, *Indian architecture and the British*, pl.9

108 VARANASI (Uttar Pradesh): Ghats  
View of the ghats (steps) from the river Ganga to a  
mosque & buildings  
Insc: (pencil) 22, (pen) N.9 *Part of the City of Bernares  
with the Mosque built by Aurangzeb*  
d: Nov 18 1789  
Pencil & wash, unfinished ( $19 \times 30\frac{3}{4}$ )  
Prov: Daniell Collection, II, [2]

109 JAUNPUR (Uttar Pradesh): Atala Masjid  
View of the gateway & court with 2 storied  
colonnades  
Drawing made c.3-6 December 1789  
Insc: (pencil) 27, (pen) N.20 *The Atanlee Kan Masjid  
Built by Sultan Ibrahim Spirke about 390 ago (sic)  
Juanpore*  
Pencil & wash, unfinished ( $17\frac{1}{4} \times 28\frac{1}{4}$ )

110 JAUNPUR (Uttar Pradesh): Atala Masjid  
Interior view of the mosque with 2 figures  
worshipping  
Drawing made c.3-6 December 1789  
Insc: (pen) N.21 *Inside of the Atoulee Kan Masjid  
Juanpore*  
w/m: As No.29  
Pencil ( $27\frac{3}{4} \times 17$ )  
Prov: Daniell Collection, I, [21]

111 JAUNPUR (Uttar Pradesh): Jami Masjid  
Interior view of Jami mosque  
Drawing made c.3-6 December 1789  
Insc: (pen) N.6 *Inside of the large Mosque Juanpore*  
w/m: As No.6  
Pencil ( $18 \times 21$ )  
Prov: Daniell Collection, V, [5]

112 JAUNPUR (Uttar Pradesh): Bridge  
Extensive view of the bridge framed by trees in the  
foreground & the fort beyond the river  
Drawing made probably 7 December 1789  
Insc: (pencil) 27, (pen) N.5 *Juanpore Bridge*  
w/m: As No.29  
Pencil with touches of wash ( $17\frac{1}{4} \times 27$ )

113 Nr JAUNPUR (Uttar Pradesh): Temple  
Exterior view of temple buildings & a camp in  
distance on RHS  
Insc: (pen) *View near Manpurry*, (pencil) No.8; recto  
(pencil) *Near Mouim Gunge*  
d: 14 Dec 89  
w/m: As No.6  
Pencil & wash ( $14\frac{3}{4} \times 21$ )  
Prov: Daniell Collection, III, [42]

114 Nr JAUNPUR (Uttar Pradesh): Fort  
View of gate, walls & surrounding buildings  
Drawing made c.14 December 1789  
Insc: (pen) *In the Fort of Manpurry*, (pencil) *Gate  
Manpurry Fort | No.9*  
w/m: J. Whatman  
Pencil & wash ( $14\frac{3}{4} \times 21$ )  
Prov: Daniell Collection, III, [41]



**115 BIJAIGARH** (Uttar Pradesh): Landscape & fort  
View across a wooded valley with extensive hill fort in the distance  
Drawing probably made c.8 January 1790  
Insc: (pencil) 23, (pen) N 31 *Bidzee Gbur taken from the West*  
w/m: Whatman (part only)  
Pencil ( $17\frac{1}{4} \times 27\frac{1}{2}$ )

**116 BIJAIGARH** (Uttar Pradesh): Landscape & fort  
View of the fort crowning a hill on left with distant view beyond  
Drawing made probably c.8 January 1790  
Insc: (pencil) *Bidzee Gur*, (pen) 8  
w/m: As No.5  
Pencil ( $11\frac{3}{4} \times 16\frac{1}{2}$ )  
Prov: Daniell Collection, VI, [16]

**117 BIJAIGARH** (Uttar Pradesh): Fort  
General view showing spring from a terrace of the fort & tree on LHS  
Drawing made probably c.8 January 1790  
Insc: (pen) *Ram Coonde within | Bidzee Gbur*, (pencil) No.25  
w/m: J. Whatman  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [25]

**118 AGORI** (Uttar Pradesh): Hindu temples  
View of temples with trees & figures  
Drawing made probably c.12 January 1790  
Insc: (pencil) *Hindoo Temple at Agouree on the Soane River*, No.26  
w/m: As No.6  
Pencil & wash ( $14\frac{1}{2} \times 18\frac{1}{2}$ )  
Prov: Daniell Collection, IV, [15]

**119 AGORI** (Uttar Pradesh): Hindu temples [Fig.55]  
View of 2 temples against trees & a lake in left middle distance  
Drawing made probably c.12 January 1790  
Insc: (pen) *Hindoo Temples at Agouree | on the River Soane*, (pencil) No.27  
w/m: As No.6  
Pencil & wash ( $14\frac{1}{2} \times 20\frac{3}{4}$ )  
Prov: Daniell Collection, IV, [14]  
Repr: M. Archer, 'The Daniells and their influence on British architecture', *RIBA Jnl*, LXVII, 1960, p.443

**120 AGORI** (Uttar Pradesh): Fort  
Part of the fort on RHS with a view of the river & distant hills across a terrace in the foreground  
Drawing made probably c.12 January 1790  
Insc: (pen) *In the Fort at Agouree*, (pencil) No.28  
w/m: As No.5  
Pencil & wash ( $11\frac{1}{2} \times 16\frac{1}{2}$ )  
Prov: Daniell Collection, IV, [31]

**121 AGORI** (Uttar Pradesh): Hindu temples  
View of several small temples with trees  
Drawing made probably c.12 January 1790  
Insc: (pen) *Hindoo Temples at Agouree*, (pencil) No.29  
w/m: As No.6  
Pencil & wash, unfinished ( $14\frac{3}{4} \times 21$ )  
Prov: Daniell Collection, IV, [17]

**122 AGORI** (Uttar Pradesh): Hindu temples  
View of several small temples & trees  
Drawing made probably c.12 January 1790  
Insc: (pen) N 7 *Hindoo Temples at Agouree*, (pencil) No.36  
w/m: J. Whatman  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [8]

**123 AGORI** (Uttar Pradesh): Landscape  
Landscape with trees & road in foreground  
Drawing made probably c.12 January 1790  
Insc: (pencil) *Agouree*  
w/m: Portal & Bridges  
Pencil ( $11\frac{1}{2} \times 16$ )  
Prov: Daniell Collection, VI, [14]

**124 RHOTAS** (Bihar): Landscape with fort  
Distant view of the fort on top of a rocky table land  
Drawing made in late January 1790  
Insc: (pen) *Rotas Gbur*, (pencil) No.65  
w/m: As No.5  
Pencil ( $11\frac{1}{2} \times 19$ )  
Prov: Daniell Collection, VI, [15]

**125 RHOTAS** (Bihar): Fort  
View of the fort on RHS with Kathautiya gate  
Drawing made in late January 1790  
Insc: (pen) *Kutubuttee Gate | Rhotas Gbur*, (pencil) No.89  
w/m: J. Whatman  
Pencil & wash ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, III, [10]

**126 RHOTAS** (Bihar): Palace  
Exterior view showing main façade & part of surrounding buildings  
Drawing made in late January 1790  
Insc: (pencil) N 9 *Part of the Palace at Rhotas Gbur | Built by Bagat Maun Sing in the Reign of | Akbut*  
w/m: As No.9  
Watercolour ( $14 \times 23\frac{1}{4}$ )  
Engr: *Oriental scenery*, part III, pl.2, 'Ruins in Rotas Gur in Bahar', 1 August 1801

**127 RHOTAS** (Bihar): Palace  
Building with projecting balcony within fort  
Drawing made in late January 1790  
Insc: (pencil) *In Rotas Gbur*, (pen) 90  
w/m: Crown (part)  
Pencil & wash ( $9\frac{1}{2} \times 11\frac{3}{4}$ )  
Prov: Daniell Collection, IV, [29]

**128 MADANPUR** (Bihar): Hindu temple  
Hindu temple on a hill with a range of hills to the left & in the foreground one of the Daniells sketching  
Drawing made February 1790  
Insc: (pen) *Hindoo Temple on a hill near | Muddumpore*, (pencil) No.49  
w/m: Portal & Bridges  
Pencil ( $11\frac{1}{2} \times 16$ )  
Prov: Daniell Collection, VI, [8]

**129 SASARAM** (Bihar): Tomb of Salim Shah  
Ruins of part of the tomb of Salim Shah (son of Sher Shah) with 2 seated figures in the foreground  
Drawing made February 1790  
Insc: (pencil) 41 *Ruins of part of Selime Shar Tomb at | Sassoram*, (pen) 60  
w/m: Portal & Bridges  
Pencil & wash ( $11 \times 14$ )  
Prov: Daniell Collection, IV, [34]

**130 SASARAM** (Bihar): Tomb of Salim Shah  
Distant view of tomb across the water with a tree & figures on the steps in the right foreground  
Drawing made in February 1790  
Insc: (pen) *The Tomb Selam Shah Sassorum*  
w/m: As No.29  
Pencil ( $18 \times 26\frac{1}{4}$ )

**131 SASARAM** (Bihar): Naurattan (palace pavilion)  
View of interior  
Drawing made in February 1790  
Insc: (pencil) *Nourattun | at Bahur & some measurements given*  
w/m: Portal & Bridges  
Pencil ( $11\frac{3}{4} \times 19$ )  
Prov: Daniell Collection, VI, [11]

**132 SASARAM** (Bihar): Naurattan (palace pavilion)  
Sketch showing *Corner of the larger Room*  
Insc: verso (pen) 82  
w/m: Fleur-de-lis in scrolly shield above the monogram GR (part)  
Pencil ( $9 \times 12$ )  
Prov: Daniell Collection, VI, [65]

**133** Sketch showing *Corner Room*  
Insc: verso (pen) 83  
w/m: Crown (part)  
Pencil ( $9 \times 11\frac{3}{4}$ )  
Prov: Daniell Collection, VI, [66]  
Drawings made February 1790

132-133 Insc: As above, *Nourruary Naurathun Bahur & some measurements given*

**134 DEO** (Bihar): Hindu temple  
Exterior view with part of a village on LHS  
Drawing made in late February 1790  
Insc: (pencil) 21 *No.51*, (pen) *Hindoo Temple at Deo*  
w/m: As No.9  
Pencil ( $17 \times 22$ )

**135 DEO** (Bihar): Hindu temple  
Exterior view with buildings left & right & flat landscape beyond  
Drawing made in late February 1790  
Insc: *Hindoo Temple at Deo*  
w/m: J. Whatman  
Pencil & wash ( $12\frac{1}{2} \times 18\frac{1}{4}$ )  
Prov: Daniell Collection, IV, [18]

**136 DEO** (Bihar): Hindu temple  
Exterior view with surrounding farm buildings & flat landscape beyond  
Drawing made in late February 1790  
Insc: (pencil) 7 *Hindoo Temple at Deo in Bahar*  
Pencil & wash ( $16\frac{3}{4} \times 23\frac{3}{4}$ )  
Fng: *Oriental scenery*, part V, pl.5, 'An Hindoo Temple at Deo in Bahar', 15 January 1800  
Repr: M. Archer, *Indian architecture and the British*, pl.11

**137 NR DEO** (Bihar): Landscape  
Landscape sketch with houses, tall palm trees & hills in the distance  
Drawing made in late February 1790  
Insc: (pencil) *Near Deo*, (pen) 72  
w/m: Florid W (part)  
Pencil ( $7\frac{3}{4} \times 10\frac{1}{4}$ )  
Prov: Daniell Collection, VI, [60]

**138 GAYA** (Bihar): Hindu temple  
Small Hindu temple surrounded by trees with steps down to water in foreground  
Drawing made in March 1790  
Insc: (pen) *Hindoo Temple at Gya*, (pencil) *Built by Grawaul a Bramin | abt 50 year ago | No.47*  
w/m: As No.6  
Pencil & wash ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [9]

**139 GAYA(?)** (Bihar): Temple  
View of temple & village buildings with figures  
Drawing made in March 1790  
Insc: (pencil) N 8 *A Temple*  
w/m: As No.9  
Pencil & watercolour ( $23\frac{1}{4} \times 17$ )  
Prov: Daniell Collection, XII, [8]

**140 RAJMAHAL** (Bihar): Jami Masjid  
Interior view with figures lightly sketched  
Insc: (pencil) 19, (pen) N 49 *Inside of the Jommai Masjid Rajemabl*  
d: Taken May 15 1790  
w/m: J. Whatman  
Pencil ( $17 \times 24\frac{1}{2}$ )

**141 COLGONG (Bihar): Riverscape**

Extensive view of river Ganga with a small rocky island in foreground & rocky bank on RHS

Insc: (pen) *Rocks at Colgong*

d: Aug 1790

w/m: IV

Pencil & wash ( $8\frac{1}{4} \times 15\frac{3}{4}$ , ends of drawing rounded)

Prov: Daniell Collection, IV, [53]

**142 BHAGALPUR (Bihar): House**

Distant view of the house on a hill with the approach road bordered by trees

Insc: (pencil) 26, (pen) *N 19 Bhagulpore house*

w/m: IV with, alongside, a fleur-de-lis in a scrolly shield surmounted by a crown, the whole over the monogram GR

Pencil ( $17\frac{1}{2} \times 28$ )

The Daniells arrived in Bhagalpur during the summer of 1790 and stayed for about one year with Samuel Davis, a Company servant in the town. Davis was also an amateur artist and some of his drawings were later engraved and published by William as *Views in Bootan*.

**143 VARANASI (Uttar Pradesh): Camp**

The Daniells' camp on the river bank during a storm with the city, including a mosque & minarets, in the distance

Insc: (pencil) *Benares*, (pen) 5

d: Decr 1790

Pencil & grey wash ( $7\frac{1}{4} \times 11\frac{1}{2}$ , horizontal oval)

Prov: Daniell Collection, IV, [52]

**144 COLGONG (Bihar): Riverscape**

View of the Ganga with a group of figures & animals in right foreground & several vessels on the river

Insc: (pen) *Colgong from the opposite side | the River (sic)*, (pencil) *No.44*

d: Jan'y 1791

w/m: IV

Pencil & watercolour ( $14\frac{1}{2} \times 21\frac{1}{4}$ )

Prov: Daniell Collection, III, [17]

**145 COLGONG (Bihar): Riverscape**

General view of the river Ganga with several boats in the water & rocks in the middle distance

Insc: (pen) *Rocks at Colgong*, (pencil) *No.55*

d: Augt 24 1791

Pencil ( $10\frac{3}{4} \times 14\frac{1}{2}$ )

Prov: Daniell Collection, VI, [67]

Unlocated places in north India

**146 NR CUCRAHATTEE: Village**

Village scene with palm trees

Insc: (pen) *N 114 Near Cucrabattee — Bengal*

w/m: As No.6

Pencil ( $13 \times 18\frac{3}{4}$ )

Prov: Daniell Collection, VI, [40]

**147 MEROULY: Village**

Village scene with well

Insc: (pencil) *Merouly Cartoob Gong*, (pen) 25

w/m: J. Wh (part)

Pencil ( $7\frac{1}{4} \times 10\frac{1}{2}$ )

Prov: Daniell Collection, VI, [58]

**148 TUKARY: Fort**

General view of the fort & surrounding buildings overlooking a lake in the foreground

Insc: (pencil) 20, *No.45*, (pen) *Fort at Tukary*

w/m: As No.9

Pencil ( $15\frac{3}{4} \times 20$ )

**149 TUKARY: Hindu Temple**

Exterior view

Insc: (pencil) *Hindoo temple at | Tukary built by Rajah*

*Mitter Jeet Sing*; verso (pen) 28

w/m: Posthorn on a scrolly shield surmounted by a crown, the whole over what appears to be a florid W

Pencil ( $9\frac{1}{2} \times 10\frac{3}{4}$ )

Prov: Daniell Collection, VI, [47]

Unidentified places in north India

**150 Landscape probably in Uttar Pradesh**

Hilly landscape with figures & a tent in foreground, by a river crossing

Insc: (pencil) *Atparnah (?) Gaut Murcoonee hills | Chinu (?) hill*; verso (pen) 26

w/m: As No.5

Pencil ( $12 \times 16$ )

Prov: Daniell Collection, VI, [13]

**151 Village with milestone, perhaps near Agra**

View along a road with houses & figures & a kos minar (milestone) in middle foreground

Insc: (pen) 87, (pencil) 74

w/m: As No.5

Pencil ( $11\frac{1}{2} \times 16$ )

Prov: Daniell Collection, VI, [12]

**152 Ruined mosque**

View of ruin with house in distance & palm tree in foreground

Insc: (pen) 26, (pencil) *ABanak Dinab (?) built by Die unga — the nurse of Mobommed Shab*

w/m: Bcnd on a scrolly shield surmounting what appears to be a florid W (part)

Pencil & wash ( $9\frac{1}{2} \times 12$ )

Prov: Daniell Collection, VI, [64]

**153 Muslim building**

Building surrounded by trees with figures

Insc: (pencil) *Husseins Amaum boss*, (pen) 7

Pencil ( $8\frac{3}{4} \times 11\frac{3}{4}$ )

Prov: Daniell Collection, VI, [51]

**154 Landscape**

Extensive view of the Ganga in a flat landscape

Insc: (pencil) *On the Ganges*

Pencil & wash ( $8 \times 11\frac{3}{4}$ )

Prov: Daniell Collection, VI, [55]

**155 CALCUTTA (W Bengal): Temple**

Temple surrounded by houses & trees seen from river on which there are several boats

Insc: 93 *Large Hindoo Temple | Calcutta*

d: March 10 1792

w/m: IV (part)

Pencil ( $10\frac{3}{4} \times 14\frac{1}{2}$ )

Prov: Daniell Collection, VI, [71]

Drawing probably made while the Daniells were waiting in Calcutta to embark for their journey to southern India.

**156 NR NURSAPORE (Mysore): Landscape**

Mountain landscape with open foreground drawn within horizontal oval

Drawing made c.26 April 1792

Insc: *near Nursapore*

Pencil ( $7\frac{1}{4} \times 10\frac{3}{4}$ )

Prov: Daniell Collection, VI, [56]

Camera obscura mark visible.

**157 KRISHNAGIRI (Madras): Near the choultry**

View of steps leading to choultry (rest house) with trees round about

Drawing made 13 May 1792

Insc: (pencil) *No.38*; verso (pen) *(Nca)r the Choultry on the top of Krishnagberry*

w/m: I. Taylor

Pencil & sepia washes ( $14\frac{1}{4} \times 19\frac{1}{4}$ , horizontal oval)

Prov: Daniell Collection, III, [24]

**158 KRISHNAGIRI (Madras): Landscape**

View from summit of Mt Krishnagiri out over flat countryside with hill in middle distance & sepoy standing on boulders on RHS

Drawing made 13 May 1792

Insc: (pencil) *No.37*; verso (pencil) *Near the Magazine | on the top of Krishnagberry*

w/m: I. Taylor

Pencil & watercolour ( $13\frac{3}{4} \times 19$ , horizontal oval)

Prov: Daniell Collection, III, [23]

**159 KRISHNAGIRI (Madras): Landscape**

View over flat countryside from top of Mt Krishnagiri with grain magazine on RHS, drawn within horizontal oval

Drawing made 13 May 1792

Insc: (pen) *Top of Krishnagberry*, (pencil) *near the Magazine on the top of Krishnagberry & No.28*

w/m: I. Taylor

Pencil ( $14\frac{1}{2} \times 21$ )

Prov: Daniell Collection, V, [29]

Camera obscura mark visible.

**160 KRISHNAGIRI (Madras): Landscape**

View of Mt Krishnagiri with fort in plain to left & river, men ploughing & small shrine in foreground

Insc: (pen) *N 7. SE View of Krishnagberry*, (pencil)

*310 Yds high*

w/m: I. Taylor

Pencil & coloured washes ( $14\frac{1}{2} \times 20\frac{3}{4}$ )

Prov: Daniell Collection, III, [2]

**161 KRISHNAGIRI (Madras): Fort**

Fort with figures in the foreground & Mt Krishnagiri behind

Drawing made c.14 May 1792

Insc: *In the Pettah Krishnagerry | Buildg . . . of Red Earth | Stucco & White-washed over | White of a Yellowb. tinge*

w/m: As No.5

Pencil with grey & sepia washes ( $14\frac{1}{2} \times 21\frac{1}{4}$ , horizontal oval)

Prov: Daniell Collection, III, [25]

**162 BEEJENGARH (Madras): Fort**

Landscape with water & trees in foreground & fort high on rocky cliff, drawn within horizontal oval

Drawing made c.15 May 1792

Insc: (pencil) *S View of Beagengur near Jag Deo Barramah!*; verso (pen) *205 Beejen Ghur Barramah!*

Pencil ( $8\frac{3}{4} \times 14\frac{3}{4}$ )

Prov: Daniell Collection, VI, [26]

Camera obscura mark visible.

**163 NR KRISHNAGIRI (Madras): Landscape with hill fort**

Wooded landscape with hill fort, drawn within horizontal oval

Drawing made c.15 May 1792

Insc: (pen) 49 *S.E. View of Covelghur near Jagga Dea*,

(pencil) part of *Warungur near Jag Deo*

w/m: Crown (part)

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

Prov: Daniell Collection, VI, [23]

Camera obscura mark visible.

**164 NR KRISHNAGIRI (Madras): Hill fort & rest house**

View with hill fort &, in the foreground, trees, a rest house & a camp probably belonging to the Daniells

Drawing made c.15 May 1792

Insc: (pen) *S.E. View of Jag Deo & Warrangur | Rock Dark*, (pencil) *fortification light | No.39*

w/m: I. Taylor

Pencil ( $14\frac{1}{4} \times 20$ )

Prov: Daniell Collection, V, [28]



**165** NR DHARMAPURI (Madras): Landscape  
Hill rising from valley with river & tents probably  
belonging to the Daniells in the foreground  
Insc: (pen) *near Darampoury*, (pencil) *Mooknoor Pahar /*  
*Near Dharmapoury / Dharmapoury & No.4*  
d: May 18 1792  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [36]

**166** DHARMAPURI (Madras): Landscape  
Hill rising steeply beyond plain in foreground  
Drawing made c.18 May 1792  
Insc: (pencil) *Dharamperry*; verso (pen) *93 Darampery*  
*Salem. Dist.*  
Pencil ( $8 \times 13\frac{3}{4}$ )  
Prov: Daniell Collection, VI, [32]  
Camera obscura mark visible.

**167** SALEM (Madras): Fort  
View of the fort backed by high hills, drawn within  
horizontal oval  
Drawing made c.21 May 1792  
Insc: *92 The fort of Salem*  
w/m: Fleur-de-lis in a scrolly shield above the  
monogram GR (part)  
Pencil ( $9\frac{1}{2} \times 14$ )  
Prov: Daniell Collection, VI, [42]  
Camera obscura mark visible.

**168** NR WOMBINELLORE (?) (Madras): Landscape  
Scene along winding river with mountains in distance  
Insc: (pencil) *abt 15 Miles West of Wombinellore*; verso  
(pen) *192 near Wrombanellore*  
d: May 22 1792  
Pencil ( $9\frac{1}{2} \times 14\frac{3}{4}$ )  
Prov: Daniell Collection, VI, [27]

**169** SANKARIDRUG (Madras): Hill fort  
View from within the fort up to a high hill on LHS  
Drawing made c.24 May 1792  
Insc: *197 Sankry Droog*  
w/m: I. Taylor (part)  
Pencil ( $10\frac{1}{2} \times 11$ )  
Prov: Daniell Collection, VI, [46]

**170** SANKARIDRUG (Madras): Landscape with hill  
fort  
View across river towards hill fort, drawn within  
horizontal oval  
Drawing made c.24 May 1792  
Insc: *68 S View of Sankry Droog*  
w/m: I. Taylor (part)  
Pencil ( $9 \times 13\frac{1}{2}$ )  
Prov: Daniell Collection, VI, [41]

**171** SANKARIDRUG (Madras): Landscape with hill  
fort  
Distant view of hill fort with lightly-wooded valley in  
foreground  
Drawing made c.24 May 1792  
Insc: (pen) *205 Dist. view of Sankry Droog*, (pencil) *No.15*  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [36]

**172** SANKARIDRUG (Madras): Hill fort  
View of fort on the hillside with plain & hills beyond  
on LHS  
Drawing made c.24 May 1792  
Insc: (pen) *Top of Sankry Droog*, (pencil) *No.16*  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [37]

**173** SANKARIDRUG (Madras): Temple within fort  
Top of hill fort showing temple with trees & figures  
on mound in foreground  
Drawing made c.24 May 1792  
Insc: (pen) *Top of Sankry Droog*, (pencil) *No.17*  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [12]

**174** SANKARIDRUG (Madras): Temple within fort  
Same temple as in No.173 seen from another  
viewpoint & with figures bathing in foreground  
Drawing made c.24 May 1792  
Insc: (pen) *Top of Sankry Droog*, (pencil) *No.15*  
w/m: I. Taylor  
Pencil ( $14\frac{1}{4} \times 20$ )  
Prov: Daniell Collection, V, [11]

**175** VISABUDDER (Madras): Landscape  
Hilly landscape with building, figures & steps  
in foreground  
Drawing made c.24 May 1792  
Insc: (pen) *Near Visabudder Droog*, (pencil) *No.46*  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [21]

**176** NR TIRUCHIRAPALLI (Madras): Landscape  
View over water towards hills in middle distance, with  
figures in foreground  
Drawing made between 5 & c.14 June 1792  
Insc: *36 South of Manapar - near Tritchly*  
Pencil & sepia washes ( $10\frac{1}{2} \times 13$ )  
Prov: Daniell Collection, IV, [44]

**177** DINDIGUL (Madras): Landscape  
View of village in valley, a fort atop hill in middle  
foreground on RHS & range of high hills in distance  
on LHS  
Drawing made between 21 & 24 June 1792  
Insc: (pen) *Dindigul*, (pencil) *No.6* & another figure  
possibly cut off  
w/m: As No.5  
Pencil & watercolour ( $14\frac{3}{4} \times 21$ )  
Prov: Daniell Collection, III, [47]

**178** NR DINDIGUL (Madras): Landscape  
View of hill rising from the plain in which is a settlement  
& trees  
Insc: *179 between Dindigul & Attore*  
d: 24 June 1792  
w/m: Monogram GR (part)  
Pencil ( $9 \times 14\frac{3}{4}$ )  
Prov: Daniell Collection, VI, [25]

**179** MADURAI (Madras): Palace of Tirumala Nayak  
Interior view of arcaded court with 3 groups of figures  
& a group of figures & animals  
Insc: (pencil) *16, Part of the Palace Madura N.6*, (pen)  
*N.60* & with some measurements  
d: July 3. 1792  
w/m: Whatman (part)  
Pencil ( $18\frac{1}{4} \times 23$ )  
Prov: Daniell Collection, II, [15]  
Engr: *Oriental scenery*, part II, pl.15, 'Interior view of  
the Palace at Madura', May 1798 (without group of  
3 figures in foreground)

**180** MADURAI (Madras): Palace of Tirumala Nayak  
Exterior view showing part of ruins including 2  
free-standing columns on LHS  
Insc: (pencil) *17 / Ruins of part of the Palace at Madura /*  
*No.7*  
d: July 3 1792  
w/m: J. Whatman  
Pencil ( $17\frac{3}{4} \times 24\frac{1}{4}$ )

**181** MADURAI (Madras): Palace of Tirumala Nayak  
Exterior view with open court in foreground with  
shrubby in bottom left corner & 2 kites in sky  
Insc: (pencil) *18*, (pen) *No.51 Part of the Palace Madura*  
d: July 4. 1792  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 21\frac{1}{4}$ )  
Engr: *Oriental scenery*, part II, pl.13, 'Part of the  
Palace, Madura', November 1797

**182** MADURAI (Madras): Palace of Tirumala Nayak  
View of arcaded court with 3 groups of figures  
Drawing made in early July 1792  
Insc: (pencil) *15*, (pen) *Part of the Palace / Madura &*  
*some measurements*  
w/m: J. Whatman  
Pencil ( $16\frac{1}{4} \times 23\frac{3}{4}$ )

**183** NR MADURAI (Madras): Rest house  
Rest house in left foreground with trees & temples  
on the other side of river  
Drawing made in early July 1792  
Insc: (pen) *Near Madura*, (pencil) *No.* (the number cut  
off)  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [7]

**184** NR TIRUMANGALAM (Madras): Landscape  
View of hills across water with trees & bullock cart in  
left foreground  
Drawing made c. July 1792  
Insc: Notes regarding colours, e.g. *Lgh Gn sunt Blm*,  
*Dk B & c*, verso *136 Near Tirumangulim*  
w/m: Fleur-de-lis in a scrolly shield surmounting  
monogram GR (part)  
Pencil ( $6 \times 10\frac{3}{4}$ )  
Prov: Daniell Collection, VI, [63]

**185** RAMESWARAM (Madras): Temple  
Temple with houses & palm trees in foreground  
Drawing made c. July 1792  
Insc: *108 Ramisaram Pagoda*  
w/m: Crown (part)  
Pencil ( $10 \times 14\frac{1}{4}$ )  
Prov: Daniell Collection, VI, [37]

**186** SRIVILLIPUTTUR (Madras): Landscape with fort  
View across water to fort nestling under hills, a  
seated figure, water buffaloes & palm trees in right  
corner  
Drawing made July 1792  
Insc: *Shivalpettore*  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 19\frac{1}{2}$ )  
Prov: Daniell Collection, V, [18]

**187** SRIVILLIPUTTUR (Madras): Temple  
Temple among trees near tree-lined river  
Drawing made July 1792  
Insc: (pen) *Shivalpettore*, (pencil) *No.27*  
Pencil & sepia wash ( $10\frac{3}{4} \times 14\frac{3}{4}$ )  
Prov: Daniell Collection, IV, [35]

**188** NR SRIVILLIPUTTUR (Madras): Landscape  
Mountain landscape with village in middle distance &  
figures & buffaloes in foreground  
Insc: *167 Near Nattambuttee / near Chevalpettore*  
d: July 16 1792  
Pencil & wash ( $8\frac{1}{2} \times 15$ )  
Prov: Daniell Collection, VI, [29]

**189** NR SRIVILLIPUTTUR (Madras): Rest house  
Rest house & tent probably belonging to the Daniells  
beside a lake with hills in distance  
Drawing made c.16 July 1792  
Insc: (pencil) *near Nattambuttee Moudagong*; verso (pen)  
*128 Nattambatte / near Shivalpettore*  
Pencil ( $9\frac{1}{4} \times 14\frac{3}{4}$ )  
Prov: Daniell Collection, VI, [24]



190 Nr SRIVILLIPUTTUR (Madras): Landscape  
Mountains seen across lake with figures in foreground  
Drawing made c.16 July 1792  
Insc: 132 *Near Nattumbuttie*  
Pencil (8 $\frac{1}{2}$  × 15)  
Prov: Daniell Collection, VI, [28]

191 SRIVILLIPUTTUR (Madras): Temple & ghats  
View across tank to temple & ghats, drawn within horizontal oval  
Insc: *Chevalpettore*; verso No.21  
d: July 21 1792  
w/m: Portal & Bridges  
Pencil (14 $\frac{1}{2}$  × 21)  
Prov: Daniell Collection, V, [14]  
Camera obscura mark visible.

192 Nr SRIVILLIPUTTUR (Madras): Landscape with temple  
Temple in middle distance with mountains beyond & water in foreground  
Insc: (pen) *Near Kishnacoil | near Chevalpettore*, (pencil) No.32  
d: July 21. 1792  
w/m: As No.5  
Pencil (14 $\frac{1}{2}$  × 21)  
Prov: Daniell Collection, V, [13]

193 SRIVILLIPUTTUR (Madras): Temple rath  
Temple rath (ceremonial car) in road surrounded by devotees, the village behind  
Insc: No.43 *Swamy Coach | abt 80ft from the ground to the top of the Flag | Shevalpettore & with pencil notes regarding colours*  
d: July 22. 1792  
w/m: IV (part?)  
Pen with sepia, red & grey washes (14 $\frac{3}{4}$  × 19 $\frac{3}{4}$ )  
Prov: Daniell Collection, IV, [19]  
Reprd: M. Archer, *Indian architecture and the British*, 1968, pl.12

194 Nr SRIVILLIPUTTUR (Madras): Landscape with temple  
View of temple on hill in middle distance surrounded by other higher hills rising from cultivated valley with palm trees & water buffaloes in foreground on LHS  
Insc: As above; verso (pen) *Trinomalee near Shivalpettore*, (pencil) No.25  
d: July 26th 1792  
w/ I. Taylor  
Pencil (14 $\frac{1}{2}$  × 21)  
Prov: Daniell Collection, V, [22]

195 Nr SRIVILLIPUTTUR (Madras): Landscape  
Mountains rising from plain with animals & figures in foreground  
Insc: Notes, mostly illegible but apparently relating to colours, e.g. *very indistinct, Small hill Bn a few patches of dusky green &c*; verso (pen) 156 *Butraib Pabar near Chevalpettore*, (pencil) *taken near Kollypattee*  
d: July 1792  
w/m: Crown surmounting part of a scrolly shield (part)  
Pencil (9 × 14 $\frac{1}{4}$ )  
Prov: Daniell Collection, VI, [31]

196 Nr SRIVILLIPUTTUR (Madras): Rest house  
Rest house with group of people approaching it in foreground, big tree on LHS & high hill on RHS  
Drawing made July 1792  
Insc: *Near Chevalpettore*  
w/m: As No.5  
Pencil (14 $\frac{1}{2}$  × 21)  
Prov: Daniell Collection, V, [43]

197 Nr SRIVILLIPUTTUR (Madras): Landscape with shrine  
Shrine & tomb in left foreground with steep wooded hills on RHS  
Drawing made July 1792  
Insc: 105 *Near Chevalpettore*  
Pencil & sepia washes (11 × 15)  
Prov: Daniell Collection, IV, [20]

198 Nr SRIVILLIPUTTUR (Madras): Landscape  
Landscape with building on LHS, settlement & trees on RHS & mountains beyond  
Drawing made July 1792  
Insc: (pen) *Near Chevalpettore*, (pencil) *Chusseroura Village & No.3 (?)*  
w/m: As No.5  
Pencil (14 $\frac{1}{2}$  × 21)  
Prov: Daniell Collection, V, [10]

199 Nr SRIVILLIPUTTUR (Madras): Temple & rest house  
Temple & rest house high on hill overlooking water in which are people washing  
Drawing made July 1792  
Insc: (pen) *Trinomalee near Chivalpettore*, (pencil) No.26  
w/m: I. Taylor  
Pencil (14 $\frac{1}{2}$  × 21)  
Prov: Daniell Collection, V, [23]

200 Nr SRIVILLIPUTTUR (Madras): Landscape with waterfall  
Waterfall in wooded & hilly surroundings, in foreground one of the Daniells sketching beneath an umbrella  
Drawing made July 1792  
Insc: (pen) *near Chevalpettore*, (pencil) No.28  
w/m: As No.5  
Pencil (14 $\frac{1}{2}$  × 21)  
Prov: Daniell Collection, V, [24]

201 Nr SRIVILLIPUTTUR (Madras): Rest house  
Rest house with trees & mountains beyond  
Insc: (pen) 131 *Near Chevalpettore*  
Pencil (5 $\frac{3}{4}$  × 8 $\frac{1}{2}$ )  
Prov: Daniell Collection, VI, [73]

202 KUTTALAM (Madras): Temple  
Temple with surrounding buildings  
Insc: (pencil) *Courtallum*  
Pencil (3 $\frac{3}{4}$  × 5)  
Prov: Daniell Collection, VI, [74]

203 Distant view of hills with trees, houses & figures in foreground  
Insc: (pen) 28  
Pencil (4 $\frac{1}{2}$  × 6 $\frac{3}{4}$ )  
Prov: Daniell Collection, VI, [75]  
Perhaps near Srivilliputtur or Kuttalam.

204 View of mountains across river (or plain?) with figures & a buffalo in left foreground  
Pencil (4 $\frac{1}{4}$  × 6 $\frac{1}{4}$ )  
Prov: Daniell Collection, VI, [76]  
Perhaps near Srivilliputtur or Kuttalam.

205 KUTTALAM (Madras): Rest house  
Travellers' rest house on LHS with river & dark shade of trees on RHS  
Drawing made probably c. end of July 1792  
Insc: 20 *Courtallum Tinnevely District*  
w/m: As No.5  
Pencil with sepia & blue washes (14 $\frac{3}{4}$  × 21)  
Prov: Daniell Collection, III, [38]  
Reprd: M. Archer, *Indian architecture and the British*, 1968, pl.13

206 KUTTALAM (Madras): Rest house  
View of the rest house beside a waterfall on LHS  
Drawing made probably c. end of July 1792  
Insc: (pencil) 2, (pen) No.24 *Courtallum near Tancanby | Tinnevely District*  
w/m: J. Whatman  
Pencil & watercolour (17 $\frac{3}{4}$  × 25 $\frac{1}{2}$ )  
Prov: Daniell Collection, II, [2]  
Reprd: M. Archer, 'The Daniells in India and their influence on British architecture', *RIBA Jnl*, LXVII, 1960, p.443

207 KUTTALAM (Madras): Rest house  
View from paved courtyard of waterfall on LHS & rest house amid trees on RHS  
Drawing made probably c. end of July 1792  
Insc: (pen) *Courtallum*, (pencil) No.8  
w/m: As No.29  
Pencil (14 $\frac{1}{2}$  × 20 $\frac{1}{4}$ )  
Prov: Daniell Collection, V, [45]

208 KUTTALAM (Madras): Temple  
Isolated temple beside river with hills shrouded in mist behind  
Drawing made probably c. end of July 1792  
Insc: (pen) *Courtallum*, (pencil) No.1 (2?)  
w/m: As No.5  
Pencil with sepia & blue washes (14 $\frac{3}{4}$  × 20 $\frac{3}{4}$ )  
Prov: Daniell Collection, III, [39]

209 KUTTALAM (Madras): Temple  
Temple with 2 big trees either side & waterfall in background on LHS  
Drawing made probably c. end of July 1792  
Insc: N.39 *Courtallum near Tancanby | Tinevely District*  
w/m: Portal & Bridges  
Pencil with sepia, red & blue washes (14 $\frac{3}{4}$  × 21)  
Prov: Daniell Collection, III, [37]  
Reprd: M. Archer, *Indian architecture and the British*, 1968, pl.14

210 Nr PAPANASAM, Tirunelveli District (Madras): Landscape  
View of mountains with rest house in left foreground  
Insc: (pen) 118 *Near Puppenassum*  
d: July 31 1792  
w/m: Trefoil (part)  
Pencil (8 × 14 $\frac{1}{2}$ )  
Prov: Daniell Collection, VI, [36]

211 PAPANASAM, Tirunelveli District (Madras): Mountain landscape  
Landscape showing upper reaches of waterfall  
Insc: (pencil) *W* to indicate water; verso (pen) 126 *taken from the top of Puppenassum fall*  
d: July 31. 1792  
w/m: Lower part of shield surmounting monogram GR (part)  
Pencil (9 × 14)  
Prov: Daniell Collection, VI, [38]

212 PAPANASAM, Tirunelveli District (Madras): Temple & ghats  
Temple seen above trees with ghats (steps) down to water  
Insc: (pen) *Puppenassum*, (pencil) No.2  
d: Augt. 2 1792  
w/m: As No.5  
Pencil (14 $\frac{1}{2}$  × 21)  
Prov: Daniell Collection, V, [4]



**213 PAPANASAM**, Tirunelveli District (Madras): Landscape  
Landscape showing boulders with rock-sculptures on RHs  
Drawing made late July or early August 1792  
Insc: *Papanasam*  
w/m: I. Taylor  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [40]  
Preliminary sketch for *Oriental scenery*, part IV, pl.2.

**214 VANNAR TURTHAM** (Madras): Rocky landscape  
View with rocks & trees of upper reaches of waterfall in right foreground  
Insc: (pen) *Vannar Turtham*, (pencil) *No.13*  
d: *Augt. 3. 1792*  
w/m: I. Taylor  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [32]

**215 AMBASAMUDRAM** (Madras): Landscape  
Scene with rest house in middle distance, trees on RHS & hills in distance  
Insc: 104 *Ambassamudram*  
d: *Augt 5 1792*  
Pencil ( $8\frac{3}{4} \times 14$ )  
Prov: Daniell Collection, VI, [50]

**216 Nr AMBASAMUDRAM** (Madras): Landscape  
Hilly landscape with rest house in left foreground & trees in middle distance  
Insc: (pen) 150 *Colley Courchy*, (pencil) *taken from Ambassamudram*  
d: *Augt 5 1792*  
w/m: Crown (part)  
Pencil ( $9\frac{1}{2} \times 14\frac{3}{4}$ )  
Prov: Daniell Collection, VI, [35]

**217 Nr AMBASAMUDRAM** (Madras): Landscape  
Landscape with mountains in distance, trees in middle distance & cultivated land in foreground, drawn within horizontal oval  
Drawing made c.5 August 1792  
Insc: As above & (pencil) *near Colley Courchy*; verso (pen) 117 | *Near Colerecourchy*  
w/m: J. Whatman  
Pencil ( $8 \times 11$ )  
Prov: Daniell Collection, VI, [54]  
Camera obscura mark visible.

**218 Nr AMBASAMUDRAM** (Madras): Landscape  
View across river to rest houses with ghats (steps), trees & hills in distance, rowing boat & probably the Daniells sketching in foreground  
Insc: (pencil) *part of Colley Courchy & Ambassamudram* (altered to *Ambassamattam*) | *from the River* | *No.34*  
d: *Augt. 6 1792*  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [19]

**219 VERANELLORE** (Madras): Landscape  
Hills rising from plain with palm trees in middle distance  
Insc: (pen) 165 *near Veranellore Tinney Dist.*  
d: *Aug. 6 1792*  
w/m: J. Whatman  
Pencil ( $8\frac{1}{2} \times 10$ )  
Prov: Daniell Collection, VI, [53]

**220 VERANELLORE** (Madras): Village  
Village houses to left of wall with cattle in foreground & mountains beyond  
Drawing made c.6 August 1792  
Insc: As above & 157 *Veranellore near Calcad*  
w/m: Part of No.5  
Pencil ( $7\frac{1}{2} \times 10\frac{1}{4}$ )  
Prov: Daniell Collection, VI, [57]

**221 CAPE COMORIN** (Madras): Landscape  
View of Cape Comorin from across river, palm trees in foreground  
Drawing made c.7 August 1792  
Insc: (pen) *Cape Comorin*, (pencil) *No.43* (possibly 48)  
w/m: I. Taylor  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [20]

**222 KALAKADDU** (Madras): Landscape  
View of the peak rising high above expanse of shallow water with temple, figures & buffaloes in foreground  
Insc: (pencil) *Cape Comorin* | *1297 Yds* | *Calcaud* | *the high mountain* | *abt 15 Miles Distt*  
d: *Augt. 8 1792*  
w/m: I. Taylor  
Pencil & watercolour ( $14\frac{3}{4} \times 21$ )  
Prov: Daniell Collection, III, [40]

**223 Nr VERANELLORE** (Madras): Landscape with bridge  
Mountainous landscape with figures & bullocks crossing bridge over river in foreground  
Insc: (pen) 106 *Near Veranellore*, (pencil) *AZ*  
d: *Augt 9 1792*  
w/m: I. Taylor (part)  
Pencil & sepia wash ( $10\frac{3}{4} \times 14\frac{3}{4}$ )  
Prov: Daniell Collection, IV, [23]

**224 Nr VERANELLORE** (Madras): Landscape with bridge  
Mountainous landscape with bridge over river in foreground  
Drawing made c.9 August 1792  
Insc: verso *foreground for* | *AZ near Veranellore*  
Pencil ( $9\frac{1}{4} \times 14\frac{1}{4}$ )  
Prov: Daniell Collection, VI, [33]

**225 Nr AMBASAMUDRAM** (Madras): Landscape  
Hilly landscape with bungalow surrounded by trees in middle distance & tall palms on RHS  
Insc: 158 *near Vellungoody* | *near Ambassamudram*  
d: *Augt. 9 1792*  
Pencil ( $9 \times 14\frac{1}{2}$ )  
Prov: Daniell Collection, VI, [30]

**226 Nr AMBASAMUDRAM** (Madras): Temple  
Temple in left foreground overlooking lake with mountains beyond  
Insc: (pen) *Santputtee near Ambassamudram* | *Tinnevelly District*, (pencil) *No.35*  
d: *Aug 9 1792*  
w/m: I. Taylor  
Pencil ( $14\frac{1}{4} \times 21$ )  
Prov: Daniell Collection, V, [3]

**227 Nr TIRUNELVELI** (Madras): Temple  
Temple & figures on LHS with craggy hills rising beyond a river  
Insc: (pen) *Near Tinnivelly*, (pencil) *between Arranaveram & Tinnevelly* | *No.47*  
d: *Augt 10. 1792*  
w/m: I. Taylor  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [2]

**228 TIRUNELVELI** (Madras): Temple  
View of the temple beyond the Tambrapurni river with, in the foreground, 2 figures on horseback, probably of the Daniells' party  
Insc: *Tinnevelly* | *No.46*  
d: *Augt. 12. 1792*  
w/m: As No.5  
Pencil & watercolour with sepia wash ( $14\frac{3}{4} \times 21$ )  
Prov: Daniell Collection, III, [48]

**229 Nr PALAYAMKOTTAI** (Madras): Landscape  
Landscape with rest house & trees beside lake in foreground & rocky hillside beyond  
Insc: (pencil) *Phulotte Coilee* | *near Chivalapetty* | *near Palamcotta*, (pen) 155  
d: *Augt 29. 1792*  
w/m: Crown surmounting part of scrolly shield (part)  
Pencil, pen & sepia washes ( $10\frac{1}{2} \times 14\frac{3}{4}$ )  
Prov: Daniell Collection, VI, [68]

**230 Nr COTUMBAR** (Madras): Landscape  
View of mountains across plain with figure sitting by lake in foreground  
Drawing made probably August or September 1792  
Insc: (pencil) *near Cootumbar*, (pen) 74  
w/m: J. Whatman  
Pencil ( $8\frac{3}{4} \times 13$ )  
Prov: Daniell Collection, V, [49]

**231 Nr COTUMBAR** (Madras): Landscape  
Mountains seen across plain  
Drawing made probably August or September 1792  
Insc: (pencil) *near Cotumbar*, (pen) 78  
w/m: GR (part)  
Pencil ( $7\frac{1}{4} \times 11\frac{1}{2}$ )  
Prov: Daniell Collection, VI, [45]

**232 RUNGENAGARH** (Madras): Hill fort  
Hill fort in middle distance with water, figures & animals in foreground & a palm tree on RHS  
Insc: (pencil) *S View of* | *Runjena Gu(t)*; verso (pencil) *No.60*  
d: *Sept* (almost obliterated) 1792  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [33]

**233 RUNGENAGARH** (Madras): Hill fort  
Hill fort in middle distance with building in faint outline on LHS & trees on RHS  
Drawing made September 1792  
Insc: (pen) *Runjena Ghur*, (pencil) *No.61*  
w/m: I. Taylor  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [34]

**234 THANJAVUR** (Madras): Gateway  
Gate beside road with figures, animals & temple on LHS, drawn within horizontal oval  
Insc: (pencil) *Gate* | *leading to the* | *Fakier's Tote* | *Tanjore*; verso *No.23*  
d: *Sept 25 1792*  
w/m: I. Taylor  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [1] (?)

**235 Nr GINGEE** (Madras): Temple  
Temple with trees on RHS, drawn within horizontal oval  
Insc: (pencil) *Munsaimpet* (?)  
d: *2nd Oct. 1792*  
Pencil ( $9 \times 14\frac{1}{2}$ )  
Prov: Daniell Collection, VI, [22]

**236 GINGEE** (Madras): Rock fort  
Landscape with rock fort high on hill with animals in foreground & trees on RHS  
Insc: (pencil) *Part of Gingee from the WSW* | *No.20*  
d: *4 Oct. 1792*  
Pencil ( $8\frac{1}{4} \times 14\frac{1}{2}$ )  
Prov: Daniell Collection, VI, [43]

**237 MAHABALIPURAM** (Madras): Temple  
Shrine in foreground with temple surrounded by trees  
Drawing made probably November 1792  
Insc: (pen) *at Mauleporam*, (pencil) 16 *sides Pillar*  
w/m: I. Taylor  
Pencil ( $14\frac{1}{2} \times 17\frac{1}{4}$ )  
Prov: Daniell Collection, V, [6]

**238 PANORGUDI (?) (Madras): Village**  
Village scene with figures, cattle & tomb in foreground & mountains in distance  
Insc: (pen) 10, (pencil) *Panorgoody*  
d: Feb 27. 1793  
w/m: Crown (part)  
Pencil & sepia wash ( $10\frac{3}{4} \times 13\frac{1}{2}$ )  
Prov: Daniell Collection, IV, [33]

**239 KANHERI, Salsette Island (Bombay): Great Chaitya cave**  
View of forecourt & façade of the rock-cut cave against hillside  
Drawing made in July 1793  
Insc: (pencil) *No.6 The Largest Cave at Kanaree | in Isld of Salsetta*, (pen) 33  
w/m: I. Taylor with, alongside, a fleur-de-lis in a scrolly shield surmounted by a crown, the whole above the monogram GR  
Pencil & sepia wash ( $17\frac{1}{2} \times 25\frac{3}{4}$ )  
Reprd: M. Archer, *Indian architecture and the British*, 1968, pl.15 (detail)  
Engr: *Oriental scenery*, part V, pl.3, 'An Excavated Temple in the Island of Salsette', 1 December 1799 (excluding the 3 figures in centre foreground & the tree on LHS)

**240 KANHERI, Salsette Island (Bombay): Cave temple**  
View of dark cave interior with figures, including probably one of the Daniells, in foreground  
Drawing made in July 1793  
Insc: (pencil) 14. *Excavated Temple at Kanaree, Island of Salsetta*  
Pencil & watercolour ( $16\frac{1}{4} \times 23$ )  
Engr: *Oriental scenery*, part V, pl.11, 'Part of the Kanaree Caves, Salsette', 1 June 1800  
Probably by Thomas Daniell.

**241 SALSETTE ISLAND (Bombay): Portuguese church**  
West façade of church with cross & tree in right foreground  
Drawing made in July 1793  
Insc: (pen) 27, (pencil) *Church at Ambolee | Isld Salsette*  
Pencil & wash, unfinished ( $13 \times 18\frac{3}{4}$ )  
Prov: Daniell Collection, IV, [30]

**242 ST HELENA ISLAND (Atlantic Ocean): Landscape**  
Scene with hills, flagstaff on summit in distance & cottage amid trees in left foreground  
Insc: (pen) 85, (pencil) *High Knowl Flag Staff St Helena*  
d: June 1794  
w/m: As No.6  
Pencil & watercolour ( $14 \times 20\frac{1}{4}$ )  
Prov: Daniell Collection, IV, [10]

Unlocated places in south India

**243 NR COONDA TOOR: Landscape**  
Distant view of mountains with fields & trees in foreground where cattle are being driven away, drawn within horizontal oval  
Drawing made in 1792  
Insc: (pencil) (illegible) *driving away the Cattle for fear of* (illegible); verso (pen) 135 | *Near Coondatoor*  
Pencil ( $6 \times 11$ )  
Prov: Daniell Collection, VI, [61]

**244 NR COONDA TOOR: Landscape**  
Sketch of mountains with open foreground  
Drawing made in 1792  
Insc: (pen) 137 *Near Coondatoor*  
Pencil ( $6 \times 10\frac{1}{2}$ )  
Prov: Daniell Collection, VI, [62]

**245 NR CURRANELLOR: Landscape**  
View of mountains with buffaloes beside river & trees in foreground  
Insc: (pen) 125 *Near Curranellore*, (pencil) *Shivapurri (?) Dist (?)*  
w/m: Crown (part)  
Pencil ( $9\frac{1}{2} \times 14\frac{1}{4}$ )  
Prov: Daniell Collection, VI, [44]

**246 DEWAR: Camp**  
Open landscape with camp in middle distance perhaps beyond water, a wall in left foreground  
Insc: (pencil) *Dewar*; verso (pen) 48  
w/m: As No.6  
Pencil & sepia wash ( $10 \times 15\frac{1}{2}$ )  
Prov: Daniell Collection, IV, [39]

**247 GUGEN GHUR (?) : Landscape**  
View of mountain with conical peak beyond a plain with boulders & trees in foreground  
Drawing made in 1792  
Insc: (pencil) *S. View of | Gugen Ghur*; verso (pencil) *No.38*  
w/m: I. Taylor  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [30]

**248 TUTGUL: Hill fort**  
Hill fort with part of village on banks of river in foreground, drawn within a smaller rectangle  
Insc: (pen) *South View of Tutgul*, (pencil) *No.41*  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [31]

**249 TUTGUL: Hill fort**  
View of hill fort with trees & boulders in foreground  
Insc: (pen) *N View of Tutgul*, (pencil) *No.42*  
w/m: As No.5  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [35]

**250 TUTGUL: Landscape with hill fort**  
Mountainous landscape with hill fort & trees & figures in foreground  
Insc: (pen) *West View of Tutgul*, (pencil) *No.43*  
w/m: I. Taylor  
Pencil ( $14\frac{1}{2} \times 21$ )  
Prov: Daniell Collection, V, [27]

Unidentified places in south India

**251 Village scene with houses, figures & cattle including some harnessed to an oil press**  
Insc: (pen) 40  
w/m: J. Whatman  
Pencil ( $8\frac{1}{2} \times 15\frac{1}{4}$ , cut on LHS)  
Prov: Daniell Collection, VI, [20]

**252 Camp on an open plain, probably near Dewar**  
Insc: (pencil) 122 & 17; verso (pen) 49  
w/m: As No.6  
Pencil & wash ( $10 \times 15\frac{1}{2}$ )  
Prov: Daniell Collection, IV, [40]  
Cf. No.246. Possibly an army encampment, April 1792.

**253 Light sketch of mountains with figure in foreground**  
Insc: (pen) 68  
Pencil ( $7 \times 10$ )  
Prov: Daniell Collection, VI, [59]

**254 Landscape with hill fort**  
Insc: (pencil) *No.17*  
w/m: J. Whatman  
Pencil ( $19\frac{3}{4} \times 10\frac{3}{4}$ )  
Prov: Daniell Collection, VI, [77]

**255 Landscape seen from hill fort on LHS**  
Insc: (pen) 9  
w/m: Portal & Bridges  
Pencil ( $11 \times 16\frac{1}{4}$ )  
Prov: Daniell Collection, VI, [18]

**256 Landscape seen from hill fort on RHS**  
Insc: (pen) 9  
w/m: As No.5  
Pencil ( $11\frac{1}{2} \times 16$ )  
Prov: Daniell Collection, VI, [17]

Place unlocated, north or south India

**257 SEYMUL: Red cotton tree**  
Red cotton tree on LHS, rocks in centre & seated figures in right foreground  
Insc: (pencil) *Seymul*; verso (pen) 66  
w/m: J. Whatman  
Pencil ( $9\frac{1}{2} \times 14$ )  
Prov: Daniell Collection, VI, [21]

Sketches from engineer's sketchbook

**258 NANDIDRUG (Mysore): Hill fort**  
View of the fort rising above trees  
Insc: (pencil) *Nandy dargum from the S.W. | which cannot be breached from any other | Quarter - the elevation of the Breaching | Guns was 19 deg.*  
The fort was captured by the British on 19 October 1791.

**259 KRISHNAGIRI (Madras): Hill fort**  
Distant view of the fort  
Insc: (pencil) *Kisnagurri from the N.E. | Col. Maxwell attacked the opposite side | where the Pettab is situated*

**260 SAVANDURGA (Mysore): Hill fort**  
View of the fort with tents in foreground  
Insc: (pencil) *Severndroog from the Picquets | of Lord C—s (Cornwallis's) Army & the face which | was breached & Stormed*

**261 GOPALDRUG: Hill fort**  
Rocky hill surrounded by trees with tents in foreground  
Insc: *Gepaladroog from the East | Lord C—s (Cornwallis's) Camp on his expedition to | Seringapatam*

Nos.258-261 ( $3 \times 5$  each) are executed in pencil on paper ( $11 \times 14\frac{3}{4}$ ) with w/m of part of twice-repeated letters that can only be B, D, P or R & headed *From an Engineer's Sketch*  
Prov: Daniell Collection, VI, [72]

Folder of 129 drawings, tracings & rubbings (mounted on 77 sheets) of architectural details including doorways, carved columns & capitals, sketch plans, decorative motifs & patterns; places include Agra, Allahabad, Chunar & Delhi in N India, & Madurai & Bangalore in the S; dates include Feb. 26 89 (Delhi) & July 10 1792 (Madurai); the drawings, if watermarked, have various marks or parts of marks; different media are used, mostly pencil but some pencil & wash; the drawings vary in size, but are all mounted on sheets of uniform size ( $22 \times 12$  approx.)  
Reprd: Nos.4, 5 & 6 in M. Archer, 'The Daniells in India and their influence on British architecture', *RIBA Jnl*, LXVII, 1960, p.439

Also in the folder are 5 sheets of tracings of works of Indian artists made after the Daniells' return to Great Britain: 3 sheets are d. *March 13th 1816*; all the drawings are pen on tracing paper, of different sizes but mounted on sheets of uniform size ( $22 \times 12$  approx.)  
Prov: Daniell Collection, VII



**DAUMET, Honoré (1826-1911)**

For biographical note see **Duc, Joseph Louis & Daumet, Honoré**

PARIS: Palais de Justice, Île de la Cité  
Project, 1869

See **Duc, Joseph Louis, & Daumet, Honoré**

FLORENCE: Palazzo della Signoria  
View of an angle of the 1st courtyard showing  
Verrocchio's putto fountain  
Insc: *Cour du Vieux Palais*  
s & d: *Daumet H. | Florence 1867*  
Watercolour, mounted (16 $\frac{1}{2}$  × 11 $\frac{1}{2}$ )  
Prov: One of 9 sketches by French Royal Gold  
Medallists received by the President at a ceremony  
at the French Academy of Architecture in Paris, 1958  
(see *RIBA Jnl*, LXV, 1958, p.329)

**DAVIDSON, William (1875-1934)**

Studied in Edinburgh and on the Continent and won  
the RIBA Owen Jones studentship in 1904. Davidson  
wrote many articles on church architecture and  
ecclesiastical decorative art. His works include a  
colliery at Balgonie, 1919, war memorials, a church  
at Corstorphine, 1920, the Nelson works, Parkside,  
Edinburgh, 1921, and a church at Cockburnspath, 1922.  
He became F in 1926.

Bibl: *Who's who in architecture*, 1926

BARTON TURF (Norfolk): Church of St Michael

Copy of 2 figures, one a female holding throne &  
scales, the other a male

Insc: verso *Barton Turf church, Norfolk | Thrones &  
Archangels | copied by W. Davidson. Edin. 1902 | 2,  
Coates Crescent | Edinburgh*  
s: W.D.

Watercolour & gold, mounted on linen (28 $\frac{3}{4}$  × 20 $\frac{3}{4}$ )

Prov: Pres. by William Davidson, 1930

The two figures may be from the heavenly hierarchies,  
painted on screens, c. mid-C15 (see Pevsner, *NE  
Norfolk & Norwich*, p.83).

CAWSTON (Norfolk): Church of St Agnes

Copy of rood screen

Elevation & section

Scale: 1in to 1ft

Insc: *St. Agnes, Cawston, Norfolk, Rood Screen, with  
the name of each saint below each figure; verso  
Cawston Screen | Exhibited R.S.A*

s: recto & verso *William Davidson 1<sup>st</sup> RIBA | Architect  
delt. & verso 2, Coates Crescent*

Watercolour, mounted on linen (20 $\frac{3}{4}$  × 29 $\frac{1}{4}$ )

Prov: Pres. by William Davidson, 1930

The screen in probably c.1505 (see Pevsner, *NE  
Norfolk & Norwich*, p.113).

**DAVIDSON, W. R. (fl.1905)**

TREGUNTER (Brecon): Entrance lodge

Perspective design of lodge in landscape setting with  
figure in foreground; small ground plan inset

Insc: *Entrance lodge | Tregunter, Breconshire & rooms  
labelled in plan*

s & d: *W. R. Davidson Archt, 8 New Square W. C., &  
monogram C.S.B. (?) 05*

Pen (10 $\frac{3}{4}$  × 13 $\frac{1}{4}$ )

Prov: Pres. by Capt. P. S. Hudson, 1953

**DAVIS, Valentine (1784-1869) & NASH, Frederick  
(1782-1856)**

Davis exhibited at the RA from 1801-23 several  
designs including one for Davis's Wharf, Potter's  
Fields, Horsleydown, and several for villas. The MS  
note inside the cover of the drawings below notes  
that he built Portleven harbour, and was also much  
employed by Rennie MacAdam and Lord Lowther.  
Frederick Nash, called by Turner the finest  
architectural painter of his day, was a pupil of  
Thomas Malton, and after studying at the RA was  
employed by Sir Robert Smirke. In 1807 he was  
appointed architectural draughtsman to the Society  
of Antiquaries, and between 1807-1809 he made some  
of the drawings for Britton & Brayley's *Beauties of  
England and Wales*, and for Britton's *Architectural  
antiquities*. Among his published works are: *A Series  
of views of the collegiate chapel of St George at  
Windsor*, 1805; *Twelve views of the antiquities of  
London*, 1805-10; *Picturesque views of the city of Paris  
and its environs*, 1820-23; and many drawings for  
*Vetusta monumenta*. He also contributed illustrations  
to Ackermann's *History of the University of Oxford*,  
1814.

Bibl: Valentine Davis: A. Graves, *Royal Academy  
exhibitors*, 1769-1914; *Colvin*; Frederick Nash: *DNB*

LONDON: Crosby Hall, Bishopsgate, City (now in  
Cheyne Walk, Chelsea)

MS notes & rough sketches for measured drawings  
which were probably made for publication, in an  
original paper cover, 1804 (17):

Cover:

Insc: *Various plans of Crosby Hall & in a different  
hand By Fredk. Nash Archt. & Valentine Davis Archt  
| abt. 1804? | Originally prepared for publication; verso  
MS note Son of Richard Davis | Davis Wharf |  
Valentine Davis architect | & Surveyor was born | in  
1784, died 1869, served | his time with Mr. Roper | of  
Blackfriars Road & | built Portleven Harbour | He was  
much employed | by Rennie MacAdam & | Lord Lowther,  
but till | about 40 years of age | was not required to follow |  
his profession*  
w/m: 1806

**1 View of exterior**

Verso: Details of bay window: *Top of octangular recess  
(7 $\frac{1}{4}$  × 7 $\frac{1}{4}$ )*

**2 Details of windows & window buttresses**

Verso: Insc: Details labelled & *Plan of the N side (of  
the building)*

Insc: Detail: *Base of the Octangular | part which I  
suppose went | all along the building*

**3 Plan & section of a cellar**

Verso: *View of E. end of cellar under S. wing*

**4 Sections of roof of hall & elevations of 2 windows**

Verso: *Plan of part of crypt under S. wing & plan &  
elevation of a window in crypt*

**5 Plan of bottom floor of Council room**

Insc: *Mr. Pulsford | Wine Merchant | Little St. Helen's*  
Verso: *Plan of ceiling of hall & section of one of the  
principal ribs in the ceiling*

**6 Plan of door leading out of Council Room, section  
of ceiling of Council room & elevation of base of one of  
the columns of the windows in Council room**

Verso: Part elevation of Council room & plan of wall  
mouldings

**7 Elevations of one of the windows & of E. side of  
wall of Hall, & plan of one of the windows & of E. side  
of wall of Hall, & plan of one of the windows outside**

Verso: *Plan of one of the drops (pendants) in ceiling of  
hall, plan of central hexagonal coffering of hall &  
section of arch of roof of hall*

**8 Plan & elevation of mouldings on the LHS  
of fireplace in council room & of base of octangular part  
of hall (the bay window)**

Verso: Details of elevation of S. wing

**9 Part of elevation of Council Room**

Verso: Sections of roof of Council Room

**10 Plan of cellars under Crosby Square belonging  
to Sir Robt. Wigson**

verso: *Plan of elevation of s. wing & elevation of angel  
corbel in S wing*  
w/m: 1801

Reprd: Survey of London Monograph No.9, *Crosby  
Place*, p.44 (angel corbel, engr. after the drawing)

**11 Elevations of part of one of the windows of  
Council room, plan of ceiling of Council room & details  
of windows**

Verso: Plan of entrance to N. wing & details of windows

**12 View of crypt under S. wing**

Verso: *Plan of E. part of crypt under S. wing*

**13 Measured drawing of column mouldings**

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

Insc: Details labelled

Pencil & grey wash

**14 Elevation of W. side & details**

Insc: Note on window mouldings

Verso: *Plan of octangular part of hall*

**15 Plan of hall, ground floor & details**

Verso: Part elevation of Council room & details of  
columns

1-15 Insc: As above

**16 Plan**

**17 Recto & verso: Details**

1-17 Insc: *Crosby Hall & most measurements marked  
Pencil (except No.13)*

2-17 (7 $\frac{1}{4}$  × 8 $\frac{1}{2}$  approx.)

w/m: (Nos.2, 4, 6, 7, 11, 16) 1800

Filed with these drawings is a measured drawing not  
belonging to the set, *Ceiling Plan of Crosby Hall*  
showing the great hall & its anteroom & the council  
room

Scale: 1 $\frac{1}{4}$  in to 10ft

Insc: As above with rooms marked

w/m: Whatman 1850

Pen & coloured wash (8 × 9 $\frac{1}{4}$ )

Lit: For detailed description of the old hall &  
bibliography see the Survey of London Monograph  
No.9, *Crosby Place*, 1908; for account of removal of  
hall to Chelsea see Survey of London, *The Parish of  
Chelsea*, II, 1913, pp.15-17

Crosby Hall was built by Sir John Crosby between  
1466 & 1475. By the beginning of the C19 the  
building had been much mutilated. In 1832 Edward  
Blore began to restore it, and he was succeeded by  
E. L. Blackburn in 1836. In 1908 the building was  
pulled down, but the hall was preserved and re-erected  
in 1909-10 on a site in Cheyne Walk and Danvers  
Street, for the University & City Association of  
London. The hall was later incorporated into a new  
building, built 1926-27 to the designs of Mr W.  
Godfrey (in a 'collegiate Tudor style', see Pevsner,  
*London II*, p.93). It is now an international hostel of  
the British Federation of University Women.

**DAVISON, Thomas Raffles (1853-1937)**

Architectural draughtsman; was trained as an architect in the office of W. H. Spaul of Oswestry, and then worked as an architect's assistant in Manchester and Nottingham, but never practised, and soon specialized in architectural drawings. He was a rapid and prolific worker and it is probable that his output exceeded that of any other architectural draughtsman in history. He was highly successful as a perspective artist, and his very personal style (a fluent pen and ink-hatching method, sprinkled with impressionistic dots and flicks) made him much sought after by all the leading architects. As a result his drawings appeared regularly at the RA for over 40 years. He was especially employed for competition designs. He was consulting editor of *The Builder*, and editor of the *British Architect* from 1878 until 1919 (when it merged with *The Builder*), where he not only illustrated other architects' buildings in his own hand, but over the years published week after week his own 'Rambling Sketches' of interesting buildings and details he had found on his travels - about 15,000 in all. His published works include: *Rambling sketches*, 1883; *Pen & ink notes at the Glasgow exhibition, dedicated to Queen Victoria*, 1888; *Modern country homes*, 1909; he also edited *The Arts & crafts connected with building*, 1909; *Port Sunlight*, 1916; *The Towers and spires of Sir Christopher Wren*, 1923. His architectural works include: the Gate House, Woldingham; the Copse, Rose Walk, Purley; Kingshaw & Whisters' Hollow, Woldingham. In 1914 he took a leading part in the founding of The London Society. Several exhibitions of his drawings were held, one in New York in 1923 and one at the RIBA in 1924.

Bibl: *Who's who in architecture*, 1926; M. E. Webb & H. Wigglesworth (ed.), *Raffles Davison, a record of his life & work from 1870-1926*, 1927 (quoted as *Raffles Davison*); *Who was who*, 1929-40; obituaries: *Builder*, CLII, 1937, pp.967, 1024; *RIBA Jnl*, XLIV, 1937, p.753

BURFORD (Oxon): Church of St John the Baptist  
Interior perspective of E end as restored by Webb, 1895

See Webb, Sir Aston

LONDON: High Street, Bromley (previously in Kent)  
Perspective of New Buildings, 1897

See Newton, Ernest

LONDON: No.35 Porchester Terrace, Bayswater  
Perspectives of entrance & garden fronts with small inset plans of ground & bedroom floors (2)

See Webb, Sir Aston

LONDON: Charing Cross improvement scheme (with D. Barclay Niven, W. D. Caröe & Muirhead)  
Aerial perspective of design

Insc: *Charing Cross Improvement Scheme, View from Whitehall Court*

s: D. Barclay Niven & T. Raffles Davison & in Davison's hand, referring to execution of drawing, T. Raffles Davison

Coloured chalks, mounted (16 $\frac{1}{2}$  × 41)

Perspectives of some of the winning designs in the RIBA competition for cottages to house the working classes in England & Wales, 1918 (5):

1 Design by Messrs Knowles, Oliver & Leeson (Class C, Northern area, 1st premium)

s: T. Raffles Davison delt (10 × 12 $\frac{1}{2}$ )

2 Design by C. Wontner Smith (Class C, Home Counties Area, 2nd premium) (14 $\frac{3}{4}$  × 2 $\frac{1}{2}$ )

3 Design by Cleland & Haywood (Class D, Midland area, 1st premium) (9 × 13 $\frac{1}{4}$ )

4 Design by Messrs Halliday, Paterson & Agate (Class D, Manchester & Liverpool area, 1st premium) (10 × 16)

5 Design by C. Wontner Smith (Class D, Home Counties area, hon. mention) (8 $\frac{3}{4}$  × 15 $\frac{1}{2}$ )

1-5 Sepia pen

Filed with the drawings is a leaflet giving the conditions of the competition. For further details & results see *RIBA Jnl*, XXV-XXVI, 1918-19, pp.11, 47, 178-179, 261.

LONDON: House of retreat, Lloyd Square, Finsbury, Clerkenwell

Perspectives of interior of chapel, 1891 (2)

See Newton, Ernest

LONDON: French Protestant church school

Perspective of exterior

See Webb, Sir Aston

LONDON: Holborn-Strand improvement scheme

Perspective of competition design

See Stokes, Leonard & Rickards, Edwin A.

LONDON: Church of St Swithin, Hither Green, Lewisham

Perspective of interior, 1892

See Newton, Ernest

LONDON: The Blue House, Stepney

Perspective of clubroom & kitchen (2)

See Webb, Sir Aston

GREAT MALVERN (Worcs): Malvern College

Perspective showing proposed war memorial

See Webb, Sir Aston

STAFFORD: Staffordshire county infirmary

Exterior perspective of proposed new buildings

See Webb, Sir Aston

STOCKPORT (Cheshire): Church of St George

Perspectives (5)

See Paley, E. G. & Austin, H. J.

TURNER'S HILL (Sussex): Group of cottages

Plan & perspective

See Webb, Sir Aston

WATFORD (Herts): Church of the Holy Rood

Perspective of interior

See Bentley, John F.

WORCESTER: Church of St George

Perspective of W end

See Webb, Sir Aston

YARMOUTH (Isle of Wight)

Street views with figures &c (4)

See Webb, Sir Aston

Perspective of an unidentified building, possibly a

bank, office or insurance company &c

See Unidentified English, C20

The following topographical 'Rambling Sketches' are all s: T. Raffles Davison delt & in sepia pen (unless otherwise stated)

Prov: Pur. 1933

Belgium

DAMME: Hôtel de Ville

Sketch of town hall, with detail sketches of a gargoyle & a niche figure from the building

Insc: *The Old Town Hall | Damme*

(10 × 14)

Reprd: *British Architect*, LXII, 1904, facing p.314

Netherlands

SLUIS: Town hall

Sketch of tower from a narrow street

(11 $\frac{1}{2}$  × 7)

Reprd: *British Architect*, LXII, 1904, facing p.314

France

DIEPPE (Seine-Maritime)

Sketch of a belfry seen from adjacent street

(13 × 9 $\frac{1}{2}$ )

Reprd: *British Architect*, LII, 1899, facing p.364

Great Britain

ABERDEEN: Trinity Hall

Sketch of chair

Insc: *Mahogany chair, Trinity Hall Aberdeen, 1661 | Andro Watsone flesher*

(14 × 8 $\frac{1}{2}$ )

Reprd: *British Architect*, LXXXIX, 1918, p.5

BURNHAM-ON-CROUCH (Essex): Church of St Mary

Sketch of S porch

Insc: *S. Porch | A.D. 1523*

(10 × 8 $\frac{3}{4}$ )

Reprd: *British Architect*, LXXVIII, 1912, facing p.96

CHIVELSTONE (Devon): Church of St Silvester

Sketch of church in landscape

Insc: *A Devon Church*

(7 × 9 $\frac{1}{2}$ )

Reprd: *British Architect*, LIV, 1900, facing p.440;

*Raffles Davison*, pl.XX

CHRISTCHURCH Hants): Priory

Sketch of grotesque figure from stalls

Insc: *From | choir | stalls | Christchurch*

(10 × 5 $\frac{1}{2}$  approx.)

CROSTHWAITE (Cumberland): Church of St Kentigern

Sketch of font

Insc: *The Font | Crosthwaite Church | Keswick*

(9 $\frac{1}{2}$  × 8)

Reprd: *British Architect*, XLVIII, 1897, facing p.494;

LXVIII, 1907, facing p.346; *Raffles Davison*, pl.XXVII

DITTISHAM (Devon): Church of St George

Sketch from NE

Insc: *Dittisham*

(9 $\frac{1}{2}$  × 8)

Reprd: *British Architect*, XXXVII, 1892, facing p.444

FELIXSTOWE (Suffolk): Church of St Peter & St Paul

Sketches of wooden carvings

Insc: *Old carved benches & the old wood lectern | in Felixstowe Church*

(10 $\frac{1}{4}$  × 11 $\frac{1}{4}$ )

HARRIETSHAM (Kent): Church of St John the Baptist

Sketch from NE

Insc: *Harrietsham & note on details*

(11 $\frac{3}{4}$  × 9 $\frac{1}{4}$ )

HEREFORD: Cathedral

Sketch of grotesque head

Insc: *Joviality in Hereford Cathedral*

(4 $\frac{1}{2}$  × 3)

Reprd: *British Architect*, XLIV, 1895, p.417

HOARWITHY (Herefs): Church

Sketch of chair

Insc: *An old chair | in Hoarwithy Church | Rambling sketches*

(8 $\frac{1}{2}$  × 6 $\frac{1}{4}$ )

Reprd: *British Architect*, XXIII, 1885, facing p.210;

*Raffles Davison*, pl.LIII



IPSWICH (Suffolk): Church of St Margaret  
Sketch of SW Porch & detail of joint mould to door on N side  
Insc: *A Flint Porch | St. Margaret's | Ipswich & as above*  
(10 × 9<sup>3</sup>/<sub>4</sub>)  
Exhib: Boston Architectural Club Exhibition, May 1890, No.920

LANSALLOS (Cornwall): Church of St Ildierna  
Sketches (2 on same mount) of bench ends  
Insc: *Old Bench end | Lansallos Church & This Church which is being restored | by Messrs. Sedding & Wheatley | contains a number of | fine old bench ends*  
(9<sup>1</sup>/<sub>2</sub> × 5, 11 × 4<sup>3</sup>/<sub>4</sub>)  
Reprd: *British Architect*, LXXVII, 1912, facing p.454

LONDON: Church of St Margaret Pattens  
Sketch of the font  
Insc: *The Font*  
(11<sup>3</sup>/<sub>4</sub> × 7)  
Reprd: *British Architect*, XXXIX, 1893, facing p.150; J.XVIII, 1907, facing p.346; *Raffles Davison*, pl.XXX

LONDON: Piccadilly Circus  
*Views from Coventry Street & Shaftesbury Avenue (2)*  
Insc: As above  
d: Nov. 1928  
Mounted (12<sup>3</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>4</sub>, 14<sup>3</sup>/<sub>4</sub> × 28)

LONDON: Victoria & Albert Museum  
Sketch of crucifix with figures of St John & St Mary  
Insc: *Oak Crucifix | 15th cent. rood screen*  
(10<sup>1</sup>/<sub>2</sub> × 8)  
Reprd: *British Architect*, XLIV, 1895, facing p.96

NACTON (Suffolk): Church of St Martin  
Sketch of W door & detail of panelling  
Insc: *Panelling from a pew | Nacton Church*  
(10 × 5<sup>3</sup>/<sub>4</sub>)

PELYNT (Cornwall): Church of St Nun  
Sketch of memorial (on same mount as Lansallos)  
Insc: *A Trelawny Memorial | Pelynt Church & on mount Rambling Sketches*  
(11 × 17)  
Reprd: *British Architect*, LXXVII, 1912, facing p.454

PENZANCE (Cornwall): Inn  
Sketch of exterior  
Insc: *A Penzance Inn*  
(6<sup>1</sup>/<sub>4</sub> × 9<sup>1</sup>/<sub>4</sub>)  
Reprd: *British Architect*, XXVIII, 1887, facing p.448; *Raffles Davison*, pl.XLIII

ST LEVAN (Cornwall): Church of St Levan  
Sketch of church in landscape from NE  
Insc: *The old Cornish church | S. Levan | Rambling Sketches 567*  
(10 × 14)  
Reprd: *British Architect*, XXVIII, 1887, facing p.448; *Raffles Davison*, pl.XVIII

SEVERN END (Worcs): House  
View of garden front  
Insc: *Severn End*  
Mounted (13<sup>1</sup>/<sub>4</sub> × 21)  
Reprd: *British Architect*, XLIV, 1895, facing p.420

TEWKESBURY (Glos): Houses  
Sketch of street  
Insc: *Nodding gables at Tewkesbury*  
(11 × 7<sup>3</sup>/<sub>4</sub>)  
Reprd: *British Architect*, XLIV, 1895, p.415

ZENNOR (Cornwall): Church of St Senner  
Sketch of church & few houses in landscape  
Insc: *Zennor*  
(6 × 10)

Sketch of an old Cornish Coach  
Insc: As above & *Rambling Sketches 550*  
(10 × 15)  
Reprd: *British Architect*, XXVIII, 1887, facing p.448; *Raffles Davison*, pl.LIX

Sketch of carved bench end  
(11 × 5 approx.)

Sketch of a book-board end & a Gothic capital  
Insc: As above & a few measurements marked  
(7 × 3<sup>1</sup>/<sub>4</sub>)

Netherlands  
ENKHUSEN  
Sketch of a carriage  
Insc: *Enkhuisen | A Burgomaster's Carriage*  
(9 × 8)

NIJMEGEN  
Sketch of church tower seen from narrow street with steps  
Insc: *Nymegen*  
Pen (13<sup>1</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>4</sub>)

DAWBARN, Graham Richards (1893-1964)  
Educated at King's School, Canterbury, and Corpus Christi College, Cambridge, where he studied architecture under E. S. Prior, Ernest Newton and Arthur Keen. After the war he was Assistant Engineer, Public Works Department, Hong Kong, 1921-23. After he had been awarded the Godwin & Wimperis Bursary in 1931, he navigated 7000 miles in the USA in a Puss Moth piloted by his partner, Sir Nigel Norman, and reported on American aerodromes. His executed works include Constantine Technical College, Middlesbrough, 1925; Raffles College, Singapore (with Cyril Farey), 1924; additions to Corpus Christi College, Cambridge, 1932; various civil aerodrome buildings &c. In 1938 he became a partner in Norman & Dawbarn, architects and consulting engineers, and in 1945 was elected President of the AA.  
Bibl: *Who's who in architecture*, 1926

SINGAPORE: Raffles College  
Design, 1924-27  
See Farey, Cyril Arthur & Dawbarn, Graham Richards

DAWBARN, Sir Edward Guy (1861-1938)  
Trained at the RA schools, he was articled to Sir Thomas Deane in Dublin, then went into the office of Sir Ernest George. From 1887 to 1890 he acted as clerk of works to Messrs George & Peto at Batsford Park, then set up practice in Bourton-on-the-Hill and moved to London in 1891. He received the Royal Gold Medal in 1928 and was knighted in 1936. He was President of the AA 1904-06 and of the RIBA 1925-27 after having been Hon. Secretary and Vice-President for many years.  
Bibl: *Architect*, CXIV, 1925, pp.1-11; *RIBA Jnl*, XXXV, 1928, pp.543-554; *Builder*, CCI, 1961, pp.202-203; obituaries: *Builder*, CLIV, 1938, pp.824, 827; *RIBA Jnl*, XLV, 1938, pp.631, 633, 666-669 (with list of works)

PARMA (Italy)  
Topographical drawing showing view of market seen from beneath a stone barrel-vaulted archway  
s & d: *Parma | E.G.D. | Sept. 1926*  
Pencil & watercolour (15 × 11<sup>1</sup>/<sub>4</sub>)

See Cummings, Erskine Seaton for a sketch after a drawing by Dawber

DAWSON, J. (fl.1766)  
Nothing is known of J. Dawson. He may have been an amateur artist and friend of Thomas Brand of The Hoo.

1100 END (Herts): The Hoo  
View of the bridge & boathouse  
s & d: *J Dawson faciebat 1766*  
Pencil (8 × 12<sup>1</sup>/<sub>2</sub>)  
Prov: Pur. 1963  
The value of this view is that it shows the relationship between the existing but ruined bridge and the boathouse (long demolished). Sir William Chambers's designs for both these buildings are in the RIBA and date from the early 1760s.

DEANE, William Wood (1825-1873)  
Architect and painter, he was articled from 1842 to 1846 to Herbert Williams, a London surveyor. In 1843-44 he became a student at the RA, where he obtained several prizes. In 1846 he went into the office of D. Mocatta. He was elected A in 1848. From 1850 to 1852 he travelled, mainly in Italy, and on his return set up practice with A. Bailey, a surveyor, in a partnership which lasted until 1855. His works as an architect include Langham Chambers (much praised by Owen Jones) and several houses. In 1856 he decided to give up architecture and became a draughtsman and engraver (making perspectives for architects) and still later a painter. He went on frequent sketching tours all over Europe — his drawings being mainly of architectural subjects.  
Bibl: *DNB*; obituary: *Builder*, XXXI, 1873, p.62

Studentship drawings  
Design for a conservatory (2):  
1 *Ground plan*  
Insc: As above  
w/m: Whatman 1843  
(14<sup>1</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>4</sub>)  
2 *Elevation*  
Insc: *Design for a Conservatory & as above*  
(13 × 20<sup>1</sup>/<sub>4</sub>)

1-2 Scale: <sup>1</sup>/<sub>10</sub> in to 1 ft  
s: *William Wood Deane & in different hand Admitted student 4 Dec. 1843*  
Pen & coloured wash

Design for a hexastyle Corinthian portico (3):  
1 *Plan of ceiling*  
w/m: Whatman 1844  
(23<sup>3</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>2</sub>)

2 *Front elevation*  
Insc: On frieze *Nune pede libero pulsanda Tellus*  
(23<sup>3</sup>/<sub>4</sub> × 36)

3 *Transverse section*  
(23<sup>1</sup>/<sub>4</sub> × 34)

1-3 Scale: 2<sup>1</sup>/<sub>2</sub> in to 10 ft  
Insc: As above & by W. W. Deane student | *promiss in books | presented 2nd. Dec. 1843 & on No.2 in different hand Session 1844-5, W. W. Deane | Palladian Archt. by Leoni awarded*  
Pen & coloured wash  
These drawings gained Deane the RIBA students' Book Prize for design, 1845.

DEASON, James (fl.1831-59)

Sketches signed J.D. & dated 1831-2 & 1842 are among a collection of topographical sketches indexed under Salvin  
See Salvin, Anthony, Topographical sketches

Bound volume of topographical sketches:  
s: J.D.  
Pencil  
Prov: Pres. by James L. Pearson, 1944, from the library of his father, Frank Loughborough Pearson

- ETON (Bucks): Eton College  
Sketches of various parts of the school & chapel, 1843 (21):  
1 School Yard looking towards Lupton's Tower with chapel on RHS  
(14<sup>1</sup>/<sub>4</sub> × 19)  
2 Distant view of the buildings  
Insc: *From the playing fields*  
3 Distant view of E end of chapel & school from the water meadows  
4 *Eton College Chapel from SE* with row of C18 houses in foreground  
5 *N side of Chapel*, also showing part of the C17 Upper School  
6 Lupton's Tower & an angle of School Yard from SW  
7 *SE view of the Chapel* with C18 houses in foreground  
8 SW corner of School Yard showing a part of chapel & colonnade of Upper School  
9 W end of Chapel from the S, with high wall & wrought iron gateway in foreground  
10 SW angle of Green Court  
11 E end of *Chapel* from the N  
12 S front of College Hall  
13 N block of School Yard (Lower School) looking W  
14 *E end of Chapel*  
15 *Entrance to the chapel*  
16 W block of School Yard looking S towards the Chapel  
17 W block of School Yard looking N towards angle tower  
18 E block of Green Court from College Green  
19 General view *from stable yard*  
20 Incomplete drawing of School Yard, with N entrance of chapel drawn in detail  
21 Incomplete drawing, showing upper storey & hexagonal roof over kitchen on SE corner of the buildings in detail  
1-21 Insc: As above & 2-21 *Eton College*  
s & d: J.D. & various dates in *Sept. 1843*  
Pencil (1, 14<sup>1</sup>/<sub>4</sub> × 19; 2-21, 11<sup>1</sup>/<sub>2</sub> × 15<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, pp.1-21

ETON (Bucks): Eton College chapel  
Sketch for proposed scheme for the interior of the ante chapel  
Perspective  
Insc: *Sketch interior of Bute Chapel for Eton College Chapel | No.135*  
s & d: *James Deason Archt | 31 Keppel St, Russell Square | Dec. 18th 1850*  
Pencil (15<sup>1</sup>/<sub>4</sub> × 11<sup>1</sup>/<sub>4</sub>)  
Volume of sketches, p.23  
Deason won the competition for the restoration of the chapel  
Lit: *Builder*, III, 1845, pp.275, 352

SHOTTESBROOKE (Berks): Church of St John the Baptist  
Sketch of E end  
s & d: J.D. *Sept. 1842*  
Pencil (14<sup>1</sup>/<sub>4</sub> × 10<sup>3</sup>/<sub>4</sub>)  
Volume of sketches, p.22

Topographical drawings  
France  
AMIENS (Somme): Church of St Leu  
View of tower with temporary scaffold, from adjacent street  
Insc: *Church of St. Leu | Amiens*  
s & d: J.D. (in monogram) *Sept. 27 | 59*  
Pencil (12 × 10<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, p.41

AVRANCHES (Manche)  
Sketch of ruined round tower  
Insc: *Avranches*  
d: *Sept. 21 | 59*  
Pencil (7<sup>1</sup>/<sub>2</sub> × 4<sup>3</sup>/<sub>4</sub>)  
Volume of sketches, p.48

BAYEUX (Calvados): Cathedral  
1 Sketch of *Porch in S Aisle of nave*  
Insc: As above & 20 | 8 in *between Buttresses*  
s & d: J.D. (in monogram) *Sept. 16, 1859*  
Pencil (12 × 10<sup>1</sup>/<sub>2</sub>)

2 Sketch of upper part of *S transept*  
Insc: As above  
s & d: J.D. (in monogram) *Sept. 19, 1859*  
Pencil (12 × 10<sup>1</sup>/<sub>2</sub>)

3 Sketch of a water spout & *Plan of angle pinnacles to turrets, S. transept*  
Insc: As above  
Pencil (7<sup>1</sup>/<sub>4</sub> × 4<sup>1</sup>/<sub>2</sub>)

1-3 Volume of sketches, pp.33, 34 & 52

BAYEUX (Calvados): Convent of St Vigors  
Sketch of pointed arch & sign *Bourel Perruquier*  
Insc: *Convent of St. Vigors | Bayeux & as above*  
Pencil (7<sup>3</sup>/<sub>8</sub> × 4<sup>3</sup>/<sub>4</sub>)  
Volume of sketches, p.51

BAYEUX (Calvados): House  
Sketch of 5 storey house, detail of *corbelling out of angle & section of window jamb*  
Insc: As above  
s & d: J.D. (in monogram) *Sept. 15 | 59*  
Pencil (12<sup>1</sup>/<sub>2</sub> × 10<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, p.30

BAYEUX (Calvados): Rue de la Matrisse  
Sketches of tower between 2 dormer windows & *stone chimney with conical roof* (2)  
Insc: *Bayeux | Rue de la Matrisse & as above*  
Pencil (7<sup>3</sup>/<sub>8</sub> × 4<sup>3</sup>/<sub>4</sub>)  
Volume of sketches, pp.52, 54

BAYEUX (Calvados)  
Sketches of rear of C16 building (2)  
Insc: *Bayeux*  
s & d: J.D. (in monogram) *Sept. 16 | 59*  
Pencil (12 × 10<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, pp.31-32

CAEN (Calvados): Church of St Étienne  
Sketch of W end & surrounding buildings  
Insc: *Bldings nr W end | of St. Etienne | Caen*  
s & d: J.D. (in monogram) *Sept 14 1859*  
Pencil (12<sup>1</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, p.29

CAEN (Calvados): Church of St Gilles  
View from the E  
Insc: *Church of St. Giles | Caen & note on tower*  
s & d: J.D. (in monogram) *Sept. 12 | 59*  
Pencil (12 × 10<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, p.27

CAEN (Calvados): Rue St Jean  
Sketch of a half-timbered house with gabled dormer in a row of houses  
Insc: *Rue St Jean | Caen & on shop 94 L.Cocq. Bottier*  
s & d: J.D. (in monogram) *Sept. 13 1859*  
Pencil (12 × 10<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, p.28

CAEN (Calvados)  
Sketch of angle turret  
Insc: *From window of Hotel d'Angleterre | Caen*  
Pencil (7<sup>1</sup>/<sub>2</sub> × 4<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, p.43

CHARTRES (Eure-et-Loire): Church of St Aignan  
View from the W  
Insc: *St. Aignan Chartres*  
s & d: J.D. (in monogram) *Sept. 24 1859*  
Pencil (12 × 10<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, p.40

CHARTRES (Eure-et-Loire): House  
Sketch of a gabled house with octagonal turret & detail of *hip knot* of the turret  
Insc: *Chartres & as above*  
Pencil (7<sup>3</sup>/<sub>8</sub> × 4<sup>3</sup>/<sub>4</sub>)  
Volume of sketches, p.53

COUTANCES (Manche): Cathedral  
Sketches of *double piscina | Easternmost chapel | in the S aisle of nave | Coutances Cathedral & section of jamb & of doorway in N aisle of nave* (2)  
Insc: As above  
s & d: J.D. (in monogram) *Sept. 20 1859*  
Pencil (12 × 10<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, pp.36, 37

EVREUX (Eure): Bishop's palace  
Sketch of turret  
Insc: *Bishop's Palace | Evreux*  
Pencil (7<sup>1</sup>/<sub>2</sub> × 4<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, p.42

EVREUX (Eure): Church of St Taurin  
Sketches of *SW doorway & slate roof of centre tower*  
Insc: *St. Taurin Evreux & as above*  
Pencil (7<sup>1</sup>/<sub>2</sub> × 4<sup>3</sup>/<sub>4</sub>)  
Volume of sketches, pp.44 & 55

HARFLEUR (Seine-Inferieure): Houses  
Sketch of houses at a street corner  
s & d: J.D. (in monogram) *Sept. 6 | 59*  
Pencil (12 × 10<sup>1</sup>/<sub>2</sub>)  
Volume of sketches, p.24



LE MANS (Sarthe): Cathedral  
Details of blank arcade  
Insc: *Arcade / Le Mans & details labelled*  
Pencil ( $7\frac{1}{2} \times 4\frac{1}{2}$ )  
Volume of sketches, p.45

LE MANS (Sarthe): Church of Notre-Dame-de-la-Couture  
Views of interior looking E. & of exterior & tower  
Insc: *Church of Notre Dame de la Couture, Le Mans*  
s & d: J.D. (in monogram) Sep. 22-23 1859  
Pencil ( $12 \times 10\frac{1}{2}$ )  
Volume of sketches, pp.38-39

ROUEN (Seine-Inférieure): Cathedral  
Sketch of one of the towers of S transept  
Insc: *Rouen Cathedral & as above*  
s & d: J.D. (in monogram) Sep. 10 / 59  
Pencil ( $12 \times 10\frac{1}{2}$ )  
Volume of sketches, p.26

ST GEORGES-DE-BOSCHERVILLE (Seine-Inférieure): Abbey  
Detail of capital of entrance to the Church Hse  
Insc: As above & some measurements marked  
Pencil ( $7\frac{3}{8} \times 4\frac{3}{4}$ )  
Volume of sketches, p.50

ST LÔ (Manche): Church of Notre Dame  
Sketch of external pulpit / N aisle of choir  
Insc: As above & St Lo  
s & d: J.D. (in monogram) Sep. 19 1859  
Pencil ( $12 \times 10\frac{1}{2}$ )  
Volume of sketches, p.35

ST VANDRILLE (Seine-Inférieure): Abbey  
View from SE  
Insc: *St. Vandrille nr Candebe & as above*  
s & d: J.D. (in monogram) Sep. 7 1859  
Pencil ( $11\frac{1}{4} \times 10\frac{1}{2}$ )  
Volume of sketches, p.25

Church of St Maudenite (?)  
Sketch of a bell turret  
Insc: *St. Maudenite / from a drawing / in the Bayeux / Museum*  
Pencil ( $7\frac{1}{2} \times 4\frac{3}{4}$ )  
Volume of sketches, p.49

DE CAUX (or de Caus), Isaac (died 1655?)  
Isaac de Caux, son of Solomon de Caux, was born in Dieppe and naturalized in 1634. His most important patron was Philip, Earl of Pembroke, for whom he directed the work at Wilton from 1635 onwards. His relationship with Inigo Jones is hard to determine though he worked with him at Wilton and Covent Garden as a colleague. Like his father, Solomon, he was passionately interested in hydrostatics and designed waterworks and grottoes at Wilton and Woburn Abbey, and published his *Wilton garden* in 1644-45. Drawings by him are in the library of Worcester College, Oxford, and much of his work at Wilton and Woburn remains. Nothing survives of his building of c.1639 for the Earl of Cork at Stalbridge, Dorset.  
Bibl: T.B.

WILTON HOUSE (Wilts)  
Design for the S front, with the addition of a basement storey & figures holding fronds over the central 'Palladian' window [Fig.56]  
Pen & pencil ( $6\frac{1}{8} \times 17\frac{1}{2}$ )  
Prov: Burlington-Devonshire Collection (q.v.)  
Repr: H. M. Colvin 'The South front of Wilton House', *Archaeological Jnl*, CXI, 1954, pp.181-190  
Lit: A.A. Tait, 'Isaac de Caus and the south front of Wilton House', *Burlington Magazine*, CVI, 1964, p.74

As Colvin has shown, de Caux had originally proposed, probably after c.1634 and not before c.1640, a monumental south front twice the length of the present one. His design at Worcester College, Oxford, whose provenance is Inigo Jones and John Webb, is in a hand identical to this RIBA one. It is tempting to consider this RIBA design an early one, before 1640, certainly before the fire of c.1647-48, and after plans for the 'great' front had been abandoned. It may have been due to Jones's advice that Philip, Earl of Pembroke had the pavilion towers built, thus providing a prototype for the much emulated façade.

Title page for *Nouvelle Invention de lever l'eau plus hault que sa source avec quelques machines mouvantes par le moyen de l'eau et un discours de la conduite d'icele*, par Isaac de Caux, Ingenieur et Architecte, natif de Dieppe. Imprimé à Londres l'an 1644 [Fig.57]  
A tabernacle frame with boys holding geometrical instruments seated at angles of the pediment  
Insc: (within frame) *Abrege de Geometrie / Arithmetique / perspective / fortification / par / Isaac de Caux*  
Sepia pen & wash ( $12\frac{1}{4} \times 8\frac{1}{4}$ )  
Prov: Burlington-Devonshire Collection (q.v.)  
Isaac de Caux did not publish a book with this inscribed title, although the frame was used for his *Nouvelle invention*.

DECKER, Paul, the Elder (1677-1713)  
Architect and engraver, born in Nuremberg. From 1699 to 1705 he studied under Schlüter in Berlin. On his return to Nuremberg he became court architect in 1708, then went into the service of the Count of Brandenburg at Bayreuth and became his principal architect in 1712. His main works are two volumes of engravings: *Fuerstlicher Baumeister oder Architectura civilis*, 1711 & 1716, and *Architectura theoretica-practica*, published posthumously 1720 & 1722.  
Bibl: T.B.

Design for an entrance hall showing the interior of a circular room; the walls articulated by Corinthian pilasters, between which are statues in niches & chimneypieces; over the entablature is a high attic with windows & arched openings, between which are painted battle scenes; from the domed ceiling allegorical figures descend towards the room below on clouds carrying garlands, crowns & the imperial eagle supported on a shield beneath a canopy [Fig.58]  
s: (on mount): *Paul Decker Nuremberg*  
Pen & grey wash ( $12\frac{5}{8} \times 16\frac{3}{4}$ )  
Prov: Sir John Drummond Stewart Collection (q.v.)  
Engr: *Fuerstlicher Baumeister / oder Architectura Civilis... Eines Koniglichen Pallastes*, Augsburg, 1716, III, 14, with the following inscription: 'Perspectivischer Auszug der andern helfte des vorigen sahls, wie selbiger beg der seite des / Eingangs zu stehen kombt. Paul Decker. Archit. inv. et del.'

DELAFOSSÉ, Jean Charles (1734-1789)  
Architect, engraver and ornamental designer. Born in Paris; from 1781 Agrégé of the Academy of Bordeaux. His main works are several volumes of engravings: *Nouvelle iconologie historique*, 1768 & 1771; *Decorations, sculptures orfèvreries et ornements divers*; and *Annuaire* (only partly by Delafosse).  
Bibl: T.B.; L. Hauteceur, *Histoire de l'architecture classique en France*, IV, 1952, pp.461-462

Designs (2) for compositions alluding to ancient Roman fora [Fig.59]

1 In the centre is a vertical panel of walling inscribed *SENATUS / POPULUS / ROMANUS / A. IMP. CAESARI DIV NERVA / TIRIR POT. LXVII*; in front of the wall is a pedestal on which 3 female figures are seated; to the left is an obelisk & a circular domed building with portico in the background & to the right, an Italianate building with giant Corinthian pilasters & a Gothic church in the background

2 Central obelisk with a bull carved on its base & inscribed *NA / IVC*; it is surrounded by a structure with low arches at ground level & stunted Doric columns on the upper storey; the whole is flanked by a colonnade of arched openings; in the background to the right is the base of a pyramid & walled city with towers & to the left is a view of the sea & ships

Both compositions have picturesque figures in late C18 costume, horses, wagons &c in the foreground  
Pen & grey wash, with ruled border ( $16\frac{1}{4} \times 24$ )  
Prov: Sir John Drummond Stewart Collection (q.v.)

Fantastic architectural compositions, with sculpture & figures, apparently influenced by Piranesi's *Carceri* (9):  
1 Portico with 2 rusticated Ionic columns in the foreground & an edifice with ruined vault in the background; vase, tablets, architectural fragments & figures scattered in front of the portico  
Pen & blue washes with touches of sepia ( $6 \times 5$ )

2 Mausoleum with entablature & pediment supported by female terms; a statue on a pedestal in the foreground, with figures; a low arch with heavy columns above it in the background  
Pen & blue & grey washes with touches of sepia ( $5\frac{3}{4} \times 3\frac{1}{4}$ )

3 Corinthian portico with a flight of steps flanked by statues on pedestals leading up to it; figures on the steps & beyond; a rotunda & obelisk in the background  
Pen & blue-grey washes with touches of sepia ( $6 \times 3\frac{1}{4}$ )

4 Caryatid portico, with monument & crouching lion on a pedestal in the foreground; also figures  
Pen & blue-grey washes with touches of sepia & green ( $6 \times 3\frac{5}{8}$ )

5 Monumental entry to a bridge with ascending flight of steps  
Pen & blue-grey washes with touches of sepia & green ( $5\frac{3}{4} \times 3\frac{1}{2}$ )

6 View of part of a triumphal bridge with sphinxes & caryatid figures in the foreground  
Pen & blue-grey washes with touches of sepia & green ( $6 \times 3\frac{3}{4}$ )

## Design for a stage set

Stage framed by rusticated piers rising the full height of the design with vases on wreathed pedestals standing in front of them; a group of battle trophies in the right foreground; beyond is a barrel-vaulted vestibule running parallel with the fore-stage; the order is rusticated with dragons' heads as capitals; in the centre is a figure on a pedestal holding a dagger & on either side are openings revealing nude figures in a boat & under arches

Insc: *Galerie De Pluton. Dieu Des enfers; verso Morlot*  
s: *invenite, fecite delafosse*

Pencil, brush & grey wash on tinted paper with ruled border (18×22)

Prov: Sir John Drummond Stewart Collection (q.v.)

DELAFOSSÉ, J. C. *Attributed to*

Design for a fountain in a primitive quasi-Egyptian style [Fig.60]

A peristyle of primitive columns intersected by obelisks, at its base fountains with Egyptian figures  
Indian ink, pen & watercolour (19×27)

Prov: Sir John Drummond Stewart Collection (q.v.)

## DEERING, John Peter

See Gandy-Deering, John Peter

## DELISLE, Ambrose Lisle March

See Phillipps, Ambrose Lisle March

## DE LISLE, C. (fl.1841)

## Measured drawings

BEHENHAUSEN (Germany): Monastery

1 Plan & elevation of chapel

Insc: *Geiseling des Klosters Bebenhausen*

2 Plan & elevation of chapter house

Scale: 1½ in to 10 ft

Insc: *Capitelsaal des Klosters Bebenhausen*

1-2 Pen (21¼×16½)

SPEYER (Germany): Cathedral

Plan & elevation of part of crypt

Scale: 1½ in to 10 ft

Insc: *Unterirdische Capelle in Dom En Speyer*

s & d: Fe. C. Delisle 1841

Pen (21¼×16½)

## DE MAURO, E. (fl. C19)

Measured drawing showing 10 examples of turrets

Insc: *Raccolta di Cimatori Esistenti in varie Fabbriche di Roma & turrets numbered*

s: E. De Mauro, *Arch.*

Pencil & monochrome wash (22¾×33¼)

## DERICK, John Macduff (1810-1861)

Architect, born in Ireland, had a lucrative practice chiefly in ecclesiastical works in the north of England and in Ireland. He retired early owing to ill-health, but had to resume his profession for financial reasons. He went to America where he worked until his death.

Main works: St Saviour, Leeds, 1842-45; St John, Marchwood, Hants, 1843; St Mary, Eisey, Wilts, & Holy Trinity, Over Worton, Oxon, both 1844; St James, Birch-in-Rusholme, Manchester, 1845-46; St Mark, Pensnett, Staffs, 1846; Bruen Testimonial church, Carlow, Ireland, 1853-54.

Bibl: B. Clarke, *Church builders of C19*, 1938, p.253;

RIBA biographical files; obituary: *Builder*, XIX, 1861, pp.743 & 753

## Details of an altar (2):

1 *Elevation of head of one compartment*2 *Sections through base of altar, capitals to shafts & seal to arch mouldings*

Insc: Some details labelled

s: J. M. Derick, *Archit. Oxford*

1-2 Scale: FS

Insc: *The Revd. E. Swainson | details of altar & as above*  
Pen (22¼×16¼)

Prov: Pres. by Howard Colvin, 1956

Derick also prepared in 1844 a design for the memorial church at Colaba near Bombay (see Conybeare, Henry, COLABA)

## DE SANCTIS, Giacomo

See Sanctis, Giacomo de

## DE SOISSONS, Louis Jean Guy de Savoie-Carignan (1890-1962)

Born in Montreal, he studied at the RA schools and the École des Beaux Arts and was articled to J. H. Eastwood. F 1923; RIBA distinction in town planning 1945. Partner in the firm of Louis de Soissons, Peacock, Hodges & Robertson.

Bibl: obituaries: *Builder*, CCIII, 1962, pp.623, 787;

*RIBA Jnl*, LXIX, 1962, p.431

## Topographical drawings

## 1 POMPEII (Italy)

View of impluvium of a Pompeian house, seen through a square opening  
(11×8)

## 2 ROME (Italy): Forum romanum

View of interior of the basilica of Constantine  
Maxentius

d: verso *Rome April 1914*

(14¾×11)

1-2 s & d: L. de S. 1913

Watercolour, mounted on cardboard

## DESPREZ, Jean Louis (1743-1804)

Architect and historical topographical painter, born in Lyons. He won the Grand Prix of the French Academy to study in Rome in 1776. In Italy he made topographical drawings for the Abbé Richard de Saint-Non's *Voyage pittoresque de Naples et de Sicile*, 1781-85. From 1784 he worked for Gustave III of Sweden in Stockholm.

Bibl: T.B.

## Topographical drawings

## Italy

ROME: Cappella Paolina in the Vatican

View of part of the transepts & decorated choir

(Salonika columns have been added) with an ecclesiastical ceremony taking place in the foreground with many figures; at the angles of the transepts are angels holding torches

s: *desprez*

Etched outline, coloured by the artist (28×19½)

Prov: Sir John Drummond Stewart Collection (q.v.)

## ROME: St Peter's

View of the E end seen from the N transept, showing the baldachino with the ceremony of the *Illumination of the Cross of St. Peter* taking place before the SW pier of the dome

Insc: As above

Etched outline, coloured by the artist (28×19½)

Prov: Sir John Drummond Stewart Collection (q.v.)

## DE TRUCHIS, Pierre (fl.1907)

CÎTEAUX (France): Abbey

Tracing of a copy of the plan made in 1718 by Frère Étienne Prinstet

Scale: 5cm to 10cm

Insc: *Cîteaux | Eglise Abbatiale*, with some details marked & labelled & note on plan  
s & d: *Traced from plan by | M. le Vicomte Pierre de Truchis | 1907*

Pen & coloured wash on tracing paper (21½×15¼)

## DEVALL, John Jnr (fl.1767-1784)

A mason and statuary. In 1767 he was working in partnership with his father, John Devall Sr; in the 1780s he had a shop of his own in Portland Street, Marylebone, and by 1784 he had risen to being Master of the Masons' Company. His commissions included work at Somerset House, where he was one of the mason contactors from 1776.

Bibl: *Colvin*

LONDON: Somerset House

Plans

See Chambers, Sir William, Office of

LONDON: Royal Hospital, Greenwich, chapel

Details of capitals, bases &c, 1784

See Newton, William

## DEVEY, George (1820-1886)

Educated at King's College School, London. He went to Italy and Greece and subsequently studied painting under J. S. Cotman and J. D. Harding before turning to architecture, when he was articled with Coutts Stone to Thomas Little. He started practice on his own during the 1840s and became F in 1856. His first important commission was work on the C14 Penshurst Place, Kent, in 1851. This led to a long series of country mansions and an exclusively domestic practice in the 1860s & 70s. Authorities differ on the importance of his influence. In general, British scholars see him as a father figure of the change in style away from the Gothic exemplified by Norman Shaw, Philip Webb and W. E. Nesfield, whereas foreign scholars are reluctant to grant him such an important place. This position is summarized by Henry-Russell Hitchcock in a note in *Architecture: C19 & 20*, 1963, p.453. Devey was unique among his contemporaries in studying English architecture of the C16 & C17 and in using a free treatment of Tudor and Jacobean styles in his houses. The three volumes of his sketches in the RIBA show this detailed observation (one volume is devoted entirely to chimney stacks). The drawings of France, the Netherlands and Belgium were made late in life when he went to the Continent with a group of architects including Pearson, Street and Burges.  
Lit: DNB; *Builder*, LI, 1886, p.728; W. H. Godfrey 'George Devey FRIBA, a biographical essay', *RIBA Jnl*, XIII, 1906, pp.501-525; W. H. Godfrey 'The Work of George Devey', *AR*, XXI, 1907, pp.23-30, 83-88, 293-306 (these two articles enumerate his numerous country houses but give few dates or substantial documentation)



Large collection of designs, at present (1971) uncatalogued  
Prov: Pres. on permanent loan by W. Emil Godfrey, 1968

Leaves from topographical sketchbooks mounted in albums bound in brown leather with gold tooling (16<sup>3</sup>/<sub>4</sub> × 12<sup>3</sup>/<sub>4</sub>)  
Prov: Pres. by F. W. Devey & James Williams, 1887  
A letter addressed to Wm White (F), Secretary, is pasted into Vol.I: *Dear Sir | As Executors to the Will of the late Mr. | George Devey FRIBA, we have the pleasure to present to the RI of B.A this | Volume Containing fifty of his Sketches. | Mostly done when on business engagements | in various parts of the country (and with great | rapidity) they do not represent his best quality of | work, but are specimens of many hundred such | Sketches | We are Dear Sir | Yours faithfully | F. W. Devey | J. Williams | 4 Nov 1867*

**Vol.I** Principally showing roofs, gables & chimneys of minor buildings

**Vol.II** Entirely chimneys, mostly in Great Britain but with a few examples from NW Europe

**Vol.III** Continuation of examples of chimneys with some larger sketches of medieval buildings in N France

DE VOGÜÉ, C. J. M. Marquis  
See Vogüé, C. J. M. Marquis de

**DOBBIN, John** (fl.1842-1884)  
A landscape painter who exhibited architectural subjects at the RA from 1842 to 1875 and at Suffolk Street until 1884.  
Bibl: A. Graves, *Royal Academy exhibitors 1769-1904*; T.B.

Topographical drawing  
GRANADA (Spain): Alhambra  
View of the *Court of the Fish Pond* seen from underneath the arcade at one end, with figures in the foreground [Fig.61]  
Insc: *Alhambra & as above*  
s & d: J. Dobbin 1870  
Watercolour on cardboard (27 × 40<sup>1</sup>/<sub>4</sub>)  
Prov: Pres. through the National Art Collections Fund, 1939  
Dobbin exhibited paintings of Spanish subjects from 1859 to c.1870. The V & A possesses the watercolour of the Court of Lions at the Alhambra, exhibited 1859 at the RA (No.1102).

**DOBSON, John** (1787-1865)  
Architect, of Newcastle upon Tyne, he was apprenticed from 1802 to the architect David Stephenson, from whom he also learned some carpentry, masonry and surveying. From 1810 to 1812-13 he was in London, and after his return to Newcastle travelled in England and France. He came into contact with the builder-speculator Richard Grainger and did most of the designs for Grainger's redevelopment of the central area of Newcastle. Among his many public buildings are the customs house, markets, prison, Academy of Arts, hospital and central station in Newcastle. He also built or restored many country houses and churches in the north of England.  
Bibl: J. M. Dobson, *Memoir of J. Dobson*, 1885; AR, XCIX, 1946, pp.141-146; *Colvin* (with extensive list of works); L. Wilkes & G. Dodds, *Tyneside classical: the Newcastle of Grainger, Dobson & Clayton*, 1964; obituary: *Builder*, XXIII, 1865, pp.27-28

CARLISLE (Cumberland): Proposed railway station  
Design, unexecuted  
Perspective, with figures  
Insc: *Sketch for the proposed N. C. Carlisle Railway | Stn*  
Pencil & sepia wash (13<sup>1</sup>/<sub>2</sub> × 21<sup>1</sup>/<sub>2</sub>)  
Prov: Salvin Collection  
Dobson built Carlisle station, 1841.

Unidentified designs, possibly unexecuted designs for a remodelling of Benwell Tower near Newcastle (which was executed in 1831), (3):  
1 Perspective of entrance front in park setting, with figure in foreground  
Insc: *Sketch of Entrance Front*  
s: J. Dobson Archt  
Pencil & watercolour (11 × 18)

2-3 Perspectives in park setting, with figures  
Insc: *SW View & SE View*  
Pen & watercolour (11 × 18)

1-3 Prov: Biggar Gift, 1938

**DOLLMAN, Francis Thomas** (1812-1900)  
Articled to Augustus Pugin, then in Basevi's office from 1833 to 1845. After Basevi's death he began his own practice which continued for nearly fifty years. Works include St Matthew's church & schools, Upper Clapton, 1869; St Saviour's church & vicarage, Walthamstow, 1874; All Souls' church & vicarage, Clapton Park; St Stephen's, Haggerston, 1872; All Saints', Stoke Newington, 1876; and many other churches and private houses. He also worked in partnership with W. T. Allen. He is best known, however, as the author and illustrator of several books on medieval English architecture and was a beautiful draughtsman, rather in the style of Prout. Librarian of the RIBA 1863-66; became A in 1864, F in 1895.  
Bibl: obituaries: *Builder*, LXXVIII, 1900, p.20; *RIBA Jnl*, VII, 1900, pp.97-98

WORTH (Sussex): Church of St Nicholas  
Measured drawing  
Plan, SE View & details  
Scale: 1<sup>1</sup>/<sub>4</sub> in to 10 ft  
Insc: *Worth Church Sussex | (from sketches and dimensions taken in 1846 and 1855) & as above, with details fully labelled & most measurements marked*  
s & d: Francis T. Dollman | 9 Adam Street, Adelphi | January, 1870  
Pen & coloured wash (21<sup>1</sup>/<sub>2</sub> × 30<sup>1</sup>/<sub>4</sub>)  
Prov: Pres. by F. T. Dollman, 1870

**DONALDSON, Thomas Leverton** (1795-1885)  
Studied at the RA and was articled to his father, James Donaldson. From 1818 to 1823 he travelled in Italy, Greece and Asia Minor, making numerous topographical sketches and measured drawings. Some of the results of his researches were published in a supplementary volume to Stuart's *Athens* in 1830. His first commission after his return to London was for the church of the Holy Trinity, Brompton. His works include University Hall (now Dr Williams's library), Gordon Square; library, Flaxman Hall, and grand staircase, University College, London; workshops for printers, Margaret Street and Fetter Lane; schools and vicarage, Chertsey; Scots church, Woolwich; new Scottish Corporation hall and buildings in Crane Court, Fleet Street; various houses &c. He wrote numerous books and articles on architectural subjects, including *Pompeii illustrated with picturesque views*, 1827; *A Collection of the most approved examples of doorways from ancient buildings in Greece and Italy*, 1833; *Architectura numismatica*, 1859, *Architectural maxims and theorems*, 1847; and many articles in the APSD.

A prominent founder-member of the RIBA and one of its first Hon. Secretaries, he won the Royal Gold Medal in 1851 and was President 1863-64. From 1835 to 1845 he was Chairman of the Commissioners of Sewers for Westminster and part of Middlesex; he was on the committee that investigated public competitions for architectural designs in 1838 and on the Building Committee for the Great Exhibition of 1851; he was from 1842 to 1865 Professor of Architecture at University College; from 1848 to 1860 he was Treasurer of the Architectural Publication Society, and from 1844 district surveyor for South Kensington. He held various other posts and was a member of many foreign academies. Less notable for his buildings than for his influence as a teacher, writer and formative member of the RIBA, Donaldson was highly respected by his colleagues and students and was hailed by the Prince of Wales in 1879 as 'the father of the Institute and of the Profession'.  
Bibl: *Architect*, II, 1869, p.190; obituaries: *Architect*, XXXIV, 1885, p.76; BN, XLIX, 1885, pp.204-205; *Builder*, XLIX, 1885, pp.179-180, 212-214, 273-274; *RIBA Transactions*, n.s. II, 1886, pp.1-2, 89-109; A. Kaplanidou, *Memoir of Professor T. L. Donaldson*, 1887 (Greek text); *RIBA Jnl*, LXXIV, 1867, pp.542-544

BROMLEY, GREAT OR LITTLE (Essex): House  
Sketch showing alterations  
*Ground Plan*  
Insc: *As above & House at Bromley Essex | as altered for modern purposes & measurements marked; verso Hart Street | Square* (Donaldson's office was at No.7 Hart Street, Bloomsbury, c.1827 to 1846)  
s: T. L. Donaldson  
Pencil & coloured wash (9<sup>1</sup>/<sub>2</sub> × 12)  
It is not certain whether the house is at Great or Little Bromley.

LONDON: Albert memorial, Kensington  
Competition designs, unexecuted, showing a rectangular block capped by a stepped pyramid & with a hexastyle Corinthian portico of pink granite (3):  
1 Perspective from SW, with figures in foreground  
d: *January 1863*  
(19<sup>1</sup>/<sub>2</sub> × 32)

2 Perspective from SE, with figures  
(24 × 35<sup>3</sup>/<sub>4</sub>)

3 Perspective from NE, with figures, showing proposed Hall of Science in the background  
(21<sup>1</sup>/<sub>4</sub> × 36)

1-3 *Thos. L. Donaldson Archt | Bolton Gardens Russell Square* (partly cut off in No.2)  
Watercolour, mounted  
Prov: Pur. 1886  
For Donaldson's comment on the winning design by Sir George Gilbert Scott see *Builder*, XLIX, 1885, p.212.

LONDON: Hall of Science (Royal Albert Hall)  
Design, unexecuted [Fig.62]  
Elevation of façade facing the Albert memorial with octastyle Corinthian portico & sculptured pediment, design nearly identical with the one in background of No.3 above  
Scale: 1<sup>1</sup>/<sub>5</sub> in to 1 ft  
Insc: *Hall of Science*  
s & d: *Thos. L. Donaldson Archt | Bolton Gdns Russell Square | January 1863*  
Pencil & watercolour, mounted (24<sup>3</sup>/<sub>4</sub> × 38<sup>1</sup>/<sub>4</sub>)  
Prov: Pur. 1886  
The Albert Hall was built 1867-71 after Capt. Fowler's designs. For a short description see Pevsner, *London II*, p.255.



LONDON: Royal Exchange, Threadneedle Street & Cornhill

Competition design, unexecuted (7):

1 Plan of entrance floor

Pen, grey wash & red ink

2 Plan of first floor

Insc: Note on dimensions

Pen & grey wash

1-2 Insc: *Design for the Royal Exchange & as above, with rooms labelled & some measurements marked* (50 $\frac{1}{4}$  × 29 $\frac{1}{2}$ )

3 Front elevation with octastyle Corinthian portico & sculptured pediment

(18 × 33 $\frac{1}{2}$ )

Repr: N. Taylor, *Monuments of commerce*, 1968, pl.4

4 Back elevation

(18 × 33 $\frac{1}{4}$ )

5 Side elevation on to Cornhill

(17 $\frac{3}{4}$  × 50)

6 Transverse section of back seen across court

(16 $\frac{3}{4}$  × 33 $\frac{3}{4}$ )

7 Longitudinal section of Cornhill side seen across court

(16 $\frac{1}{2}$  × 49 $\frac{1}{2}$ )

1-7 Mounted on linen

3-7 With figures in foreground

Pen & grey wash heightened with white

3 & 6 Repr: *RIBA Jnl*, LXXIV, 1967, pp.593-594

Donaldson's design, which he submitted to the first competition in 1839, was considered too far at variance with the programme of the competition to rate a prize, but at the same time it was given the first place as a design. Donaldson exhibited two of the designs at the RA in 1840 (Nos.991 & 1039). A printed report on his design, dated January 1840 and submitted to the building committee, is in the RIBA Library. For his comment on the competition proceedings see *Builder*, XLIX, 1885, p.212. Two perspectives of the design are reproduced in *RIBA Transactions*, n.s. II, 1886, facing p.108. For details of the competition see *Grellier, William*.

Design for a temple to Victory (5):

1 Plan of the layout

Insc: Buildings labelled

Pen & coloured wash (15 × 15)

Repr: *Temple à la Victoire* (see note below), p.32

2 Perspective from centre court (area columnae)

showing temple in the distance, with figures

Repr: *RIBA Transactions*, n.s. II, 1886, facing p.108

3 Perspective showing stairs leading up to the academia with colonnades & figures in the foreground

1-3 On mount

2-3 Pencil & sepia wash (15 × 17)

4 Elevation of the whole complex of buildings seen from the stadium

s & d: *Thomas Leverton Donaldson | Roma Aprile 1832*

Pen & sepia wash, mounted (17 $\frac{1}{4}$  × 52)

Repr: *RIBA Transactions*, n.s. II, 1886, facing p.108

5 Perspective of the whole complex of buildings

Watercolour, mounted (24 × 39)

Repr: *Temple à la Victoire*, p.317

Donaldson first developed this design during his stay in Italy and Greece in 1819-22. He wanted to unite the different buildings used for ancient games, such as stadium, hippodrome, gymnasium, &c. into a single complex of buildings with the temple at the centre, while at the same time combining the Greek and Roman styles. The setting for this design was Mount House, where Donaldson had seen antique remains. His design was exhibited first at the Academy of St Luke in Rome in 1821 and gained him the membership, then at the RA in 1824 (No.967) and in slightly modified form at the Paris Exposition Universelle of 1861, where it won a gold medal.

Lit: For detailed description see Donaldson's article

(French text) *Temple à la Victoire, Monument commémoratif des Jeux Sacrés des anciens Grecs & Romains, et supposé érigé sous le Règne d'Adrien à Messène, dans le Péloponèse sur les Pentes du Mont Ithome*, 1876

Original drawings for *A Collection of the most approved examples of doorways from ancient buildings in Greece and Italy*, London 1833

Wash, bound with a copy of the published book

Prov: Pres. by Col. Donaldson, 1951

Original drawings for *Architectura numismatica; or architectural medals of classical antiquity*, London 1859

Wash, bound in volume (13 $\frac{1}{2}$  × 20)

Lecture diagrams made from the models of the Queen

Anne Commissioners' churches

Plans (10):

1-10 Insc: *Plan of one of the models for churches proposed to be erected in the reign of Queen Anne formerly preserved in Westminster Abbey now in the Kensington Museum & drawings numbered 4-13, with orders given*

s & d: *Thos. L. Donaldson | Archt. Profess. | 1876*

Pen & coloured wash (20 $\frac{3}{4}$  × 29 max.)

Prov: Pres. in 1876

PRAENESTE (Italy): Temple of Fortune

Lecture diagram, plan

Pen & coloured wash on tracing paper mounted

(42 × 25)

Prov: Pres. by T. L. Donaldson

Topographical sketches

Sketchbook entitled 'Mediaeval and Renaissance'

Leaves (226) from sketchbooks, mounted in volume

with place names inscribed

Most of them s., often with monogram, covering

period 1822-78

Pencil or pen & sepia wash (4 × 3 min., 14 × 19 max.)

Prov: Pur. 1904

Sketchbook entitled 'Greek & Roman'

Leaves (172) from sketchbooks mounted in volume,

with place names inscribed

Many with monogram, covering period 1818-22,

during which Donaldson travelled in Italy & Greece;

also a few sketches made in France, 1842

(1 × 3 $\frac{1}{2}$  min., 25 × 21 max.)

Prov: Pur. 1904

Unidentified sketches (22), mainly of details

Leaves (119) from sketchbooks mounted in volume,

with place names inscribed

Most of them with monogram, covering period

1846-71

(2 $\frac{3}{4}$  × 2 min., 8 $\frac{3}{4}$  × 13 max.)

DONTORN(E), William John (1799-1859)

Architect, pupil of Jeffry Wyatt (Wyatville), 1817-20,

he exhibited regularly at the RA, 1817-53. He

specialized in country houses, parsonages and

workhouses, many of his works being in Norfolk. He

was born in Swaffham and retained connections there

throughout his life although his office was at No.17

Hanover Street, London. He exhibited at the Norwich

Society of Artists, 1818-30. He worked in a competent

and original Greek Revival manner at Bure-Homage,

Hants, 1831, Watlington Hall, Norfolk, and High

House, West Acre, Norfolk, his work being

characterized by the use of elongated pilasters,

panelling and Soanian-inspired detail. At Highcliffe

Castle, Hants, 1830-34, at East Bilney, Norfolk, and

many of his smaller rectories he employed an

unarchaeological Tudor-Gothic in which the

characteristic turrets often served as chimneys. He

designed churches at Stoke Ferry, Norfolk, 1847-48;

Holy Trinity, The Dicker, Sussex, 1843; and St Mary

Bagthorpe, Norfolk, 1852. He won the competition

for the Leicester memorial, Holkham, Norfolk, 1844,

with a design featuring a column 120 ft high with four

cows at the base and surmounted by a wheat sheaf.

Donthorn's conduct in respect of this competition was

criticized in the correspondence columns of *The Builder*,

II, 1844, pp.12, 23, 36, where the opinion was

expressed that he canvassed for his designs in an

unethical way. In 1846 a design he prepared for a new

square adjoining Westminster Abbey was considered

by the *Gentleman's Magazine*, XXVI, 1846, p.292, to be

'old-fashioned Gothic'. He was a founder member of

the RIBA in 1834, became F, and retired in 1857.

Little else is known about his life. The drawings were

given to the RIBA in 1871 by G. R. Clarke (F).

Bibl: *Colvin*

The following drawings were originally bound in 4

volumes (presumably intended for publication) titled

'Classic Mansions', 'Gothic Mansions', 'Parsonage

Houses', 'Plans'

The last volume, 'Plans', contained a number of

drawings of houses designed by Sir Jeffry Wyattville

& these have been catalogued under his name; the

drawings must have come into Donthorn's possession

(if not drawn by him) & been subsequently bound

with his own designs

The drawings are numbered according to

accompanying lists of contents

Vol.I 'Classic Mansions'

BURE-HOMAGE (Hants)

Designs for alterations & additions for the Baroness

de Feuchères (10):

1 Elevation of the Entrance Front, Italianate

Scale: 1 $\frac{1}{4}$  in to 10 ft

Insc: *Design A as first proposed*, with some

measurements marked

s & d: *W. J. Donthorn Archt | Octr. 20th 1831*

w/m: J. Whatman Turkey Mill

(12 $\frac{3}{4}$  × 19 $\frac{1}{4}$ )

This was probably a proposal for the E front.

2 Ground Plan, showing the retention of the old house

Insc: Some rooms labelled &, in pencil, *Design D*

(14 × 19 $\frac{1}{4}$ )

3 Entrance Elevation, hexastyle Greek Ionic portico

Pen & sepia wash (13 × 19 $\frac{1}{4}$ )

This could be the N elevation corresponding to the

plan in No.2.



4 Elevation, perhaps of E front  
Insc: Notes on details  
d: May 28 1833

5 Front & side elevations of entrance portico  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: Some measurements marked &, in pencil,  
*Entrance Elevation Design B*

4-5 w/m: J. Whatman 1837  
On 1 mount ( $16\frac{1}{4} \times 19\frac{1}{4}$ )

6 South Elevation, Greek Ionic portico  
( $10\frac{1}{2} \times 19\frac{1}{2}$ )  
Mounted, like Nos.4-5, on drawing of part of a plan  
for Edmonton Union workhouse

7 Ground Plan  
Insc: Some measurements marked  
w/m: J. Whatman 1854 (cut off)  
Probably a copy of an earlier drawing.

#### 8 Chamber Plan

7-8 Insc: *Design B* with rooms labelled  
( $14\frac{1}{4} \times 20\frac{1}{2}$ )

9 E-W Section of Staircase etc.  
Scale:  $\frac{1}{4}$ in to 10ft  
Insc: Some measurements marked  
w/m: J. Whatman 1854  
Probably a copy of an earlier drawing.

10 Ground Plan  
Insc: *Design C*, with rooms labelled

9-10 ( $14 \times 20\frac{3}{4}$ )  
1-10 Insc: As above & *Bure Homage | A Seat of the  
Baroness de Feuchères* (except Nos.4 & 5)  
1, 3-10 Pen & coloured washes  
Donthorn exhibited 'Bure Homage, Hampshire, a  
seat of Baroness de Feuchères' at the RA in 1835,  
No.974. The house was dem. 1953.

LONDON: Edmonton Union workhouse, Enfield  
(previously in Middx)  
Design, c.1837  
Ground plan  
Insc: *Edmonton Union | Ground Plan* & rooms &  
courtyards labelled  
w/m: J. Whatman 1837  
Pen & pink wash on 2 pieces of paper used as  
mounts for Bure Homage drawings Nos.4, 5 & 6  
( $16\frac{1}{4} \times 19\frac{1}{4}$ ,  $10\frac{1}{2} \times 19\frac{1}{4}$ )

ELMHAM HALL (Norfolk)  
Design for alterations & additions in the style of the  
Greek Revival for the Hon. George John Milles (3):  
1 Ground Plan  
Insc: Rooms labelled  
Pen & coloured wash ( $20\frac{1}{2} \times 28$ )

2 South Elevation, showing Ionic colonnade in front  
of library  
Pen, pencil & sepia wash ( $13\frac{1}{4} \times 25\frac{3}{4}$ )

3 Plan & 2 Sections of Drawing Room  
Pen & coloured wash ( $10\frac{1}{2} \times 14$ )

1-3 Scale:  $\frac{1}{10}$ in to 1ft  
Insc: As above & *Elmham Hall | The Honble  
George John Milles*  
Wings according to Donthorn's design, but centre the  
original C18 house, dem. c.1947. Donthorn exhibited  
designs for Elmham at the Norwich Society of Artists  
in 1830, No.200.

LONDON: No.3 St James's Square, Westminster  
Design for alterations & additions for the Duke of  
Leeds (2):

1 Basement & Ground Plan, with plan of laundry  
Insc: Rooms labelled  
w/m: Whatman 1850  
Pen, pencil & coloured wash ( $20 \times 25\frac{1}{2}$ )

2 Elevation of one wall of Library  
w/m: Whatman 1832  
Pen & yellow wash with pencil amendments  
( $12 \times 20\frac{1}{2}$ )

1-2 Insc: *No.3, St. James's Square | His Grace The Duke  
of Leeds*  
The house was dem. in 1930; for general history — no  
mention of Donthorn — see Survey of London, XXIX,  
*The Parish of St James Westminster*, I, 1960, pp.83-88.

MARIHAM (Norfolk): House  
Outline plan  
Insc: Measurements marked  
Pen on tracing paper ( $11\frac{1}{2} \times 15\frac{3}{4}$  approx.)  
See also Vol.II

PICKENHAM HALL (Norfolk)  
Design for alterations & additions in the style of the  
Greek Revival for W. L. Wiggett Chute Esq. (5):  
1 Ground Plan  
w/m: Whatman 1854 (? cut off)

#### 2 Chamber Plan

1-2 Scale:  $\frac{1}{10}$ in to 1ft  
Insc: Rooms labelled  
Pen & coloured wash ( $14 \times 20\frac{1}{2}$ )

3 West Elevation (i.e. new front), showing tetrastyle  
Ionic portico with details  
Insc: Note on details  
Pen & yellow wash & sepia pen ( $13\frac{1}{2} \times 26\frac{1}{4}$ )

4 Side Elevation  
Pen & coloured wash ( $14\frac{1}{4} \times 20\frac{1}{2}$ )

3-4 Scale:  $\frac{1}{5}$ in to 1ft

5 Ground Plan of Stables with detail of Cast Iron Racks  
Insc: Boxes &c labelled, notes on details given  
Pen & pink wash ( $13\frac{3}{4} \times 20\frac{1}{2}$ )

1-5 Insc: *Pickenham Hall, W. L. Wiggett Chute Esqr  
& as above*  
Donthorn exhibited 'Pickenham Hall, Norfolk, a seat  
of W. L. Wiggett Chute Esq.' at the RA in 1829,  
No.999, & at the Norwich Society of Artists in 1830,  
No.194  
Now replaced by a Neo-Georgian house by R. Weir  
Schultz, 1903-04. See Pevsner, *NW & S Norfolk*, p.323.

STANGROUND (Hunts)  
Design for alterations & additions for the Rev.  
W. Strong (2):  
1 Ground Plan  
Insc: Rooms labelled

#### 2 Elevation of new front, Greco-Italianate

1-2 Insc: *Stanground Rev. Wm. Strong & as above*  
w/m: Whatman 1854  
Pen & coloured wash ( $14\frac{1}{4} \times 20\frac{3}{4}$ )

UPTON HOUSE (Notts)  
Design for alterations & additions in the style of the  
Greek Revival for Thomas Wright Esq. (3):  
1 Ground Plan  
Insc: Rooms labelled & some measurements marked  
( $14\frac{1}{4} \times 26\frac{1}{2}$ )

2 Chamber Plan  
Insc: Rooms labelled  
w/m: Whatman 184... (cut)  
( $14\frac{1}{4} \times 20\frac{1}{4}$ )

3 East Elevation, showing central flat dome, Ionic  
porticos leading from the drawing room & a copy of  
the frieze from the Parthenon over the entrance porch  
Insc: Some measurements marked  
( $14\frac{1}{2} \times 20\frac{1}{2}$ )

1-3 Scale:  $\frac{1}{4}$ in to 10ft  
Insc: *Upton House Nottinghamshire Thos. Wright Esqr.  
& as above*  
Pen & coloured wash & pencil

WATLINGTON HALL (Norfolk)  
Design for alterations & additions in the style of the  
Greek Revival for Charles Berners Plestow Esq. (8):  
1 Proposed Ground Plan  
Insc: Some measurements marked  
( $20\frac{1}{4} \times 14\frac{1}{2}$ )

2 Proposed Chamber Plan  
( $20\frac{1}{2} \times 14\frac{1}{4}$ )

3 Ground Plan as executed  
Insc: Some measurements marked  
( $26\frac{1}{4} \times 14\frac{1}{4}$ )

4 Chamber Plan  
21 x 14

1-4 Insc: Rooms labelled

5 Front Elevation as proposed, 5 bays with central Ionic  
portico  
( $14\frac{1}{4} \times 20\frac{1}{2}$ )

6 North East (front) Elevation as executed, 7 bays with  
pediment & Ionic portico  
( $14\frac{1}{4} \times 20\frac{3}{4}$ )

7 South East Elevation as executed [Fig.63]  
( $13\frac{1}{2} \times 21\frac{1}{2}$ )

1-7 Scale:  $\frac{1}{4}$ in to 10ft

8 General Plan of New Stables as executed  
Scale:  $\frac{5}{8}$ in to 10ft  
Insc: Details labelled & measurements marked  
w/m: Whatman 1854  
( $14\frac{1}{4} \times 26$ )

1-8 Insc: *Watlington, Charles Berners Plestow Esqr & as  
above*  
Pen & coloured wash  
The house was burned down c.1943 & was  
subsequently dem. and replaced by a neo-Georgian  
house.

WEST ACRE (Norfolk): High House  
Design for alterations & additions for Anthony &  
Philip Hamond (8):  
1 Principal Plan as executed except for drawing room  
Scale:  $\frac{1}{4}$ in to 10ft  
Insc: Some rooms labelled  
w/m: Whatman 1853  
Pen & coloured wash ( $14\frac{1}{4} \times 20\frac{1}{2}$ )

2 South Elevation with Greek Ionic portico, not  
executed  
Scale:  $\frac{1}{2}$ in to 10ft  
Pen & yellow wash, mounted on cardboard  
( $13\frac{3}{4} \times 26\frac{1}{2}$ )

3 North Elevation, different design, not executed  
Scale:  $\frac{3}{4}$ in to 10ft  
Pen & coloured wash ( $14\frac{1}{2} \times 25\frac{1}{4}$ )  
Reprd: J. Mordaunt Crook, *The Greek Revival*, 1968, pl.2

4 *West Elevation as proposed originally* [Fig.64]

Pen & watercolour (14<sup>1</sup>/<sub>2</sub> × 20<sup>3</sup>/<sub>4</sub>)  
 Repr: J. Mordaunt Crook, *The Greek Revival*, 1968, pl.27

5 Plan & elevation of walls of *Picture Gallery*  
 Pen & coloured wash

6 Two *Sections of Staircase as proposed*, not executed  
 Pen & yellow wash

5-6 Scale: 1<sup>1</sup>/<sub>4</sub>in to 10ft  
 (20<sup>1</sup>/<sub>2</sub> × 14<sup>1</sup>/<sub>4</sub>)

7 *Plan of Stables as proposed*

Insc: Details labelled & measurements marked, with notes on details  
 Pen & coloured wash (14 × 20<sup>1</sup>/<sub>2</sub>)

8 *South Elevation of Stables*, alternative designs

Scale: 1<sup>3</sup>/<sub>4</sub>in to 10ft  
 Insc: Some measurements marked & notes on details  
 Pen & grey wash (12 × 19)

1-8 Insc: *Westacre House*, Anthony Hamond or Philip Hamond & as above  
 See Pevsner, *NW & S Norfolk*, p.372, where an earlier house is said to have been refronted by Donthorn in 1829.

## Vol.II 'Gothic Mansions'

CROMER HALL (Norfolk)  
 Design for alterations & additions for C. T. Wyndham Esq. (4):

1 *Ground Plan* — not executed

Scale: 1<sup>1</sup>/<sub>4</sub>in to 10ft  
 Insc: Measurements marked  
 Pen & coloured wash (14<sup>1</sup>/<sub>4</sub> × 23<sup>1</sup>/<sub>2</sub>)

2 *Ground Plan*

Scale: 1<sup>1</sup>/<sub>10</sub>in to 1ft  
 Pen & coloured wash & pencil (14<sup>1</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>4</sub>)

3 *Chamber Plan*

Insc: Some measurements marked  
 w/m: Whatman 1850  
 (13<sup>3</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>4</sub>)

1-3 Insc: Rooms labelled

4 *Front Elevation* in the Tudor Gothic style

Scale: 1<sup>1</sup>/<sub>10</sub>in to 1ft  
 (14<sup>1</sup>/<sub>4</sub> × 20<sup>3</sup>/<sub>4</sub>)

1-4 Insc: As above & (except No.3) *Cromer Hall* — C. T. Wyndham Esq.

3-4 Pen & coloured wash  
 Lit: For general description see Pevsner, *NE Norfolk & Norwich*, p.120  
 Donthorn exhibited designs for Cromer Hall at the Norwich Society of Artists 1830, No.199.

## CUCKFIELD PARK (Sussex)

Designs for alterations & additions for Warden Sergison Esq. (4):

1 *Basement Plan*

Insc: *Cuckfield Park*  
 (20<sup>3</sup>/<sub>4</sub> × 14<sup>1</sup>/<sub>4</sub>)

2 *Ground Plan*

Insc: *Warden Sergison Esq*  
 w/m: Whatman 1850  
 (20<sup>1</sup>/<sub>2</sub> × 13<sup>1</sup>/<sub>2</sub>)

1-2 Insc: Rooms labelled  
 Pen & coloured wash

3 *South Elevation Design A*  
 (14 × 20)4 *South Elevation Design B*

w/m: Whatman 1850  
 (13<sup>1</sup>/<sub>2</sub> × 20)

1-4 Insc: As above

3-4 *Cuckfield Park*

Pencil & coloured wash

Lit: For general history see *CL*, XLV, 1919, pp.278-285, 310-316; Nairn & Pevsner, *Sussex*, pp.478-479

## FELBRIGG HALL (Norfolk)

Design for alterations & additions for Admiral Windham (2):

1 *General Plan*

(19<sup>1</sup>/<sub>2</sub> × 33 approx.)

2 *Chamber Plan*

(14<sup>1</sup>/<sub>4</sub> × 20<sup>3</sup>/<sub>4</sub>)

1-2 Scale: 1<sup>1</sup>/<sub>5</sub>in to 1ft

Insc: As above & *Felbrigg Hall*, a *Seat of Admiral*

*Windham*, with rooms labelled

Pen & coloured wash

Lit: For general description see *CL*, LXXVI, 1934, pp.666-671; Pevsner, *NE Norfolk & Norwich*, pp.129-131

Donthorn exhibited 'Felbrigg, Norfolk, a seat of Admiral Windham' at the RA in 1826, No.918.

## FLETON (Hunts): Fletton Copse

Design for alterations & additions for William Lawrence Esq. (4):

1 *Ground Plan*

Scale: 1<sup>1</sup>/<sub>2</sub>in to 10ft  
 Insc: Some measurements marked  
 (13<sup>1</sup>/<sub>2</sub> × 20<sup>1</sup>/<sub>4</sub>)

2 *Chamber Plan* & plan of *Attic in Tower*

(13<sup>3</sup>/<sub>4</sub> × 20)

1-2 Insc: Rooms labelled

Pen & coloured wash

3 *West (front) Elevation*

2-3 w/m: Whatman 1850

1-3 Insc: *Fletton Copse*, *William Lawrence Esq.*

4 *Side Elevation*

1-4 Insc: As above

3-4 Pencil & coloured wash (13<sup>1</sup>/<sub>4</sub> × 20)

In the list of contents the name is given as *Fletton Tower*.

## FOLKINGTON (Sussex): Folkington Place

Design for reconstruction for T. Sheppard Esq. MP (7):

1-3 Design as proposed

1 *Plan for entirely rebuilding Folkington preserving elevations*

Insc: As above, with rooms labelled  
 (14<sup>1</sup>/<sub>4</sub> × 20<sup>3</sup>/<sub>4</sub>)

2 *Plan*

w/m: Whatman 1841  
 (13<sup>1</sup>/<sub>2</sub> × 20<sup>1</sup>/<sub>2</sub>)

1-2 Pen & coloured wash

## 3 Two elevations

Pencil & blue wash (20<sup>3</sup>/<sub>4</sub> × 14<sup>1</sup>/<sub>4</sub>)

4-7 Design as executed

4 *Ground Plan*5 *Chamber Plan*

4-5 Scale: 1<sup>1</sup>/<sub>4</sub>in to 10ft

Insc: As above & *Folkington Place*, *Sheppard Esq* M.P., with rooms labelled  
 Pen & coloured wash (20<sup>3</sup>/<sub>4</sub> × 14)

6 Elevation of entrance front, with figures in foreground  
 (19<sup>1</sup>/<sub>4</sub> × 28<sup>1</sup>/<sub>4</sub>)

7 Elevation of garden front  
 (17<sup>1</sup>/<sub>2</sub> × 28<sup>1</sup>/<sub>4</sub>)

6-7 w/m Whatman 1842

Pen & watercolour

Lit: For general description see *CL*, CXXIII, 1958, pp.714-716, & short notice in Nairn & Pevsner, *Sussex*, pp.503-504  
 Donthorn exhibited 'Folkington Place, Sussex, for T. Sheppard Esq. M.P.' at the RA in 1844, No.1224.

HIGHCLIFFE (Hants): Highcliffe Castle  
 Design for alterations & additions in ornate Gothic, for the Rt Hon. Lord Stuart de Rothesay (6):

1 *Basement Plan*

(14<sup>3</sup>/<sub>4</sub> × 20<sup>3</sup>/<sub>4</sub>)

2 *Ground Plan*

Insc: Measurements marked

3 *Chamber Plan*

1-3 Scale: 1<sup>1</sup>/<sub>16</sub>in to 1ft

Insc: Rooms labelled

2-3 (14<sup>1</sup>/<sub>4</sub> × 20<sup>3</sup>/<sub>4</sub>)

4 *Entrance Elevation* with flyleaf showing alternative design for 1 end tower [Fig.65]  
 (14<sup>1</sup>/<sub>4</sub> × 25<sup>3</sup>/<sub>4</sub> approx., flyleaf 13<sup>1</sup>/<sub>2</sub> × 9)

1-4 Pen & coloured wash

5 *West Elevation*

Pencil & blue wash (14<sup>1</sup>/<sub>4</sub> × 25 approx.)

6 *Garden Elevation*

Pen, sepia wash & pencil (14<sup>1</sup>/<sub>2</sub> × 27 approx.)

1-6 Insc: As above & *High-Cliffe*, *The Seat of the Rt. Honble Lord Stuart de Rothesay*

4-6 Scale: 1<sup>1</sup>/<sub>4</sub>in to 10ft

Lit: For general description see *CL*, XCI, 1942, pp.806-809, 854-857, 902; CXXIII, 1958, p.953; Pevsner & Lloyd, *Hants*, p.292, where date is given for alterations as 1830-34

Donthorn exhibited 'Highcliffe, Hampshire, a seat of Lord Stuart de Rothesay etc.' at the RA in 1835, No.929. Now gutted by fire and probably to be dem. (1968).

## HILLINGTON HALL (Norfolk)

Design for alterations & additions for Sir William Browne ffolkes Bt (6):

1 *Ground Plan* showing general layout

Scale: 1<sup>1</sup>/<sub>5</sub>in to 1ft  
 (20<sup>3</sup>/<sub>4</sub> × 30<sup>3</sup>/<sub>4</sub>)

2 *Chamber Plan*

Scale: 1<sup>1</sup>/<sub>4</sub>in to 10ft  
 w/m: Whatman 1854  
 (14<sup>1</sup>/<sub>2</sub> × 20<sup>3</sup>/<sub>4</sub>)

1-2 Insc: Rooms labelled

3 *Entrance Elevation*

(14<sup>1</sup>/<sub>4</sub> × 43<sup>3</sup>/<sub>4</sub>)



4 *Garden Elevation*

Insc: Some measurements marked  
w/m: Whatman 1850 (? partly cut off)  
(14<sup>1</sup>/<sub>4</sub> × 39<sup>1</sup>/<sub>2</sub> approx.)

1-4 Insc: *Sir William Browne ffolkes Bart*

5 *West Elevation*

(14<sup>1</sup>/<sub>2</sub> × 20<sup>1</sup>/<sub>2</sub>)

1-5 Pen & coloured wash

4-5 Scale: 1<sup>3</sup>/<sub>4</sub> in to 10ft

6 *East Elevation*

Scale: 1<sup>3</sup>/<sub>4</sub> in to 10ft

Insc: Measurements marked, with notes on details  
Pen, with pencil amendments, on tracing paper,  
mounted (9 × 19<sup>3</sup>/<sub>4</sub>)

1-6 Insc: *Hillington Hall* & as above

Lit: For general description see Pevsner, *NW & S Norfolk*, p.196, where date for alterations is given as 1824-30

Donthorn exhibited 'Hillington Hall, a seat of Sir W. B. Folkes (sic) Bart' at the RA in 1824, No.860, 'Hall & Staircase, do.' 1825, No.920, & at the Norwich Society of Artists in 1823, No.145; 1824, No.86; & 1825. The house now dem.

MARHAM (Norfolk): House

Design for alterations & additions in castellated Tudor for H. Villebois Esq., not as executed (5):

1 *West Elevation*

Insc: *As first proposed* in different hand, with rough pencil notes

w/m: Whatman 1821

(10<sup>1</sup>/<sub>4</sub> × 16<sup>1</sup>/<sub>4</sub>)

2 *Elevation of entrance front, Design A*

(7<sup>1</sup>/<sub>4</sub> × 16<sup>1</sup>/<sub>2</sub>)

3 *Ground Plan, Design B*

Insc: *Oct 11, 1822 new House proposed* in different hand  
(9<sup>1</sup>/<sub>2</sub> × 16<sup>1</sup>/<sub>2</sub>)

1-3 Pen & coloured wash

4 Ground plan, different design

Insc: Note on details

Pen & grey wash (13 × 21<sup>1</sup>/<sub>2</sub>)

2-4 Scale: 1<sup>1</sup>/<sub>4</sub> in to 10ft

s & d: *W. J. Donthorn Archt. 1822*

w/m: Whatman 1821

5 *Ground Plan as executed*

Scale: 1<sup>1</sup>/<sub>10</sub> in to 1ft

w/m: Whatman 1854

Pen & coloured wash (20<sup>1</sup>/<sub>2</sub> × 14<sup>1</sup>/<sub>2</sub>)

1-5 Insc: *Marham H. Villebois Esqr.* (except on No.4) & as above

3-5 Insc: Rooms labelled, some measurements marked  
See also Vol.I

The house was built to a Classical design, probably by Donthorn, but has been almost entirely dem. except for one wing.

MARSTON ( ): House

Design for alterations & additions for B. E. Burnett Esq. (2)

1 *Ground & Chamber Plans*

Insc: Rooms labelled

w/m: Whatman 1852

(20 × 27<sup>1</sup>/<sub>4</sub>)

2 *Front & End Elevations*

(14<sup>1</sup>/<sub>2</sub> × 27<sup>1</sup>/<sub>4</sub> approx.)

1-2 Scale: 1<sup>1</sup>/<sub>4</sub> in to 10ft

Insc: As above & *Marston House — B. E. Burnett Esqr*

Pen & coloured wash

PETERBOROUGH (Northants): The Deanery, now Prior's Gate

Design for alterations & additions (2):

1 *Ground Plan*

Scale: 1<sup>1</sup>/<sub>4</sub> in to 10ft

Insc: *Peterborough Deanery* & some rooms labelled

w/m: Whatman 1850

Pen, pencil & coloured wash (13<sup>3</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>2</sub>)

2 *West & South Elevation*

Pencil & coloured wash (20<sup>1</sup>/<sub>2</sub> × 14<sup>1</sup>/<sub>4</sub>)

1-2 Insc: As above

Donthorn exhibited 'Deanery Peterborough' at the RA in 1842, No.1121.

See Pevsner, *Northants*, p.367.

PETERBOROUGH (Northants): Minster Yard

Design for a double house for J. Gates Esq. (2):

1 *Ground Floor & Chamber Plans*

Scale: 1<sup>1</sup>/<sub>4</sub> in to 10ft

Insc: *Double House in the Minster Yard*, with rooms labelled

(20 × 13<sup>3</sup>/<sub>4</sub>)

2 *North Elevation*

Insc: *Minster Yard Peterborough*

(14<sup>3</sup>/<sub>4</sub> × 24<sup>1</sup>/<sub>2</sub> approx.)

1-2 Insc: *John Gates Esqr.* & as above

Pen & coloured wash

SHELFORD (Cams): Shelford House

Designs for Capt. R. G. Wale (6):

1-2 Design as proposed

1 *Ground Plan, Design A*

Insc: Rooms labelled

s: *W. J. Donthorn, 18 Hanover...* (rest cut off)

(12<sup>3</sup>/<sub>4</sub> × 20)

2 *Elevation, Design A*

(12<sup>3</sup>/<sub>4</sub> × 17<sup>1</sup>/<sub>4</sub>)

3-6 Design as executed

3 *Ground Plan*

(20<sup>1</sup>/<sub>4</sub> × 28<sup>1</sup>/<sub>4</sub>)

1-3 w/m: Whatman 1850

4 *Chamber Plan, with plan of Maidservants' Bedrooms*

(14<sup>1</sup>/<sub>4</sub> × 26<sup>3</sup>/<sub>4</sub>)

3-4 Insc: Rooms labelled

5 *Entrance Elevation*

(14<sup>1</sup>/<sub>2</sub> × 30<sup>1</sup>/<sub>2</sub> approx.)

6 *Garden Elevation*

(14<sup>1</sup>/<sub>2</sub> × 25 approx.)

1-6 Insc: *Shelford — Captain R. G. Wale* & as above

Pen & coloured wash

3-6 Scale: 1<sup>1</sup>/<sub>4</sub> in to 10ft

Now mostly dem.

TENTERDEN (Kent): Herondon Hall

Design for W. Whelan Esq. (4):

1 *Ground Plan*

(20 × 26<sup>1</sup>/<sub>2</sub>)

2 *Cellar, Garret & Chamber Plans*

(20 × 27<sup>1</sup>/<sub>2</sub>)

1-2 Insc: Rooms labelled

w/m: Whatman 1850

3 *Front Elevation*

(14<sup>1</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>4</sub> approx.)

4 *Side Elevation*

(20<sup>3</sup>/<sub>4</sub> × 14<sup>3</sup>/<sub>4</sub>)

1-4 Scale: 1<sup>1</sup>/<sub>4</sub> in to 10ft

Insc: *Tenterden William Whelan Esqr* & as above

Pen & coloured wash

WOOLLAND HOUSE (Dorset)

Design for alterations & additions for G. C. Loftus Esq. (3):

1 *Ground Plan*

Insc: Rooms labelled & measurements marked

Pen & coloured wash (20<sup>3</sup>/<sub>4</sub> × 18<sup>1</sup>/<sub>4</sub>)

2 *North Elevation*

3 *East Elevation*

1-3 Scale: 1<sup>5</sup>/<sub>8</sub> in to 10ft

Insc: *Woolland House G. C. Loftus Esqr.* & as above

2-3 Pencil & coloured wash (14<sup>1</sup>/<sub>2</sub> × 20<sup>3</sup>/<sub>4</sub>)

Donthorn exhibited 'Woolland House, Dorsetshire, for G. C. Loftus Esq.' at the RA in 1833, No.1003.

VOL.III 'Parsonage Houses'

BILNEY, EAST (Norfolk)

Design for the Rev. Henry Collison (4):

1 *Ground Plan, first design*

w/m: Whatman 1834

(19<sup>1</sup>/<sub>2</sub> × 13<sup>1</sup>/<sub>2</sub>)

2-4 Second design

2 *Ground Plan*

Insc: Notes &c on details

(15<sup>1</sup>/<sub>2</sub> × 19<sup>1</sup>/<sub>2</sub>)

3 *Chamber Plan*

(13<sup>1</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>4</sub>)

1-3 Scale: 1<sup>1</sup>/<sub>8</sub> in to 1ft

Insc: Rooms labelled & measurements marked

4 *Entrance Elevation*

(13<sup>1</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>2</sub>)

1-4 Insc: *East Bilney Parsonage | Revd. Henry Collison*

& as above

Pen & coloured wash

Lit: Pevsner, *NW & S Norfolk*, p.140, gives the date of rectory as 1848

The drawings are similar to the house as executed.

CHESTERTON ( )

Design for the Hon. & Rev. G. Gordon (3):

1 *Ground Plan*

Insc: Measurements marked

2 *Chamber Plan*

1-2 Insc: As above, with rooms labelled

w/m: Whatman 1828

Pen & coloured wash (19<sup>1</sup>/<sub>4</sub> × 13<sup>1</sup>/<sub>4</sub>)

3 *Elevation*

s: *W. J. Donthorn | 18 Hanover Street*

Pen & sepia wash

1-3 Scale: 1<sup>1</sup>/<sub>10</sub> in to 1ft

Insc: *Chesterton Parsonage | The Honble & Revd George Gordon*

CHIGWELL (Essex)

Sketch design

*Ground Plan*

Insc: As above & *Chigwell Parsonage | Essex*, with

rooms labelled & site indicated

Pencil & pink wash (7<sup>1</sup>/<sub>4</sub> × 4<sup>3</sup>/<sub>4</sub>)

## COLINSHAYS (Som)

Preliminary design for the Rev. J. Damper (2):

1 Sketch plan of the layout

Insc: Notes on details

(11×16<sup>3</sup>/<sub>4</sub>)

2 Ground plan, different design

(9×12)

1-2 Insc: Rooms labelled &amp; measurements marked;

verso *Design for Colin Hayes* | *Rev. J. Damper*

Pen on tracing paper

## DUMMER (Hants)

Design for the Rev. W. C. Adams (2):

1 *Ground Plan*Scale: <sup>1</sup>/<sub>8</sub>in to 1ft

Insc: As above, with rooms labelled, measurements

marked &amp; notes on details

w/m: Whatman 1850

Pen & coloured wash (14×19<sup>1</sup>/<sub>4</sub>)2 *Front Elevation*Pen & sepia wash (12<sup>1</sup>/<sub>4</sub>×18<sup>1</sup>/<sub>2</sub>)1-2 Insc: As above & *Dummer Rectory* | *Rev. W.**Cockayne Adams*See Pevsner & Lloyd, *Hants*, p.195, where date is given as 1850.

## FINCHAM (Norfolk)

Design for the Rev. A. Loftus

Elevation of entrance front as executed

Scale: <sup>1</sup>/<sub>10</sub>in to 1ftInsc: *Fincham Revd. A. Loftus*, with some

measurements marked &amp; notes on details

Pen & sepia wash (13×19<sup>1</sup>/<sub>2</sub>)

The rectory survives.

## FONTMELL (Dorset)

Design for the Rev. R. Salkeld (2):

1 *Ground & Chamber Plans*

Insc: Rooms labelled, on ground plan some

measurements marked

s: *W. J. Donthorn*... (rest cut off)

Pen &amp; coloured wash

2 *Entrance & side Elevations*

w/m: Whatman 1832

Pen &amp; sepia wash

1-2 Insc: *Fontmell, Revd. Robert Salkeld, Design A &*

as above

(19×12<sup>3</sup>/<sub>4</sub>)

## HALLATON (Leics)

Design for the Rev. Thomas Peake (2):

1 *Ground & Chamber Plans*Insc: *Hallaton Rectory*, on ground plan rooms

labelled &amp; measurements marked

Pen, pencil & coloured wash (19<sup>1</sup>/<sub>2</sub>×12<sup>3</sup>/<sub>4</sub>)2 *West Elevation*Scale: <sup>1</sup>/<sub>8</sub>in to 1ftInsc: *Hallaton*, with some measurements markeds: *W. J. Donthorn*Pen & sepia wash (11<sup>1</sup>/<sub>4</sub>×18<sup>1</sup>/<sub>2</sub>)

1-2 Insc: As above

## HARDINGHAM (Norfolk)

Sketch design for the Rev. Mr Evans

*Ground Plan*Insc: As above & *Mr Evans* | *Hardingham*, with rooms

labelled

Pencil & pink wash (7<sup>1</sup>/<sub>2</sub>×4<sup>1</sup>/<sub>4</sub>)

## HEMPSTEAD ( )

Design for alterations &amp; additions for the Rev.

H. Cholmeley (2):

1 *Ground Plan*s & d: *W. J. Donthorn Archt* | 1825(19<sup>1</sup>/<sub>4</sub>×13)2 *Ground Plan*, different design(13<sup>1</sup>/<sub>2</sub>×19<sup>1</sup>/<sub>4</sub>)1-2 Scale: <sup>1</sup>/<sub>4</sub>in to 10ftInsc: As above & *Hempstead Parsonage* | *Rev.**Humphrey Cholmeley*, with rooms labelled

Pen &amp; coloured wash

## HOLME HALE (Norfolk)

Design for the Rev. Mr Milne

*Elevation of entrance front*Insc: *The Revd. Milne* | *Holme Hale &* as aboves: *W. J. Donthorn Archt* | 18 *Hanover St.* | *Hanover**Square*Pen & watercolour (13<sup>1</sup>/<sub>4</sub>×19)

The house survives but differs in details from the drawings.

## KELMARSH (Northants)

Designs for the Rev. G. Hanbury (3):

1 *Design A* — ground plan

Insc: As above, with measurements marked; verso

*Plans & Elev.*... | *Kelmarsh* | *Rev. G.*... (rest cut off)

d: verso 1815

(11<sup>1</sup>/<sub>4</sub>×9<sup>3</sup>/<sub>4</sub> approx.)2 *Design A* — *Chamber Plan*Insc: Note on details; verso as above & *Rev. G.**Hanbury*(9<sup>3</sup>/<sub>4</sub>×10<sup>1</sup>/<sub>4</sub> approx.)3 *Design B* — ground plan

Insc: As above &amp; measurements marked

(11<sup>1</sup>/<sub>4</sub>×8 approx.)

1-3 Insc: Rooms labelled

Pen on tracing paper

## MOULTON ST MICHAEL (Norfolk)

Design for the Rev. James S. Wiggett (7):

1 *Ground Plan* as proposed

Insc: Rooms labelled &amp; measurements marked

Pen &amp; coloured wash

2 *Entrance & Side Elevations* in the Greek style with 2

Doric columns

Scale: <sup>1</sup>/<sub>4</sub>in to 10ft

Pen, sepia ink &amp; coloured wash

1-2 (19<sup>1</sup>/<sub>4</sub>×13)3 Two entrance *Elevations*, different designs in the

Italianate style

Pencil & coloured wash (17<sup>3</sup>/<sub>4</sub>×13<sup>1</sup>/<sub>4</sub>)

4-7 Design as executed

4 *Ground Plan*5 *Chamber Plan*

4-5 Insc: Rooms labelled, measurements marked &amp;

notes on details

w/m: Whatman 1850

(19<sup>1</sup>/<sub>2</sub>×27<sup>1</sup>/<sub>4</sub>)6 *Elevation of Entrance Front* in the Italianate style

Insc: Some measurements marked &amp; note on details

(17<sup>1</sup>/<sub>4</sub>×19<sup>1</sup>/<sub>4</sub>)7 *Elevation of Garden Front* with flyleaf showing extension of stables (part of original drawings, the others being copies, cf. w/m of Nos.4 & 5)

Insc: Some measurements marked &amp; notes on details

s & d: (on flyleaf) *W. J. Donthorn Archt* | 18 *Hanover**St.* | *Jany* 1831(12<sup>3</sup>/<sub>4</sub>×19, flyleaf 8×7<sup>1</sup>/<sub>4</sub>)1-7 Insc: As above & *Moulton Parsonage &* (excepton No.2) *The Reverend James S. Wiggett*4-7 Scale: <sup>1</sup>/<sub>4</sub>in to 10ft

Pen &amp; coloured wash

Lit: For description see Pevsner, *NW & S Norfolk*,

p.261, where date is given as 1832

## OUNDLE (Northants)

Design for the Rev. J. Nussey (5):

1 *Ground Plan*Insc: *The Revd. Joshua Nussey, Design for Oundle**Parsonage* (erased)

Verso: Sketch plan in pencil

(13<sup>1</sup>/<sub>4</sub>×19<sup>1</sup>/<sub>4</sub>)2 *Chamber Plans A* (corresponding to No.1) & B(12<sup>3</sup>/<sub>4</sub>×19<sup>1</sup>/<sub>4</sub>)

3-5 Alternative design

3 *Basement & Ground Plans*(19<sup>1</sup>/<sub>4</sub>×14)4 *Chamber Plan*

w/m: Whatman 1845

(10<sup>3</sup>/<sub>4</sub>×14<sup>3</sup>/<sub>4</sub>)

1-4 Insc: Rooms labelled &amp; measurements marked

Pen &amp; coloured wash

3-4 Insc: *Oundle*5 *North & East Elevations* in the Tudor Gothic stylePencil & sepia wash (19<sup>1</sup>/<sub>2</sub>×14<sup>1</sup>/<sub>4</sub>)

1-5 Insc: As above

3-5 Scale: <sup>1</sup>/<sub>8</sub>in to 1fts: 18 *Hanover Street*Lit: Pevsner, *Northants*, 1961, p.343, says it is now the headquarters of the Nene River Board

## PEASMARSH (Sussex)

Designs for the Rev. Dr Buckland (8):

1-3 Design I

1 *Ground Plan*2 *Chamber Plan*

1-2 Insc: Rooms labelled

Pen &amp; coloured wash

3 *Front Elevation* in the Tudor styleScale: <sup>1</sup>/<sub>4</sub>in to 1ftInsc: *Office Copy*

1-3 Insc: As above, with notes on details

4-5 Design II

4 *Front elevation*, almost identical to No.31-4 (13<sup>1</sup>/<sub>4</sub>×19<sup>1</sup>/<sub>2</sub>)5 *South Elevation*(14<sup>1</sup>/<sub>4</sub>×19<sup>1</sup>/<sub>4</sub>)

3-5 Pen &amp; sepia wash

6-8 Design III

6 *Ground Plan*Scale: <sup>1</sup>/<sub>4</sub>in to 1ft

Insc: Rooms labelled

Pen, pencil & pink wash (14<sup>1</sup>/<sub>4</sub>×21 approx.)7 *West Elevation*



**8 South Elevation**  
Scale:  $\frac{1}{4}$ in to 1ft

1-8 Insc: *Peasmarsh* (& on various drawings *Rectory* or *Vicarage*) *Rev. Dr. Buckland*, with measurements marked  
5-8 Insc: As above  
7-8 Pencil & sepia wash ( $13 \times 19\frac{1}{2}$ )  
Lit: For short description see Nairn & Pevsner, *Sussex*, pp.578-579  
Donthorn exhibited 'Peasmarsh, Sussex, for Dr. Buckland' at the RA in 1839, No.1186.

PRESTON ( )  
Designs (6):  
1-2 Design I  
**1 Ground Plan**  
Insc: Measurements marked  
w/m: Whatman 1836  
( $13 \times 19\frac{1}{4}$ )

**2 Chamber Plan**  
( $12\frac{1}{2} \times 20\frac{1}{4}$ , approx.)

3-6 Design II  
**3 Ground Plan**  
Insc: Measurements marked  
( $14\frac{1}{4} \times 19\frac{1}{4}$ )

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

1-4 Insc: Rooms labelled  
Pen or sepia pen & pink wash (No.2 coloured wash)

**5 Front Elevation** in the Tudor Gothic style  
w/m: Whatman 1840  
( $13\frac{1}{4} \times 19$ )

**6 Alternative Front Elevation**, Tudor Gothic with gables  
( $12\frac{3}{4} \times 19$ )

1-6 Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *Preston* (not on Nos.2-4) *Parsonage*  
5-6 Pencil, sepia pen & coloured wash

RUSHBURY (Salop)  
Design for the Rev. F. H. Hotham (3):  
**1 Ground Plan**

**2 Chamber Plan**

1-2 Insc: Rooms labelled & measurements marked  
Pen & coloured wash

**3 Garden Elevation** in the Tudor style  
Sepia ink, pen & sepia wash

1-3 Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *Rushbury*, *Rev. F. H. Hotham*  
( $14\frac{1}{4} \times 19\frac{1}{2}$ )

SIDMOUTH (Devon): Spring Gardens  
Sketch design for Shirley Newdick Esq. for a classical villa

Three front elevations  
Insc: *Spring Gardens* | *Shirley Newdick Esq* | *Sidmouth*  
& as above, 1 elevation marked *Design B* erected with some measurements marked & note on details  
w/m: Whatman 1832  
Pencil, sepia pen & sepia wash ( $18\frac{1}{4} \times 12\frac{1}{2}$ )

STRADSETT (Norfolk)  
Design (3):  
**1-2 Ground & Chamber Plans**  
Insc: Rooms labelled & in ground plan main measurements marked  
Pen & pink wash ( $19\frac{1}{2} \times 14\frac{1}{4}$  joined)

**3 Front Elevation** in the Tudor Gothic style  
Insc: *Stradsett*  
w/m: Whatman 1845  
Pencil, sepia pen & sepia wash ( $10\frac{3}{4} \times 14\frac{3}{4}$ )

1-3 Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above  
s: 18, *Hanover Street*  
The house was probably not built.

SWAFFHAM (Norfolk)  
Design for J. Dalton Esq. for a classical house  
*Ground & Chamber Plans*  
Insc: As above & *John Dalton Esqr* | *Swaffham*, with rooms labelled & some measurements marked  
Pen & sepia wash ( $19\frac{1}{2} \times 13$ )

THRAPSTON (Northants)  
Design for the Rev. W. Bagshaw in the Tudor style (3):  
**1 Ground Plan**  
w/m: Whatman 1836  
( $19\frac{1}{4} \times 27$ )

**2 Chamber Plan**  
( $13\frac{1}{4} \times 19\frac{1}{2}$ )

1-2 Insc: Rooms labelled  
Pen & coloured wash

**3 Front Elevation**  
Insc: No.3  
Pen, sepia ink, pencil & sepia wash ( $13\frac{1}{4} \times 19\frac{1}{4}$ )

1-3 Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *Thrapston Rectory*, with measurements marked & notes on details  
Lit: Pevsner, *Northants*, 1961, p.430

TITCHWELL (Norfolk)  
Design for the Rev. F. Browning (2):  
**1 Ground Plan**  
Insc: Rooms labelled & measurements marked  
Pen & pink wash ( $19\frac{1}{4} \times 13\frac{1}{2}$ )

**2 South Elevation**, classical astylar  
s: W. J. Donthorn  
Pen, red pen & watercolour ( $13\frac{1}{4} \times 19\frac{1}{4}$ )

1-2 Scale:  $1\frac{3}{4}$ in to 10ft  
Insc: *Titchwell* (sic) *Parsonage*, *Rev. Fredk. Browning*

TRUNCH (Norfolk)  
Design for the Rev. Thomas Turton  
*Entrance & Side Elevations*  
Scale:  $\frac{1}{10}$ in to 1ft  
Insc: As above & *Trunch Revd. Thomas Turton*  
Pen & sepia wash ( $18\frac{3}{4} \times 12\frac{1}{4}$ )

WEYBRIDGE (Surrey)  
Design (2):  
**1 Ground Plans & Elevation**  
w/m: 1848  
( $19\frac{1}{2} \times 11\frac{1}{2}$ )

**2 Ground & Chamber Plans & Elevation**, alternative design  
( $19\frac{1}{2} \times 13\frac{1}{4}$ )

1-2 Insc: As above & *Weybridge Rectory*, in plans rooms labelled  
Pen & coloured wash (plans) & pen on tracing paper, mounted (elevations)

Design for a parsonage for the Rev. E. Cobbold (3):  
**1 Ground Plan**

Insc: Rooms labelled & measurements marked  
Verso: *Chamber Plan*  
Scale:  $\frac{1}{10}$ in to 1ft  
Insc: Rooms labelled  
Pen & coloured wash ( $19\frac{1}{4} \times 13\frac{1}{4}$ )

**2 Elevation of Entrance Front**, in the Greek style

**3 Elevation of Garden Front**, with Ionic porch  
w/m: Whatman 1828

1-3 Insc: *The Revd Edward Cobbold* & as above  
2-3 Pen & sepia wash ( $13\frac{1}{4} \times 19\frac{1}{4}$ )

Design for a house for Capt. Faulkner (4):  
**1 Ground Plan**  
( $19\frac{1}{2} \times 13\frac{1}{4}$ )

**2 Chamber Plan**  
( $19\frac{1}{4} \times 24$ )

1-2 Insc: Rooms labelled & measurements marked  
Pen & pink wash

**3 Front Elevation** in the style of the Greek Revival with a Doric porch  
d: 1826  
( $14 \times 19\frac{1}{4}$ )

**4 South Elevation**  
s & d: *Donthorn* 1826  
( $13\frac{1}{4} \times 19\frac{1}{4}$ )

1-4 Scale:  $\frac{3}{8}$ in to 1ft  
Insc: *Capt. Faulkner* & as above  
3-4 Pen & sepia wash

Design for a house for A. Trollope Esq.  
*Ground & Chamber Plans, Entrance & End Elevations*  
in the Tudor style  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: *Arthur Trollope Esqr.* & as above, with rooms labelled on plans & measurements marked on ground plan  
Pen & coloured wash ( $13 \times 19\frac{1}{4}$ )

Design for a house for Mrs Western (2):  
**1 Ground Plan**

**2 Chamber Plan**

1-2 Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above & *Mrs. Western*, with rooms labelled & on ground plan measurements marked  
Pen & coloured wash ( $7\frac{1}{2} \times 9\frac{1}{4}$ )

Design for a cottage  
*Ground Plan*  
Insc: As above & *Castle Cottage*, with rooms labelled, measurements marked & notes on details  
w/m: Whatman 1850  
Pen, pencil & coloured wash ( $13\frac{1}{2} \times 19\frac{1}{4}$ )

**Vol.IV 'Plans'**  
Nearly all drawings measured or drawn to scale  
Pencil or pen & sepia wash, unless stated otherwise

Belgium  
BRUSSELS  
See Plans of *Porte-cochère Entrances* below

France  
CAEN (Calvados): St Étienne, Abbaye aux Hommes  
Plan of dormitory  
Insc: *Dortoir Caen Abbaye aux Hommes*, with measurements marked & notes on details  
Pencil & sepia wash ( $7 \times 9$ )

## PARIS

Plan of *one of the Houses of Parliament*  
Insc: As above & *Paris*, with notes on details  
Pencil & sepia wash ( $6 \times 8\frac{1}{4}$ )

## PARIS: Louvre

Plan of *Staircase*  
Insc: *Louvre* & as above with some details labelled  
Pencil & sepia wash ( $9\frac{7}{8} \times 7\frac{1}{4}$ )

## ROUEN (Seine-Inférieure): Palais de Justice

Plan of *Italian part*  
Insc: As above & *Palais de Justice Rouen* with some details marked  
Pencil & sepia wash ( $5\frac{1}{4} \times 8$ )

## VERSAILLES (Seine-et-Oise): Chapel

Plan  
Insc: *Chapel | Versailles* & note on details  
Pencil & sepia wash ( $7\frac{1}{2} \times 4\frac{3}{4}$ )

## Germany

## FRANKFURT: Museum

Plans (3):  
1 *Plan of the Museum*  
Insc: Sites for exhibits labelled  
Pen ( $5\frac{1}{2} \times 8\frac{1}{2}$ )

2-3 *Plans of Museum, lower & upper rooms*

Scale:  $\frac{1}{16}$  in to 1 ft  
Insc: *Frankfort* (sic), with some measurements marked & a few details labelled  
Pen & coloured wash ( $6\frac{3}{4} \times 9$ )

## 1-3 Insc: As above

## WIESBADEN

See Plans of *Assembly Rooms* below

## Great Britain

## BATTLE (Sussex)

Plan of house  
Insc: *Battle Abbey | Sir Godfrey Webster Bart*, with rooms labelled & note on detail  
Pencil ( $6 \times 8$ )

## BELVOIR CASTLE (Leics)

Plan of *dairy*  
Insc: As above & *Belvoir*, with rooms labelled & notes on details  
Pencil & sepia wash ( $7\frac{1}{4} \times 9$ )  
See also Plans of *Porte-cochère Entrances* below

## BLICKLING HALL (Norfolk)

Ground Plan  
Insc: As above & *Blickling*, with rooms labelled & some measurements marked  
Pencil & sepia wash ( $8\frac{1}{4} \times 5\frac{3}{4}$ )

## BODIAM CASTLE (Sussex)

Sketch plan  
Insc: *Bodiam Castle | Sussex*, with rooms labelled & note on details  
Pencil ( $9 \times 7\frac{1}{4}$ )

## BRAMHAM PARK (Yorks)

Outline plan  
Insc: *Bramham Park | George Lane Fox Esqr*, with details labelled  
Pen ( $7 \times 9$ )

## BUXTON (Derbys): Stables

Plan  
Insc: *Buxton Stables*, with some details labelled, some measurements marked & notes on details  
Pencil & sepia wash ( $9 \times 7\frac{1}{4}$ )  
See also Plans of *Assembly Rooms* below

## CASTLE HOWARD (Yorks): Mausoleum

Plan  
Insc: Some measurements marked, notes on details & in different hand *Mausoleum | at Castle Howard*  
Pencil & sepia wash ( $7 \times 9$ )

## CHELMSFORD (Essex)

See Plans of *Assembly Rooms* below

## CHESTER: County Hall

Plan  
Scale: 1 in to 40 ft  
Insc: Details labelled, verso *Plan of the County Hall, Gaol and Barracks | at Chester*  
Pen & grey wash on tracing paper ( $15\frac{1}{2} \times 14$  approx.)  
Chester County Hall (Chester Castle) was built by Thomas Harrison, 1793-1820.

## KIRBY HALL (Northants)

Layout plan  
Insc: *Kirby* with details labelled & notes on details  
Pencil & sepia wash ( $8\frac{1}{4} \times 6\frac{3}{4}$ )

## LICHFIELD (Staffs): Cathedral

Plan of *Chapter House*  
Insc: As above & *Lichfield*, with notes on details  
d: 1823  
Pencil & sepia wash ( $7\frac{1}{4} \times 9$ )

## LONDON: Houses of Parliament

Outline plan of the building before the fire of 1836  
Insc: Details labelled & some measurements marked  
Pen on tracing paper, mounted ( $12\frac{1}{2} \times 8\frac{3}{4}$ )

## LONDON: Hospital at Lambeth

Alternative ground plans  
Insc: *Plan of the Lying-in Hospital | Marsh Gate Lambeth*, with rooms labelled & some measurements given  
d: 1831  
Pen, pencil & pink wash ( $8\frac{1}{4} \times 13\frac{1}{4}$ )

## LONDON: Trafalgar Square

Layout plan showing proposed site for the new Royal Academy in the middle of the square, facing Whitehall  
Insc: Details labelled  
Pen & coloured wash ( $9\frac{3}{4} \times 9$ )

## LOWTHER CASTLE (Westmorland): House

Plan of *Drawing Room*  
Insc: As above & *Lowther*, with measurements marked  
Pencil & sepia wash ( $3\frac{1}{2} \times 5$ )

## MACBIE HILL (Peebles): House

Ground plan  
Scale: 1 in to 80 ft  
Insc: *Macbie Hill | A Seat of | Sir George Montgomery Bart*, with rooms labelled & some measurements marked  
Pen & coloured wash ( $6\frac{1}{2} \times 8\frac{1}{2}$ )  
For different design see *Burn, William*.

## NEWARK (Notts)

See Plans of *Assembly Rooms* below

## NEWMARKET (Suffolk): Stables

Plan  
Insc: *Stables at Newmarket | Mr. Petits*, with some details labelled, some measurements marked & notes on details  
Pencil & sepia wash ( $7 \times 9$ )

## NEWMARKET (Suffolk): Stables

Plan & section  
Insc: *Mr. Chifney's Stables | Newmarket*, with some details labelled, some measurements marked & notes on details  
Pencil ( $7\frac{3}{4} \times 7\frac{1}{2}$ )

## NORWICH: Cathedral

Plan of cloisters &c  
Insc: *Norwich Cathedral* with details labelled  
Pen & sepia wash ( $7\frac{1}{4} \times 9$ )

## PERTH: County Hall &amp; Courts of Justice

Plans (2):  
1 *Plan of Basement Storey*  
Insc: As above & *Perth Design Y*  
( $12\frac{1}{4} \times 17\frac{1}{2}$ )

2 *Plan of ground floor*

( $12\frac{3}{4} \times 18\frac{1}{2}$ )  
1-2 Insc: Rooms labelled & measurements marked, with notes on details  
Pen on tracing paper  
The County Hall &c was built in 1819 to designs by Sir Robert Smirke.

## ROTHWELL (Northants): Market House

Ground Plan  
Insc: As above & *Market House | Rothwell*, with measurements marked  
Pencil & pink wash ( $6 \times 9$ )

## WEST ACRE (Norfolk): High House

Plan of *Stables*  
Scale:  $\frac{3}{4}$  in to 10 ft  
Insc: As above & *High House | Philip Harmond Esqr*, with details labelled  
d: 1823  
Pen & coloured wash ( $11 \times 9\frac{1}{2}$ )  
See also Vol. I

## WIMPOLE HALL (Cambs)

Plan of principal floor  
Insc: Rooms labelled & some measurements marked, with notes on details; in different hand *Wimpole | Earl of Hardwicke*  
Pencil & sepia wash ( $6 \times 8\frac{1}{4}$ )

## WINDSOR CASTLE (Berks)

Plan of ladies' retiring room & detail of tracery  
Insc: *Windsor Castle*, with details labelled  
Pencil & sepia wash ( $5\frac{1}{4} \times 4\frac{3}{4}$ )

## Portugal

BATALHA: Cathedral *Church & monastery*  
Ground plan  
Insc: Some details labelled & some measurements marked  
Pen on tracing paper ( $19\frac{1}{4} \times 24$  approx.)

Plans of *Assembly Rooms* at BUXTON, CHELMSFORD,

NEWARK & WIESBADEN  
Insc: As above, with details labelled & measurements marked  
Pen & sepia wash ( $12\frac{1}{2} \times 13\frac{3}{4}$ )

Plans of *Porte-cochère Entrances* at BELVOIR CASTLE,

the *Prince of Orange Palace* at BRUSSELS & one unidentified plan  
Insc: As above & details labelled, with notes & some measurements marked  
Pen & sepia wash ( $13\frac{1}{2} \times 19$ )

## Plans (15) of unidentified hospitals (1), hotels (3), houses (6), solicitors' houses (2), stables (1) &amp; Greek &amp; Roman theatres (2)

Pen or pencil & sepia wash (sizes range between  $4\frac{3}{4} \times 4\frac{3}{4}$  &  $9 \times 7\frac{1}{4}$ )



**DORIGNY, Michel (1617-1663)**

Artist and student of Simon Vouet. He was one of a family of artists and he did many engravings after Vouet. His most important work apart from his engravings was his decoration at the Château de Vincennes.  
Bibl: T.B.

VINCENNES (Val-de-Marne): Château  
Design for dado panels (2)

Insc: *Lambry pour L'appartmt. de Monsieur à Vincennes* (verso) *Paraphé suivant le marché passé entre Monsieur Colbert ... et Monseign. lementissime (?) Cardal Magarini et Michel dorigny peintre du Roy ... le jourduy. troisième jour d'avril ... soixante*  
s. *Colbert | M Dorigny | Chinon | Massarini*  
Sepia pen & wash (14<sup>1</sup>/<sub>4</sub> × 14<sup>1</sup>/<sub>2</sub>)  
Lit: For an account of the decorations at Vincennes see F. de Fossa, *Le Château historique de Vincennes*, 1908

**DRUMMOND STEWART, Sir John (1794-1838)**

Little is known of Sir John Archibald Drummond Stewart Bt of Grandtully, Murthly and Logie Almond, Co Perth. He succeeded to his baronetcy on 9 December 1827 and married in 1832. In 1838 he died in Paris. He was an amateur architect and a competent draughtsman. He collaborated with James Gillespie Graham on the plans for Murthly Castle and supervised its execution. Nothing surrounding the circumstances of his collection is known.  
Bibl: *Gentleman's Magazine*, II 1838, p.342; GEC, *Complete peerage*

The Drummond Stewart Collection came to the RIBA in 1838; works by the following artists are included in it and are catalogued under their respective names:

Badiali, Giuseppe  
Behort  
Bernard, J.  
Berrettini da Cortona, Pietro  
Boullée, E. L.  
Colonna see Mingozzi, Girolano  
Challe, Charles Michel-Ange  
Colombo, G. B. I.  
Corneille, Jean Baptist, the Younger  
Costa, Francesco  
Delafosse, Jean Charles  
Desprez, Jean Louis  
Gabriel  
Galli-Bibiena family  
Juvarra, Filippo  
Lequeu, J.-J.  
Marlet, Henri  
Mingozzi, Girolano called Colonna  
Minozzi, Flaminio Innocenzo  
Moucheron, Isaac de  
Natali, G.  
Nicolle, Victor-Jean  
Oppenord, Gilles-Marie  
Pannini, G. P.  
Pernet, Jean Henri Alexandre  
Piazza, Pietro  
Platzer, Josef  
Pozetti, Lodovico  
Quaglio Family, Attributed to  
Rè, Vincenzo  
Righini, Pietro, Attributed to  
Robert, Hubert, School of  
Schut, Cornelis I  
Servandoni, Giovanni Niccolo  
Speeth, Peter  
Tesi, Mauro Antonio  
Vanvitelli, Luigi, Attributed to  
See also Unidentified, Italian C17

**DOWNES, William (fl.1885)**

LONDON: No.17 Grove End Road, St John's Wood, Camden  
Proposed additions for L. Alma-Tadema RA 1885  
Contract drawings  
See *Alma-Tadema, Sir Lawrence*

**DRIVER, A. P. (fl.1798)**

WROTHAM PARK (Middx)  
Estate plan showing layout of grounds with ha-ha & lake, bounded on one side by Road to Hatfield, & showing positions of the buildings  
Scale: 1/2 in to 1 chain  
Insc: Some details labelled & as above  
s & d: *A. P. Driver 1798*  
Pen & watercolour (27<sup>1</sup>/<sub>4</sub> × 43<sup>1</sup>/<sub>4</sub>)  
Prov: Pur. in 1955  
The house was built c.1754 by Isaac Ware; extensive alterations were made in 1810. For description see CL, XLIV, 1918, pp.404-409, 458-463.

**DRYSDALE, George (1881-1949)**

Predominantly a Roman Catholic church architect, Drysdale was an articled pupil of Leonard Stokes and worked in the office of Ernest George. He then studied in Paris at the École des Beaux Arts and in Italy. As a student he won the Pugin Studentship in 1906 and the Soane Medallion and Tite Prize in 1908. He practised in London from 1911 to 1916 and then in Ottawa, Canada, 1916-19 where he worked on the new Houses of Parliament. From 1919 until 1942 he was in partnership with Stokes in London. He then went into partnership with Arthur Ledoyen in Birmingham. Drysdale was Director of the Birmingham School of Architecture 1924-47 and received the Gold Medal of the Birmingham Civic Society in 1949 for his services to architectural education. His works include St Hubert's, Warley, Birmingham; St Chad's, S Norwood; St Michael & St Martin, Hounslow; St Joseph's, Weymouth; Mission church of St Austell, Cornwall; and alterations to Emmanuel College, Cambridge.  
Bibl: obituary: *RIBA Jnl*, LVII, 1950, p.120

OLDBURY (Wores): Church of Our Lady & St Hubert (RC) & presbytery

Contract drawings & working details, 1933 (11):

1 Foundation, ground floor, clerestory & roof plans

2 Longitudinal & transverse sections

3 N, S, E & W elevations & sections

4 W elevation, & part S elevation

5 Details of narthex & gallery

6 Plan of sanctuary, chapels, &c  
d: *June 1933*

7 Half-sections through sanctuary arch

8 Details of nave, sanctuary & apse

9 Details of tower

10 Elevation of N transept & section through sacristy wing

11 Plans, elevations & sections of presbytery

1-3 & 11 Scale: 1/8 in to 1 ft

4-10 Scale: 1/2 in to 1 ft

1-11 Insc: *Church of Our Lady & St Hubert Oldbury Birmingham*, with full details labelled & measurements marked

1-3 & 11 Stamped: *Approved | Subject to the Bye-Laws | 5 Sep 1933 | Wm. Greenwood*

1-11 s & d: *Leonard Stokes & Drysdale | 102 Great Russell Street | London WC1 Feby 1933* (but No.6 dated as above)

1-3 & 11 Print with coloured wash on linen (27<sup>3</sup>/<sub>4</sub> × 40)

4-10 Pen on linen (27<sup>1</sup>/<sub>2</sub> × 38)

Prov: Pres. 1966

Lit: *Builder*, CXLV, 1933, pp.736-737; CXLVII, 1934, pp.832, 843-845; *Pevsner, Wores*, p.89  
The church was completed in 1935.

**DUC, Joseph Louis (1802-1879)**

**& DAUMET, Honoré (1826-1911)**

Duc trained in the atelier of Châtillon and at the École des Beaux Arts under Huyot and Percier. Won the Prix de Rome in 1825, and in Rome made friends with Duban, Vaudoyer and Labrousse, all of whom were later to become influential. During his stay in Italy he visited Naples, Pompeii, Paestum and Sicily. Returning to Paris in 1831, he became inspector of works at the Place de la Bastille. After Alavoine's death in 1834 he became head of works and finished the July Column to his own designs. In 1840 he was made chief architect to the Palais de Justice, succeeding Huyot, and his buildings in connection with the Palais are his most important works: 1842 alterations to the Cour des Comptes; 1851 restoration of the Tour de l'Horloge and Cour de Mai; 1857 Cour des Assises; 1868 Chambres des Requêtes, library and façade to the Place Dauphine; 1872 Salle des Pas-Perdus. A fire damaged the Palais in 1871. In 1861 Duc won the fourth premium in the competition for the Paris Opéra, and in 1862 he succeeded Lenormand at the Cour de Cassation. In 1869 he won the Grand Prix de l'Empereur, and in 1876 was Royal Gold Medallist of the RIBA. Further works include alterations and additions at the Sorbonne, the Institut Eugène Napoléon, the Lycées de Vanves and Condorcet, the Hôtels Galliera and de Pourtales and the palace of Chalais, also villas at Croissy and Biarritz and houses in the Rue de Barillerie.  
Bibl: *RIBA Transactions*, 1st ser. XXVI, 1875-76, pp.255-257; T.B.; obituaries: *Builder*, XXXVII, 1879, p.123; *RIBA Transactions*, 1st ser. XXX, 1879-80, pp.210-217; P. Sédille, *Joseph Louis Duc*, 1879

Daumet entered the École des Beaux Arts in 1845, pupil of Trouillet St Père, Blouet and Gilbert. Won the Prix de Rome in 1855. After finishing his studies he took part in an expedition to Macedonia in 1861 with L. Henzey on which he published a report in 1864. Back in Paris, he became inspector of works at the Préfecture de Police, 1867. His main works are the restoration of Chantilly, 1876-81, and the work at the Palais de Justice, of which he became chief architect after Duc's death. In 1886 he became Honorary Corresponding Member of the RIBA and was Royal Gold Medallist in 1908. He held many official posts. Further works and restorations include the Palais de Justice and the Palais des Facultés at Grenoble, the theatre at Orange, chapels and pensions for the Dames de Sion in Paris, Tunis and Jerusalem, the church of St Pierre at Vienne and the palace at St Germain-en-Laye.

Bibl: *La Construction Moderne*, X, 1894-95, pp.421-424; *L'Architecte*, III, 1908, p.96; VIII, 1912, pp.17-21; C. Girault, *Notes sur la vie et les oeuvres de H. Daumet*, 1919; obituaries: *Builder*, CI, 1911, p.759; *Bulletin de l'Art ancien & moderne*, XIII, 1911, p.300; *RIBA Jnl*, XIX, 1911-12, pp.145-146

PARIS: Palais de Justice, île de la Cité  
Project for replacing the Place Dauphine by colonnades leading from the Palais de Justice to the Pont Neuf  
Bird's-eye view  
Insc: On cartouche bottom right corner *A Monsieur Le Baron Hausmann | Sénateur Préfet Du Département De La Seine | Projet de la Place Du Palais de Justice | Des portiques conduisant du Pont Neuf au Palais de Justice forment une | Place au centre de laquelle est origée la statue de Napoléon I Legislateur | entourée de celles des magistrats les plus célèbres: les boutiques placées | sous les portiques seraient occupées par des Costumiers, des Libraires de | Jurisprudence, des buvettes, des administrations de journaux | judiciaires etc. Les boutiques placées sur les deux quais | de l'Horloge et des Orfèvres conserveraient | leur destination actuelle*  
s & d: Gion Del. Duc et Daumet Archtes 1869  
Photograph of original drawing (15 × 19<sup>3</sup>/<sub>4</sub>)  
Prov: Pres. 1897

DUDGEON, W. (fl.1854)

Illuminated letters (2):  
1 Letter D with the crucifixion of St Andrew & 4 figures in the background  
Insc: *Initial Letter from XIVth C. MS | in the possession of Mr. Ruskin*  
s & d: W. Dudgeon, Nov. 54  
(10<sup>3</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>2</sub>)

2 Letter D with female saint clothed in her hair receiving garments from an angel, & sleeping figure in foreground  
(10<sup>1</sup>/<sub>4</sub> × 8)

1-2 Gouache & gold

DUDLEY, Henry G. (fl. mid-C19) 1813-1894  
Architect, of New York. Member of the firm Wills & Dudley. Founder-member of the American Institute of Architects and a director for at least the first year 1857-58; probably involved in its affairs until c.1880. Built churches, mainly in New York state, of traditional Gothic design: Holy Trinity, 1852, First Christian Science church, 1856-58, and Church of the Advent, 1857-66, all at Nashville, Tenn; Christ Episcopal church at New Brunswick, NJ, and St Paul's Episcopal church at Syracuse, NY.  
Bibl: H. F. & F. R. Withey, *Biographical dictionary of American architects c.1740-1952*, 1956

WATERVLIET (NY): House  
Design for a house in mixed Italian & French Renaissance styles for W. H. Hart  
Perspective of exterior  
Insc: (on mount) *The Royal Institute of British Architects & The Residence of William Howard Hart Esq. | at Watervliet N.Y.*  
s: (on mount) Henry Dudley | FAIA  
Photograph of original drawing (9<sup>1</sup>/<sub>2</sub> × 16<sup>1</sup>/<sub>4</sub>)  
Prov: Pres. by the architect

DUDLEY, Thomas (fl. C19)

LONDON: Junior Naval & Military Club, Pall Mall  
Design for club house on a site next to the entrance gates to Marlborough House  
Perspective of exterior  
Insc: (on mount) *Junior Naval & Military Club | Marlboro' Gate | Pall Mall*  
s: (on mount) Mr T. Dudley | Architect | 58 Pall Mall  
2 photographs of an original drawing  
(5<sup>3</sup>/<sub>4</sub> × 3<sup>3</sup>/<sub>4</sub> & 21<sup>3</sup>/<sub>4</sub> × 14<sup>3</sup>/<sub>4</sub>)

DUESBURY, Henry (fl.1832-1850)  
Worked at St Philip's, Richmond Road, Dalston (see GR) and was among the competitors for the Army & Navy Club, 1847 (see *Builder*, V, 1847, p.215). He exhibited at the RA 1837-50.

CAMBRIDGE: Fitzwilliam Museum  
Competition design [Fig.66]  
Perspective showing entrance façade, with figures in foreground  
Pen & watercolour (18<sup>3</sup>/<sub>4</sub> × 36<sup>1</sup>/<sub>2</sub>)  
The competition for the Fitzwilliam Museum was held 1834-35. Lord Fitzwilliam, who had died in 1816, had bequeathed his collection of pictures to Cambridge on the condition that a museum was built for it. 27 architects submitted designs which were judged in September 1835. The winner was George Basevi. After his death in 1845, C. R. Cockerell was appointed to complete the interior. For details see C. Winter, *The Fitzwilliam Museum Cambridge*, 1958; *CI*, CXXXII, 1962, pp.1278-1281, 1340-1343.  
For further competition designs see Rickman, Thomas & Hussey, Richard Charles.

OXFORD: Magdalen College  
Measured drawing  
Elevation of the South Front of the Chapel Tower  
Scale: 2<sup>1</sup>/<sub>4</sub> in to 10ft  
Insc: As above & *Magdalenee* (sic) *College Oxford*, also *Presented to the Architectural Society by Henry Duesbury Member*  
d: *Measured Augst. 1832, Drawn Jany. 1836*  
Pen & grey wash (36 × 21<sup>1</sup>/<sub>4</sub> approx.)

DUGDALE, R. S. (fl.1887)

HUDDERSFIELD (Yorks): Wholesale market  
Designs & working details, 1887-1909 (12):  
1 Design A  
*Elevations to Byram St. & to Brook St.*  
2 Design B  
*Elevation to Byram St. & Section*  
1-2 Scale: <sup>1</sup>/<sub>8</sub> in to 1ft  
s & d: R. S. Dugdale C.C. | Borough Surveyor | 5.1.87  
Sepia pen (25<sup>1</sup>/<sub>2</sub> × 38<sup>3</sup>/<sub>4</sub>)

3-8 Contract drawings, numbered 2-6  
3 *Elevations to Byram St. & to Brook St.*

4 *Elevation to Lord St. & S. Elevation*

5 Transverse & longitudinal Sections

1-5 Insc: As above

6-8 Ironwork details [Fig.67]

3-8 Scale: <sup>1</sup>/<sub>8</sub> in to 1ft, details 1in to 1ft  
s & d: R. S. Dugdale C.C. | Borough Surveyor | April 1887 & countersigned with contract signatures May 23 | 87  
3, 5, 7 Prints with coloured wash, (21 × 33<sup>1</sup>/<sub>2</sub>)  
6 Reprd: N. Taylor, *Monuments of commerce*, 1968, pl.25  
4, 6, 8 Originals, pen with coloured wash (21 × 33<sup>1</sup>/<sub>2</sub>)

9-10 Ironwork details, not numbered  
Scale: 1in to 1ft  
Pencil & pen (25<sup>1</sup>/<sub>2</sub> × 38<sup>1</sup>/<sub>2</sub>)

11 Elevations showing additions of revolving shutters  
Scale: <sup>1</sup>/<sub>8</sub> in to 1ft  
s & d: *Borough Engineers Office | June 1909*  
Pen (19<sup>3</sup>/<sub>4</sub> × 26<sup>1</sup>/<sub>2</sub>)

12 Plan & elevation of collapsible gates to market  
s & d: *Borough Engineer | 18. 10. 09*  
Pen & coloured wash (25<sup>1</sup>/<sub>2</sub> × 39)  
Prov: Pres. on permanent loan by the Borough Architect & Planning Officer, Department of Architecture, Huddersfield, 1965

DUNCAN, Ronald Aver (1889-1960)  
Educated at Blundell's School, Tiverton, Duncan was articled to Sir George Oatley of Bristol and studied at the AA schools. He lectured at the AA from 1918 and at the Northern Polytechnic School. In 1922 he became a partner in the firm of Tubbs, Duncan & Osburn. His works include the 'Flat in the Clouds' at the Ideal Home Exhibition, Olympia, 1933, and No.7 West Heath Close, Hampstead, 1935. With P & G. B. Tubbs he designed Barclays Bank, Sloane Square; a bungalow at Potter Heigham, Norfolk, 1924; Hortensia House flats, Chelsea, 1927; and (with J. A. Osburn), Pullin & Co's factory in the Great West Road, 1936. He served for a short time as assistant editor of the *Architect & Building News* and was particularly interested in industrial design, display and exhibition work and designed bodies for motor cars. He was the author of *The Architecture of a new era*, 1933.  
Bibl: obituaries: *Builder*, CXCVIII, 1960, p.786; *AA Jnl*, LXXVI, 1960, p.67

LONDON: Olympia  
Design for the 'House of the Future' at the Ideal Home Exhibition, 1928 [Fig.63]  
Perspective  
Insc: (on mount) As above & *Olympia*  
s & d: S.R.P. (for S. Rowland Pierce)|Feb. 26, 1928  
Pen & blue wash (8<sup>3</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>4</sub>)  
Lit: S. Rowland Pierce & R. A. Duncan, with introduction by Arnold Bennett, *The House of the future*, 1928

DUNN, Archibald Mathias (1833-1917)  
Architect, of Newcastle upon Tyne and a partner in the firm Dunn & Hanson. Works in Newcastle include Royal Jubilee Board School, Wood Memorial Hall, St Michael's church and baptistry, the spires of St Mary's cathedral, shops, offices &c on the Benwell estate and several board schools. Other works include St Bede's Catholic College, Manchester; church of our Lady of the Assumption and the English Martyrs, Cambridge; Chapel, Stonyhurst College; and churches in Carlisle, Darlington and Dumbarton.  
Bibl: obituary: *Builder*, CXII, 1917, p.288; also short notice in *RIBA Jnl*, XXIV, 1917, p.104

Drawings for *Details of Gothic architecture*, 1850-55  
See Colling, James Kellaway



DUNNAGE, H. & LAVER, Charles (fl.1827-28)

LONDON: Eltham Palace, Woolwich

Preliminary sketches, original measured drawings & incomplete set of proof plates for *Plans, Elevations, Sections, Details & views of the Great Hall of the Royal Palace of Eltham, in Kent; measured and delineated by H. Dunnage and C. Laver, Architects*, London 1828 (13):

1-5 Preliminary sketches of details

Insc: Measurements marked

w/m: 1824, 1826, 1827

Pen or pencil ( $16 \times 12\frac{3}{4}$  max.)

6 Elevation of roof, original drawing for pl.9

Insc: Measurements marked

w/m: Whatman 1827

Pen with grey & brown wash ( $13\frac{1}{2} \times 17\frac{1}{2}$ )

7-13 Measured drawings

7 Site plan

Scale: 1in to 40ft

Insc: (on mount) *Site of the Royal Palace at Eltham, Kent*

( $16\frac{1}{2} \times 21$ )

8-13 Great hall

8 *Plan*, original drawing for pl.2

( $13\frac{3}{4} \times 21\frac{1}{4}$ )

7-8 Insc: Some details labelled

9 Elevation of *North Front*, original drawing for pl.3

( $14\frac{1}{4} \times 20\frac{3}{4}$ )

10 *Longitudinal Section*, original drawing for pl.16

( $13\frac{1}{2} \times 20\frac{1}{2}$ )

Reprd: H. M. Colvin, *Royal buildings*, 1968, pl.2

8-10 Scale:  $1\frac{3}{4}$ in to 10ft

11 *Transverse Section | Looking East*

( $16\frac{1}{4} \times 14\frac{3}{4}$ )

12 *Transverse Section cut through the Bay Window | looking West*, very similar to pl.8

( $15 \times 17\frac{1}{4}$ )

7-12 Insc: Main measurements marked

11-12 Scale:  $2\frac{5}{8}$ in to 10ft

13 Interior perspective *looking East*, original drawing for pl.7

( $14 \times 11\frac{1}{2}$ )

7-13 Insc: Numbered 1-7 & stamped by Architectural Society

d: (on mount) 1827

Pen & watercolour, bordered in brown, mounted

8-13 Insc: (on mount) *Great Hall, Eltham Palace, Kent*

& as above

The engraved plates vary in details from the original drawings.

Measured drawings & reconstructions of temples & churches in Italy

ACRAE (Palazzolo Acreide): Odeion & theatre

Measured drawings (7):

1 Recto & verso: 3 rough sketch plans

Insc: *Odeion at Acra & Theatre at Acra*

Pencil ( $15\frac{1}{2} \times 19\frac{1}{4}$ )

2 *Plan of odeion*, with detail of *step*

Insc: As above

( $11 \times 15\frac{1}{2}$ )

3 *Plan of theatre*

( $14\frac{1}{4} \times 10$ )

2-3 Insc: *Sicily | Odeion & Theatre, at Acrae, near Palazzolo*

d: *Measured 14th Nov. 1828*

4 Section of odeion

( $14\frac{1}{2} \times 11$ )

5 Section of theatre

( $21\frac{1}{2} \times 15\frac{1}{2}$ )

2-5 Scale:  $1\frac{1}{2}$ in to 10ft

6-7 Details of fragments (No.6 recto & verso)

Scale: FS

( $15 \times 11$ ,  $21\frac{1}{4} \times 15$ )

1-7 Insc: Measurements marked

2-7 Pen & coloured wash (No.6 pen & pencil),

bordered with pen

AGRIGENTUM: Temple of Concord

Measured drawings (5):

1 *Plan*

Insc: As above & from *Wilkins's Magna Graecia*

( $16\frac{3}{4} \times 10\frac{3}{4}$ )

2 Transverse section

( $11 \times 14\frac{1}{4}$ )

3 Longitudinal section

Insc: Note on detail

( $14 \times 22$ )

1-3 Pen & grey wash

2-3 Scale:  $1\frac{1}{2}$ in to 10ft

4 Elevation of the Doric order

Scale: 4in to 10ft

Pen ( $20 \times 14$ )

5 *Details of Capital & Entablature of the Doric order*

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

Insc: As above

Pen & coloured wash ( $30 \times 22$ )

1-5 Insc: *Temple of Concord at Agrigentum*, with

measurements marked

2-5 d: *Measured 24th Nov. 1828*

Bordered with pen

AGRIGENTUM: Temple of Juno Lacinia

Measured drawings (6):

1 *Plan*

Insc: As above & from *Wilkins's Magna Graecia*

w/m: 1825

( $17\frac{1}{4} \times 11\frac{1}{2}$ )

2 *Plan*

d: *Measured 22nd Novr 1828*

( $21\frac{1}{2} \times 14$ )

1-2 Pen & grey wash

3 Side elevation & longitudinal section

( $15 \times 22\frac{1}{4}$ )

4 Front elevation (without pediment) & transverse

section

( $20\frac{1}{4} \times 14\frac{3}{4}$ )

2-4 Scale:  $1\frac{1}{2}$ in to 10ft

3-4 Pen & coloured wash

5 Elevation of Doric order

Scale: 4in to 10ft

Pen ( $20\frac{1}{2} \times 13\frac{1}{2}$ )

1-5 Insc: *Temple of Juno Lucina (sic) at Agrigentum*, with

measurements marked

Bordered with pen

3-5 d: *Measured 26th Novr 1828*

6 Details of capital & entablature of Doric order, to a large scale

Pen & grey wash ( $31\frac{1}{4} \times 23$ )

AGRIGENTUM: Temple of Jupiter Olympus

Measured drawings (3):

1 *Plan*

Scale: 1in to 20ft

Pen & grey wash ( $21\frac{1}{4} \times 14\frac{1}{2}$ )

2 Elevation of Doric order

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

Pen ( $21 \times 14\frac{1}{2}$ )

1-2 d: (in pencil) *Measured Decr. 8th 1828*

3 Details of capital & entablature of Doric order

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

Pen & coloured wash ( $30\frac{3}{4} \times 22\frac{1}{4}$ )

1-3 Insc: (in pencil) *Temple of Jupiter Olympus*, with

measurements marked

Bordered with pen

AGRIGENTUM: Sepulchre of Theron

Measured drawing

Plan, elevation & section, with large scale details

Scale: 4in to 10ft

Insc: (in pencil) *Agrigentum, Tomb of Theron*, with

measurements marked

Pen & grey wash, bordered with pen ( $20 \times 15\frac{1}{2}$ )

CEFALU: Cathedral

Measured drawing

Elevation of *Gallery W Front*, with large scale plan

of jamb mouldings & elevation of capitals & base

of piers

Scale:  $4\frac{1}{8}$ in to 10ft

Insc: As above & *Sicily, Cathedral Cefali*, with

measurements marked

d: *28th Sept. 1828*

Pen, pencil & grey wash ( $14\frac{3}{4} \times 19\frac{1}{4}$ )

LUCCA: Cathedral

Measured drawings (2):

1 Outline elevation of W front

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

Pen

2 Details of piers, capitals & arches from W front

Scale:  $\frac{1}{8}$ FS

Insc: Some details labelled

Pen & grey wash

1-2 Insc: *Cathedral of Lucca*, with measurements

marked

d: *10th Sept. 1828*

( $20 \times 13$ )

MESSINA: Cathedral

Measured drawings of W doors & a window (14):

1-2 Large scale plans & elevations of door jambs

( $20 \times 15$  approx.)

3 Outline elevation of central door, with plan of

jambs

w/m: 1821

( $26\frac{1}{4} \times 15$ )

1-3 Pen & grey wash

4-5 Elevations of flanking doors showing sculpture in

jambs & tympana

Pen & pencil ( $19\frac{3}{4} \times 15$ ,  $20\frac{1}{2} \times 15$ )

1-5 Insc: Measurements marked

2-5 Scale:  $\frac{3}{4}$ in to 1ft

6-10 Details of sculpture surrounding central door & in tympanum & pediment  
w/m: (on various sheets) Whatman 1827 & 1828  
Pencil ( $19\frac{1}{4} \times 13\frac{1}{2}$ )

11 Elevation of *Window, in the flank of the Cathedral*  
Pen & pencil ( $16\frac{1}{2} \times 11\frac{1}{2}$ )

12 Details of *Window in the flank of the Cathedral*  
Scale:  $\frac{1}{4}$ FS  
Pen, pencil & grey wash ( $19\frac{1}{2} \times 16\frac{1}{4}$ )

11-12 Bordered with pen

13-14 Details of window  
Pencil ( $15\frac{1}{4} \times 10\frac{1}{4}$ )

11-13 Insc: *Messina | Sicily*  
d: 9th Octr. 1828

11-14 Insc: Measurements marked & some details labelled

POMPEII: Theatres

Measured drawing

Plan of Teatro Scoperto, Teatro Coperto & Quartiere dei Gladiatori

Insc: Detailed measurements marked

w/m: 1809 & 1810

Pencil & pink wash ( $30 \times 33$  approx.)

SEGESTA: Temple

Measured drawing

Plan of the Temple at Segesta

Insc: As above & from Wilkins's *Magna Graecia*, with some measurements marked

Pen & grey wash ( $16\frac{3}{4} \times 8\frac{3}{4}$ )

SEGESTA: Theatre

Measured drawing

Plan of the Theatre now remaining

Scale:  $\frac{3}{4}$ in to 10ft

Insc: As above; verso Theatre at Segesta

Pen, bordered with pen ( $21\frac{1}{4} \times 29\frac{1}{2}$ )

SELINUS: Temple A, Acropolis

Reconstruction drawings (2):

1 Plan

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

Insc: *Southerly (corrected) Temple on the Acropolis at Selinus*

d: Measured 22nd Decr. 1828

Pen & grey wash ( $18 \times 12$ )

2 Elevation of the Doric order

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

Pen ( $20\frac{3}{4} \times 14$ )

1-2 Insc: Measurements marked

Bordered with pen

SELINUS: Temple C, Acropolis

Reconstruction drawings (2):

1 Plan

Scale:  $\frac{3}{4}$ in to 10ft

Insc: *Middle Temple, Acropolis at Selinus*, rest illegible

( $19\frac{1}{4} \times 13\frac{1}{2}$ )

2 Details of capitals & entablature, presumably relating to Temple C

Scale:  $\frac{1}{8}$ FS

Insc: Details labelled

Bordered with pen ( $20\frac{1}{4} \times 15\frac{1}{3}$ )

d: Measured 18th Decr. 1828

1-2 Insc: Measurements marked

Pen & grey wash

SELINUS: Temple D, Acropolis

Reconstruction drawings (3):

1 Plan

Scale:  $\frac{3}{4}$ in to 10ft

d: Measured 13th Decr. 1828

Pen & grey wash ( $18\frac{1}{2} \times 12\frac{1}{2}$ )

2 Elevation of the Doric order

Scale:  $\frac{4}{10}$ in to 10ft

Pen ( $19 \times 13$ )

3 Details of capitals & entablature

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

Pen & grey wash ( $22\frac{1}{4} \times 15\frac{1}{2}$ )

1-3 Insc: *Northerly Temple on the Acropolis at Selinus*

(& on No.2) *Sicily restored*, with measurements marked

Bordered with pen

SELINUS: Temple E

Reconstruction drawings (3):

1 Plan of the Southerly Temple, Selinus

Insc: As above, & from Wilkins's *Magna Graecia*

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

2 Elevation of the Doric order

Scale:  $\frac{4}{10}$ in to 10ft

Insc: *Southerly Temple Selinus, restored*

d: Measured 11th Decr. 1828

Pen ( $22\frac{1}{2} \times 15\frac{1}{4}$ )

3 Details of capitals & entablature

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

Insc: *Southerly Temple or Minerva — Selinus*

Pen & grey wash, 2 sheets joined ( $30\frac{1}{2} \times 32\frac{1}{4}$ )

1-3 Insc: Measurements marked

2-3 Bordered with pen

SELINUS: Temple F

Reconstruction drawings (4):

1 Plan of the lesser Temple at Selinus

Insc: As above & from Wilkins's *Magna Graecia*

Pen & grey wash ( $15 \times 10$ )

2 Plan

Scale:  $\frac{3}{4}$ in to 10ft

Insc: As above

Pen & coloured wash ( $18\frac{3}{4} \times 12\frac{1}{4}$ )

3 Elevation of the Doric order

Scale:  $\frac{4}{10}$ in to 10ft

Pen ( $19 \times 12\frac{3}{4}$ )

4 Details of capitals & entablature

Scale:  $\frac{1}{8}$ FS

Pen & grey wash ( $20\frac{1}{4} \times 15\frac{1}{2}$ )

1-4 Insc: Measurements marked

2-4 Insc: *Middle Temple at Selinus* (& on No.3) *restored*

d: Measured 12th Decr. 1828

Bordered with pen

SELINUS: Temple G

Reconstruction drawings (4):

1 Plan

Insc: From Wilkins's *Magna Graecia*

( $16\frac{3}{4} \times 10$ )

2 Plan

Scale:  $\frac{1}{20}$ in to 1ft

Insc: As above

d: Measured 19th Decr. 1828

( $22\frac{3}{4} \times 15\frac{1}{2}$ )

1-2 Pen & grey wash

3 Elevation of the Doric order

Scale:  $\frac{1}{5}$ in to 1ft

d: *Restored 19th Decr. 1828*

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

1-3 Insc: *Temple of Jupiter Olympus at Selinus*

4 Details of capitals & entablature

Insc: *Details of the Great Temple Selinus*

w/m: Whatman 1828

Pen & grey wash ( $26\frac{1}{4} \times 18\frac{3}{4}$ )

1-4 Insc: Measurements marked

2-4 Bordered with pen

SYRACUSE: Temple of Minerva Athene

Reconstruction drawings (6):

1 Plan

Insc: From Wilkins's *Magna Graecia*

( $18\frac{1}{2} \times 11$ )

2 Plan

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

( $22\frac{1}{2} \times 14\frac{1}{2}$ )

1-2 Insc: As above

Pen & grey wash

3 Transverse section

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

( $14\frac{1}{4} \times 21$ )

4 Elevation of the Doric order

Scale:  $\frac{4}{10}$ in to 10ft

2-4 d: *Measured 3rd & 4th Novr. 1828*

5 Elevation, Section &c of Triglyph

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

Insc: As above

4-5 Pen ( $21 \times 14\frac{3}{4}$ )

6 Details of capital to a large scale

Insc: Details labelled

Pen & grey wash ( $22\frac{3}{4} \times 30\frac{3}{4}$ )

1-6 Insc: *Temple of Minerva, Syracuse*, with measurements marked

2-6 Bordered with pen

SYRACUSE: Sepulchral chamber

Reconstruction drawings (2):

1 Plan & 2 sections

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

Insc: *Sepulchral Chamber | situated in the Latonia of*

*Dionysius's Ear | Syracuse, Sicily*

d: 1st Novr. 1828

( $19\frac{1}{2} \times 14\frac{1}{4}$ )

2 Sections of details

Scale: 2in to 1ft

Insc: *Section through dormitory (?) Marked A on plan —*

*Syracuse*

( $14\frac{1}{2} \times 20\frac{3}{4}$ )

1-2 Insc: Measurements marked

Pen & grey wash, bordered with pen

TAORMINA: Theatre

Measured drawings & reconstructed plan (10):

1-9 Measured drawings

1 Sketch plan

Insc: *Taormina Theatre*

d: Octr. 1828

Pencil ( $13 \times 20\frac{1}{4}$ )

2-3 Upper Plans

Pen & grey wash ( $11\frac{1}{2} \times 19\frac{1}{2}$ ,  $13 \times 20\frac{1}{4}$ )



4 Elevation & section of circular Peristyle  
d: Octr. 1828  
(13<sup>1</sup>/<sub>2</sub> × 19<sup>1</sup>/<sub>4</sub>)

5 Proscenium, Section through AB on large Plan  
2 sheets joined (14<sup>3</sup>/<sub>4</sub> × 38<sup>1</sup>/<sub>2</sub>)

4-5 Pen & coloured wash

6 Section through CD  
w/m: Whatman 1828  
Pen & grey wash (12 × 18)

7 Section through EF  
Pen & purple wash (9<sup>3</sup>/<sub>4</sub> × 14<sup>1</sup>/<sub>2</sub>)

2-7 Scale: 1<sup>1</sup>/<sub>2</sub> in to 10 ft

8 Plan & elevation of column Base  
Scale: 1<sup>4</sup>/<sub>5</sub> FS  
Pen (12 × 9<sup>1</sup>/<sub>4</sub>)

9 Elevation of Capital inserted in modern Wall  
Scale: 1<sup>2</sup>/<sub>2</sub> in to 1 ft  
w/m: Whatman 1828  
Pencil, pen & grey wash (18<sup>1</sup>/<sub>2</sub> × 13)

2-9 Bordered with pen

10 Reconstructed Plan  
Scale: 1<sup>1</sup>/<sub>2</sub> in to 10 ft  
Pen & coloured wash (49 × 16<sup>1</sup>/<sub>2</sub>)

1-10 Insc: Measurements marked  
2-10 Insc: Theatre at Taormina, Sicily & as above

TYNDARIS: Ruins  
Measured drawings (2):  
1 Plan & section of Chamber | discovered during an  
Excavation at | Tyndaris, Sicily  
Pen & coloured wash (19 × 12)

2 Plan of Ruins at Tyndaris, Sicily, with details of  
Capital of Pier  
Scale: 1<sup>5</sup>/<sub>5</sub> in to 1 ft  
Pen & grey wash (19 × 14<sup>1</sup>/<sub>4</sub>)

1-2 Insc: As above, with measurements marked  
d: 3rd Octr. 1828  
Bordered with pen

TYNDARIS: Convent  
Measured drawing  
Elevation of Doorway of Chapel belonging to the Convent |  
at Tyndaris | Sicily  
Scale: 1 in to 1 ft  
Insc: As above, with main measurements marked,  
date of door 1596  
d: 3rd Octr. 1828  
Pen & pencil, bordered with pen (19 × 15)

DUQUESNOY, Francesco called Il Fiammingo  
(1597-1643)  
Sculptor, born in Brussels, went to Rome in 1618  
and stayed there the rest of his working life. A leading  
figure among the classicists (e.g. Poussin, Sacchi),  
he was employed by Bernini on the sculptural  
decoration of the baldachino in St Peter's, 1627-28.  
He also executed the statue of St Andrew under the  
dome of St Peter's. His most famous work is the  
statue of St Susanna in the choir of S Maria di Loreto  
in Rome, 1629.  
Bibl: R. Wittkower, *Art and architecture in Italy*  
1600-1750, 1965, pp.177-180; T.B.

Design for a wall monument or tabernacle to contain  
a monsternace, with Salonika columns & scrolls  
supporting a triangular pediment & framing a  
round-headed niche [Fig.69]

Half-elevation

Insc: Tablet beneath the niche -u qusnoy & noir & noire  
written on various parts of the monument  
Sepia pen & grey wash (14<sup>1</sup>/<sub>2</sub> × 14<sup>1</sup>/<sub>2</sub>)

Prov: Burlington-Devonshire Collection  
This drawing is possibly from the Talman Collection,  
the provenance of many of the miscellaneous, non-  
architectural drawings in the Burlington-Devonshire  
Collection. The cut-off signature appears authentic.

DURST, Austin (1875-1937)

Trained in W. A. Pite's office from 1898. Set up  
practice in 1905. Principal works: St Paul's church,  
Bushey, 1904; Bushey council offices, won in  
competition, 1908-09; hall and institute at Groombridge,  
Sussex, 1912; church halls at Harlesden, London, and  
North Creak, Norfolk; neo-Georgian mansion at  
Norcutt Hill, Berkhamsted, 1931-32; restorations at St  
Andrew's, Torwick, and St Francis, Bethnal Green.  
Also various houses at Bushey and in Kent, Sussex  
and Warwickshire. F 1921.

Bibl: obituaries: *Builder*, CLII, 1937, p.273; *RIBA Jnl*,  
XLIV, 1937, p.518

Design for a gate lodge (2):

1 Block & Ground Plans, Front & Side Elevations &  
Section AB

Scale: 1<sup>1</sup>/<sub>4</sub> in to 10 ft

Insc: As above & A Gate Lodge, with details labelled  
on plans; on ground plan measurements & line AB  
of section marked

Pen on tracing paper (14 × 18 approx.)

2 Perspective, with figures & carriage in foreground  
Pen (7<sup>3</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>2</sub>)

1-2 s & d: Austin Durst | 1899

Prov: Pres. by R. M. Betham (A), 1957

E..., A. R. O.

Sheet with 3 variant floor plans, perhaps for rebuilding an earlier house, numbered 1-3  
 s & d: (in monogram) AROE 1624  
 Sepia pen & grey wash (11 $\frac{1}{4}$  × 7 $\frac{1}{4}$ )  
 This design is probably for a house of a brick, artisan type. Features which connect it with the Royal Works are the chimneypieces set in the angles of rooms and the entrance having direct access into the centre of the hall.

E..., I.

RAYNHAM HALL (Norfolk)  
 Alterations to the house, c.1671 (11):  
 1 Plan of basement floor

2 Plan of ground floor

3 Plan of 1st floor

4 Plan of 2nd (attic) floor

1-4 Insc: Rooms labelled &amp; measurements marked

5 W elevation, showing 2 doorways; there are pencil amendments suggesting a variant design for the gables & a central doorway, the scale is decorated by a pair of open dividers between the points of which are the initials I.E.

6 S elevation, with pencil amendments suggesting a more elaborate treatment of the door frame

7 E elevation, showing 2 doorways each with a Palladian window above; pencil amendments suggest a central doorway below the portico & alterations to gables [Fig.70]

8 N elevation

9 Section through *Great hall*

10 Section from E to W

11 Section from W to E through *Great Parlor*

1-11 The sheets are bound in vellum; on the end papers are various contemporary notes in pencil & an outline elevation of a 6 bay façade  
 Sepia pen with pink & various washes (plans & sections)  
 Sepia pen with grey wash (elevations)  
 (16 $\frac{3}{4}$  × 21 $\frac{1}{2}$ )

Prov: Pres. by Leonard Bolingbroke FSA, 1926  
 Repr: Nos.2, 3, 6 & 8 Sir R. Blomfield, 'Raynham Hall, Norfolk', *RIBA Jnl*, XXXIII, 1926, pp.527-529;  
 No.7 J. Harris, 'Inigo Jones and the Prince's Lodging at Newmarket', *Architectural History*, II, 1959, p.36  
 Lit: J. Harris, 'Raynham Hall, Norfolk', *The Archaeological Journal*, CXVIII, 1961, pp.180-187

E..., W. (fl. early C19)

Possibly William Edwards. There was a bridge builder William Edwards in Eglwysilan in Glamorganshire, who died in 1789. His son William was not a mason; but a grandson William (nephew of the second William) was superintendent of locks and bridges of the Kennet & Avon Navigation Co. and may have rebuilt Caerleon bridge in Monmouthshire. Presumably he is the draughtsman of the drawings listed below.

Bibl: Benjamin Heath Malkin, *Scenery etc. of south Wales*, 1804, pp.83-94; *APSD*

Designs for bridges, gateways & lodges  
 Prov: Blackadder Collection, pur. from Lt-Col. du Plat Taylor, 1927

Design for a single arch bridge (2):

1 *Plan of Bridge & Elevation*Pen & coloured wash (13 $\frac{1}{4}$  × 20 $\frac{1}{2}$ )2 *Plan of Foundation Walls of Bridge & Section of Arch*

Insc: Some measurements &amp; details marked

w/m: Whatman 1812

Pen & grey wash (13 $\frac{1}{2}$  × 21 $\frac{3}{4}$ )1-2 Scale: 1 $\frac{1}{4}$ in to 10ft

Insc: As above

s: WE

Design for a 3 arched bridge (3):

1 *Ground Plan & plan of Roadway*2 *Elevation*3 *Section*

w/m: Ruse &amp; Turner 1815

1-3 Scale: 1 $\frac{1}{10}$ in to 1ft

Insc: As above

Pen & coloured wash, bordered with pen  
 (17 $\frac{1}{4}$  × 25 approx.)

Drawings not signed, but correspond in style with those signed WE.

Design for entrance gateway &amp; lodges [Fig.71]

1 *Plan of gateway & Elevation*Scale: 1 $\frac{1}{4}$ in to 10ft

Insc: As above, with details labelled on plan

s: WE

Pen & coloured wash (13 $\frac{1}{2}$  × 21 $\frac{3}{4}$ )

Design for entrance gateway & lodges, alternative schemes (10):

1-4 Scheme I

1 Layout plan showing gateway & lodges in a line & set back from the public road

Insc: Main details marked

w/m: Whatman 1813

Pen & watercolour, bordered with pen (15 $\frac{3}{4}$  × 22 $\frac{1}{2}$ )

2 Elevation, gateway of 4 Doric columns supporting entablature with coat of arms

w/m: Whatman 1815

Pencil, pen & watercolour (16 $\frac{1}{2}$  × 27)

3 Elevation of the same design

Scale: 1 $\frac{3}{4}$ in to 10ft

Pen & coloured wash, bordered with pen  
 (16 $\frac{1}{2}$  × 39 $\frac{1}{2}$ )

4 Elevation, different design, gateway with 4 Tuscan columns & lodges joined to gateway by a colonnade of coupled Tuscan columns

Pencil, pen & watercolour (16 $\frac{1}{2}$  × 22 $\frac{3}{4}$ )

5-10 Scheme II

5 Sketch layout plan with entrance set within a quadrant opening off the public road & lodges set back behind the railing

Insc: Details labelled &amp; some measurements marked

w/m: John Dickinson &amp; Co. 1810

Pencil (14 $\frac{3}{4}$  × 22)

6 Plan & elevation, gateway of 4 circular piers surmounted by vases

w/m: Whatman 1818

(20 × 28 $\frac{1}{2}$ )

7 Plan & elevation, gateway as in No.6, but with different vases & alternative design for lodges

(17 × 22 $\frac{3}{4}$ )

8 *Plan of Gateway and Lodges & Elevation*, gateway as in No.7, but with different railing & vases, design of right-hand lodge in No.7 revised & repeated on each side of gateway

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

Insc: As above, with details labelled & measurements marked in plan

w/m: Whatman 1818

(23 × 32)

9 *General plan of Gateway & Lodges*, as in No.8,

presumably final arrangement

Scale: 7 $\frac{1}{8}$ in to 10ft

Insc: As above, with main details labelled

(22 × 32)

10 Details of railings

Scale: 5 $\frac{1}{8}$ in to 1ft

Insc: Railings numbered, with note on details

w/m: Whatman 1818

Bordered with pen (14 $\frac{1}{2}$  × 23)

6-10 Pen &amp; coloured wash

EAMES, Charles (1907- )

American architect and furniture designer. From 1925 he studied for a year and a half at Washington University, and in 1929 made a trip to Europe. He was Fellow at the Cranbrook Academy of Art, Bloomfield Hills, Michigan, in 1938, and in 1939-40 worked with Eero Saarinen in the office of Eliel Saarinen. From 1940 to 1941 he taught at the Cranbrook Academy. He moved to California, where he built his own house in Santa Monica. He collaborates with the Herman Miller Furniture Company.

Bibl: G. Hatje (ed.), *Encyclopedia of modern architecture*, 1963; E. Kaufmann Jnr, *Prize designs for modern furniture*, 1950, pp.176-177; I. McCallum, *Architecture USA*, 1959, pp.125-129; there are many articles on single buildings & designs for furniture &c listed in the *Columbia University Avery index to architectural periodicals*, IV, 1963, pp.412-413

Perspective of design by Eliel Saarinen

See Saarinen, Eliel

EAST, Hubert Springfield (1868-1947)

Architect of Launceston, Tasmania, he was articled there to L. G. Corrie and A. North. He later studied in Italy and Spain, and in 1895 was winner of the Soane Medal. He started practice in London in 1897 and worked 1902-08 in Cape Colony. In 1909 he returned to London where he worked until 1921. Then he returned to Launceston as partner in the firm H. S. East, Ray Smith & Willing. Works: with E. W. Wimperis: Messrs Thurston, Leicester Square, London, and Tempsford Hall, Beds; with A. & W. Ried: municipal buildings at Germiston, S Africa, Moxley buildings and Joubert Park Mansions, Johannesburg, and schools at Hopefield and French Hock, Cape Colony; with C. Young: Hartley University College, Southampton; also Phoenix Hotel, Port Elizabeth, Cape Colony, and garden city, Southfield, Bradford. He also wrote the sections on South Africa in G. A. T. Middleton's *Modern building*, 1906-07. A 1892, F 1938.  
 Bibl: *Who's who in architecture*, 1914; obituary: *Builder*, CLXXIII, 1947, p.725

ROSS (Tasmania): Cottage

Topographical drawing

View of *Old Stone Cottage Ross | Tasmania*

Insc: (on mount) As above

s &amp; d: H. S. East 1936

Watercolour, mounted (7 $\frac{1}{2}$  × 11 $\frac{3}{4}$ )

Prov: Pres. by the architect on his visit to England, June-September 1938



**EASTLAKE, Charles Locke (1836-1906)**

Educated at Westminster School, he became a pupil of Philip Hardwick and entered the RA schools. He exhibited at the RA 1855-56. He then gave up architecture and spent three years abroad studying art. On his return he devoted himself to literary work and design in industrial art. In 1878 he became Keeper of the National Gallery, a post which he held until 1898. His best known books are *Hints on household taste in furniture, upholstery and other details*, 1868, and *A History of the Gothic revival*, 1871.  
Bibl: DNB

Sketchbook, 1877-84

Pencil (37 leaves) (5 $\frac{1}{2}$  × 7 $\frac{1}{2}$ )

Prov: Pur. 1966

**EASTWOOD, John Henry (1843-1913)**

Main work St Anne's cathedral, Liverpool, begun in 1904. Other works include the convent for the Sisters of Marie Auxiliatrice, Bow Road, London; churches of St Joseph, Brideford, Nottingham, the Sacred Heart, Hemsworth, the Guardian Angels, Mile End; alterations to SS Mary & Gregory the Great, Barnet, and the Tower House, Chiswick; a house on the Beloeuden Estate, Wimbledon; St Anne's schools, Leeds, and the Roman Catholic schools, Moorthorpe. A 1881.  
Bibl: obituary: *Builder*, CIV, 1913, p.161

Design for a concert hall or museum

Perspective of exterior

s: (on mount) J. H. Eastwood | 77 Chancery Lane | London W.C.

Photograph of original drawing (8 × 10 $\frac{1}{2}$ )

Prov: Pres. 'according to order in Council', July 1874

**EBBETTS & COBB (fl.1878)**

COPFORD (Essex): Church of St Mary the Virgin

Measured drawings & designs (8):

1-5 Measured drawings of old porch

1 Plan & Front Elevation

2 W & E elevations with *Sections through ends of rafters*

3 Section & Elevation of Door

1-3 Scale: 1in to 1ft

4-5 Details of mouldings

Scale: FS

1-5 Insc: *Old Porch* & numbered 1-5, with some notes on details

d: *Measured June 1878*

6-8 Designs of porch as restored

6 Plan & Front Elevation

Insc: Note on detail

7 W & E Elevations

8 Sections, Interior & Exterior Elevation of Door

1-8 Insc: *Copford Church* & as above

s: *Ebbetts & Cobb Architects | Savoy House, Strana*

Pen on tracing paper, mounted (19 $\frac{1}{2}$  × 28)

6-8 Scale: 1in to 1ft

Insc: *Porch as restored* & numbered 1-3

The drawings are bound in a volume entitled *Ancient buildings recently restored*, n.d., pp.77-84.

**EDEN, Francis Charles (1884-1944)**

Educated at Wellington and Keble College, Oxford, he trained in the office of Bodley & Garner and became a leading ecclesiastical architect. He travelled widely in France and Italy. He was a member of the Committee of Honorary Consulting Architects to the Church Building Society and member of the Art-Workers' Guild in 1915. His architectural practice was limited, but he supplied hundreds of designs for stained glass, embroidery, church furnishings &c. Works: St John, Harpenden, 1906-08; St George, Newbury, 1933; cottages and village hall at Ardeley, Herts; restorations of the churches at Elham, Kent, North Cerney, Glos, Blisland, c.1896, and Mullion, Cornwall; also the treasury of Canterbury cathedral; stained glass designs for the cathedrals at Chester and Manchester, and for Wolverhampton parish church. F 1922.

Bibl: obituaries: *Builder*, CLXVII, 1944, p.114; *RIBA Jnl*, LII, 1945, p.25

ABERGAVERNNY (Mon): Priory church of St Mary the Virgin

Design for stained glass for E window

Insc: *Priory Church | Abergavenny | Design for East Window*

s: F. C. Eden M.A. | 6 Grays Inn Square | London W.C.1

Watercolour (24 × 14 $\frac{1}{2}$ )

Prov: Bequeathed by W. I. Croome, 1967

ABINGDON (Berks): Church of St Michael

Preliminary design for altar frontal

Sketch elevation

Scale: 1 $\frac{1}{8}$ FS

Insc: *Saint Michael's Church, Abingdon: Proposed new frontal*

s: F. C. Eden | 3 Staple Inn | London

Pen & watercolour (9 × 15)

St Michael's was built by Sir G. G. Scott, 1864-67.

AMPNEY ST MARY (Glos): Church of St Mary

Design for stained glass in E window

Insc: verso *Ampney St. Mary | E. Window*

s: F. C. Eden | 6 Grays Inn Sqre | London

Watercolour (7 × 5)

Prov: Bequeathed by W. I. Croome, 1967

ARDELEY (Herts): Church of St Lawrence

Designs for rood loft & alterations to chancel including a new E window (8):

1 Plan of the church

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

Insc: *Ardeley Church, Herts | (as in August 1916)*

Pen & grey wash on sized linen (15 × 22 $\frac{1}{2}$ )

2 Rough sketch plans, elevations & sections of the chancel (5), with pages from a notebook (4) with sketches & notes on the condition of various parts

Insc: (on 1st sheet) *Ardeley Church, the Chancel*, with measurements marked

Pencil & red crayon on squared paper (notes

7 $\frac{1}{2}$  × 4 $\frac{1}{2}$ , sketches 9 × 11 $\frac{1}{4}$ )

3 Design for Rood Loft: elevation & section, with details

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

Insc: *Church of St. Lawrence | Ardeley* & as above, numbered 1, with notes on details

s: F. C. Eden | 2 Bedford Square | W.C.1.

Pen & sepia wash, bordered with pen (20 $\frac{1}{4}$  × 25 $\frac{1}{2}$ )

4 Copy of above

Pen on sized linen (20 $\frac{1}{2}$  × 25 $\frac{1}{4}$ )

5 Details (4) of Tracery Heads

Insc: *Ardeley Rood Loft IV* & as above

s: F. C. Eden

Black chalk & red crayon on detail paper (20 $\frac{1}{2}$  × 29)

6 New East Window: half exterior & interior elevations, with part of section & large scale details

Scale: 1in to 1ft

Insc: *Ardeley Church* & as above, with measurements marked

s: F. C. Eden | 6 Grays Inn Square | Holborn

Pencil & coloured wash (22 $\frac{1}{4}$  × 19)

7 Copy of above, with complete section & details to a larger scale

s: F. C. Eden | 2 Bedford Square | W.C.1

Pencil & wash on detail paper (29 $\frac{3}{4}$  × 22 $\frac{1}{2}$ )

8 Plan & elevations of pew ends in panelled oak with painted foliage decoration

Insc: *Ardeley*, with some measurements marked & notes on details

Pencil & watercolour (15 × 22)

The rood loft was given to the church in 1928, see Pevsner, *Herts*, p.39.

ARMLEY ( ): Church of St Hugh

Design for stained glass window showing St Gregory

Sepia pen & watercolour on board (7 $\frac{5}{8}$  × 4)

Prov: On permanent loan from the Central Council

for the Care of Churches, 1968

BARSHAM (Suffolk): Church of the Holy Trinity

1 Design for gallery & organ case

Plan, elevation & Section of Gallery

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

Insc: *Church of the Holy Trinity Barsham | Proposed West Gallery & Organ Case* & as above, with some details labelled & notes on details

s: F. C. Eden Archt | 6 Staple Inn | Holborn

w/m: Whatman 1891

Pencil & watercolour (22 $\frac{1}{4}$  × 15 $\frac{1}{2}$ )

2 Design for stained glass

Sepia pen & watercolour on board (6 $\frac{1}{2}$  × 7 $\frac{1}{2}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

3 Design for decoration of roof arch

Elevation

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

Insc: *Barsham Church | Scheme for Decoration of Timber Arch*, with some details & measurements marked

s: F. C. Eden | 6 Gray's Inn | Square

Pencil & watercolour, bordered with pencil

(26 $\frac{1}{2}$  × 20)

For a general description of the church see Pevsner, *Suffolk*, pp.76-77.

BINSTEAD (Hants): Church of the Holy Cross

Design for altar frontal

Sketch elevation

Insc: *Frontal for Binstead Church*

s & d: F. C. Eden | 6 Gray's Inn Sq. | August 1918

Pencil & watercolour, bordered with pencil (6 $\frac{1}{2}$  × 9)

BLISLAND (Cornwall): Church of St Protus & St

Hyacinth

Designs for organ case & supports for a table (2)

1 Elevation, section & details of organ case

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

Insc: *Blisland*

Pencil & watercolour (22 × 16)

2 Front & end elevations of altar table, with large scale details of carved console

Insc: *Blisland Altar | New oak supports | for existing granite slab* & as above, with measurements & some details marked

s: F. C. Eden | 3 Staple Inn | London

Sepia pen on oiled paper (15 × 29)

In 1897 Eden exhibited a design for the rood screen of Blisland church at the RA, No.1808, and a perspective is reprd. in *Builder*, LXXV, 1898, p.192.

## BRIGHTON (Sussex): Church of St Martin

Design for altar frontal

Elevation

Insc: *S. Martin's Church Brighton | Altar Front*

s: F. C. Eden | 3 Staple Inn | London

Pencil & watercolour, heightened with white, bordered with pencil ( $8\frac{1}{2} \times 15\frac{1}{2}$ )

## BRISTOL: Church of All Saints, Pembroke Road,

Clifton Design for a tabernacle

s: F. C. Eden | 6 Grays Inn Square, London

Print ( $14\frac{3}{4} \times 9$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

## BROADWINDSOR (Dorset): Church of St John the Baptist

Design for stained glass window

Insc: *Broadwindsor Church*

s: F. C. Eden Arch. | 6 Grays Inn Sq.

Watercolour ( $9\frac{1}{2} \times 6$ )

Prov: Bequeathed by W. I. Croome, 1967

## BUCKLAND ( ): Church

Design for stained glass

Sepia pen & watercolour ( $10\frac{5}{8} \times 6\frac{3}{4}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

## BURFORD (Oxon): Church of St John the Baptist

Design for stained glass

Insc: verso, description of coats of arms

Sepia pen & watercolour ( $16\frac{3}{4} \times 8\frac{5}{8}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

## BURGHFIELD (Berks): Church of St Mary the Virgin

Design for stained glass

Pencil & watercolour on board ( $12\frac{1}{4} \times 4\frac{3}{4}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

## CALDEY ISLAND (Pembroke): Abbey

Design for reredos (2):

1 Elevation & section, with detail of *Soffit of Canopy*

Scale: 1in to 1ft

Insc: *Reredos Caldey Abbey* & as above, with some details labelled

s: F. C. Eden Archt | 6 Gray's Inn Square W.C.

Photostat of original drawing ( $27\frac{3}{4} \times 22$ )2 Sketch detail of *Shield and Crown at top of reredos*

Scale: FS

Insc: *Caldey Reredos* & as above, with note on detail s: F.C.E.Pencil on detail paper ( $24 \times 14$ )

## CERNEY, NORTH (Glos): Church of All Saints

Measured drawing &amp; designs for altar frontal, dossal &amp; stained glass(4):

1 Plan

Scale:  $1\frac{1}{4}$ in to 10ftInsc: *Parish Church of All Saints | North Cerney Glos.*, with some details marked & key to building periods given & (in pen) *Plan drawn (?) by F. C. Eden*Photostat of original drawing (2 copies) ( $13\frac{1}{2} \times 19\frac{1}{4}$ )

2-4 Altar frontal &amp; dossal

2 Sketch elevation

Scale: 1in to 1ft

Insc: *All Saints' | Church | North Cerney | Lenten Array*

s: F. C. Eden | 2 Bedford Square

Pencil & watercolour ( $13\frac{1}{2} \times 9\frac{1}{2}$ )

3 Detail of Passion motif for centre of dossal

( $56 \times 29$  approx.)

4 Detail of Passion motives, also borders for frontal

( $29 \times 40$ )

3-4 Scale: FS

Insc: Notes on details

Pencil &amp; coloured wash on detail paper

5 Design for stained glass for sacristy

Insc: *North Cerney Church | Middle Light in Sacristy*Pen & watercolour ( $14\frac{3}{4} \times 8\frac{1}{2}$ )

Prov: Bequeathed by W. I. Croome, 1967

Eden moved from No.6 Gray's Inn to No.2 Bedford

Square between 1923 and 1926. (cf. *Who's who in**architecture*). He was commissioned for his work at

North Cerney by his friend William Croome.

## CHESTER: Cathedral church of Christ &amp; the Blessed

Virgin Mary

Designs for stained glass (5):

1 A saint

( $9\frac{1}{2} \times 3\frac{3}{8}$ )

2 St Cyprian, St Dinian &amp; St Theodore &amp; a cross with angels

( $9\frac{1}{2} \times 10\frac{3}{4}$ )

3 Four lunettes depicting St Philip &amp; St James,

St Mark, St Catherine of Siena &amp; St Athanasius

( $9\frac{3}{4} \times 10\frac{3}{8}$ )

4 Rigby memorial window

( $10\frac{3}{8} \times 12\frac{1}{2}$ )

5 Design for stained glass window in memory of

Thomas Moore of Macclesfield, engineer, 1930

1-5 Sepia pen & watercolour on board ( $11\frac{3}{4} \times 7\frac{5}{8}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

## CLARE (Suffolk): Church of St Peter &amp; St Paul

Design for stained glass in the war memorial window

Watercolour on board ( $18\frac{3}{4} \times 10\frac{3}{8}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

## CLEVEDON, EAST (Som): Church of All Saints

Design for stained glass memorial window to Agnes,

Lady Elton

Watercolour ( $6\frac{3}{4} \times 5$ )

Prov: Bequeathed by W. I. Croome, 1967

## CODFORD ST PETER (Wilts): Church of St Peter

Designs for altar frontal &amp; dossal (4):

1 Elevation of *Frontal of painted linen*( $9\frac{1}{2} \times 13\frac{1}{2}$ )2 Elevation of *Painted linen Dossal*

Insc: With note on detail

( $8 \times 13$ )1-2 Insc: *Codford St Peter* & as above

Pencil &amp; watercolour, bordered with pen

3 Detail of Gothic lettering of top border of frontal

Insc: *Gustate et videte quoniam suavis est Deus & Catshill**Frontlet* (therefore presumably also used at Catshill)Pencil ( $13\frac{3}{4} \times 30$ )4 Detail of *Inlay on Back Board of Pulpit*Insc: *Codford St Peter* & as above, with note on detail

s: F. C. Eden | 2 Bedford Sqre

Pencil & grey wash on detail paper ( $29\frac{1}{4} \times 24\frac{1}{2}$ )

## COMBE (Oxon): Church of St Laurence

Design for chancel screen

Plan, elevation &amp; section

Scale:  $\frac{1}{2}$ in to 1ft, plan  $\frac{1}{3}$ in to 1ftInsc: *Church of S. Laurence, Combe | Design for Chancel Screen* & as above

s: F. C. Eden | 3 Staple Inn | London

Pen, bordered with pen ( $16\frac{1}{2} \times 25\frac{3}{4}$ )

## COWLEY (Oxon): St John's home &amp; hospital

Unexecuted design for proposed new chapel (6):

1 *Ground & Upper Plans*Scale:  $\frac{1}{8}$ in to 1ft

Insc: Some details labelled

s: 3 Staple Inn | London

( $15\frac{3}{4} \times 20$ )2 Sections *looking West & North & of Wall Arcade**in S. Chapel & E. Wall of Sacristy*Scale:  $\frac{1}{8}$ in to 1ftInsc: verso (faintly visible) *All Saints Convent |**Chapel at Cowley*( $15\frac{1}{2} \times 27$ )3 Section *looking East*

Scale: 1in to 1ft

Insc: Some details labelled

( $15\frac{1}{2} \times 14$ )4 Elevation of *North Side*Scale:  $\frac{1}{8}$ in to 1ft( $15\frac{3}{4} \times 18$ )5 Elevation of *West End*, with elevation & section of W wall( $19 \times 17\frac{1}{4}$ )Reprd: P. Howell, *Victorian churches*, 1968, pl.38

1-5 Insc: As above

6 Elevation of E end

( $15\frac{1}{2} \times 14$ )5-6 Scale:  $\frac{1}{4}$ in to 1ft1-6 Insc: *St. John's Home and Hospital | Proposed New Chapel & This drawing is the property | of F. C. Eden | 3 Staple Inn*, drawings numbered 2-7

s &amp; d: F. C. Eden | April 1901

Pencil &amp; watercolour, bordered with pencil

The chapel as built was by J. Ninian Comper, 1906.

## DIDCOT (Berks): Church of All Saints

Design for altar frontal (2):

1 Sketch elevation

s: F.C.E.

Pen & coloured wash on tracing paper ( $5 \times 8\frac{1}{2}$ )

2 Detail of embroidery, with a sketch diagram of the whole

Scale: FS, diagram 1in to 1ft

Insc: *Didcot Altar frontal*, with notes on details; in

diagram measurements marked

Pencil & watercolour ( $30 \times 22$ )

## DUNSTABLE (Beds): Priory church of St Peter

Design for candlesticks (2):

1 *Plan at A.A. & elevation*

Scale: FS (not marked)

Insc: *Dunstable Priory Church | Bronze Candlesticks*,

with line A.A. of plan marked in elevation

s: F. C. Eden

Pen on detail paper ( $23\frac{1}{4} \times 7\frac{1}{4}$ )

2 Tracing of the elevation above

Scale: FS (marked)

s: F. C. Eden | 2 Bedford Sq. | London W.C.1

Pencil on detail paper ( $16\frac{1}{2} \times 5\frac{1}{2}$ )



**DUROR** (Argyll): Church  
Design for stained glass in middle light, E window  
Sepia pen & watercolour on board ( $7\frac{1}{4} \times 3\frac{5}{8}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

**DUXFORD** (Cambs): Church of St Peter  
Design for stained glass  
Sepia pen & watercolour on board ( $15\frac{1}{2} \times 9\frac{1}{4}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

**EASTINGTON** (Glos): Church of St Michael & All  
Angels  
Designs for stained glass, showing St Columba,  
St George, St Aidan, St Etheldreda, St Margaret of  
Scotland, & St Hilda of Whitby  
Sepia pen & watercolour on board ( $15 \times 6\frac{7}{8}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

**EDGEBOROUGH SCHOOL**  
Two designs for stained glass windows  
Watercolour ( $5 \times 3\frac{3}{4}$ )  
Prov: Bequeathed by W. I. Croome, 1967

**EDINBURGH**: Church of St Paul  
Design for stained glass  
Sepia pen & watercolour on board ( $19\frac{1}{2} \times 8\frac{1}{2}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

**ELHAM** (Kent): Church of St Mary the Virgin  
Design for a screen arcades (2):  
1 Plan & sketch elevation, with large scale details of  
mouldings  
Insc: *Elham* & levels of details marked  
Pencil ( $30 \times 22$ )  
Verso: See **OXFORD**: St Philip & St James, No.3

2 Detail of painted decoration on the woodwork  
Scale: 1in to 1ft  
Insc: *Elham* & some measurements & details marked  
Pencil & watercolour ( $30 \times 22$ )

**EMBOROUGH OR EMBORROW** (Som): Church of  
St Mary  
Design for stained glass  
Sepia pen & watercolour on board ( $8\frac{3}{8} \times 6\frac{3}{4}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

**FELIXSTOWE** (Suffolk): Church of St Peter & St Paul  
Design for stained glass  
Sepia pen & watercolour ( $15\frac{3}{8} \times 13\frac{3}{4}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

**FINCHAMPSTEAD** (Berks): Church of St James  
Design for stained glass in E window  
Watercolour ( $10 \times 7\frac{3}{4}$ )  
Prov: Bequeathed by W. I. Croome, 1967

**FISHERTON DELAMERE** (Wilts): Church of  
St Nicholas  
Design for rood screen  
Plan & elevation  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *St. Nicholas Church | Fisherton Delamere |*  
*Proposed new Rood-Screen*  
s: F. C. Eden | 6 *Grays Inn Square* | W.C.  
Print of original drawing with coloured wash added  
( $22 \times 15$ )

**FLEMPTON** (Suffolk): Church of St Catherine  
Design for stained glass  
Insc: verso *To the glory of God and in loving memory of*  
*the Honbl Gertrude Emily Lady Wood who entered into*  
*rest 15 March 1927 this window is erected by her devoted*  
*husband and son*

Sepia pen & watercolour on board ( $12 \times 6\frac{1}{2}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

**FOUR ELMS** (Kent): Church of St Paul  
Designs for carved wooden brackets, both with  
a shepherd, sheepdog & sheep (2):  
1 Plan, elevation & section  
Insc: *Four Elms & Tracing sent May 26, 1923*, with  
some measurements marked & details labelled

## 2 Elevation

1-2 Pencil & sepia wash ( $22\frac{1}{2} \times 31$ )

**FRAMINGHAM EARL** (Norfolk): Church of St Andrew  
Designs for stained glass  
Pen & watercolour on board ( $8\frac{5}{8} \times 8$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

**GOLDEN GROVE** (Carmarthen): Church of St Michael  
Design for stained glass  
Pen & watercolour on board ( $13\frac{3}{4} \times 7\frac{7}{8}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

**GUILDFORD** (Surrey): Cathedral  
Competition drawings (4):  
1 South elevation

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

3 Section of nave, elevation of nave bay & S transept  
window & details  
Scale:  $\frac{1}{8}$ in to 1ft

4 Elevation of W end & detail of cloister  
Various scales

1-4 Pencil & coloured wash ( $23 \times 37\frac{3}{4}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968  
These designs probably date from 1930 when a large  
number of architects submitted preliminary schemes  
for the new cathedral. In 1931 five architects were  
selected to submit competition schemes. Eden was not  
among them. The winning design was by Sir Edward  
Maufe. The cathedral was built 1936-61.  
Lit: Nairn & Pevsner, *Surrey*, pp.230-231; *Builder*,  
CXXXIX, 1930, p.949; 1931, pp.180-182

**GUNWALLOE** (Cornwall): Church of St Gunwalloe  
Design for stained glass in east window  
Watercolour ( $8\frac{1}{4} \times 6$ )  
Prov: Bequeathed by W. I. Croome, 1967

**HEADINGTON HILL** (Oxon): Church of St Andrew (?)  
Design for stained glass window by font  
Watercolour ( $8\frac{1}{2} \times 3\frac{1}{2}$ )  
Prov: Bequeathed by W. I. Croome, 1967

**HENGRAVE** (Suffolk): Church of St Lawrence  
Designs for stained glass  
s: F. C. Eden  
Pencil & watercolour ( $17\frac{1}{2} \times 15\frac{1}{4}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

**HOPE** (Derbys): Church of St Peter  
Design for processional cross (2):  
1 Sketch elevation  
s & d: F. C. Eden | 2 *Bedford Square* | London W.C.1,  
9 April 1926  
Pencil & watercolour ( $19\frac{3}{4} \times 6\frac{1}{2}$ )

2 Detail of cross, with plans at different levels  
Insc: *Hope Church | Procession Cross*, with notes on  
details  
Pencil & watercolour  
Verso: Lettering for memorial to members of the  
Freeman family, who died 1904, 1909 & 1925  
Pencil ( $28 \times 16\frac{1}{2}$ )

3 Design for stained glass  
s & d: F. C. Eden | Nov 1918  
Sepia pen & watercolour ( $16 \times 9\frac{3}{8}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

**HURSTPIERPOINT** (Sussex): College chapel  
1 Elevation of altar cross  
scale:  $\frac{1}{4}$ in to 1ft  
s & d: F. C. Eden | April 1924  
Pencil & yellow wash on tracing paper ( $17\frac{1}{2} \times 8\frac{5}{8}$ )

2 Plan, elevation & section of proposed screen &  
return stalls  
Scale:  $\frac{1}{2}$ in to 1ft  
s: F. C. Eden | 6 *Grays Inn Square*  
Print of original drawing ( $20\frac{3}{4} \times 25\frac{5}{8}$ )  
Verso: Detail of woodwork

1-2 Prov: On permanent loan from the Central  
Council for the Care of Churches, 1968

**INKPEN** (Berks): Church of St Michael  
Design for lych gate  
Plan, Plan at foot of Rafters looking up, Front elevation,  
Sections AA & BB & side of Coffin Slab  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Inkpen Church | Lych Gate* & as above, lines of  
sections marked in plan & notes on details,  
measurements marked in sections  
Photostat of original drawing with coloured wash  
added ( $18\frac{3}{4} \times 27$ )

**IPSWICH** (Suffolk)  
Cross for Ipswich Field of Honour  
s & d: F. C. Eden | 6 *Grays Inn Square* | London  
December 1919  
Pencil & watercolour ( $13\frac{1}{2} \times 7\frac{1}{2}$ )  
Prov: Bequeathed by W. I. Croome, 1967, with  
photograph of site

**IRON ACTON** (Glos): Church of St James the Less  
Design for organ gallery  
Plan & elevation  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Iron Acton Church | Organ Gallery*  
Pen on tracing paper, bordered with pen  
( $10\frac{1}{2} \times 24\frac{3}{4}$ )

**KEDLESTON** (Derbys): Church of All Saints  
Designs for stained glass in the Curzon memorial  
chapel (5):  
1 ( $11\frac{1}{8} \times 4\frac{7}{8}$ )  
2 ( $12\frac{1}{2} \times 7\frac{1}{4}$ )  
3 ( $12\frac{1}{4} \times 7\frac{3}{8}$ )  
4 ( $12\frac{1}{4} \times 6$ )  
5 ( $12\frac{1}{4} \times 7\frac{1}{2}$ )  
1-5 Sepia pen & watercolour on board  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

LEDHAM (Yorks): Church of All Saints  
Design for stained glass in the Whelan memorial  
Pencil & watercolour on board ( $10\frac{3}{4} \times 7\frac{1}{2}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

LEEDS (Yorks): Church of St Peter  
Design for a new altar & reredos for the Lady  
Chapel  
Elevation  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Leeds Parish Church / Lady Chapel— New Altar  
& Reredos*, with note on canopy  
s: F. C. Eden M.A. / 6 Gray's Inn Sq. / London W.C.  
Pencil, bordered with pencil & grey wash ( $22\frac{1}{2} \times 19$ )

LEWINGTON (Suffolk): Cross  
Design for wayside cross  
s & d: F. C. Eden / 6 Gray's Inn Square / London  
February 1920  
Pencil & watercolour ( $12\frac{1}{4} \times 9\frac{1}{4}$ )  
Prov: Bequeathed by W. I. Croome, 1967

LIGHTCLIFFE (Yorks): Church of St Matthew  
Design for stained glass  
Pencil & watercolour on board ( $8\frac{3}{4} \times 5$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

LITTON CHENEY (Dorset): Church of St Mary  
Design for stained glass  
Insc: *Window, Litton Cheney*  
Pencil & watercolour ( $14\frac{3}{4} \times 9\frac{5}{8}$ )

LONDON: Church of All Saints, Knightsbridge  
Design for altar  
Plan of E end of S aisle showing alterations to be  
made for placing of altar, *Front & Side Elevations* of  
altar  
Scale: Plan  $\frac{1}{4}$ in to 1ft; elevations  $\frac{3}{4}$ in to 1ft  
Insc: *All Saints' Church, Knightsbridge & as above*,  
with details marked in plan  
s & d: F. C. Eden, architect / 2, Museum Mansions /  
London W.C.1. / July 1939  
Pencil & coloured wash, bordered with pencil  
( $15 \times 23\frac{1}{4}$ )

LONDON: Church of St Martin, Kensal Rise  
Design for rood screen  
Elevation  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *St. Martin's Church / Kensal Rise / Design for /  
Rood Screen*  
Photostat of original drawing ( $25 \times 16\frac{1}{2}$ )

LONDON: Hambros bank, Bishopsgate, City  
Design for stained glass, staircase window  
s & d: F. C. Eden / July 1925  
Sepia pen & watercolour on board ( $13\frac{1}{2} \times 10\frac{1}{4}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

LONDON: War memorial, Lewisham  
Three alternative designs for a war memorial  
Plans & elevations  
s & d: F. C. Eden M.A. / 6 Gray's Inn Square / London  
Dec. 1916  
Pencil & watercolour ( $14\frac{1}{4} \times 27$ )  
Prov: Bequeathed by W. I. Croome, 1967

LONDON (?): Masonic Peace Building  
Design for stained glass window depicting the figure  
of Geometry  
Sepia pen & watercolour on board ( $13\frac{1}{4} \times 6\frac{7}{8}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

LONDON: Memorial Hospital, Woolwich  
Two designs for stained glass  
1 Window in chapel  
( $9\frac{1}{2} \times 7\frac{1}{4}$ )

2 Window in lobby of chapel  
( $11\frac{1}{2} \times 6\frac{3}{8}$ )

1-2 Sepia pen & watercolour  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

LONGBRIDGE DEVERILL (Wilts): Church of  
St Peter & St Paul  
Design for vestry screen in Jacobean style (2) &  
stained glass (3):

1 Elevation  
Scale:  $\frac{3}{4}$ in to 1ft  
s & d: F. C. Eden, F.S.A. / 6 Gray's Inn Square /  
April 1920  
Photostat of original drawing ( $14 \times 11$ )

2 Plan & elevation of *Back of Screen* & large scale  
details of the decoration  
Scale: Screen  $\frac{3}{4}$ in to 1ft  
Insc: As above, with notes on details  
s: F. C. Eden  
Pencil & watercolour ( $22 \times 30$ )

1-2 Insc: *Longbridge Deverill Church / Vestry Screen*

3 Designs for stained glass  
Pen & watercolour on board ( $7\frac{1}{2} \times 8\frac{3}{4}$ )

4 Design for stained glass window in S aisle  
Pen & watercolour ( $6 \times 2\frac{7}{8}$ )

3-4 Prov: On permanent loan from the Central  
Council for the Care of Churches, 1968

5 Design for stained glass window, unexecuted  
Watercolour ( $8\frac{3}{4} \times 4$ )  
Prov: Bequeathed by W. I. Croome, 1967

LONG MELFORD (Suffolk): Church of the Holy Trinity  
Design for stained glass window with St George  
Sepia pen & watercolour on board ( $13\frac{5}{8} \times 8\frac{3}{8}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

MARSDEN (Yorks): Church of St Bartholomew  
Design for stained glass  
Insc: verso *To the glory of God and in loving  
memory of John Thomas and Anna Whitehead this window  
is erected by their son John Arthur. AD 1931*  
Sepia pen & watercolour on board ( $13 \times 9\frac{1}{4}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

MINCHINHAMPTON (Glos): Church of the Holy  
Trinity  
Designs for screen, rood & decoration of chancel  
ceiling (14):

1 Elevation of *Screen & Rood*  
Scale:  $\frac{1}{2}$ in to 1ft  
s: 6 Gray's Inn Sq. / London W.C.  
Bordered with pencil ( $18\frac{1}{4} \times 13$ )

2 Diagrammatic plan of *Chancel Ceiling*  
Scale:  $\frac{1}{2}$ in to 1ft approx.  
Insc: *Diagram to show Arrangement & details labelled*,  
with note  
Pencil ( $16 \times 29\frac{3}{4}$ )

1-2 Insc: *Minchinhampton Church & as above*  
s: F. C. Eden (No.1 with the addition of M.A.)

3-8 Details of Gothic lettering to a large scale  
Insc: Sheets numbered I-VII (No.IV is missing),  
with some notes on details

Pencil & black wash (No.VII pencil, black & red  
wash) ( $15 \times 65$  max.)

9 Detail of angel on a shield, holding scroll  
Insc: *Minchinhampton*  
Black chalk & red wash ( $29 \times 23$ )

10 Detail of heraldic device with coat of arms,  
helmet & eagle  
Insc: Some notes on details  
Watercolour ( $39\frac{1}{4} \times 22\frac{3}{4}$ )

11 Tracing of eagle & helmet of No.10  
Insc: *Minchinhampton*, with note on detail  
Pencil ( $30 \times 15\frac{1}{2}$  approx.)

12 Detail of heraldic device with coat of arms,  
helmet & bird holding banner  
Insc: *Minchinhampton / Over South Buttress*  
Watercolour ( $41\frac{1}{2} \times 29\frac{1}{2}$ )

2-12 On detail paper & pricked for transfer

13 Photograph of chancel ceiling decoration

14 Detail of painted decoration for chancel  
Pencil & watercolour ( $20 \times 24$ )

MULLION (Cornwall): Church of St Melina  
Designs for pulpit & for rood screen extending  
across nave & aisles (4):

1 Elevation of pulpit  
Scale: 1in to 1ft  
Insc: *Design for Pulpit & rejected*  
Pencil & grey wash, bordered ( $11\frac{1}{2} \times 8\frac{1}{2}$ )

2-4 Rood screen  
2 Elevation  
Scale:  $\frac{1}{2}$ in to 1ft  
d: Jan. 1917  
Pencil & watercolour, bordered with pencil  
( $16\frac{1}{2} \times 26\frac{1}{2}$ )

3 Elevation & section of centre part, with detail  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: Notes on details  
Pen ( $17\frac{1}{4} \times 29\frac{1}{2}$ )

2-3 Insc: *Rood Screen*

4 Large scale detail of IHS motif for *carving on  
parapet panels*  
Insc: As above, with note of instruction  
Pencil ( $10\frac{3}{4} \times 15$ )

1-4 Insc: *Mullion Church* (No.1 Cornwall)  
s: F. C. Eden (No.2: F.S.A.), (not on No.4) 2,  
*Bedford Square / London*

3-4 On detail paper  
According to *Who's who in architecture* Eden did not  
move to Bedford Square till after 1920.

NEWBURY (Berks): Church of St George  
Design for hymn & psalm frames  
Five elevations  
Scale: 2in to 1ft  
Insc: *St George's Newbury & frames numbered 1-5*  
s & d: F. C. Eden, architect / London W.C.1 /  
February 1940  
Photostat of original drawing ( $11\frac{1}{4} \times 24$ )

NORWICH: Church of All Saints  
Design for stained glass  
Insc: *The Fountain of Life*; verso *All Saints Church /  
Norwich / War Memorial Window / March 1921*  
s: F. C. Eden / 2 Bedford Square  
Pencil & watercolour on board ( $13\frac{1}{2} \times 8\frac{5}{8}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968



NORWICH: Church of St Julian  
Design for stained glass  
Pencil & watercolour on board ( $8\frac{1}{2} \times 4\frac{1}{2}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

OXFORD: Church of St Margaret  
Designs for stained glass (3):  
1 Unexecuted design  
( $10 \times 4\frac{1}{2}$ )  
Prov: Bequeathed by W. I. Croome, 1967

2 Window in chapel  
( $9\frac{5}{8} \times 7\frac{1}{2}$ )

3 Aisle window  
( $11\frac{1}{2} \times 8\frac{1}{2}$ )

1-3 Sepia pen & watercolour on board  
2-3 Prov: On permanent loan from the Central  
Council for the Care of Churches, 1968

OXFORD: Church of St Paul  
Designs for banner, IHS motif for chasuble & war  
memorial (4):  
1 Sketches of banner  
( $16\frac{1}{4} \times 11\frac{1}{4}$ )

2 Large scale elevation of banner  
Insc: Notes on details  
s: F. C. Eden | 6 Gray's Inn  
On detail paper, pricked for transfer ( $58 \times 22$ )

3 Detail of IHS motif for *Back of White Chasuble*  
Insc: As above  
( $15 \times 22$ )

1-3 Insc: *St Paul's Oxford*  
Pencil

4 Design for war memorial  
Plan, section & elevation  
Scale:  $\frac{1}{2}$ in to 1ft  
s & d: F. C. Eden M.A. | 6 Gray's Inn Square |  
London April 1919  
Pencil & watercolour ( $13\frac{1}{2} \times 15$ )

1-4 Prov: Bequeathed by W. I. Croome, 1967

OXFORD: Church of St Philip & St James  
Design for altar frontal (3):  
1 Elevation  
Insc: *New Frontal for SS. Philip & James' Church*  
s: F. C. Eden | 3 Staple Inn | London  
Pencil & watercolour, bordered with pencil ( $13\frac{3}{4} \times 21$ )

2 Large scale details of Gothic lettering, with small  
sketch plan & elevation of cross & elevation of  
frontal  
Insc: *SS Philip & James | Oxford | frontlet*  
Pencil ( $30 \times 22$ )

3 Design for embroidery motif  
Insc: *Tracing sent Miss Morison | June 18, 1902 | for*  
*SSP & J & details of colour shades marked*  
Pencil & watercolour ( $30 \times 22$ )  
Verso: See ELHAM (Kent): Church of St Mary the  
Virgin, No.1

OXFORD: Keble College chapel  
Design for altar cross  
Large scale plan with 2 elevations showing alternative  
designs for base  
Insc: verso *Keble Altar Cross — Rough Drawing*  
Pencil & coloured wash on detail paper ( $66 \times 31$ )

POSTWICK (Norfolk): Church of All Saints  
Design for stained glass in the coronation window  
Sepia pen & watercolour on board ( $13\frac{5}{8} \times 7\frac{1}{8}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

ROFFEY (Sussex): Church of All Saints  
Design for wayside cross  
Plan of base & front & side elevations  
s & d: F. C. Eden M.A. | 6 Grays Inn Square | London  
Dec. 1910  
Prov: Bequeathed by W. I. Croome, 1967

RUGELEY (Staffs): Church of St Augustine  
of Canterbury  
Design for altar frontal & dossal (11):  
1 Sketch elevation  
Insc: *Rugeley Church*, with note on scale & some  
measurements marked  
s: F. C. Eden | 2 Bedford Square | W.C.1  
w/m: Whatman 1929  
Pencil & watercolour ( $9 \times 14$ )

2-11 Large scale details  
2 Detail of centre panel of dossal: Christ on the  
Cross with St Mary & St John the Evangelist  
Insc: Notes on details  
Black chalk & red wash ( $51 \times 27\frac{1}{4}$ )

3-6 Details of the symbols of the 4 evangelists for  
corners of dossal  
Black chalk ( $24 \times 22$ )

7 Detail of lettering  
Insc: Notes on details  
Pencil & red wash ( $12\frac{1}{2} \times 29\frac{3}{4}$ )

8 Detail of lettering under crucifix  
( $16\frac{3}{4} \times 29\frac{3}{4}$ )

9 Details of Passion motifs on either side of crucifix  
Insc: *Part of dossal & note on details*  
( $22 \times 36\frac{1}{2}$ )

10 Detail of floral Band at top of dossal  
( $8\frac{1}{2} \times 29\frac{1}{2}$ )

11 Detail of Passion motif of central part of frontal  
( $33 \times 30$ )

2-11 On detail paper  
3-11 Insc: *Rugeley*  
8-11 Pencil with red & grey washes  
10-11 Insc: As above

SANDFORD (Devon): Church St Swithun  
Photograph of design for stained glass, annotated  
with colour details  
( $13\frac{1}{2} \times 10$ )  
Prov: Bequeathed by W. I. Croome, 1967

SEVENOAKS (Kent): The New Beacon, chapel  
Design for stained glass in the E window  
Sepia pen & watercolour on board ( $11\frac{3}{8} \times 9\frac{5}{8}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

SHERINGHAM (Norfolk): Church of St Peter  
Design for stained glass  
Insc: *New Church, Sheringham*  
Pencil & watercolour on board ( $9 \times 8\frac{3}{4}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

SHIPMEADOW (Suffolk): Church of St Bartholomew  
Design for Decorated Boarding under sill of E. window  
Insc: *Shipmeadow Church* & as above, with various  
notes  
s: F. C. Eden | 3 Staple Inn | London  
Pencil & grey wash ( $15\frac{1}{2} \times 88$ )

SOMERFORD, GREAT (Wilts): Church of St Peter &  
St Paul  
Designs for needlework & metalwork (3):  
1 Design for needlework  
Insc: *Somerford* & notes on details, partly cut off  
Pencil & watercolour, pricked for transfer ( $25 \times 14$ )

2-3 Designs for metalwork  
Insc: No.2 *Great Somerford*; No.3 notes on details  
s: No.3 F. C. Eden | 3 Staple Inn | London  
Sepia pen (No.3 with coloured wash) on oiled detail  
paper ( $14\frac{1}{4} \times 12\frac{1}{4}$ ,  $17\frac{1}{2} \times 17\frac{1}{2}$ )

4 Design for stained glass for window on south side of  
sanctuary, Andrews memorial window  
Watercolour ( $13\frac{1}{2} \times 8$ )  
Prov: Bequeathed by W. I. Croome, 1967

SOUTHCHURCH (Essex): Church of the Holy Trinity  
Designs for rood screen & choir seating (2):  
1 Elevation of screen, with detail & plan of choir  
seating  
Pencil & coloured wash ( $22 \times 30$ )

2 Another copy of above with slight alterations in the  
figures  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Church of the Holy Trinity, Southchurch | Design*  
*for Choir Seats & Rood Screen, Elevation of Screen*  
*towards Nave & Plan of Screen & Seats*  
s & d: 2 Bedford Square W.C.1. | May 1932  
Pen on tracing paper ( $22\frac{1}{4} \times 29\frac{3}{4}$ )

STAVERTON ( ): Church  
Design for stained glass window, unexecuted  
Pen & watercolour ( $11\frac{3}{4} \times 7\frac{1}{2}$ )  
Prov: Bequeathed by W. I. Croome, 1967

STINSFORD (Dorset): Church of St Michael  
Design for altar, panelling & flooring of sanctuary  
Plan of Sanctuary & Elevation of altar  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Stinsford Church Dorset* & as above, with some  
details labelled  
s & d: F. C. Eden, Architect | 2, Museum Mansions,  
London W.C. | Nov. 1937  
Photostat of original drawing ( $18\frac{1}{4} \times 11\frac{3}{4}$ )

STOKE HOLY CROSS (Norfolk): Church of the  
Holy Cross  
Two designs for stained glass windows  
1 Watercolour ( $10\frac{1}{2} \times 7\frac{1}{2}$ )  
2 Pen & watercolour ( $5\frac{3}{4} \times 5$ )  
Bequeathed by W. I. Croome, 1967

STURRY (Kent): Church of St Nicholas  
Design for stained glass  
Sepia pen & watercolour on board ( $13 \times 7\frac{1}{4}$ )  
Prov: On permanent loan from the Central Council  
for the Care of Churches, 1968

TWEEKSBURY (Glos): Abbey church of St Mary the  
Virgin  
Design for altar  
Plan, elevation & section of *Altar for the Bell Ringers'*  
*Chapel*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *The Abbey Church Tewkesbury* & as above, with  
some measurements marked & note on detail  
s: F. C. Eden, M.A., F.S.A. | 2 Bedford Square | London  
W.C.1  
Photostat of original drawing, with coloured wash  
added ( $11\frac{3}{4} \times 26\frac{1}{2}$ )

## THORPE (Norfolk): Church of St Andrew

Two designs for stained glass

Sepia pen & watercolour on board ( $8\frac{3}{4} \times 3\frac{1}{8}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

## TINTINHULL (Som): Church of St Margaret

Design for stained glass, E window, *in memory of George and Ann Bishop and Robert and Mary Southcombe*

Insc: verso As above &amp; A.D. 1930

Watercolour on board ( $14 \times 10\frac{1}{2}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

## UCKFIELD (Sussex): Church of the Holy Cross

Design for altar frontal &amp; dossal

Sketch elevation

Scale:  $\frac{3}{4}$ in to 1ftInsc: *Uckfield Church | Lenten array of stained linen,*

with measurements marked

s: F. C. Eden | 2 Bedford Square | W.C. 1

Pencil & watercolour on detail paper ( $8\frac{3}{4} \times 8\frac{3}{4}$ )

## WASING (Berks): Church of St Nicholas

Design for stained glass window

Pen & watercolour ( $7\frac{1}{2} \times 5\frac{1}{2}$ )

Prov: Bequeathed by W. I. Croome, 1967

## WELLINGBOROUGH (Northants): Church of All Saints

Design for 2 stained glass windows

Watercolour ( $5\frac{3}{4} \times 4\frac{3}{4}$ )

Prov: Bequeathed by W. I. Croome, 1967

## WELLINGBOROUGH (Northants): School

Design for stained glass 5 light window showing St George, St Joan of Arc, St Michael, St Martin &amp; St Alban

Sepia pen & watercolour on board ( $11 \times 11\frac{3}{8}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

## WENDRON (Cornwall): Church of St Wendrona

Design for rood screen

Plan, elevation &amp; section

Scale:  $\frac{3}{4}$ in to 1ftInsc: *Wendron Church | Rood Screen*

s: F. C. Eden M.A., F.S.A. | 2 Bedford Square | London

Photostat of original drawing, with coloured wash added ( $21 \times 28\frac{1}{4}$ )

## WEST BERGHOLT (Essex): Church of St Mary

Design for stained glass in the E window

Sepia pen & watercolour on board ( $14 \times 9\frac{1}{4}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

## WESTON-SUPER-MARE (Som): Church of All Saints

Designs for confessional &amp; stained glass windows

1 Design for confessional

Plan, front elevation, Sections A.B &amp; C.D, with large scale details

Scale: 1in to 1ft

Insc: *All Saints Church | Weston S/M | Confessional | of English Oak | Including Floor | To Be Greyed & as above, with details labelled & measurements marked*

s: F. C. Eden | 6 Gray's Inn Sqre

Pencil on tracing paper ( $18 \times 23\frac{3}{4}$ )

2 Design for stained glass in E window of Lady Chapel

Sepia pen & watercolour on board ( $21\frac{1}{4} \times 12\frac{1}{4}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

3 Design for stained glass in N window

Insc: verso *Gift of the | Church of England | Men's Society | C.E.M.S.*Pen & watercolour ( $14\frac{3}{4} \times 4$ )

Prov: Bequeathed by W. I. Croome, 1967

## Monaco

## MONTE CARLO: St Paul's chapel

Designs for stained glass windows, annotated with notes on colour

Insc: *Monte Carlo, St Paul's Chapel | W-End*Photograph ( $6 \times 11\frac{3}{4}$ )

Envelope of correspondence &amp; documents relating to Monte Carlo windows

Prov: Bequeathed by W. I. Croome, 1967

## Homes of St Barnabas

Two designs for chapel windows

Sepia pen & watercolour ( $6\frac{1}{2} \times 6\frac{1}{2}$ ,  $6\frac{1}{4} \times 7\frac{3}{8}$ )

Prov: On permanent loan from the Central Council for the Care of Churches, 1968

Unidentified designs for stained glass (4):

Pen & watercolour ( $8 \times 5\frac{1}{4}$  to  $13\frac{1}{2} \times 15$ )

Prov: Nos.1 &amp; 2 bequeathed by W. I. Croome, 1967,

Nos.3 &amp; 4 on permanent loan from the Central Council for the care of Churches, 1968

Design depicting the Trinity

Pencil & watercolour ( $11 \times 12$ )

Prov: Bequeathed by W. I. Croome, 1967

Designs for ecclesiastical embroidery, vestments, altar frontals &amp; banners (16)

Mostly pencil & watercolour ( $7 \times 10$  to  $65 \times 58$ )

Designs for candlesticks &amp; chasuble (5)

d: 1899 &amp; 1932

Pencil & watercolour, & pen ( $15\frac{1}{4} \times 8\frac{3}{4}$  to  $40 \times 14$ )

Designs for sanctuary ceiling, preaching cross &amp; calvary, screens with rood &amp; loft (5)

Pencil & watercolour, & pencil ( $10 \times 15$  to  $22 \times 30$ )

Examples of Gothic script (9)

Pencil, & pencil & coloured wash ( $5 \times 8$  to  $30 \times 18\frac{3}{4}$ )

Designs for the symbols of the 4 evangelists (2 sets)

Pencil & coloured wash ( $24 \times 17$  &  $31 \times 16$ )

Designs for carving: details

Pencil ( $7\frac{1}{4} \times 1\frac{1}{2}$  to  $7\frac{1}{4} \times 5\frac{1}{2}$ )

Designs for wayside crosses (7)

Pen, pencil &amp; watercolour, &amp; red chalk

( $14\frac{3}{4} \times 6\frac{1}{2}$  to  $20\frac{3}{4} \times 12\frac{3}{4}$ )

Record book of stained glass work, 2 folders

of documents &amp; publications &amp; an album of photographs of executed work

## EDEN, Frederick Sydney (fl.1912-1942)

Author of many articles and several books on stained glass, e.g. *Ancient stained and painted glass*, 1913.

Prov: The following drawings were pres. by the Rev. G. D. Dunlop, through the British Records Association, 1944.

## ARKESDEN (Essex): Church of St Mary the Virgin

Arms of Thomas of | Arundel | Bishop of | Ely

Insc: (on mount) *Essex | Arkesden Ch. | Tower &*

as above, with note on accuracy of drawing

Verso: Label of Catholic Publishing Co., Liverpool, d. 24th Jan. 1924

s: F.S.E.

Watercolour on tracing paper, mounted on detail paper ( $11\frac{1}{2} \times 8\frac{1}{2}$ )Reprd: F. S. Eden, *op. cit.*, 2nd edn, 1933, p.170

## CHERTSEY (Surrey): Abbey

Arms of Chertsey Abbey | c.1400

Insc: As above

s: F.S.E.

Black chalk & coloured wash on tracing paper, mounted ( $10\frac{3}{4} \times 8$ )

Another copy of above

Insc: *Copied May 1938*Eden wrote a series of articles on stained glass in *Connoisseur*, 1936-42, and in CVII, 1941, p.31, he reproduces another coat of arms from Chertsey.

## CROWHURST (Surrey): Church of St George &amp; hall

Drawings of heraldic arms (5):

1 *Arms of Hadley*( $12 \times 15$ )Reprd: *Connoisseur*, CVI, 1940, p.1432 *Arms of Gainsford quartering | de la Poyle impaling Covert*( $11\frac{1}{4} \times 7\frac{1}{2}$ )Reprd: *Connoisseur*, CVI, 1940, p.1341-2 Insc: *Surrey: Crowhurst Church*3 *Arms of | Gainsford quartering | de la Poyle impaling Wakehurst*( $10\frac{1}{4} \times 7\frac{1}{2}$ )4 *Arms of | Shillithorne*( $10\frac{1}{4} \times 7\frac{1}{2}$ )Reprd: *Connoisseur*, CVI, 1940, p.1455 *Arms of Trevor*( $11 \times 7\frac{1}{2}$ )Reprd: *Connoisseur*, CVI, 1940, p.1451-5 Insc: As above & numbered *Nos.I-V*, with notes on details

s: FSE in device

Watercolour

3-5 Insc: *Surrey: Crowhurst Place: | Hall*

## LONDON: Church of St Andrew Undershaft

*Ancient Arms of the Company of White Bakers | Early C16*Insc: As above & *City of London: | Church of St.**Andrew Undershaft: | N. Aisle: 4th Window from E. | 4th Light*

s: FSE in device

Black chalk & watercolour on tracing paper, stuck on mount ( $20 \times 12\frac{1}{2}$ )

## LONDON: Trinity Hospital, Mile End Road

Heraldic device of Mr | Robert | Salmon | 1617 in stained glass

Insc: (on mount) *London (County): | Trinity Hospital: | Mile End Road: | C17*

s: FSE in device

Black wash on tracing paper, mounted ( $16\frac{1}{4} \times 11\frac{1}{4}$ )

## LONDON: Old Fairfax House, Mortlake, Richmond-upon-Thames (previously in Surrey)

Sketch of the house &amp; copies of stained glass (11):

1 Sketch of Old Fairfax House — *Garden Front*Insc: *Mortlake: Surrey & as above*Pencil on thin cardboard ( $6\frac{3}{4} \times 9$ )

2-11 Coats of arms

Insc: Numbered 1-10, with notes on details & (on an attached envelope) *Copies of Ancient | Stained Glass - Arms | of Yorkshire families - | formerly in Old Fairfax | House, Mortlake, Surrey: | (See Article by F. Sydney Eden | in the Connoisseur April 1936)*Watercolour on tracing paper, mounted ( $6\frac{1}{2} \times 4$ )

## OXTED (Surrey): Church of St Mary the Virgin

Drawings of stained glass (2)

*East Window: | Tracery: Symbol | of St Luke & of St Mark | C14*Insc: *Surrey: | Oxted Church & as above, numbered Nos.VI & VII, with notes on details*

s: FSE in device

Watercolour ( $11\frac{1}{2} \times 10\frac{1}{2}$  approx.)Reprd: *Connoisseur*, CVII, 1941, pp.30 & 31



SHERE (Surrey): Church of St James  
Drawings of stained glass (3):  
1 *Arms of Butler impaling | Fitz Geoffrey*  
(11<sup>1</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>2</sub>)  
Reprd: *Connoisseur*, CVI, 1940, p.145

2 *Arms of Clare*  
(11<sup>1</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>4</sub>)  
Reprd: *Connoisseur*, CVI, 1940, p.146

3 *Symbol of St. | John Evangt*  
(9 × 11)  
Reprd: *Connoisseur*, CVI, 1940, p.146

1-3 Insc: *Surrey: Shere Church & as above, numbered Nos. VI-VIII with notes on details*  
s: FSE in device  
Watercolour

WITLEY (Surrey): Church of All Saints  
*Arms of Louis XII | of France impaling those | of his third wife, Mary, daughter | of Henry VII of England, c.1514*  
Insc: *Surrey: | Witley Church: | North Chancel | aisle: & as above, also No. I & note on detail*  
s: FSE in device  
Watercolour (11<sup>1</sup>/<sub>2</sub> × 9<sup>1</sup>/<sub>4</sub>)  
Reprd: *Connoisseur*, CVIII, 1941, p.28

WORPLESDON (Surrey): Church of St Mary  
Drawings of coats of arms (4):  
1 *Arms of Stotewille (?) | impaling Aylesbury | C15*  
Reprd: *Connoisseur*, CVII, 1941, p.28

2 *Arms of Audley | with Fleur-de-lys on chief | C15*  
Reprd: *Connoisseur*, CVII, 1941, p.29

3 *Arms of Audley | with Leopard on chief | C15*  
Reprd: *Connoisseur*, CVII, 1941, p.29

4 *Arms of Audley | with Augmentation: | suggested restoration*  
Reprd: *Connoisseur*, CVII, 1941, p.30

1-4 Insc: *Surrey: | Worpleston Church: | North Aisle & as above, numbered Nos. II-V, with notes on details*  
s: FSE in device  
Watercolour (11<sup>3</sup>/<sub>4</sub> × 10<sup>1</sup>/<sub>4</sub> approx.)

Ecclesiastical coats of arms in stained glass (3):  
1 *Arms of Cardinal | Wiseman, 1st | Archbishop of Westminster*  
s: FSE in device  
(20 × 13<sup>1</sup>/<sub>2</sub>)

2 *Arms of William | Laud, Archbishop | of Canterbury | (1633-1645)*  
s: FSE in device  
(14<sup>1</sup>/<sub>2</sub> × 10<sup>1</sup>/<sub>4</sub>)

3 *Arms of the late Cardinal | Vaughan, Archbishop of | Westminster, with another, unfinished copy*

1-3 Insc: (on mount) As above  
Watercolour on tracing paper, mounted

*Arms of Crocker (or Croker) | of Ballynagarde, C. Limerick | & Sandford, Glencairn, County Dublin | & The Grange, Co. Limerick | all branches of Crocker of Lyneham, Devon | originally of Crocker's Hele & Crocker Tor, Dartmoor*  
Insc: (on wrapper) As above  
Watercolour on tracing paper (23<sup>1</sup>/<sub>2</sub> × 17<sup>1</sup>/<sub>2</sub>)

*Arms of Sir Robert Viner, Bart. | (from Apologia Honorum 1677)*  
Insc: Inscription given on a scroll; (on mount) as above & No. V, with notes on details  
Pen on tracing paper (7<sup>1</sup>/<sub>2</sub> × 4)

*Arms of Sir | Thomas | Wriothesley | as Garter | King-of-Arms*  
Insc: As above & No. IV  
s: FSE in device  
Watercolour (10 × 7<sup>1</sup>/<sub>4</sub>)

*Arms of Clare de la Byssle | impaling Badsall from Essex, Lexden Hundred*  
Insc: (on mount) As above & Colchester Castle Museum  
s: F.S.E. in device  
Watercolour on tracing paper, mounted (9<sup>3</sup>/<sub>4</sub> × 6<sup>1</sup>/<sub>4</sub>)

EDIS, Sir Robert William (1839-1927)  
Architect; travelled widely on the Continent. In 1882 he went to America to advise on the layout of a city in Kansas, and in 1893 he was honorary architect to the Royal Commission for the Chicago Exhibition. He was created CBE in 1902 and KBE in 1919, and was President of the A.A. He published several books, notably *Decoration & furniture of London town houses*, 1881. As *The Times* (25 June 1927) said, 'he took part in the revival of red brick and the "Queen Anne" style characteristic of the last decades of the last century'. His works include: Conservative Club, Glasgow; Constitutional, Junior Constitutional and Badminton Clubs, London; Great Central Railway Hotel, Marylebone; library in the Middle Temple; extensions to Bodley's Board School on the Thames Embankment, 1873; St Stephen's, Twickenham, 1875; two Bond Street galleries; Lea Side House, Kemp Town, Brighton; Cheveley Park, Rangemore; additions and alterations to Sandringham, York Cottage and several other country houses.  
Bibl: T.B.; obituaries: *Builder*, CXXXIII, 1927, p.26; *RIBA Jnl*, XXXIV, 1927, p.639

The following drawings were pres. by R. M. Betham (A), 1957

HAWLEY (Hants): Cottages  
Contract drawing [Fig.72]  
1<sup>2</sup> Ground, 1<sup>2</sup> Chamber Plans, Front, Side & Back Elevations, Sections AB & CD  
Scale: 1<sup>1</sup>/<sub>4</sub> in to 10 ft  
Insc: *A Pair of Cottages at Hawley Blackwater | for Field Marshall Sir Lintorne Simmons K.C.B. | No. 1. & Note: This is one of the drawings referred to | in Agreement dated the 30th day of April 1901 & as above, with details labelled & measurements marked*  
s & d: March 1901 & 6.3.1901, Robert W. Edis F.S.A. | *Architect* | 14 Fitzroy Sq. W. & note signed by contractors  
Pen & coloured wash on tracing paper (14<sup>1</sup>/<sub>2</sub> × 21<sup>1</sup>/<sub>4</sub>)

KENAGH (Co Longford, Ireland): Memorial clock tower  
Design  
Plan & elevation  
Scale: 1<sup>1</sup>/<sub>4</sub> in to 10 ft  
Insc: *Sketch for Memorial Tower | Kenagh Co. Longford | for King Harman Esq. M.P. | A. & as above, with notes on details added later*  
s & d: Robert W. Edis F.S.A. | *Architect* | 14 Fitzroy Sq. | London W. | Aug. 1877, also other dates added later: Sep. 19, 77 & June 12, 78  
Pen (elevation) & pen & coloured wash (plan), bordered with pen (15<sup>1</sup>/<sub>4</sub> × 12<sup>1</sup>/<sub>2</sub>)

NEWMARKET (Suffolk): House, Graham Place  
Designs for interior details for a new house for H. J. King  
Esq. (5):  
1-3 *Details of fireplaces*  
Scale: 1 in to 1 ft  
Insc: Details fully labelled & measurements marked  
Pencil & watercolour on tracing paper (21<sup>1</sup>/<sub>2</sub> × 15 approx.)

4-5 *Details of Wood Columns in Drawing Room*  
Scale: FS  
Insc: Details labelled, both numbered No. 67; on No. 4 Revised 1. 12. 03 | *Cancelled*  
d: (No. 4) Oct. 1903  
Pencil on detail paper (49 × 32<sup>1</sup>/<sub>2</sub> approx.)

1-5 Insc: *Graham Place, Newmarket, H. J. King Esq., & as above*  
s: Robert W. Edis | *Architect* | 14 Fitzroy Square | London W.  
With the drawings are two general balance sheets for the new house d. June 1903-Dec. 1904, and a letter to Edis from L. T. Moore, d. Jan. 4, 1905, summarizing the accounts paid to date.

NEWMARKET (Suffolk): Houses  
Designs for G. Trollope & Son (6):  
1 *Basement Plan*

2 *Ground Floor Plan*  
Insc: N point marked

3 *First Floor Plan*

4 *Attic Plan*

5 *Section AB*

6 *Front Elevation facing Road*

1-6: Scale: 1<sup>1</sup>/<sub>4</sub> in to 10 ft  
Insc: *New Houses, Newmarket | Messrs. Geo. Trollope & Son & as above, with details labelled & (except No. 4) measurements marked, numbered Nos. 1-6*  
s: Robert W. Edis F.S.A. | *Architect* | 14 Fitzroy Square | London  
Pencil & coloured wash on tracing paper (9<sup>3</sup>/<sub>4</sub> × 8 approx.)  
2-6 d: Aug. 1898

EDMESTON, James (fl. early C19)  
Architect. Works include houses at Hackney and dissenting chapel at Leytonstone, Essex. Master of G. Gilbert Scott, who was articled to him in 1827.  
Bibl: G. G. Scott, *Recollections*, 1879, pp.53-56; *Colin*

FOLEY HOUSE, nr Maidstone (Kent): Lodge  
Design for a lodge for W. G. D. Tyson Esq., 1835  
Plan, Front Elevation, with tetrastyle Doric portico & Return  
Insc: *William George Daniel Tyson Esq., | Foley House | Maidstone | Lodge & as above; on plan, rooms labelled & main measurements marked*  
s & d: James Edmeston Archt. | *Salvador House | Jany* 1835  
Pen & coloured wash (18<sup>1</sup>/<sub>4</sub> × 13<sup>1</sup>/<sub>4</sub>)  
Prov: Pur. 1961

*Design for a Gardener's House*  
Plan & front elevation with tetrastyle Doric portico  
Scale: 1<sup>1</sup>/<sub>8</sub> in to 10 ft  
Insc: As above & (on plan) rooms labelled & measurements marked  
Pen & coloured wash (13<sup>3</sup>/<sub>4</sub> × 9<sup>3</sup>/<sub>4</sub>)  
Prov: Pur. 1961

**EDWARDS, Francis (1784-1857)**

Apprenticed to a cabinet-maker in Moorfields, he was in Soane's office 1806-10. He entered the RA schools in 1808 and won a silver medal in the same year, a gold medal in 1811. 1811-23 he was part-time assistant to his former fellow-clerk H. H. Seward; after that he had his own practice. Works: buildings for the Imperial Gas Company, from 1823, St John Hoxton, 1825-29; houses at Holmbush, 1829, and Deptford for the Evelyn Estate, 1832-57; Lion Brewery, Lambeth, 1836, and connected public houses; No.12 St George's Place, 1837; Union Workhouse, Romford, 1839; Broadwood's Manufactory, Westminster, 1856; also alterations and additions to Wotton House, 1830-53; Cannon and Lion Breweries, Knightsbridge, and Golden Square, c.1835, Mountclare 1840, Burnett's Distillery, Vauxhall, 1841-57.  
Bibl: APSD; Colvin

LONDON: Lion Brewery, Belvedere Road, Lambeth  
Design for storehouse for J. & C. Golding (5):

1 Plan  
Insc: Notes on details

2 Elevation of the River Front [Fig.73]  
Repr: N. Taylor, *Monuments of commerce*, 1968, pl.12

3 Transverse Section  
Insc: Notes on details  
Repr: N. Taylor, *Monuments of commerce*, 1968, pl.13

4 Longitudinal Section

1-4 Scale:  $\frac{1}{16}$ in to 1ft

5 Details of Parts at Large of the Iron Work  
Scale: 1in to 1ft  
Insc: Details fully labelled

1-5 Insc: Store House Building for Messrs J. & C. Golding's Brewery (varies slightly from drawing to drawing) & as above, numbered Nos.1-5, with some details labelled & measurements marked s&d; Erected 1836 — F. Edwards Archt.  
Pen & coloured wash ( $14\frac{1}{4} \times 20\frac{1}{2}$ )  
Prov: Pres. by the architect, 17 December 1838

LONDON: Church of St John the Baptist, Hoxton, Shoreditch  
Working drawings (56) bound in a folio volume, with index; they include plans, elevations & sections, large scale details of order, cast iron gates, font, pulpit &c

Insc: Details labelled & measurements marked s&d; Francis Edwards Archt. & various dates in 1824 (on most drawings partly cut off); on a few drawings signatures of contractors; plans, elevations & sections sealed & stamped by the Church Commissioners Approved 1824

Pen & coloured wash ( $27 \times 18$  approx.)  
Title page Working Drawings | Saint John's Chapel, Hoxton | in the Parish of St Leonard, Shoreditch | Built 1825 | Francis Edwards Architect, with the index  
Also 4 sheets inserted as pp.13-16 (not in index) showing designs for pews enclosure & font, & plan of crypt

d: 21st Jany — 25 Feb'y 1831  
Prov: On permanent loan from the vicar & church committee of St John's Hoxton since 1954

**EDWARDS, William (1719-1789)**

PONTYPRIDD (Glam): Bridge over River Taff  
See Essex, James

**ELLIS, Theodore Moorhouse (fl.1908)**

Measured drawings of details from houses on the Adelphi Estate  
Prov: Pres. by the Adelphi Estate Architects' office

LONDON: No.19 Adam Street, Adelphi  
Plan of a ceiling  
s: T.M.E.  
w/m: 1906  
Pen ( $20 \times 26\frac{3}{4}$ )

LONDON: No.8 Adelphi Terrace, Westminster  
Drawings of Adam fireplaces (2):  
1 Elevation of Wooden Fireplace | First Floor Back

2 Elevation of Marble Fireplace | First Floor Front

1-2 Scale:  $\frac{1}{4}$  FS  
Insc: As above & No.8 Adelphi Terrace, W.C.  
s&d: Theo M. Ellis | mens. et del. | July 1908  
Pencil ( $20 \times 27$ )

LONDON: Adelphi Terrace, house, Westminster  
Drawings of fireplaces (4):  
1 Plan, elevation & section  
Insc: Room 23, Adelphi Terrace House, with measurements marked  
Pen ( $25\frac{1}{2} \times 19\frac{1}{2}$ )

2-4 Front elevations (No.2 with part side elevation) of fireplaces in unspecified rooms  
w/m: (not No.4) 1906  
Pencil ( $20 \times 27$ )

LONDON: No.2 Durham House Street, Adelphi  
Elevation of a fireplace on ground floor  
Insc: 2, Durham House St. & as above  
w/m: 1906  
Pen ( $20 \times 26\frac{3}{4}$ )

LONDON: No.1 Robert Street, Adelphi  
Plan of Adam ceiling in N.E. Room, Ground Floor  
Insc: No.1, Robert St. & as above  
s: T.M.E.  
Pen ( $20 \times 26\frac{3}{4}$ )

LONDON: No.2 Robert Street, Adelphi  
Drawings of fireplace & ceiling (2):  
1 Elevation of fireplace in Gustave's Dining | Room | 2nd Floor  
Scale:  $\frac{1}{4}$ in to 1in  
Insc: Mantel

2 Plan of ceiling, 2nd Floor  
Insc: Also 13 John St. but circular  
s&d: T.M.E. | mens et del. | 21. 3. 08

1-2 Insc: 2, Robert Street & as above  
s: T.M.E.  
Pen ( $20 \times 26\frac{3}{4}$ )

The original Adelphi was planned and built by the Adam brothers. They obtained the lease in 1768 and began building in 1772. Today there is little left, the worst demolitions were carried out in 1872 and in 1936. For description of remains see Pevsner, *London I*, pp.311-314.

**ELMES, Harvey Lonsdale (1814-1847)**

Son of the architect James Elmes (q.v.), he studied in his father's office, at the RA schools, and was assistant to H. F. Goodridge of Bath, 1835-38. In 1839 Elmes won the first premium for the design of St George's Hall, Liverpool, and the following year he competed successfully for the new Assize Courts, Liverpool. It was then decided to unite the two buildings and Elmes prepared a new design. Elmes, already in poor health, was weakened by the task of preparing the detailed drawings for the vast building. He died in Jamaica, where he had gone to regain his strength, in 1847 at the age of 34. St George's Hall ranks as one of the outstanding Neo-classical buildings in England, a remarkable achievement for a young man with limited architectural experience who had never visited Greece or Rome.  
Bibl: Colvin; APSD; R. P. Jones, *The Life and work of Harvey Lonsdale Elmes*, AR, XV, 1904, p.231; obituaries: *Builder*, VI, 1848, pp.24, 71; *Building Chronicle*, I, 1855, p.213

BEDFORD: Town hall & market place  
Design, c.1839, in late Gothic style (4):  
1 Ground Plan

2 One Pr Floor Plan

3 Front elevation

4 Side elevation

1-4 Scale:  $\frac{1}{32}$ in to 1ft  
Insc: Designs for a Town Hall and Market Place Bedford w/m: J. Whatman 1839  
1-2 Pen & wash ( $18\frac{3}{4} \times 13\frac{3}{4}$ )  
3-4 Sepia pen ( $13\frac{3}{4} \times 18\frac{3}{4}$ )

BIGGLESWADE (Beds): Savings bank & assembly room  
Designs, 1842 (3):  
1 Plans of ground & upper floors with front elevation  
Insc: Design for a Savings Bank and Assembly Room for Biggleswade  
s: John Elger | South St. Park Lane | London  
Pen & wash ( $25 \times 17$ )

2 Alternative front elevation fitting plans in No.1 but without projecting portico [Fig.37]  
Insc: Assembly Rooms — Biggleswade  
s&d: John Elger | South St. Park Lane | London | 22nd February 1842  
Pencil & wash ( $10\frac{1}{8} \times 12\frac{1}{2}$ )

3 Another design, plans of ground & upper floors, with front elevation  
Insc: Design for a Savings Bank and Assembly Rm at Biggleswade  
Pen & wash on tracing paper ( $18\frac{3}{4} \times 10\frac{1}{2}$ )

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

BIGGLESWADE (Beds): Bank for Hogg & Linsell  
Design, 1841  
Plans of ground & 1st floors, with front elevation  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: New Bank for Messrs. Hogg and Linsell Biggleswade. Drawings sent to Mr Elger | May 27th 1841.  
Pen on mounted tracing paper ( $19\frac{3}{4} \times 28$ )  
John Elger was a speculative builder for whom Elmes designed houses in London (see Colvin, p.193).

BIGGLESWADE (Beds): Church of St Andrew & St John the Baptist  
Design for proposed new galleries  
Plan & elevation with sections  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen on tracing paper ( $28\frac{1}{2} \times 19\frac{3}{4}$ )



DURHAM: Memorial to John George Lambton,  
1st Earl of Durham (1792-1840)  
Designs, 1842 (6):

1 Preliminary perspective sketch for the column with  
bands inscribed from top to bottom *Hedworth D'Arcy*,  
*1st Lambton*, *2nd Lumley*, *3rd Hedworth*, *4th D'Arcy*  
Insc: verso *Durham Testimonial 1842*  
Pencil (25 $\frac{1}{2}$  × 14 $\frac{1}{4}$ )

2 Sketch elevation similar to the above design  
w/m: J. Whatman 1841  
Pencil (19 $\frac{3}{4}$  × 12 $\frac{1}{2}$ )

3 Final design for the column, fluted & without the  
bands of the preliminary design  
Pencil (23 $\frac{1}{2}$  × 14 $\frac{1}{2}$ )

4 Final design, elevation  
Pencil (21 $\frac{3}{4}$  × 15)

5 Plans at 3 levels of column, shown in No.6  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & pink wash (24 $\frac{3}{4}$  × 18 $\frac{1}{2}$ )

6 Section through centre of column indicating levels  
of plans shown in No.5  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & pink wash (25 $\frac{1}{4}$  × 19)

LIVERPOOL (Lancs): Church for the Blind, Hope  
Street

Competition designs in Decorated style (9):

1 Block plan, showing the Latin cross plan on the  
site bounded by Hope Street, Hope Place, Sugnall  
Street & Caledonia Street  
Scale: 1in to 20ft  
Pen & wash (20 $\frac{3}{4}$  × 28 $\frac{3}{4}$ )  
Verso: A site plan bounded by Hope Street, Hope Place,  
Pelgrin Street & Hareman Street showing also  
intended streets on the site; the plan shows 2 layouts  
indicated by inscriptions & dates 1836 & 1846.

2 *Ground Plan* showing accommodation for 862 people  
Pen & wash (20 $\frac{1}{2}$  × 28 $\frac{1}{2}$ )

3 *Upper plan* showing children's gallery at W end  
Pen & wash (20 $\frac{3}{4}$  × 28 $\frac{3}{4}$ )

4 *West Elevation | to Hope Street*  
Pen & wash (20 $\frac{1}{2}$  × 28 $\frac{3}{4}$ )

5 *South Elevation | to Hope Place*  
Pen & wash (20 $\frac{1}{2}$  × 28 $\frac{3}{4}$ )

6 *Longitudinal Section | looking Northward from Hope  
Place*  
Pen & wash (20 $\frac{1}{2}$  × 28 $\frac{3}{4}$ )

7 *Section looking West. | Section through transepts looking  
East*  
Pen & wash (29 × 20 $\frac{1}{2}$ )

8 *Perspective Sketch from the South West | Hope Place*  
Pencil & wash (20 $\frac{1}{2}$  × 28 $\frac{3}{4}$ )

9 *Perspective Sketch of the Nave interior looking eastwards*  
Pencil & wash (20 $\frac{1}{2}$  × 29)

2-7 Scale:  $\frac{1}{8}$ in to 1ft  
1-9 Insc: *Confido Conquiesco*  
1-7 w/m: J. Whatman 1845

LIVERPOOL (Lancs): House known as 'Druids Cross',  
Woolton

Sketch designs for J. Hornby Esq.

1 Elevation of garden façade

2 Elevation of side façade

3 Elevation of entrance façade [Fig.74]

1-3 Insc: *Druids Cross | The Seat of J. Hornby Esqre  
of Liverpool*  
s & d: H. Lonsdale Elmes | *Longon Apl 1846*  
Pencil & wash (3 sheets mounted together 5 $\frac{3}{4}$  × 9 $\frac{3}{4}$ )

LIVERPOOL (Lancs): St George's Hall & assize courts  
Site plans (3):

1 Site plan showing *Land for the Site of proposed  
Buildings*  
Scale: 1in to 46ft  
Print (25 × 33 $\frac{1}{2}$ )

2 Site plan showing proposed *Site for St George's Hall  
& Site for the Assize Courts*  
Scale: 1in to 112ft  
Verso: Part of a pamphlet giving requirements for  
*The New Assize Courts, Liverpool*  
s & d: J. Franklin | *Liverpool | July 27th, 1839*  
Print (14 $\frac{1}{4}$  × 17 $\frac{1}{4}$ )

3 Site plan showing proposed *Site for St George's Hall  
& Site for Assize Courts*  
Scale: 1in to 40ft  
Pen (22 × 29)

Competition designs for St George's Hall (10):  
4 Plan of the hall at 2 levels, with plan and section  
of the grand staircase  
w/m: J. Whatman 1839  
Pen & pink wash (28 × 20 $\frac{3}{4}$ )

5 Plan for the auditorium end of the hall  
Scale:  $\frac{1}{8}$ in to 1ft  
w/m: J. Whatman 1839  
Pen & pink wash (12 $\frac{1}{2}$  × 18 $\frac{3}{4}$ )

6 Transverse section through staircase  
Scale:  $\frac{1}{10}$ in to 1ft  
Pen & pink wash (11 $\frac{3}{4}$  × 19 $\frac{1}{2}$ )

7 *Basement plan*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Non Quo sed Quomodo*  
Pen & sepia wash (23 $\frac{1}{2}$  × 37)

8 *Ground plan* showing *Lower Part of Great Hall*  
Insc: As above & *St George's Hall Liverpool | Non quo  
sed quomodo*  
d: 1839  
Pen & pink wash on tracing paper (19 $\frac{1}{2}$  × 29 $\frac{1}{2}$ )

9 *Principal Plan* showing *Ceiling of Great Hall*  
Pen & pink & blue washes on tracing paper  
(19 $\frac{1}{2}$  × 29 $\frac{1}{2}$ )

10 *South Elevation*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *St George's Hall | Liverpool |  $\frac{1}{8}$ th scale | Non quo  
sed quomodo*  
d: 1839  
Pen on tracing paper (19 $\frac{1}{2}$  × 29 $\frac{1}{2}$ )

11 *North Elevation*  
Insc: *St George's Hall | Liverpool | Non quo sed quomodo*  
d: 1839  
Pen on tracing paper (19 $\frac{1}{2}$  × 29 $\frac{1}{2}$ )

12 *Longitudinal Section*  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen on tracing paper (19 $\frac{1}{2}$  × 29 $\frac{1}{2}$ )

13 Perspective of the competition design showing  
the S façade of St George's Hall & a corner of the  
assize courts in the right foreground  
Pencil & sepia washes (23 $\frac{1}{2}$  × 37 $\frac{1}{2}$ )  
Reprd: J. Mordaunt Crook, *The Greek Revival*,  
1968, pl.38

Competition designs for the assize courts (8):

14 *Ground plan*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: Rooms labelled  
Pen on tracing paper (22 × 30)

15 *Principal plan*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: Details marked & rooms labelled  
Pen on tracing paper (22 × 30)

16 *Upper plan*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: Rooms labelled  
Pen & blue wash on tracing paper (22 × 30)

17 *North Elevation & Transverse section looking north*  
Pen on tracing paper (22 × 30)

18 *Longitudinal Section*  
Insc: Stamped (in lower left corner): a crown above  
*W. Howard | 23 Gt. Russell St.*

19 *East elevation* showing Greek Doric colonnade &  
hexastyle portico  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Astraea* in a wreath, centre top  
s: (in pencil, very faint) *H. Lonsdale Elmes Archt |  
11 Park St. Westminster*

20 Preliminary study for finished competition  
Perspective showing the E façade of the assize  
courts & a corner of St George's Hall in the right  
background  
Pencil & sepia wash (12 $\frac{1}{4}$  × 20 $\frac{3}{4}$ )

21 Finished competition perspective of the assize  
courts  
Pen & sepia washes (24 $\frac{3}{4}$  × 37 $\frac{3}{4}$ )  
Reprd: C. H. Townsend, 'The Royal Institute and  
some of its contents', *RIBA Jnl*, XIX, 1912, p.443;  
J. Mordaunt Crook, *The Greek Revival*, 1968, pl.37

Second design for the assize courts (4):  
22 *Basement Plan*  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & wash on tracing paper (23 $\frac{3}{4}$  × 39 $\frac{1}{2}$ )

23 Plan of the *Principal Story*  
Scale: 1in to 40ft  
Pen & wash on tracing paper (23 $\frac{1}{2}$  × 37)

24 Plan of the *upper floor*  
Scale: 1in to 40ft  
Pen & wash on tracing paper (22 $\frac{5}{8}$  × 39 $\frac{1}{2}$ )

25 *Principal (E) Elevation*  
Pen on tracing paper (15 × 39 $\frac{3}{4}$ )

Third design for assize courts (4):  
26 Plan of the *Principal Story*  
Scale: 1in to 36ft  
Insc: Rooms labelled & *New Assize Courts Liverpool*  
Pen & sepia wash (7 $\frac{5}{8}$  × 11 $\frac{1}{2}$ )

27 Plan of the *Principal Story*  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & wash on tracing paper (24 × 39 $\frac{1}{2}$ )

28 Plan of the *Upper Story*  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & wash on tracing paper (19 $\frac{3}{4}$  × 39 $\frac{1}{4}$ )

## 29 Principal (E) Elevation

Scale:  $\frac{1}{8}$  in to 1 ftPen & wash on tracing paper ( $15 \times 39\frac{1}{4}$ )

Block plans &amp; comparative plans showing relationship of St George's Hall to the assize courts (11):

30 Block plan of the competition design for St George's Hall showing the Assize Courts connected across Shaw's Brow to Islington Market

Scale:  $\frac{3}{8}$  in to 10 ft

w/m: J. Whatman 1839

Pen & pink wash ( $20 \times 28$ )

31 Block plan of the competition design for St George's Hall showing the Assize Courts connected across Shaw's Brow to Police Establishment &amp; Bridewell on the site of Islington market

Scale:  $\frac{3}{8}$  in to 10 ft

w/m: J. Whatman 1839

Pen & pink wash ( $22 \times 28\frac{1}{2}$ )

32 Block plan of the competition design for St George's Hall showing the Assize Courts connected across Shaw's Brow to Daily Courts and Bridewell on the site of Islington Market

Scale:  $\frac{3}{8}$  in to 10 ft

Insc: No.II | Design for laying out the site of the Old Infirmary Ground

Pen & pink wash on tracing paper ( $20 \times 28\frac{1}{2}$ )

33 Block plan showing Assize Courts &amp; St George's Hall united in one Structure &amp; Bridewell &amp; Daily Courts on the site of Islington market

Scale:  $\frac{3}{8}$  in to 10 ft

Insc: No.III | Design for Laying out the Site | of the Old Infirmary Ground | Liverpool, with notes on details

Pen & pink wash on tracing paper ( $20 \times 28\frac{1}{2}$ )

34 Block plan omitting St George's Hall &amp; showing the assize courts connected across Shaw's Brow to the proposed daily courts

Insc: No.IV

Pen & pink wash on tracing paper ( $19\frac{1}{4} \times 28\frac{1}{2}$ )

35 Block plan showing Assize Courts &amp; St George's Hall united in one Structure &amp; Daily Courts &amp; Bridewell on the site of Islington market

Scale:  $\frac{3}{4}$  in to 10 ft

s &amp; d: H. Lonsdale Elmes Archt. | London, Jan'y 1841

w/m: J. Whatman 1840

Pen & pink wash ( $18\frac{1}{2} \times 25\frac{3}{4}$ )

36 Block plan showing the Relative Sizes of Designs Numbers I, III, &amp; V for the New Assize Courts

s &amp; d: H. Lonsdale Elmes | Archt. | London April 1841

w/m: J. Whatman 1840

Pen & pink & blue washes ( $24\frac{3}{4} \times 37\frac{1}{2}$ )

37 Block elevations showing the comparative sizes of Assize Courts, St George's Hall &amp; Railway Station

Scale: Horizontal 1 in to 60 ft, vertical 1 in to 20 ft

w/m: J. Whatman 1839

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

38 Block elevations showing the comparative sizes of Liverpool Railway Station, Assize Courts &amp; St George's Hall (combined) | Assize Courts — Design No.III &amp; New Post Office London

Scale: 1 in to 40 ft

s &amp; d: H. Lonsdale Elmes, Archt. | London 1841

w/m: J. Whatman 1840

Pen ( $22\frac{3}{4} \times 16\frac{1}{4}$ )

39 Sketch section showing the Comparative sizes of St George's Hall Liverpool, Nave of St Paul's London, Town Hall Birmingham, Westminster Hall &amp; Portico &amp; Dome of London University in Outline; also a copy

Pen & coloured washes ( $19\frac{1}{4} \times 15$ )

40 Block plan of Assize Courts &amp; St George's Hall united in one Structure shewing the point the Perspective View is taken from — Design No.5, with pencil sketch of perspective in lower left corner

Scale: 1 in to 120 ft

s &amp; d: (H.L.E.) 11 Park Street | Westminster | April 1841

w/m: J. Whatman 1840

Pen & pink wash, pencil ( $14\frac{1}{4} \times 20$ )

Revised design incorporating the assize courts &amp; St George's Hall in one structure (10):

41 Plan of the Principal floor

Scale: 1 in to 40 ft

Pen, pencil & sepia wash ( $8\frac{3}{4} \times 15\frac{1}{4}$ )

42 Part plan of the principal floor showing St George's Hall in the centre &amp; Crown Court &amp; Civil Court at either end

w/m: J. Whatman 1842

Pen & sepia wash ( $25 \times 38\frac{1}{4}$ )

43 Outline plan &amp; section showing the stages or steps to be formed in the rock &amp; the Extent of the Excavation

Scale:  $\frac{5}{16}$  in to 10 ft

Insc: As above &amp; measurements marked

s &amp; d: H. Lonsdale Elmes Archt. | May 20, 1841

Pen & pink wash on tracing paper ( $20 \times 23$ )

44 Sketch design for the octastyle Corinthian portico with podium for the S façade

Perspective from the SE

Pencil ( $8\frac{3}{4} \times 14\frac{5}{8}$ )

Reprd: AR, XXXI, 1912, p.131; RIBA Jnl, XIX, 1912, p.429

45 Perspective sketch of the E façade colonnade showing the coffered ceiling behind the columns, with figures

Pencil & watercolour ( $16\frac{1}{4} \times 13\frac{1}{4}$ )

46 Perspective sketch of the revised scheme for St George's Hall seen from the SE with the proposed daily courts in the RHS (see No.40)

Verso: Sketch designs for the portico on the S front &amp; the apse at the N end

Pencil ( $14\frac{3}{4} \times 21\frac{3}{4}$ )

47 Ground Plan &amp; Upper plan of apse at N end incorporating a Concert Room

Pen & wash on tracing paper ( $26\frac{1}{2} \times 18\frac{1}{4}$ )

48 Elevation of N end [Fig.75]

Insc: New Assize Courts. Liverpool | Proposed alterations to North End

Pen & sepia wash with pencil amendments ( $13\frac{1}{2} \times 19$ )

49 Perspective sketch of revised design from the NE incorporating the alterations to the apse at the N end [Fig.76]

Pencil & watercolour ( $16\frac{1}{4} \times 20\frac{1}{4}$ )Reprd: RIBA Jnl, XVII, 1910, p.599; XXVIII, 1920, p.88; J. Mordaunt Crook, *The Greek Revival*, 1968, pl.40

50 Design for the N end showing the apse with Ionic columns

Incomplete elevation

w/m: J. Whatman 1839

Pen & pencil ( $20\frac{1}{2} \times 28\frac{1}{2}$ )

Sketch plans, elevations &amp; details for the exterior (13):

51 Sketch plan for the revised scheme &amp; perspective sketch for the W façade

w/m: J. Whatman 1840

Pencil ( $20\frac{1}{2} \times 28\frac{1}{2}$ )

52 Plan &amp; elevation of a design for the podium

Pencil & pen ( $21 \times 26$ )

53 Proposed E elevation with an Ionic colonnade

Pencil ( $9\frac{5}{8} \times 19\frac{3}{4}$ )

54 Proposed E elevation with Corinthian pilasters

Pencil & sepia wash ( $7\frac{1}{2} \times 18\frac{3}{4}$ )

55 Proposed E elevation with a Corinthian colonnade

Pen ( $11\frac{1}{2} \times 19$ )

56 Proposed E elevation with giant Corinthian pilasters at corners

Pen & wash ( $12\frac{3}{4} \times 19\frac{1}{8}$ )

57 Proposed E elevation with giant Corinthian pilasters

w/m: Whatman 1840

Pen ( $19 \times 26$ )

58 Details of the Corinthian order for the E façade

Pencil & pen ( $25 \times 15$ )

59 Detail of window, E façade (?)

Black, blue & red pen, pencil ( $12\frac{1}{2} \times 13$ )

60 Detail of wall behind colonnade, E façade

Pencil ( $21\frac{5}{8} \times 14\frac{3}{4}$ )

61 Elevation of wall behind colonnade, E façade

w/m: J. Whatman 1841

Pencil & sepia wash ( $19\frac{7}{8} \times 26\frac{1}{4}$ )

62 Details

Pen & pencil ( $26\frac{1}{4} \times 39\frac{1}{4}$ )

63 Part-elevation of wall behind colonnade (?)

w/m: Whatman 1842

Pen & pencil ( $38 \times 25\frac{3}{4}$ )

New daily courts (11):

64 Perspective sketch, possibly of a design for the daily courts

Pencil on tinted paper ( $13\frac{3}{4} \times 20\frac{1}{8}$ )

65 Sketch elevation for the portico of the proposed new daily courts &amp; for the portico &amp; podium on the S front of St George's Hall

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

w/m: J. Whatman 1840

Pencil ( $21 \times 28\frac{1}{2}$ )

66 Proposed new daily courts

Two sketch plans &amp; elevations, one for a circular building, &amp; the other for a triangular building, the main façade of which is screened by a colonnade of 12 Tuscan columns &amp; is surmounted by a superstructure based on the Tower of the Winds, the whole façade flanked by a pair of obelisks

w/m: J. Whatman 1840

Pencil ( $27 \times 19\frac{1}{2}$ )

67 Proposed new daily courts

Perspective sketch for the main façade, with an octastyle Ionic portico surmounted by a tower

Pencil ( $11\frac{1}{2} \times 9\frac{1}{2}$ )

68 Proposed new daily courts

Perspective sketch for the main façade, similar to No.67

Pencil ( $14\frac{1}{2} \times 17\frac{1}{2}$ )

69 Proposed new daily courts [Fig.77]

Elevation of a design for the main façade, similar to Nos.67 &amp; 68 but with pilasters instead of caryatids at the summit of the tower

Pencil & sepia wash ( $8 \times 12\frac{1}{2}$ )Reprd: J. Mordaunt Crook, *The Greek Revival*, 1968, pl.35



**70** Proposed new daily courts  
Elevation of a design for the main façade, similar to Nos. 67, 68 & 69 but with a taller tower & a sculptured podium  
Scale:  $\frac{5}{16}$ in to 1ft  
Pencil & sepia wash (14×19 $\frac{1}{4}$ )  
Reprd: J. Mordaunt Crook, *The Greek Revival*, 1968, pl.36

**71** Proposed new daily courts  
*Basement plan*  
Scale:  $\frac{3}{16}$ in to 1ft  
w/m: J. Whatman 1841  
Pencil (24 $\frac{3}{4}$ ×30)

**72** Proposed new daily courts  
*Ground plan*  
Scale:  $\frac{3}{16}$ in to 1ft  
Pen & wash on tracing paper (23 $\frac{1}{2}$ ×22)

**73** Proposed new daily courts  
*Principal plan*  
Scale:  $\frac{3}{16}$ in to 1ft  
w/m: J. Whatman 1841  
Pencil (23 $\frac{1}{2}$ ×22)

**74** Proposed new daily courts  
Copy of principal plan (No.73)  
Scale:  $\frac{3}{16}$ in to 1ft  
Pen & wash on tracing paper (23 $\frac{1}{2}$ ×21 $\frac{7}{8}$ )  
Verso: *Mr Kemp's Villa*  
Plan  
Pen & coloured wash

Interior of St George's Hall (15):  
**75** Section sketch of public entrance hall  
Pencil (13×20 $\frac{3}{4}$ )

**76** Perspective sketch of interior of Crown (?) court  
Pencil & sepia wash (15×13)

**77** Sketches for details of interiors  
Pencil (25 $\frac{1}{2}$ ×20 $\frac{3}{4}$ )

**78** Elevation of an entrance  
Pencil & sepia & red wash (15 $\frac{1}{8}$ ×14 $\frac{3}{4}$ )

**79** Elevation of an arched entrance with 2 Corinthian columns  
Pencil (20 $\frac{3}{8}$ ×12)

**80** Elevation of an arched recess & sketch of a door  
Pencil (23×16 $\frac{3}{4}$ )

**81** Longitudinal section showing interior of St George's Hall [Fig.78]  
Pencil, pen & watercolour (14 $\frac{3}{4}$ ×25 $\frac{1}{4}$ )  
Reprd: J. Mordaunt Crook, *The Greek Revival*, 1968, pl.39

**82** Details of interiors  
Pencil (25 $\frac{1}{4}$ ×18 $\frac{1}{2}$ )

**83** Sketch sections of interiors  
Pencil (24 $\frac{1}{8}$ ×17 $\frac{3}{4}$ )

**84** Plan & section of an interior of a court  
Pencil (28 $\frac{3}{8}$ ×22)

**85** Elevation of an interior archway  
Pencil (25×29 $\frac{1}{4}$ )

**86** Design for the interior of St George's Hall with 5 semi-domed niches above dado level & coffered barrel vault  
Pen & wash (25×38)  
This design is entirely different from that executed.

**87** Unfinished outline perspective of the design for the interior of the hall as executed looking S  
Pencil (24×38 $\frac{1}{4}$ )

**88** Detail elevations of 2 panelled doors  
Pen (16 $\frac{1}{2}$ ×25 $\frac{3}{4}$ )

**89** Detail of Corinthian capital  
Insc: Measurements marked  
d: June 27, 1844  
Pencil (28 $\frac{1}{2}$ ×21 $\frac{1}{4}$ )

Contract drawings 'A' (17):  
**90** *Upper plan*  
Insc: *Contract A, No.II & Witness to the signature of Hy. Latham | R. Walter*  
Scale:  $\frac{1}{8}$ in to 1ft  
s & d: H. Lonsdale Elmes | 11 Park St. Westminster | Novr 1st, 1841  
Sepia pen & pink wash (28×58 $\frac{1}{2}$ )

**91** *Ground plan*  
Insc: *A, No.3 & some rooms labelled*  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & coloured wash on tracing paper (25×59 $\frac{1}{2}$ )

**92** *Upper plan*  
Insc: *A, No.5 & rooms labelled*  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & coloured wash on tracing paper (23 $\frac{1}{2}$ ×59 $\frac{1}{2}$ )

**93** *Clerk of Works office*  
Plan, sections & elevation  
Insc: *Contract A, No.VI & long Specification written out*  
Scale:  $\frac{1}{8}$ in to 1ft  
Sepia pen & coloured wash (25×29 $\frac{1}{4}$ )

**94** *Block plan shewing the Drains*  
Insc: *Contract A, No.VII & Witness to the signature of Hy. Latham | H. Walter*  
Scale: 1in to 40ft  
s & d: H. Lonsdale Elmes | 11 Park St. Westminster | Novr 1st 1841  
Pen & coloured wash (25×38)

**95** *Outline Ground Plan*  
Scale:  $\frac{1}{16}$ in to 1ft  
Pen on tracing paper (20×30)  
The plan is marked with red dots at regular intervals; these probably indicate cast iron reinforcements.

**96** Longitudinal & transverse sections of No.95  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen on tracing paper (20×30)

**97** Longitudinal sections of the foundations  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & coloured wash on tracing paper (25×38 $\frac{1}{2}$ )

**98** Outline plan showing *Datum Level & Bench Lines* with section through passage for Prisoners Van  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{5}{16}$ in to 10ft  
Pen & wash on tracing paper (25×38 $\frac{1}{2}$ )

**99** Sections corresponding to No.98  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & coloured wash on tracing paper (19 $\frac{1}{2}$ ×30)

**100** Sections of foundations  
Insc: *Contract A | No.III*  
Pen & coloured wash on tracing paper (28 $\frac{3}{8}$ ×24 $\frac{1}{2}$ )

**101** Longitudinal & transverse sections of foundations  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & coloured wash on tracing paper (30×19 $\frac{1}{2}$ )

**102** Detail of *Windows to Cells in West Front*  
Scale:  $\frac{1}{4}$ FS  
Insc: *Contract A | Detail No.IX*  
Sepia pen & coloured wash on tracing paper (17×26)

**103** Detail of *Archway to Passage for Prisoners Van*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Contract A | Detail No.X*  
Pen on tracing paper (19 $\frac{1}{2}$ ×30)

**104** Detail of *Fixed Iron Frames to Windows of Prisoners Cells*  
Scale:  $\frac{1}{4}$ FS  
Insc: As above & *Contract A | No.XIX*  
Pen on tracing paper (14 $\frac{3}{4}$ ×19 $\frac{1}{2}$ )

**105** Detail *Sections shewing flues in various rooms on basement plan*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Contract A | No.XXII*  
Pen & wash on tracing paper (29×20)

**106** Details of *Alterations to NW Angle & to Pier, etc. at S end of Grand Portico*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Contract A | No.XXIII*  
Pen on tracing paper (23×16 $\frac{1}{2}$ )

Contract drawings 'B' (7):  
**107** *West elevation*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *Contract B | No.IX*  
Pen & wash on tracing paper (18 $\frac{1}{4}$ ×49)

**108** E elevation  
Pen & wash on tracing paper (14 $\frac{1}{2}$ ×46)

**109** Elevation behind colonnade on E façade, with plan of colonnade  
Insc: *Contract B | No.XIV*  
Pen & coloured wash on tracing paper (17 $\frac{3}{4}$ ×26 $\frac{1}{2}$ )

**110** *Transverse sections looking N*  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & coloured wash on tracing paper (35×26)

**111** *Transverse sections looking N & S*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Contract B | No.XVII*  
Pen & coloured wash on tracing paper (36×26 $\frac{1}{4}$ )

**112** *Transverse sections looking N & S*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Contract B | No.XVIII*  
Pen & coloured wash on tracing paper (34 $\frac{1}{2}$ ×26 $\frac{1}{4}$ )

**113** *Transverse Section looking South & North Elevation*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Contract B | No.XIX*  
Pen & coloured wash on tracing paper (37 $\frac{1}{2}$ ×28)

Contract drawings 'C' (13):  
**114** *Detail of Wreaths in North Circular-End*  
Scale:  $\frac{1}{4}$ FS  
Insc: As above & *Note | The Architect is to be | st Liberty to vary these | Wreaths according | to this Sketch*  
s & d: H. Lonsdale Elmes | Decr 1843  
Sepia pen & coloured wash (21×29)

**115** Detail of *Acroteria & Scrolls for upper Part of Great Hall & tile ornament South portico*  
Scale:  $\frac{1}{8}$ FS  
Insc: *Contract C | No.VII*  
s & d: H. Lonsdale Elmes | Decr 1843  
Pen & wash (21 $\frac{1}{4}$ ×29 $\frac{1}{4}$ )

**116** Details of *Ionic Capitals in South Entrance Hall*  
Scale:  $\frac{1}{4}$ FS  
Insc: *Contract C | No.VIII*  
s & d: H. Lonsdale Elmes | Decr 1843  
Pen (12 $\frac{3}{4}$ ×19)

117 Detail of ornament round *Small Doorways* in the *East Portico*  
Scale:  $\frac{1}{4}$ FS  
Insc: *Contract C / No. IX*  
s & d: H. Lonsdale Elmes / Decr 1843  
Sepia pen (21 × 14 $\frac{1}{2}$ )

118 *Longitudinal Section of St George's Hall* looking E  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & E. No. 2  
Pen & wash on tracing paper (20 × 30)

119 *Transverse Section of St George's Hall*  
Scale:  $\frac{1}{4}$ in to 1ft  
Pen & wash on tracing paper (20 × 15)

120 Transverse section of St George's Hall looking toward the entrance (N) & showing interior decoration details  
Scale:  $\frac{1}{4}$ in to 1ft  
Pen & wash on tracing paper (28 × 33 $\frac{1}{2}$ )  
Also a copy

121 *Plan & section of South Hall*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: Measurements marked & notes on details  
s & d: H.L.E. (?) / February 8th (sic) 1847  
Pen & wash (22 × 12 $\frac{3}{4}$ )

122 *Section through centre of Iron Girders over Ground floor Apartments West Side & Section at end of Iron Girder*  
Scale: FS  
Insc: *Iron Work / No. 2*  
d: September 12th 1843  
Pen & wash on tracing paper (29 $\frac{1}{2}$  × 21 $\frac{1}{2}$ )

123 *Detail of Floor & Girders over S Entrance*  
Scale: Plan  $\frac{1}{2}$ in to 1ft, section 1in to 1ft, sections of beams  $\frac{1}{4}$ FS  
s & d: H.L.E. / Feby. 7, 1844  
Pen & coloured wash on tracing paper (18 × 29)

124 *Detail of Floor & Girders over SW rooms principal floor*  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft,  $\frac{1}{4}$ FS  
Pen & wash on tracing paper (19 $\frac{1}{2}$  × 30)

125 *Detail of Iron Shoes in Centre projection of W front*  
Scale: FS  
d: March 8th 1844  
Pen on tracing paper (20 × 30)

126 Details of binders & shoes  
Scale: FS  
Pen on tracing paper (22 × 30)

Masonry details (11):  
127 *Detail of podium mouldings*  
Scale: FS  
Insc: *Sent to Mr Hughes May 24th*  
Pen & coloured wash on tracing paper (26 × 20)

128 Details of mouldings of *Upper Course of Podium*  
Scale: FS  
Insc: *Sent to Mr Hughes May 24th*  
Pen & coloured wash on tracing paper (26 × 19)

129 Windows on principal floor W front & at N end  
Scale: Elevations 1in to 1ft, details FS  
Pen & coloured wash on tracing paper (21 × 26)

131 Details of *Small Doorways* in the *East portico*  
Scale:  $\frac{1}{2}$ in to 1ft, details of mouldings FS  
Pen & coloured wash on tracing paper (19 $\frac{1}{2}$  × 30)

132 Elevation & section of *Large Doorway, E Portico*  
Scale:  $\frac{1}{2}$ in to 1ft, details of mouldings FS  
Pen & coloured wash on tracing paper (19 $\frac{1}{2}$  × 30)

133 Detail of *Large Doorway, E. Portico*  
Scale: FS  
s & d: H. Lonsdale Elmes / Jan'y 20 1844  
Pen & coloured wash on tracing paper (30 × 22)

134 Details of *Upper Windows, W. front*  
Scale: 1in to 1ft, details of moulding FS  
s & d: H. Lonsdale Elmes / Feby. 22, 1844  
Pen & coloured wash on tracing paper (22 × 30)

135 Detail of *Cornice between Pilasters, Centre W front*  
Scale: FS  
s & d: H.L.E. / Feby. 22, 1844  
Pen & coloured wash on tracing paper (30 × 19 $\frac{1}{2}$ )

136 Elevation & details of *Window in Great Hall*  
Scale:  $\frac{1}{2}$ in to 1ft, details of mouldings FS  
s & d: H. L. Elmes / Feby. 22: 1844  
Pen & coloured wash on tracing paper (19 $\frac{1}{2}$  × 30)

137 Elevation & details of *upper window, West front, revised*  
Scale:  $\frac{1}{2}$ in to 1ft, details of mouldings FS  
s & d: H. Lonsdale Elmes / June 1844  
Pen & coloured wash on tracing paper (29 × 23)

Carpentry details (18):

138 *Truss over staircases s. end & Truss over Grand Jury room, s. end*  
s & d: H. Lonsdale Elmes / archt / Decr 11: 1844

139 *Truss over Recesses front; Truss over S rooms W front*  
s & d: H. Lonsdale Elmes / archt / Decr 11: 1844

140 Half-plan of roof over concert room

141 *Trusses for Roof over concert Room*  
Insc: Notes on measurements

142-3 *Details of Roof over Concert Room*

144-6 *Plan & sections of roof over concert room, North end*  
s & d: H. Lonsdale Elmes / May 17, 1845

138-146 Pen & coloured wash (30 × 22)

147-155 Nine sheets of roof truss details & other constructional timber work  
Pencil, pen & pen & wash (23 $\frac{1}{2}$  × 31 largest)

Fittings in Crown & civil courts (2):  
156 *Plan & Elevation of Bench End in Crown Court*  
Scale: FS  
d: October 26th 1850  
Pen on linen (53 × 29 $\frac{1}{2}$ )

157 *Plan & elevations of Bench End in Civil Court*  
Scale: FS  
d: March 25th 1851  
Pen on linen (62 × 29 $\frac{1}{2}$ )

St George's Hall was begun in 1842. After Elmes's death in 1847 work on the main structure was continued by Robert Rawlinson in accordance with Elmes's plan. In 1851 C. R. Cockerell succeeded as architect and to him goes the credit for completing the interior. The law courts were opened in 1851 and the hall in 1854.  
Lit: Hitchcock, *Early Victorian architecture*, pp.309-312, 337-338; *Builder*, XIII, 1855, *passim*; AR, 1912, XXXI, p.131

LONDON: Ennismore Gardens, Kensington  
House development E of Kingston House for John Pearce Esq. (5):

1 Block plan of terrace houses showing development in part of Ennismore Gardens & in Ennismore Place with *Intended New Church*  
Pen & washes on tracing paper (8 × 13)

2 Block plan similar to No.1 but showing another layout for houses in Ennismore Place

3 Elevations for the front & rear façades of the house for John Pearce Esq.  
Insc: *Elevation to  $\frac{1}{2}$  inch / Scale to top of / caps over 2nd (?) windows / & pilaster inch projection*  
w/m: J. Whatman 1844  
Pen with pencil amendments (27 $\frac{1}{4}$  × 22)

4 The above amended design, front & back elevations drawn out with detail measurements  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *House to be built at Ennismore Gardens for John Pearce Esq*  
d: *Coutts Stone / 17 Gt Marlborough St / Octr 16th 1846*  
Pen on tracing paper (25 $\frac{1}{2}$  × 19 $\frac{3}{4}$ )

5 *Elevation & Plan of Attic windows, under principal cornice*  
Scale:  $\frac{1}{4}$ in to 1ft  
Pen & wash (11 $\frac{1}{2}$  × 23 $\frac{1}{2}$ )

6 *Sketch for the Public House / on the Kingston House Estate, front & side elevations with wall sections*  
Pencil (14 $\frac{3}{4}$  × 22)

LONDON: Princes Gate, Kensington  
Terrace house development W of Kingston House for John Elger (builder) (14):  
1 Site plan  
Scale: 1in to 40ft  
Insc: *Plan of Ground / West / of Kingston House*  
w/m: J. Whatman 1843  
Pen (20 $\frac{3}{4}$  × 15 $\frac{3}{4}$ )

2 Block plan showing 14 houses with terrace & steps into large garden at rear  
Scale:  $\frac{5}{16}$ in to 10ft  
Insc: *Block plan of Houses / proposed to be erected on the / ground west of Kingston House / Knightsbridge*  
Pen & washes (23 $\frac{3}{4}$  × 16 $\frac{1}{2}$ )  
Also a copy (pen on mounted tracing paper)

3 Sketch plan showing layout of houses on garden side with terrace & steps  
Pencil (22 × 30 $\frac{1}{4}$ )

4 Sketch elevations of garden & front façades  
Pencil (13 × 20 $\frac{1}{2}$ )

5 Elevations showing detail of part of garden façade & front façade of 2 end houses  
Pencil & wash (12 $\frac{3}{4}$  × 19 $\frac{3}{4}$ )

6 Part of garden façade with alterations of previous design No.5, e.g. reduction from 5 to 4 storeys & additions of urns & statues in archways  
Insc: *No.9 Cavendish Square / Mills Porch*  
Verso: Sketch perspective of the design  
Pencil & sepia wash (13 × 19 $\frac{3}{4}$ )

7 The above façade drawn on tracing paper  
Pen & wash (9 $\frac{3}{4}$  × 18)

8 *Sketch for two of the Houses West of Kingston House, plans*  
Pencil & wash (13 × 19 $\frac{1}{4}$ )

9 Ground plan of 2 houses  
Pen & washes (18 $\frac{1}{2}$  × 12 $\frac{1}{2}$ )



10 Two houses, *One Pair Plan*

Scale:  $\frac{1}{8}$ in to 1ft  
Pen & wash ( $17\frac{1}{2} \times 11\frac{1}{4}$ )  
Copy ( $19 \times 12\frac{3}{4}$ )

11 Two houses, *Two & Three Pair Plans*

Scale:  $\frac{1}{8}$ in to 1ft  
Pen & wash ( $14 \times 19$ )

12 Basement plans for 2 westernmost houses of terrace (copy)

Pen & wash ( $18\frac{3}{4} \times 14$ )

13 Ground plan for 2 westernmost houses of terrace (copy)

Scale: 2in to 15ft  
w/m: J. Whatman 1844  
Pen & wash ( $18\frac{3}{4} \times 12\frac{3}{4}$ )

14 Detail of the rustication round the windows of the ground floor

Scale: 1in to 1ft  
w/m: 1846  
Pencil & wash ( $22\frac{1}{2} \times 20$ )

LONDON: Princes Gate, Kensington  
Terrace house development E of Kingston House for John Elger (builder) (11):

1 Site plan

Scale: 1in to 100ft  
Insc: *Plan of Ground | East | of Kingston House*  
Pen ( $17\frac{1}{2} \times 12$ )

2 Block plan of terrace of 10 houses with gardens at rear & including site of *Intended New Church* (All Saints, Ennismore Gardens) & *New Road* (Ennismore Gardens); with copy

w/m: J. Whatman 1843  
Pen & washes ( $22 \times 16\frac{1}{4}$ , copy  $19\frac{3}{4} \times 18\frac{1}{2}$ )

3 Part of front elevation, sketch plans of ground, 1st, 2nd & presumably 3rd floor of 2 houses of different sizes in terrace

Pencil ( $22 \times 30$ )

4 Sketch plans & section for a group of 3 houses

Insc: *Eleven Houses = frontages*  
s: Henry Elger  
Pencil ( $21 \times 26$ )

5 Sketch plans of the 4 floors of the 2 end houses

Scale:  $\frac{1}{10}$ in to 1ft  
Insc: *10 Houses unequal frontages & straight party walls*  
Pencil & pen ( $26 \times 19$ )

6 Sketch elevation of side façade of end house with faint plan

Insc: *Side elevation of Houses Eastfield*  
Pencil ( $20\frac{1}{2} \times 14$ )

7 Section of above house

Pencil ( $13\frac{3}{4} \times 20\frac{1}{2}$ )

8 Elevation of front façade of terrace

Pen with pencil amendments ( $19\frac{1}{2} \times 26\frac{1}{2}$ )

9 Elevation of garden façades of terrace

Pen with pencil amendments ( $18\frac{1}{4} \times 25\frac{1}{2}$ )

10 Elevation of the entire front façade of the terrace, showing variations especially in the treatment of windows in No.8

Scale:  $\frac{1}{10}$ in to 1ft  
Insc: *Elevation of House East of Kingston House*  
w/m: J. Whatman 1843  
Pen ( $16\frac{1}{4} \times 29\frac{1}{2}$ )

11 Tracing of the elevation in No.10

Pen on tracing paper ( $11\frac{1}{4} \times 29\frac{1}{2}$ )

LONDON: Royal Exchange, City  
Sketch designs for the competition, 1840 (2):

1 Sheet with 2 alternative sketch elevations for the principal façade & (?) corresponding side elevations

Pencil & wash on grey paper ( $20 \times 27\frac{1}{2}$ )

2 Sketch elevation for interior of quadrangle, probably for Royal Exchange

Insc: *Sketch for interior of Quadrangle*

w/m: J. Whatman 1838

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

For details of the competition for the Royal Exchange see Grellier, William.

NEW BRIGHTON (Cheshire): House on the Strand  
Designs & working drawings for house in Tudor style, for Daniel Neilson Esq., 1845 (23):

1 Site plan

Scale: 1in to 15ft  
Pen on tracing paper ( $22\frac{1}{2} \times 20$ )

2 Block plan showing house, layout of garden & drainage system

Scale: 1in to 15ft  
Insc: *House at New Brighton | Daniel Neilson Esq. | No. XVIII*  
Pen & wash on tracing paper in 2 halves sewn together ( $29 \times 19\frac{1}{4}$ )

3 Preliminary study for the house, principal floor plan & elevation

Scale:  $\frac{1}{10}$ in to 1ft  
Pencil & light wash ( $17\frac{1}{2} \times 11\frac{3}{4}$ )

4 Alternative preliminary study for the house; plans of the basement, principal & attic floors, also the 4 external elevations

Scale:  $\frac{1}{10}$ in to 1ft  
Pencil, pen & wash ( $18\frac{3}{4} \times 25$ )

5 Design for the house, plans of the basement, ground & principal floors with N elevation towards the Strand

Pencil, pen & wash ( $20\frac{1}{2} \times 28\frac{1}{2}$ )

6 *Plan of Foundations*, showing drainage system with full dimensions

Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *House for Daniel Neilson Esq | New Brighton*  
d: May 30th 1845  
Pen & wash ( $21\frac{3}{4} \times 29\frac{1}{2}$ )

7 Plan of the drains with outline of foundations

Scale:  $\frac{1}{4}$ in to 1ft  
Pen & wash on tracing paper ( $20 \times 29$ )

8-21 Working drawings

Details, e.g. N front arcade & bay, windows, finials, coping gables & bedroom chimneypiece  
Pen, pen & wash or pencil on tracing paper ( $21\frac{1}{4} \times 29\frac{1}{2}$  largest)

14-15 s & d: H. Lonsdale Elmes | 31 July 1845

22 Design for stable building

Plans, elevations & sections  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Stable Building at New Brighton | Daniel Neilson Esqre*  
Pencil ( $30\frac{1}{4} \times 26$ )

23 Alternative design for stable building, plans, elevations & sections

Pen on tracing paper ( $27\frac{1}{2} \times 21\frac{1}{4}$ )

WORSLEY (Lancs): Court house

Design, 1846 (2):

1 Plan showing layout of courtroom

Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Revised designs for proposed new Court House Worsley*  
s & d: H.L.E. November 19th 1846  
Pen, pencil & wash on tracing paper ( $14\frac{1}{2} \times 20\frac{3}{4}$ )

2 *Plan of ground at Worsley | the site for new Court House | for Magistrates*

Scale:  $\frac{1}{8}$ in to 1ft  
d: Dec 30th 1846  
Pencil, pen & wash on tracing paper ( $23 \times 16\frac{1}{2}$ )

WORSLEY HALL (Lancs): Smithy & cottage  
Design for a smithy & for alterations to a cottage for the Earl of Ellesmere, 1847 (2):

1 Ground plan & front elevation  
Insc: *Sketch for a proposed New Smithy and alterations of a cottage at Worsley for the Earl of Ellesmere*  
d: Traced Febr 19th 1847  
Pen on tracing paper ( $16 \times 11\frac{1}{4}$ )

2 Perspective sketch

Pen, pencil on tracing paper ( $6\frac{1}{4} \times 10\frac{1}{2}$ )

Design for a house in the Classical style  
Front elevation

Pen & wash on tracing paper ( $11\frac{1}{2} \times 16\frac{1}{2}$ )

Design for a house in Jacobean style or alterations to an existing house (5):

1 Plan of ground floor  
Pen & pink wash ( $12\frac{3}{4} \times 19\frac{3}{4}$ )

2 Plan of the chamber floor, with pencil amendments suggesting mullioned windows & a Gothic porch, also slight perspective sketch of house  
Scale:  $\frac{1}{8}$ in to 1ft

Pen & wash with pencil amendments ( $13\frac{1}{2} \times 19\frac{3}{4}$ )

3 Tracing of the chamber plan without pencil amendments shown in No.2

Pencil & wash on tracing paper ( $11\frac{3}{4} \times 18\frac{1}{2}$ )

4 Sketch elevation of entrance façade

Pen on tracing paper ( $12 \times 15$ )

5 Sketch elevation of the rear façade

Pen on tracing paper ( $9\frac{1}{2} \times 15$ )

Marine villa for John Elger

Two alternative sketch plans for ground floor  
Insc: verso *Design for Marine Villa for Mr Elger*  
d: November 1840  
Pencil ( $19\frac{1}{4} \times 13$ )

Design for a porch to a town house (2):

1 *Plan | showing soffit of cornice and pediment, front & side elevations*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Design for an | Enclosed Porch | to ... House | Mills Esq.*  
Pencil & wash ( $22 \times 15$ )

2 Outline copy of above design

Pen & wash on tracing paper ( $18\frac{1}{4} \times 14$ )

Design for half-landing of a stone staircase with coffered barrel-vaulted ceiling & round-headed stained glass window

Perspective sketch  
Insc: *I approve of this plan | G. E. O. Powell*  
d: 3rd May 1840  
Pencil with pink & sepia washes ( $15 \times 11$ )

Unidentified hall (2):

1 Perspective sketch of a domed hall with coupled Corinthian columns supporting a gallery  
Insc: *Sketch by Mr Elmes of the Hall as before the fire*  
Pen (14<sup>1</sup>/<sub>2</sub> × 10<sup>3</sup>/<sub>4</sub>)

2 Sketch of the interior of the hall after the fire, in ruins  
Watercolour heightened with white (10<sup>1</sup>/<sub>4</sub> × 7<sup>3</sup>/<sub>4</sub>)

'The Hall' does not correspond in any way either to the Great (St George's) Hall, Liverpool, or to any of the smaller rooms in the Assize Courts.

Topographical drawings

Germany

MUNICH: Jesuit church of St Michael

Measured drawings, 1842-43

See Cockerell, Charles Robert & Elmes, Harvey  
Lonsdale

Great Britain

ROWDE (Wilts): Church of St Matthew

Plan, elevations & section, probably drawn by

H. L. Elmes

See Goodridge, Henry Edmund

ELMES, James (1782-1862)

A pupil of George Gibson. He entered the RA schools in 1804, and won the Silver Medal the following year. He was Surveyor to the Port of London and his works included St John's chapel, Chichester, 1812-13, and the new jail, Bedford, 1819. He was, however, best known as a writer on architectural subjects and as the editor of Shepherd's *Metropolitan improvements*. His publications included *Memoirs of the life and works of Sir Chr. Wren*... 1823; *A Practical treatise on architectural jurisprudence*, 1827; and *Annals of the fine arts*, 1816-20 (editor).

Bibl: *Colvin*; *DNB*; obituary: *Builder*, XX, 1862, p.275

LONDON: Church of St Dunstan-in-the-East, Fleet Street, City

Elevation of the tower

w/m: J. Whatman

Pen (14<sup>1</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>4</sub>)

Lit: For a general description of the church see Pevsner, *London I*, pp.143-144

The drawing was prepared for an engraving.

LONDON: Church of St Mary-le-Bow

Measured drawings of the tower prepared for the engraver

1 Elevation & section of the tower

s&d: James Elmes Novr. 1822

Pen (14 × 7<sup>1</sup>/<sub>4</sub>)

With the drawing is a copy of the engraving 'Bow Church, London, from actual measurement in 1818, Jas. Elmes, MRIA, delt. Sir Chr. Wren Archt. W. Lowry Sculp't. Published by Priestley and Weale, Jany. 1. 1823'.

2 Ground plan

Scale: <sup>5</sup>/<sub>16</sub>in to 1ft

3 Plan of the stage below the circular temple

2-3 Pen & wash (19 × 15)

4 Elevation of the circular temple stage

Pen & pencil (17<sup>1</sup>/<sub>2</sub> × 14)

5 Section of the circular temple stage

Insc: Measurements marked

Pen (18<sup>1</sup>/<sub>4</sub> × 13<sup>1</sup>/<sub>2</sub>)

6 Plan of Circular Temple underneath flying buttresses

7 Plan of flying buttresses and circular Balustrade

Insc: N.B. This and the following drawings are drawn to a smaller scale than the preceding ones

8 Plan of small Circular Temple underneath the Obelisk of Bow Spire

Scale: <sup>1</sup>/<sub>2</sub>in to 1ft

9 Plan of Frieze & Plan of Architrave

10 Plan of Blocking Course over Cornice & Plan top bed of Cornice

11 Plan of the Trusses below Obelisk

12 Section through Circular Temple underneath Obelisk

13 Elevation of Circular Temple underneath the Obelisk

14 Plans of the Several Courses of Stones in the Obelisk on Church Spire

15 Elevation & Section of Bow Church Spire

Scale: <sup>1</sup>/<sub>2</sub>in to 1ft

6-15 Pen & wash (19 × 15)

16 Elevation of the dragon weathervane

Scale: <sup>1</sup>/<sub>2</sub>in to 1ft

Sepia pen (18 × 13<sup>1</sup>/<sub>2</sub>)

1-16 are bound in a volume with a pencil title page, *An Architectural and Scientific investigation of the Spire of Bow Church, London, by J.E. Taken by him & his pupil George Allen, while it was being taken down by his brother Mr. H. Elmes*

Prov: Pres. by W. A. Longmore, 1892

Lit: For a general description of the church see

Pevsner, *London I*, pp.158-159

LONDON: Newgate prison

Design for alteration, 1835 (6):

1 Ground plan of design for altering the Gaol

Pen & coloured wash (14<sup>3</sup>/<sub>4</sub> × 25)

2 Plan showing walls &c eliminated in No.1 (before alterations)

Print (17<sup>1</sup>/<sub>4</sub> × 24<sup>3</sup>/<sub>4</sub>)

3 Plan of one Pair Storey showing proposed alterations

Pen & coloured wash (14<sup>3</sup>/<sub>4</sub> × 25)

4 Plan of one pair storey before alterations

Insc: *Office of Works | Guildhall*

Print: (17<sup>3</sup>/<sub>8</sub> × 24<sup>1</sup>/<sub>2</sub>)

5 Plan of Two Pair Storey showing proposed alterations

Pen & wash (14<sup>3</sup>/<sub>4</sub> × 25)

6 Two pair storey before alterations

Scale: <sup>1</sup>/<sub>16</sub>in to 1ft

Print (17<sup>1</sup>/<sub>8</sub> × 23<sup>3</sup>/<sub>4</sub>)

1-6 s: James Elmes Arch. 9 St Brides Avenue, Fleet St.

These represent a 'Design for altering the London Gaol of Newgate, / according to the provisions of the Acts of the 4 Geo IV cap 64, the 5 & 6th Willm IV cap / 38 and the regulations recommended in the 2nd report of the Select Committee of the House of Lords Sept. 1835'

Prov: Pres. by Lt-Col. Sir Godfrey Dalrymple-White, 1937

Newgate Prison was built by George Dance the Younger, 1770-78 & dem. 1902.

Topographical drawings

Great Britain

OXFORD: Sheldonian Theatre

Plan of the roof & section of trusses

Scale: <sup>1</sup>/<sub>20</sub>in to 1ft

Pen (10<sup>1</sup>/<sub>2</sub> × 7<sup>1</sup>/<sub>2</sub>)

The drawing has been made for an engraving and is bound in the volume of drawings of St Mary-le-Bow.

Italy

PAESTUM: Basilica, Temple of Poseidon & Temple of Demeter

Perspective view showing the basilica in the foreground, the Temple of Poseidon in the middle distance & the Temple of Demeter in the background  
Watercolour (18<sup>3</sup>/<sub>4</sub> × 27)

Reprd: J. Mordaunt Crook, *The Greek Revival*, 1968, pl.1

Prov: Pres. by H. S. Goodhart-Rendel, 1940, who purchased it from Miss A. Frances, James Elmes's granddaughter

Study of a Roman temple, after the Maison Carrée at Nîmes, set in a landscape

Perspective view showing the portica & 1 side wall  
Watercolour (18<sup>3</sup>/<sub>4</sub> × 27<sup>1</sup>/<sub>4</sub>)

Prov: Pres. by H. S. Goodhart-Rendel, 1940, who purchased it from Miss A. Frances, James Elmes's granddaughter

ELSDEN, William (fl.1770)

Design for a monument to John Britow & his wife, 1770

See Whitehead, John

EMBERTON, Joseph (1889-1956)

Born at Audley, Staffs, 23 December 1889, he was articled at the age of 17 to Chapman & Snape, local architects. When he was 21 he won a studentship to the Royal College of Art, where he studied for two years. He was for a short time in the offices of Trehearne & Norman while they were working on their Kingsway buildings. He then met Thomas Tait, and, after the war, joined Tait in the offices of Sir John Burnet & Partners, where he worked on Adelaide House. From 1922 to 1926 he was in partnership with P. J. Westwood. During this period he received an important commission to design several pavilions for the Wembley Exhibition. In 1926 he set up independent practice. He was an influential pioneer of modern architecture in Britain. His works include the Empire Hall, Olympia; Royal Corinthian Yacht Club, Burnham-on-Crouch, 1929-31; Simpson's store, Piccadilly; the Casino, Blackpool; H.M.V. shop in Oxford Street; Universal House, Southwark Bridge, and flats in Old Street, Finsbury. Emberton strongly favoured high-rise flats in preference to individual houses and advocated the use of modern materials such as ferroconcrete, stainless steel and glass.  
Lit: obituaries: *RIBA Jnl*, LXIV, 1957, p.123; *AJ*, CXXIV, 1956, pp.757-759; *Builder*, CXCI, 1956, p.929; *AR*, CXXI, 1957, p.82; *The Times*, 22 November 1956; biographical notice by Professor Reilly in *Building*, VI, 1931, pp.348-354

BURNHAM-ON-CROUCH (Essex): Royal Corinthian Yacht Club

Designs, 1929-32 (25):

1 Plan of existing clubhouse premises & Foreshore

Scale: 1in to 22ft

Pen & coloured wash on tracing paper (14<sup>5</sup>/<sub>8</sub> × 11<sup>1</sup>/<sub>4</sub>)

2 Block plan of Burnham-on-Crouch showing site of Corinthian Yacht Club

Pencil on tracing paper (13 × 16<sup>1</sup>/<sub>2</sub>)



3 Plan of Ground & Longitudinal Section through

Roadway Looking Towards Sea

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

d: 24.11.29

Pencil on tracing paper ( $17\frac{7}{8} \times 19\frac{1}{4}$ )

4 Block Plan Showing position of Causeways in Relation

to Site with details of Causeways

Scale:  $\frac{1}{32}$ in to 1ft,  $\frac{1}{2}$ in to 1ft

d: 12.6.31

Pencil on tracing paper ( $17\frac{3}{8} \times 20\frac{3}{4}$ )

5 Ground & first floor plans, Scheme A

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

d: 12.11.29

Pencil & coloured pencil on tracing paper ( $20 \times 15\frac{3}{8}$ )

6 Plans of basement, roof & second floor & section

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

d: 3.12.29

Pencil on tracing paper ( $23 \times 33\frac{1}{8}$ )

7 Ground & first floor plans, Scheme B

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

d: 12.11.29

Pencil & coloured pencil on tracing paper ( $18\frac{1}{2} \times 13\frac{3}{4}$ )

8 Ground & first floor plans, Revised Scheme

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

d: 19th Dec. 1929

Pencil on tracing paper ( $13\frac{1}{2} \times 29\frac{3}{4}$ )

9 Ground & first floor plans of Alternative scheme

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

d: 2.1.30

Pencil on tracing paper ( $12\frac{3}{4} \times 27\frac{1}{2}$ )

10 Longitudinal Section

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

d: 12.30

Pen & pencil on tracing paper ( $14\frac{1}{2} \times 21\frac{3}{8}$ )

11 Elevations to N, E, S & W [Fig.79]

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

d: 2.12.29

Pencil on tracing paper ( $20\frac{7}{8} \times 35\frac{3}{4}$ )

12 Elevations to W & to River & Part Ground Floor

plan showing detail of proposal for Club flag-staff & starting Numbers

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

d: 9.6.31

Pencil on tracing paper ( $14\frac{7}{8} \times 24\frac{7}{8}$ )

13 Scheme for New Approach Step to Club House

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

d: 17.7.31

Pencil on tracing paper ( $15\frac{3}{8} \times 22\frac{1}{4}$ )

14 Diagrammatical Drawing of Circular Iron Staircase from First Floor to Roof

Pencil on tracing paper ( $15\frac{1}{2} \times 22\frac{1}{4}$ )

15 Details of Concrete approach staircase to Main entrance

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

d: 11.9.31

Pencil on tracing paper ( $22\frac{1}{2} \times 27\frac{5}{8}$ )

16 Details of Main & Staff staircase

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

d: 9.4.31

Pencil on tracing paper ( $19\frac{5}{8} \times 33$ )

17 Isometric views, plan & sections of proposed furnishing for bedroom

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

d: 19.7.32

Pencil on tracing paper ( $27\frac{1}{2} \times 37\frac{1}{4}$ )

18 Schedule of designs for doors

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

d: 20.3.31

Pencil on tracing paper ( $18\frac{3}{8} \times 21$ )

19 Details of windows

Scale: FS

d: 23.3.31

Pencil on tracing paper ( $18\frac{3}{8} \times 22\frac{3}{4}$ )

20 Details of cupboards

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

d: 14.4.31

Pencil on tracing paper ( $23\frac{1}{2} \times 28\frac{7}{8}$ )

21 Details of service to lounge bar

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

d: (?) 5.31

Pencil on tracing paper ( $26\frac{5}{8} \times 26$ )

22 Details of decoration to men's lounge & men's

dining-room on 1st floor

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

d: 29.4.31

Pencil on tracing paper ( $19\frac{3}{8} \times 26\frac{1}{2}$ )

23 Details of handrail to main stair

Scale: FS

d: 27.5.31

Pencil on tracing paper ( $27\frac{3}{8} \times 31\frac{1}{4}$ )

24 Details of Seats & Wall Lining to Bar Lounge

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

d: 2.7.31

Pencil on tracing paper ( $25\frac{3}{4} \times 24\frac{1}{8}$ )

25 Details of Barrel Shute & steps Down to Beer Store &

Details of Stair to Beer Store from Bar

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

d: 27.5.31

Pencil on tracing paper ( $16\frac{1}{2} \times 19\frac{3}{8}$ )

1-25 Stamped Joseph Emberton Architect, 136 Regent Street

Emberton's offices were in Regent Street 1926-40. The Royal Corinthian Yacht Club was an important early example of modern architecture in England.

It was awarded the RIBA Bronze Medal as the best building of the year in 1932.

Lit: *A&BN*, CXXVII, 1931, pp.265-269; *AR*, LXVII, 1930, p.317 (illustrates an early sketch design); *AR*, LXXII, 1932, p.200; *Building*, VI, 1931, pp.424-426; *AJ*, CXXIV, 1956, p.758; LXXIII, 1957, pp.175-177

LONDON: Flats, Old Street, Finsbury

Perspective of Flats & Commercial Development in Old Street for Finsbury Borough Council (No.1)

Insc: verso (on label) As above

Watercolour (mount  $23\frac{1}{4} \times 36$ )

With photograph of scheme as executed

Lit: *AJ*, CXXIV, 1956, p.758; CXXXIII, 1961, p.978

LONDON: Olympia, Hammersmith

Design for Empire Hall (24):

1 Basement plan

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

d: 8 May 1929

Black & red pen on linen ( $24\frac{1}{4} \times 30\frac{1}{4}$ )

2 Ground floor plan

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

d: 8th May 19(29)

Pen on linen ( $22 \times 29\frac{1}{2}$ )

3 First Floor plan

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

d: 8th May 1929

Pen & coloured pen on linen ( $22\frac{1}{2} \times 29\frac{3}{4}$ )

4 Second Floor plan

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

d: 8th May 1929

Pen & coloured pen on linen ( $24 \times 30\frac{1}{8}$ )

5 Third Floor plan

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

d: 8th May 1929

Pen & coloured pen on linen ( $24\frac{1}{2} \times 30$ )

6 Roof plan

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

d: 11th June 1929

Pen & coloured pen on linen ( $24\frac{1}{2} \times 30$ )

7 Cross Section on Centre Line

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

d: 18.6.29

Pen on linen ( $20 \times 30\frac{3}{8}$ )

8 Longitudinal Section on Centre Line

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

d: 10.6.29

Pen on linen ( $19 \times 30\frac{1}{8}$ )

9 Side elevation with section

Pencil on tracing paper ( $16\frac{1}{4} \times 26\frac{1}{4}$ )

10 Elevation to Hammersmith Road

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

d: 7.6.29

Pencil on tracing paper ( $13\frac{3}{8} \times 26\frac{1}{8}$ )

11 Detail showing arrangement of brackets for Advertisements

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

Pencil on tracing paper ( $14\frac{1}{4} \times 41$ )

12 Presentation perspective of The New Empire Hall, Olympia drawn by P. G. Freeman & W. Crabtree [Fig.80]

Watercolour on board ( $24 \times 51\frac{1}{4}$ )

13 Details of Main Centre Front showing Canopy

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

d: 10.6.29

Pencil on tracing paper ( $26\frac{3}{4} \times 32\frac{1}{8}$ )

14 Section thro Main Staircase

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

d: 2nd Oct. 1929

Pencil on tracing paper ( $25\frac{3}{4} \times 36$ )

15 Details of Front Doors & Main Entrance Screen

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

d: 14.9.29

Pencil on tracing paper ( $26 \times 26\frac{1}{2}$ )

16 Detail of call button panel for lift; extensions to Olympia exhibition hall

Scale: FS

d: 31.12.29

Pencil on tracing paper ( $16 \times 14\frac{5}{8}$ )

17 Isometric view of Escalators at Second Floor

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

d: 11.11.36

Pencil on tracing paper ( $19 \times 14\frac{1}{2}$ )

18 Isometric View of Escalators at Third Floor

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

d: 10.11.36

Pencil on tracing paper ( $19 \times 14\frac{1}{2}$ )

19 Details of Escalator Enclosures & Machine Chambers at Empire Hall

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

d: 9.10.36

Pencil on tracing paper ( $25\frac{3}{4} \times 38\frac{1}{4}$ )

20 Details of Main Pass Stair from Ground to Second Floor

Scale:  $\frac{1}{8}$ in to 1ft  
d: 1st Oct. 1929  
Pencil on tracing paper ( $19\frac{7}{8} \times 29\frac{3}{4}$ )

21 Detail of Proposed Signs to Entrance of Empire Hall

Scale:  $\frac{1}{4}$ in to 1ft  
d: 29.7.30  
Pencil on tracing paper ( $11\frac{1}{4} \times 16$ )

22 Detail of Name Panel

Scale:  $\frac{1}{2}$ in to 1ft  
d: 10.9.29  
Pencil & pen on tracing paper ( $71 \times 26\frac{1}{4}$ )

23 Details of Lettering in Sunk Terrazzo Panels to Passenger Lift Surrounds

Scale: FS  
d: 20.2.30  
Pencil on tracing paper ( $30 \times 37\frac{1}{4}$ )

24 Detail of corner elevation

Scale:  $\frac{1}{4}$ in to 1ft  
Pencil on tracing paper ( $26 \times 11\frac{3}{4}$ )

The Empire Hall, Olympia, was built 1929-30 and an extension hall was built 1933 on the S side of Hammersmith Road.

Lit: A&BN, CXXIV, 1930, pp.468-469, *Building*, V, 1930, pp.70-76; A&BN, CXXXIII, 1933, p.247; *Builder*, CXLIV, 1933, pp.318, 331

LONDON: Olympia, Hammersmith  
Design for Grand Hall, 1934-36 (10):

1 Perspective sketch of hall  
Pencil on tracing paper ( $12\frac{3}{4} \times 24\frac{1}{2}$ )

2 View of proposed Olympia Grand Hall

s: Joseph Emberton F.R.I.B.A.  
Pencil on tracing paper ( $20\frac{1}{4} \times 14\frac{1}{4}$ )

3 Isometric layout of proposed decoration scheme to Grand Hall approach

Scale:  $\frac{1}{8}$ in to 1ft  
Pencil on tracing paper ( $17\frac{1}{2} \times 19\frac{3}{8}$ )

4 Front elevation showing proposed new offices, etc. over Main Hall Entrance

Scale:  $\frac{1}{16}$ in to 1ft  
d: 25.2.35  
Pencil on tracing paper ( $13 \times 21$ )

5 Proposed Covered Way, Entrance to Booking Office & Grand Hall

Scale:  $\frac{1}{16}$ in to 1ft  
d: 13 June '36  
Pencil on tracing paper ( $17\frac{1}{8} \times 34\frac{3}{4}$ )

6 Sections & Elevation of New Booking Offices & Entrance Hall

Scale:  $\frac{1}{8}$ in to 1ft  
d: 20.4.36  
Pencil on tracing paper ( $21 \times 34\frac{1}{2}$ )

7 Sections & elevation of New Booking Offices & Entrance Hall

Scale:  $\frac{1}{8}$ in to 1ft  
d: 28.6.36  
Pencil on tracing paper ( $21\frac{1}{4} \times 35\frac{1}{2}$ )

8 Sections & elevation of Proposed New Offices — Booking Hall etc.

Scale:  $\frac{1}{16}$ in to 1ft  
d: 5 June '34  
Pencil on tracing paper ( $21\frac{3}{4} \times 23\frac{1}{2}$ )

9 Proposed Covered Way & Entrance to Grand Hall

Scale:  $\frac{1}{16}$ in to 1ft  
d: 20.8.35  
Pencil on tracing paper ( $22\frac{3}{4} \times 42\frac{1}{2}$ )

10 Sections of New Booking Offices & Entrance Hall

Scale:  $\frac{1}{8}$ in to 1ft  
d: 14.4.36  
Pencil on tracing paper ( $23\frac{3}{4} \times 36\frac{3}{4}$ )

Lit: AJ, LXXXV, 1937, p.606

LONDON: Olympia, Hammersmith

Design for new Princes' Rooms, 1935-37 (12):  
1 Site plan showing proposed New Snack Bar, Club Room, Hairdressing Saloon, and offices on site of Princes Rooms

Scale:  $\frac{1}{32}$ in to 1ft  
d: 27.5.36  
Pencil on tracing paper ( $16\frac{3}{8} \times 21\frac{5}{8}$ )

2 Plan & section of proposed new Snack Bar & Store Addition — Scheme B

Scale:  $\frac{1}{16}$ in to 1ft  
d: 21.3.35  
Pencil & coloured pencil on tracing paper ( $16\frac{1}{2} \times 12$ )

3 Basement, Ground, First & Second Floor Plans of proposed Snack Bar, Club Room, Hairdressing Saloon & offices on site of Princes' Rooms

Scale:  $\frac{1}{8}$ in to 1ft  
d: 22.1.36  
Pencil & coloured pencil on detail paper ( $25\frac{5}{8} \times 37\frac{1}{2}$ )

4 Basement, Ground Floor, First Floor, Second Floor & Roof plans of New Snack Bar, Club Room, Hairdressing Saloon, and offices on site of Princes Rooms

Scale:  $\frac{1}{8}$ in to 1ft  
d: 25.4.36  
Linen print ( $25\frac{1}{4} \times 36\frac{3}{4}$ )

5 Elevations & sections of New Snack Bar &c on Site of Princes Rooms

Scale:  $\frac{1}{8}$ in to 1ft  
d: 25.4.36  
Linen print ( $26\frac{1}{4} \times 37$ )

6 Axonometric view of proposed Entrance to New Snack Bar

Scale:  $\frac{1}{4}$ in to 1ft  
Pencil on tracing paper ( $15\frac{5}{8} \times 11$ )

7 Elevation of Sign 'A' over Entrance to Snack Bar from Grand Hall

Scale:  $\frac{1}{4}$ in to 1ft 1in to 1ft, FS  
d: 26.7.37  
Pencil on tracing paper ( $12\frac{7}{8} \times 12$ )

8 Detail of Proposed decoration to Glazed Screen of Cocktail Lounge

Scale:  $\frac{1}{4}$ in to 1ft  
Pencil ( $16 \times 20$ )

9 Details of Electric Clock in the Snack Bar

Scale:  $\frac{1}{4}$ in to 1ft, FS  
d: 23.12.36  
Pencil on tracing paper ( $24\frac{3}{4} \times 32$ )

10 Elevations of light fittings in cocktail lounge

Scale:  $\frac{1}{4}$ FS, FS  
d: 21.10.36  
Pencil on tracing paper ( $9 \times 12\frac{3}{4}$ )

11 Details of Light Fitting over showcase in Tobacco Kiosk

Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{2}$ FS  
Pencil on tracing paper ( $12\frac{7}{8} \times 13$ )

12 Details of Cruet & Tariff Holder for Snack Bar

Scale:  $\frac{1}{2}$ FS  
d: 9.3.36  
Pencil on tracing paper ( $22 \times 15\frac{1}{8}$ )

LONDON: Olympia, Hammersmith

Design for garage in Maclise Road, 1935-37 (20):

1 Ground Plan & Longitudinal Section of early design  
Scale:  $\frac{1}{16}$ in to 1ft  
d: 14.1.35  
Pencil on tracing paper ( $24\frac{5}{8} \times 27\frac{1}{4}$ )

2 Plans & sections of proposed garage

Scale:  $\frac{1}{32}$ in to 1ft  
d: 24.8.35  
Pencil on tracing paper ( $24\frac{3}{4} \times 19$ )

3 Plans & sections for a design with access ramp in centre

Scale:  $\frac{1}{32}$ in to 1ft  
d: 22.11.35  
Pencil on tracing paper ( $25\frac{5}{8} \times 19\frac{1}{4}$ )

4 Plans & sections for proposed design without circular access ramp

Scale:  $\frac{1}{32}$ in to 1ft  
d: 25.11.35  
Pencil on tracing paper ( $24\frac{1}{8} \times 18\frac{1}{2}$ )

5 Basement & Ground Floor plan of design with central circular access ramp

Scale:  $\frac{1}{16}$ in to 1ft  
d: 11.12.35  
Pencil on tracing paper ( $21\frac{1}{2} \times 25\frac{1}{2}$ )

6 Longitudinal section, typical floor plan of above design (No.5)

Scale:  $\frac{1}{16}$ in to 1ft  
d: 11.12.35  
Pencil on tracing paper ( $22 \times 25\frac{7}{8}$ )

7 Ground & typical floor plan of another design for garage

Scale:  $\frac{1}{16}$ in to 1ft  
d: 5.2.36  
Pencil on tracing paper ( $21 \times 26\frac{1}{4}$ )

8 E. End of Ground Floor Plan of executed design

Scale:  $\frac{1}{8}$ in to 1ft  
d: 11.6.36  
Pencil on tracing paper ( $20 \times 27\frac{1}{4}$ )

9 Longitudinal cross-sections of executed design

Scale:  $\frac{1}{16}$ in to 1ft  
d: 5.2.36  
Pencil on tracing paper ( $20\frac{7}{8} \times 26$ )

10 Elevations to Maclise Road & Beaconsfield Road of executed design

Scale:  $\frac{1}{16}$ in to 1ft  
d: 8.5.36  
Pencil on tracing paper ( $11\frac{5}{8} \times 34\frac{3}{4}$ )

11 Back & side elevations

Scale: 1in to 1ft  
d: 8.5.36  
Pencil on tracing paper ( $11\frac{3}{4} \times 35\frac{1}{8}$ )

12 Axonometric projection showing curved corner from N

Scale:  $\frac{1}{8}$ in to 1ft  
d: 14.8.36  
Pencil on tracing paper ( $22\frac{3}{4} \times 23$ )

13 Axonometric sketch from West

Pencil on tracing paper ( $27 \times 21$ )



**14 Details of Circular Metal Stair in Area off Boiler Room**

Scale:  $\frac{1}{2}$ in to 1ft  
d: 17.11.36  
Pencil on tracing paper ( $24\frac{3}{8} \times 20\frac{3}{8}$ )

**15 Details of "In" & "Out" signs on main elevation to Maclise Road**

Scale: 1in to 1ft  
d: 2.1.37  
Pencil on tracing paper ( $15\frac{1}{4} \times 17$ )

**16 Proposed temporary sign on rear elevation**

Scale:  $\frac{1}{8}$ in to 1ft  
d: 19.3.37  
Pencil on tracing paper ( $17 \times 8\frac{1}{2}$ )

**17 Neon sign on rear elevation**

Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ft  
d: 20.3.37  
Pencil on tracing paper ( $26\frac{3}{8} \times 25$ )

**18 Details of new signs on Maclise Road elevation**

Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ft, FS  
d: 19.4.37  
Pencil on tracing paper ( $22\frac{1}{4} \times 16$ )

**19 Details of Sign at Station End of Garage**

Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
d: 9.6.37  
Pencil on tracing paper ( $20\frac{3}{8} \times 14\frac{7}{8}$ )

**20 Proposed Sign on Lyon's Staff Stores** indicating 'Olympia's Official Garage', at corner of Blythe Road & Hammersmith Road

Scale:  $\frac{1}{4}$ in to 1ft  
d: 24.9.37  
Pencil on tracing paper ( $22\frac{1}{2} \times 12\frac{7}{8}$ )

The garage, housing 1200 cars, claimed to be the largest in Europe when it was completed.  
Lit: *AJ*, LXXXV, 1937, pp.607-605; *A&BN*, CL, 1937, pp.75-79; *Builder*, CLIII, 1937, pp.1197-1199; *AJ*, CXXIV, 1956, p.758

LONDON: St Paul's cathedral precinct  
Perspective of design for *Suggested Development around St. Paul's Cathedral with 250ft. high office Buildings*  
d:  $\times/9/46$

Pencil & coloured crayon ( $10 \times 24\frac{1}{4}$ )

**EMES, William (died 1803)**

A landscape gardener with an extensive practice, who worked in the manner of Capability Brown.

**STOKE PARK (Wilts)**

Design for landscaping the park  
Insc: (in cartouche) *A Plan of the Park and Demesne Lands | at Earlstoke | the Seat of | Josa Smith Esqr | with some alterations | by Wm Emes | 1786*  
Pen on velum ( $25 \times 25\frac{1}{4}$ )  
Prov: Stoke Park album by George Steuart (q.v.)  
Emes's work at Stoke coincided with Steuart's new house for Joshua Smith, 1789-91.

**ENGLISH, C. W.**

LONDON: Regent Street  
View of the Regent Street quadrant  
Two copies  
See Shaw, R. Norman

Perspectives of other architects' designs, 1899  
See Brydon, John McKean; Young, William

**ESSEX, James (1722-1784)**

Son of James Essex (died 1749), carpenter and joiner of Cambridge. Studied architecture under Sir James Burrough. He carried out many works in Cambridge and was the first practising architect to take an antiquarian interest in medieval architecture. He was a friend of Horace Walpole, who employed him at Strawberry Hill. He did restorations at Ely and Lincoln cathedrals.  
Bibl: *Colvin*; *APSD*; *DNB*; D. R. Stewart, 'James Essex', *AR*, CVIII, 1950, pp.317-321

**PONTYPRIDD (Glam): Bridge over River Taff [Fig.81]**

Plan (i.e. elevation) of the new Bridge over the River Taff twelve miles above Cardiff  
s & d: J. Essex delint 1762  
Pen & wash ( $11\frac{1}{4} \times 14\frac{1}{8}$ )  
Prov: Pur. 1961  
Lit: T. Rees, *The Beauties of England & Wales: South Wales*, 1815, pp.639-643, with an engraving showing the bridge; L. R. Muirhead, *Wales*, 1953, p.256  
The inscription may be in Horace Walpole's hand. The bridge was built in 1755 by William Edwards (1719-89), a local stonemason. The haunches are lightened by three cylindrical tunnels on each side, lessening the inward and upward thrust of the masonry.

**ETTY, William (fl. early C18)** *Attributed to*  
One of a York family of builders and architects, William Etty was responsible for decorative carving at the Mansion House, York, 1725-26, carved the altarpiece for St Michael-le-Belfry, York, 1712 and laid out the park at Temple Newsam, 1712.  
Bibl: *Colvin*

**BURTON AGNES HALL (Yorks)**

1 Plan of the 1st floor  
Insc: Labelled; verso an illegible inscription mentioning *Mr. Etty*  
Sepia pen ( $10 \times 4$ )

**2 Unidentified rough plan**

Pencil ( $9\frac{5}{8} \times 12$ )  
Prov: Pur. 1969  
Lit: On Burton Agnes see *CL*, CXIII, 1953, pp.1804, 1886, 1792.

Designs for a church (2); probably a plan for redoing Burton Agnes church in a classical style

1 Plan  
Scale:  $\frac{1}{4}$ in to 1ft  
w/m: Fleur-de-lis with a crown & IVC  
Pen ( $9 \times 14$ )

**2 Plan of the choir**

Scale: 1in to  $2\frac{1}{2}$ ft  
Insc: *The Area of the old Quire (as may appear by the pricked lines | on the plan of the Church) contains 8 square 69ft 6 in superficial measure. The | Area of this plan contains only six square 58ft 2.8in superficial, so that by | following it, there will be a saving of 2 square 10ft 122 superficial inches which is near a fourth part of the old building*  
w/m: Fleur-de-lis  
Sepia pen ( $12\frac{1}{4} \times 10\frac{5}{8}$ )

**1-2 Prov: Pur. 1969**

The shape of the plan corresponds to that of the existing medieval church with the removal of the Gothic buttresses. The second drawing is a plan for lengthening the choir.

**EVANS, Samuel Harrington (c.1877-1961)**

One of Sir Edwin Lutyens's longest-serving assistants, from c.1900-c.1911 and again from 1916, when he was invalided out of the army, to c.1925. From c.1911-14 he worked in partnership with a Lutyens pupil, Basil Watney (died 1915), their bread-and-butter being survey work for their former master, as the sketchbook (see below) shows; their own principal work was a Scottish house in Lutyens-Georgian, Straloch (see below). After 1925 Evans designed factory extensions for the Vauxhall Motor Company at Luton and a house in Hampstead for Vauxhall's Chairman, Paul Kidner; the offices of the Dorking Brick Company at North Holmwood, Surrey, 1929, and the house of that company's Chairman, Howard Paget; Seven Stones at Broadstairs, Kent, 1933-34; and alterations to Kenwick Hall, Lincs, 1925 and again, after war damage, 1944 (the house was dem. 1960).

**MEOPHAM (Kent): Cottage**

Design for Miss Pease, 1911  
Plan, section & elevation  
Scale:  $\frac{1}{8}$ in to 1ft  
s & d: B. G. Watney | S. H. Evans archts | 59 Gt Ormond Street | W.C. Feb. 1911  
Pencil & watercolour ( $14\frac{1}{8} \times 15\frac{1}{2}$ )

**STRALOCH ( ) : House**  
Design for George Clark Esq. (3):

1 Preliminary perspective  
Watercolour ( $12\frac{5}{8} \times 16\frac{7}{8}$ )

**2 Plans & elevations**

Scale:  $\frac{1}{16}$ in to 1ft  
Pencil & coloured washes ( $22\frac{1}{2} \times 30\frac{3}{4}$ )

**3 Detail of floor**

Pen on detail paper ( $19 \times 14\frac{3}{4}$ )

**WICKHAM BISHOPS (Essex): Goat Lodge Farm**

*Additions & alterations | for Dr. Jane Hawthorne*  
Plans, elevations & sections  
Scale:  $\frac{1}{8}$ in to 1ft  
s & d: S. H. Evans, Archt. | 59 Gt. Ormond St | W.C.1. April 1925  
Pen on linen ( $30\frac{7}{8} \times 31\frac{1}{2}$ )

Design for a stage set  
Pen on linen ( $14 \times 23\frac{5}{8}$ )

**Design for a stage set**

Insc: *Kingsway Theatre New Play for Simon Ord Esq.*  
Scale:  $\frac{1}{2}$ in to 1ft  
s & d: S. H. Evans L.R.I.B.A. | 7 Buckingham Street | Adelphi W.C. 2. | Nov. 1928  
Pen on linen ( $23\frac{3}{4} \times 35\frac{3}{8}$ )

Sketchbook with survey plans of work done by Lutyens' office, 1913-14, including:  
Brede Place, Sussex; Grange Court; No.48 Bedford Square, Berkeley Hotel, No.50 Bedford Square, London; Addington, Surrey; Prawl's Farm & Thorpe Hall

Pencil, bound in green cloth ( $11\frac{7}{8} \times 9\frac{1}{4}$ )

**EVANS, Thomas (fl. c.1820).**

**ETTINGTON PARK (Warwicks)**  
*Sketch as Designed for Evelyn J. Shirley Esqr. - Ettington Park* showing a large Tudor Gothic country house  
[Fig.82]

Insc: As above & Thomas Evans, Archt  
Watercolour  
Thomas Evans exhibited a design for Ettington Park, Warwicks, at the RA 1821. The house underwent extensive remodelling, 1858-62, by Prichard & Seddon and is now a hotel.  
Lit: *Colvin*; Pevsner & Wedgewood, *Warwicks*, p.289

**EVELYN, John (1620-1706)**

Virtuoso and diarist, he was educated at Balliol College Oxford and at the Middle Temple. He travelled in Europe from 1643 to 1647, and in 1652 after several years of Royalist activity settled at Sayes Court, Deptford, living quietly and occupying himself with gardening. Evelyn was a recognized authority on architecture and landscape gardening and an active patron of the arts. It is not yet clear whether he played any active role as an architect.  
Bibl: DNB; Evelyn's *Diary* (ed, E. S. De Beer)

LONDON: Sayes Court, Deptford, Lewisham (previously in Surrey)

Design for a parterre

Insc: (by William Upcott) *Sketched by John Evelyn of Wotton for 'Elysium Britannicum' not printed*

Scale: 8 in to 1 ft

The Sayes Court parterre was designed after 1660. This design is also related to John Evelyn's manuscript *Knots, Parterres, Compartiments, Bordures, and Embossments* (Evelyn Collection, Christ Church, Oxford).

Drawings made by Evelyn in Italy, 1644-46 (3):

1 Section of a stair, insc: *Winding stayre in ye shafts of a wall*; section, insc: *Winding back stayr into a Cellar*; plan, insc: *profile of stayre*; plan, half-elevation & section of a dome, insc: *done a Section & timber, & plan of the circle of ye dome*, & plan of timber framing, insc: *part of the Circle of ye dome*; elevation of the front of a timber framed shop; mount insc: (by William Upcott) *Sketched by John Evelyn for his 'Elysium Britannicum': never published* [Fig.83]  
Scale: 7 1/2 in to 11 1/2 in

2 Part of an iron balustrade, insc: *Balusters for Stayres*; façade of S Andrea in Via Flaminia, Rome, insc. with measurements & *ye Chapel or other*; & studies of pedestals & *Baluster*; mount insc: (by William Upcott) *Drawn by John Evelyn of Wotton for his 'Elysium Britannicum'* [Fig.84]  
Scale: 7 1/2 in to 11 1/2 in

3 Sketched elevation of a classical, pyramid-capped tower  
Insc: *Castellum Marpesia* & (by William Upcott) *An original pen and Ink Sketch by John Evelyn, of Wotton in Surrey William Upcott; numbered XXV*  
Scale: 7 in to 3 1/4 in

These drawings may be the earliest made by Evelyn, who was in Italy between 1644 and 1646. The *Castellum Marpesia* is possibly the Mapesia in Paros, the source for Parian marble.

Prov: Pur. 1964 with a grant from the National Art Collections Fund

**EVES, William (fl. late C18)**

LONDON: Cardigan House, Richmond (previously in Surrey)

1 Design for elevation of entrance front

Insc: *Signed by us 27 May 1777 Wm Eves | & Robt Sayer & (in top right corner) Mr. Sayer & (on LHS of elevation) This wing not built*  
Scale: 13 in to 21 in

2 Elevation of staircase screen, showing a gentleman taking snuff & ascending the stairs, followed by his faithful hound [Fig.85]  
Insc: *Screen of Columns and Best Stairs on the Hall Floor*

Scale: 11 1/6 in to 1 ft  
Pen (13 x 21)

Lit: Nairn & Pevsner, *Surrey*, p.373  
The house was built to these designs.

LONDON: Richmond (Surrey)

Designs for a house, perhaps adjacent to Richmond bridge (2):

1 Plan of 2 floors & cellars, showing proposed house adjacent to the abutments of a bridge

Insc: (in a later hand c.1900) *This plan was probably drawn about 1770-1800 for Robert Sayer*

Scale: 1/8 in to 1 ft

w/in: Crown & arms with fleur-de-lis of

J. Whatman 1777-82

Pen (15 1/4 x 17 1/2)

2 Plan & elevation of 5 bay façade with canted bay on ground floor

Insc: *The Bow to have Ballustrades, above them a Netch & 2 blanks of each side | Attick a light for the Passage the top circular 2 blanks on each side.*

Scale: 3/16 in to 1 ft

Pen (21 x 13)

Prov: Pur. 1963

**EYES, John (fl. mid-C18)**

A member of family of Liverpool surveyors.

Bibl: *Colvin*

Design for a Gothic church [Fig.86]

Elevation of the W end & tower

s&d: *John Eyes del. Febr'y 1761*

Pen & grey wash (15 1/2 x 10 1/4)

Prov: The drawing was included in a collection of drawings by Lewis Vulliamy, pur. 1958



**FAIRHURST, Harry Smith (1869-1945)**

Born in Blackburn, at the age of 19 he joined the firm of Maxwell & Tuke in Manchester. He travelled in Italy and worked for a time with William Frame, architect to Lord Bute, in Cardiff. He then began his own practice in Blackburn. In 1901 he moved to Manchester and was in partnership for a time with J. H. France. His first big commission came in 1905: India House, the first of his many large warehouses for the cotton industry. He became 'master of the great warehouse office building' and revolutionized the loading and unloading of cotton goods by means of ingenious planning. His works include Barclay's warehouse, Rylands & Son's store, Reiss warehouse, and the Christie Cancer Hospital, all in Manchester, and experimental workshops for the Avro Co., Hamble, Hants. A 1891, F 1926. The firm, Harry S. Fairhurst & Son, is still active in Manchester.  
Bibl: obituaries: *RIBA Jnl*, LII, 1945, p.208; *Builder*, CLXVIII, 1945, p.287; *Illustrated Carpenter & Builder*, CLIII, 1963, pp.326-327

**MANCHESTER: Blackfriars**

Design for Bleachers' Association (8):

1 *Sub-Basement Floor plan*  
(15<sup>3</sup><sub>4</sub> × 25<sup>3</sup><sub>4</sub>)

2 *Basement Floor plan*  
(15<sup>1</sup><sub>8</sub> × 25<sup>3</sup><sub>4</sub>)

3 *Ground Floor plan*  
(15<sup>1</sup><sub>2</sub> × 26)

4 *Third Floor plan*  
(15<sup>1</sup><sub>4</sub> × 24<sup>1</sup><sub>8</sub>)

5 *Sections AA & BB*  
(26<sup>7</sup><sub>8</sub> × 37)

6 *Elevation to River*  
(26<sup>3</sup><sub>4</sub> × 30<sup>3</sup><sub>4</sub>)

7 *Elevation to Blackfriars*  
(26<sup>1</sup><sub>2</sub> × 20)

8 *Elevation to Parsonage*  
(27<sup>1</sup><sub>8</sub> × 30<sup>3</sup><sub>4</sub>)

1-8 Scale: <sup>1</sup>/<sub>8</sub> in to 1 ft  
s & d: Harry S. Fairhurst, *ARIBA Architect* 90 King Street, Manchester — May 1923  
Prov: Pres. by P. Garland Fairhurst, 1967

**MANCHESTER: Chancery Lane & King Street**

Design for Manchester Ship Canal Company (10):

1 *Sub-Basement Plan & Section EF*  
d: Feb. 25  
(25<sup>1</sup><sub>8</sub> × 30<sup>1</sup><sub>8</sub>)

2 *Basement plan*  
d: Nov. 24  
(21<sup>1</sup><sub>2</sub> × 29<sup>3</sup><sub>8</sub>)

3 *Ground Floor plan*  
d: Nov. 24  
(21<sup>1</sup><sub>2</sub> × 28<sup>5</sup><sub>8</sub>)

4 *Third Floor plan*  
d: Nov. 24  
(22<sup>7</sup><sub>8</sub> × 29<sup>1</sup><sub>8</sub>)

5 *Elevation to King Street*  
(27<sup>1</sup><sub>8</sub> × 22)

6 *Elevation to Chancery Lane*  
d: May 25  
(30<sup>1</sup><sub>2</sub> × 23<sup>5</sup><sub>8</sub>)

**7 West Elevation**

d: Nov. 24  
(28<sup>1</sup><sub>8</sub> × 23)

**8 Section A B**

d: Nov. 24  
(28<sup>1</sup><sub>2</sub> × 23)

**9 Section C B**

d: Nov. 24  
(29<sup>1</sup><sub>4</sub> × 22<sup>5</sup><sub>8</sub>)

**10 East Elevation**

(30 × 24<sup>3</sup><sub>8</sub>)

1-10 Scale: <sup>1</sup>/<sub>8</sub> in to 1 ft  
s: Harry S. Fairhurst, *ARIBA Architect and Surveyor* 14 Chancery Lane, Manchester  
Pen on linen with pencil notes  
Prov: Pres. by P. Garland Fairhurst, 1967  
Lit: *Architecture Now*, XIX, 1966, p.17; *Building*, II, 1927, pp.345-350

**MANCHESTER: York House, Major Street & Hart Street**

Design for Lloyds Packing Warehouses Ltd (15):

1 *Foundation Plan*  
d: Feb. 1910  
(19<sup>3</sup><sub>8</sub> × 14)

2 *Sub-Basement, Basement & Ground Floor plan*  
(19<sup>1</sup><sub>4</sub> × 27<sup>1</sup><sub>4</sub>)

3 *Section*  
(19<sup>1</sup><sub>4</sub> × 21<sup>7</sup><sub>8</sub>)

4 *Elevations to Major Street & Hart Street*  
(19<sup>3</sup><sub>8</sub> × 19<sup>1</sup><sub>4</sub>)

1-4 d: Jan. 1911

5 *Ground Floor plan*  
(19 × 12<sup>7</sup><sub>8</sub>)

6 *First Floor plan*  
(19 × 12<sup>7</sup><sub>8</sub>)

7 *Second Floor plan*  
(19 × 13)

8 *Third Floor plan*  
(19 × 13)

9 *Fourth Floor plan*  
(19 × 13)

10 *Fifth Floor plan*  
(18<sup>3</sup><sub>4</sub> × 12<sup>3</sup><sub>4</sub>)

11 *6th, 7th, & 8th Floor plans*  
(10<sup>1</sup><sub>4</sub> × 22)

12 *North East Elevation, showing flues*  
(19 × 17<sup>5</sup><sub>8</sub>)

5-12 d: May 1911

13 *Roof plan*  
(20 × 14<sup>1</sup><sub>8</sub>)

14 *Elevation to Hart Street*  
(19<sup>3</sup><sub>4</sub> × 13<sup>1</sup><sub>2</sub>)

**15 Elevation to Major Street**

(19<sup>7</sup><sub>8</sub> × 13<sup>1</sup><sub>2</sub>)

13-15 d: June 1911

1-15 Scale: <sup>1</sup>/<sub>8</sub> in to 1 ft

s: Harry S. Fairhurst, *ARIBA Architect*, 21 Spring Gardens, Manchester

Pen on linen with some pencil notes

Prov: Pres. by P. Garland Fairhurst, 1967

Lit: *Architecture Now*, XIX, 1966, p.16; *Architectural Design*, XXXVIII, 1968, p.250

MANCHESTER: Lee House, Oxford Street  
Designs for additions to warehouse for Tootal Broadhurst Lee & Co. (9):

1 *Sub-Basement Floor plan*  
(27 × 35<sup>1</sup><sub>2</sub>)

2 *Basement Floor plan*  
(26<sup>5</sup><sub>8</sub> × 35<sup>1</sup><sub>8</sub>)

3 *Ground Floor plan*  
(27 × 35)

4 *Seventh Floor plan*  
(26<sup>5</sup><sub>8</sub> × 35)

5 *Sectional Elevation CD*  
(42 × 30<sup>5</sup><sub>8</sub>)

6 *Section AB*  
(42 × 30<sup>3</sup><sub>8</sub>)

7 *Elevation to Great Bridgewater Street*  
(42<sup>1</sup><sub>2</sub> × 30<sup>5</sup><sub>8</sub>)

8 *Elevation to Milling Street*  
(42<sup>1</sup><sub>2</sub> × 30<sup>1</sup><sub>4</sub>)

9 *Elevation to Canal*  
(41 × 30<sup>3</sup><sub>8</sub>)

1-9 Scale: <sup>1</sup>/<sub>8</sub> in to 1 ft  
s & d: Harry S. Fairhurst *FRIBA* 55 Brown Street Manchester — July 1928 & Feb. 1930

Pen on linen

Prov: Pres. by P. Garland Fairhurst, 1967

Lit: *Architecture Now*, XIX, 1966, p.18; *Builder*, CXLII, 1932, pp.426, 428-430; *Building*, VI, 1931, pp.410-418

**MANCHESTER: St Mary's Gardens**

Design for National Boiler & General Insurance Co. Ltd (6):

1 *Ground Floor plan*  
d: Nov. 08  
Pen on linen (22<sup>1</sup><sub>4</sub> × 22<sup>1</sup><sub>4</sub>)

2 *First Floor plan*  
d: Nov. 08  
Pen on linen (22<sup>3</sup><sub>4</sub> × 22<sup>1</sup><sub>4</sub>)

3 *Elevation to St. Mary's Parsonage*  
Pencil on oiled paper (22<sup>1</sup><sub>4</sub> × 22<sup>1</sup><sub>4</sub>)

4 *Back Elevation*  
d: Nov. 1908  
(23<sup>3</sup><sub>4</sub> × 25<sup>1</sup><sub>2</sub>)

5 *North East Elevation*  
d: June 1909  
(24<sup>3</sup><sub>4</sub> × 22)

6 *South-West Elevation*  
d: June 1909  
(24<sup>3</sup><sub>4</sub> × 22)

1-6 Scale:  $\frac{1}{8}$  in to 1 ft

s: Harry S. Fairhurst ARIBA | Architect | 21  
Spring Gardens | Manchester.

4-6 Pen on linen

Prov: Pres. by P. Garland Fairhurst, 1967

MANCHESTER: Arkwright House, The Parsonage,  
South Parade

Designs for proposed new head offices for English  
Sewing Cotton Company (9):

1 Basement Plan

(18 × 38)

2 Ground Floor plan

(18 $\frac{1}{2}$  × 38 $\frac{1}{2}$ )

3 Second Floor plan, Also Third & Fourth Floors

1-3 d: Dec 1926

(18 $\frac{3}{8}$  × 38 $\frac{1}{4}$ )

4 Back Elevation

(19 $\frac{3}{4}$  × 38 $\frac{1}{2}$ )

5 Section CC

(25 $\frac{1}{4}$  × 36)

6 Elevation to South Parade

(19 $\frac{1}{4}$  × 37 $\frac{1}{2}$ )

7 Cross-sections

(23 × 29 $\frac{1}{4}$ )

4-7 d: March 1927

8 Elevation to Southgate

(19 $\frac{1}{2}$  × 16 $\frac{3}{4}$ )

9 Elevation to St. Mary's Parsonage

d: Oct 1936

(19 $\frac{1}{2}$  × 20 $\frac{1}{2}$ )

1-9 Scale:  $\frac{1}{8}$  in to 1 ft

1-7 s: Harry S. Fairhurst, FRIBA | 48 Brown Street  
Manchester

8-9 s: Harry S. Fairhurst & Son F & ARIBA | 55  
Brown St. Manchester

1-9 Pen on linen

Prov: Pres. by P. Garland Fairhurst, 1967

MANCHESTER: Bridgewater House, Whitworth  
Street & Atwood Street

Design for Lloyds Packing Warehouses Ltd (9):

1 Foundation plan

(24 $\frac{1}{2}$  × 34 $\frac{1}{4}$ )

2 Sub-Basement plan

(24 $\frac{1}{2}$  × 34 $\frac{1}{2}$ )

3 Basement plan

(24 $\frac{1}{2}$  × 34 $\frac{1}{2}$ )

4 Ground Floor plan

s & d: G.W.H. July 1912

(24 $\frac{3}{8}$  × 34 $\frac{3}{8}$ )

5 First Floor plan

s & d: E.W.T. July 1912

(24 $\frac{1}{4}$  × 34 $\frac{1}{4}$ )

6 Section thro | Private Street, looking towards Atwood  
Street.

s & d: G.W.H. Sept. 1912

(23 $\frac{3}{8}$  × 25 $\frac{3}{8}$ )

7 Longitudinal Section looking towards Whitworth Street  
s & d: G.W.H. July 1912

(24 × 34)

8 Elevation to Whitworth Street

(24 $\frac{5}{8}$  × 34 $\frac{1}{4}$ )

9 Elevation to Atwood Street

(24 $\frac{1}{4}$  × 27)

1-9 Scale:  $\frac{1}{8}$  in to 1 ft

Pen on linen

Prov: Pres. by P. Garland Fairhurst, 1967

Lit: *Architecture Now*, XIX, 1966, p.17; *Builder*,  
CXXIII, 1922, p.911 (reprd); C. H. Reilly, *Some  
Manchester streets and their buildings*, 1924, pp.108-110

MANCHESTER: India House, Whitworth Street

Design for Lloyds Packing Warehouses Ltd (12):

1 Foundation plan

d: Sep. 05

(29 $\frac{3}{4}$  × 40)

2 Basement plan

d: Sept. 1905

(25 $\frac{1}{4}$  × 35 $\frac{3}{4}$ )

3 Ground Floor plan

d: September 1905

(26 $\frac{3}{4}$  × 40 $\frac{1}{4}$ )

4 Elevation to Whitworth Street

d: September 1905

(27 $\frac{1}{4}$  × 40)

5 Third Floor plan

d: Oct. 1905

(19 $\frac{3}{8}$  × 38 $\frac{1}{2}$ )

6 Section AA

d: Oct. 1905

(27 $\frac{3}{4}$  × 21)

7 Back elevation

d: Nov. 1905

(28 $\frac{3}{4}$  × 39 $\frac{1}{2}$ )

8 Side Elevation (east)

d: Nov. 1905

(25 × 18)

9 Roof plan

d: May 1906

(25 $\frac{1}{4}$  × 37 $\frac{1}{2}$ )

10 Longitudinal Section

d: May 1906

(31 × 40)

1-10 Scale:  $\frac{1}{8}$  in to 1 ft

11 Elevation to Whitworth Street

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

d: 1906

(23 × 29 $\frac{3}{4}$ )

12 Perspective view

Pen on oiled paper (22 × 26 $\frac{1}{2}$ )

1-11 Pen on linen

s: Harry S. Fairhurst ARIBA | Architect | 54

Church St. Blackburn

Prov: Pres. by P. Garland Fairhurst, 1967

MANCHESTER: Lancaster House, Whitworth Street  
& Princess Street

Design for packing house for Lloyds Packing  
Warehouses Ltd (11):

1 Foundation plan

d: Aug. 07

(18 $\frac{3}{4}$  × 16 $\frac{1}{2}$ )

2 Sub-Basement plan

d: April 09

(21 $\frac{1}{4}$  × 16 $\frac{5}{8}$ )

3 Basement plan

d: May 09

(21 × 16 $\frac{5}{8}$ )

4 Ground Floor Plan

d: Jan. 1909

(21 $\frac{1}{4}$  × 16 $\frac{5}{8}$ )

5 First Floor plan

d: May 1909

(21 × 17)

6 Proposed subway between India & Lancaster Houses  
showing basement floor of Lancaster House & India  
House & block plan

d: September 1909

(24 $\frac{3}{8}$  × 35 $\frac{3}{4}$ )

7 Section

d: Aug. 07

(24 $\frac{1}{2}$  × 17 $\frac{1}{2}$ )

8 Cross-section

(24 $\frac{3}{8}$  × 27)

9 Elevation to Princess Street

d: Sept. 07

(24 $\frac{1}{4}$  × 17 $\frac{1}{2}$ )

10 Elevation to Whitworth Street

d: Aug. 07

(24 $\frac{3}{8}$  × 17 $\frac{3}{4}$ )

11 Elevation to Back Street

d: June 1909

(24 $\frac{3}{8}$  × 17 $\frac{3}{4}$ )

1-11 Scale:  $\frac{1}{8}$  in to 1 ft

s: Harry S. Fairhurst, ARIBA | Architect | 21

Spring Gardens | Manchester

Pen on linen

Prov: Pres. by P. Garland Fairhurst, 1967

FALKENER, Edward (1814-1896)

Born in London, his father was head of the ordnance  
department at the Tower of London. He was articled  
to the architect John Newman and became a student  
at the RA in 1836, winning the gold medal of that  
body in 1839. In 1842 he began an extensive tour  
through Europe, Asia Minor, Syria, Palestine, Egypt  
and the Greek Islands during which he made numerous  
drawings. In 1847 he was given permission to excavate  
a house at Pompeii. After his return to England he  
appears to have designed only two buildings, an office  
block on St Dunstan's Hill, London, and alterations to  
his own house, Glanymor, Langharne, Carmarthenshire.  
In 1866 he married and retired to Wales, giving up  
his practice but continuing his studies and  
reconstructions. His books include *Ephesus and the  
Temple of Diana* and *Games, ancient and oriental*, 1892.  
He furnished some illustrations for James Fergusson's  
*History of architecture* and for the *APSD* and was editor  
of and a contributor to the *Museum of Classical  
Antiquities*. He was made an Hon. F in 1895.  
Bibl: DNB Supplement; *RIBA Jnl*, III, 1896-97,  
pp.149-152



Design for the restoration of a Roman villa

Plan

Scale:  $\frac{5}{16}$  in to 10 ft

s & d: *Edward Falkener 1836*

Pen & wash ( $25\frac{1}{2} \times 27\frac{3}{4}$ )

Prov: Pres. by E. Falkener

KARNAK (Egypt): Temples

Measured drawing (2):

1 Southern temple

Plan

Pen & wash ( $10\frac{1}{2} \times 7$ )

2 Egyptian Doric column

Detail

Insc: *Measured by Edwd. Falkener Esq. Archt. MIBA*

Pen & wash ( $30 \times 22$ )

Prov: Pres. by E. Falkener, April 1850

FALKNER, Harold

FARNHAM (Surrey): Knight's Bank

See Shaw, R. Norman

FAREY, Cyril Arthur (1888-1954)

Probably the leading architectural draughtsman of his time, Farey was well known for his watercolour perspectives. He was born in London, educated at Tonbridge School, and articled to Horace Field (F). He also studied at the AA and RA Schools where he was a brilliant pupil, winning the Tite Prize, 1913, Soane Medallion, 1914, RA schools Gold Medal, 1911, and the Edward Scott Travelling Studentship, 1921. He worked for a while as an assistant in the office of Ernest Newton and then set up independent practice and had considerable success in competitions. With Horace Field he won first prize for the Trevor Estate, Knightsbridge, and with G. Dawbarn the competition for Raffles College, Singapore, 1924. He published with A. Trystan Edwards *Architectural drawing, perspective, and rendering*, 1931. A 1918, F 1941.

Bibl: obituary: *Builder*, CLXXXVI, 1954 p.976;

*Building*, XIX, 1944, pp.228-231

Unless otherwise stated the drawings were presented by his son Michael Farey (A), 1951

AVERHAM (Notts): House

Design for H. Wilfrid Walker Esq. (2):

1 Perspective view of garden façade

Insc: *Country Life Architects Competition*

Pencil, pen & wash heightened with white on tinted paper ( $15 \times 23\frac{1}{2}$ )

2 Perspective view of the garden façade, with small

scale sketch plans of the ground & 1st floors

s & d: *Cyril A. Farey, Archt. 1913*

Pencil, sepia pen & watercolour ( $10\frac{1}{4} \times 15\frac{3}{4}$ )

Reprd: *Academy Architecture*, XLIV, 1913, p.121

The two drawings are of the same view.

LONDON: No.9 Conduit Street, Westminster

Competition *Design for a Façade to No.9 Conduit Street*

Plan, elevation & section of façade

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

Pencil & wash

The drawing was probably done in 1927. No.9

Conduit Street was the old premises of the RIBA.

LONDON: Corner of Froggnal Lane & Greenaway Gardens, Hampstead

Design for a house for G. W. Hart Esq.

Perspective of entrance front [Fig.87]

S: *Cyril A. Farey, Architect*

Pencil & watercolour ( $21 \times 13\frac{1}{2}$ )

Reprd: *Academy Architecture*, XLVII, 1915, p.105

SALISBURY (Wilts): War memorial

Design for proposed war memorial, 1919 (3):

1 Sketch design for the central feature overlooking

a canal or river

s & d: *Cyril A. Farey ARIBA | 1919 | Architect*

Pen & wash ( $22 \times 15\frac{1}{2}$ )

2 *Perspective Taken from an Altitude of 350 feet over the Poultry Cross*

s & d: *Cyril A. Farey ARIBA | Architect | 1919*

Pencil & watercolour ( $10 \times 15\frac{1}{4}$ )

3 Plan, elevation & section of the central feature

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

s: *Cyril A. Farey ARIBA | Architect | 5 Devaux*

*Place | The Close | Salisbury*

Print with coloured washes ( $28 \times 21\frac{1}{2}$ )

Lit: *Academy Architecture*, LII, 1921, p.1

LONDON: First World War memorial in front of the

Royal Exchange, City

Perspective, 1920

See Webb, Sir Aston

LONDON: Golders Green service station

Perspective view of *Proposed Service Station* in a

Spanish style with arched openings & a red tile

roof

s: *Cyril A. Farey, ARIBA | 19 Bedford Square, W.C. 1*

Pencil & watercolour ( $11\frac{1}{2} \times 18\frac{3}{4}$ )

SINGAPORE: Raffles College

Design (2):

1 Bird's-eye view

Insc: *Cyril A. Farey ARIBA | Graham R. Dawbarn*

*M.A., ARIBA | Architects*

s & d: *C.A.F. del. 1924*

Pencil & wash heightened with white ( $27 \times 43\frac{1}{4}$ )

2 Perspective of the entrance façade of the principal block

Insc: *Cyril A. Farey | Graham R. Dawbarn | Architects*

*| Swan & Maclaren. Supervising Architects*

s & d: *Cyril A. Farey del. 1927*

Pencil & watercolour heightened with white

( $19\frac{3}{4} \times 31$ )

Exhib: RA Exhibition of British Architecture, 1937

The competition was won in 1924 and the building was completed in 1931.

Lit: *Builder*, CXXVII, 1924, pp.139, 146; CXXXI, 1926, p.288; *Architecture Illustrated*, II, 1931, pp.148-153; *AR*, LXX, 1931, p.66

VIENNA: Danube boat house

Design for a *Boat House on the Danube Canal Vienna*

*Sketch elevation.*

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

s & d: *Cyril A. Farey | 1922*

Pencil & watercolour ( $18\frac{1}{4} \times 29\frac{1}{4}$ )

Design for a town church, with elliptical plan & dome (6):

1 *Ground plan*

2 *Front elevation*

3 *Side elevation*

4 *Longitudinal Section*

5 *Cross Section* looking E

1-5 Scale:  $\frac{1}{8}$  in to 1 ft

Pencil & grey wash ( $15\frac{1}{2} \times 22\frac{1}{2}$ )

6 Detail of façade

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

s: verso *Cyril A. Farey*

Pencil & wash heightened with white on tinted paper ( $23\frac{1}{2} \times 15$ )

Probably a RA school design.

*Design for a West End Club House*

Perspective view of the principal façade

s: *Cyril A. Farey*

Pencil & watercolour ( $17\frac{1}{4} \times 26\frac{3}{4}$ )

Exhib: Exhibition of British Architecture, Paris, May

1914, Students' Work section

A RA school design.

Design for an official country residence for a royal personage

RIBA Soane Medallion competition design, 1913 (5):

1 *Ground plan & layout*

Scale:  $\frac{1}{32}$  in to 1 ft

Pencil with sepia & blue washes ( $48\frac{3}{4} \times 25$ )

2 *East elevation*

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

Pencil & pen with sepia & blue washes ( $22 \times 48$ )

3 *Longitudinal Section showing Ball Room, Fountain Court Grand Staircase, Entrance Court, Chapel & Stable Yard*

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

Pencil & pen with sepia & blue washes & (interiors) watercolour ( $24\frac{3}{4} \times 48\frac{1}{2}$ )

4 Detail of ball room & fountain court

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

Pencil & pen with sepia & blue washes & (interior) watercolour ( $40\frac{1}{2} \times 31$ )

1-4 Marked with a thistle within a circle

5 Perspective sketch of the entrance façade with approach bridge & gatehouses in the foreground & (inset) small scale sketch plan

s & d: *Cyril A. Farey ARIBA Architect 1920*

Pencil, pen & watercolour ( $17 \times 27$ )

Exhib: Exhibition of British Architecture, Paris, May 1914, Students' Work section

The design was awarded the Soane Medallion in 1914.

*Design for a Winter Garden, or Orangery*

Plan, showing ceiling decoration (after Michelangelo's

Sistine chapel); front elevation, end elevation,

transverse section & longitudinal section.

s & d: verso *Cyril A. Farey March 12, 1911*

Pencil, pen, sepia wash & watercolour ( $30\frac{1}{4} \times 22$ )

RA schools competition: awarded £15 premium,

10 March 1911.

Perspectives of some of the winning designs in the RIBA competition for cottages to house the working classes in England & Wales, 1918 (5):

1 Design by H. Heathman (Class A, SW area:

2nd premium)

2 Design by Alex T. Scott (Class B, N area: 1st premium)

3 Design by H. Heathman (Class B, SW Area: 2nd premium)

4 Design by Stockdale Harrison & Sons (Class C, Midland area)

5 Design by A. F. Webb (Class D, S Wales area)

s & d: *Cyril A. Farey 1918*

Pen ( $10\frac{1}{2} \times 16\frac{3}{4}$ )

Design for a neo-Georgian main road inn called The Chequers  
 Perspective of the principal façade  
 Insc: *Joint Architects: A. B. Hayward M.S.A., P.A.S.I. | D. C. Maynard A.R.I.B.A. (Author of Old Inns of Kent) | C. A. Farey A.R.I.B.A.*  
 s & d: Cyril A. Farey | Del. 1925  
 Pencil & watercolour heightened with white on tinted paper (19 $\frac{1}{2}$  × 26)  
 Repr: *Building*, XIX, 1944, p.231

Measured drawings  
 YATTENDON COURT (Berks)  
 Measured drawings, 1905 (2):  
 1 Plan  
 Scale:  $\frac{1}{8}$  in to 1 ft  
 Pen & wash (12 × 19 $\frac{1}{2}$ )

2 W elevation  
 Scale:  $\frac{1}{8}$  in to 1 ft  
 Pen & wash (12 × 11 $\frac{1}{2}$ )

1-2 s & d: C. A. Farey '05 (countersigned) MAB  
 Mar. 1905  
 Yattendon Court was built for himself by Alfred Waterhouse in 1882. Martin Buckmaster (1864-1960) (MAB) was art master at Tonbridge School where Cyril Farey was a pupil.

Topographical drawings  
 Belgium  
 LISSEWEGE  
 View of a street with the cathedral in the background  
 s & d: Cyril A. Farey | 1923  
 Watercolour (18 $\frac{1}{2}$  × 12 $\frac{3}{4}$ )  
 Prov: Pres. on permanent loan by the AA, 1963

France  
 MAISONS-LAFFITTE (Seine-et-Oise): Château de Maisons  
 Perspective of one of the curved wings  
 s & d: Cyril A. Farey 16.v.1922  
 Pencil & watercolour (17 $\frac{1}{2}$  × 12)  
 Prov: Bequeathed to the RIBA by the artist, 1954  
 Repr: *Building*, XIX, 1944, p.230

PARIS: Pont Neuf & Place  
 Sketch of the entrance to the place with the podium of the equestrian statue of Henri IV in the foreground  
 s & d: Cyril A. Farey 18.v.22  
 Pencil, crayon & watercolour (11 $\frac{3}{4}$  × 15)

Great Britain  
 BOXGROVE (Sussex): Priory church of St Mary & St Blaise  
 Perspective sketch from the NW  
 s & d: Boxgrove, 7. VIII 22 | Cyril A. Farey  
 Pencil (17 $\frac{1}{2}$  × 12 $\frac{3}{4}$ )

LONDON: Oxford Street, Selfridge's store  
 Outline perspective of the building from angle of Orchard Street & Oxford Street  
 Pen on linen (20 × 27)  
 The building was designed by F. Atkinson & D. Burnham of Chicago and was begun in 1908.

Italy  
 ROME: Campidoglio  
 Sketch of the palazzo with the statue of Marcus Aurelius in the foreground  
 Insc: *Soane Tour*  
 Pencil & watercolour (10 $\frac{1}{2}$  × 16 $\frac{1}{4}$ )  
 The drawing must date from about 1920. Farey won the RIBA Soane Medallion in 1914.

VENICE: Church of S Geremia  
 Sketch of the church & campanile from the canal  
 Insc: *Soane Tour*  
 s & d: Cyril A. Farey 23.4.20  
 Pencil & watercolour (18 $\frac{1}{2}$  × 13)

VENICE: Church of S Giorgio Maggiore  
 Distant view of the church with boats in the foreground  
 Pencil & watercolour (18 $\frac{1}{2}$  × 11)  
 The drawing dates from Farey's Soane tour, 1920.

Japan  
 TOKYO: Imperial Hotel  
 Perspective of the courtyard façade  
 s & d: Cyril A. Farey, 1929  
 Pencil & watercolour (22 $\frac{1}{2}$  × 17 $\frac{3}{4}$ )  
 The architect of the Imperial Hotel (dem. 1968) was Frank Lloyd Wright, 1916-22.

Perspectives, plans & elevations of designs by Ernest Newton:  
 BURGHEATH (Surrey): House, 1912  
 DORKING (Surrey): Logmore, 1913  
 GORING (Oxon): Flint House, 1913  
 KINGSWOOD (Surrey): House, 1912  
 LUXEMBOURG: House for Mme Muller Lavel, 1913.  
 See Newton, Ernest  
 CAEN (Normandie, France): Carmelite convent, 1921  
 See Newton, Ernest & Nicholls, W.  
 LONDON: Masonic Peace Memorial, Competition design  
 See Lanchester & Lodge

FELLNER, Ferdinand (1847-1916) & HELMER, Hermann (1849-1919)  
 Both Fellner and Helmer were in the atelier of the elder Fellner in Vienna. They were in partnership from 1872 to 1914 and are particularly well known for the many theatres they built throughout central Europe including in Vienna the State Theatre, 1872, and Volkstheater, 1889; in Budapest the Volkstheater, 1874, and the Lustspieltheater, 1896; the Metropoltheater in Berlin, 1892; the Deutsches Schauspielhaus in Hamburg, 1900; and the Deutsches Theater, Prague, 1886. Fellner published two pamphlets on theatre design: *Über den Bau des Wiener Stadttheaters*, 1874, and *Die Entwicklung des theaterbaus in den letzten fünfzig Jahren*, 1909  
 Bibl: T.B.; H. C. Hoffmann, *Die Theaterbauten von Fellner und Helmer*, 1966

ODESSA (USSR): Stadt-Theater  
 Design (8):  
 1 Plans of *Souterrain & Parterre*  
 2 Plans of *Beletage & 1ter Rang*  
 3 Plans of *2ter Rang & 3ter Rang*  
 4 Elevation of principal façade  
 5 Side elevation  
 6 Elevation of rear façade  
 7 Longitudinal section  
 8 Transverse section showing proscenium arch

1-8 s: *Architekten Fellner & Helmer, Wien*  
 Photographs of original drawings (8 $\frac{1}{2}$  × 10 $\frac{1}{2}$ )  
 Prov: Pres. (with 45 sheets, chiefly photographs of his theatres) by Herr Fellner, 1895  
 Lit: Hoffmann, *op. cit.*, p.105 & pls.142-149  
 The theatre was built 1884-87 with seating for 3000.

VIENNA (Austria): Deutsches Volks-Theater  
 Design, 1887 (4):  
 1 Plan of *Parterre & Schaubarterre*

2 Plan of 1. *Stock & 1. Galerie*

3 Plan of 2. *Stock & 2. Galerie*

4 Longitudinal section

1-4 s: *Architekten Fellner & Helmer, Wien*  
 Photographs of original drawings (15 $\frac{1}{4}$  × 10 $\frac{3}{4}$ )  
 Prov: Pres. (with 45 sheets, chiefly photographs of his theatres) by Herr Fellner, 1895  
 Lit: Hoffmann, *op. cit.*, pp.117-119 & pls.226-241  
 The theatre was built 1888-89 with seating for 1900.

FEOLI, Vincenzo (fl.1791-1810)  
 See Costa, Francesco

FERGUSON, James (1808-1886)  
 Born in Ayr, son of the eminent physician Dr William Fergusson (1773-1846), he was educated at the Edinburgh High School and at a private school in Hounslow. Prepared to enter a firm of Indian merchants, he went to Calcutta where he started an indigo factory and developed a strong interest in the architectural monuments of India, making lengthy tours of that country between 1835 and 1842. He soon retired from business and settled in London in 1842 in a house he built at No.20 Langham Place. He was an active member of the Royal Asiatic Society and the RIBA, and contributed numerous papers on architecture and archaeology. He was awarded the RIBA Gold Medal in 1871. His books include *An Historical enquiry into the true principles of beauty in art, more especially with respect to architecture*, 1849, *Illustrated handbook of architecture*, 1855; *A History of the modern styles of architecture*, 1862; and *A History of architecture in all countries from the earliest times to the present day*. This last was the first work to treat the history of all architecture, pointing out essential resemblances between buildings remote in time and space. Although he never thought of himself as an architect, Fergusson did design a picture gallery for Miss North at Kew and exhibited designs at the RA for a new National Gallery, 1850, and for the Albert memorial, 1864. He served as architectural adviser to the Office of Works for a short time. An outspoken critic of the architecture of his own time, speaking out strongly against revivalism, Fergusson was highly thought of by his contemporaries and, when he died, the Editor of *The Builder* wrote: 'He is as important a writer on architecture in the modern world as Vitruvius was in the ancient world...'  
 Bibl: DNB; M. Craig, 'James Fergusson', *Concerning architecture*, 1968, pp.140-152; obituaries: memoir by William H. White, *Jnl of the Royal Asiatic Society*, XVIII, 1886; *Builder*, L, 1886, pp.113-115, 121, 180; *American Architect*, XIX, 1886, p.25; *Building*, IV, 1886, p.47; *RIBA Proceedings*, n.s. II, 1885-86, pp.101-102; *The Times*, 11 January 1886; *Athenaeum*, 16 January 1886

Design for a cathedral (6):  
 1 Ground plan  
 Pencil on board (17 × 23)  
 2 Longitudinal section [Fig.88]  
 Pen on board (17 × 23)

3 Sketch plan of dome over crossing  
 Pencil (10 $\frac{1}{2}$  × 8 $\frac{1}{2}$ )

4 Sketch elevation of W end & longitudinal section  
 Scale: 1 in to 30 ft  
 Pencil (10 $\frac{1}{2}$  × 8 $\frac{1}{2}$ )



5 Sketch transverse section

Scale: 1 in to 25 ft

Pencil ( $9\frac{1}{2} \times 13$ )

6 Sketch of lunette at W end

Pencil ( $8\frac{1}{2} \times 10\frac{1}{2}$ )

The design is similar to St Paul's cathedral, with a cruciform domed plan and twin western towers.

Asia Minor/Turkey

HALICARNASSUS (Bodrum): Mausoleum

*Proposed Restoration of the Mausoleum of Halicarnassus*

Photograph of original drawing ( $6\frac{3}{4} \times 9\frac{1}{4}$ )

Prov: Pres. by J. Fergusson (F), 1862

India

Sketch plans of Indian buildings (12)

w/m: 1843 & 1848

Pencil ( $15\frac{1}{4} \times 19$  largest)

Leaves (135) from various sketchbooks of travels in the Indian subcontinent; chiefly sketches of temples & tombs, including Abu; Agra, Allahabad, Alwar, Amber, Baroda, Benares, Bindaban, Bhuvanewar, Canoge, Chitoor, Dacca, Delhi, Dig, Fatehpur-Sikri, Govardhan, Jaunpore, Kotah, Kuttul, Lucknow, Mandu, Put, Salombra, Secundra, Trichinopoly & w/ms ranging from 1826 to 1841

Pencil (4 watercolour) ( $9 \times 12\frac{1}{2}$  to  $11 \times 15$ )

Prov: Pres. by A. H. Hallan Murray, 1923

Sketch details (12 sheets) of Indian architecture, chiefly from Jaipur & Rajputana, with some topographical sketches (9) of Indian towns & temples  
2 d: Jan. 30 1870 & June 22, 1876  
All stamped *De Fabeck Gift*

Prov: Pres. by Cecil Stewart (F), 1959

Sketch books (8) covering period 1832-43

1 1832, including Tintern Abbey; Beverley Minster & church of St Mary; Dalquharran House, Ayr; Monkwood, Ayr, *Fergusson's Ancestral home* (s & d: William McClelland 13/9/32); Bruges; Tournay; Nivelles; Villers; St Quentin; Laon; Rheims; Soissons; Vézelay; Nevers (St Étienne); La Charité; Chartres; St Ouen

87 pages (42-87 blank)

Pencil ( $9\frac{1}{2} \times 13$ )

2 1838-1842, including Winchester; Castle Ashby; Whiston church; Coventry; churches in Lincolnshire at Coningsby, Tattershall, South Kyme, Swineshead, Donington, Bicker, Quadring, Gosberton, Spalding, Cowbit, Sutton St James, Tydd St Mary; St Ives cross, Huntingdonshire; churches in Cambridgeshire at Wisbech, Outwell, Ely; church at Puddington, Cheshire; church at Bakewell, Derbyshire.

77 pages

Pencil & some wash ( $7 \times 5\frac{1}{4}$ )

3 August-September 1843, including Florence, Vallombrosa, Camaldoli, Forlì, Ravenna, Ferrara, Venice, Padua

79 pages

Pencil & some wash ( $5\frac{3}{4} \times 4\frac{1}{4}$ )

4 October 1843-March 1844, including Florence, Arezzo, Cortona, Perugia, Foligno, Assisi, Narni, Rome & environs

76 pages

Pencil ( $6\frac{1}{2} \times 4\frac{1}{4}$ )

5 Notes & sketches on French architecture which appear to have been made by the author when he was preparing his chapter on French architecture in his *History* or its predecessor, the *Handbook of architecture*, 1855

Pencil ( $4\frac{1}{4} \times 6\frac{3}{4}$ )

6 Irish sketches, including Aghadoc, Kildare &c  
Pencil ( $5\frac{1}{2} \times 9\frac{1}{4}$ )

7 Sketches made during a voyage to Java  
Pencil ( $7 \times 9\frac{1}{2}$ )

8 Sketches made during a visit to China  
Pencil ( $10 \times 13$ )

Prov: No.1 pres. 1886 by Mr Rogers, one of Fergusson's executors; Nos.5-8 pur. at the sale of Fergusson's effects after his death in 1886 & pres. to the RIBA in 1945 by Sir Charles Nicholson, who wrote notes to them

FERNBACH, Henry (1828-1883)

Architect active in New York City.

Bibl: obituary: *American Architect*, XV, 1884, p.10

NEW YORK: Shaaray Tefila, West 44th Street

Design for the *New Synagogue*

Perspective of façade facing street, with dome

s: (on mount) *Henry Fernbach, Archt.* | F.A.I.A.

Photograph of pen drawing ( $12\frac{1}{4} \times 9\frac{1}{2}$ )

The synagogue was built 1868-69 and no longer exists. It was the first synagogue to be designed with a central dome.

Lit: R. Wischnitzer, *Synagogue architecture in the United States*, 1955, pp.74-75; S. Cohen, *Shaaray Tefila*, 1945

FERRERS, Walter Knight Shirley, 11th Earl (1864-1937)

A member of the ancient Shirley family, he was born at Oxford, where his father was Canon of Christ Church and Regius Professor of Ecclesiastical History. Educated at Winchester and New College, he became a pupil of Basil Champneys. He won the AA Silver Medal in 1892 and an RIBA Silver Medal for an essay in 1894. He served as Honorary Secretary of the SPAB and as Master of the Art Workers Guild. In 1912 he succeeded his cousin as 11th Earl Ferrers. His works include an institute at Staunton Harold, Leics, and many war memorials. He was FSA and F. Bibl: obituaries: *The Times*, 3 February 1937; *RIBA Jnl*, XLIV, 1937, p.414; *Builder*, CLII, 1937, p.381

OSMASTON (Derbys): War Memorial on Churchyard Wall

Elevations & perspective view

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

s & d: *Ferrers* | *Architect*, March 1921

w/m: JR Jones | Afonwen

Pen & wash ( $15 \times 20\frac{3}{4}$ )

Prov: Pres. by Miss Joyce Winnmill, 1968

FERREY, Benjamin (1808/10-1880)

Born at Christchurch, Hants, he was educated at the Grammar School, Wimborne, and then articled to Augustus Pugin, whom he accompanied on excursions to medieval buildings in England and Normandy in the capacity of draughtsman. His close contact with the Pugin family resulted in his *Recollections of A. N. Welby Pugin*, published in 1861. He drew many of the plates for the elder Pugin's *Ornamental bargeboards and Gothic ornaments*. He then spent some time in the office of William Wilkins, where he worked on the detail drawings for the National Gallery. In 1834 he published with E. W. Brayley *The Antiquities of the priory of Christchurch, Hants*. He set up independent practice and his first commission was the laying out of the estate of Sir George Gervis at Bournemouth. His long list of works includes additions to Baynard's Park, Surrey, c.1836; work for the Dorset City Hospital, Dorchester, 1839; restoration of the nave, transepts and Lady Chapel of Wells cathedral, 1842; church of St James, Morpeth, in the Norman style, 1843; St Stephen, Rochester Row, Westminster,

1845; and numerous other churches. His last work was the mansion at Bagshot Park, 1877, for the Duke of Connaught. He became F in 1839, was an original member of the Architectural Society, and an FSA 1863. He was awarded the Royal Gold Medal in 1870.  
Lit: *DNB*; obituary: *Builder*, XXXIX, 1880, pp.281-283 (with full list of works)

CHRISTCHURCH (Hants): Priory

Elevation showing restoration of the Organ Screen or Ancient Rood Loft

s: B. Ferrey

Stamped *Architectural Society Instituted A.D. 1831*

Pen & watercolour ( $22\frac{1}{2} \times 17$ )

Lit: For a general description see B. Ferrey & E. W. Brayley, *The Antiquities of the priory of Christchurch, Hants*, 1834

LONDON: Church of St Stephen, Rochester Row, Westminster

Sketches of font & pulpit, 1845-47

See Johnson, Robert James, *Collectanea architectura*, p.30

MORPETH (Northumberland): Town hall [Fig.89]

Plans, elevation & longitudinal section

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

Details of plinth, section through windows & plan of window jambs

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

w/m: J. Whatman 1843

Pen & wash ( $19\frac{3}{4} \times 26\frac{3}{4}$ )

Prov: Pres. by Benjamin Ferrey (F)

Lit: Pevsner, *Northumberland*, 1957, p.215

The building has been attributed to Sir John Vanbrugh. It was burned c.1865 and rebuilt in accordance with the original design.

FIAMMINGO, Il

See Duquesnoy, Francesco

FINLAYSON, Alfred (fl.1870s)

LONDON: Trevor Estate, Walham Green, Fulham  
Contract drawings for shop development, Trevor Terrace, c.1877-79 (10):

1 Site plan, showing the 6 plots facing North End Road, Fulham on the W & bounded by Eustace Road on the N & Walham Grove on the S  
s: A. Finlayson | 3 Mortimer Street | Cav | endish | Sgr; (countersigned) Charles Batty  
Insc: *Copy plan on Agreement for Lease*  
Pen & wash ( $13\frac{1}{4} \times 17$ )

2 Elevation of intended Shops

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

s: Alfred Finlayson

Pen & wash ( $14\frac{1}{2} \times 20\frac{3}{4}$ )

3 Proposed New Shop Houses  
Basement plan

4 Ground plan

5 One Pair plan

6 Two Pair Plan

7 Elevation [Fig.90]

Insc: *The Shop fronts (except where otherwise required for Trade Purposes) to be similar to the Shop Fronts of Houses in Dunganon Terrace*

8 Section

9 *Proposed New Stabling, Ground Story & One Pair Story*

10 *Elevation & Section*

3-10 Scale:  $\frac{1}{4}$ in to 1ft  
s & d: A. Finlayson / 3 Mortimer St / Cav. Sqre;  
(countersigned) Charles Batty  
Pen & coloured wash ( $21 \times 14\frac{3}{4}$ )  
Prov: Pres. by Mrs John Foster Crace, through  
Mrs E. Mostyn, 1961

**FLAXMAN, John (1755-1826)** *Attributed to*  
Born in York, son of John Flaxman the Elder  
(1726-95) who was a modeller, he trained in his  
father's shop and attended the R.A. schools. He did  
considerable work for the Wedgwood pottery firm  
and numerous portraits and monuments all in the  
Neo-classical style of which he was one of the leading  
English exponents. He spent seven years in Rome,  
1787-94. He returned to England and for the rest  
of his life he devoted himself chiefly to monumental  
sculpture. In 1810 he was appointed Professor of  
Sculpture at the R.A. He exhibited at the R.A.  
1781-1827.  
Bibl: R. Gunnis, *Dictionary of British sculptors*,  
1660-1851

Design for a frieze  
Apollo in his chariot followed by a group of dancing  
nymphs [Fig.91]  
Pen on tracing paper ( $23\frac{3}{4} \times 15\frac{1}{2}$ )  
The attribution to Flaxman is by Mr Edward  
Croft-Murray.

**FLETCHER, Sir Banister (1866-1953)**  
Historian of architecture, his *History of architecture on the*  
*comparative method* first appeared in 1896 and went has  
gone through numerous successive editions. Son of the  
architect Banister Fletcher, who was Professor of  
Building & Construction at King's College, London,  
and responsible in part for the form of the *History*,  
he studied at University College, London, at the R.A.  
Schools, the A.A., the École des Beaux Arts, and was  
articled to his father, working for a short time as an  
assistant in the office of William Henman & Col.  
R. W. Edis. His buildings include The Dormers,  
Portsmouth, Somerset; St George's Hall and school,  
Old Kent Road, St Aidan's church, Stratford; No.46  
Harley Street, 1910, and No.30a & b Wimpole Street,  
1912, London, and the Gillette factory, 1936, on  
the Great West Road. He was A 1889, F 1904,  
P RIBA 1936. He also wrote *Andrea Palladio*, 1902.  
Bibl: W. Hanneford-Smith, *The Architectural work of*  
*Sir Banister Fletcher*, 1934; obituaries: *The Times*,  
19 August 1953; *Ac&BN*, CCIV, 1953, p.238; *Builder*,  
CLXXXV, 1953, p.310; *Journal of the London Society*,  
CCCXXII, 1954, pp.18-26

LONDON: Westminster Abbey  
Measured drawing of ground plan coloured according  
to building periods  
Scale:  $\frac{1}{20}$ in to 1ft  
Stamped Prof. Banister Fletcher  
Pen & wash ( $27 \times 39$ )

Sketchbooks with notes, sketches & photographs,  
covering the years, 1895-1913 (22):  
1 Miscellaneous sketches in England, 1895  
( $7\frac{5}{8} \times 5$ )

2 Tunbridge Wells (Kent), 1896  
( $7\frac{5}{8} \times 5$ )

3 Diary of a tour in Greece, 1896  
( $7\frac{7}{8} \times 5$ )

4 Lancaster, 1897  
( $8\frac{1}{4} \times 5\frac{1}{4}$ )

5 Leamington Spa (Warwicks), 1898  
( $8\frac{1}{4} \times 5\frac{1}{4}$ )

6 Salisbury (Wilts), 1899  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

7 Bury St Edmunds (Suffolk), 1900  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

8 Greece & Asia Minor, 1901  
( $9\frac{1}{4} \times 5\frac{3}{4}$ )

9 Cirencester (Glos), 1901  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

10 Banbury (Oxon), 1902  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

11 Worcester, 1903  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

12 Sherborne (Dorset), 1904  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

13 Egypt & the Sudan, 1905  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

14 Lisieux (Calvados, France), 1905  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

15 Stamford (Lincs), 1906  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

16 Norwich, 1907  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

17 Bruges (Belgium), 1908  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

18 Cheltenham (Glos), 1909  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

19 Harrogate (Yorks), 1910  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

20 Tours (Indre-et-Loire, France), 1911  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

21 Shrewsbury (Salop), 1912  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

22 Rouen (Seine-Maritime, France), 1913  
( $9\frac{1}{4} \times 6\frac{1}{4}$ )

**FLETCHER, Hanslip (1874-1955)**  
Popular draughtsman of architectural subjects, he was  
born in London and educated at the Merchant  
Taylors' School. He exhibited frequently at the R.A.  
and contributed illustrations to the *Sunday Times*,  
*Daily Telegraph* and *Manchester Guardian*. Two  
collections of his drawings were published: *Changing*  
*London*, 1934 and *Bombed London*, 1948.  
Lit: obituary: *Builder*, CLXXXVIII, 1955, p.379;  
*Journal of the Royal Society of Arts*, XCVI, 1948,  
pp.559-561

LONDON: No.9 Conduit Street, Westminster  
Sketch of the interior of the RIBA library, before  
the headquarters was moved to Portland Place  
s & d: Hanslip Fletcher 1934  
Pen ( $22 \times 30$ )  
Prov: Pur. from the artist, 1934

**FLITCROFT, Henry (1697-1769)**

Son of a gardener to King William III, Flitcroft was  
apprenticed to a joiner in 1711. By 1720 he had  
become draughtsman and architectural assistant to Lord  
Burlington. For Burlington he surveyed the site of  
the new dormitory at Westminster School, 1720,  
supervised the works at Tottenham Park, Wilts,  
c.1721, and prepared the drawings published by  
William Kent as the *Designs of Inigo Jones*, 1727.  
Burlington procured him a clerkship of the works  
at Whitehall, Westminster and St James, and he  
remained an important figure in the Office of Works  
until his death. His architectural works, conservatively  
in the Palladian mould, include the church of St  
Giles-in-the-Fields, London, 1731-34; work at  
Wentworth Woodhouse, Yorks, c.1735-70; St  
Olave's church, Southwark, 1738-39 (dem. 1926),  
and the rebuilding of Woburn Abbey, Beds, 1747-61.  
Bibl: *Colvin*

LONDON: Church of St Giles-in-the-Fields  
Design (not as executed), c.1730 (9):  
1 *Plan of the Vaults*  
( $20\frac{1}{2} \times 14\frac{1}{4}$ )

2 *Plan of the Body of the Church &c*  
( $20\frac{1}{2} \times 14\frac{1}{4}$ )

3 *Plan of the Galleries &c*  
( $20\frac{1}{2} \times 14\frac{1}{4}$ )

4 *The West Front* [Fig.92]  
( $23\frac{1}{2} \times 12$ )

5 *The North Side*  
( $20\frac{3}{8} \times 17$ )

6 *The East end*  
( $17\frac{3}{4} \times 14\frac{1}{8}$ )

7 *The Section from North to South, &c. to a larger Scale*  
( $16\frac{5}{8} \times 14$ )

8 *The Section from East to West*  
( $20\frac{1}{2} \times 16\frac{3}{4}$ )

1-8 Scale:  $\frac{1}{6}$ in to 1ft (except No.7  $\frac{1}{8}$ in to 1ft)  
s: H. Flitcroft  
Pen & wash

9 MS *Explanation* giving the dimensions & materials  
in which *This Design is propos'd to be executed* ...  
( $21 \times 14\frac{1}{2}$ )

Lit: *Colvin*; Survey of London, V, part 2, *St Giles-in-*  
*the-Fields*, pp.127-140  
The design follows the form of the executed church,  
1731-34, except that the tower was altered to conform  
with the type set by Gibb's St Martin-in-the-Fields, due  
no doubt to the church authorities rather than to  
Flitcroft.

For copies from the Burlington-Devonshire Collection  
of drawings by Inigo Jones & John Webb prepared  
for Lord Burlington see the Jones & Webb volume  
of the present catalogue.



Copies of the original drawings by John Webb & Lord Burlington prepared for Vol. I of *The Designs of Inigo Jones, consisting of plans and elevations for publick and private buildings*. Publish'd by William Kent. With some additional designs, London 1727

The published plates were inscribed: 'I. Jones Architectus' (in a few cases, 'Burlington Architectus' & 'W. Kent invenit') 'H. Flitcroft Delin.' & 'H. Hulsbergb Sculpt.' At the time when the drawings were copied, therefore, they were thought to represent the designs of Inigo Jones.

Drawings for the following plates are missing from the set:

Pls. 70-73 Lord Burlington's Villa at Chiswick (original drawings in the Chatsworth collection)

Pls. 1-2 *The General Plan of the Palace, design'd for Whitehall, consisting of seven Courts*  
Pen & wash (16 $\frac{1}{2}$  × 22 $\frac{1}{2}$ )

Pls. 3-4 *The General Plan of the Principal Apartments of the Palace*  
Pen & wash (16 $\frac{1}{2}$  × 22 $\frac{1}{4}$ )

Pls. 5-6 *The Plan of the King's Apartments, Drawn by the Scale of the following Front*  
Pen & wash (17 × 19 $\frac{1}{2}$ )

Pls. 7-10 *The Front of the Palace next the Park, which is particularly express'd by the following Specimens*  
Pen & wash (12 $\frac{1}{8}$  × 38)

Pl. 11 *The first Order of one of the Pavillions of the foregoing Front with the Plan, by a larger scale*  
Pen & wash (14 $\frac{3}{8}$  × 9 $\frac{7}{8}$ )

Pl. 12 *The second Order, in large, with the plan*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{7}{8}$ )

Pl. 13 *The third Order in large, with the Plan*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{7}{8}$ )

Pls. 14-17 *The Front of the Palace next the River*  
Pen & wash (12 $\frac{1}{4}$  × 38)

Pl. 18 *The first Order of the Wing of the foregoing Front in large, with the Plan*  
Pen & wash (14 $\frac{3}{8}$  × 9 $\frac{1}{4}$ )

Pl. 19 *The second Order in large, with the Plan*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{7}{8}$ )

Pls. 20-23 *The Front next Westminster*  
Pen & wash (12 $\frac{1}{4}$  × 49 $\frac{1}{4}$ )

Pl. 24 *The first Order of one of the Towers of the foregoing Front in large, with the Plan*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{3}{8}$ )

Pl. 25 *The second Order in large, with the Plan*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{7}{8}$ )

Pl. 26 *The third Order in large, with Plan*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{7}{8}$ )

Pl. 27 *The Cupola at large, with the Plan*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{1}{2}$ )

Pls. 28-31 *The Front of one side of the Palace, within the great Court and Section of the Buildings at each end of it, with the Side of the Towers*  
Pen & wash (11 $\frac{7}{8}$  × 38 $\frac{1}{2}$ )

Pls. 32-33 *The first Order of the middle of the foregoing Front in large, with the Plan*  
Pen & wash (14 $\frac{1}{2}$  × 14 $\frac{1}{4}$ )

Pls. 34-35 *The Second Order in large, with the Plan*  
Pen & wash (14 $\frac{3}{8}$  × 14 $\frac{1}{4}$ )

Pls. 36-37 *The third Order in large, with the Plan*  
Pen & wash (14 $\frac{3}{8}$  × 9 $\frac{3}{8}$ )

Pl. 38 *The basement and first Order of one of the Pavillions of the foregoing front in large, with the Plan*  
Pen & wash (14 $\frac{3}{8}$  × 9 $\frac{3}{8}$ )

Pl. 39 *The second Order in large, with the Plan*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{3}{8}$ )

Pls. 40-43 *A Section of the Palace through the Square Court, and the Courts on each side of it; with the Fronts of the Courts on that side next the Thames*  
Pen & wash (12 $\frac{1}{4}$  × 37 $\frac{3}{4}$ )

Pl. 44 *The first Order of the Front of one of the Side-Courts in large, with the Plan*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{3}{8}$ )

Pl. 45 *The second Order in large, with the Plan*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{3}{8}$ )

Pls. 46-47 *The Section of the King's Apartments, with the Front of the circular Court*  
Pen & wash (12 $\frac{5}{8}$  × 19 $\frac{1}{4}$ )

Pl. 48 *The first Order of the foregoing Front, which is the Persian, in large, with the Plan*  
Pen & wash (14 $\frac{1}{4}$  × 10 $\frac{1}{4}$ )

Pl. 49 *The second Order, which is the Cariatides in large, with the Plan*  
Pen & wash (14 $\frac{3}{8}$  × 10 $\frac{1}{2}$ )

Pl. 50 *The Section of the Chapel, by the same Scale as the foregoing Specimens*  
Pen & wash (14 $\frac{3}{8}$  × 10)

Pl. 51 *The Section of the Banqueting-House, by the same Scale*  
Pen & wash (14 $\frac{1}{2}$  × 10)

Pl. 52 *The Plan of the Ceiling of the Banqueting-House, by the same Scale: the Compartments of which were painted by Rubens*  
Pen & wash (15 $\frac{1}{8}$  × 10)

Pl. 53 *Designs for Windows ...*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{1}{2}$ )

Pl. 54 *Venetian Windows ...*  
Pen & wash (9 $\frac{3}{4}$  × 14 $\frac{7}{8}$ )

Pl. 55 *Designs for Doors ...*  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{3}{8}$ )

Pl. 56 *Designs for Doors with three-quarter Columns*  
Pen & wash (9 $\frac{3}{8}$  × 14 $\frac{1}{2}$ )

Pl. 57 *Designs for Rustick Doors ...*  
Pen & wash (9 $\frac{1}{4}$  × 14 $\frac{1}{2}$ )

Pl. 58 *A Design for Temple-Bar, in the Manner of a Triumphal Arch ...*

Copy of John Webb's original drawing, I/3 (2), with equestrian statue of Charles I & sculptured panels by Inigo Jones, I/3 (8) & (3-6), added  
Pen & wash (14 $\frac{1}{2}$  × 9 $\frac{3}{8}$ )

Pl. 59 *Rustic-Gates the two first were Design'd by the Earl of Burlington, the other, which is Doric, by Inigo Jones ...*

The second & third gateways are copies of Lord Burlington's original drawings, VI/16 & VI/6 (1-2)  
Pen & wash (10 × 15)

Pl. 60 *Peers, with Columns, Pilaster and Niches ...*  
Pen & wash (9 $\frac{1}{2}$  × 9 $\frac{1}{2}$ )

Pl. 61 *Rustic Peers with Niches ...*  
Pen & wash (9 $\frac{1}{2}$  × 9 $\frac{1}{2}$ )

Pl. 62 *Designs of Chimney-pieces ...*  
The third chimney-piece is a copy of Inigo Jones's original drawing 'for the Bedchamber' in the Queen's House, Greenwich, I/4 (5)  
Pen & wash (9 $\frac{1}{4}$  × 14 $\frac{3}{8}$ )

Pl. 63 *Other Designs of Chimney-Pieces with their Ornaments; the first is at the Earl of Burlington's, the middlemost at the Honourable Mr. Arundel's, and the third is at the Honourable Mr. Pelham's, Secretary at War ...*  
Pen & wash (9 $\frac{3}{4}$  × 16 $\frac{1}{2}$ )

Pl. 64 *A Chimney-piece at the Right Honourable Sir Robert Walpole's at Houghton ... W. Kent inve.*  
Pen & grey wash (14 $\frac{3}{8}$  × 19 $\frac{1}{4}$ )  
The carved ornament, which appears in the engraving, is omitted from the drawing.

Pl. 65 *A Chimney-piece in the Drawing-Room at Kensington ... W. Kent inve.*  
Pen & wash (14 $\frac{7}{8}$  × 19 $\frac{3}{4}$ )  
Designed by William Kent and erected in the King's drawing room Kensington Palace. Removed c.1840. The lower part up to entablature but excluding the attic feature now in Queen Anne's drawing room, St James's Palace. The picture in the overmantel now in the Royal Collection at Windsor Castle.

Pl. 66 *Ceilings, the uppermost at the Honourable Mr. Pelham's; the other by Inigo Jones, in the King's-House at Greenwich*  
Pen & wash (16 $\frac{1}{4}$  × 19 $\frac{3}{8}$ )

Pl. 67 *Sides of two Rooms, the uppermost is at the Honourable Mr. Arundel's, the other at the Earl of Burlington's, W. Kent inve.*  
Pen & wash (16 $\frac{3}{8}$  × 10 $\frac{1}{8}$ )

Pl. 68 *The Side of a Cube Room ... (Kensington Palace) W. Kent inve.*  
Pen & wash with touches of yellow wash (14 $\frac{1}{4}$  × 19 $\frac{1}{4}$ )

Pl. 69 *Designs for a Public Gallery, with Paintings and Statues ... W. Kent invenit*  
Pen & wash (14 $\frac{3}{8}$  × 9 $\frac{3}{8}$ )

The drawings are mounted with a double red-line border & gold inset (Nos. 60-67 do not have the gold infilling) in a volume (19 $\frac{1}{2}$  × 27 $\frac{1}{2}$ )  
Prov: Pres. to the RIBA in 1840 by Samuel Angell Esq., who acquired them from the Revd. George Mortimer, Rector of Wellington, Salop, in 1813

Copies by Henry Flitcroft of the original drawings by John Webb (& Lord Burlington) prepared for Vol. II of *The Designs of Inigo Jones, consisting of plans and elevations for publick and private buildings*. Published by William Kent. With some additional designs, London 1727

The published plates were inscribed: 'I. Jones Architectus', (in a few cases, 'Burlington Architectus') 'H. Flitcroft Delin. H. Hulsbergb Sculpt.' At the time when the drawings were copied, therefore, they were thought to represent the designs of Inigo Jones

In the following entries the RIBA Burlington-Devonshire Collection catalogue number is noted

Drawings for the following plates are missing from the set:

- Pl.4 (original drawing by Webb, V/6)  
 Pl.6 (original drawing by Webb, V/4)  
 Pls.8-9 (Amesbury House (Wilts), originals unknown)  
 Pls.44-45 (original drawing by Webb, V/23 (1))  
 Pl.46 (original drawing by Webb, V/23 (3))  
 Pls.47-48 (original drawing by Webb, V/23 (4))  
 Pls.49-50 (an elevation at Worcester College, Oxford, Jones-Webb drawings Series I, No.61, is close to this engraving)  
 Pls.52-53 (no exact original known, though there are some designs for Sevenoaks School (Kent) VI/8 (1-2) & VI/9)  
 Pl.54 (St Paul's cathedral, London, originals unknown; the Flitcroft copies are in the Chatsworth collection)

The Flitcroft copies for Vol. I (complete except for the drawings for the Chiswick House plates which are at Chatsworth), are also in the RIBA Collection, pres. 1840 by Samuel Angell, who acquired them from the Rev. George Mortimer, Rector of Wellington, Salop, in 1813

Pl.1 *The General Plan & Elevation of A Country-House, with Out-Houses, Barns, Stables &c ...*

Copy of John Webb's original drawing, V/1  
 Pen & wash (13<sup>5</sup>/<sub>8</sub> × 10)

Pls.2-3 *The General Plan and Elevation of a larger Design for a Country-House, with Out-Houses, &c. ...*

Copy of John Webb's original drawing, V/2  
 Pen & wash (14<sup>1</sup>/<sub>8</sub> × 19<sup>3</sup>/<sub>4</sub>)

Pl.5 *The Upper plan and Elevation of a Lodge, with an Ionic Portico ...*

Copy of John Webb's original drawing for Mr. Penruddocke, 1638, for a Lodge in a Park in Hampshire, IV/5 (2) recto  
 Pen & wash (14<sup>1</sup>/<sub>4</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.5 Variant

Copy of John Webb's original drawing, Worcester College, Oxford, Jones-Webb drawings, Series I, No.53  
 Not engr.  
 Pen & wash (14<sup>3</sup>/<sub>8</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.7 *The Principal Plan and Elevation of a House ... the Great-Room backwards, includes both Stories ...*

Copy of John Webb's original drawing, V/5  
 Numbered top right corner 16  
 Pen & wash (14<sup>3</sup>/<sub>4</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.10 *The Plan of the first Floor of a House designed by the Earl of Burlington ...*

Pen & wash (8<sup>1</sup>/<sub>2</sub> × 12<sup>1</sup>/<sub>8</sub>)

Pl.11 *The Principal Front of the foregoing Plan*

Original drawings unknown  
 Pen & wash (8<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>4</sub>)

Pl.12 *The Plans of the first and second Stories with the Elevation of the principal Front of a House with an Arcade, Design'd by the Earl of Burlington ...*

Elevation insc: (in Lord Burlington's hand) for Mr. Pulney  
 Two identical plans, also drawn by Henry Flitcroft, are among Lord Burlington's designs, VI/3 (1-2): London: Bath House, Piccadilly  
 Pen & wash (elevation 7 × 9<sup>7</sup>/<sub>8</sub>, plans 7<sup>1</sup>/<sub>8</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.13 *The Principal Plan with the Elevation and Section of a House having an arcade to each Front ...*

Copy of John Webb's original drawing, V/16  
 Numbered top right corner 7  
 Pen & wash (14<sup>3</sup>/<sub>4</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.14 *The principal Plan and elevation of a House, with Portico's of the Corinthian Order ...*

Copy of John Webb's original drawing, V/13  
 Numbered top right corner 6  
 Pen & wash (14<sup>1</sup>/<sub>4</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.15 *The Plan of the first Story with the Elevation of the Principal Front of a House, with an Arcade, standing on a Terras, about which is a Ballustrade ...*

Copy of John Webb's original drawing, V/17  
 Pen & wash (14<sup>5</sup>/<sub>8</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.16 *The principal Plan and Elevation of a Circular Building, with a Portico of the Corinthian Order ...*

Copy of John Webb's original drawing, V/7  
 Pen & wash (14<sup>1</sup>/<sub>2</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.17 *The Plan, Elevation and Section of an Octagonal Building with Doric Portico, within which is a Circular Court, with Corinthian Pillars ...*

Copy of John Webb's original drawing, V/9  
 Numbered top right corner 9  
 Pen & wash (14<sup>3</sup>/<sub>4</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.18 *The Plan, Elevation and Section of an Octagonal Building with Portico's of the Doric Order, in the middle of which is an Octagonal Hall rising in a Pavilion above the Roof which is supported by Corinthian Pillars ...*

Copy of John Webb's original drawing, V/10  
 Numbered top right corner 10  
 Pen & wash (14<sup>7</sup>/<sub>8</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.19 *The Plan and Elevation of a large Circular Building with Ionic Portico's: in the middle is a Circular Court, round which is a Colonnade of the same order ...*

Copy of John Webb's original drawing, V/11  
 Pen & wash (14<sup>1</sup>/<sub>2</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.20 *The Plan of a Square Building, with an Arcade and Portico, having a large Circular Court in the Middle, round which is a Colonnade ...*

Copy of John Webb's original drawing, V/12  
 Pen & wash (14<sup>3</sup>/<sub>8</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pl.21 *The Principal Front of the foregoing Building with an Arcade*

Copy of John Webb's original drawing, V/12 (sketch plan & elevation, bottom left corner of sheet)  
 Numbered top right corner 15  
 Pen & wash (9<sup>3</sup>/<sub>4</sub> × 14<sup>3</sup>/<sub>4</sub>)

Pl.22 *The Lower Plan of a Design for Belvoir Castle*

Copy of John Webb's original design, IV/1(7)  
 Numbered top right corner: 24  
 Pen & wash (9<sup>7</sup>/<sub>8</sub> × 14<sup>7</sup>/<sub>8</sub>)

Pl.23 *The Plan of the principal Floor of the foregoing Building*

Copy of John Webb's original design, IV/1(9)  
 Numbered top right corner: 24  
 Pen & wash (9<sup>7</sup>/<sub>8</sub> × 14<sup>7</sup>/<sub>8</sub>)

Pl.24 *A Principal Front of the foregoing Building*

Copy of John Webb's original design, IV/1 (8)  
 Numbered top right corner: 25  
 Pen & wash (9<sup>3</sup>/<sub>8</sub> × 14<sup>3</sup>/<sub>4</sub>)

Pls.25-26 *The lower plan of a Building with four distinct Apartments; in the middle of which is an Octagonal Court, which hath Portico's in the two principal Stories ...*

Copy of John Webb's original drawing, V/15 (bottom)  
 Numbered in top right corner, but cut  
 Pen & wash (14<sup>7</sup>/<sub>8</sub> × 18<sup>7</sup>/<sub>8</sub>)

Pl.27 *A Front of the foregoing Building, with the Pavilions over the two Side-Apartments*

Copy of John Webb's original drawing, V/15 (top)  
 Numbered top right corner 120, altered to 190  
 Pen & wash (9<sup>3</sup>/<sub>4</sub> × 14<sup>3</sup>/<sub>4</sub>)

Pls.28-29 *The lower Plan of a Building in four Apartments, with Portico's in each Front ... The whole stands on a square Terras. ...*

Copy of John Webb's original drawing, V/14 where Terras is not shown  
 Pen & wash (17<sup>1</sup>/<sub>2</sub> × 14<sup>7</sup>/<sub>8</sub>)

Pl.30 *A Front of the foregoing Building with the Terras and Steps*

Copy of John Webb's original drawing, V/14 (top)  
 Numbered top right corner: 23  
 Pen & wash (9<sup>7</sup>/<sub>8</sub> × 14<sup>3</sup>/<sub>4</sub>)

Pls.31-32 *The lower Plan of a Palace, with two large Courts, about which are Colonnades of the Doric order, with Gateways to the Courts ...*

Copy of John Webb's original drawing, V/24 (1)  
 Pen & wash (18<sup>3</sup>/<sub>8</sub> × 14<sup>7</sup>/<sub>8</sub>)

Pls.33-34 *A Front of the foregoing Building, with the Section of the Colonnade*

Copy of John Webb's original drawing, V/24 (3)(top)  
 Numbered top right corner: 28  
 Pen & wash (9<sup>5</sup>/<sub>8</sub> × 19<sup>1</sup>/<sub>2</sub>)

Pls.35-36 *The Section of the foregoing Building with the inner Front of one of the Wings and Colonnade*

Copy of John Webb's original drawing, V/24 (3) (bottom)

In the engraving the terminal domes have been altered to conform with the elevation  
 Numbered top right corner: 27  
 Pen (9<sup>5</sup>/<sub>8</sub> × 20<sup>1</sup>/<sub>8</sub>)

Pls.37-38 *The lower Plan of a Palace consisting of 5 Courts with Arcades*

Copy of John Webb's original drawing, V/25 (1)  
 Numbered top right corner: 29  
 Pen & wash (14<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub>)

Pls.39-40 *A principal Front of the foregoing Palace*

Copy of John Webb's original drawing, V/25 (3)  
 Numbered top right corner: 32  
 Pen & wash (9<sup>3</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>2</sub>)

Pls.41-42 *A Section of the Palace through the three Courts, with the Fronts of the Courts*

Copy of John Webb's original drawing, V/25 (4)  
 Numbered top right corner: 30  
 Pen & wash (10 × 19<sup>1</sup>/<sub>2</sub>)

Pl.43 *A Section of the Palace through the middle of the Principal Fronts with a Front of the middle Court*

Copy of John Webb's original drawing, V/25 (5)  
 Numbered top right corner: 37  
 Pen & wash (9<sup>3</sup>/<sub>4</sub> × 14<sup>5</sup>/<sub>8</sub>)

Pl.51 *Plan of the Arcade and Front of the Dormitory at Westminster, Design'd by the Earl of Burlington. ...*

Copy of Lord Burlington's original design at Chatsworth, elevation only; as engraved, sculpture was included in the niches  
 Pen & wash (13<sup>5</sup>/<sub>8</sub> × 20<sup>7</sup>/<sub>8</sub>)

Pls.57-58 *The Plan of the Church of Santo Georgio at Venice Built by Palladio*

Original drawing unknown  
 Pen & wash (19<sup>3</sup>/<sub>4</sub> × 14<sup>7</sup>/<sub>8</sub>)

Pl.59 *The Front of the foregoing Church*

Original drawing unknown  
 Pen & wash (12<sup>3</sup>/<sub>4</sub> × 9<sup>7</sup>/<sub>8</sub>)

Pls.60-61 *A Section of the foregoing Church through the Middle, length-Ways*

Original drawing unknown  
 Pen & wash (14<sup>1</sup>/<sub>4</sub> × 19<sup>7</sup>/<sub>8</sub>)



**Pis.62-63** *A Section of the foregoing Church, through the Middle, breadth-Ways*  
Original drawing unknown  
Pen & wash (14<sup>5</sup>/<sub>8</sub> × 18<sup>1</sup>/<sub>2</sub>)

Lit: P. Fraser & J. Harris, *A Catalogue of the drawings by Inigo Jones, John Webb & Richard Boyle, 3rd Earl of Burlington in the Burlington-Devonshire Collection*, 1960, p.125

Drawings for & copies of Lord Burlington's own designs

See Boyle, Richard, 3rd Earl of Burlington

Copies of the Roman baths by Palladio in the Burlington-Devonshire Collection made for *Fabbriche Antiche disegnate da Andrea Palladio Vicentino, e date in luce da Ricardo Conte di Burlington*, London 1730 &c

See Boyle, Richard, 3rd Earl of Burlington (copies made for)

LONDON: Houses of Parliament  
Designs by Kent, drawn by Flitcroft, 1739  
See Kent, William

**FLORENCE, Henry Louis** (1842-1916)  
H. L. Florence, who Summerson has said 'forged the only considerable link between the classicism of Cockerell and that of the Georgian revival of the eighties' (*The Architectural Association* 1847-1947, 1947, pp.16-17) was articulated to E. C. Robins, 1860, and subsequently worked in the offices of J. R. Hakewill and F. P. Cockerell. He studied in Paris at the Atelier Questel and travelled in Italy. In 1869 he won the Soane Medallion with a design for a club-house and in 1870 the RA Gold Medal with a design for a theatre (see below). He started practice in 1871 and exhibited at the RA 1871-1902. Most of his work was with Lewis Henry Isaacs (died 1908), with whom he was in partnership 1877-87. He was an active member of the AA from 1862, serving as its President 1878-79, and left his extensive library to that body. He was A 1865 and F 1878. His works include the old Holborn town hall, 1879; London & Joint Stock Bank, Paddington, 1879; Holborn Viaduct Hotel & station (? dem. 1876); Victoria Hotel, Northumberland Avenue, 1886; Carlton Hotel, Pall Mall, 1897-99; Empire Hotel, Lowestoft, Suffolk, 1898; and the Coburg Hotel, Mayfair.  
Lit: obituaries: *RIBA Jnl*, XXIII, 1916, pp.158, 160; *Builder*, CX, 1916, p.180; *BN*, CX, 1916, pp.201, 344

Design for a ball & concert hall (2)  
Elevation of principal façade & perspective view  
Photographs of original drawings (4 × 6)  
Prov: Pres. by H. L. Florence (A), 1870

Design for a theatre (4):

1 Plans  
(6<sup>1</sup>/<sub>2</sub> × 10)

2 Elevation of principal façade  
(5<sup>3</sup>/<sub>4</sub> × 8<sup>3</sup>/<sub>4</sub>)

3 Longitudinal section through auditorium & stage  
(5<sup>1</sup>/<sub>2</sub> × 10)

4 Perspective view of the exterior  
(5<sup>1</sup>/<sub>4</sub> × 8<sup>3</sup>/<sub>4</sub>)

1-4 Photographs of original drawings  
The design was awarded the Gold Medal at the RA in 1870.  
Prov: Pres. by the architect, 1870

**FLOWER, Henry** (fl.1837-1858)

London architect, he is listed in the directories until 1858 and held posts as District Surveyor to St George, Middlesex, and St Botolph without Aldgate.  
Bibl: *Kelly's Directories*, 1842-58

LONDON: Gresham Club  
Design (not as executed)  
Perspective from King William Street with St Mary Woolnoth in the distance [Fig.93]  
Watercolour (18<sup>1</sup>/<sub>8</sub> × 27)  
Lit: *Builder*, II, 1844, pp.114-115 (shows plans & perspective of Flower's executed design)  
The drawing was identified (December 1958) by H.-R. Hitchcock as being a scheme for the Gresham Club.  
For measured drawings of the design as executed see Newman, Alfred.

**FODEN, Strethill Oakes** (c.1820-1900)

Son of a Chelsea chemist, he was in James Savage's office from 1844 to 1846. He died 9 March 1900, when his address was given as No.5 Nassau Road, Stamford Hill, Middlesex. No buildings by him are known.  
Bibl: *Kelly's Directories*, 1842-46; will, Somerset House

Design for a church, rudimentary Gothic  
*Perspective | sketch of exterior from SW, Ground plan & Perspective sketch | of the interior facing E*  
Insc: As above & Design | for a rural church | calculated for 350 sittings  
Scale: (plan) 1<sup>1</sup>/<sub>16</sub> in to 1 ft  
s & d: *Strethill O. Foden | Archt | 12 Clifford's Inn | London | May 1843*  
Pen, pencil & sepia wash on grey paper (18<sup>3</sup>/<sub>8</sub> × 12)  
Prov: Pur. 1962  
The design was probably made for the Surveyors' Club of which Savage was a member.

**FOGERTY, Joseph** (fl.1879)

Architect, of No.1 Westminster Chambers, London; last listed in London directories in 1891 as of No.5 Laurence Pountney Hill, EC.

GODDEN GREEN, nr Sevenoaks (Kent): Villa & greenhouses for Thomas Osborne Esq.  
Working drawings (17) & MS specification for villa, 1879

1 North-west elevation (entrance façade) [Fig.94]

2 North-east elevation; section through kitchen &c

3 Roof plan & Attic plan

4 South-west elevation & section KL; section MN &c

5 Section EF & Section GH

6 Section AB & Section JJ

7 Section CD & End elevation of Yard

8 Corrected plan of kitchen & offices, plans & elevations

1-8 Scale: 1<sup>8</sup>/<sub>16</sub> in to 1 ft  
s: *Joseph Fogerty Archt. | 1 Westminster Chambers | Victoria Street | S.W.*  
Pen & wash on tracing paper mounted on linen (15 × 22)

9 Block plan showing drainage &c  
Pen & wash (21 × 29<sup>1</sup>/<sub>4</sub>)

10 Detail showing spandrel framing over principal stairs  
Scale: 1<sup>2</sup>/<sub>16</sub> in to 1 ft

11 Gallery front over principal staircase landing; FS details of panels

12 Details of arches & door &c in hall  
Scale: 1 in to 1 ft

13 Door between vestibule & hall; FS details of shafts & arches in hall

14 Details of entrance porch, plan, elevations & section  
Scale: 1<sup>2</sup>/<sub>16</sub> in to 1 ft, details FS

15 Shafts, bracket girder &c in the drawing room  
Scale: 1 in to 1 ft, details FS

16 Elevations internal doors (4)  
Scale: 1 in to 1 ft, details FS

17 Details of casement window to cook's store  
Plan, elevation & section  
Scale: 1 in to 1 ft, details FS

Greenhouses, 1873

18 Plans  
Scale: 1<sup>8</sup>/<sub>16</sub> in to 1 ft  
s & d: *H.J. 14/2/73*

10-18 Pen & wash on linen (21<sup>1</sup>/<sub>2</sub> × 29 largest)  
Lit: *Builder*, XXXVII, 1879, pp.1349-1350  
Prov: Pres. by the V & A, 1959

**FOREMAN & CAMERON**

Foreman & Cameron of No.16 Queen Street first appear in Glasgow directories in 1842 as 'mining engineers & surveyors'. The final entry for them is in 1844 when the address changes to No.125 Buchanan Street. (Information: D. Walker.) Nothing else seems to be known of them.

Design for a cathedral  
*Elevation of West Front* [Fig.95]  
Scale: 1<sup>1</sup>/<sub>16</sub> in to 1 ft  
Insc: As above  
s & d: *16 Queen Street. Glasgow 11th July 1842 | Foreman & Cameron*  
Pen & wash (27 × 17)  
Prov: Pur. 1965

**FORSETH, Einar** (1892- )

Swedish artist, designer and book illustrator, was born in Linköping and studied in Göteborg under G. Hallström and A. Trulsson, 1908-12, and at the Academy in Stockholm, 1912-15. His works include designs for glass in the Västerleds church, Appelviken, near Stockholm, in the Nikolaikirche, Nyköping and in the Stadtkirche, Nova. He also designed stained glass for Coventry cathedral and the tapestry for the hall of the World Council of Churches in Geneva, 1963-64.  
Bibl: *T.B.*

STOCKHOLM: Town hall  
Cartoon for the mosaic in the Gold Room, 1928  
Blue crayon, poster colour & gold (the gold has discoloured) (24 × 27)  
Prov: Pres. by Mrs Grey Wornum, 1959  
Lit: R. Östberg, *The Stockholm town hall*, 1929, AR, LV, 1924, pp.1-8  
The Stockholm town hall was designed and built by Ragnar Östberg, 1909-23. The mosaic shows figures from Swedish mythology.

**FOSTER, Robert C. (?-1917)**

Probably trained in York and practised for a long time in Rugby. Exhibited at RA 1849-78, and was in partnership with Sidney Dicksee.

*Design for a Town Mansion*

Perspective view

s & d: ? del. Robert C. Foster 21/3/77

Pen (29 $\frac{1}{2}$  × 23, framed)

Exhib: RA 1877

*Design for an Interior*

s & d: R.C. Foster 1879

Pen with white highlights (10 $\frac{1}{2}$  × 13 $\frac{1}{2}$ )

## Topographical drawings

LONDON: Westminster Abbey, Queen Elizabeth I's tomb

Perspective view

s & d: R. C. Foster 1879; verso Robert C. Foster,

*Calthorpe Hall, Rugby*

Pen (9 $\frac{3}{4}$  × 15)

## STOKESAY CASTLE (Salop)

View

s & d: R. C. Foster 1880

Pen (18 $\frac{1}{2}$  × 26)

Prov: Pres. by R. C. Foster's niece, Mrs G. C. Sanford, 1968

**FOSTER, Thomas (fl. 1826-1844)**

Active in Bristol from 1826 in partnership with James Foster & Son. By 1828 the firm was known as Foster & Okeley and by mid-century it was still active as Foster & Wood of Bristol.

Lit: *Colvin*

## MINCHINHAMPTON (Glos): Church of the Holy Trinity

Plan & section of transept

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

s: Thomas Foster & Son, Bristol

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

Prov: Pres. by Foster & Son, 1844

**FOWKE, Francis (1823-1865)**

Captain in the Royal Engineers and later architect and engineer to the South Kensington Museum. He was born at Ballysillan, Belfast and educated at Dungannon College and at Woolwich, receiving a commission as a second lieutenant in the Royal Engineers in 1842. In this capacity he served in Bermuda and at Devonport, where he built the Raglan barracks, and in 1854 he was sent to Paris in charge of machinery for the Paris Exhibition. He became Inspector for Science & Art at South Kensington in 1857 and in 1862 was made superintendent for the construction of the museum. He also designed the new Museum of Science & Art, Edinburgh, 1860, and the improvements and enlargements of the Dublin National Gallery. He exhibited at the RA 1860-63. In 1864 he produced a winning design for the Natural History Museum at South Kensington but died before it could be executed. He designed the main buildings of the Royal Horticultural Society, 1861, and the Royal Albert Hall. Fowke wrote *A Description of the Buildings at South Kensington for the reception of the Sheepshanks pictures*, 1858, and *Some account of the buildings designed for the International Exhibition of 1862*, 1861, and invented a military fire-engine, the 'bellows' camera, collapsible pontoons, a folding india-rubber bath and a travelling scaffold. Bibl: DNB; obituary: *The Builder*, XXIII, 1865, p.881

## LONDON: Conservatory, Horticultural Gardens, South Kensington

Perspective of exterior with an alternative design for the colonnades on either side [Fig.96]

Watercolour & pencil, mounted on card (7 $\frac{1}{4}$  × 26 $\frac{3}{4}$ )

Prov: Pur. 1967

Lit: *Builder*, XIX, 1861, p.497, gives an interior view, showing the colonnades as they were built

The building was erected in what is now Prince Consort Road in 1861 but was later dem. The executed colonnades consisted of arches on pillars, whereas they are shown in this drawing as arches between pillars.

There is no reason to believe the drawing is by Fowler himself.

**FOWLER, Charles (1791-1867)**

Born Cullompton, Devon, he was apprenticed to the architect and builder John Powning of Exeter at the age of 15. In 1814 he moved to London and entered the office of David Laing (1774-1856), where he remained until 1818 when he set up independent practice in London. W. Tite and T. Bellamy were fellow students in Laing's office. Fowler is chiefly remembered as the designer of the Hungerford, 1831, and Covent Garden, 1828-31, markets, in which his skill as an engineer and planner were brought to bear.

*The Builder* commented on his Hungerford Market, 'the peculiarities of the site and the different levels to be accommodated afforded great opportunity for the designer's skill, both in the arrangement and architectural treatment'. Fowler's other works included a building for the Courts of Bankruptcy in Basinghall Street, 1821, the bridge over the Dart at Totnes, 1826, conservatory at Syon House, 1827, St John's church, Paddington, 1829-31, the Lower Market, Exeter, 1835, the Higher Market, Exeter, 1837-38, Charmouth church, 1835, Honiton church 1835, Bickleigh church, 1838, Devon County lunatic asylum, Exeter, 1843-46, the London Fever Hospital, Islington, 1848, and the Wax-Chandlers' Hall, London, 1852. He was a founder-member of the Institute of British Architects and served it as Honorary Secretary and as Vice-President. He retired from practice in 1852. His pupils were Henry Roberts and J. M. Allen.

Lit: *Colvin*; T. L. Donaldson, 'A Memoir of the late Charles Fowler', *RIBA Proceedings*, 1867-68, pp.1-15; J. Taylor, 'Charles Fowler: master of markets', *AR*, CXXXV, 1964, pp.174-182; obituaries: *Builder*, XXV, 1867, p.761; *BN*, XIV, 1867, pp.844-845

## LONDON: Hungerford market, Charing Cross

Design, 1829-32; plans, perspectives & details of metal roof construction (16):

1 *Plan of the New Hungerford Market with the outlines of the adjacent Neighbourhood, and original plan of the Premises, shewing the Improvements*

Scale: 1in to 40ft

s & d: Chas. Fowler Archt: MDCCCXXXIX

Print coloured with wash (& another copy partially coloured) (15 × 24 $\frac{1}{2}$ )

2 *Plan of Vaults under Fish Market & Taverns*

Scale: 1in to 20ft

s & d: Chas. Fowler Archt: 1832

Print coloured with wash (also uncoloured copy) (13 $\frac{1}{2}$  × 11 $\frac{1}{2}$ )

3 *Plan of lower Area of Fish Market & Vaults under Hall & Upper Area*

Scale: 1in to 20ft

Uncoloured print (13 $\frac{3}{4}$  × 25 $\frac{1}{2}$ )

4 *Plan at the Level of the Upper Area*

Scale: 1in to 20ft

Uncoloured print (13 $\frac{3}{4}$  × 25 $\frac{1}{2}$ )

## Perspectives

5 *South-east view of Hungerford Market from the Wharf* with figures in the foreground

s: Chas. Fowler, Architect

Watercolour (20 × 27 $\frac{3}{4}$ )

Exhib: RA 1832, No.984

6 *South view of Hungerford Market* with boats in the foreground

s: Chas. Fowler, Architect

Watercolour (15 × 21 $\frac{1}{4}$ )

7 *Lower Court of Hungerford Market* [Fig.97]

Watercolour (15 $\frac{1}{4}$  × 21 $\frac{3}{8}$ )

Reprd: *AR*, CXXXV, 1964, p.178

8 *Galleries, Hungerford Market* looking along one side, with baskets of fruit & flowers in the foreground

s: Chas. Fowler, Architect

Watercolour (21 $\frac{3}{4}$  × 17 $\frac{1}{8}$ )

Reprd: *RIBA Jnl*, XL, 1933, frontispiece

9 *Galleries, Hungerford Market*, showing the angle with a view between the corner pier & adjacent column to the court below & 1 of the towers on the (river) front, with figures in the foreground

s: Chas. Fowler, Architect

Watercolour (21 $\frac{3}{4}$  × 16 $\frac{7}{8}$ )

Reprd: N. Taylor, *Monuments of commerce*, 1968, pl.15

Details of roof construction drawn for the engraver

10 *Plan & view of the Metal Roof in the Centre of the Fish Market*

Pen (9 $\frac{1}{8}$  × 11 $\frac{3}{4}$ )

Reprd: N. Taylor, *Monuments of commerce*, 1968 pl.16

11 *Roof in the Centre of the Fish Market*

Fig. A. Elevation of part of side at a larger scale & Fig. B. Half of Traverse Section

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

Pen (11 $\frac{3}{4}$  × 9 $\frac{1}{8}$ )

12 *Terrace Roof on Taverns at the Hungerford Wharf*

Plan & sections

Scale:  $\frac{3}{16}$ in to 1ft, details  $\frac{1}{4}$ FS

Pen & wash (11 $\frac{3}{4}$  × 9 $\frac{1}{8}$ )

13-15 Enlarged diagrams made from the above drawings to accompany a paper read by Fowler to the RIBA, 15 February 1836

Scale: 1in to 1ft

Wash (26 $\frac{1}{2}$  × 19 $\frac{3}{4}$  largest)

Prov: Pres. by Charles Fowler, 1835 & 1836

## 16 Perspective sketch of the interior

Pencil & sepia wash (7 × 5 $\frac{3}{4}$ )

Prov: One of a set of 15 drawings collected by William Brockedon (1787-1854), artist, author & inventor; Pur. 1959

Lit: *Architectural Magazine*, I, 1834, p.53

Hungerford market was built 1831-33 and dem. 1862. It stood on the site now occupied by Charing Cross station. Fowler published a *Description of the plan for the revival of Hungerford market* in 1829, and 'Some Remarks on Hungerford Market' in *RIBA Transactions*, 1st ser. XIII, 1862-63, pp.54-57.

## LONDON

*Metropolitan Railways Formed and Projected up to February 1846 | with their respective termini*

Diagram

s & d: Chas. Fowler, Gordon Square Jan. 7, 1846

Pen & wash (25 $\frac{3}{4}$  × 42 $\frac{1}{2}$ )



*Bust of King Charles II in the North Front of Old Hungerford Market. / When the Buildings were taken down in 1832 it was removed to / the Seat of the Revd. Henry Wise at Offchurch Warwick. / Drawn 1830, presented to the RIBA Decr. 15th 1862. The Bust is of soft Freestone much decayed, shewing Laurel Wreath at back. / The Panel underneath of black marble.*

The bust is in a round-headed niche; the tablet is carved with the following inscription:  
FORUM / UTILITATI PUBLICAE PER QUAM  
NECESSARIUM / REGIS CAROLI SECUNDI  
ANNVENTE MAIESTATAE / PROPRIIS SUMPTIBUS  
EREXIT PERFICITQVE / D EDVARDVS  
HUNGERFORD / BALNEI MILES / ANNO  
MDCLXXXII  
Insc: As above  
s: Chas. Fowler  
Wash (11 $\frac{1}{4}$  × 9 $\frac{3}{4}$ )

**FOWLER, Charles Hodgson (1840-1910)**  
Son of the Rev. R. Fowler, Vicar of Rollaston, Notts, he became a pupil of Sir Gilbert Scott, with whom he worked on the restoration of Durham cathedral, 1874-76. Fowler was responsible for the rearrangement of stalls and organ. Throughout his life an active church builder and ecclesiologist, he became architect to Rochester cathedral in 1898 and in 1900 succeeded Sir Arthur Blomfield as architect to Lincoln cathedral, acting also as diocesan architect at York and Durham. His long list of works (see obituary in *The Builder*) includes churches in Lincolnshire, Nottinghamshire, Yorkshire and Co Durham. Exhibited at the RA 1862-99. A 1863, F 1870.

Bibl: obituaries: *Builder*, XCIX, 1910, p.794; *RIBA Jnl*, XI, 1911, p.142; *BN*, XCIX, 1910, p.864

**PRESTON (Sussex): Church of St Peter**  
Measured drawings (2):  
1 Plan, W & E elevations, section through nave looking W & section through chancel looking E

2 N elevation & longitudinal section looking S

1-2 Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: *From a survey made by Mr. C. Hodgson Fowler, ca.1860*  
Pen (24 $\frac{3}{4}$  × 17 $\frac{1}{2}$ )  
Lit: For a general description of the church see Nairn & Pevsner, *Sussex*, p.460

**FOXLEY, Allen (1869-?)**  
Educated at Cambridge and then articled to C. Hodgson Fowler MA, FSA, of Durham, 1892-96, he first entered the Architects' Department of the LCC in 1901, and then became chief assistant to John Oldrid Scott FSA, of Westminster, 1902-11. His works from 1900 to 1920 include a school at Littlehampton, houses and other buildings at Letchworth, Stevenage, Welwyn Garden City and many other places. In 1920 he formed a partnership with Courtenay M. Crickmer and joint works include Farrington's Girls' School, Chislehurst, 1924, and country houses at Watford, 1923, West Wickham, 1926, and Bromley, Kent, 1929. In 1929 Foxley became F, but resigned in 1949.  
See *Crickmer & Foxley*

**FRANCIS, Frederick, J. (1818-1896) & Horace ( )**  
Active as church architects in the second half of the C19. Their works include Holy Trinity, Lyne, Surrey, 1849; St Mary, Priory Road, Kilburn, 1856; St Stephen, Poplar, 1868; St James, Clapham, 1870; Christ Church, Mitcham, Surrey, 1872; and St Saviour, Poplar, 1874. With J. Saunders they designed the Grand Hotel, Northumberland Avenue 1877-80.  
Bibl: obituaries: (F. J. Francis) *BN*, LXXI, 1896, p.589; *RIBA Jnl*, IV, 1896-97, p.24; *GR*

**WARRINGTON (Lancs): Church of St Elphin (?)**  
Design for rebuilding in Decorated style  
Perspective view from NW showing tower & spire over E end  
s & d: (on mount): F. & H. Francis *Archts. London* / *Rebuilt 1860*  
Photograph of original drawing (9 $\frac{1}{2}$  × 6 $\frac{3}{4}$ )

**WINDSOR (Berks): House, St Leonard's Dale**  
Design for a new Mansion, St. Leonards Dale, Windsor  
Perspective view  
s & d: (on mount) F. & H. Francis *Architects London* / *Erected 1860*  
Photograph of original drawing (6 × 8)  
Prov: Pres. by F. & H. Francis, 1861

**FRANCIS, Frederick J. (1818-1896) & Horace ( ) & SAUNDERS, James Ebeniezer (1829/30-1909)**  
F. & H. Francis was a successful firm specializing in ecclesiastical work which flourished c.1850-80. J. E. Saunders prepared the plans and general designs for the London Pavilion, 1885 and was joint architect with the Francis of the Hotel Metropole and the Grand Hotel, both in Northumberland Avenue  
Bibl: obituary: (Saunders) *Builder*, XCVII, 1909, p.679

**LONDON: Grand Hotel, Northumberland Avenue**  
Design showing elevation of side façade [Fig.98]  
Insc: *The Grand Hotel / flank elevation / Northumberland St*

s & d: *Francis & Saunders Archts. London May 1877*  
Pen & wash (34 $\frac{1}{2}$  × 33)  
Lit: *Builder*, XXXVI, 1878, p.274; XXXVII, 1879, p.342 & p.344 (illus.); XXXVIII, 1880, p.707. *BN*, XXXV, 1878, p.284; XXXVI, 1879, pp.117, 158; XXXVIII, 1880, pp.647-648  
The Grand Hotel, once said to be the largest and most costly hotel in London after the St Pancras Hotel, was built 1878-80 on the site of Northumberland House and attracted much interest for its size and lavish interiors. It was so popular that in 1881 an extension was built.

**FRANKLIN, Joseph (died 1855) & GREIG, S. A.**  
Joseph Franklin was surveyor to the Corporation of Liverpool from 1835 to c.1847 and designed the Crescent Congregational chapel, Everton Brow 1835-36, the Pembroke chapel, 1839, and the Great George Street Congregational chapel, 1840-41, all Greek Revival in style. He came from Bath to Liverpool and entered into partnership with Thomas Haigh, builder. S. A. Greig of Exeter exhibited at the RA in 1839.  
Bibl: obituary: (Franklin) *Builder*, XIII, 1855, p.455; *Colvin*

**LIVERPOOL (Lancs): Assize courts**  
Competition design, 1839 (7):  
1 *Plan of principal story*

2 *Plan of One Pair story*

3 *Plan of the Ground Story*, a different design from Nos.1 & 2

4 *Plan of the Upper Floor*, a different design from Nos.1 & 2

5 *Elevation of the principal entrance façade*, corresponding to Nos.1 & 2

6 *Incomplete elevation of the end façade*, corresponding to Nos.1 & 2

1-6 Scale:  $\frac{1}{8}$  in to 1 ft  
Pen & wash on tracing paper (30 × 41)  
For an account of the assize courts see Elmes, H. L.

**FRASER Henry Hubert (?-1918)**  
Bibl: obituary: *RIBA Jnl*, XXVI, 1918-19, p.196

**FOWEY (Cornwall): Church of St Fimbarrus**  
Plan  
Insc: *S. Fimbarous / Church & labelled*  
s & d: HF. 09  
Pencil (5 $\frac{1}{4}$  × 3 $\frac{3}{4}$ )

**ST LEVAN (Cornwall): Church**  
Drawings (2):  
1 Plan  
Scale:  $\frac{1}{10}$  in to 3 ft  
Insc: *St Levan & labelled*  
s & d: HF. 09  
Pencil (5 $\frac{1}{4}$  × 3 $\frac{3}{4}$ )

2 *Roof over S. Aisle: Part Plan, Cross Section & detail of purlin & rib*  
Scale:  $\frac{1}{2}$  in to 1 ft, detail  $\frac{1}{6}$  FS  
Insc: As above & labelled  
s & d: *Hubert Fraser 09*  
Pencil & coloured washes (912 × 71 $\frac{1}{2}$ )

**SOUTHWOLD (Suffolk): Church of St Edmund**  
Drawing of *Painted Panel / from Screen*  
Scale:  $\frac{3}{4}$  FS  
Insc: As above  
s: *H. Hubert Fraser*  
Pencil & watercolour (26 $\frac{3}{4}$  × 71 $\frac{1}{2}$ )

**YORK: Church of All Saints, North Street**  
Stained glass  
Scale:  $\frac{1}{2}$  FS  
Watercolour (14 × 12)  
Exhib: Exhibition of British Architecture, Paris, May 1914

The above 5 drawings are mounted together on a piece of card (26 $\frac{3}{4}$  × 19 $\frac{3}{4}$ ). The church at Fowey seems to be that described in Pevsner, *Cornwall*, 1970, p.70.

**TILBROOK (Hunts): Church of All Saints**  
Screen  
Plan, elevation & section of N half  
Scale:  $\frac{1}{8}$  in to 1 ft  
Pencil & watercolour (20 × 26 $\frac{1}{2}$ )  
Exhib: Exhibition of British Architecture, Paris, May 1914

**FRASER, J. W. S. (fl.1875)**

Measured drawings  
France  
**LAON (Aisne): Cathedral**  
Measured drawings of the bay of aisle, 1875 (2):  
1 Plans, interior elevation & section through aisle & triforium  
Scale:  $\frac{1}{2}$  in to 1 ft

2 Exterior elevation  
Scale:  $\frac{1}{2}$  in to 1 ft, & details  $\frac{1}{4}$  FS



1-2 s & d: *Americus* (competition pseudonym)  
*Mens. and Del. Sept. 1875*  
 Photographs (reduced) of original drawings (9 × 5½)  
 Prov: Pres. by J. W. S. Fraser, 1877

LISIEUX (Calvados): House  
 Measured drawing of *Old Timber House*  
 Elevation & section  
 Scale: 1/2 in to 1 ft  
 s & d: *Measured and drawn by Americus Sept. 1875*  
 Photograph of original drawing (6¾ × 8¾)  
 Prov: Pres. by J. W. S. Fraser, 1877

FREEMAN, Philip Garforth (1907- )  
 Educated at Liverpool and Yale, he became A 1930 and F 1946. His works include houses in Canons Drive, Edgware, 1935, and Cavendish Road, London, 1937, and a primary school at Basildon, 1956. He formed a partnership with Dennis Poulton (F), and joint works include housing at Boundaries Road, Balham, 1947, flats at Heslop Court, Wandsworth, 1951, and Hammersmith, 1956, Philippa Fawcett's Teacher Training College, Streatham, 1954, and AEU offices, Liverpool, 1963.

LONDON: Portland Place: RIBA  
 Perspective drawing of the exhibition room, 1933  
 See Wornum, George Grey

LONDON: Olympia  
 Frontal perspective of the *New Empire Hall*, 1929  
 See Emberton, Joseph

FRENCH, George Russell (1803-1881)  
 Exhibited at the RA 1821-32. From Wanstead, Essex, he was for many years surveyor to the Worshipful Company of Ironmongers. He competed for the New Houses of Parliament. His buildings include the National School, Plaistow, 1831, interior of hall at Beddington Park, Surrey, 1832, Leavenheath Church, Suffolk, 1836, Westmarsh Church, Kent, 1841, and Stanway church, Essex. Better remembered as a writer than as a designer, he was one of the earliest contributors to *The Builder*, the author of several pamphlets including 'The Palace, the National Gallery, and the Royal Academy' which appeared in *Builder* in 1846, and wrote *A Genealogical history of England, Shakspeareana genealogica*, 1869, and a *Catalogue of the antiquities and works of art exhibited at Ironmongers' Hall, London*, 1867.  
 Bibl: *Colvin*; obituary: *Builder*, XLI, 1881, p.586.

HARDWICK HOUSE, nr Bury St Edmunds (Suffolk)  
 Design for alterations & additions in Tudor style for Sir Thomas G. Cullum Bt (2):  
 1 *Principal Elevation of Hardwick House, Suffolk* | *The Seat of Sir Thomas G. Cullum, Bart.* | (showing the proposed alteration in the Tudor style) [Fig.99]  
 Scale: 1/8 in to 1 ft  
 Insc: As above  
 s: *George Russell French, Architect*  
 Pen & wash (14 × 19¼)

2 Design for an Entrance Lodge to Hardwick House  
 Front & rear elevations  
 Scale: 1/8 in to 1 ft  
 Insc: As above  
 s: *G.R. French Archt.*  
 Pen & wash (10 × 14½)  
 Prov: Pur. 1961

Design for a school in the Tudor style, c.1835 (3):  
 1 Plan, showing 1 large school room with Boys' Porch, Girls' Porch, Living Room &c & perspective sketch of exterior

2 Elevation of side with girls' porch  
 Scale: 1/8 in to 1 ft

3 Elevations of sides with boys' porch & bay window of living room  
 Scale: 1/8 in to 1 ft

1-3 s: *George Russell French, Archt. Leytonstone, Essex*  
 w/m: Whatman 1835  
 Pen & wash (7¼ × 12)  
 Prov: Pur. 1961

FRERET, James (1839-1897)  
 A native of New Orleans, he studied at the local Jesuit College and then at the École des Beaux Arts, Paris, 1860. His buildings in New Orleans include the Louisiana sugar exchange, the Produce Exchange, Masonic Temple, St Patrick's Hall, and some buildings for the Jesuit order. He worked in association with C. Beroujon on the main building of the Spring Hill College, Alabama.  
 Bibl: H. F. & E. R. Withey, *Biographical dictionary of American architects*, 1956, p.222

NEW ORLEANS (Louisiana, USA): St Patrick's Hall, Camp & Lafayette Streets  
 Plans of 1st floor, half-storey & ballroom floor

NEW ORLEANS (Louisiana, USA): New gas office building, Common & Baronne Streets  
 Plans of 1st floor, half-storey & 2nd floor (offices)  
 Scale: 1/32 in to 1 ft  
 s: *Jas. Freret Archt. New Orleans*  
 Pen & coloured wash (19¾ × 13¼)  
 Prov: Pres. 1875

FRIPP, S. C. (fl.1838)

Design for a monumental column  
 Elevation  
 Insc: *Presented to the Architectural Society by S. C. Fripp, Esq. Feb. 27/1838*  
 Pen & sepia wash (22 × 17)

FRY, Edwin Maxwell (1899-1977)  
 A leading figure in the development of modern architecture in England, Fry was trained at the Liverpool School of Architecture under Sir Charles Reilly. As a part of his training in the conservative 'Beaux Arts' tradition, he spent several months in the offices of Carrière & Hastings in New York. He learned to respect the classical tradition and became competent in it. He went into partnership with Thomas Adams (of Adams & Thompson). In the late 1920s Fry enjoyed a flourishing practice as a traditional architect. His early classical works include the garden city of Kemsley, near Sittingbourne, Kent, and Ridge End, near Wentworth, Surrey, 1931. Through Wells Coates he became associated with the MARS Group and as Chairman of the Design in Industry Association he was in touch with European developments, particularly in Germany and Scandinavia. He met Walter Gropius, whom he was to take into partnership in 1934 when Gropius fled from Nazi Germany. His first important Modern Movement building was Sassoon House, Peckham, 1931, the first block of reinforced concrete flats in London. Shortly after (1934-35) came the Kensal House block of flats, Kensal Rise, and a number of private houses. During the war he was in West Africa, but he returned to England in 1946 and built Mark Hall, Harlow, and a block of flats at Lewisham while continuing many West African commissions. He married Jane Drew in 1942. Later Fry & Drew became architects in charge of the new state capital at Chandigarh in India and were instrumental in getting Le Corbusier to work there. Fry received the RIBA Gold Medal in 1964.

Bibl: *Maxwell Fry*, catalogue of an exhibition held at Monks Hall Museum, Eccles, June 1964, introduction by N. Pevsner

Nr BRIDGEND (Glam): Designs for the Mid-Glamorgan Crematorium, 1966-67 (3):  
 1 Site plan

2 Sketch plan

3 Perspective of exterior  
 Black & coloured chalks on tracing paper (30 × 40½ approx.)  
 Prov: Pres. by E. Maxwell Fry, 1967  
 The scheme was exhibited at the RA, 1967.

KINGS LYNN (Norfolk): Office block for Dow Agrochemicals Ltd  
 Designs, c.1960 (2):  
 1 Preliminary sketch plan, differing from plan as executed  
 Crayon on tracing paper (25 × 30)

2 Perspective of final design  
 Insc: *This is a final study for the Dow Agricultural Co. Offices with the 30' span column spacing adopted*  
 s: *Maxwell Fry*  
 Charcoal & crayon on tracing paper (21 × 29½)  
 Prov: Pres. by E. Maxwell Fry, 1967  
 Lit: *AD*, XXXI, 1961, p.50; *AJ*, CXXXIII, 1961, pp.46-49; *AR*, CXXIX, 1961, pp.202-203

KINGSTON (Surrey): 'Miramonte', Coombe Hill  
 Working drawings, 1936-37, covering plans, terraces, heating, fitted cupboards, electric light fittings & all furniture, clocks &c (48):  
 Drawings stamped *Adams, Thompson & Fry | Architects | 58 Victoria Street, London S.W. 1 & later Walter Gropius & Maxwell Fry | Architects | 171 Victoria St. | London S.W.1*  
 Prov: Pres. by E. Maxwell Fry, 1967  
 Lit: *AR*, LXXXII, 1937, pp.187-192; *AJ*, LXXXVI, 1937, p.784-787

LONDON: Sun House, Froggnal Way, Hampstead  
 Designs for P. H. Goodbrook Esq., 1935 (4):  
 1 N, S, E elevations & section  
 d: 30.1.35

2 Site, ground floor, 1st floor, roof, garage & entrance plans

3 Sections

4 Elevations

2-4 d: 24.4.35 | 17.4.35  
 1-4 Stamped *Adams, Thompson & Fry | Architects | 58 Victoria St., S.W. 1*  
 Prov: Pres. by E. Maxwell Fry, 1967  
 Lit: Pevsner, *London II*, p.199; *AJ*, LXXXIII, 1936, pp.909-913; *AR*, LXXX, 1936, pp.303-305

OXFORD: All Souls' College, new building  
 Designs (unexecuted), 1938 (8):  
 1 Basement plan

2 Ground floor layout plan

3 First & Second floor plans

4 Third & Top floor plans

5 Elevations to Warden's garden & to Fellows' Garden

6 Elevation to Chris College (sic) & section



7-8 Axonometric drawings of both sides [Fig.100]  
Pen ( $49\frac{1}{2} \times 29\frac{1}{4}$ )

Prov: Pres. by E. Maxwell Fry, 1967  
Lit: *RIBA Jnl*, LXXV, 1968, p.112

ST HELENS (Lancs): Pilkington Bros, glass  
manufacturers, headquarters  
Designs, 1960-61 (5):  
1 Site plan

2 E elevation

3 W elevation

4 S elevation

5 N elevation

1-5 Pen on tracing paper ( $27 \times 40$ )  
Prov: Pres. by E. Maxwell Fry, 1967  
Lit: *AJ*, CXXX, 1959, pp.422-423; *A&BN*, CCXVI,  
1959, p.504; *Builder*, CC, 1961, p.617; *AR*, CXXXVI,  
1964, pp.199-202, 206-212

**FULFORD, Robert Medley (1845-1910)**  
Articled to John Hayward (F) of Exeter, he came to  
London, where he entered the offices of William  
White for a time. He then returned to Exeter, where  
he was for many years partner in the firm Fulford,  
Tait & Harvey. His works include St Andrew's  
Church, Paignton, the oak teredos at St Erth,  
Cornwall, 1903; St Matthew's church, Exeter, and  
the art studios and residence for Henry Hems at Fair  
Park, Exeter. He decided after the death of his wife  
to enter Holy Orders and went to Ballarat, Australia,  
for two years. He was ordained there in 1891 and  
subsequently held livings at Grenada, West Indies,  
Hennock and Buckerell, Devon.  
Bibl: obituaries: *Builder*, XCIX, 1910, p.340; *BN*,  
XCIX, 1910, p.434

COLATON RALEIGH (Devon): Church of St John  
As before restoration in 1874  
Plan & S elevation, with note on accommodation  
s & d: R. Medley Fulford *Archit. The Close, Exeter*  
1874  
Pen & wash ( $21 \times 14\frac{1}{4}$ )

MERTON (Devon): Church of All Saints  
As before restoration  
1 Plan, to which is attached a letter to C. L. Eastlake,  
presenting the drawings, 21 March 1877

2 N elevation & W elevation of N aisle  
s & d: R. Medley Fulford *Archit. The Close Exeter*  
10/11/73  
Pen ( $14\frac{3}{4} \times 21\frac{1}{2}$ )

**FULLJAMES, Thomas (c.1810-1874)**  
A pupil of Thomas Rickman, he was of Foscombe,  
Glos. F 1838.  
Bibl: *Colvin* (see under Rickman); obituary: *RIBA*  
*Proceedings*, 1874, p.35

HARESFIELD (Glos): Vicarage  
Design in the Tudor style (6):  
1 Ground plan  
Pen & wash ( $14\frac{1}{8} \times 23$ )

2 First Floor plan  
Pen & wash ( $14\frac{1}{8} \times 23$ )

3 North Elevation  
(Pen ( $16\frac{3}{4} \times 23\frac{5}{8}$ ))

4 South Elevation  
Pen ( $17 \times 23\frac{1}{2}$ )

5 East Elevation  
Pen ( $16\frac{3}{4} \times 23\frac{1}{2}$ )

6 West Elevation  
Pen ( $16\frac{3}{4} \times 23\frac{1}{2}$ )

1-6 Insc: As above & for the Reverend E. H. Niblett  
s&d: Thomas Fulljames *Architect* 1836  
3-6 Scale:  $\frac{1}{2}$ in to 1ft  
Prov: Pres. by Robert Paterson, 1968

LONDON: Church of St Saviour, Southwark  
See Hussey, Richard Charles

**FULTON, James Black (?-1922)**  
Primarily remembered as a draughtsman (Tite Prize,  
1899; Soane Medal, 1902) and teacher, Fulton  
competed for the London County Hall and the  
Government offices, Whitehall. His executed works  
include some buildings at White City. He taught  
design at Brixton School of Building and in 1920  
was appointed director of studies to the Glasgow  
School of Architecture.  
Bibl: obituaries: *RIBA Jnl*, XIX, 1921-22, p.412;  
*Builder*, CXXII, 1922, p.727; *BN*, CXXII, 1922, p.327

Design for a Royal mausoleum  
Perspective  
Insc: As above & Exterior  
s: Red Rose  
Pen & wash ( $28\frac{3}{8} \times 18\frac{1}{8}$ )  
Winning design for the RIBA Tite Prize, 1899.

Design for a swimming bath  
Perspective of the interior  
Insc: Interior view of Swimming Bath  
s: Ionia & (later) Jas. B. Fulton  
Pen ( $24 \times 21$ )  
Prizewinning design for the RIBA Soane Medallion,  
1902.

OXFORD: St John's College  
Perspective view of the colonnade in inner Quadrangle  
Insc: As above & sketch of  
s: Unicorn & (later) Jas. B. Fulton  
Pen ( $26\frac{1}{4} \times 17\frac{1}{4}$ )  
Prizewinning drawing for the RIBA Silver Medal  
for measured drawings, 1900.

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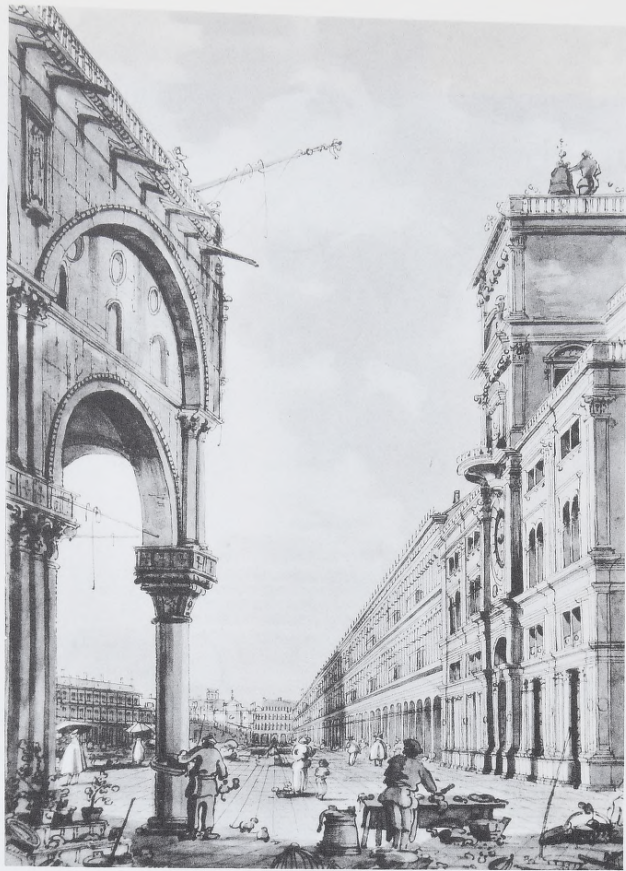


Fig. 1



Fig. 2



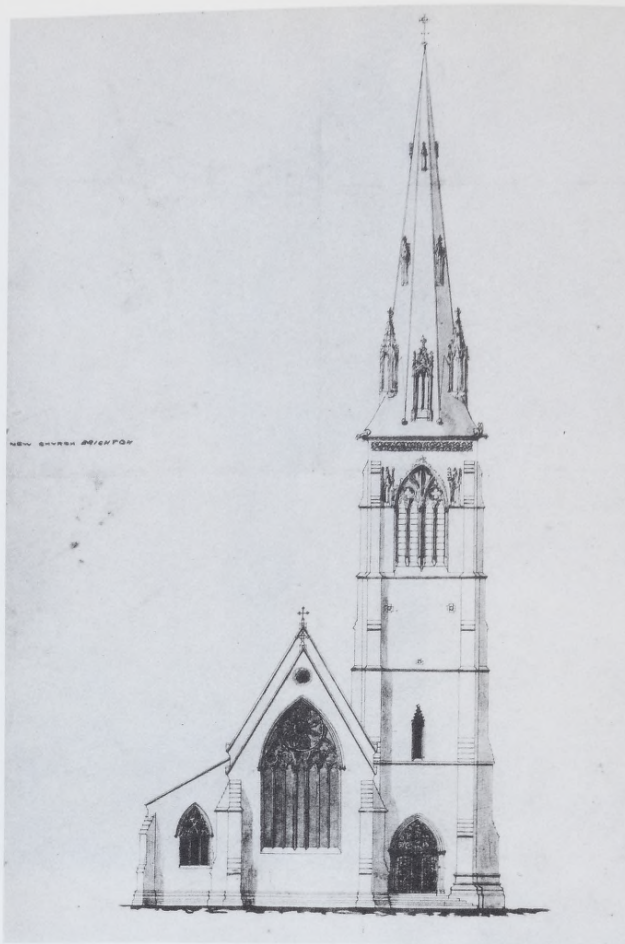


Fig. 3

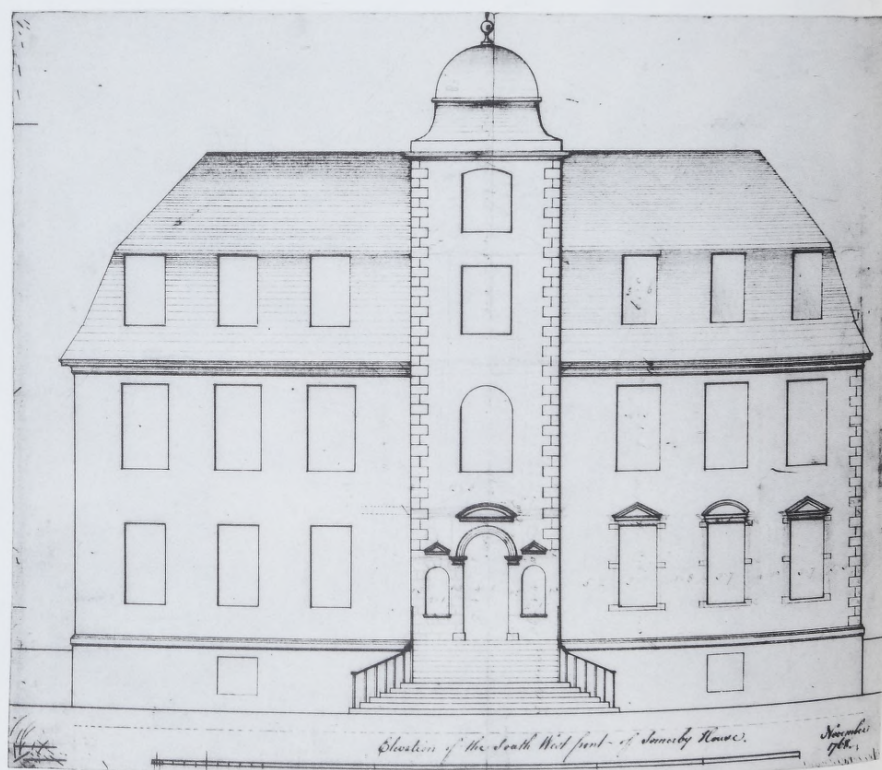


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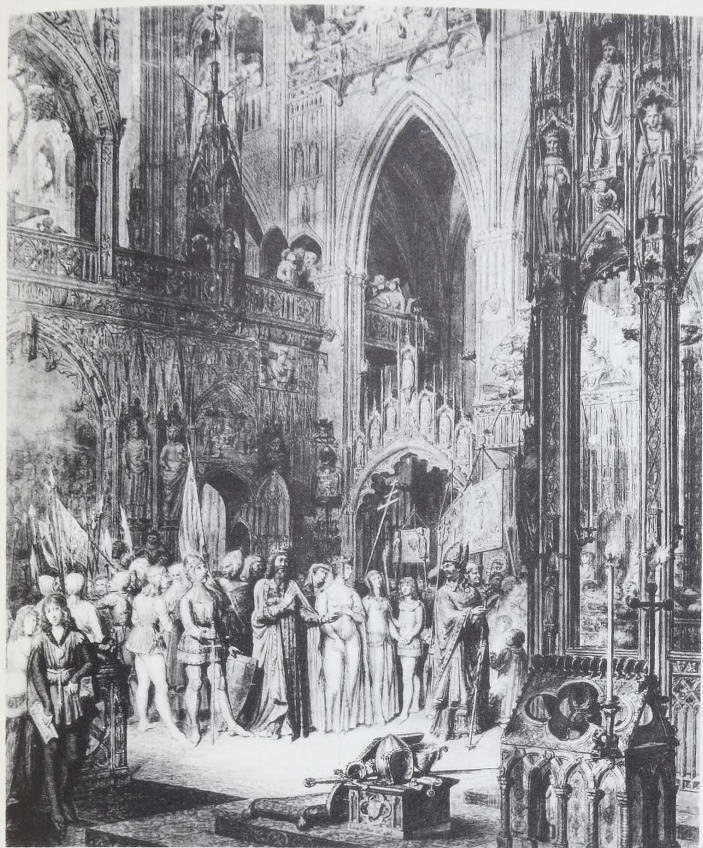


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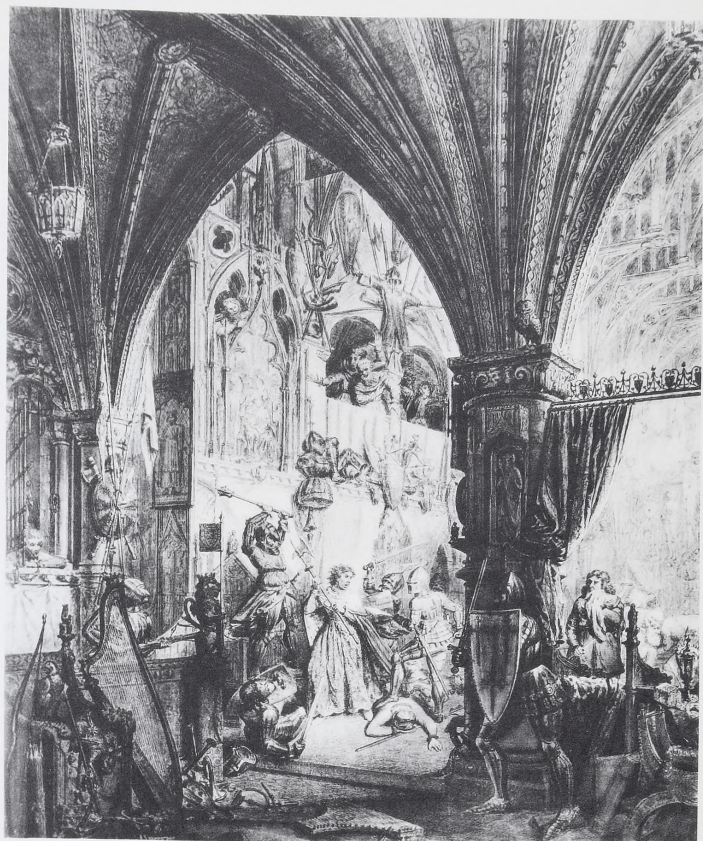


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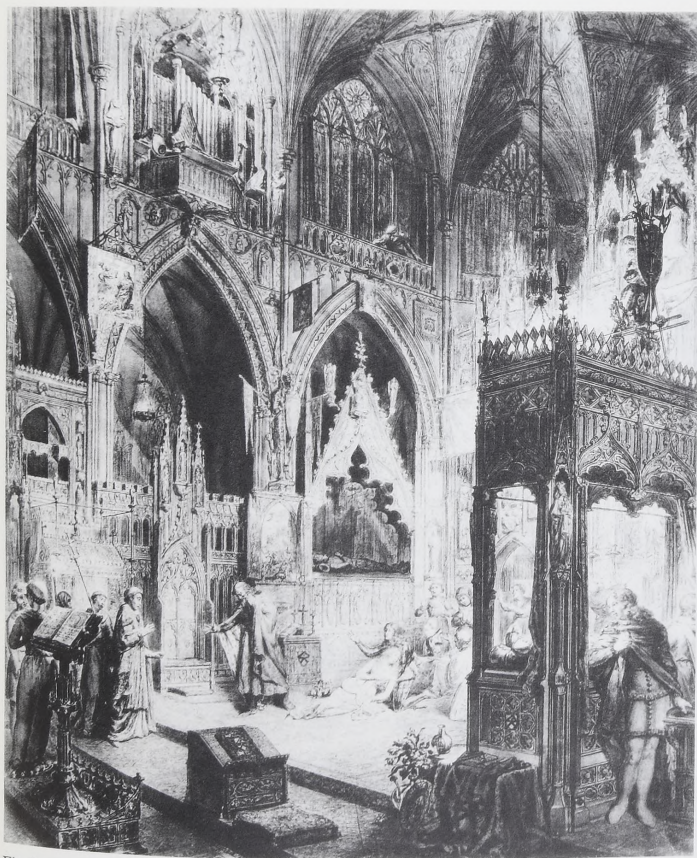


Fig. 7



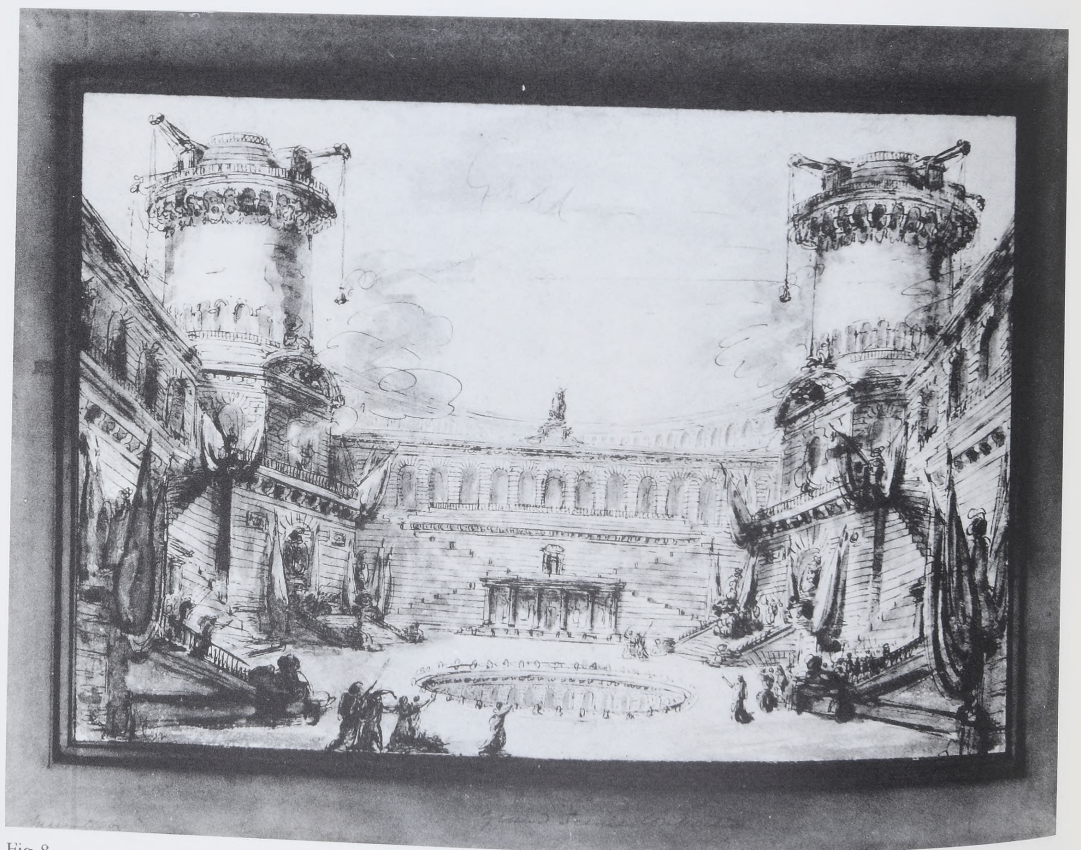


Fig. 8





Fig. 9

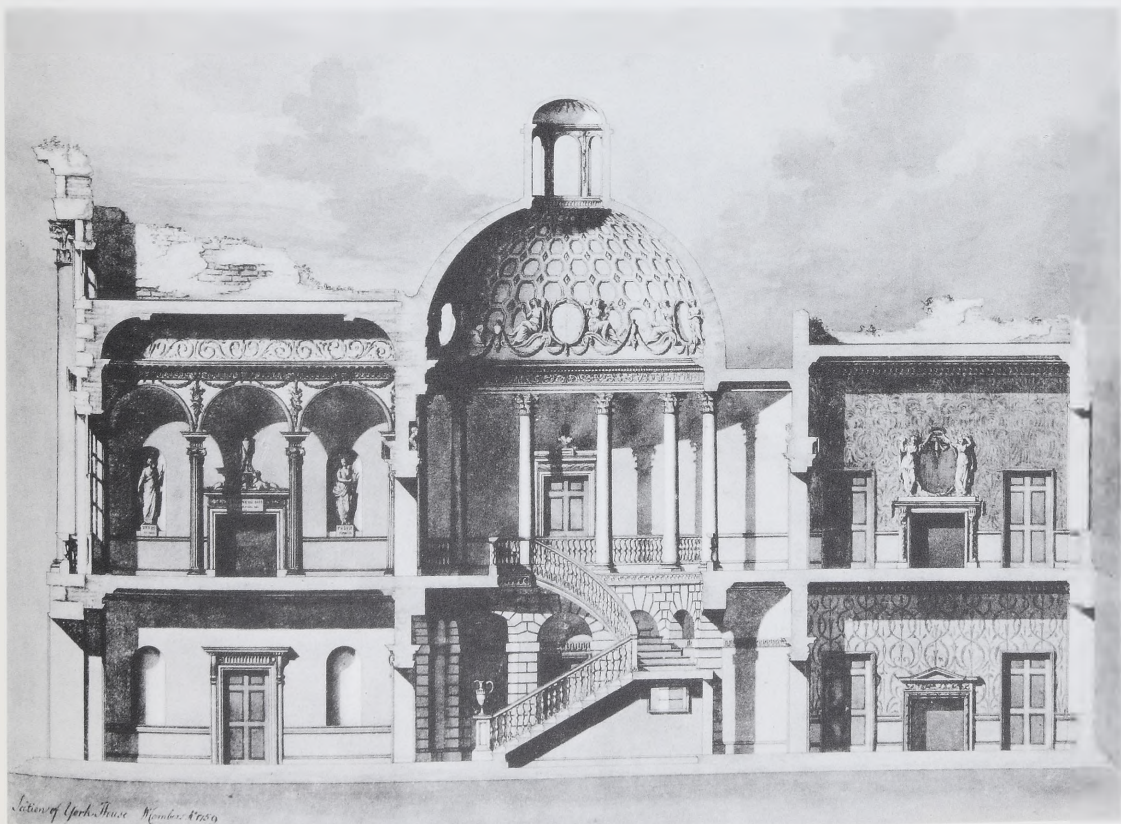


Fig. 10



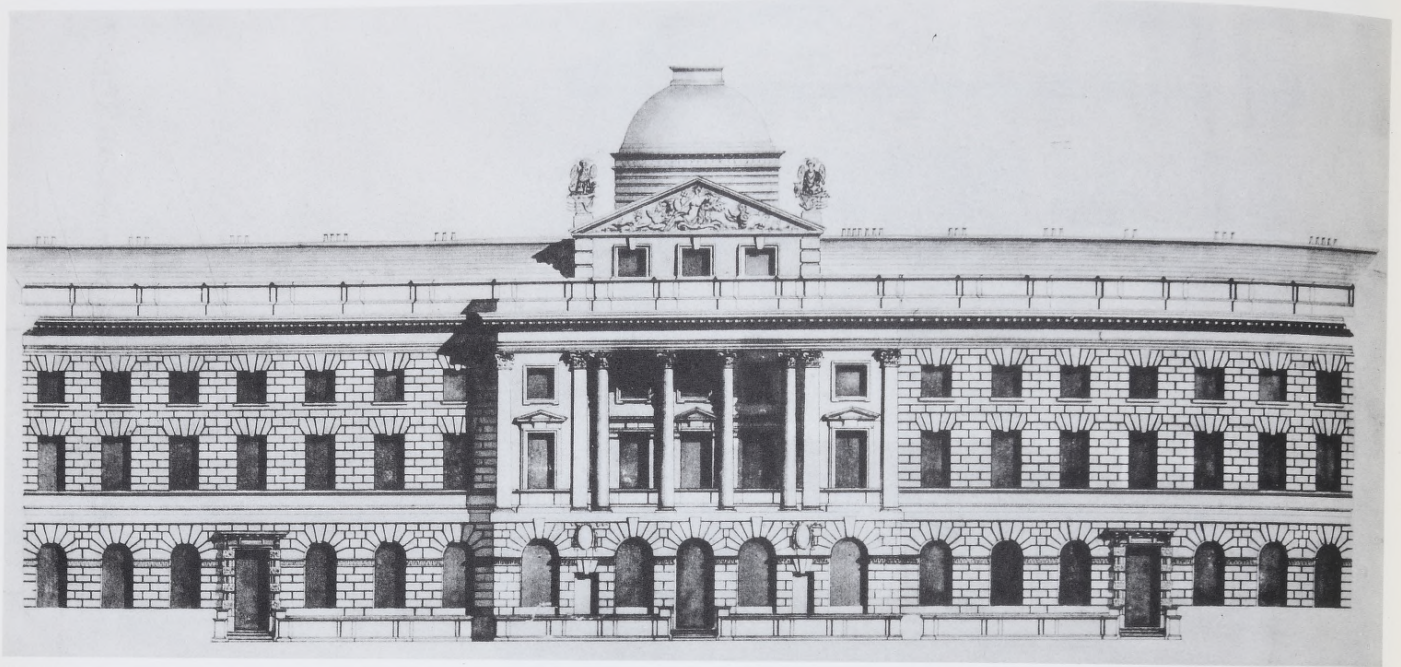


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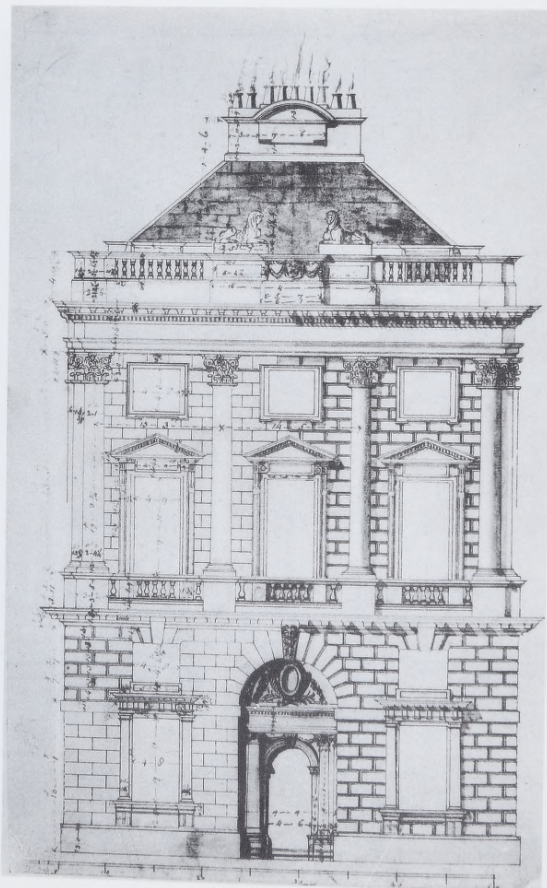


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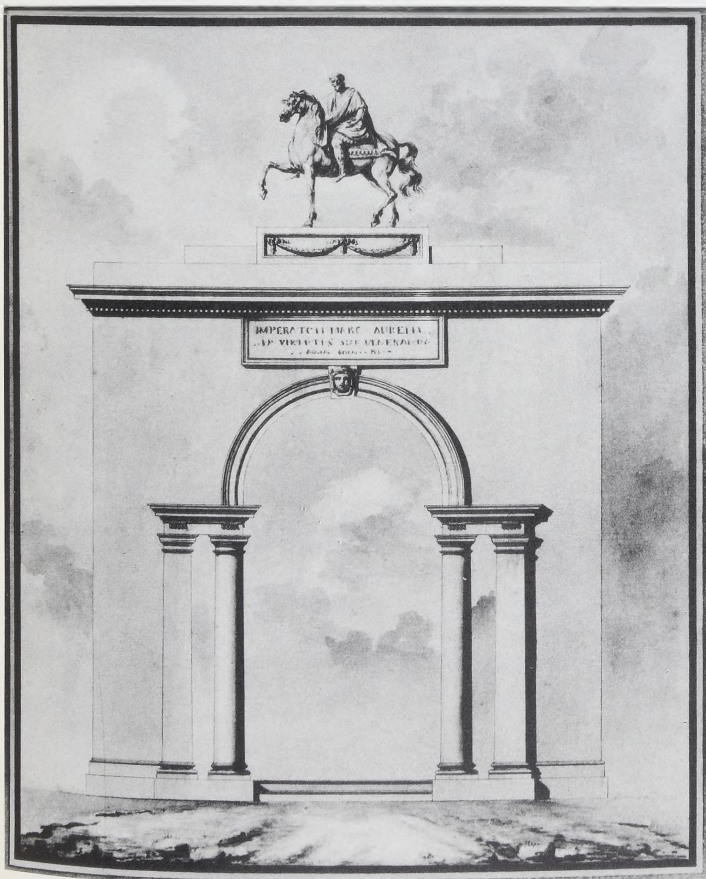


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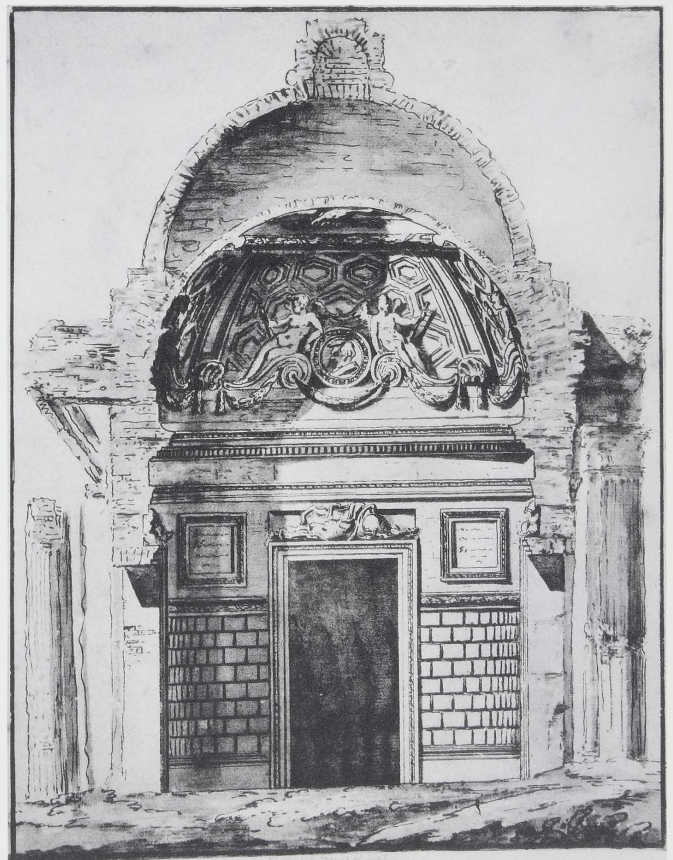


Fig. 15





Fig. 16



Fig. 17



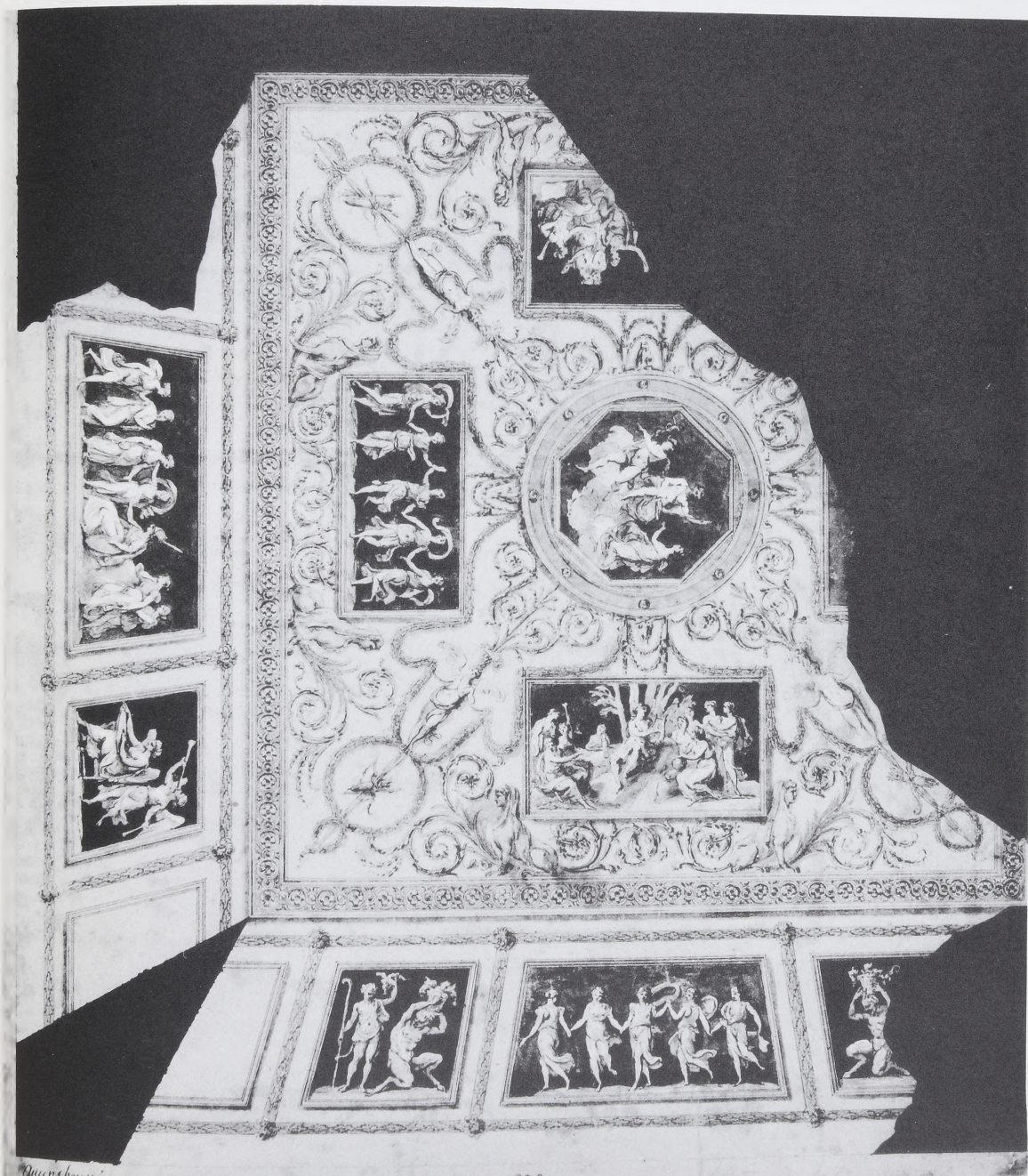


Fig. 18

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Fig. 19



Fig. 20



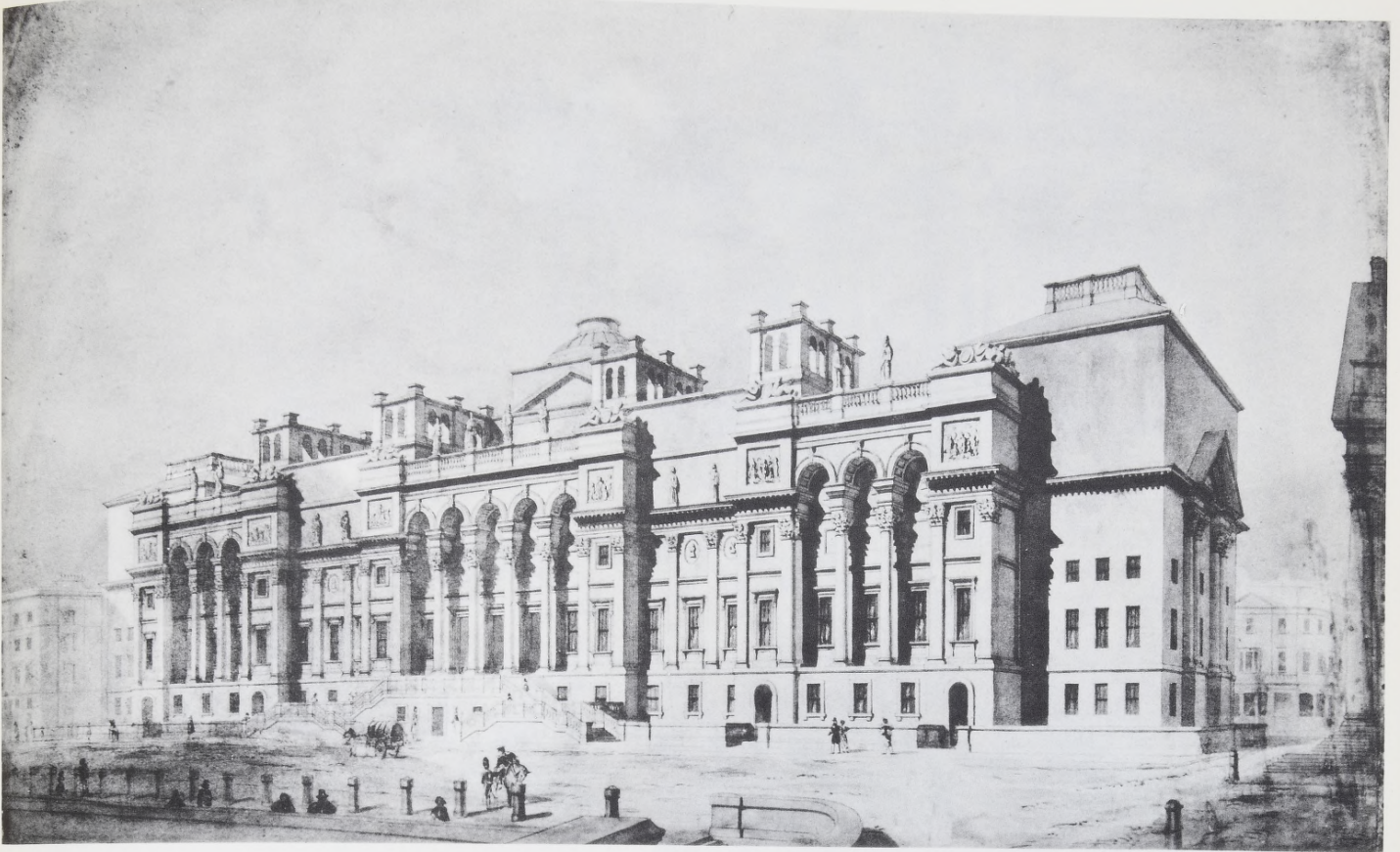


Fig. 21



Fig. 22



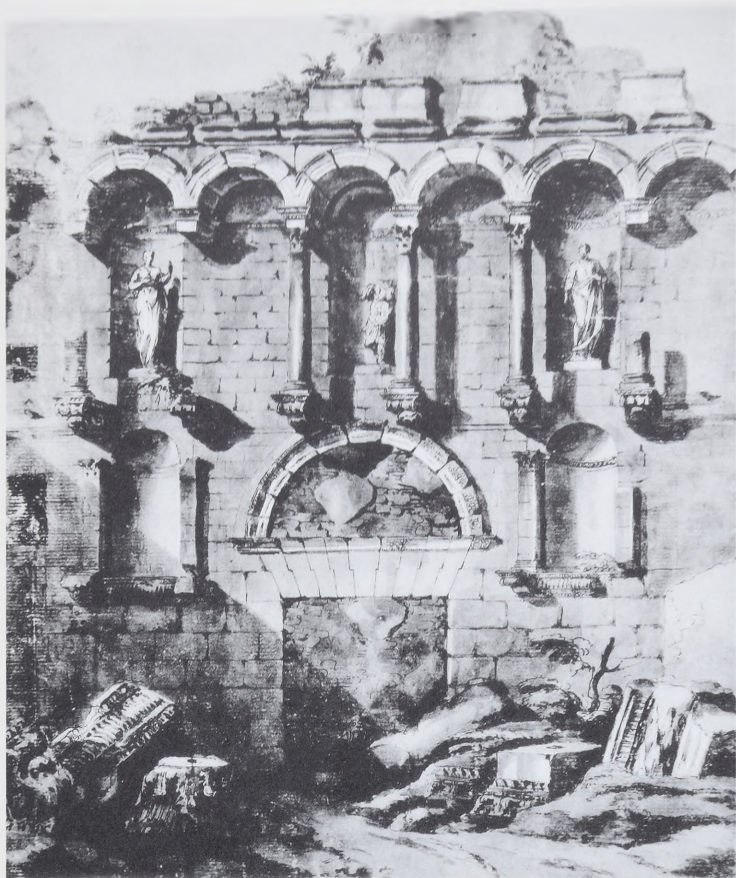


Fig. 23

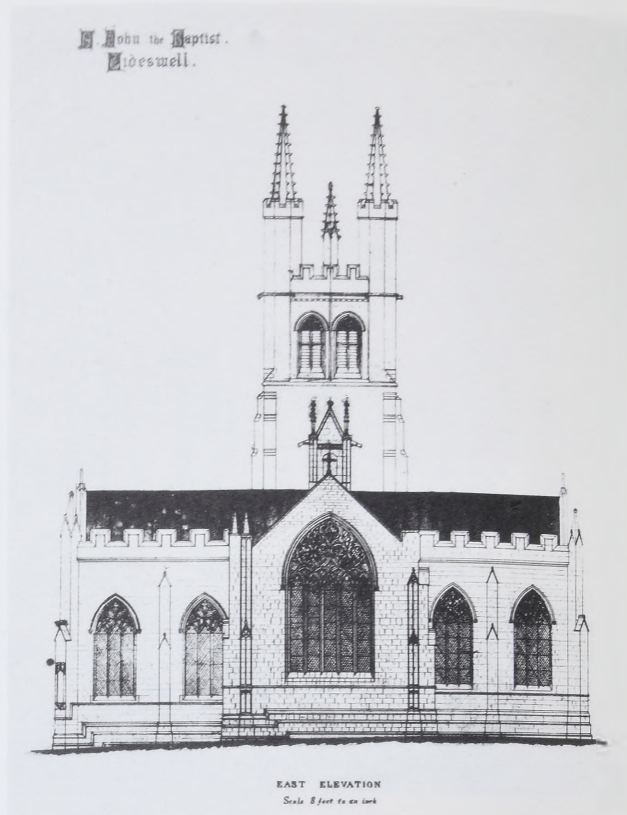


Fig. 24

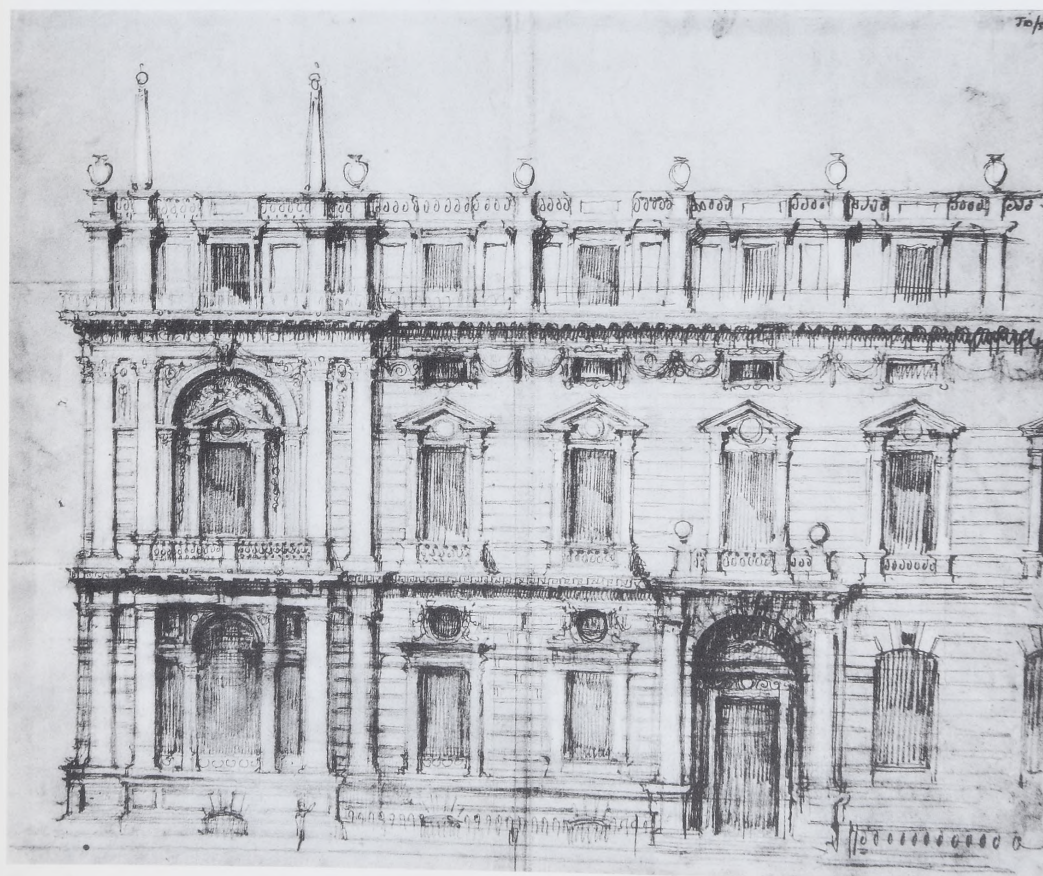


Fig. 25



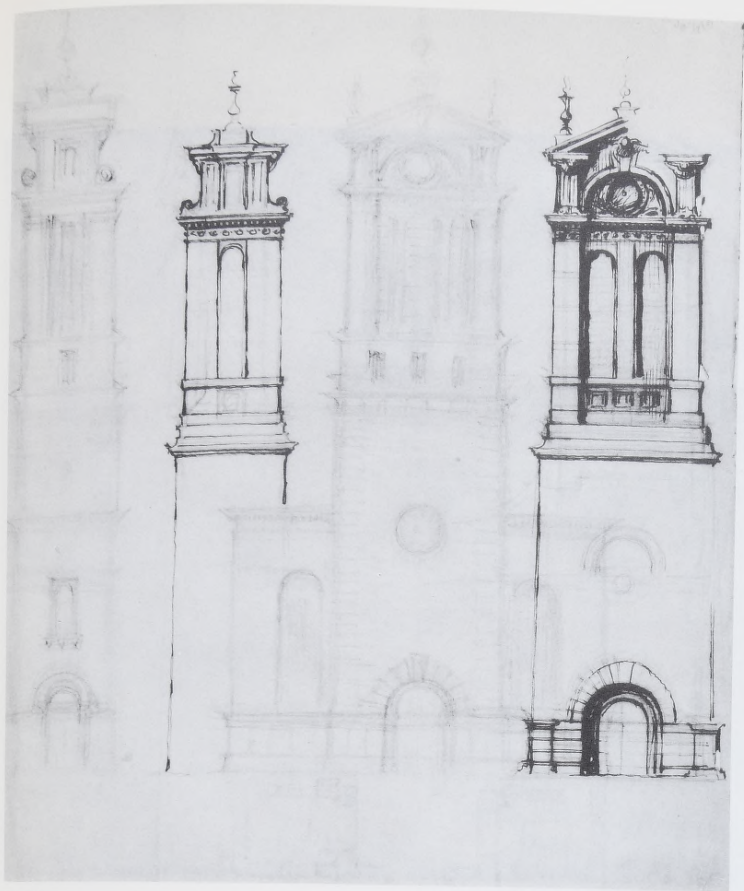


Fig. 26

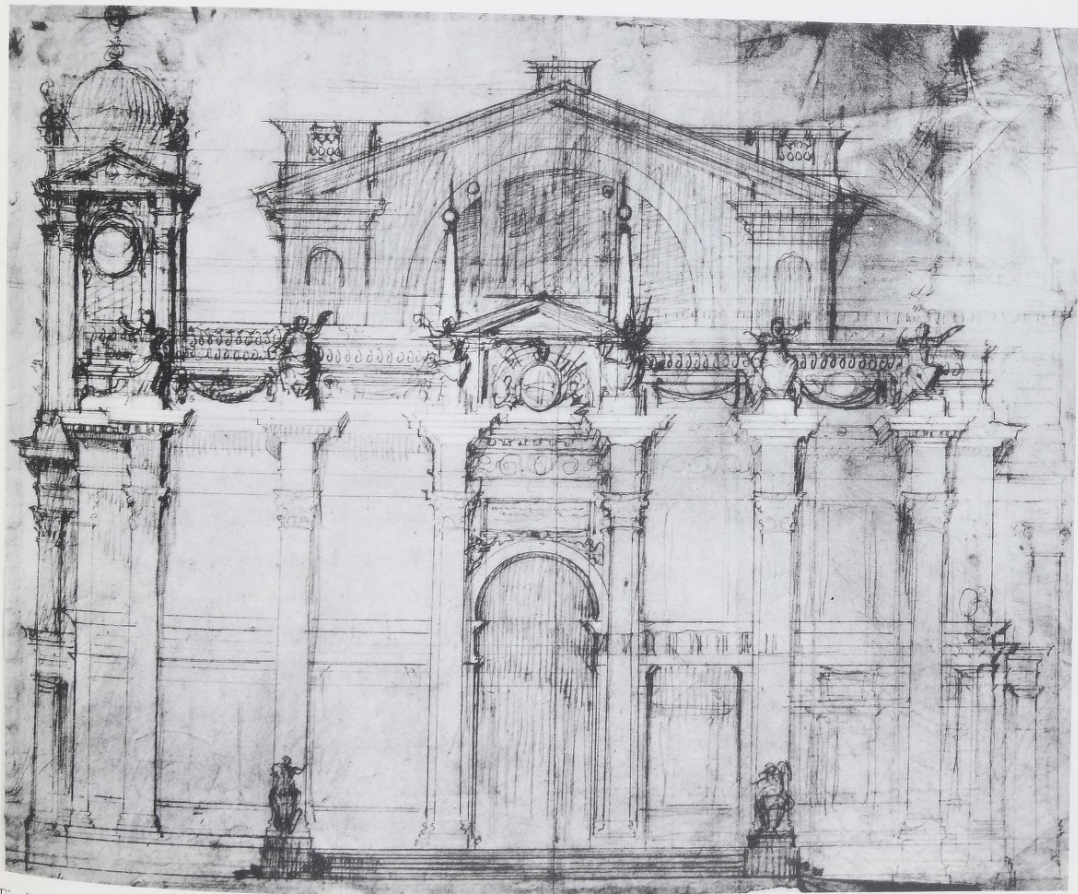


Fig. 27





Fig. 28

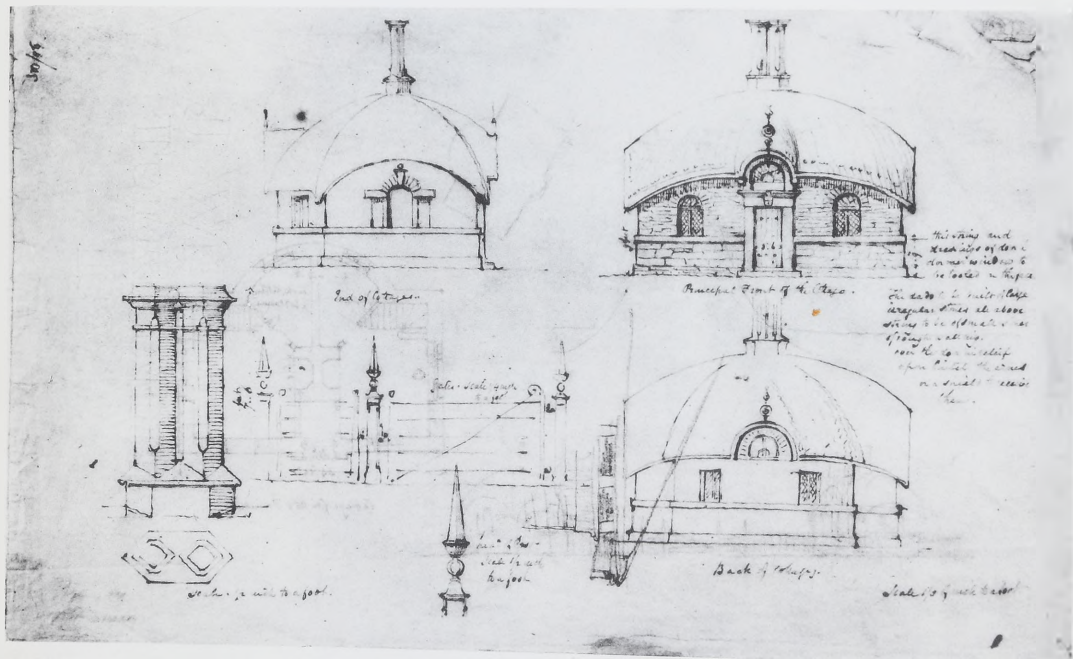


Fig. 29



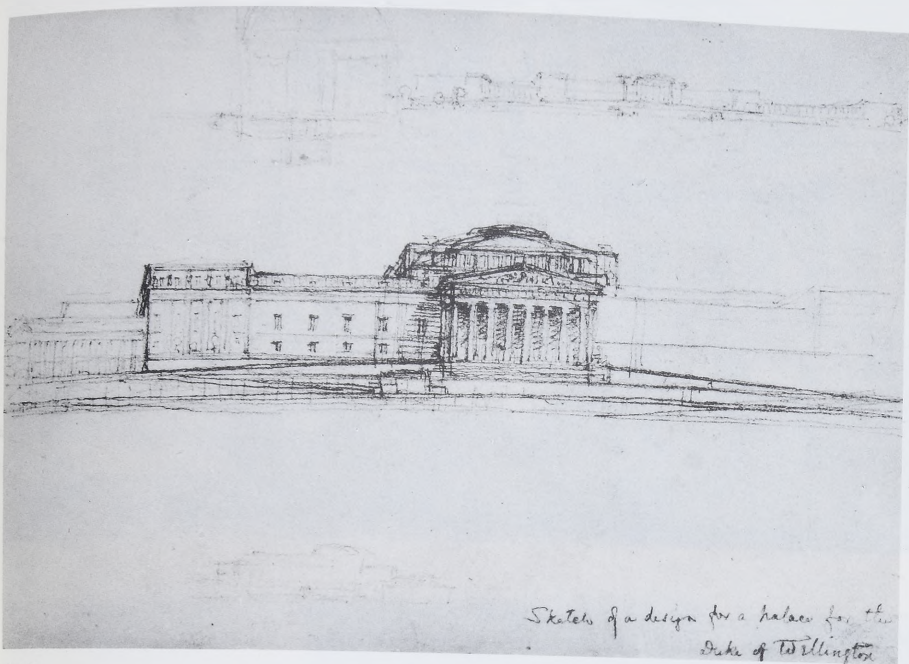


Fig. 30

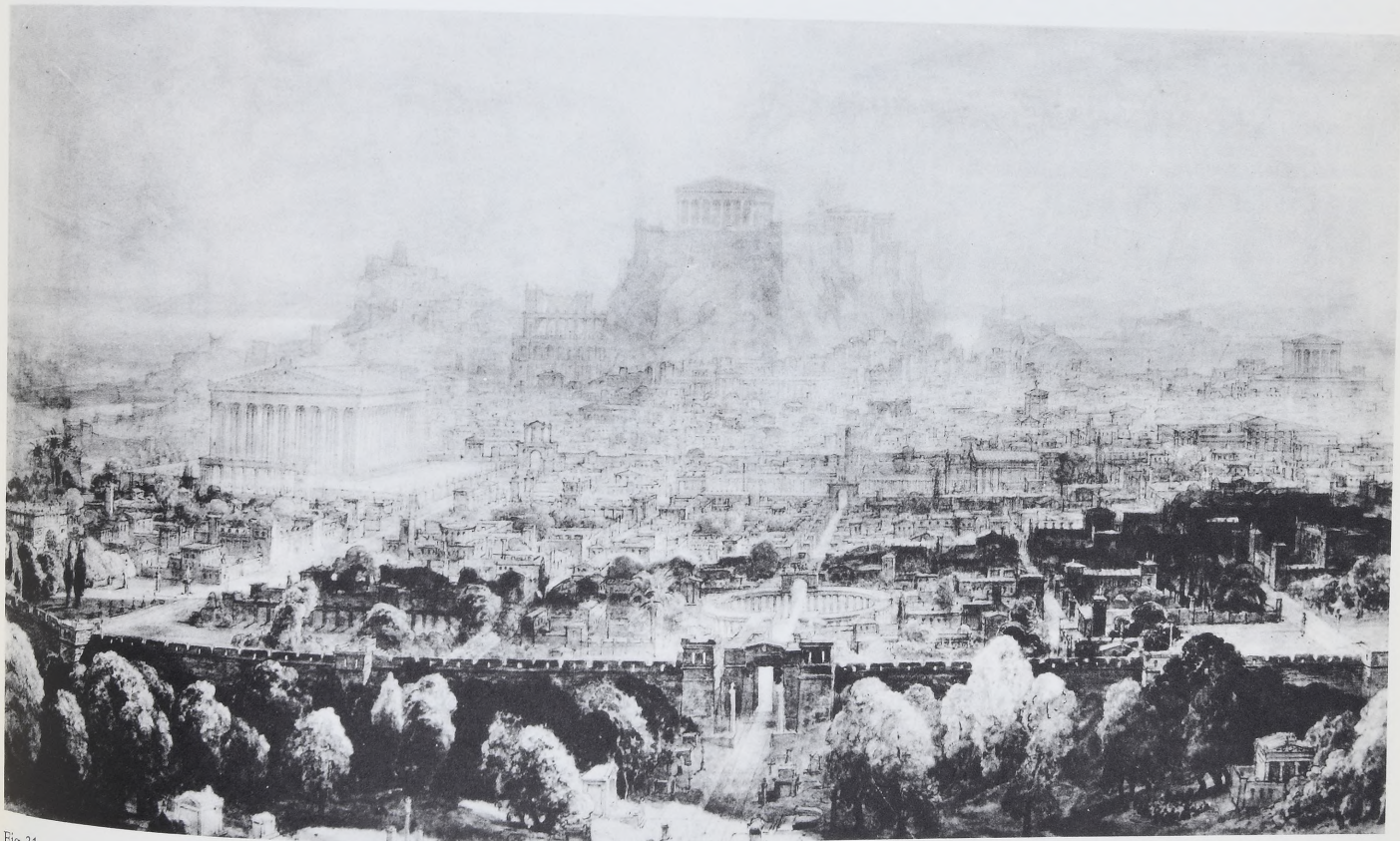


Fig. 31



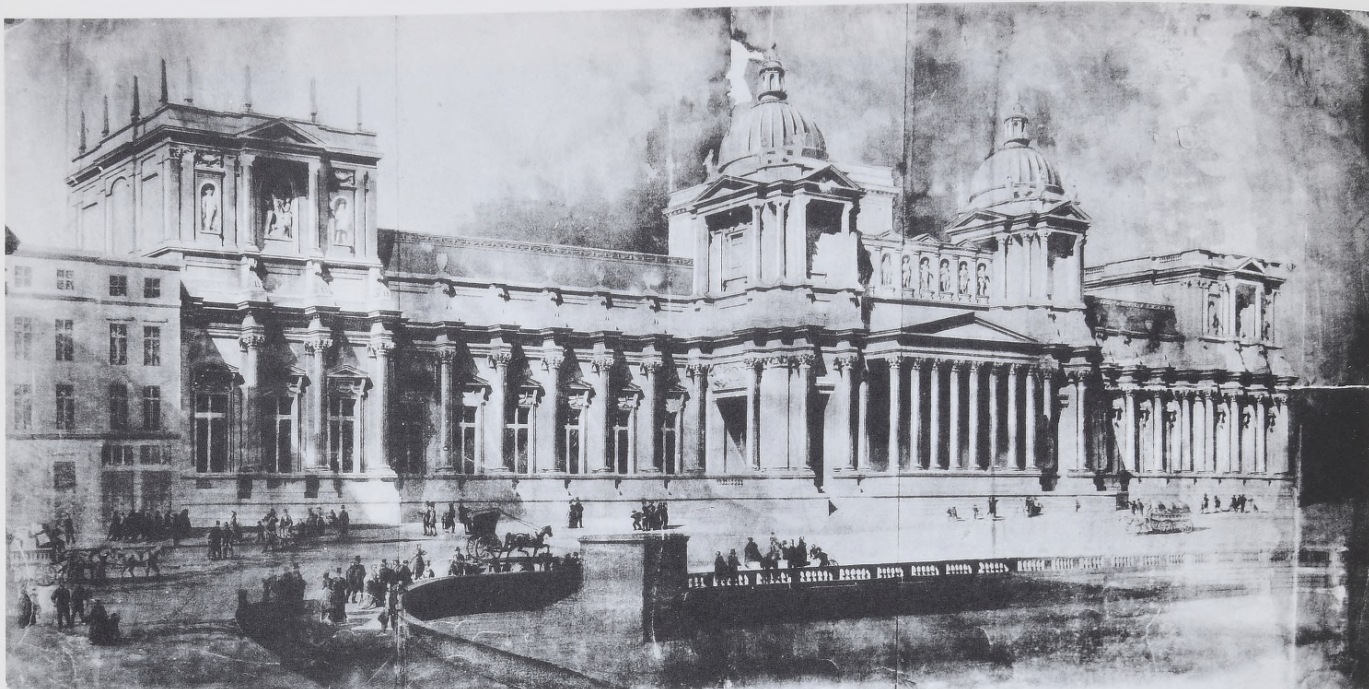


Fig. 32

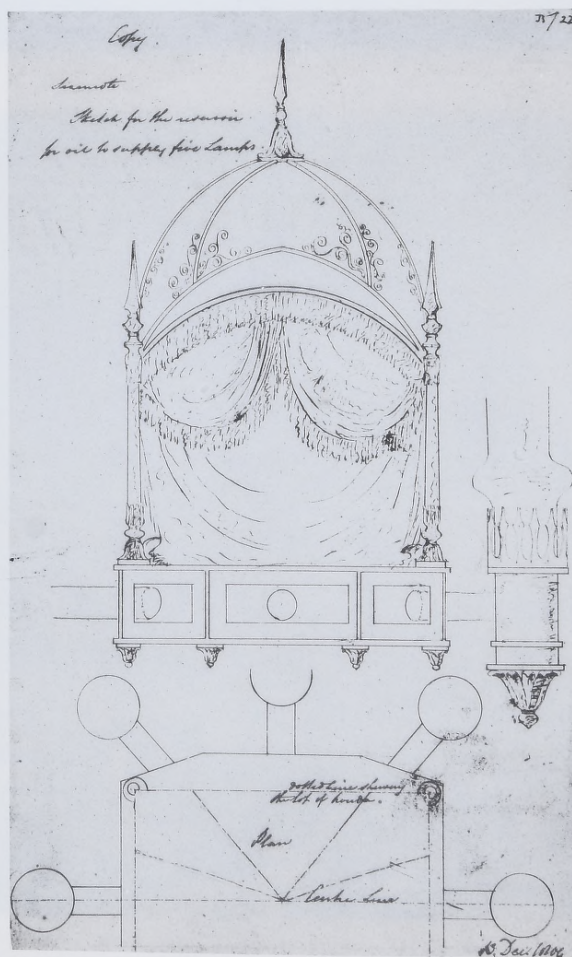


Fig. 33







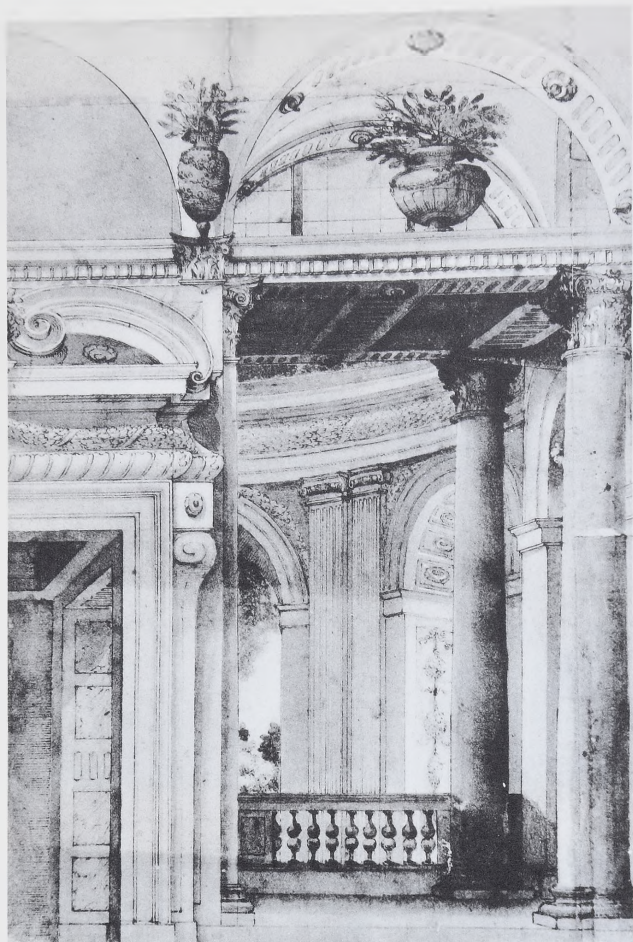


Fig. 36



Fig. 37



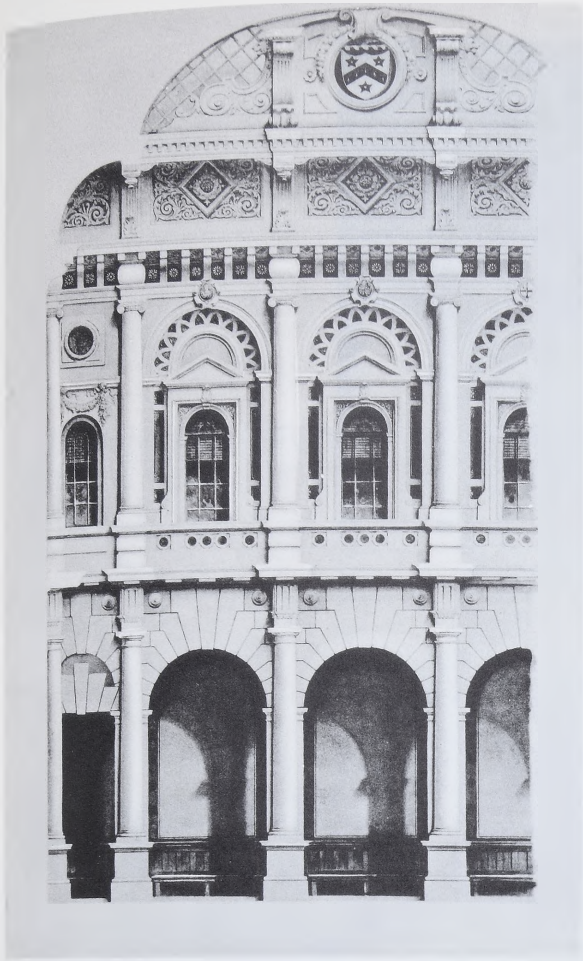


Fig. 38

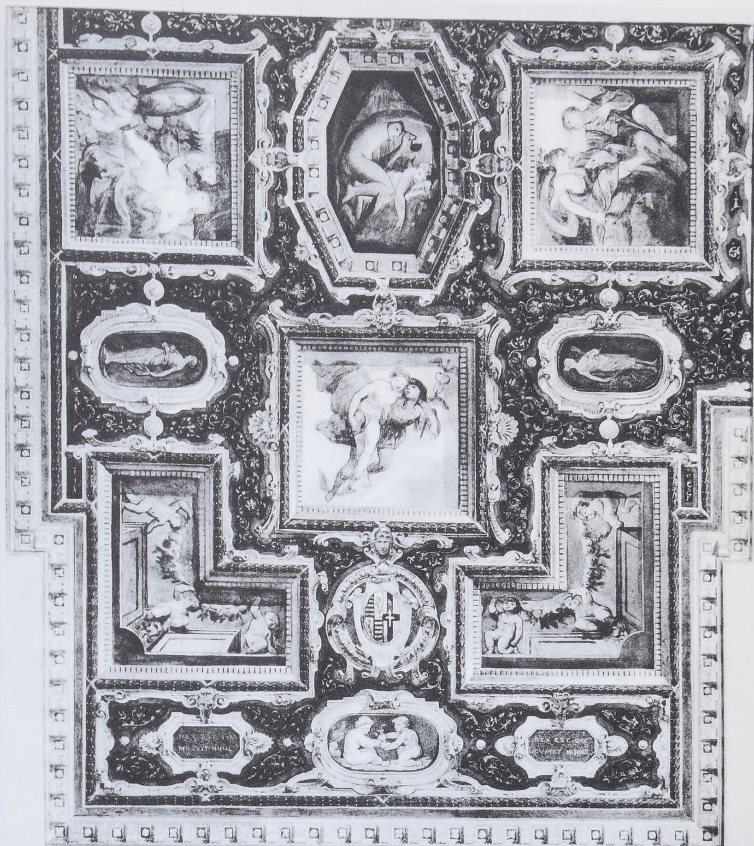


Fig. 39





Fig. 40



Fig. 41



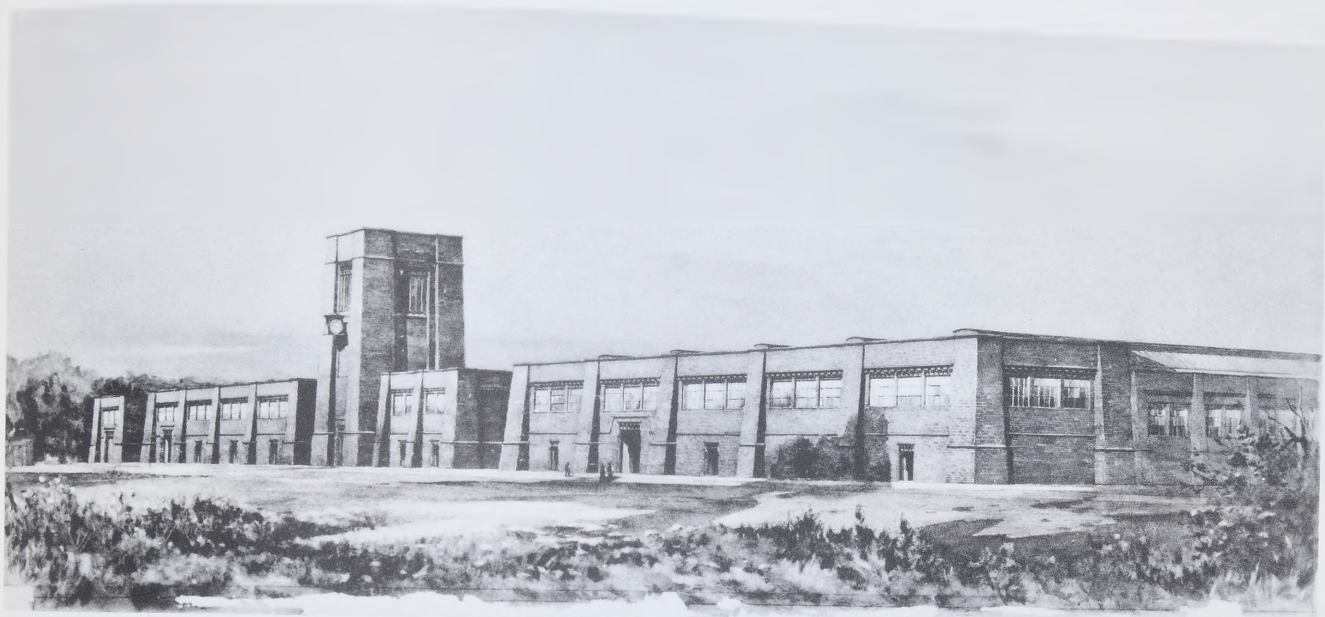


Fig. 42



Fig. 43

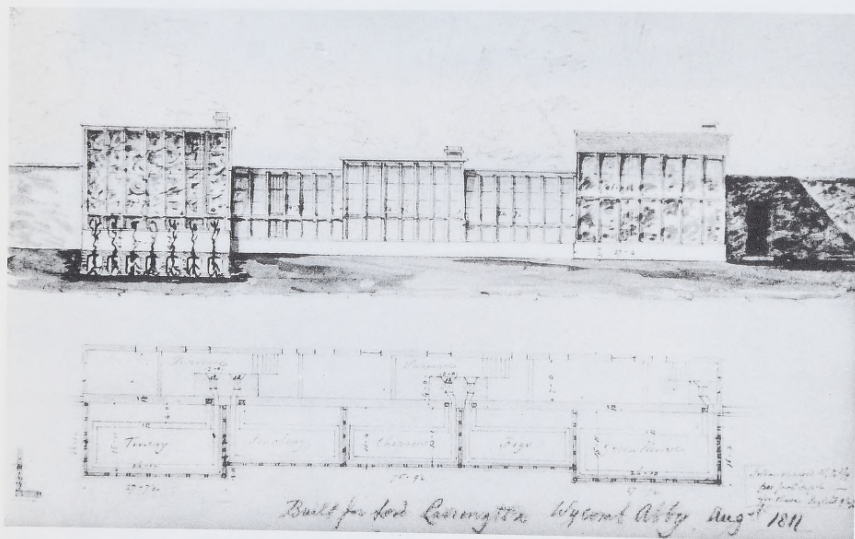


Fig. 44

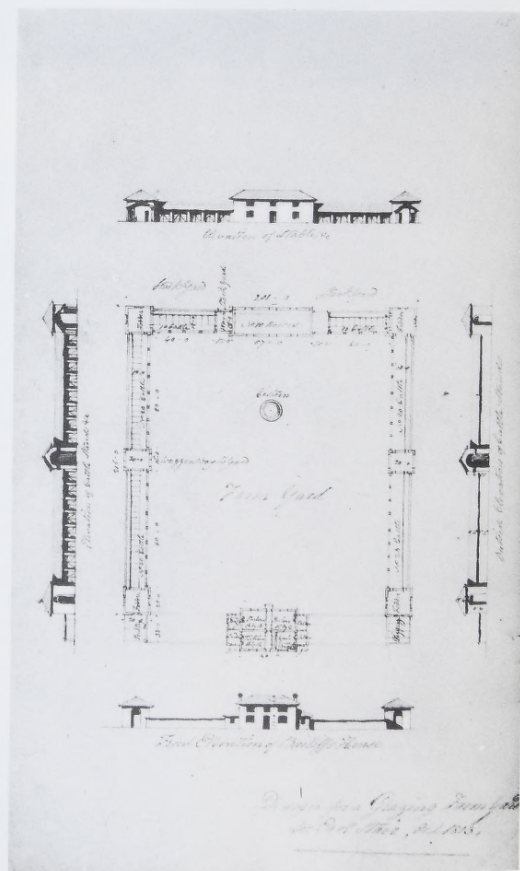


Fig. 45



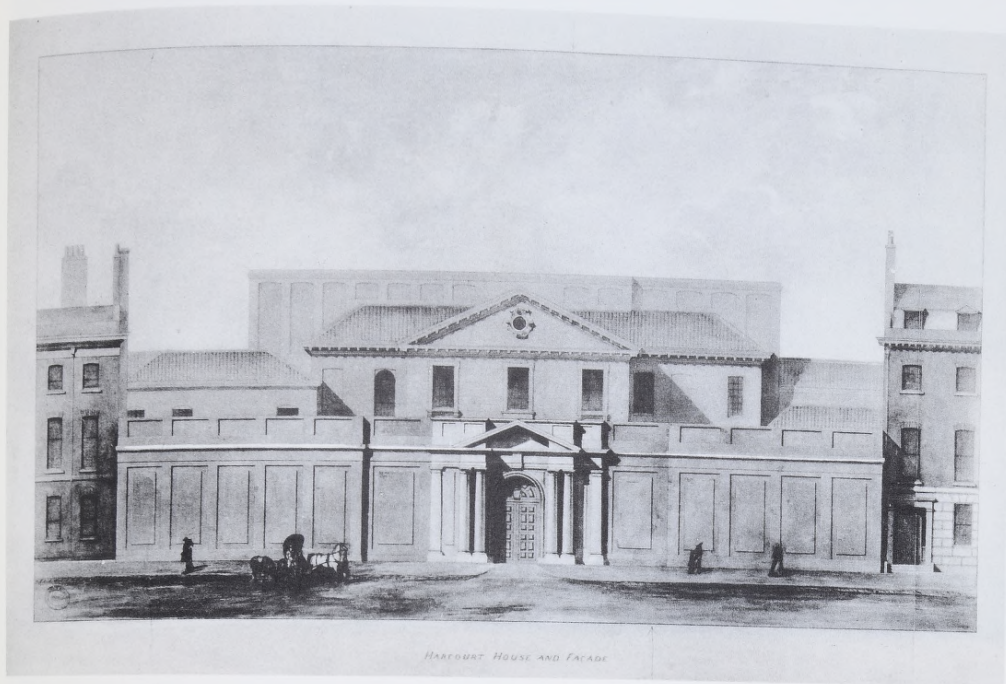


Fig. 46

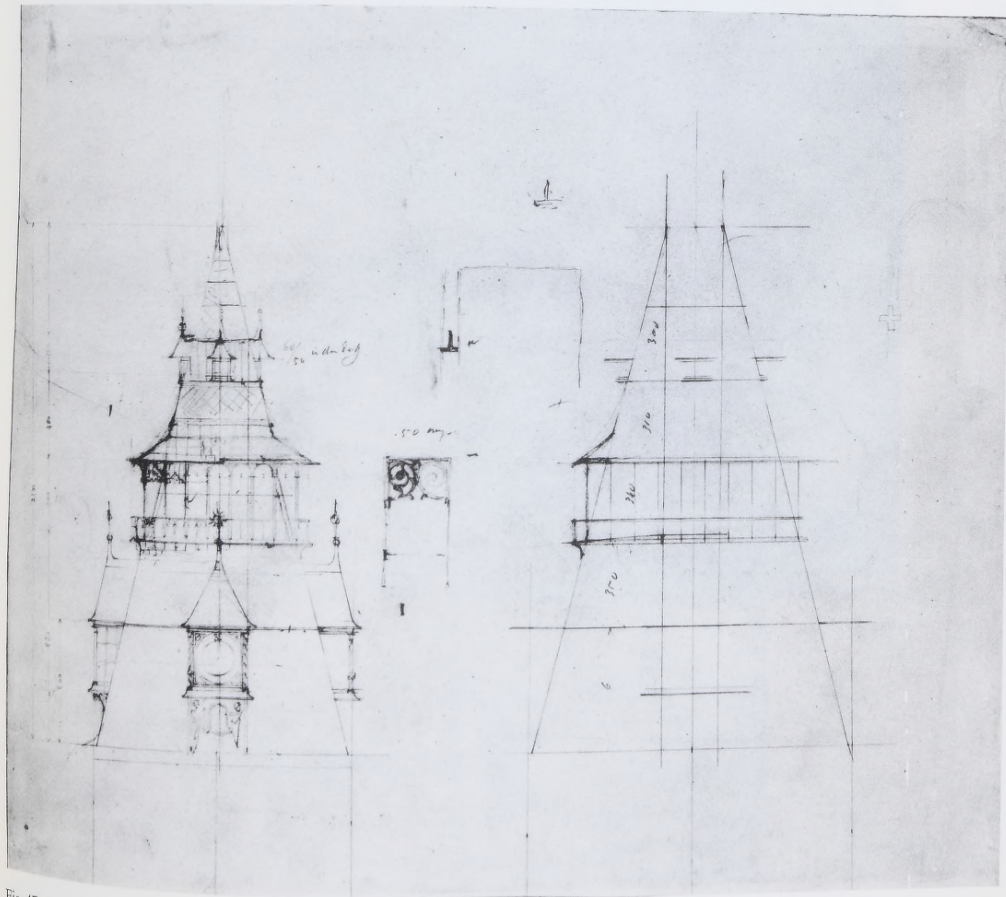


Fig. 47



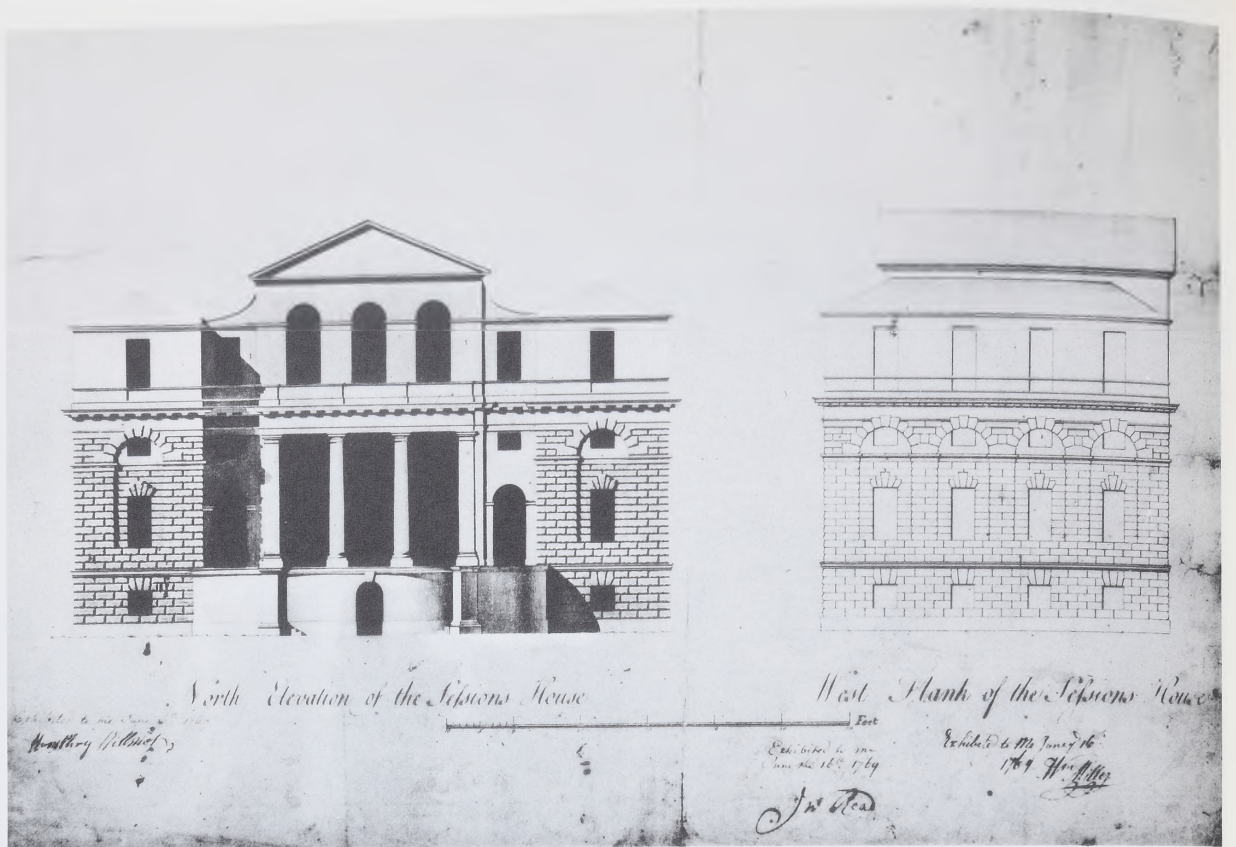


Fig. 48

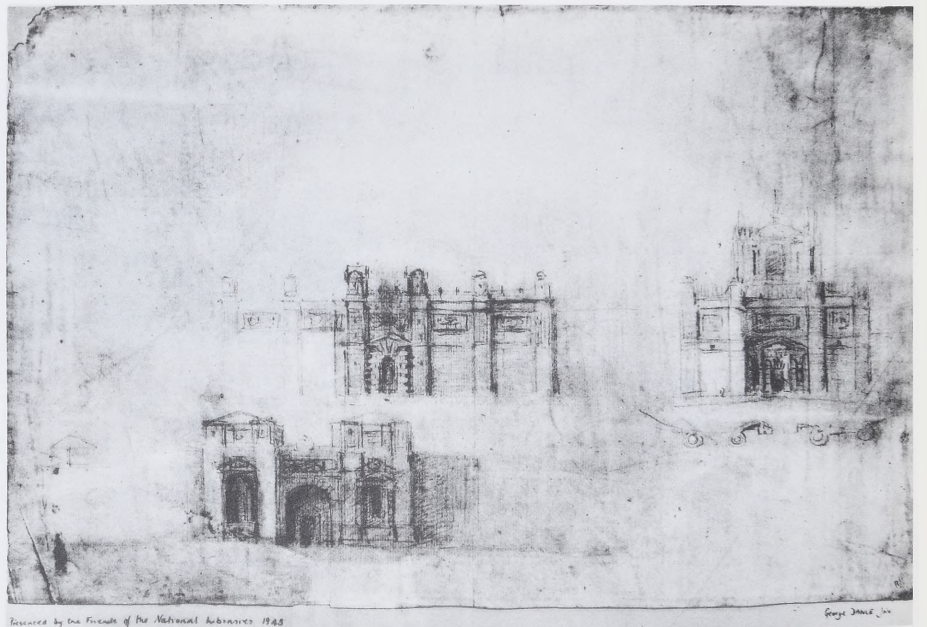


Fig. 49



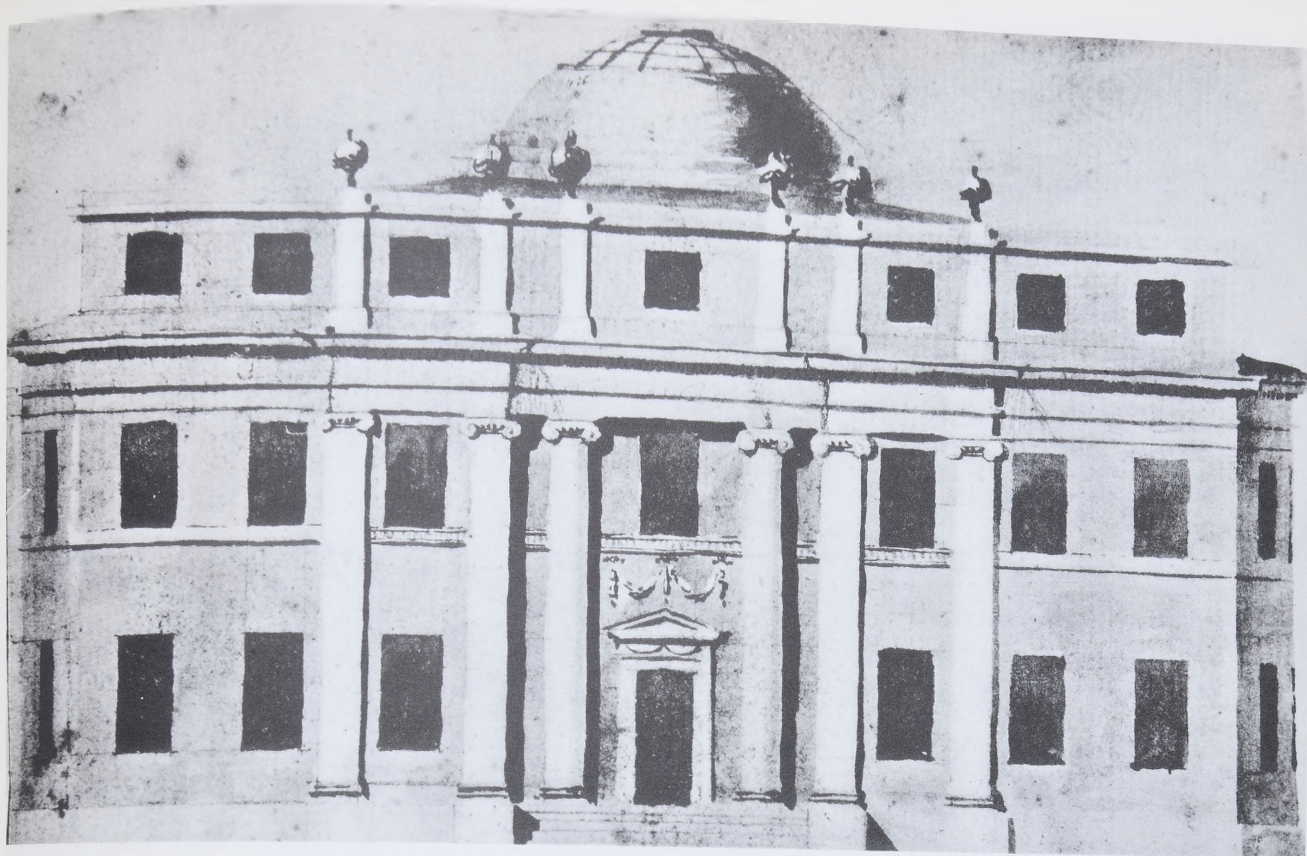


Fig. 50

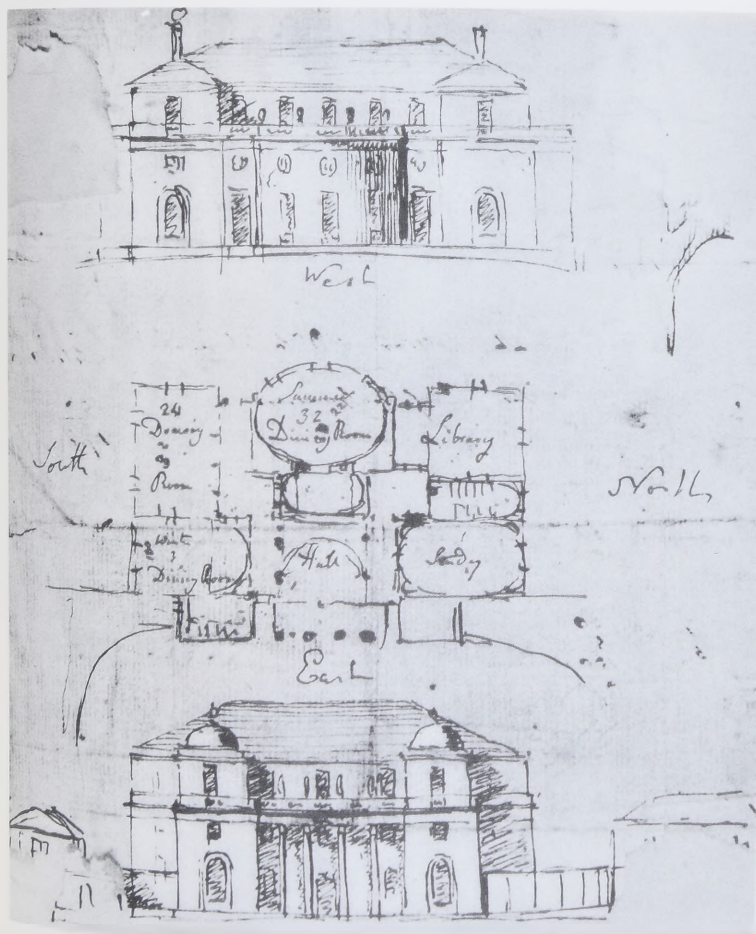


Fig. 51



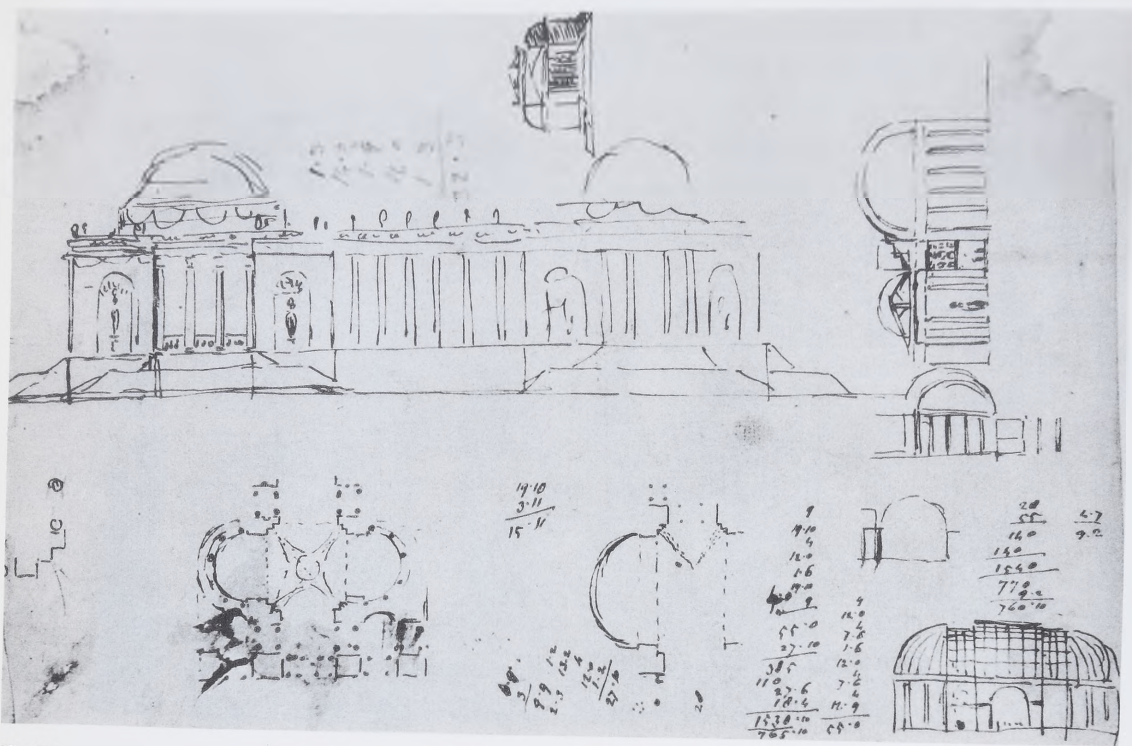


Fig. 52

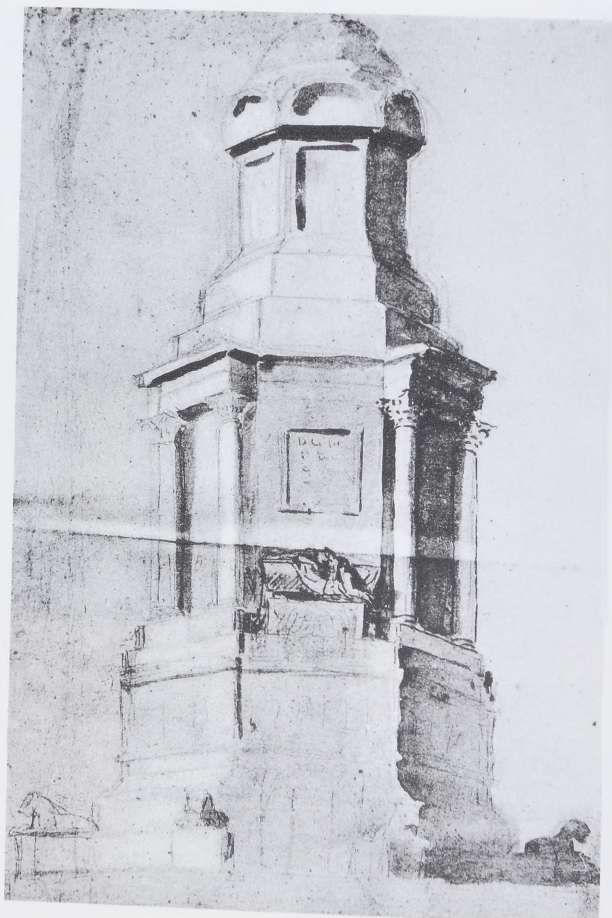


Fig. 53





Fig. 54

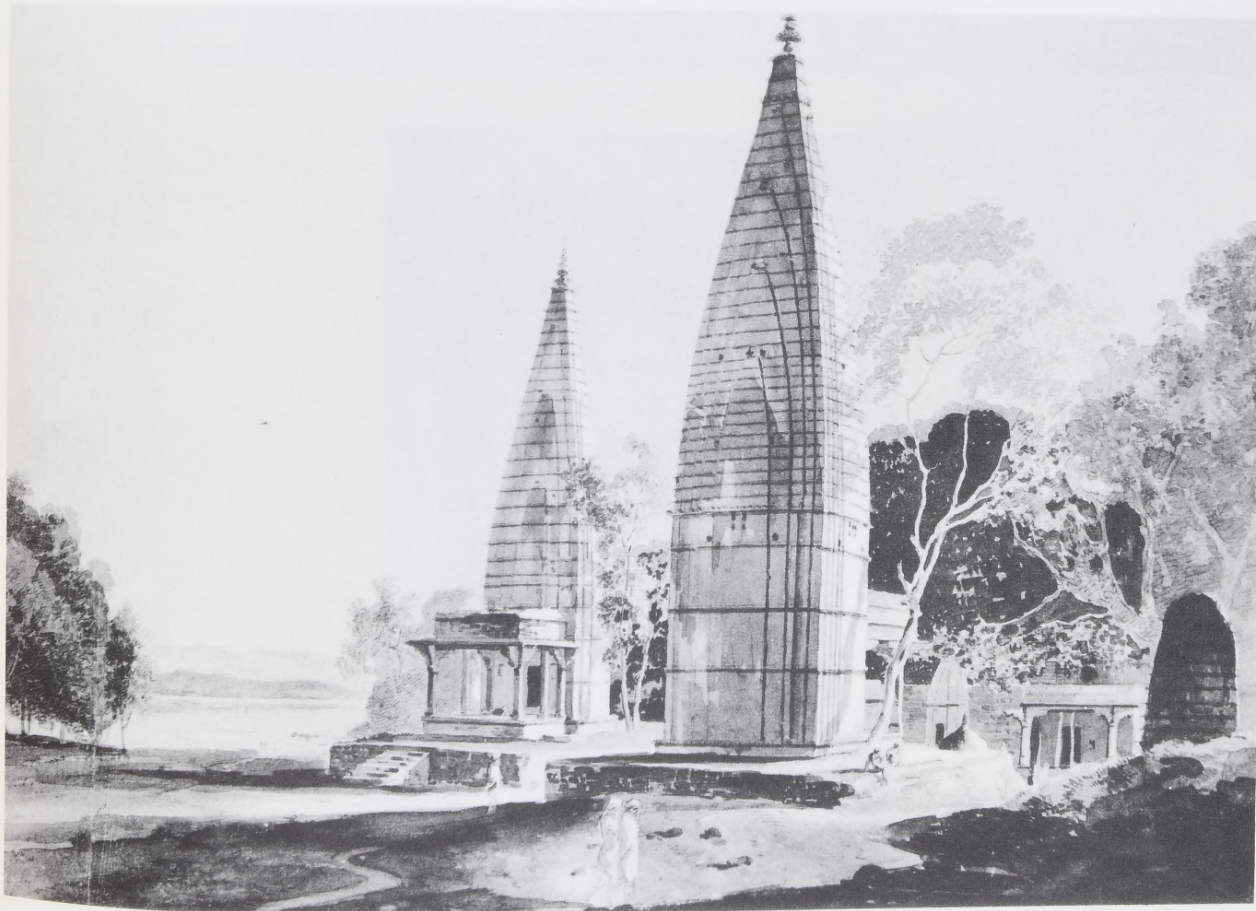


Fig. 55



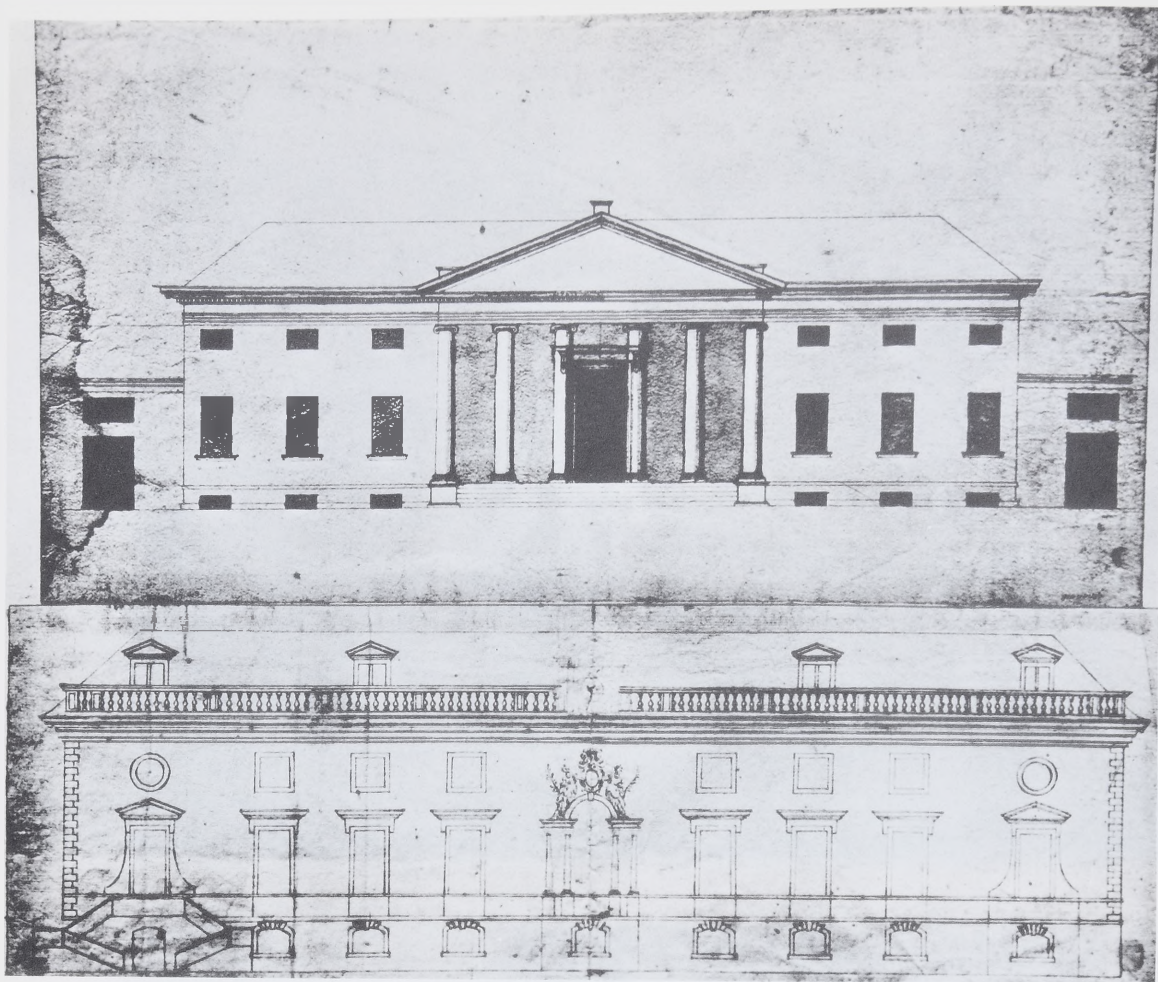


Fig 56

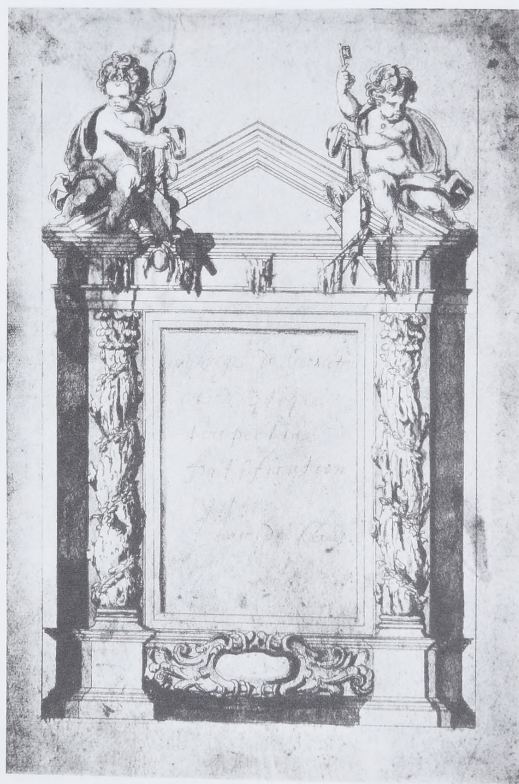


Fig 57



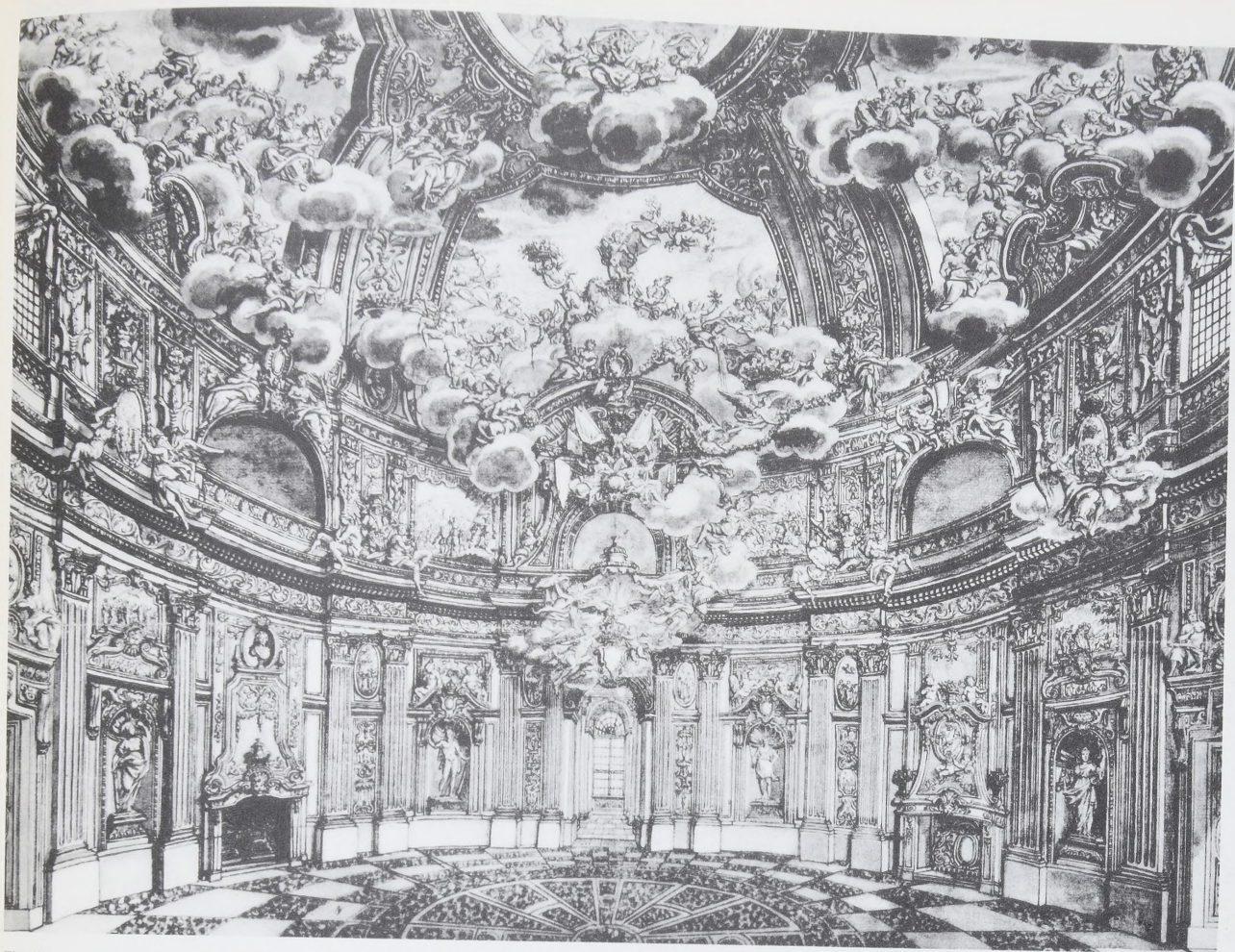


Fig. 58



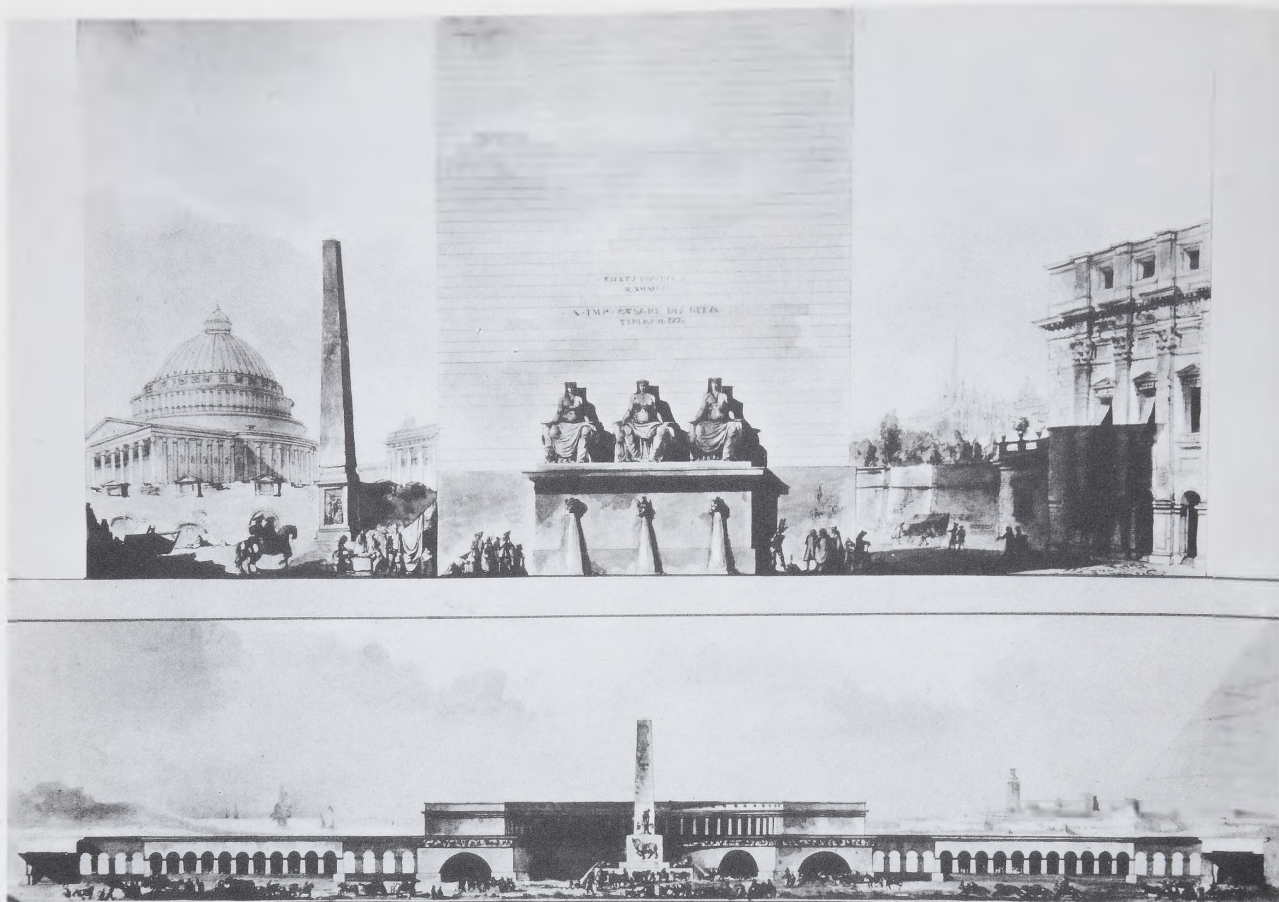


Fig. 59

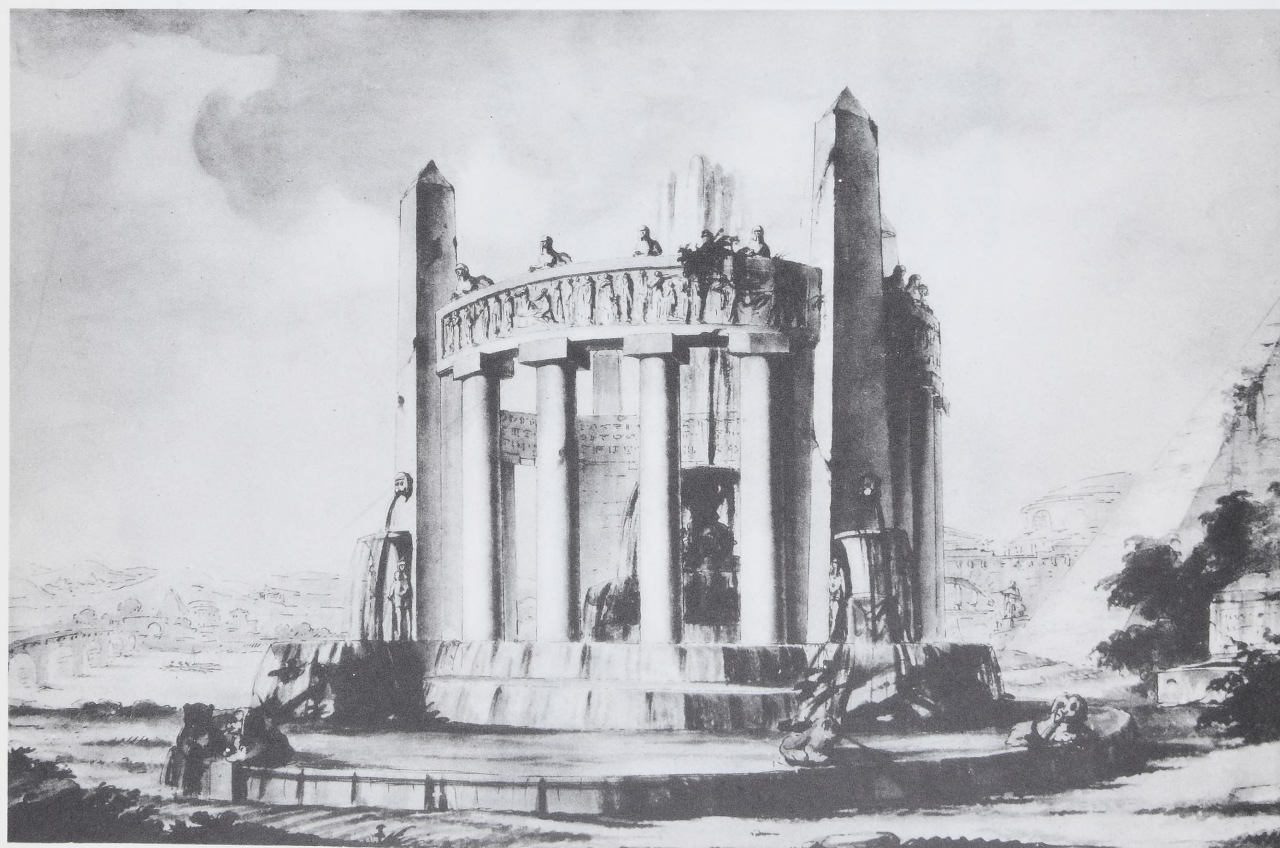


Fig. 60



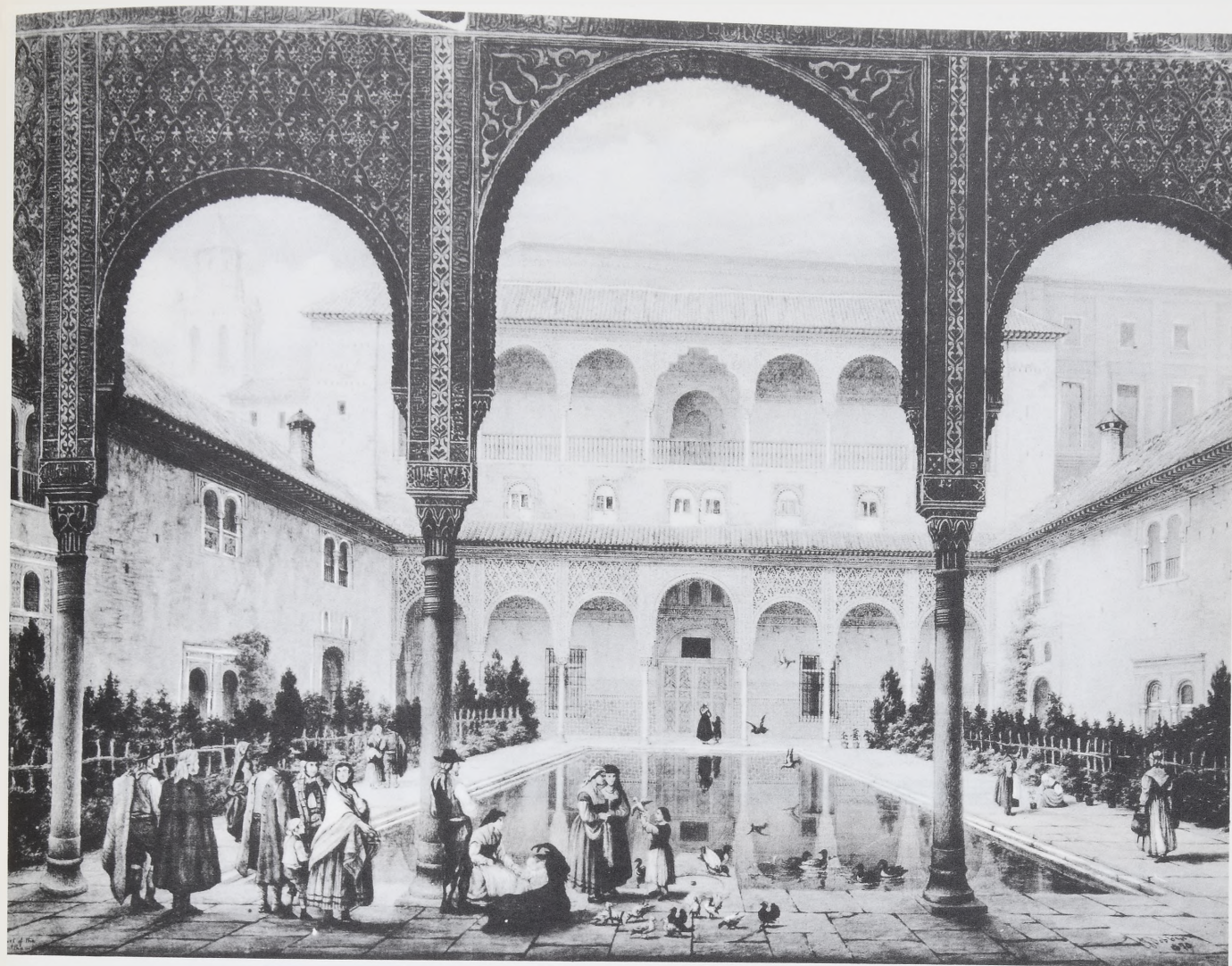


Fig. 61



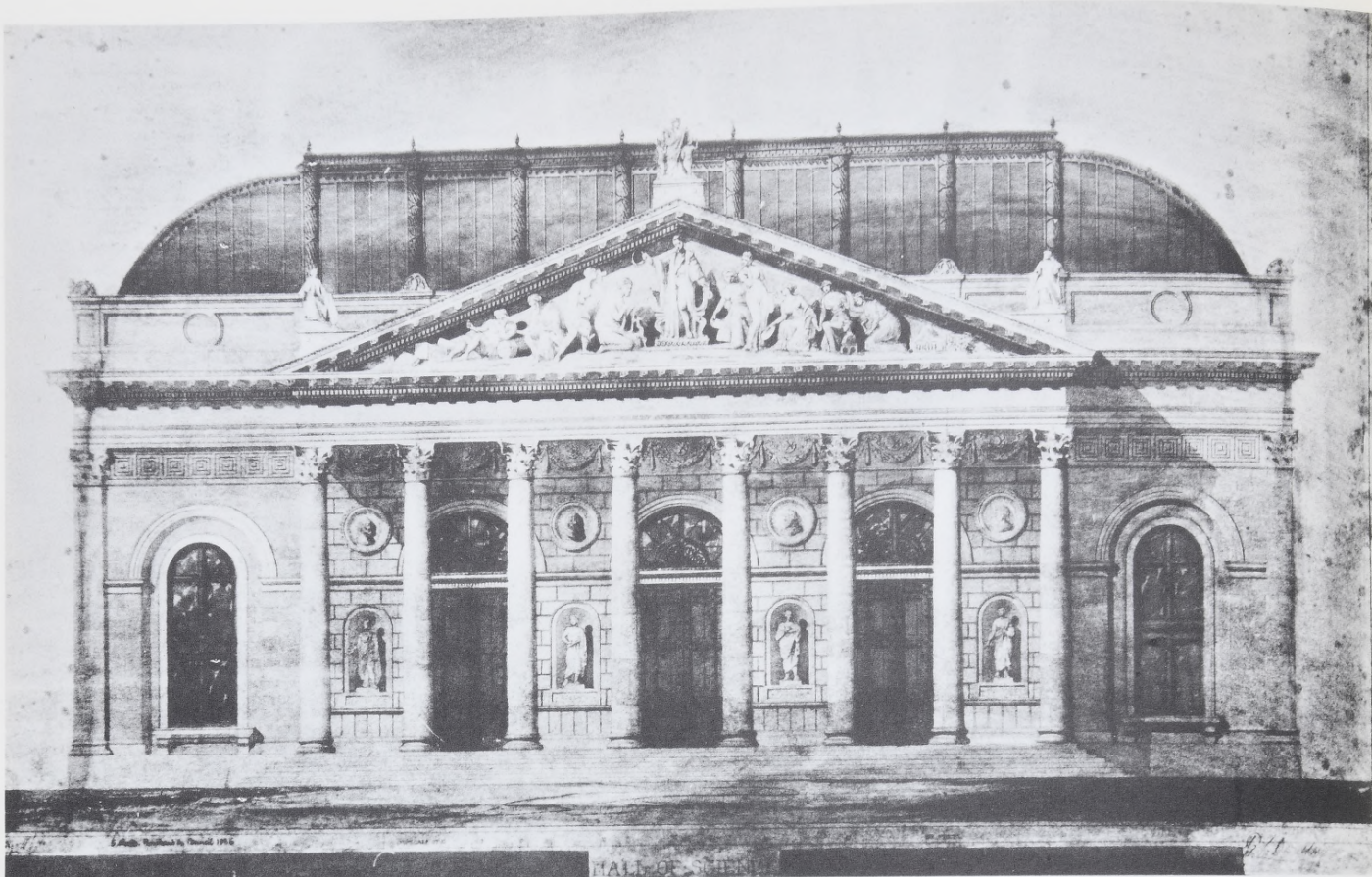


Fig. 62

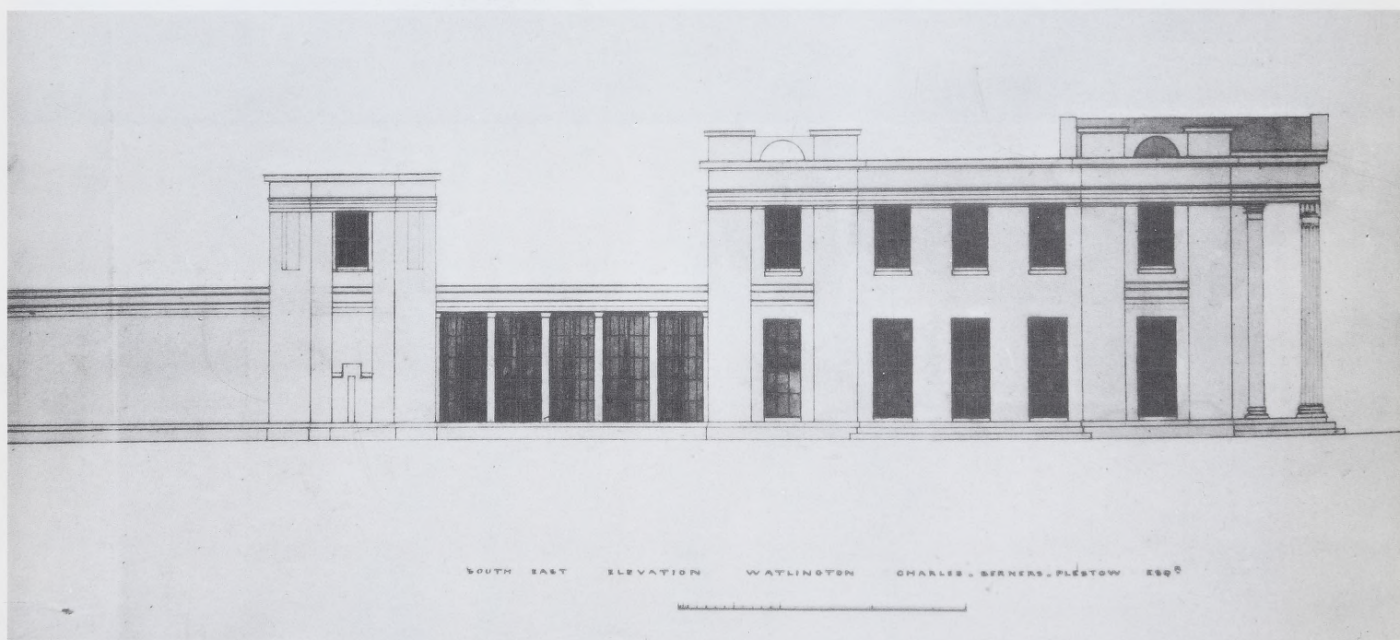


Fig. 63



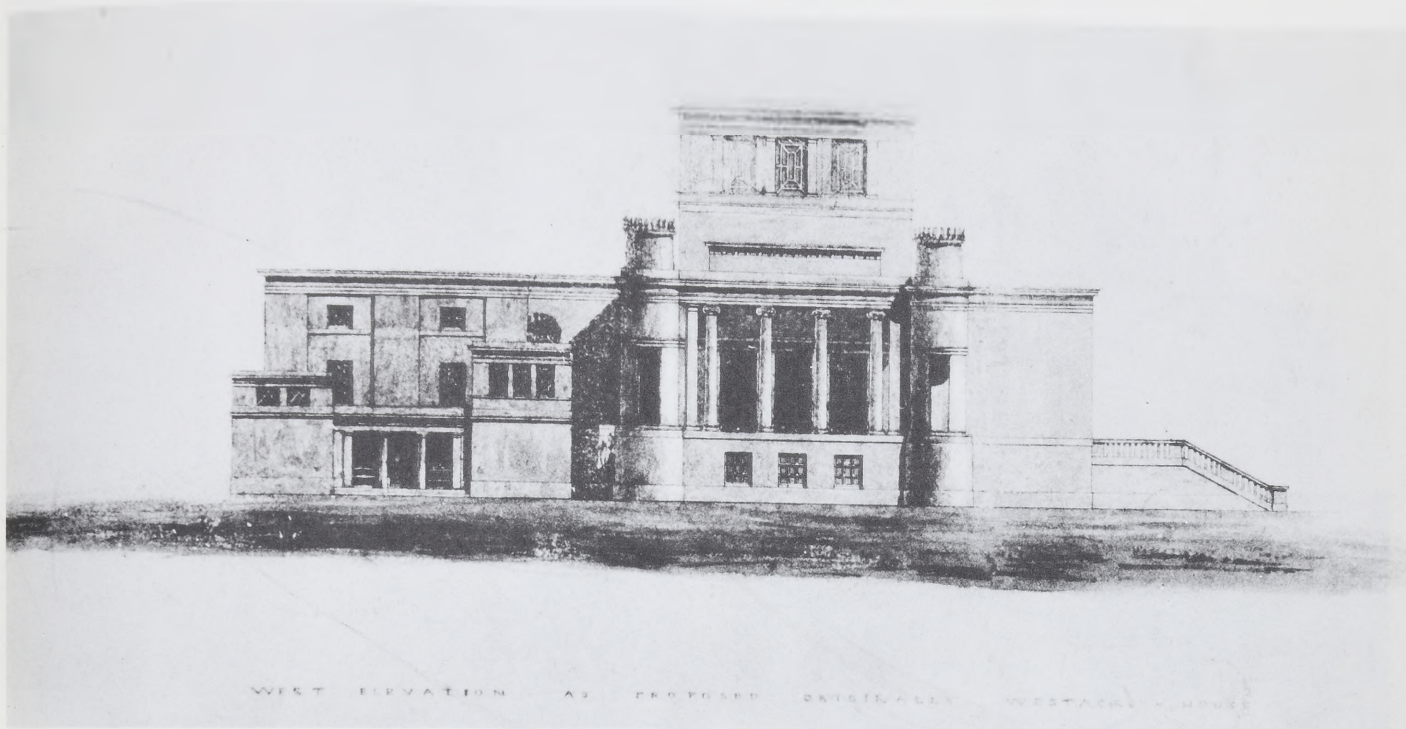


Fig. 64

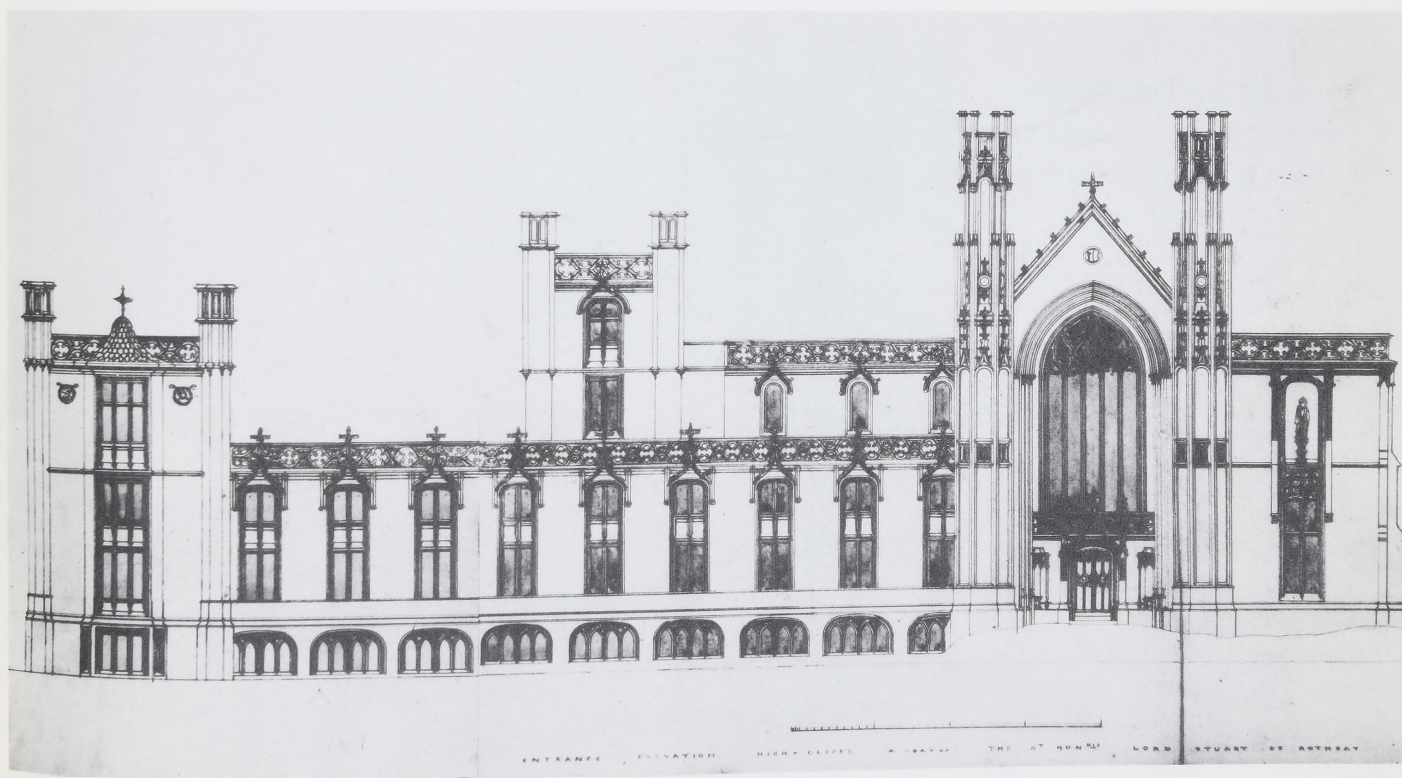


Fig. 65





Fig. 66

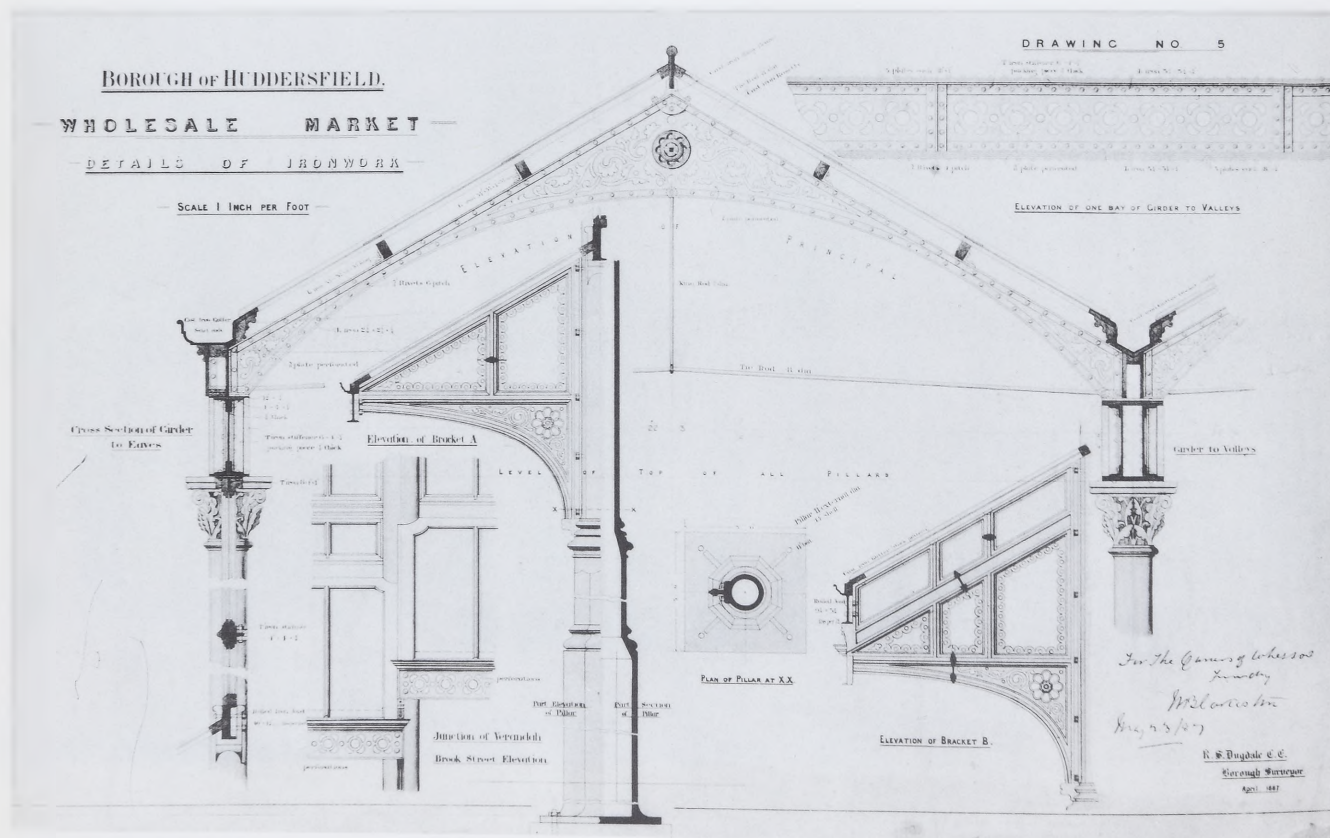


Fig. 67



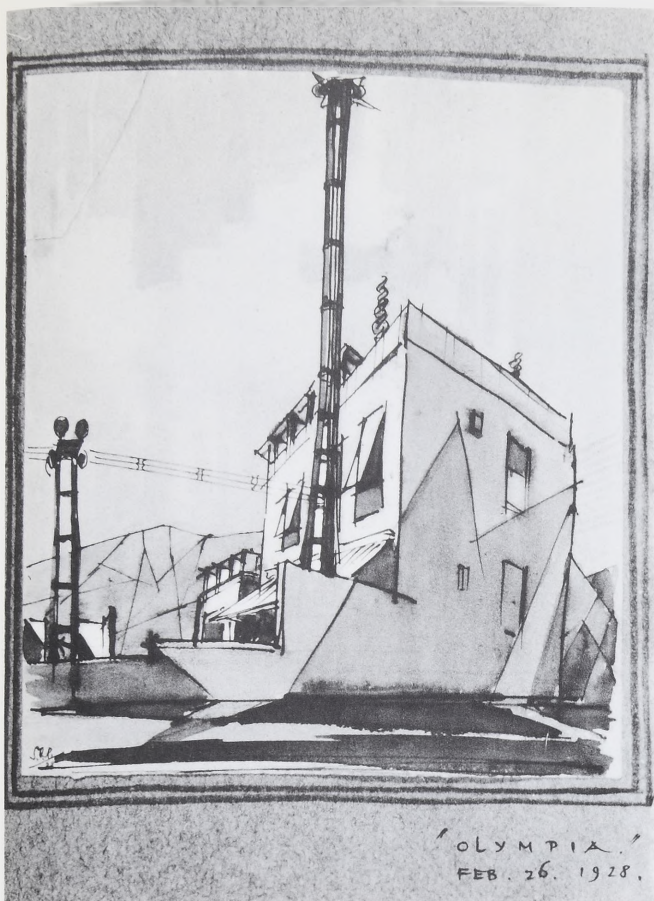


Fig. 68

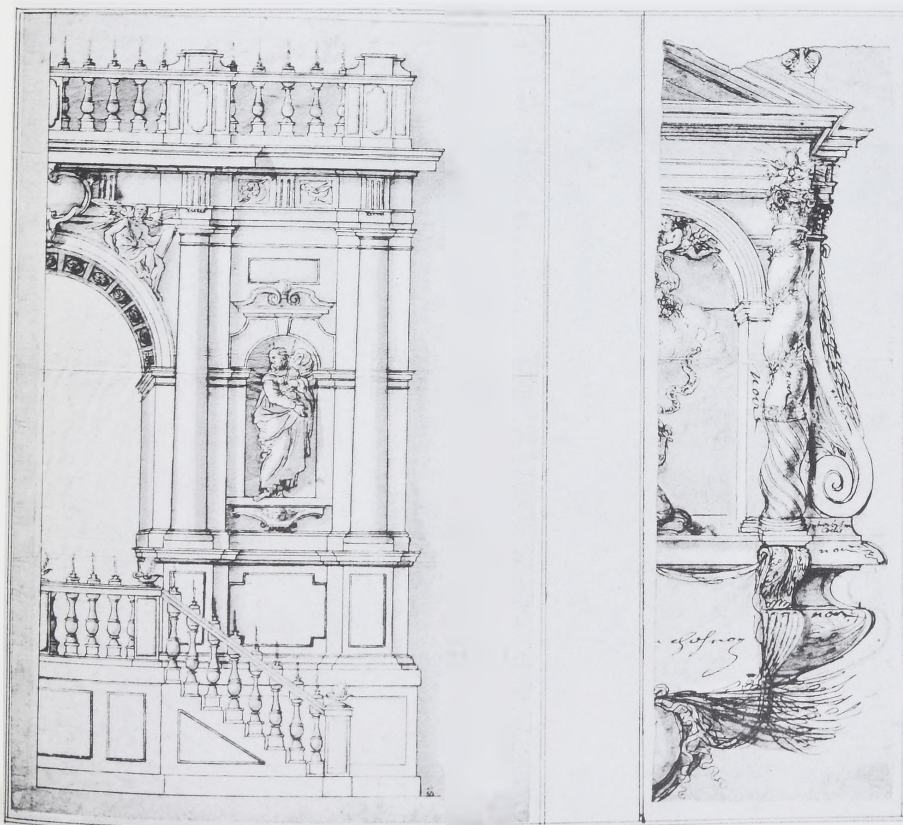


Fig. 69





Fig. 70

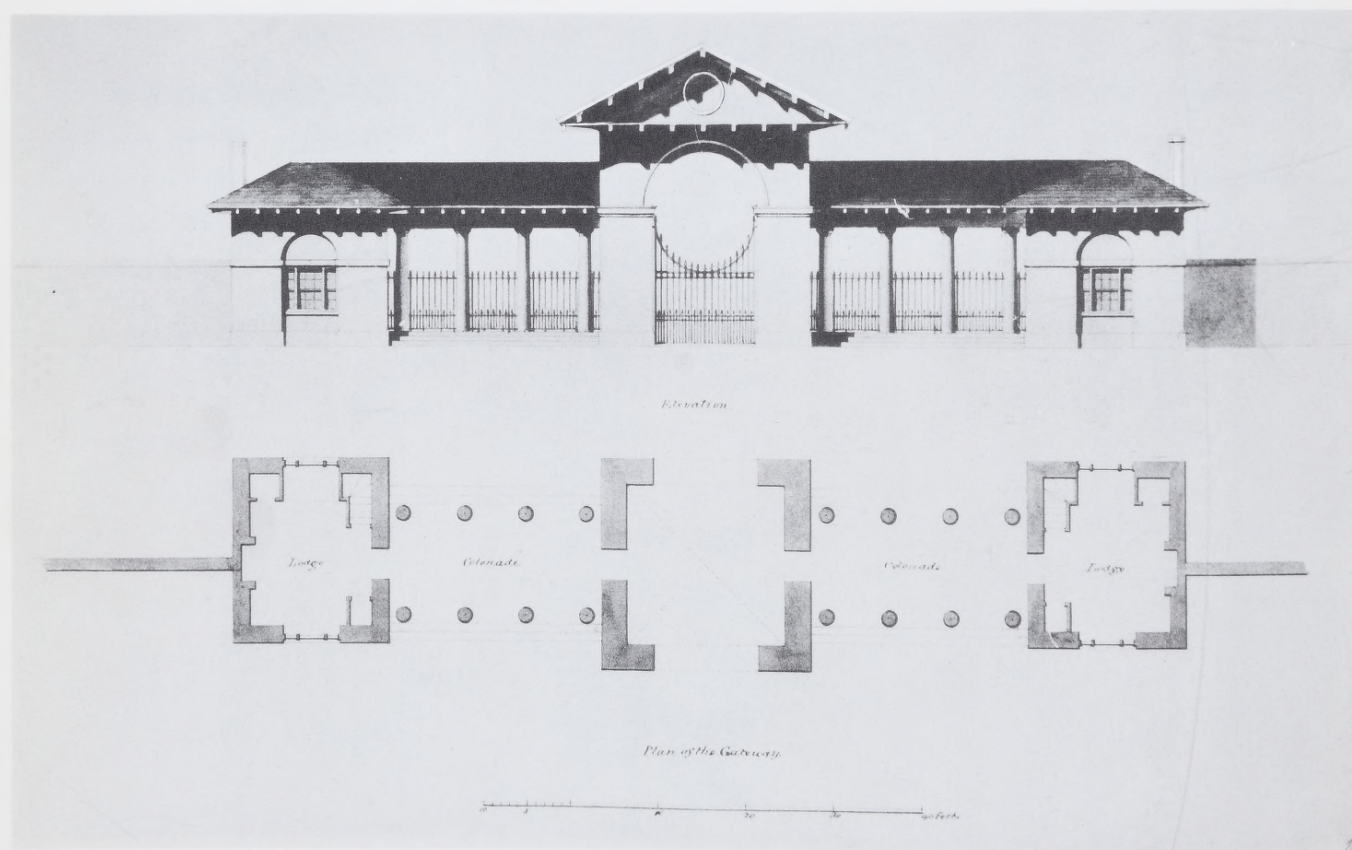


Fig. 71



A Pair of Cottages at Hawley, Blackwater  
for Field Marshall & Major Dimmons R.C.B.

Note: This is one of his drawings referred to  
in Agreement dated the 30th day of April 1901.

No 1.  
Morris Jones  
W. Jones

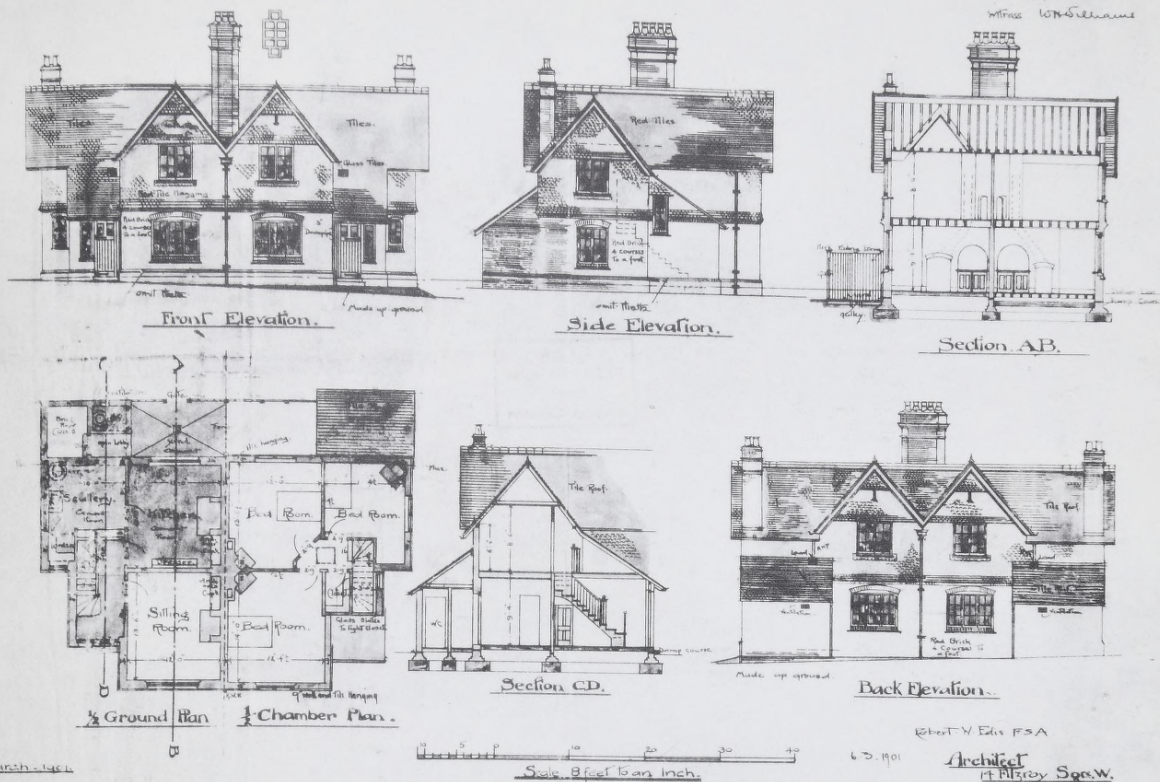


Fig. 72

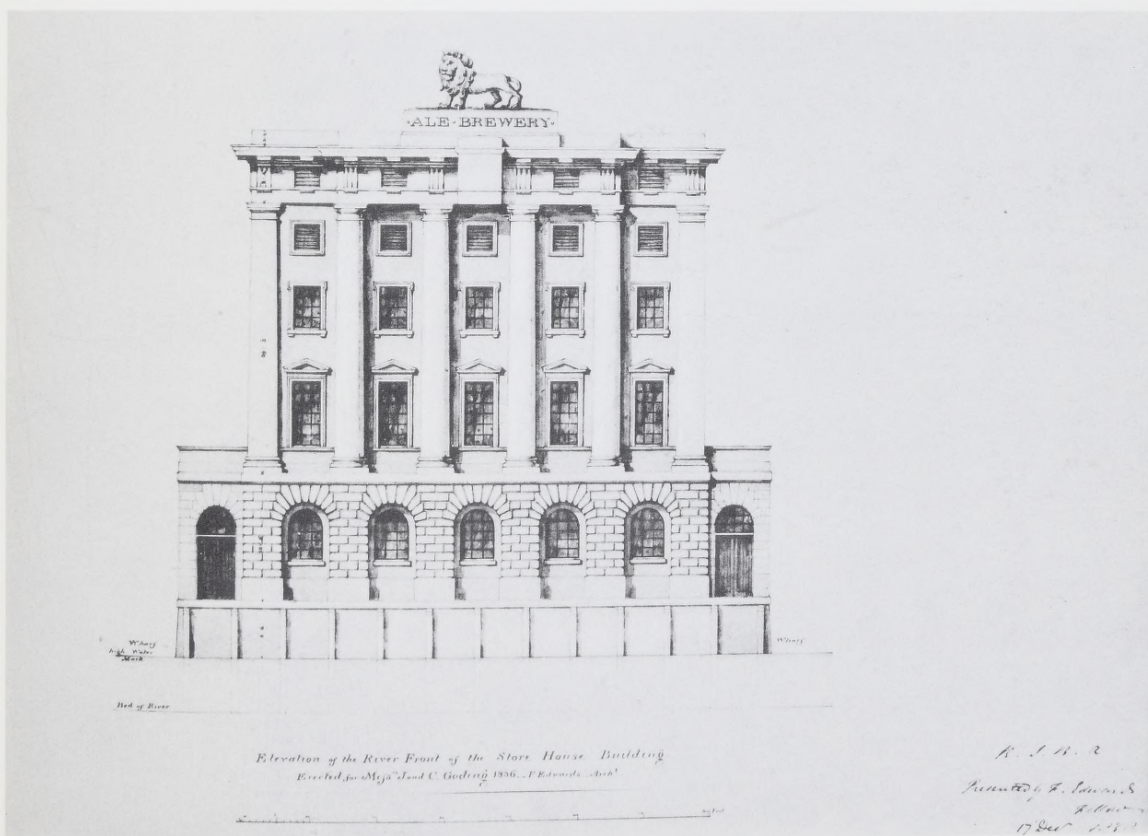


Fig. 73





Fig. 74

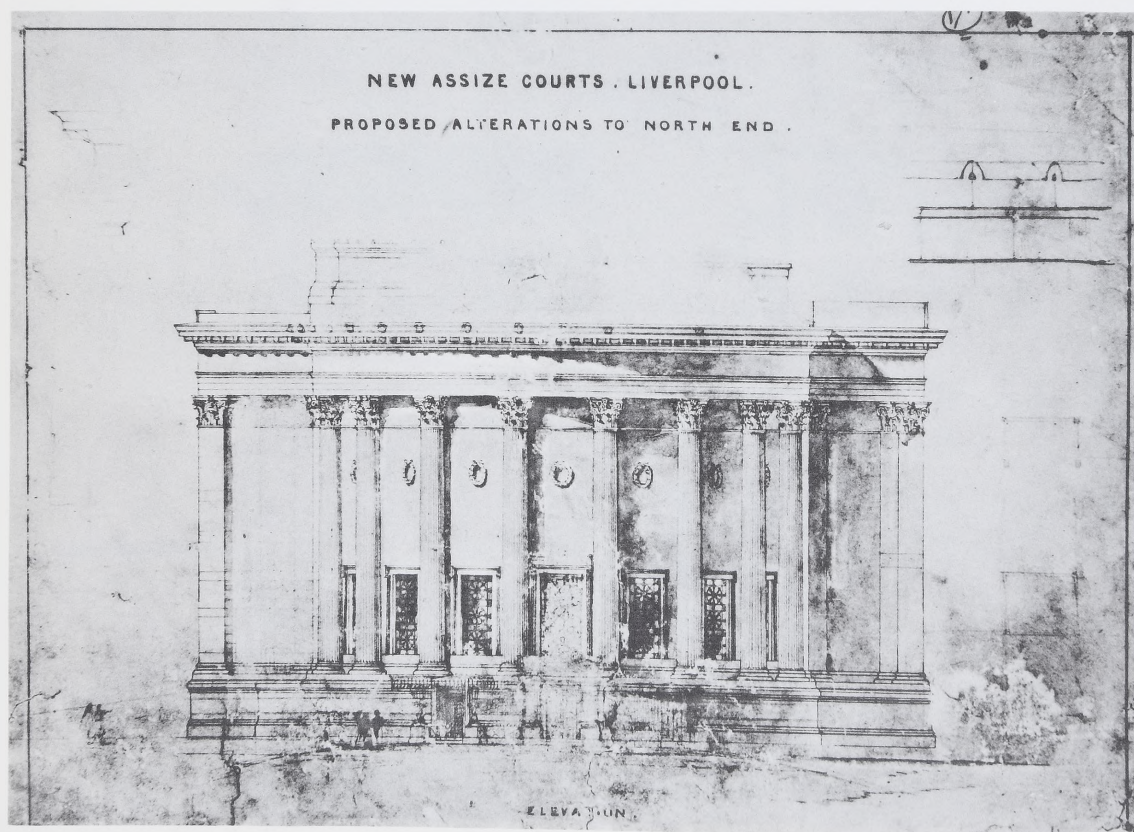


Fig. 75





Fig. 76

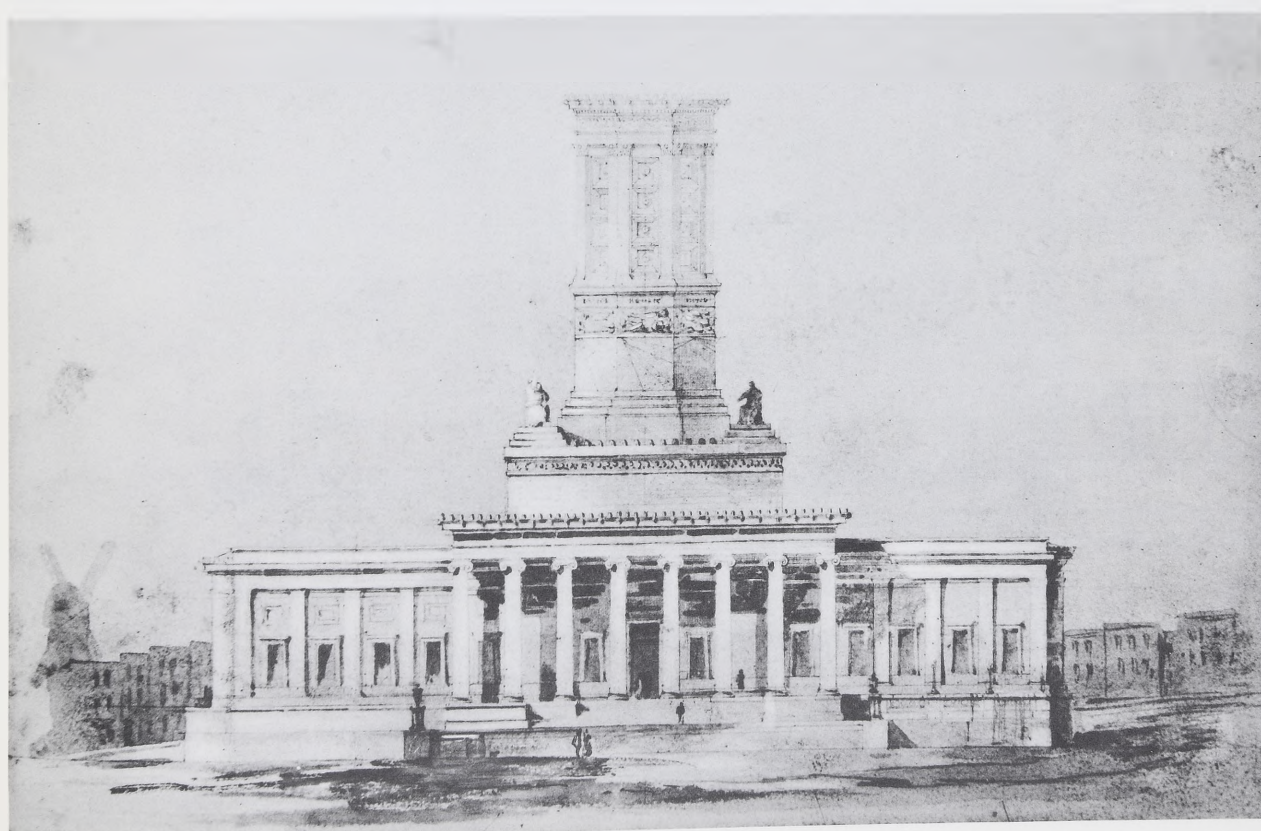


Fig. 77



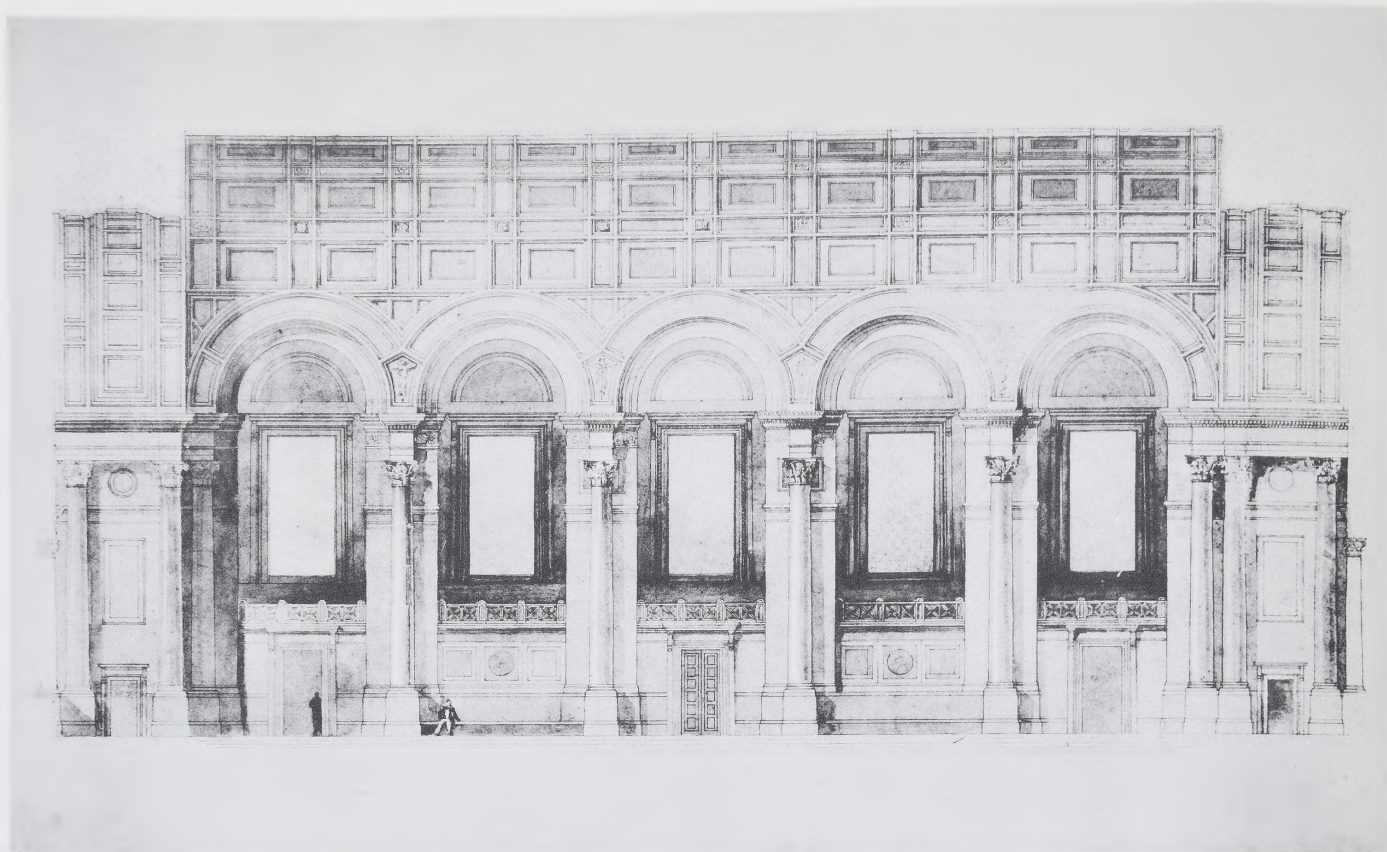


Fig. 78

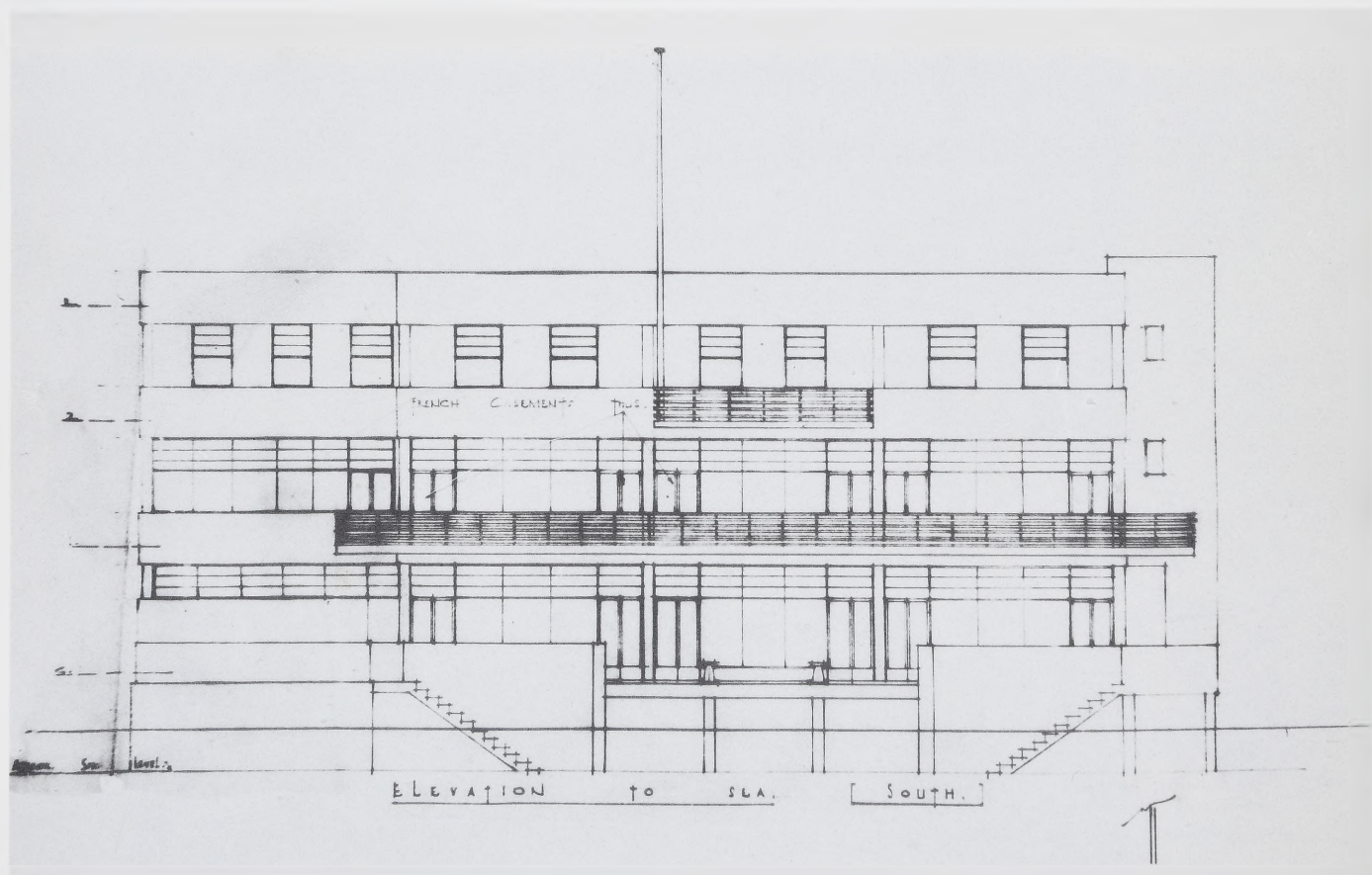


Fig. 79



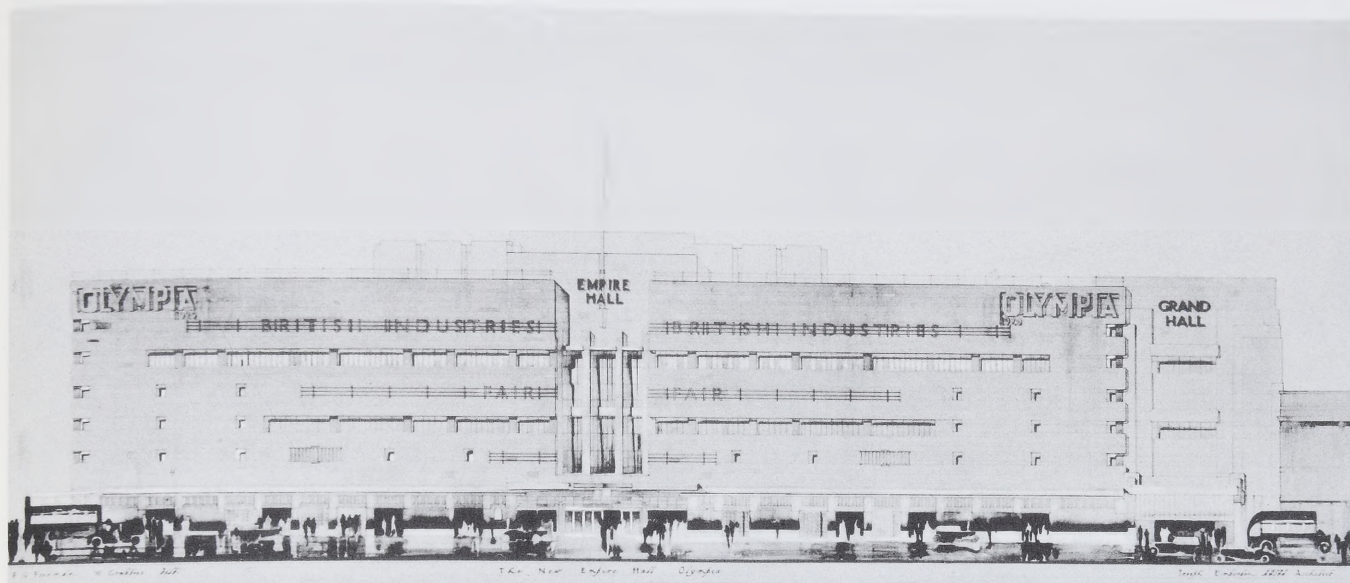
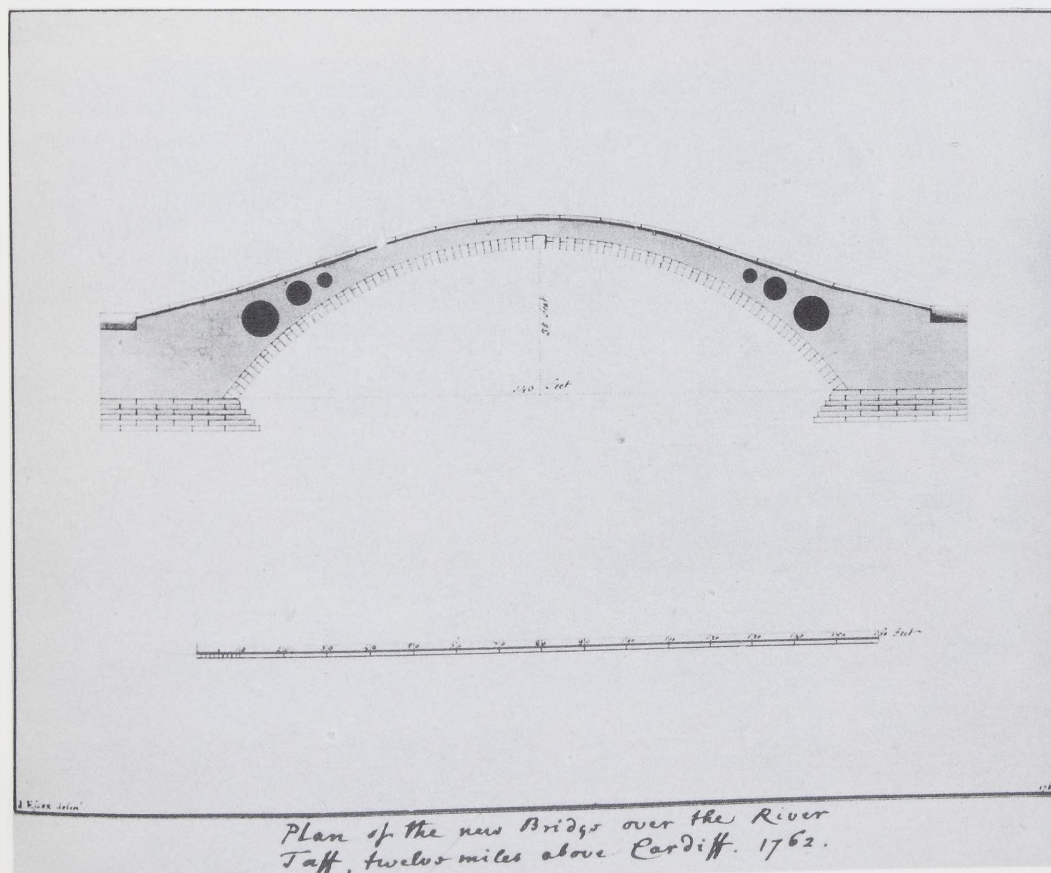


Fig.80



Plan of the new Bridge over the River Taff, twelve miles above Cardiff. 1762.

Fig.81





Fig. 82

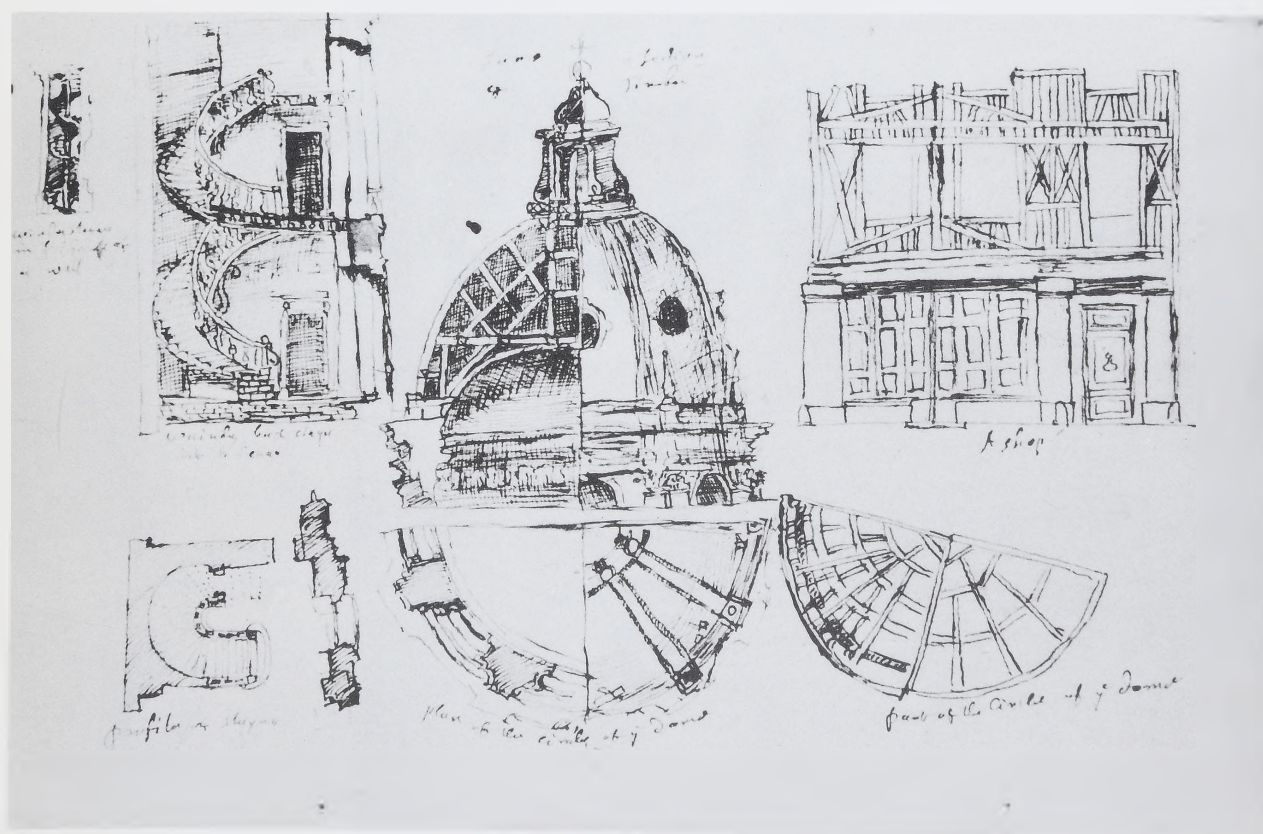


Fig. 83



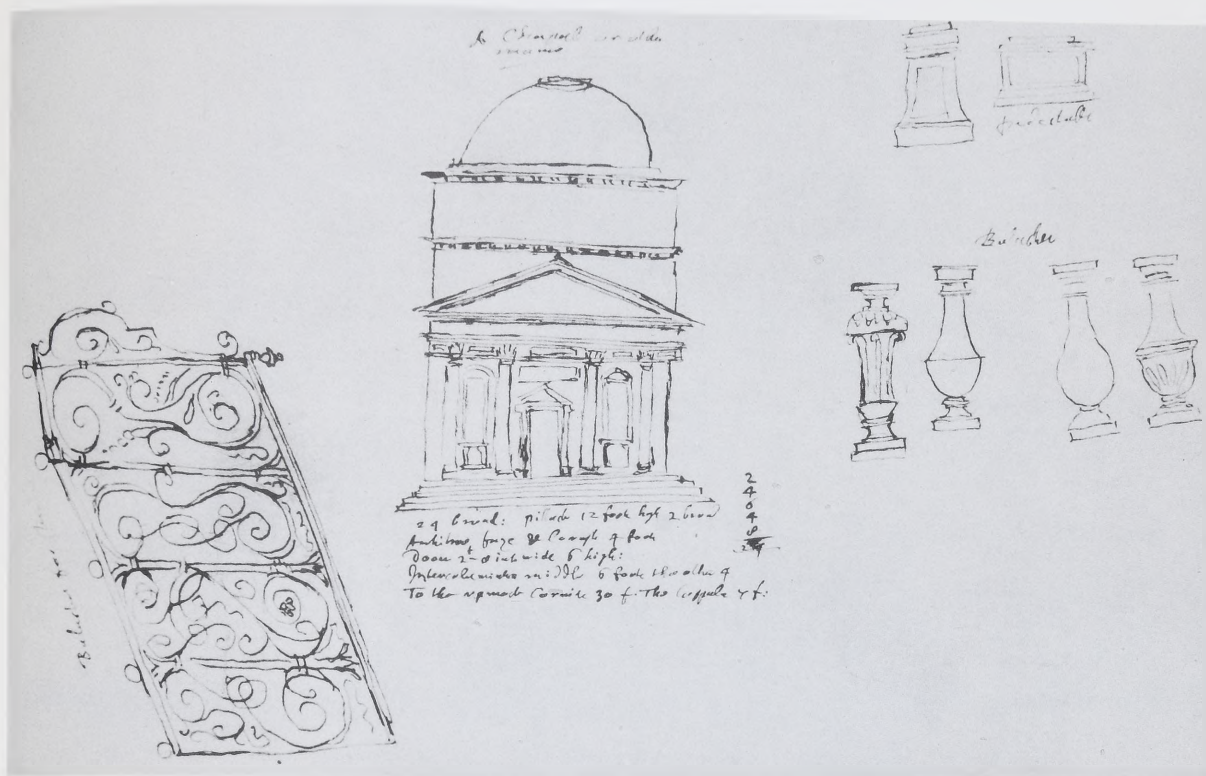


Fig. 84

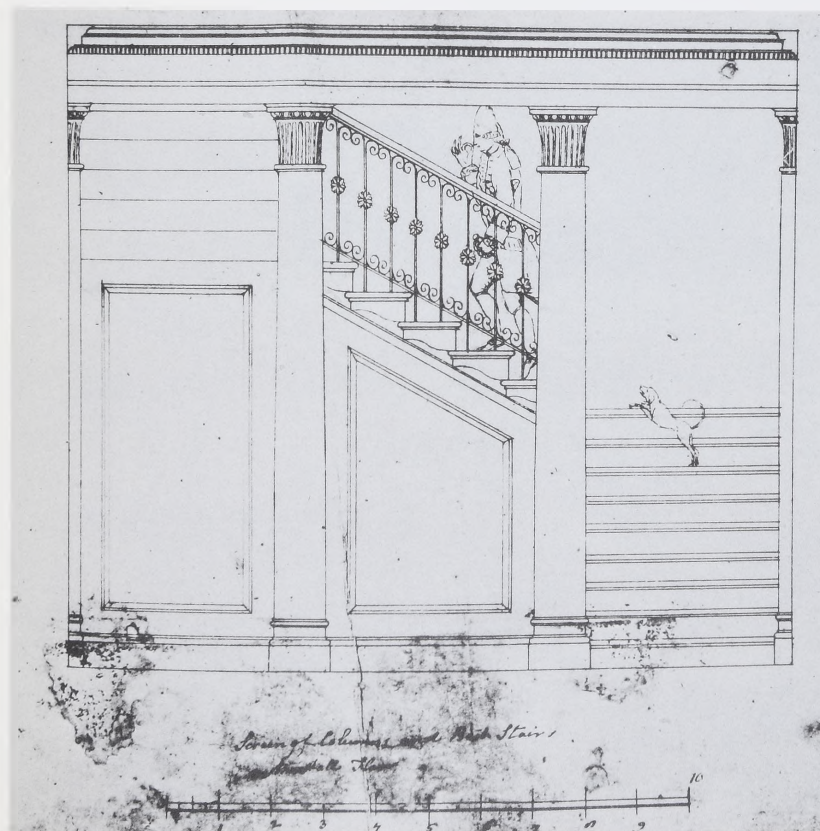
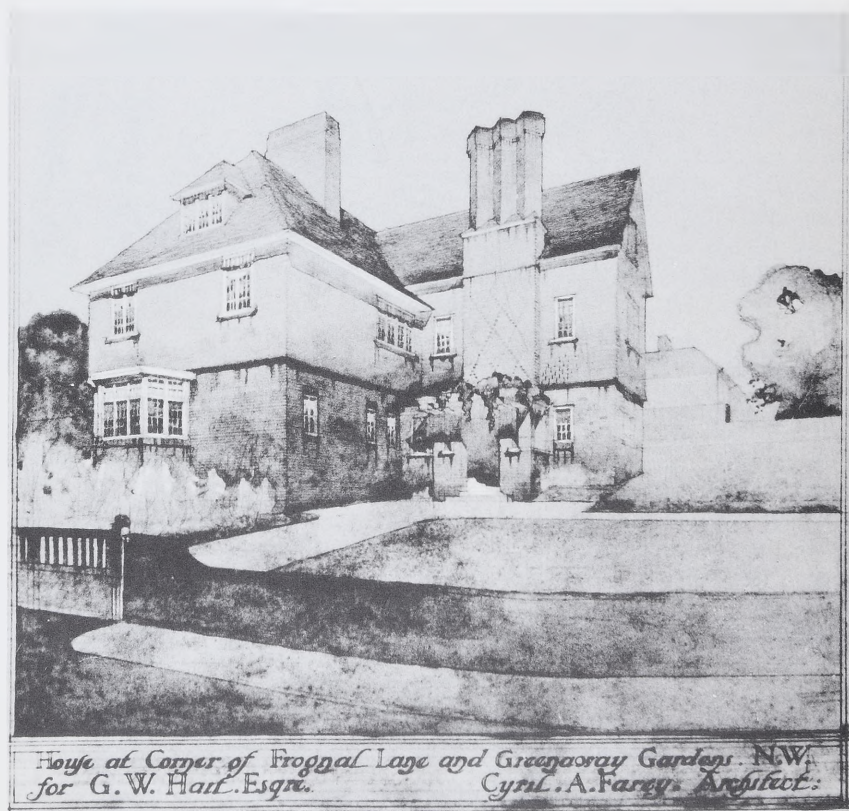


Fig. 85





Fig. 86



House at Corner of Froggall Lane and Greenaway Gardens. N.W.  
for G. W. Hall Esq. Cynl. A. Farrey Architect.

Fig. 87



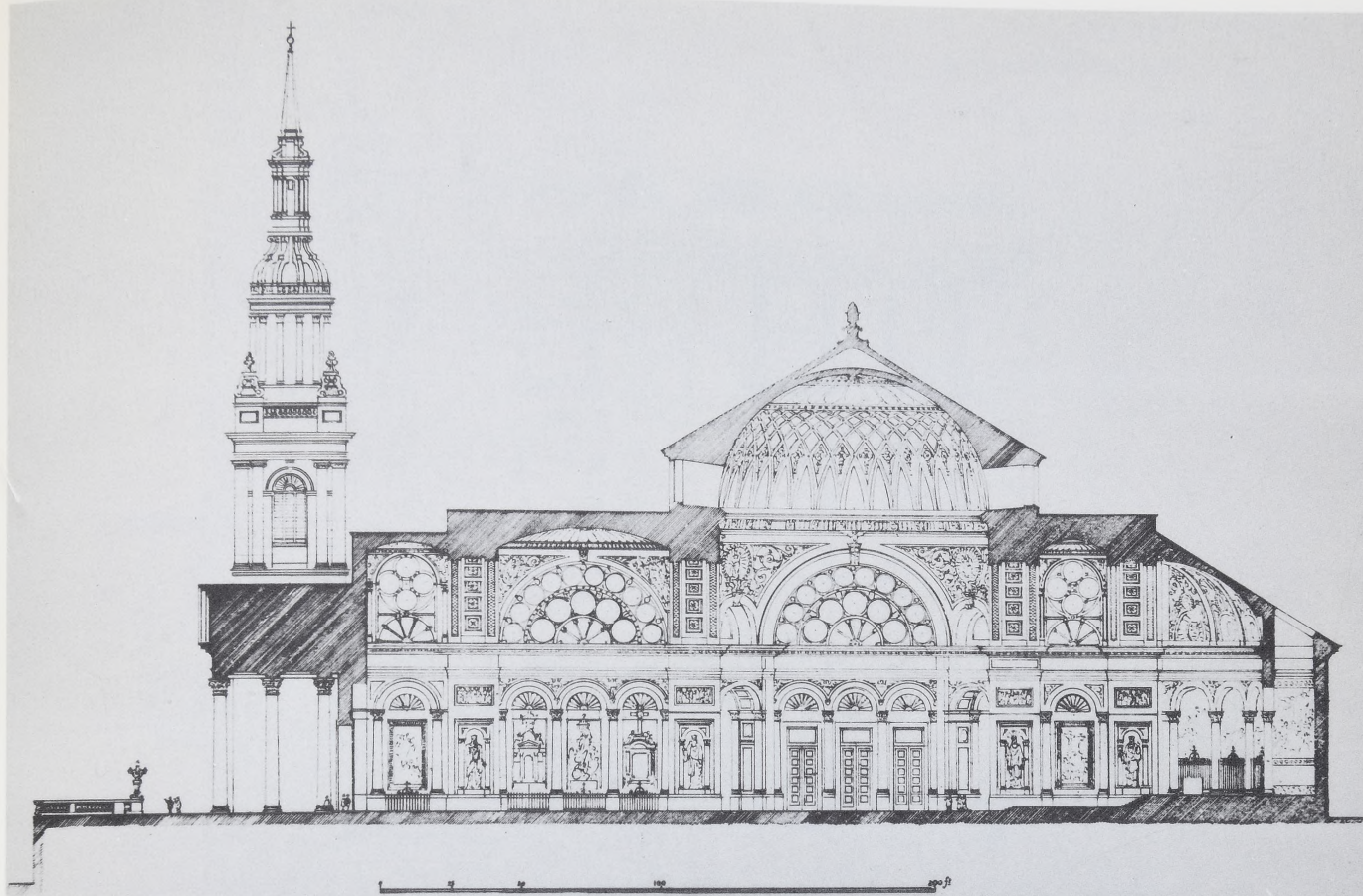


Fig. 88

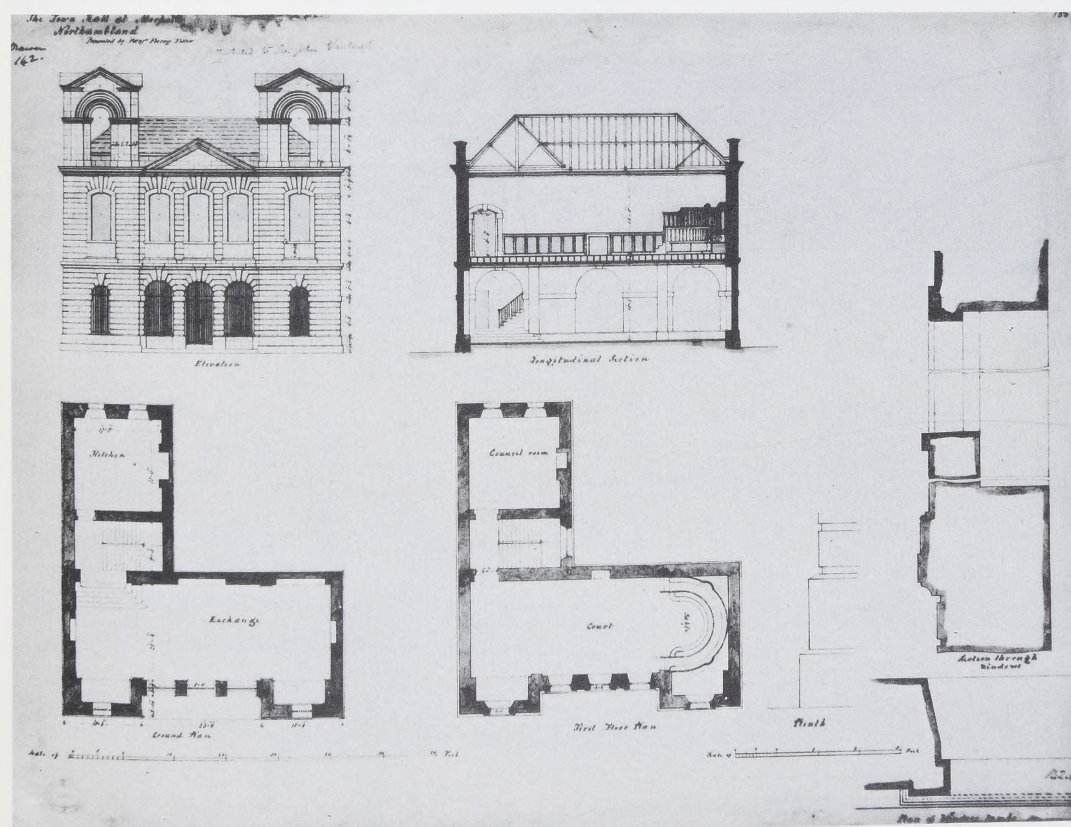


Fig. 89



TREVOR ESTATE  
WALHAM GREEN

*Elevation of Intended Shops*



*4. Scale*

Fig. 90



Fig. 91





Fig. 92



Fig. 93



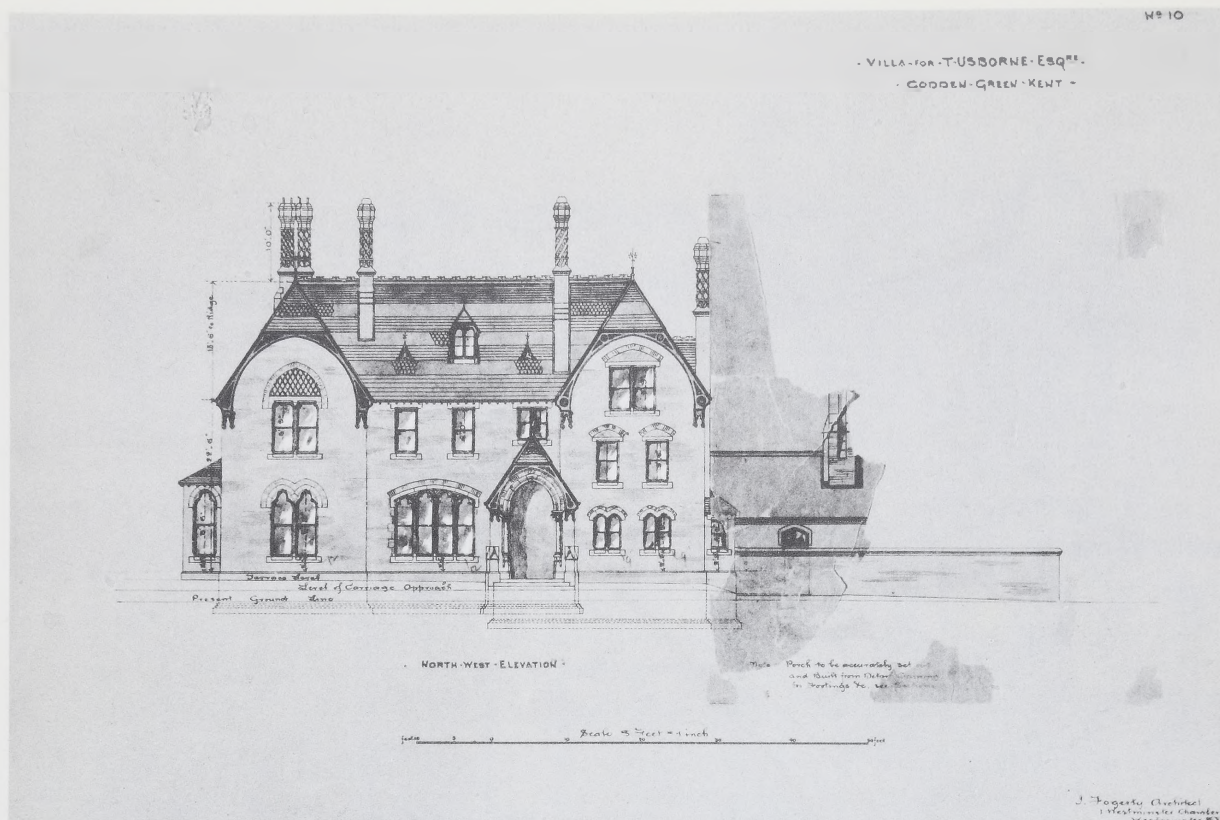


Fig. 94

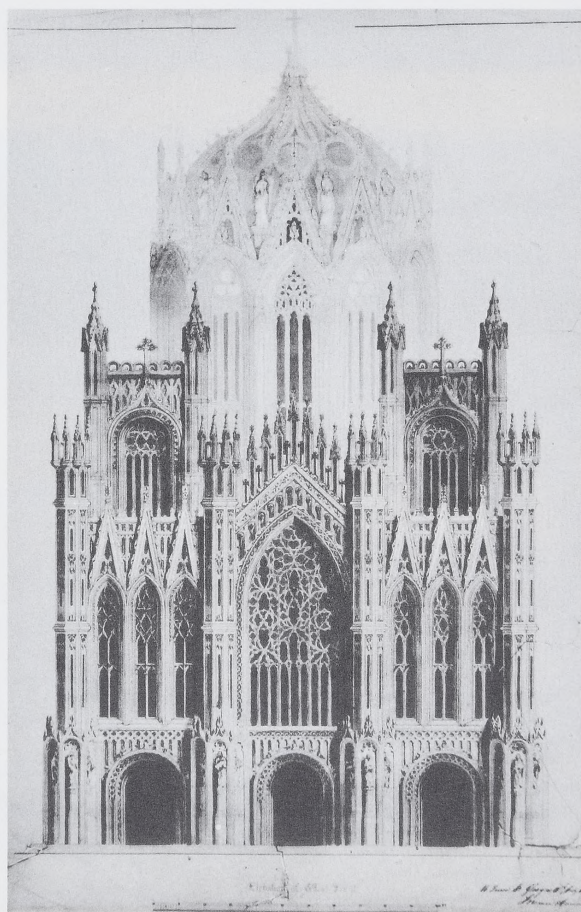


Fig. 95



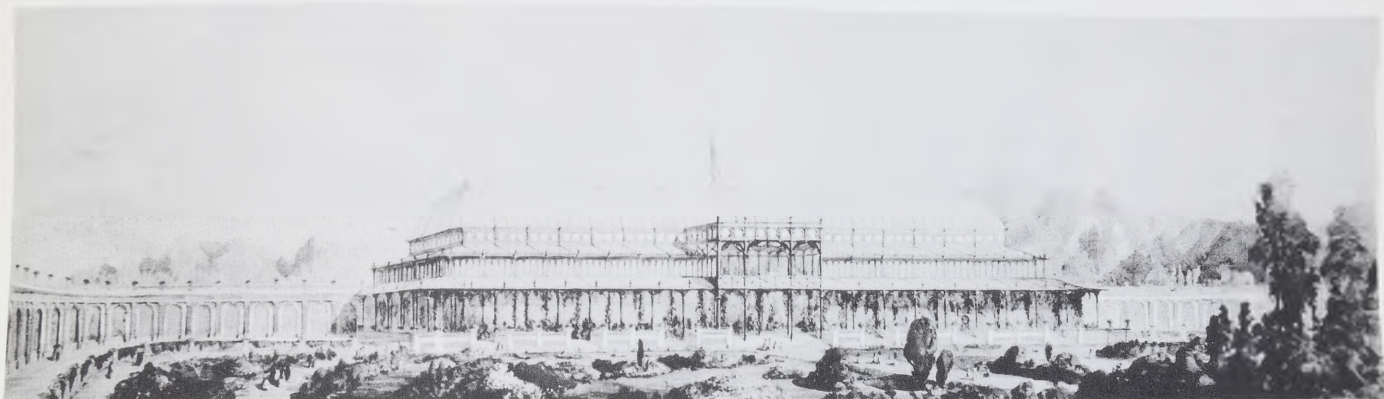


Fig. 96



Fig. 97



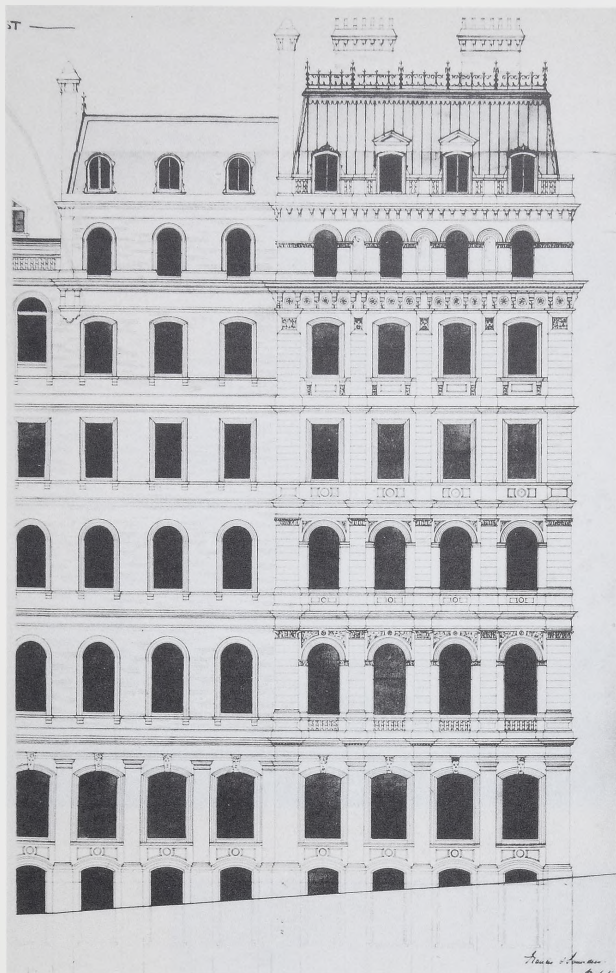


Fig. 98

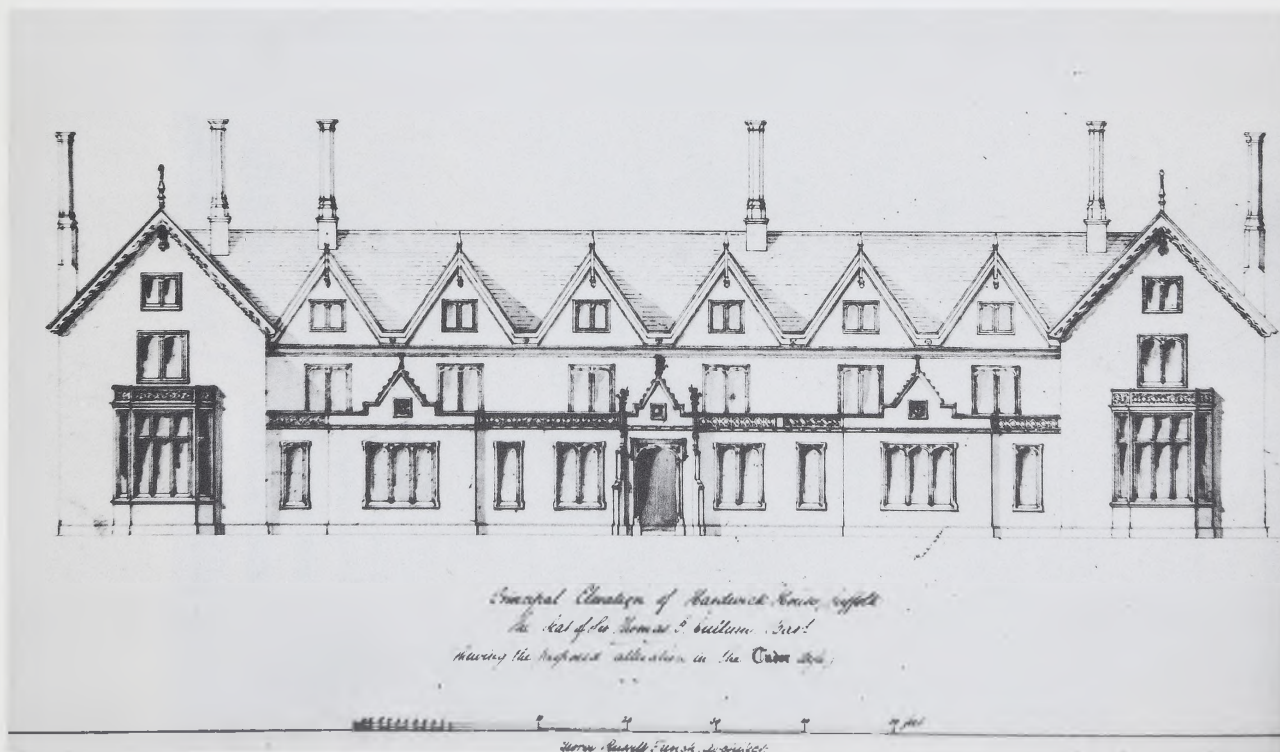


Fig. 99



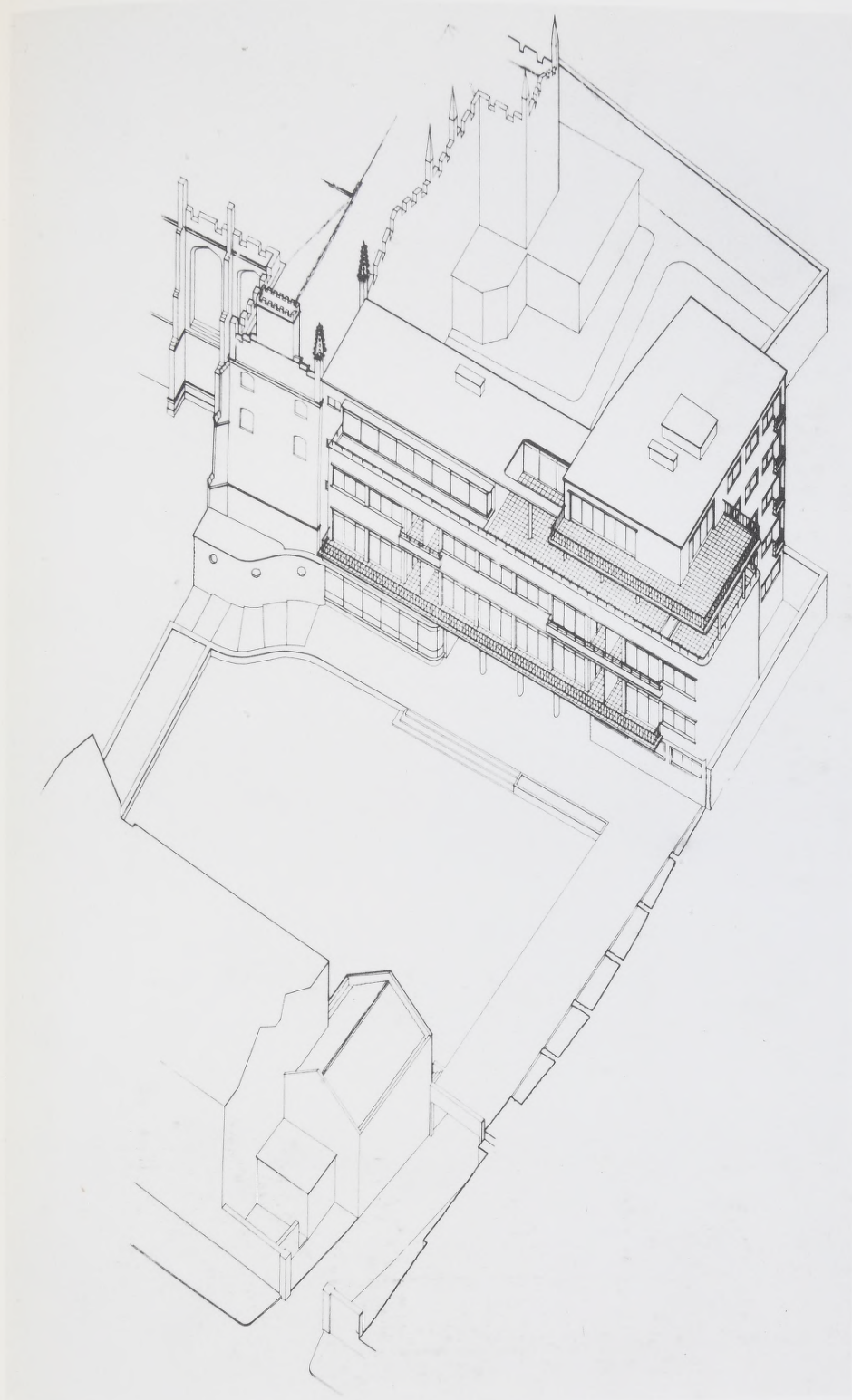


Fig. 100