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

COLEN CAMPBELL

compiled by John Harris

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Preface

This catalogue is not meant to be definitive. Like other catalogues of the Drawings Collection it is rather an annotated guide, dependent very much upon what has already been published. It has, alas, neither benefited from Mr Timothy Connor's work on *Vitruvius Britannicus*, nor does it solve the problems of the crucial years 1712 and 1713 when Campbell was converted to Palladianism and Wanstead was designed. The part played (even unwittingly) by the mysterious 'James Smith' is also unsolved, although it is clear that his theoretical Palladian drawings were a fertile source of inspiration to Campbell. There are many other enigmas that are pointed out but not explained: the relationship between Roger Morris and Campbell, the identity of Campbell's draughtsman and the authorship of the interiors of many of his buildings, are but a few. Apart from a number of smaller town houses and unexecuted designs, there are probably no major executed works to be discovered, unless they were commissioned after the appearance of the third volume of *Vitruvius Britannicus* in 1725. This catalogue cannot, therefore, add extensively to our knowledge of Campbell. Rather it illumines the development of some designs (notably for Houghton and Compton Place) and fills in minor details. The key drawings are probably those of 1712 for the New Churches, and those of 1713 for Wanstead. An analysis of Campbell's designs shows a mind less cerebral than Jones's or Lord Burlington's, for Campbell was cautious and conservative, but he was astute enough to recognize the main chance and, in taking it, to establish a pattern for country and town house building.

JOHN HARRIS
October 1972

TO

H. M. COLVIN

our invaluable lexicographer

Introduction

CAMPBELL AND THE ORIGINS OF EIGHTEENTH-CENTURY NEO-PALLADIANISM IN BRITAIN

Had not the genealogy of Colen Campbell been revealed by the Cawdor and Brodie papers, a clue as to where to search in the complex genealogical tree of clan Campbell might have been provided by the design attributed to 'Smith' for rebuilding Cawdor Castle. It is now recognized that Colen's father was Donald Campbell of Boghole and Urchany, and that Donald's elder brother was Sir Hugh Campbell of Cawdor. Donald's mother was Elizabeth Brodie, and in the diary of Alexander Brodie, under 15 June 1676, is the information that had eluded architectural historians for so long: 'This morning Don. Campbell's eldest son Colen Campbell was born'. Donald Campbell died in 1680, and our Colen may be the Colinus Campbell who graduated from Edinburgh University in July 1695 – at the age, therefore, of nineteen. Colen was trained for the Bar and was admitted to the Faculty of Graduates on 29 July 1702, an event commented upon by a friend of Sir Hugh Campbell, who wrote to him that 'Your Cossin Mr. Colinc Campbell of Bogholl has past his tryalls as ane lawier and he acquitt himself to admiratione'. Between 1695 and 1702 Campbell travelled to Italy if he is the 'Colinus Campbell' who signed the visitors' book of Padua University in 1697. Nevertheless, Colen Campbell is a not uncommon name, although there is evidence that Campbell studied the Villa Capra at Vicenza at first hand. In the circumstances of what can be deduced from his subsequent law practice, Campbell is unlikely to have professionally apprenticed himself to an architect. He may have attached himself in a part-time capacity to a leading Scottish architect, and what better than James Smith, 'the most experienc'd Architect of that Kingdom', to quote Campbell's own words in describing the engraving of Melvin House in *Vitruvius Britannicus*.

The presence of a large collection of designs associated with Smith strengthens this suggestion. However, Mr James Dunbar verbally and Mr E. R. P. Clough in writing (*The 'James Smith Drawings' at the RIBA and their Author*, University of Cambridge, Department of the History of Art Tripos, 1972) have cogently argued that these drawings are not by Smith but by a kinsman (called for convenience James Smith the younger) of the same name who was associated with Smith from 1680 (when he was apprenticed to him) and died in April 1707. Among the drawings are documented designs for the Elder Smith's Raith (1693) Dalkeith Palace (1701-09) and Newhailes (1702). Most of the drawings, however, are of a theoretical character, exercises based upon Palladio, Cataneo, Scamozzi and Serlio. As neo-Palladian compositions many are extraordinarily precocious, even assuming they were drawn at the very latest in 1707. They are, however, the type of treatise drawing that the younger Smith as apprentice might have done nearer 1680 rather than twenty or so years later when he had been released from his articles, and yet from internal evidence the years around 1700 are more probable. If Smith the younger is the author of these fascinating drawings, he may not only be the catalyst of Campbell's interest in Palladianism, but an almost solitary figure in those bleak years for Palladians between the death of John Webb in 1672 and 1715, that critical year of publishing. There are ample cross-references between Campbell's own designs and those attributed to Smith. For example, for a Campbell design as early as his first house, Shawfield, in 1712, the corresponding source among Smith's drawings can be found. Shawfield is always assumed to be Campbell's first building, and there is no need to doubt this, for had he built anything earlier, he would surely have published it in *Vitruvius Britannicus*. Except for the plan, the source for which is again to be found in Smith's drawings, Shawfield's elevation is a conservative one, out of Smith by Samwell's Eaton Hall or Winde's Belton, although neither of these well-known seventeenth-century houses had been published by 1712. There is surprisingly little in Shawfield prophetic of Campbell's style after 1715, and exactly the same may be said of his designs presented to the Commissioners for Building New Churches in July 1712.

The crux of Campbell's early patronage and the foundations of his success seem to be directly related to the Commissioners, who included by April 1712 Henry Hoare and Robert Benson (kinsman of William Benson) and, as members of the Inner Committee, by November 1712 Dr George Clarke and John Aislabie. Robert Child was a commissioner in October 1712, William Benson by January 1713 and George Clarke by November 1713. All were to be in the van of the emergent neo-Palladianism. And yet in 1712, to judge from Campbell's church designs, he was then no neophyte of a Jones-Palladio revival. His designs are steeped in the Wren City church tradition, plus a watery dilution of Gibbs, and are presented and drawn in an oddly gawkish maner. And yet inexplicably in 1713 he had designed Wanstead I as engraved for *Vitruvius Britannicus* in 1715, which seems to be an extraordinary volte-face. Can one therefore date his conversion to the year 1712-13 under the encouragement of one or more of the Commissioners and perhaps accelerated by a new awareness of the portfolio of Smith's designs in his possession? Two Commissioners in particular seem crucial for this hypothesis: Clark of Oxford had almost certainly been encouraged in his interests in Palladianism by Henry Aldrich of Christ Church (1648-1710), for it was Clark who put up Cheere's bust of the Dean in the cathedral in 1732 and who acquired Aldrich's unfinished manuscript of his *Elementa architectura civilis*. This as yet unappreciated neo-Palladian document was the cerebral result of studying books in Aldrich's own library that included three editions of Palladio, a Scamozzi, as well as five editions of Alberti and four of Vitruvius. Aldrich must therefore be a key link in the chain reaction of events between John Webb and Lord Burlington. His Peckwater Quadrangle of 1706 is purely Jonesian, and in plan is prophetic of Campbell's grouping of astylar houses on Burlington's estate, and in elevation of the 1725 Grosvenor Square projects. By the date of Peckwater, Clarke owned some, if not all, of the designs by Jones and Webb now in Worcester College. No later than 1710 (or even 1703) they were a quarry for Clarke's astonishingly advanced neo-Palladian designs then being projected for All Souls' College. 1710 is also a crucial year, for this is the accepted date of Wilbury, where the other significent Commissioner, Benson, built a house that was, to quote Campbell, 'in the stile of Inigo Jones'. Campbell published it in *Vitruvius Britannicus* I and wrote that it was 'invented and built' by Benson himself. This is entirely plausible, for the design is intelligently adapted from Webb's Amesbury, only four miles away and then the seat of Lord Carlton. Wilbury is Amesbury reduced by its ground storey, expressed in fronts almost identical in extent (80 to 81ft and 60 to 56), and with a plan that mirrors Amesbury's, except for a modification of the staircase area. Even its

name is probably a combination of the Wil from Wilton and the bury from Amesbury. But was Wilbury built as engraved by Campbell? This is the crux of its complicated architectural history. Today it has been drastically rebuilt and is now decorated in a mid-1720s style attributed by Mr Timothy Hudson to Roger Morris, who appears in 1726 as a recipient in Benson's account at Hoare's Bank. At Amesbury the tower and cupola logically reflected the need to light the staircase below. At Wilbury, however, this tower is unfunctional, poised as it is above the saloon, and could hardly have structurally existed in such a position. Nevertheless, whatever form Wilbury took in 1710, it must be regarded as an important initiative in Campbell's conversion to Palladianism, for later Benson and Campbell were professional cronies, and when Benson displaced Wren as Surveyor General of the Works in April 1718 Campbell, described as his 'agent', became Deputy Surveyor and Chief Clerk of the Works, an appointment confirmed the following September. It is also significant in the complex interrelationships of these early patrons of Palladianism that Benson's sister was Henry Hoare's mother.

As a symbol of Campbell's conversion to Palladianism, Wanstead is a little less than astonishing, for within the space of a year, or even less, the plan and elevation of the first design (known as Wanstead I) had been worked out. Surprisingly, the architectural history of this key Palladian building is still unwritten for lack of documents, but essentially Campbell has taken Jonesian elements from houses he was later to engrave (Amesbury, Gunnerbury &c) and from the Whitehall designs and Webb's 1648 design for Cobham in Clarke's collection. His novel achievement was to compress these Jonesian borrowings into a starkly rectangular and unbroken block from which projects a giant (to quote Campbell) 'just Hexastyle' portico the 'first yet practised in this manner in the Kingdom'. Possibly its chaste block-like form was not to Sir Richard Child's liking, for Wanstead II, designed by early 1715, reverted to the Castle Howard formula of centre block with dominant cupola and lower wings. The influence of Wanstead I and II was multitudinous and international. It is doubtful if Campbell foresaw this in 1715, but by 1717 he had witnessed the triumphant success of *Vitruvius Britannicus*. His programme for a Palladian revival based upon the works of Palladio and Jones could not have been proclaimed at a better time, associated as it was by the contemporary appearance of Palladio's *Quattro libri d'Architettura*, edited by Leoni, who seems also to have been peripherally in Clarke's circle. The 380 subscriptions to *Vitruvius Britannicus* received before 25 March 1715 bear witness to the imprimatur of the nobility and the Establishment. It was a formidable achievement if it was born to success over the two preceeding years. Campbell must have travelled, measured and corresponded extensively, yet inexplicably no evidence of this, or his plan of work, has so far come to light. He may well have had in mind two earlier national surveys: the predominently topographical character of Dahlberg's *Suecia antiqua*, and Marot's architectonic *L'Architecture français*. Neither however were programmed, and *Vitruvius Britannicus* is unique in comparing recent national achievement (late Stuart and English Baroque) with what Campbell believed to be the best of Jones's work. To these Campbell subtly associated his own Jonesian designs. In Vol.I he presented five buildings by or attributed to Jones, the much-vaunted Wilbury and six of his own designs. In Vol.II the balance is weighted towards Campbell, with nine of his own works to six Jonesian ones (which include the group for Wilton and the Whitehall designs). In the Jonesian-Campbellian sense, both volumes display a homogeneity, quite unlike the rag-bag of Vol.III (1725), which seems to be the attempt of an outmoded pioneer to reassert a declining authority in the face of the disciplined competition of Lord Burlington and his Chiswick cöteric. In 1725 nevertheless Campbell was able to promulgate his concept of the neo-Palladian villa with designs for Newby, Mereworth, Stourhead and Lord Herbert's house in Whitehall. If Vol.I of *Vitruvius Britannicus* codified the concept of the 'Great' house, Vol.III did the same for the 'Smaller' villa, and enabled patrons to see-saw between the two.

The history of the provenance of the Smith-Campbell Collection cannot yet be written. When Campbell died on 13 September 1729 the effects in his office must have been dispersed. The drawings, however, seem to have remained substantially together somewhere, for until 1966 no single, authenticated Campbell drawing had survived in any collection. In this auspicous year three groups of drawings were discovered: at Newby Hall in Yorkshire, at Studley Royal nearby in the same county and at Nostell Priory. The Newby and Studley collections had once belonged together, for the family ownership of both houses devolved from Thomas Robinson, 3rd Baron Grantham of another nearby house, also confusedly called Newby (now called Baldersby), which was designed by Campbell. Robinson was an amateur architect and probably acquired his drawings in a sale, which may have been the same sale from whence came the Nostell drawings which comprise those for Vols.I & II of *Vitruvius Britannicus*. The purchaser of these may have been Sir Rowland Winn, and they remained in the family until recently sold in the London sale rooms. They are now safely in a private London collection.

It was due to the graciousness and generosity of Major E. Compton of Newby and Mr Henry Vyner of Studley, that the RIBA was able to reunite the dispersed collection and to purchase them with a munificent gift from the Wates Foundation.

Abbreviations

AR *Architectural Review*, 1897
C Century
CL *Country Life*, 1897.
ECH C. Hussey, *English country Houses, early Georgian*, 1955
Vit. Brit. *Vitruvius Britannicus*, vols. I-III by Colen Campbell

IDENTIFIED COMMISSIONS

BALDERSBY
See NEWBY (Yorks)

[1] COMPTON PLACE (Sussex)
Designs for rebuilding around the core of the old house, for Sir Spencer Compton (later Baron Wilmington) (12):
1 Ground floor plan incorporating the disposition of the old N front & rebuilding the S [Fig.1]
Pen & wash (215×350)

2 Ground floor plan incorporating the N front & rebuilding the S upon its old line; variant interior disposition to No.1
Pen (215×345)

3 Ground floor plan incorporating the N front, rebuilding S front upon a new plan incorporating a long gallery on the N-S axis, with scale [Fig.2]
Pen (255×360)

4 Ground floor plan incorporating the N front but rebuilding the southern parts around a courtyard, with scale
Pen (340×280)

5 Ground floor plan based upon old foundations, with scale
Pen & wash (290×430)

6 Ground floor plan based on old foundations, with scale
Insc: verso *Lord Wilmington's | papers*
Pen (280×440)

7 First floor plan (near present state today) to accompany No.6; includes rough sketch for a chimneypiece overmantel & sketch for a section through the 1st floor gallery, with scale
Pen & pencil (275×440)

8 First floor plan based on old foundations, with scale
Pen & wash with red chalk notes
(260×320)

9 Ground floor plan based upon old foundations
Insc: Marked *A*
Pen & pencil with red chalk notes
(195×310)

10 Partly incomplete ground floor plan based upon old foundations
Pen & pencil (245×325)

11 Incomplete 1st floor plan to accompany No.10
Pen (240×340)

12 Elevation of the proposed S front, scaled to accompany either Nos.5 or 6, with scale [Fig.3]
Insc: verso *The Speakers papers*
Pen & wash (230×380)

Lit: G. Beard, *Georgian craftsmen and their work*, 1966, pp.31-33; C. Hussey, *ECH: Early Georgian*, pp.87 et seq; H. Stutchbury, *Campbell*, 1967, pp.68 et seq
The key to Sir Spencer Compton's rebuilding programme is a view of the house taken from a survey of 1724 (Hussey, fig.122) which shows the Carolean S front as a three-storey elevation with a projecting canted bay rising above the roof-line. Plans Nos.5-11 incorporate the shape of the bay in the rebuilding, as is preserved today. Plans Nos.1-4 propose extensive rebuilding, alternatively reducing or enlarging the house, but all retain a projecting porch — originally of early C17 date as shown in the Chatsworth album — on the N front. This porch existed until 1781, when James Wyatt produced designs for alterations, or *c.*1808 when the house was altered externally by J. & J. Harvey. Elevation No.12 may show this front before 1800. The Hon. Spencer Compton became a tenant of what was then called Bourne Place in 1718 and the possessor of it in 1724. He was knighted in 1725, made Baron Wilmington in 1728 and Earl of Wilmington in 1730. He was a neighbour of Lord Burlington's at Chiswick and consulted Burlington over building there in 1732. According to building accounts (Archives, Chatsworth), work commenced at Compton Place in May 1726 and was completed in 1731, two years after Campbell's death, but there is no reason to suppose that the later interior works departed greatly from what Campbell had proposed before his death in 1729, for in 1729 was published the ceiling of what was later called the Duchess's bedroom, and also the alcove of the King's room (*Andrea Palladio's Five orders of architecture*, ed. Campbell, London 1728; a title page dated 1729 and engravings of Campbell's work probably added after his death).

[2] EASTBURY (Dorset)
Designs (2):
1 Plan of the ground floor, not as executed or engraved, supplied from the office of Sir John Vanbrugh for intended engraving in *Vit. Brit.*, III, 1725, with scale [Fig.6]
Pen & wash (255×370)

2 Elevation to the court, not as executed, copied from a design supplied from the office of Sir John Vanbrugh, with scale [Fig.7]
Pen (290×510)

Lit: L. Whistler, *The Imagination of Vanbrugh . . .*, 1954, pp.156 et seq
In 1717 Campbell published a set of designs *for a Person of Quality in Somersetshire* (*Vit. Brit.*, II, pls.52-55), but the plates are inscribed for a *Person* in *Dorsetshire*. This may be Campbell's error. The designs are, in any case, for Eastbury near Blandford, bought by George Dodington in 1709. According to Campbell these designs were made by Vanbrugh in 1716. In 1725, however, Campbell published under Eastbury a quite different set of designs (*Vit. Brit.*, III, pls.15-17), dating them 1718. The schemes are clearly related to each other, and the transition can be studied from various preliminary projects in the V&A. The RIBA drawing is a penultimate one to the final phase of the scheme. It post-dates an elevation for the entrance front in Worcester College, Oxford (cf. H. M. Colvin, *A Catalogue of architectural drawings of the 18th and 19th centuries in the library of Worcester College, Oxford*, 1964, Nos.318-319, where the hexastyle portico has *antae* and is Corinthian) and it also post-dates V&A D.115.91 (Whistler, *op. cit.*, fig.69), where the portico is free-standing and is changed to Doric. In the engraving of 1725 the portico has changed, as in this Campbell drawing, to banded Doric. The final engraved scheme is more ornate, with rusticated windows and Palladian windows in the belvederes. The plan above is also penultimate to that engraved in 1725.

[3] GOODWOOD HOUSE (Sussex)
Survey of the old house & unexecuted designs (11) for a new house & offices for Charles, 2nd Duke of Richmond & set of associated designs attributed to Roger Morris:
1 Survey plan of the ground floor of the old house
Verso: plan of the 1st floor, with scale
Pen & pencil (190×300)

2 Survey plan of ground & 1st floors & elevation of entrance front of the old house, with scale [Fig.9]
Insc: (by Campbell) *The old house at Goodwood 1724*
Pen & wash (380×225)

The proposed new house, 1st project
3 Rough ground floor plan & elevation of portico front, with cupola, with scale
Pencil (380×210)

4 Plan of the ground & 1st floors, with scale [Fig.8]
Pen & wash (320×490)

5 Plan of the ground floor with a 7 window front on the sides instead of a central Palladian window flanked by 3 windows; to a larger scale, with scale
Pen & wash (490×350)

6 Fully drawn-out elevation for the portico front, with cupola on pyramidal roof, with scale [Fig.10]
Pen & wash (350×490)

7 Fully drawn-out elevation for the portico front, but substituting a balustraded attic for the roof & cupola, with scale [Fig.12]
Pen & wash (330×480)

The final, published project
8 Rough ground floor plan, incomplete half-section & half-elevation of portico front
Pencil (470×300)

9 Transverse section [Fig.13]
Insc: verso (by Campbell) *A Section of Goodwood 1725 | C:C:*
Pen & pencil (305×460)

10 Incomplete survey of the gardens opposite the portico front, as later engraved in *Vit. Brit.*, III, pl.51
Pen & pencil (590×480)

11 Plans of ground & 1st floors & elevation for offices [Fig.15]
Insc: (by Campbell) *A design for some distant offices at Goodwood 1724 C:C*
Pen & wash (245×410)

Lit: H. Stutchbury, *Campbell*, 1967, pp.62 et seq

[4] ROGER MORRIS *Attributed to*
GOODWOOD HOUSE (Sussex)
Album of 7 designs, numbered *I-VII*, bound in calf boards
Pen & wash (180×220)
1 Plan of basement of floor at ground level [Fig.16]

2 Plan of 1st floor or piano nobile [Fig.17]
Insc: Room sizes marked

3 Plan of 2nd floor [Fig.18]

4 Plan of attic or 3rd floor [Fig.19]

5 Elevation of front with full portico, showing as a pencilled addition a terraced projection from 1 front [Fig.20]

6 Elevation of the other porticoed front, with scale [Fig.21]

7 Elevation of 1 side front showing the 2 porticoes in section [Fig.22]

Prov: On loan from archives, Goodwood House

Goodwood as displayed here in the survey of 1724 is no more than a moderate-sized hunting seat. In his first project Campbell did not greatly enlarge the existing accommodation. He proposed a villa of 80ft front, roughly the size of the small Mereworth project of a few years earlier and, in the case of design No.6, the elevation with a cupola, not dissimilar from Burlington's project for Lord Lincoln at Weybridge [Pl.11] (RIBA BDC.VI/II). In the second or published [Pl.23] project (*Vit. Brit.*, III, 1725, pls.53-54) which must have been drawn about the same time, Campbell greatly enlarges the house to a block of 130×110ft linked by quadrant colonnades from one front to office wings flanking a forecourt. This engraved scheme is dated by him 1724. For this, designs Nos.8-9 are preliminary studies, No.9 being a section that accords with the W-E line on the engraved plan. This engraved project can be related to the project in the Goodwood album, attributed here to Roger Morris, the plan of which measures 125×84ft and is therefore mid-way in size between Campbell's two proposals. However, the authorship of the designs in this album is uncertain. The draughting hand is certainly not Campbell's, and some of the details are unfamiliar in his work. Morris is certainly the most likely candidate, and if he was not associated with Campbell in 1724, he was later employed by the Duke: from 1731 for the Council House at Chichester, until at least *c.*1742 for various outworks at Goodwood. The Duke had also employed Lord Burlington for his house in Whitehall. Alas, to no avail did Campbell fulsomely write in his preface, 'I shall only labour, with the utmost Zeal, as an Architect, to do something not unworthy so good, so great, and so generous a Patron'. The old late C17 house as surveyed by him remained substantially unaltered until enlarged by Sir William Chambers from *c.*1757 and more drastically by James Wyatt *c.*1800. George Vertue, however, shows that by 1747 the gabled roof was rebuilt to a hipped roof form with a pediment over the entrance (Vertue Notebooks, V, p.142). A plan of the house today shows that the present N wing and long hall form the T-shaped part of the 1724 survey. Again, one must assume that James Smith's drawings must be laid under tribute for some of the ideas developed in this project. The designs for rotundas on a square plan, with a domed central space breaking up into the roof, are the direct inspiration for the similar handling of the central space shown in Campbell's transverse section, dated 1725 (cf. Fig.13).

[5] GRIMSTHORPE CASTLE (Lincs)
Measured drawings (2):
1 Plan of the ground floor of the complete project, probably supplied from the office of Sir John Vanbrugh for *Vit. Brit.*, III, 1725, pl.11, with scale [Fig.24]
Pen & wash (650×520)

2 Elevation of proposed garden front as engraved for *Vit. Brit.*, III, 1725, pl.13, with scale [Fig.25]
Pen (210×380)
Lit: J. Lees-Milne, *English country houses: Baroque 1685-1715*, 1970, pp.191 et seq

Although not used for the engraving, the elevation of the garden or S front is identical to it and is in Campbell's hand. The plan is not, and was supplied from Sir John Vanbrugh. Differences of internal disposition are insignificant from the engraved plan, but the projections of 2ft 9in and 4ft on the E front differ significantly from Campbell's engraving. Certain modifications (e.g. the projecting bay of the S corridor) suggest that this plan is penultimate to that as acted upon by Vanbrugh from 1723. Robert, 3rd Earl of Lindsey had rebuilt the N front *c.*1685, a characteristic Restoration design unusual only in that it disguised a vast hall the size of Vanbrugh's one including the arcades and staircases. This may have been a riding school. A survey of the house was made by Vanbrugh in 1715 (*see* H. M. Colvin, 'Grimsthorpe Castle, the north front', *The Country Seat*, ed. H. M. Colvin & J. Harris, 1970, pp.91-93, fig.61) for the 1st Duke of Ancaster, who by then had employed Vanbrugh for rebuilding or supplying designs for his nearby house at Swinstead (*see* J. Harris, 'Vanbrugh at Swinstead', *AR*, CXXIV, 1961, pp.69-72). The Duke may also have contemplated rebuilding Grimsthorpe in 1715, to which date could belong the preliminary design for the N front (Colvin, *op. cit.*, fig.62), but he only seriously consulted Vanbrugh in the winter of 1722. In July 1723 the Duke died, and Vanbrugh wrote in August that he had had an invitation from the 2nd Duke whom he believed was 'inclined to go upon the general design I made for his father last Winter and which was approved by himself'. Only the N or entrance front was rebuilt, although rebuilding had begun at the N end of the W front, when work was for some reason abruptly terminated in 1726.

[6] HERTFORDINGBURY PARK (Herts)
Design for a new house
Plans of ground & 1st floors, with scale [Fig.26]
Insc: verso (by Campbell) *Draught for | Justice C*
Pen & pencil (345×235)
Campbell's reference would seem to apply to Spencer Cowper (*c.*1670-1728) of Hertfordingbury Park and Lincoln's Inn, who was the brother of the 1st Earl Cowper, a subscriber to *Vit. Brit.* In 1727 Spencer Cowper was appointed a Judge of Common Pleas. As he died in December 1728, this proposed aggrandisement of his country home must have been made within the space of one year and could have been initiated by the favours shown him by George II, which included his appointment as Attorney General to the Duchy of Lancaster. Comparison between J. Drapentier's view of the house *c.*1700 and a view *c.*1800 is clear proof that Campbell's project was never executed. From the plan he seems to have proposed a house with an arcaded ground floor and an order above. The front would have extended 132ft.

[7] HOUGHTON (Norfolk)
Designs, for Sir Robert Walpole (19):
1 Plans of 1st & 2nd floors for a block of 150ft front without projections, with scale
Pen, wash & pencil (440×270)

2 Plans nearly identical to No.1 but with room measurements, with scale
Pen, wash & pencil (440×270)

3 Plans of 1st & 2nd floors for a block of 155ft front with projecting wings, with scale
Pen, wash & pencil (430×260)

4 Plans of 1st & 2nd floors for a block of 155ft front with projecting wings; the room disposition in the wings different from No.3, the porticoes sketched in pencil; with scale
Pen, wash & pencil (380×290)

5 Plans of 1st & 2nd floors for a block of 152ft front with projecting wings, the projection on the ground floor plan different from the first floor plan, presumably alternatives on the same sheet; with scale [Fig.27]
Pen & wash (440×280)

6 Plan of the 1st floor, proposing a front of 166ft, the room plan nearly as executed but with different staircase perrons, with scale [Fig.28]
Pen & wash (475×350)

7 Plan of the 1st floor, as executed but with minor alterations, with scale
Insc: verso (in another hand) *Sr Robt Wallpole's at Houghton*
Pen (355×535)
Prov: Not Campbell Collection: old RIBA acquisition
Reprd: H. Stutchbury, *Campbell*, 1967, pl.44

8 Elevation of the W front, the 1st design, with scale [Fig.29]
Insc: verso (by Campbell) *The first Design of the Court Front at Houghton. 1723 | C:C:*
Pen & wash (310×500)

9 Elevation of the E front, the 1st design, with scale [Fig.30]
Insc: verso (by Campbell) *The first Design of the Garden front at Houghton 1723 | C:C:*
Pen & wash (310×500)

10 Elevation of the E front, a design preliminary to that published in *Vit. Brit.*, III, 1725, pls.29-30, but proposing a 163ft front, with scale [Fig.31]
Pen (210×510)

11 Elevation of the W front, the penultimate design to that published in *Vit. Brit.*, III, 1725, pl.33 [Fig.32]
Pen & wash

12 Elevation, not drawn by Campbell, for the W front, with domes, with scale [Fig.33]
Pen & wash (345×525)

13 Elevation, not drawn by Campbell, for the N or S front, with domes, with scale [Fig.34]
Pen & wash (320×460)

14 Preliminary plan for 1 of the office wings, with scale [Fig.36]
Pen (285×285)

15 Plan & elevation for 1 of the office wings [Fig.37]
Insc: (by Campbell) *One wing of the offices at Houghton 1726 | C:C:*
Pen, pencil & wash (360×250)

16 Elevation of the front facing N of the office wing to the court, with a section through the colonnade, with scale [Fig.38]
Insc: verso (by Campbell) *A Design for the Garden front of the offices for Sr R: Walpole at Houghton 1725 | C:C:*
Pen & wash (215×430)

17 Elevation for 1 of the fronts of the office wing to the court, a preliminary design [Fig.39]
Pen & pencil (135×410)

18 Elevation for 1 of the fronts of the office wing to the court, the final design; with scale & note that front extends 70ft [Fig.40]
Pen & pencil (135×410)

19 Plan of ceiling & laid-out walls of the great hall, a preliminary design but engraved in *Vit. Brit.*, III, 1725, pl.34 [Fig.41]
Pen & wash (265×430)
Lit: C. Hussey, *ECH: Early Georgian*, pp.72-86; H. Stutchbury, *Campbell*, 1967, pp.51 et seq

The building history of Houghton probably commences with Sir Robert Walpole's recall to the Treasury in April 1721. An inscribed corner stone was laid on 24 May 1722, so presumably the plan was decided by then. The elevations, however, proceeded with considerable revisions, the first design being dated 1723, which is the date given by Campbell to his designs published in *Vit. Brit.*, III, 1725. In this year therefore significant changes had occurred: Campbell's idiosyncratic towers or cupolas of 1723 were given a more conformable Wilton look, whereas the central entrance of the E front, literally copied from the Wilton centre-piece, has been replaced by a more Campbellian opening. But despite these changes on elevation, basically the plan area has been fixed. The total extent of Campbell's responsibility is not known. Thomas Ripley was in charge of the executive part and superintended the building. By 1727 William Kent had been commissioned for certain, and possibly considerable, interior decorations. But of far greater consequence was the early decision to change the towers yet again, for the Wilton ones were scrapped and the roof line brought down level with the main cornice. As if this change was not enough, another was made, and by 1725 the present domes were substituted. The last two stages are shown in the drawing by Edmund Prideaux ('The Prideaux Collection of topographical drawings', ed. J. Harris, *Architectural History*, VII, 1964, pl.50), and the last stage in designs Nos.16 & 17 above. These designs are not, however, by Campbell and they have been tentatively attributed to Gibbs. That Gibbs was involved was attested in 1732 by the 2nd Earl of Oxford. The Earl should have known, for he was one of Gibbs's principal patrons. Therefore by 1725 Campbell seems to have been replaced by Gibbs. It is not clear whether Campbell or Gibbs was responsible for changing (as Hoare had commanded at Stourhead) the full portico on the W front to an engaged one. It is, of course, perfectly possible that this great house was built by a consortium of architects, for Campbell was still producing designs for the offices in 1726. Both Wanstead and Houghton may have reached their final form due to overlapping and successive contributions by several architects. *See also* [45] Design for a great country house on the Houghton scale.

[8] LEYTON GRANGE (Essex)
Drawing made by Campbell for inclusion in *Vit. Brit.*, III, 1725, pl.94
Elevation, with scale [Fig.42]
Pen & pencil (215×250)
As Campbell writes in his text, this house of David Gansel's was 'designed and built by himself' in 1720. According to J. Kennedy's *History of Leyton*, 1894, pp.316-317, it was dem. 1861. It was also engraved, at an uncertain date, by Kip, and sometimes appears in the *Nouveau théâtre de la Grande Bretagne* with a title page dated 1717. This contradiction of dates may be due to the later make-up of Kip's folios. A mixture of the old and new in style, the house is nevertheless interesting for its free plan and for the semicircular porch, prophetic of later C18 porches.

[9] LONDON: Burlington House, Piccadilly
Designs for Richard, 3rd Earl of Burlington (3):
1 Elevation of the S or court front with pedimented angle towers, with scale [Fig.43]
Pen (340×520)

2 Elevation of the N front, perhaps a companion to No.1 [Fig.44]
Pen & pencil (345×530)

3 Elevation of the S front as executed, with scale [Fig.45]
Pen & wash (255×510)
Lit: Survey of London, XXXII, 1963, pp.390 et seq; H. Stutchbury, *Campbell*, 1967, pp.33-38
These designs concern the rebuilding of a house built by Sir John Denham in 1664-65. Alterations had been effected for the young 3rd Earl of Burlington between 1709 and 1713, preceding or contemporary with architectural work superintended by James Gibbs (which included the great semicircular colonnade) and which were probably substantially complete by 1716. In 1717 the young Lord Burlington went to France and in August 1719 he made his celebrated but short visit to Italy. Exactly when Burlington transferred his patronage to Campbell is not known, although it must have occurred not later than 1717, the date Campbell gives for the 'Bagnio' at Chiswick. It is possible that the preliminary designs for the N and S fronts date from this or the following year. By September 1719 Burlington's agents could report that the 'Venetian Windows . . . shall be sett', and in William Kent's words, by the end of 1719 Burlington had been provided with a 'true Palladian front', the first town house of the C18 Neo-Palladian movement in London. The sources for the design as executed lie with the Queen's House, the Banqueting House and the Somerset House gallery – and more especially with Campbell's *New Design for the Earl of Islay* published in the first volume of *Vit. Brit.* in 1715. It may well have been this design that brought Campbell to the Earl's notice, for it is his most noticeably Jonesian one. Although Burlington may well have been aware of the noble precedents for the design with angle towers, he was obviously not impressed and was of course unaware of just how prophetic angle towers were to be when he designed Tottenham Park in 1721.

[10] LONDON: Chiswick House
Plan of the Bagnio, drawn, but not the drawing used, for engraving in *Vit. Brit.*, III, 1725, pl.26, with scale [Fig.46]
Pen & wash (165×360)
Lit: J. Charlton, *A History and description of Chiswick House and gardens*, 1958
To Charles Bridgeman (*see* P. Willis, 'The Work of Charles Bridgeman, Royal Gardener to George II', *The Amateur Historian*, VI, No.3, 1964, pp.91-96) has been attributed the first extensive garden works in the C18 history of Chiswick House. The period may have extended from *c.*1715 until *c.*1720, or very roughly the time when Lord Burlington was employing Campbell to remodel Burlington House. If Campbell had done anything significant for his lordship at Chiswick he would surely have published it, but he only published this Bagnio or bath house [Fig.47], sometimes called the 'New Building' and described by him as 'the First Essay of his Lordship's happy Invention' and dated 1717. Significantly perhaps, no design for it survives among Lord Burlington's own drawings, a significance that may be underlined if one recognizes this as a characteristic building in Campbell's style. The motifs are Jonesian, of the Whitehall designs, and the venetian window set between spaced pairs of pilasters is exactly paralleled by (and may even precede) those on Burlington's own house in Piccadilly. The cupola is also similar to that surmounting the pediment of Campbell's second design for Wanstead, published in 1715. All this points to a youthful and pedantic indebtedness on Burlington's part to Campbell, under whose instruction it may well have been composed. Burlington was proud to have had it featured in the background of the portrait of him [Fig.48] attributed to Richardson (National Portrait Gallery), pride that may well have been tinctured with embarrassment when he was later to realize his high intellectual ideals as an architect. There may even have been some significance in the fact that the Richardson portrait seems to have been allowed to pass early from the Devonshire Collections.

[11] LONDON: No.49 Great Marlborough Street
Design for a dining-room, measuring 36×20ft, for James, 2nd Earl of Bute
Plan with laid-out wall elevations, with scale [Fig.49]
Insc: (by Campbell) *The Earl of Butes Dining Room | 1722*
Pen & pencil (450×282)

A house was let here to Edmund Carter before January 1710. James Stuart, 2nd Earl of Bute lived here from 1716 until succeeded by Sir Peter Vandeput in 1723. The house was dem. 1884 to make way for the church of St John the Baptist (*see* Survey of London, XXXI, pt.II, p.262).

[12] LONDON: Green Park (?)
Survey of a pair of town houses (not drawn by Campbell)
Plan of the ground, but called the *First* floor [Fig.50]
Insc: (in another hand) *Front Next the Parcke* (sic) & *Passage Into the Parke*
Pen & wash (250×420)
The exact location of this pair of houses has not been identified. Green Park is perhaps indicated. Rocque's *Plan of the Cities of London and Westminster . . . begun in 1731* provides two possible sites: behind Park Place or to the S of Errington House as part of the royal mews of St James's Palace.

LONDON: Greenwich Hospital
See [55] Design for a town house for a nobleman

[13] LONDON: Grosvenor Square
Designs (2) & ascribed designs (2):
1 Plans of ground & 1st floors for a group of 3 houses with a frontage of 186ft, with scale [Fig.51]
Insc: verso (by Campbell) *plans for Grosvenor Sqr. 1725 | C: Campbell*
Pen & wash (350×500)

2 Elevation, with scale [Fig.52]
Insc: verso (by Campbell) *A Design for Grosvenor Sqr 1725 | C: Campbell*
Pen & wash (350×500)

3 Plan & elevation for a terrace of 12 houses [Fig.54]
Pen & pencil (370×550)

4 Plan & elevation for a terrace of 13 houses, divided into 3 blocks, a total frontage of 405ft, with scale [Fig.55]
Pen & pencil (255×525)

The circumstances that initiated Campbell's projects for this square are not at all clear. The only connection between Campbell and Sir Richard Grosvenor is that the latter subscribed to the three volumes of *Vit. Brit.* and had had his house at Eaton engraved in Vol. II. There were, however, a number of prominent 'Palladians' as early tenants in the square: John Aislabie at No.12, Sir William Strickland at No.14 and the Earl of Clinton at No.11 – all from 1729. The Earl of Mountrath was a resident at No.20 from 1731 and a John Campbell at No.10 from 1729. Early in 1726, or even from late 1725, Campbell had probably built his own house on the estate at No.46 on the N side of Brook Street. Campbell's engraved, and thus presumably final, design [Fig.53] was for a group of seven houses on the E side, in extent 360ft. The engraving is dated 1725. The above dated designs are for three houses, substantially more spacious, extending 186ft, but with almost identical façades. Possibly Campbell intended two free-standing blocks taking up 372ft, and possibly a total of 400ft if allowing for a roadway in between. This total extent of about 400ft is near the 405ft of the above astylar project. Although there is no evidence to connect this project with the square, no other demanded such an expanse of uniform treatment. One cannot

resist associating Campbell's ideas with Aldrich's Peckwater Quadrangle at Christ Church, Oxford, built from 1705. Campbell's engraving, exemplifying the potentialities of a palatial treatment of one side of the square, may have influenced John Wood, who had London connections and whose Queen Square, Bath, was designed in 1729. However, by this date Edward Shepheard had daringly built his Wanstead-like block on the N side of Grosvenor Square, although this was astylar except for its hexastyle applied portico.

[14] LONDON: Kensington Palace
Design for the cupola room & the adjacent privy chamber & king's drawing-room, for George I
Plan, grey-washed, the new parts shown in black wash, with scale [Fig.56]
Pen & wash (620×435)
Lit: G. H. Chettle & P. A. Faulkner, 'Kensington Palace and Sir Christopher Wren: a vindication', *Jnl Brit. Archaeological Assoc.*, XIV, 1951; J. Hayes, *Kensington Palace: a history and guide*, 1969; H. M. Colvin, *History of the King's Works*
The rebuilding or rehabilitation of the old palace had been contemplated following a survey in 1717, when both Wren and Vanbrugh supplied designs. When Wren was dismissed the surveyorship in April 1718 the King had not then taken any decision as to what plans to adopt – if any. This decision was taken in June when William Benson was Surveyor of the Works, a post he had obtained through political jobbery. It was probably Benson's first commission, and he turned to his friend Campbell, just appointed Deputy Surveyor and Chief Clerk, for designs for three rooms in enfilade: the privy chamber, the cupola room and the king's drawing-room. When Benson was forced to resign from the surveyorship in July 1719 Campbell went too, although by this date the internal finishings of the three rooms were probably completed. William Kent's painted decorations were probably a direct result of this termination of engagement. A copy of this Campbell plan is attached to the Board of Works' minutes of June 1718, approving the plans, and draft elevations for two sides of the cupola room are in Kensington Public Library. These elevations are, however, probably by Kent (*see* Hayes, fig.23, for the E wall elevation). It is recorded that Benson, following his dismissal, took away with him seven drawings, including a design (probably by Campbell) for bringing the palace into a 'regular fine building' (ex inf. H. M. Colvin, 1972).

[15] LONDON: Old Burlington Street
Design for the Hon. Henry Pelham
Elevation [Fig.58]
Insc: verso (by Campbell) *A Design for the Hon: Henry Pelham Esqr begun 1720 | in Burlington Gardens but never finished C:C:*
Pen & wash (315×450)
Lit: Survey of London, XXXII, 1963, pp.508 et seq
This design, like that of Campbell's drawings of No.30 in this street, were discovered subsequent to the London Survey account of Nos.31-34 Old Burlington Street, a group of four houses designed as a uniform piece of astylar street architecture derived, however, directly from a design by Inigo Jones. Henry Pelham's house was No.32 and it bears no resemblance to this puzzling design, although Campbell distinctly implies that it was at least partly built. Possibly it was never Campbell's original intention to build a group of four identical houses, and this postulation is supported by the fact that the southernmost pair, Nos.33-34, were finished by 1720 when the site later occupied by Nos.32 & 31 was still vacant, as was, of course, also No.30, Mountrath House. The lease of Mountrath House was dated September 1719, but it is not known when it was actually designed. This is a relevant question, for undoubtedly the Pelham (as proposed) and Mountrath façades are closely related. Which came first? Mountrath House occupied a frontage of 57ft. Unfortunately the Pelham elevation has no scale, but if one assumes the 5ft width of the Mountrath door to be standard, as it is elsewhere, the Pelham house could have fitted this site. It may only be a coincidence that the pulvinated frieze below the cornice of this design is the same as actually executed, but not originally intended, on Mountrath House. A fragment of the party wall still survives (*see* Survey of London, *op. cit.*, pl.81a). On the other hand, the Pelham house might have been begun on the site of Nos.32-31. As built this pair occupied a frontage of 72ft, which it is possible to equate with the Pelham design if the scale was larger than supposed, or indeed on the basis of visual comparison of the two designs – the Pelham one looking the larger. The original lease from Lord Burlington to Campbell of No.32, Pelham's actual house, is dated 25 September 1719 on a 38ft frontage. Pelham took it in 1722, and it is the house mentioned in Campbell's will, dated 16 January 1722, as 'lately erected and built and now almost compleatly finished by me', when it formed the third house of the group of four uniform ones. As a friend of Sir Robert Walpole, Pelham was an obvious and earlier patron of Campbell, but later, however, became an intimate friend of Kent.

[16] LONDON: No.30 Old Burlington Street
Design or measured drawing
Plan & elevation, with scale [Fig.59]
Pen & wash (520×340)
Lit: Survey of London, XXXII, 1963, pp.505-508
This is the house designed by March 1721 for the 6th Earl of Mountrath, who in fact never took up the lease. The first resident was Sir Michael Newton. The front of the house is attributed to Lord Burlington on the basis of his existing design (BDC.VI/4, pl.60), which is inscribed by him although drawn by Henry Flitcroft. Campbell must surely be implicated, for his drawing does not have the look of those drawings intended for engraving. It is noticeable that *Vit. Brit.* contained none of Burlington's mature designs, despite the fact that the third volume could have included Tottenham Park, Westminster School, Petersham Lodge and even perhaps early designs for Chiswick. Undoubtedly by 1725 Campbell and Burlington had parted company. If this drawing is to be trusted, the plan of the house was altered (*see* Survey of London, *op. cit.*, fig.92), possibly when Sir Michael Newton employed Roger Morris. It is not clear whether the pulvinated frieze as executed, but not shown on either Burlington's or Campbell's elevations, was actually intended by whoever was responsible for the design (cf. Henry Pelham's design in Old Burlington Street).

[17] LONDON: Pembroke House, Whitehall
Ground & 1st floor plans & elevation of entrance front, for engraving in *Vit. Brit.*, III, 1725, pl.48, with scale [Fig.61]
Pen & pencil (380×250)
Lit: Survey of London, XIII, 1930, pp.167-179; H. Stutchbury, *Campbell*, 1967, pp.58-59
The building history of Pembroke House, or Lodge, has yet to be documented. A lease of the site was granted in 1717 to Lord Herbert (who became 9th Earl of Pembroke in 1733), but building may not have begun immediately, for Campbell gives 'Anno 1724' in *Vit. Brit.* and mentions that the 'Gallery is most magnificently finished'. In 1717 Lord Herbert was aged 24 and, although we do not know if he was actively interested in architecture at this time, he may well have provided Campbell with ideas of his own. What might be described as the open columnar gallery, designed for 'one of the best Prospects of the Thames', is not typical of Campbell's planning. Herbert was later to be closely associated with Roger Morris, who does not come into prominence until the mid-1720s. It may well be that Herbert and Burlington, both friends, employed Campbell early in their careers and both became disillusioned with his pedantic and uninspired style. Among the Wilton archives is a drawing that might be a design for the front of Pembroke House, but lacking the attic. This is signed 'Rogr Morris Delt' (*see* M. P. G. Draper & W. A. Eden, *Marble Hill House and its owners*, 1970, pl.5), an inscription that must imply another designer, presumably Campbell. Morris's association with Campbell may well have begun as his draughtsman. Morris was two years older than Herbert and must have been noticed by his lordship at this time. Herbert later used the Pembroke House loggia or portico *in antis* motif for one front of his Water House at Houghton (*see* J. Harris, *Catalogue of drawings for British architecture, decoration, sculpture and landscape gardening in American collections*, 1971, pp.122-123). In 1757 Herbert, then Lord Pembroke, employed a Mr Evans to rebuild his Whitehall House, adhering to its width but raising it some 30ft. Almost immediately afterwards Pembroke and Evans fell out, and William Chambers was brought in for interior finishing works in 1759.

[18] LONDON: Rolls House, Chancery Lane, Holborn
Designs (6):
1 Site plan showing the old building with the adjacent inns [Fig.62]
Pen & pencil (290×460)

2 Design for the W front as executed [Fig.63]
Verso: Incomplete elevation of the W front with rusticated 1st floor windows, a study for No.3, with scale
Pen (255×380)

3 Preliminary design for the W front, the final drawing for No.2 verso, with scale [Fig.65]
Pen & wash (370×525)

4 Elevation for an end front, with parapet & basement, related to No.3 but substituting a parapet for a hipped roof [Fig.66]
Pen & wash (285×460)

5 Plan of the ground floor as executed & plan of the basement, probably as executed, with scale [Fig.64]
Pen & wash (525×370)

6 Elevation of the W front as executed, with scale
Pen & wash (370×520)

Lit: H. M. Colvin, *History of the King's Works*

[19] LONDON: Rolls Estate development (?)
Designs for groups of houses (8):
1-3 Designs for a pair of houses with a frontage of 110ft
Plans of basement, ground & 1st floors, with scale [Fig.67, No.6]
Pen & wash (145×275)

4-6 Designs for a group of 3 houses with a frontage of 129ft
Plans of basement, ground & 1st floors, with scale [Fig.68, No.5]
Pen & wash (140×425)

7 Design for a group of 3 houses with a frontage of 129ft, related to the above but with a different room plan
Ground floor plan with a rough pencilled plan of 1 house, with scale [Fig.69]
Pen, pencil & wash (155×490)

8 Design for a group of 3 houses with a frontage of 140ft
Plans of basement & ground floors, with scale [Fig.70]
Pen & wash (360×510)

The Rolls House was the official residence of the Master of the Rolls, who in 1717 was Sir Joseph Jekyll. The death in May 1717 of his predecessor, Sir John Trevor, was the initiative for Sir Joseph to persuade the Treasury to spend £5,000 upon rebuilding the house. Although Campbell was not made Deputy Surveyor of the Works until September 1718, the work was entrusted to him, possibly on the grounds of his previous legal training. Money was authorized to him on 29 July 1717. The new house was built by 1724, Campbell having laid the foundation stone on 18 September 1717. The house was built of stock brick with Portland stone dressings, the principal craftsmen being James Paget, mason, Robert Barker, carpenter, William Baverstock and John Lane, joiners, John Hughes, plasterer, and James Richards, carver. The total cost was £5,922 14*s* $3\frac{1}{4}$*d*. The site plan (No.1) shows the old chapel lying to one side of the house. This chapel was incorrectly identified by Stutchbury as synonymous with the 'cause-room', which was, in fact, a two-storeyed hall with a gallery at one end. Relationships between the designs on both sides of Campbell's drawings identify the latter with the preliminary project with its rusticated windows. Although the extent of the entrance front remained constant, the first project proposed a house 52ft in depth, in contrast to the 60ft as built and shown on the engravings in *Vit. Brit.*, III, 1725, pls.44-45. Jekyll discovered an Act of Parliament of 1660 that empowered him to lay out the Rolls Estate for building. Nine houses were designed by Campbell in 1719 and, soon afterwards, thirty more by a surveyor named Biggs. Some of these houses fronting Chancery Lane may be shown on a photograph taken *c.*1885 [Fig.71] (National Monuments Record neg. DD64/4), where can be seen a group of nine bays for three houses and another group of nine bays, but stepped back slightly from the line of the adjacent houses and also for three houses. The elevations were brick, with unadorned windows and simple doors with bracketed cornices. On one house can be seen the remains of an architecturally treated cornice, a fragment remaining after the attic storey was rebuilt. The entrance to Rolls Yard is also shown. This was of partly rusticated stone dressings and had a four-centred arch. It could have been designed by Campbell. These houses are also shown in two photographs taken from Rolls Yard. The backs of twelve bays do not reflect the two groups of separately identified houses on the street. They are, however, finely proportioned and fenestrated 3-6-3 bays (*see* J. Evans, *A History of the Society of Antiquaries*, 1956, pl.XVII) and may well be by Campbell. It should be made clear that the four groups of terrace designs are almost certainly not for these particular houses, although they are all astylar. It is, however, possible that somewhere else on the Rolls Estate, Campbell built terraces like these. In any case, his almost certain astylar planning (unless his Rolls development was more grandiose than indicated) is contemporary with his development in Great Burlington Street, planning from 1718.

[20] LONDON: Pair of houses
Designs for Sir Spencer Compton (4):
1 Plans of ground & 1st floor, with scale [Fig.73]
Insc: verso (by Campbell) *Speakers papers*
Pen & pencil (475×300)

2 Copy of No.1
Pen & pencil (455×240)

3 Plans of 1st & 2nd floors, with scale
Pen (375×190)

4 Plans of ground & 1st floors, unfinished, with scale
Pencil (480×300)

These are designs for a pair of houses, one large and one small. They are presumably, although not definitely, for a location in London. Eastbourne, Sussex, is possible (*see* COMPTON PLACE, Sussex).

[21] LONDON: Stamp Brooksbank's house at Hackney
Section of the saloon, with scale [Fig.72]
Insc: (by Campbell) *The Section of the Salon at Stamp Brooksbanks at Hackney | CC*
Ink & pencil (235×350)
Engr: Campbell, *Palladio, The Five orders of architecture*, 1728
Lit: H. Stutchbury, *Campbell*, 1967, pp.69-71
According to W. Robinson, *History of Hackney*, 1842, Stamp Brooksbank, a Director and later Governor of the Bank of England, is said to have commissioned Campbell for a new house in 1727. There is some question as to the extent of its completion at Campbell's death and indeed whether Brooksbank ever inhabited it. Campbell in his *Five orders* engraves not only the saloon, but also three chimneypieces. Unless the existing topographical illustrations do the house an injustice, the design was not a fully integrated one in the relationship of details to the whole, suggesting that the execution may have been in the hands of another architect after Campbell's death. There is no proof that the engraved interior decoration was carried out. The house was dem. *c.*1792.

[22] LONDON: Westminster bridge
Design for an intended new bridge, 1721
Plan & elevation, with scale [Fig.74]
Pen & wash (330×500)
Lit: H. Stutchbury, *Campbell*, 1967, pp.60-61
The importance of this design to Campbell may be judged from the fact that he devoted a whole column of text to its description when he had a later design [Fig.75] engraved in 1725 (*Vit. Brit.*, III, pl.10). In 1721 two bridges served London, London bridge and Fulham, and the need for a new bridge had long been argued. A committee to consider the erection of a bridge 'at Vauxhall or Lambeth' was formed in December 1721. It included William Pulteney, then Master of the Rolls, and Sir William Thompson, Warden of the Mint, who had been Campbell's patron at Ebberston Lodge. Campbell writes that Pulteney, as Chairman of the Committee, 'was pleased to command me to prepare a Design, with the Approbation of the Earl of Burlington', and he continues that Burlington 'was not only pleased to countenance my Architectonical Labours, but out of his superabundant Goodness, did procure the Judgement and Approbation of our ablest Mathematicians'. Campbell's published design, however, is almost certainly related to a new committee formed in February 1725, again chaired by William Pulteney and including John Plumptre, another Campbell aficionado. Campbell proposed in 1725 a seven-arched bridge with a total length of 870ft, the span between the five central arches being 100ft and for those adjacent to the bank 75ft. The above design is in effect a reduction of the total length by half, with a series of arches decreasing in span: 60, 55, 50 & 45ft. In 1721, therefore, Campbell may have intended a much longer approach ramp combined perhaps with adjacent wharves. This is, however, only speculation.

[23] LOWTHER CASTLE (Westmorland)
Designs for a new house (20):
Group A (5)
1 Ground floor plan with portico *in antis* & 2 flanking bays: 7 bay sides & 7 bay rear elevations, the rear with attached tetrastyle portico; plan 100×75ft, with scale
Pen & pencil (135×190)

2 Ground floor plan with portico *in antis* & 3 flanking bays: 9 bay rear front with attached tetrastyle portico; plan 100×70ft, with scale
Pen & pencil (280×200)

3 Ground floor plan with elevation of entrance front & a rough plan showing end elevations of wings flanking the courtyard: portico *in antis* & 2 flanking bays; side elevations with 3 bays flanking large tripartite window; rear front with attached tetrastyle portico; plan with 76ft front, with scale
Pen & pencil (470×300)

4 Schematic unfinished plan related to No.3
Verso: Plan & elevation of 4 bay, single-storey office wings, with scale
Pen & pencil (475×300)

5 More finished plan & elevation with lateral screen walls with arched entrances, in type related to Nos.3 & 4; semicircular stairway leading from courtyard to garden [Fig.76]
Pen, pencil & wash (460×280)

Group B (2)
6 Plan of ground & 1st floors: portico *in antis* with 4 flanking bays; 100×150ft plan, with scale [Fig.77]
Pen & wash (440×275)

7 Plans of ground & 1st floors, almost identical to No.6 but a pilastered portico on the garden front, with scale
Pen & pencil (330×510)

Group C (5)
8 Ground & 1st floor plans: fronts of 9 bays with portico *in antis*, full columned portico on rear front, venetian window in sides, front of 100ft, with scale [Fig.78]
Pen & wash (530×360)

9 Ground & 1st floor plans, related to No.8, with scale [Fig.79]
Pen & wash (450×260)

10 Elevation of a portico *in antis* front, with scale [Fig.80]
Pen & wash (350×510)

11 Elevation of a rear or garden front with attached portico, with scale
Pen & pencil (350×530)

12 Elevation of another front with portico *in antis* showing ends of attached wings, with scale [Fig.81]
Pen & wash (270×510)

Group D (1)
13 Ground floor plan with flanking wings, portico *in antis* with 2 flanking bays, attached portico to rear front; plan arranged differently from No.12, 107×84ft, with scale [Fig.82]
Pen & wash (285×450)

Group E (2)
14-15 Two nearly identical ground floor plans with attached wings, 3 bay portico *in antis* with 4 flanking bays; garden portico with full columns; plan 79×190ft, with scale [Fig.83, No.14]
Pen & wash (280×460, 300×500)

Group F, approved (5)
16-20 Plans of ground, 1st & attic floors; elevation of court front & longitudinal section, with scale [Figs.84-85]
Pen & wash (360×530)
Prov: Lowther Castle sale (?); London book trade

The building history of Lowther Castle has not yet been satisfactorily elucidated. Sir John Lowther succeeded in 1675. He became 1st Viscount Lowther in 1696 and died in 1700. It would seem that soon after 1675 he had commissioned designs from Robert Hooke. From 1683 work was also in progress, and from *c.*1694 Verrio and Nost were at work upon the interiors. Possibly William Talman was in charge of these interiors, for in 1698 Lowther had demanded designs from him. Richard, 2nd Viscount died in minority in 1713 and was succeeded by Henry, 3rd Viscount to whom must be ascribed the commissioning of many designs, principally by James Gibbs and Colen Campbell. If Gibbs was really at Lowther in August 1717, then one phase of his work occurred before the fire in March 1718. This fire is specifically mentioned in a letter in the Polworth Papers, so there is no reason to dispute the date, which has often been stated to have been 1725. The Gibbs's project was published by Campbell in *Vit. Brit.*, II, in 1717, which volume included Witham, the only other work in the volume attributable to Gibbs. Campbell's extensive projects must surely date from after 1718, unless another fire in 1725 precipitated new designs. In the Avery Library is a portrait of an unknown man, who may be Henry Lowther, with the view of a house that appears to be a detail from Campbell's Group F project. The portrait is signed and dated by Vanderbank 1721, and therefore might enable Campbell's designs to be more accurately dated.

[24] MEREWORTH CASTLE (Kent)
Designs, made for Col. John Fane (20):
1 Basement plan, not as executed, with scale
Pen & wash (500×300)

2 Basement plan, as No.1, with scale
Pen & wash (340×500)

3 Basement plan, not as executed, with scale
Pen & wash (460×280)

4 Basement & ground floor plans, not as executed, with scale [Fig.87]
Pen & wash (450×240)

5 Ground floor plan, not as executed, with scale
Pen & wash (460×280)

6 Ground floor plan as executed, with scale [Fig.86]
Pen & wash (515×340)

7 Elevation of entrance front with open balustraded dome, not as executed, with scale [Fig.88]
Pen & wash (340×490)

8 Elevation of entrance front, not as executed; measured in Vicentine feet, with scale [Fig.89]
Pen & wash (343×478)

9 Elevation of entrance front, not as executed, with scale
Pen & wash (810×610)

10 Elevation of entrance front, almost identical to No. 9 but showing basement at moat level, with scale [Fig.90]
Pen & wash (820×620)

11 Half-elevation & half-section across entrance front; possibly a working drawing but not as executed, with scale
Pen (500×690)

12 Plan of the site with ground floor plan & elevation, showing section through moat, the dome not as executed, with scale [Fig.91]
Insc: (by Campbell) With notes referring to the relationship between the terrace & the levels of the house & moat
Pen & wash (730×510)

13 Elevation of the entrance front, as engraved & built, with scale
Pen & pencil (380×250)

14 Section, not as executed, with scale [Fig.93]
Pen & wash (320×490)

15 Section, not as executed, with scale [Fig.94]
Pen & wash (330×465)

16 Section, not as executed, with scale [Fig.95]
Pen & wash (325×470)

17 Section: the drawing for the engraving in *Vit. Brit.*, III, 1725, pl.38, with scale [Fig.96]
Pen (235×380)

18 Design for 1 of the pavilions
Elevation, with scale [Fig.97]
Insc: verso (by Campbell) *One of the two pavilions at Mereworth Castle | built 1722 C.C.*
Pen & wash (260×195)

19 Design for the stables
Ground & 1st floor plans & elevation, with scale [Fig.98]
Insc: verso (by Campbell) *A Design for one Side of the offices at Mereworth Castle 1723 | C:C:*
Pen & wash (410×240)

20 Working drawing for 1 of the doors in the central hall
Plan & elevation [Fig.99]
Insc: verso *Door Cases | for Co: Faines Hall*
Pen (340×170)

Lit: C. Hussey, *ECH: Early Georgian*, 1965, pp.58 et seq; M. Girouard, *CL Annual*, 1966, pp.28 et seq

There were four houses in England modelled upon Palladio's famous Villa Capra at Vicenza: Mereworth, Chiswick, Foots Cray and Nuthall Temple (*see* D. Stroud, 'Four Palladian villas', *CL*, CIV, 1948, pp.728-731). There may have been a fifth if designs by John Sanderson in the RIBA are to be regarded as working drawings. Mereworth was the first and, as a quotation, the one modelled most slavishly upon its prototype. There are, of course, significant differences, notably in Campbell's more baroque dome and in a relationship of sizes of the body of the houses: 80ft for the Villa Capra and 90ft for Mereworth. A study of Campbell's preliminary designs shows his indecision as to size, for elevation No.7 measures 70ft, which is closer to the 68ft of Chiswick, a close approximation to the size of the Villa Capra spelled in Venetian feet. Design No.13 measures 84ft and several designs measure 88ft, although one wonders if this last measurement is not perhaps due to Campbell's inaccurate scaling and should not be 90ft. The only date for building Mereworth is supplied by Campbell in *Vit. Brit.*, III, 'covered in Anno 1723', implying that it could have been designed as early as *c.*1720 and was therefore roofed a year before Campbell was invited to prepare designs for Goodwood, a project developed from Mereworth. More needs to be known about why Col. John Fane accepted such an uncompromisingly Palladian design. Evidence for his later activities at Apethorpe and Mereworth suggests that as at Goodwood, Roger Morris was the architect chosen to succeed Campbell. Campbell thanks Fane with the words 'never architect had a more beneficent and liberal Patron where neither Ignorance, Caprice or Covetousness, had any Part. Here nothing was wanting for Strength, Conveniency or Ornament. Under such uncommon Encouragement I have used my utmost Endeavours; but Humanum est labi; It is the best House that has fewest Faults: And if it gives Satisfaction to the Honourable and Worthy Owner, I have my End'. If Campbell's designs for one of the pavilions (1722) and for the stables (1723) were executed, they were dem. when Roger Morris (or Fane?) designed and built the two pavilions after 1732, when Fane had married Lady Mary Cavendish, or after his elevation to the earldom of Westmorland in 1736. Fane or Morris may have been the architect of the church of St Lawrence at Mereworth, rebuilt in 1744 with an interior uncompromisingly prophetic of later neo-classic churches (*see* J. Newman, *W Kent and the Weald*, 1969, p.406). At first Mereworth was intended as a place for occasional and temporary residence, but incumbent upon his marriage, Fane must have commissioned extensive interior decorations, particularly ceilings painted by Francesco Sleter, one of which is dated 1732. Mereworth was originally a small moated castle. This moat was retained as can be seen in design No.11. It was filled in, probably by the 6th Viscount Falmouth, in 1860 or thereabouts.

[25] NEWBY (Yorks)
Designs & drawings for Sir William Robinson (5):
1 Ground floor plan & elevation for a villa with a portico *in antis*, a front of 72ft; not necessarily for Newby, but of its type, with scale [Fig.100]
Insc: (by Campbell) *The Plan is to a* $\frac{1}{2}$ *Scale*
Pen & pencil (370×240)

2 Plans of ground & 1st floors, the interior planning not exactly as executed [Fig.101]
Pen & pencil (250×360)

3 Plans of ground & 1st floors attributed to William Etty, with scale [Fig.102]
Insc: verso (by Campbell) *plans of Neweby house 1725*
Pen & pencil (270×200)

4 Elevation of the entrance front, nearly as executed [Fig.103]
Pen & wash (232×278)

5 Elevation of entrance front for engraving in *Vit. Brit.*, III, 1725, pl.46 [Fig.104]
Pen & pencil (200×250)

Lit: L. Boynton, 'Newby Park, the first Palladian villa in England', *The Country seat* (ed. H. Colvin & J. Harris), 1970, pp.97-105
Dr Boynton has shown that Newby was begun in 1718, although Campbell dates his engraving in *Vit. Brit.* 1720, and therefore rightly considers it, in the light of existing evidence, as the first C18 Palladian villa in England. For such a cheap house (it cost Sir William Robinson less than £2,000) its building history is long and complicated, extending to the early 1730s. For much of this time the contractor was the York mason William Etty, who was allowed to interfere with some of Campbell's designs, particularly those of the S front. Exactly what these alterations involved is not entirely clear, but it will be noticed that the house as engraved had a pulvinated frieze, whereas in design No.4, and the house today, the pulvination is absent. There is also a different arrangement of steps to the applied portico. No.4 may be drawn by Etty, who seems to have sent Campbell the drawings for the S front and two plans on Sir William's instructions.

The plans No.3, dated 1725 by Campbell, are inexplicable and are not explained by Boynton. This is a villa, but much smaller (62×48ft) and quite unrelated to the villa roofed at that date. The hand of the drawing seems to be Etty's, as indeed may be the somewhat incongruously worked-out planning. But what was Etty doing designing a villa for Newby, or indeed why should Campbell endorse such a design in 1725? Design No.1 is only associated tentatively with Newby and may be earlier. Certain archaic details, such as the angle quoins, link it with Shawfield of 1712, although the theme of a portico *in antis* was repetitively worked out for the Lowther projects. However, Campbell's unexecuted design for Ardkinglas, [Fig.106] also has the portico *in antis* and other features that place it before rather than after Newby. Sir William Robinson had married in 1679 Mary Aislabie, sister of John Aislabie of Studley Royal. His connection with Campbell may have been initiated by Aislabie who was one of the Commisioners for the New Churches when Campbell offered his designs in 1712.

NOSTELL PRIORY (Yorks)
See [40] Design for a great Palladian house

[26] NOTTINGHAM: Plumptre House
Design for the garden front for John Plumptre
Elevation, with scale [Fig.107]
Pen (200×250)
Lit: H. Stutchbury, *Campbell*, 1967, pp.63-64
Campbell was responsible here for replacing the garden wing of a roughly H-shaped Jacobean house with one fronted similarly to the Rolls of 1718. Campbell dates his work, probably completion, to 1724. Stutchbury relates the design to an album (City Archives, Nottingham Public Library) of survey drawings and designs made by John Plumptre, who seems to have been a competent amateur draughtsman. The drawings, including many working drawings for interiors in Campbell's style, would appear to indicate that Plumptre was concerned with rebuilding his house from 1719. As a member of the Commons committee for considering proposals for building Fulham bridge, Plumptre would have known Campbell. As engraved (*Vit. Brit.*, III, 1725, pl.55) the front extends 80ft, whereas in this design it extends 84ft. Otherwise, apart from details such as the number of balusters in the balustrade (eight in the design, nine in the engraving), it is as shown in a view of 1844 (Stutchbury, *op. cit.*, pl.61). The house was dem. 1853.

[27] ROKEBY (Yorks)
Plan of the ground floor, drawn for *Vit. Brit.*, III, 1725, pl.90, with scale [Fig.108]
Pen, pencil & wash (210×265)
Lit: C. Hussey, 'Rokeby, Yorkshire', *CL*, CXVII, 1955, pp.1302-1305
In the third volume of *Vit. Brit.* Campbell published a group of houses by William Wakefield in the sequence Duncombe, Atherton and Rokeby (pls.85-90). The Rokeby design was made for Sir Thomas Robinson, a friend of Lord Burlington and an amateur architect of considerable intellectual capacity – if he is to be judged by Rokeby, as designed and built by him and by other architectural designs in his collections which survive at Rokeby today. In fact, Rokeby was a Chiswick of the North, begun in 1725 and more or less complete by 1731. Wakefield's design, dated 1724, was never built and may never have been seriously considered by Robinson, who was a friend.

[28] SEATON DELAVAL (Northumberland)
Plan of the ground floor, not exactly as executed, supplied from the office of Sir John Vanbrugh, for *Vit. Brit.*, III, 1725, pl.20, with scale [Fig.109]
Pen & wash (500×710)
Lit: J. Lees-Milne, *ECH: Baroque*, 1970, pp.184-190
Admiral George Delaval bought Seaton in 1717 and wrote in February 1718 'I intend Sir John Vanbrugh to see Seton if possible & to give me a plan of a house, or to alter the old one, which he is most excellent at'. Vanbrugh was at Seaton in 1721 and 1724, leaving the execution in the hands of William Etty, at that time superintending the building of a house of diametrically opposing style at Newby Park, designed by Campbell. For engraving, Campbell would have had this drawing or design redrawn, but the differences are minor.

[29] STOURHEAD (Wilts)
Designs for Henry Hoare (5):
1 Plans of the 1st & 2nd floors, with scale [Fig.110]
Pen & wash (450×255)

2 Elevation of the E front as first proposed, with scale [Fig.111]
Pen & wash (355×520)

3 Elevation of the E front, a penultimate design, with scale [Fig.112]
Pen & wash (355×520)

4 Elevation of the E front, as engraved in *Vit. Brit.*, III, 1725, pl.42
Pen (250×380)

5 Elevation of the S front as first proposed, with scale [Fig.115]
Pen & wash (325×480)

Lit: K. Woodbridge, *Landscape and antiquity: aspects of English culture at Stourhead 1718-1838*, 1970
Reprd: (Nos.2 & 4) K. Woodbridge, *The Stourhead landscape*, 1971, figs.14a & b
Stourhead, or Stourton as it was then called, was acquired by Henry Hoare I in 1717, a year before his brother-in-law, William Benson, ousted Wren from the surveyorship. It was therefore predictable that Hoare should employ Campbell, 'Benson's man', to design and build his new house. Campbell (or Hoare or Benson) chose the villa form, nearly as early as Newby, if designs were prepared from 1718 or even 1717. The elevation derives from Palladio's Villa Emo, although that villa has the portico *in antis*. The old house at Stourton was being demolished in 1718, and a contract was made with Nathaniel Ireson to build the new one in 1721. It was referred to by Campbell as 'covered in' in 1722, was first called Stourhead in 1723, and was insured, probably as complete, in 1724. At some early stage in the design the projecting portico was changed to an engaged one (and changed to projecting again in 1840). The plan held in Henry Hoare's hand in his portrait attributed to Dahl has an engaged portico. It is, however, a little puzzling why Campbell should publish the preliminary design without comment in 1725, whereas he published both plans, specifying one as 'Executed by Mr Hoare'. Obviously the changes were made without his approval, and indeed the executed plan has less clarity than the first. Hoare probably basically objected to the inconvenient circular stairs flanking the chapel on the W front. He also seems to have demanded on this principal floor a state bedroom with an adjacent dressing room. The S front, which seems to have been identical to that on the N, was a paraphrase of what Campbell had been drawing for Houghton, and like Houghton is partly derived from Wilton. The W front, centred by a tripartite window, was probably similar to the E front of Newby. This W front was destroyed by additions in 1903, and the N and S fronts were partly disguised by the addition of wings in 1793.

[30] STUDLEY ROYAL (Yorks)
Designs for stables, the cascade & fishing lodges, & a cascade for an unidentified location, for John Aislabie (5):
1 Plan & elevation of main front of stables [Fig.120]
Pen & wash (430×265)

2 Elevation of stables designed & drawn by Roger Morris [Fig.117]
Pen & wash (210×325)

3 Plan of the cascade & fishing lodges drawn & perhaps designed by Morris, with scale [Fig.119]

4 Incomplete elevation of part of cascade & fishing lodges, a different design possibly by John Simpson, with scale
Pen & wash (210×400)

5 Plan & perspective view of a cascade with a 3 arched bridge & approach stairs, possibly drawn by Robert Doe, with scale [Fig.116]
Pen & wash (350×510)

Lit: G. Beard, 'Magnificent landscape garden', *CL*, CXXX, 1961, pp.284-287; C. Hussey, *English gardens and landscapes 1700-1750*, 1967, pp.132 et seq
John Aislabie (1670-1743) of Studley Royal had featured early in Campbell's career, for he was one of the Commissioners for the New Churches, to whom Campbell had unsuccessfully proffered designs in 1712. Aislabie may have employed Campbell at Hall Barn, Bucks, where he lived until 1720, but it is possible that Campbell's work there is after 1724 and therefore contemporary with Studley. If so, Hall Barn would have been remodelled by Aislabie's stepson, Edmund Waller. The garden room, engraved by Campbell in *Vit. Brit.*, III, pl.49, is dated 1724. Campbell's involvement at Studley is still not clearly defined, for the various contributions of John Simpson and Robert Doe, masons, and Roger Morris, are involved and complex. Simpson was paid in August 1719 'for work at ye Cascade'. This surely cannot be the lower lake with the cascade and fishing lodges as it exists today, for the plan of these (No.3) is drawn by Campbell. Simpson died in 1728 and was succeeded by Morris, who would not have been implicated in 1719. Possibly the 1719 cascade is represented by designs Nos.4 & 5. Stylistically there is little doubt that the cascade as built was either by Morris or Campbell. Simpson died in 1728 and was succeeded by Doe, who continued at Studley as the principial mason. Certainly the cascade must have been designed before Campbell's death in September 1729, unless it was designed wholly by Morris. The stables were designed according to design No.1. Design No.2, by Morris, is explained by two letters, the first from Morris to Aislabie, writing on 11 August 1729 in surprisingly unlearned English: 'Mr Campbell have examined the Arcade and thinks this Desine will be the best . . . he would have wright to you on this Afaire but was Taken il in Norfolke and with grate Dificulty Gott to London and contineus very bad. The Grove must be Equlatral Triangles and 1 Forth of the High of the Rustics.' The 'Desine' sent to Aislabie must presumably have been No.1 or another like it. Campbell then wrote to Aislabie on 26 August, pleased that the stables were in active construction, and saying that 'when R. Morris returned from the north he told me he had called at Studley and brought me three different designs for the Arcade of which two were very ugley'. We must assume that an 'ugley' one was Morris's No.2. Both designs have in common identical terminal pavilions, so by August 1729 Campbell, Morris and Aislabie were concerned with the intervening arcades, as is implied by the correspondence. Design No.5, for the cascade, here attributed to Robert Doe, has an effective water outlet width of 48ft, comparable with the 50ft of the present cascade attributed to Morris or Campbell. The frosted rustication of Doe's design should be compared with the similar rustication on the Banqueting House, a garden building not in Campbell's style.

[31] WANSTEAD (Essex)
Design for Sir Richard Child
Plan of main floor & elevation of W front, with scale [Fig.121]
Verso: Part plan of a centralized church, perhaps by James Smith
s&d: *Colen Campbell 1713*
Pen & pencil (585×440)
Engr: *Vit. Brit.*, I, pls.22-23
Lit: Sir J. Summerson, 'The Classical country house in 18th-century England', *Jnl Royal Soc. of Arts*, CVII, 1959, pp.554-560; H. Stutchbury, *Campbell*, 1967, pp.27-30
The house acquired by Josiah Child in 1667 was large and magnificent. Child had made a prodigious fortune as a director of the East India Company, and when Richard Child succeeded in 1704 his house, estate and fortune could be likened to that of a Maecenas. The architectural history of this most influential of all Palladian houses has still to be related. Why Child should have turned to Campbell, an obscure Scot who as far as we know had built nothing but Shawfield, is puzzling. He presented Campbell with the biggest country house plum of the decade, and this undoubtedly was the making of Campbell's reputation. Indeed, one wonders if Child was instrumental in encouraging Campbell to publish *Vit. Brit.*, for in the list of subscribers he is uniquely put down for three sets, exceeded only by Edward Strong's four sets. This dated design solves the problem of the commencement of Wanstead. Apart from minor variations of plan it is identical to Wanstead I as published [Fig.122] in 1715 (pls.21-22), and because Wanstead II was published on following plates (pls.23-26) one must assume that the two designs were more or less contemporary. The ingredients that make up this revolutionary façade have not yet been sorted out. There is something of Amesbury and of Wilton, and more significantly perhaps of the projects made by Dr George Clarke *c.*1710 for All Souls', Oxford (*see* H. M. Colvin, *A Catalogue of architectural drawings of the 18th and 19th centuries in the library of Worcester College, Oxford*, Oxford 1964, pl.48). Clarke's significance as one of the pioneers of Neo-Palladianism can be demonstrated by his surviving drawings. If Campbell had visited Oxford in recent years he could hardly have missed the Palladian Peckwater quadrangle designed by Henry Aldrich in 1705. Some link between Clarke, Benson, Campbell and Child is probable. The decision to adopt Wanstead II is commented upon by Campbell in 1715. This second design was executed with minor alterations, notably the omission of the dominating cupola above the portico. In 1720 Campbell designed terminal towers for the wings. This constitutes Wanstead III, but there is as yet no proof that such additions were ever seriously contemplated. The drawing on the verso of this design seems to be in the hand of the designs by James Smith for churches. It is therefore valuable evidence that Smith's designs were in Campbell's possession at an early rather than later date.

[32] WITHAM PARK (Som)
Designs & measured drawings for Sir William Wyndham (2):
1 Design of the transparent portico front, based on a design supplied by James Gibbs
Elevation, with scale [Fig.124]
Pen (275×460)

2 Elevation of the transparent portico front, copied by Campbell from Gibbs's design, for *Vit. Brit.*, II, 1717, pl.92 [Fig.125]
Pen & wash (240×530)
Lit: J. Harris, 'The Transparent portico', *AR*, CXIII, 1958, pp.108-109
In 1717 Campbell published a plan and elevation of Witham Park, omitting an architect's name. On the basis of a preliminary study for the plan by William Talman, and the fact that the plate was 'associative' with Talman's Dyrham in *Vit. Brit.*, the house was attributed to Talman. In 1717 Campbell remarked 'when the whole design is finished', implying that he had either seen it in an incomplete state or that he had been told by the architect that it was then building, or that the design process was still incomplete. A design for the façade [Fig.126] in the Gibbs Collection at the Ashmolean (Gibbs Vol.IV, 22) was interpreted to mean that the irascible Talman had been dismissed and Gibbs called in to complete the house. In 1958 the above conclusions were based upon the existing facts. Since then, however, Campbell's original drawings for Vols.I & II of *Vit. Brit.* have been found at Nostell Priory and are now in a private collection. The drawing for Witham was quite different from the engraved one, was clearly Talman's project and coincided more closely with his preliminary plan. He must therefore have suggested the felicitous idea of spanning a courtyard with a transparent portico or colonnade, for the three projects prepared by Dr George Clarke, Nicholas Hawksmoor and Sir James Thornhill all propose a hexastyle portico against a cella wall (*see*. H. M. Colvin, *Catalogue of architectural drawings of the 18th centuries in the library of Worcester College, Oxford*, 1964, pls.119-121) and may therefore be earlier. The Campbell drawing associated with this Gibbs design is Campbell's effort to make Gibbs more respectably Palladian. As Campbell may have been in correspondence with Sir William Wyndham when dedicating his engraving, he may have proffered his redrawn design in the hope of patronage, for it is clear that many designs were in the melting pot, and by 1717 none may have been acted upon. For Campbell to have included Talman's drawing in the make-up of his book is proof that the changeover from Talman to Gibbs occured in the weeks before May 1717.

[33] YORK: Minster, chapter house
Plan of the chapter house, not drawn by Campbell [Fig.127]
Insc: (in another hand) *A Plan of the Chapter-House of York Minster and | of the passage Leading thereto – which wants – | New flooring in a pritty Manner*; verso (in the same hand) *To | The Right Honble | John Aislabie Esqr* & (in pencil in another hand) a partly indecipherable inscription relating to the drawing but d. 1736
Pen (310×190)
This plan may be unrelated to Campbell. Aislabie must have been involved in the need for paving parts of the minster and, even if only as part of early negotiations, this drawing must surely be connected with the move to pave the nave, transepts and W half of the choir aisle, designed by William Kent under the direction of Lord Burlington and executed 1731-34 (*see* York Minster Library, Dean & Chapter Muniments, B4: *The accompt of subscriptions towards the new paving of the Cathedral Church of York*; G. W. O. Addleshaw, 'Architects, sculptors, painters, craftsmen 1660-1960 whose work is to be seen in York Minster', *Architectural History*, X, 1967, pp.99 & n.65, p.116).

[34] *New Design Inscribed to the Rt Honble the Earl of Halifax*, dated by Campbell 1715
Plan, with scale [Fig.128]
Pen & pencil (250×380)
Engr: *Vit. Brit.*, I, pl.28
Lit: S. Millikin, 'The Tribune in English architecture', *Burlington Magazine*, CXII, 1970, pp.442-446, fig.A
As Sandra Millikin shows, the interest in this plan lies in its incorporation of a tribune set in the centre of the house between the saloon and the great hall. In English architecture the feature seems to be novel (but *see also* [35] Designs for a great country house, 2, Fig.134) The design as Campbell tells us was made in 1715, and it follows the pattern of Wanstead, with incidentally a great galley along the length of one of the sides, which was later – under another architect – formed at Wanstead. In all probability the tribune derives from the famous one in the Uffizi, although there is no evidence that Campbell specifically intended his one to house sculpture or other treasures. Although this Halifax plan is less integrated than Wanstead's it has more novelties, which include vast tripartite Palladian windows lighting the two grand staircases. The design must have been made in the hope of patronage, although Campbell may have known that Lord Halifax's house at Horton in Northamptonshire was rambling, old and in need of rebuilding.

[35] Plan & elevation of a country house, with scale [Fig.129]
Pen (330×500)
Engr: (in reverse) *Vit. Brit.*, III, pls.98-99
Lit: H. Stutchbury, *Campbell*, 1967, p.88
This is described by Campbell as a 'New Design of my Invention' and dated by him 1724. He published also a 'Section of the Great Hall of my Invention' articulated with attached columns and with niches, none of which is shown on the plan. Stutchbury labels this design 'Villa Pisani Design II' on the grounds of its generic similarity to Palladio's Villa Pisani at Montagnana (Palladio, *Quattro libri*, II, 1570, pl.52) and its development from Campbell's 'Villa Pisani Design I' dedicated to Sir Robert Walpole and published in 1717 (*Vit. Brit.*, II, 1717, pls.83-84), wherein Campbell claimed to have introduced the 'Temple Beauties in a private Building'. At Wanstead the temple was set in the centre of the house and encompassed by the body of the house; here the main block is in effect a complete temple, an innovation of significance. The exact derivation of the design is unclear, but among its progeny may be counted F. M. Preti's Villa Pisani at Stra, begun in 1735. Preti must have had access to *Vit. Brit.* for the compilation of many of his Palladian designs, but in the case of this villa the name Pisani is a coincidence.

UNLOCATED & UNIDENTIFIED COUNTRY HOUSES

Designs with elevations

[36] Designs for a great house in the manner of Wanstead (2):
1 Elevation of a 17 bay, 3 storey front with a hexastyle portico behind which is a cupola or dome, the front extending to 272ft, with scale [Fig.130]
Pen (255×375)

2 Elevation of a 19 bay front with a hexastyle porticoed centre, similar to the above but with lower wings with an applied order & domed terminations, the front extending to 270ft [Fig.131]
Pen (255×370)

These two designs for houses of 270 & 272ft front may be early (?pre-) Wanstead projects. They are not as assured as Wanstead but quite clearly relate to Wanstead II, with its dome surmounting the central pedimented temple feature.

[37] Design for a house of 9 bays & 2 storeys, 121ft in extent, finished off with a balustraded parapet with statues & urns; the ground floor rusticated above a low basement; single-storey arched entrances linking the main block with single-storey pavilions with cupolas
Elevation, with scale [Fig.132]
Pen (335×520)
Compare the main block linked by single-storey lateral screen walls with arched entrances to the Lowther projects. The date, around the early 1720s, fits the style of this urban-looking house.

[38] Designs for a great country house (2):
1 A house of 168ft front of 13 bays, with an attached hexastyle portico
Ground floor plan & elevation [Fig.133]
Verso: Incomplete study for a reduced version of the recto design, but of 9 bays with lower office wings, a front extending to 220ft
Pen & pencil (530×340)

2 A house of 160ft front of 11 bays, with an attached tetrastyle portico & 'Halifax' type tribuna [Fig.134]
Ground floor plan & elevation
Pen & pencil (520×340)

The style of draughtsmanship of both these designs should be compared with the Wanstead design of 1713, and the planning of design No.2 with that of the great house dedicated to Lord Halifax, published in 1715. Both the above designs are drawn on similar-sized paper, so it is logical to assume that these are for great houses, not necessarily intended for any particular location, but perhaps intended for dedication to a noble and intending patron.

[39] Designs for a 7 bay, 2 storey country house proposing 3 different versions of entrance doorway (2):
1 Two elevations, 1 with a 'Hall Barn' door, the other with blocked columns & pediment [Fig.135]
Pen (430×275)

2 Attic floor plan & an elevation with a doorway of 3 clustered columns & arched head [Fig.136]
Pen (430×275)

[40] Design for a great Palladian house, the main block 175ft in extent, in the manner of Nostell but with a projecting hexastyle portico; the offices linked to the block by quadrant colonnades & on the right & left of the design proposing variant treatments of these offices
Plan & elevation, with scale [Fig.137]
Pen & wash (400×625)
The similarity of this design to Nostell Priory, designed about 1733 by Col. John Moyser, but executed by the young James Paine, is extraordinary. Even the positioning of the staircases may be compared. Moyser has not been directly connected with Campbell, but his residence in Beverley where Campbell designed Sir Charles Hotham's house in 1716, his known interests in Palladianism and his place in the artistic côterie of Burlington and Pope make this very likely. He also subscribed to Vol. III of *Vit. Brit.* The traditional date of 1733 for building Nostell has been arrived at by James Paine's statement that he was 19 when he began work there. It is possible that Sir Rowland Winn thought seriously of building a new house immediately upon his marriage in 1729. We certainly know that plans for the layout of the park by Switzer *c.*1731 show a projected new house. Campbell could therefore have been implicated right at the end of his life when he was currently working in Yorkshire at Studley Royal, or else Moyser had access to Campbell's drawings, which is not impossible.

[41] Design for a country house with a 7 bay, 2 storey wholly-rusticated elevation centred by a giant portico, this front either forming 1 end of an open 3 sided courtyard or else attached to 'wings' terminated by 2 storey projecting semicircular bays, the whole extending 146ft
Elevation, with scale [Fig.138]
Pen & wash (280×460)
This design may be interpreted in two ways: either the rusticated front is in the same plane as the 'wings' or the side-pieces are the end of wings which flank a courtyard. The portico may also be projecting from its wall. This may be a project for rebuilding or encasing an earlier house. It may only be a coincidence that the front of Witham, for which Campbell made designs (q.v.), was 140ft wide.

[42] Designs for a great country house or a public building (3):
1 Unfinished preliminary design for 1 half of a front, a variant of but similarly scaled to the following, No.2
Verso: (?) Sized details of 2 architraves & friezes
Pen & pencil (460×610)

2 Elevation of a front of 410ft in extent, with scale [Fig.139]
Pen & wash (520×1280)

3 Elevation of a front identical to No.2 but with cupolas on the raised attics at the ends of the front [Fig.140]
Pen & wash (345×510)

This must be a very special project indeed for Campbell to have prepared an elevation 1280mm in length, a quite unprecedented size for an unprecedently large house 410ft long. A comparison with his other large-scale designs is also enlightening. Wanstead I measured 200ft, Wanstead II 260ft, Lord Percival's design 245ft and the Earl of Halifax's design 300ft. In comparison, Blenheim's S front is 323ft and Castle Howard 292ft. These figures are proof that this design is the most grandiose that Campbell ever prepared. They could hardly have been intended as a theoretical project for publication in *Vit. Brit.*, for in this case Campbell would not have prepared such a large drawing. Wanstead is a possibility, but these designs do not easily group themselves with Wanstead I & II, although in both designs Campbell favours the long row of his characteristic rusticated windows. Campbell was never asked to design a public building, but it is highly probable that when Benson condemned the House of Lords in 1718 he saw the possibility of being commissioned to build a new Houses of Parliament, a job he would have consigned to Campbell. Perhaps Benson was so confident in the outcome of his damning report on the House of Lords' structure that he and Campbell produced *ex officio* designs. The possibility is plausible but not proven. An extraordinary comparison may be made with Sir William Chambers's second project for a palace at Richmond [Fig.141] presented to George III in 1764 (*see* J. Harris, *Sir William Chambers*, 1970, pl. III). The likeness is uncanny, but it would seem that this is either a coincidence or there is an unrecognized common source.

UNLOCATED & UNIDENTIFIED COUNTRY HOUSES

Plans

[43] Design for a great country house, on the Houghton model, the hexastyle porticoed front 206ft in extent
Plan of the 1st floor or piano nobile, with scale [Fig.142]
Pen, pencil & wash (310×345)
The three-quarter column aedicules to the windows have a prominence uncommon in Campbell's designs (but cf. the design dedicated to Sir Robert Walpole in *Vit. Brit.*, II, 1717, pls.83-84).

[44] Design for a great country house of 154ft frontage with an attached hexastyle portico
Plan of 2nd floor [Fig.143]
Pen & pencil (185×520)
Note the widely-spaced hexastyle attached portico, large in relation to the front and more so than the attached hexastyle of the design dedicated to Lord Percival (*Vit. Brit.*, I, 1715, pl.95).

[45] Design for a great country house on the Houghton scale, the fronts 176×100ft
Plan of 2nd or chamber floor, with scale [Fig.144]
Pen, pencil & wash (140×225)

[46] Design for an astylar country house of 9×5 bays with projecting wings, the front extending 110ft
Ground & 1st floor plans, with scale [Fig.145]
Pen, pencil & wash (435×240)
There is a typological resemblance to the plan of John Webb's Gunnersbury, engraved by Campbell in *Vit. Brit.*, I, 1715, pl.11.

[47] Design for an astylar country house of 9 bays, 120×90ft front
Plans of ground & 1st floors, with scale [Fig.146]
Pen, pencil & wash (380×250)

[48] Design for a house of 75ft frontage, the main façades pilastered & with single half-columns at the angles
Ground floor plan, with scale [Fig.147]
Pen & wash (500×350)
The relationship between the large staircase and the pair of newels is also found on the Tobias Jenkins plan (*Vit. Brit.*, II, 1717, pl.14). The Jenkins plan also has the scooped-out chimney openings, and both plans, as well as the openings, are based upon designs by James Smith.

[49] Designs for an astylar country house of 80ft frontage (2):
1 Plans of 1st & attic floors of a house of 7×5 bays, with scale
Pen & wash (365×255)

2 Plan of 1st floor of a house with 7 bay front with sides having a Palladian window flanked by 3 bays & short wings projecting beyond & to each side of a Palladian window lighting the staircase on the rear front, with scale [Fig.148]
Pen & wash (365×255)

UNLOCATED & UNIDENTIFIED TOWN HOUSES
Designs with elevations

[50] Design for a town house of 3 bays & 3 storeys spanned by a pediment; the ground floor a 3 bay, rusticated arcade
Ground & 1st floor plans & elevation, with scale [Fig.149]
Pen (430×220)
This narrow house, of only 30ft frontage, may be a commercial building, for the ground floor plan with its small square cubicles does not look as if intended for domestic occupation.

[51] Design for an urban building of 5 bays, 2^1_2 storeys & a balustraded parapet; an entrance placed asymmetrically in bay 4 adjacent to a carriage entrance in bay 1
Elevation [Fig.150]
Pen (200×250)

[52] Design for a town house
Elevation, with scale [Fig.151]
Pen & wash (250×310)
The generic resemblance to the main block of Sir Charles Hotham's house at Beverley is obvious (cf. *Vit. Brit.*, II, 1717, pl.87), as is also a resemblance to John Hedworth's house at Chester-le-Street which was engraved for the following plate. In fact this design is a composite of the two. A date of *c.*1716 is therefore a possibility.

[53] Design for a town house of 7 bays, 2^1_2 storeys with balustraded parapet & a rusticated arcade to the ground floor, the front of 115ft
Elevation, with scale [Fig.152]
Pen & wash (360×520)

[54] Detail of 1^1_2 bays of 2 storeys of a front perhaps related to the above design
Elevation, with scale
Pen & pencil (470×290)

[55] Design for a town house for a nobleman
Elevation, with scale [Fig.153]
Pen & wash (310×480)
If the coronet in the pediment connotes private patronage, this is a design for a nobleman of some consequence. The source is one of the N pavilions at Greenwich, where Campbell was Surveyor to the Hospital from 1726. Campbell's design presents a front of 76ft, only 3ft less than one of the Greenwich pavilion fronts. Their heights are also similar. Although one might consider the possibility of Campbell 'improving' upon John Webb's elevation, it must be noted that Greenwich has no pulvinated frieze.

[56] Designs for town houses of 'Lindsey House' type (2):
1 An elevation of 5 bays, with scale [Fig.154]
Pen & wash (370×520)

2 An elevation of 7 bays, with scale [Fig.155]
Pen & wash (320×500)

Despite Campbell's eulogistic comment in the first volume of *Vit. Brit.* that Lindsey House was an example of the 'Harmony that shines in all the productions' of the 'great Master Jones', we can today take a more scholarly view of the house's probable authorship and class it with what Sir John Summerson calls 'a purer type of Artisan classicism'. However, to Campbell it was an admired model for emulation, as the above two designs show.

Designs for astylar London terrace houses
See LONDON: Rolls House

UNLOCATED & UNIDENTIFIED TOWN HOUSES
Plans

[57] Design for a town house with a 5 bay front & an asymmetrically-placed staircase wing to 1 side
Plans of 1st (possibly ground) & an upper floor, with scale [Fig.160]
Pen & wash (460×280)
The five-bay front may possibly be that to a garden.

[58] Design for a house of about 80ft frontage with a pilastered order from 1st floor level
Plans of basement & 1st floors
Pen (575×450)
This plan proposes a symmetrical seven-bay front and rear but with, apparently, the entrances from asymmetrically-fenestrated flanks. This is possibly a town house or even an inn. The basement provides rooms as insc. for *Small beer*, *Wine* and *Strong beer*.

[59] Designs for a small house of 70ft front with a circular spiral staircase projecting from 1 front
Three variant astylar plans of the ground floor, with scale [Fig.161]
Verso: Incomplete plan of a house of 7 bays with a semicircular staircase, a larger design than those on recto
Pen & pencil (480×295)
The exterior circular staircase is an obvious borrowing (unless earlier) from Lord Burlington's Bagnio at Chiswick.

[60] Design for a 5×3 bay astylar house with extensions at basement level, the frontage of 62ft
Plans of basement, ground & 1st floors, with scale
Pen & wash (380×180)

[61] Design for a 5 bay astylar house with single-storey 1 bay wings containing galleries, a total frontage of 88ft
Plans of ground & 1st floors, with scale
Pen & wash (460×235)

[62] Design for a small 5 bay astylar house, 60ft square
Plans of ground & 1st floors, with scale
Pen & wash (435×270)
Note the arrangement of the bed alcoves created by the adjacent dressing closets and entrance vestibule – planning that Campbell first uses at Shawfield and therefore perhaps a legacy from James Smith.

[63] Design for an astylar house of 50ft frontage
Plans lettered *A* & *B* of ground & 1st floors (not drawn by Campbell), with scale
Insc: verso (in another hand) *These are ye Plans agreed To*
Pen & wash (470×285)

[64] Design for a 5×5 bay building 50×46ft, possibly intended for commercial use
Plans of ground & 1st floors, with scale
Verso: Outline of a diagramatic plan
Pen, pencil & wash (280×200)

[65] Designs for or survey drawings of a country or town house (3):
1 Ground floor plan, not drawn by Campbell
Pen & wash (270×380)

2 1st floor plan, not drawn by Campbell, with scale
Pen & wash (270×380)

3 Copy of No.1, drawn by Campbell, with scale [Fig.162]
Pen & wash (220×270)

UNLOCATED & UNIDENTIFIED MISCELLANEOUS HOUSES
Plans

[66] Designs for a 7 bay house measuring 75×62ft, including an alternative design with a tetrastyle portico (6):
1 Plans of basement & ground floor, with scale
Pen & wash (440×235)

2 Rough copy of No.1 but with a columned doorway on the main front, with scale
Pen & pencil (440×215)

3 Plans of basement & 1st floors, to a larger scale than the above & with variants in room dispositions
Pen (490×330)

4 Plans of 1st & 2nd floors, with scale
Pen & wash (420×235)

5 Copy of No.4

6 Plans of basement & ground floors of a house with a 4 column portico or porch, with scale [Fig.156]
Pen & wash (425×435)

[67] Designs for a small house of 63ft front, closely related to the above group of 6 drawings (4):
1 Plans of basement & ground floors, with scale [Fig.157]
Pen & wash

2 Copy of No.1 with added dimensions, with scale
Pen & pencil

3 Plans of 1st & attic floors, with scale
Pen & wash

4 Copy of No.3 with added dimensions
Pen & pencil

1-4 (450×260)

[68] Design for a 5 bay villa with a tetrastyle attached portico, the front extending 80ft
Ground floor plan, with scale [Fig.158]
Pen & wash (330×280)
A five-bay villa with an attached portico and five-bay side elevations is the Newby pattern (Waverley Abbey also had this type of portico but the side elevations numbered only three bays). The angle chimneypieces are surprising in a Campbell plan, being a throw-back to late C17 usage.

[69] Design for an astylar 5×5 bay villa of 70ft front
Plans of 1st & 2nd floors, with scale
Pen & wash (445×240)
This 'standard' villa of six rooms a floor has a tripartite or Palladian window above the entrance and below a single window. This combination of openings is not otherwise known in Campbell's œuvre.

[70] Design for a 5 bay astylar house of 80ft frontage
Plans of ground & 1st floors, with scale
Pen & pencil (365×250)
There is a generic resemblance to the plan of Chester-le-Street (1716), published in *Vit. Brit.*, II, 1717, pl.88.

[71] Design for an astylar house measuring 80×60ft, the front of 7 bays, the square hall with a pair of staircases extruded in its angles
Ground floor plan, with scale [Fig.159]
Pen & wash (240×280)
Compare the staircase plan with the plan of the house dedicated to the Earl of Islay (*Vit. Brit.*, I, 1715, pl.53).

UNLOCATED & UNIDENTIFIED
Designs for appendages, offices & garden buildings

[72] Design for an office & stable block, probably subsidiary to a great country house
Plan & elevations showing angle pavilions linked by colonnades to a central block shown in outline plan & elevation only [Fig.163]
Pen, pencil & wash (270×470)
Compare with design [40] and with the offices at Houghton.

[73] Designs for a lodge, probably a hunting lodge in a park (3):
1 Ground & 1st floor plans & transverse section showing the side of a giant pedimented Ionic doorway 28ft high; the plan 36ft square with scale [Fig.164]
Pen & wash (410×280)

2 Associated plans of basement, ground & 1st floors, but the building astylar, with scale
Insc: verso *Lodge*
Pen & wash (445×185)

3 Plans of basement, ground & 1st floors; copies of No.2, but with more numerations
Insc: verso *Lodge*
Pen & wash (430×250)

[74] Designs for a lodge, temple or small town house (4):
1 Ground & 1st floor plans proposing a front 36ft in extent [Fig.165]
Pen & wash (250×360)

2 Ground & 1st floor plans, differing in small details from the above, with scale
Pen & wash (235×255)

3 Ground & 1st floor plans, differing in small details from the above, with scale
Pen & wash (235×290)

4 Elevation of a front of 3 bays with giant Ionic pilasters & a pediment with a hunting horn in a cartouche, the extent 37ft, with scale [Fig.166]
Pen & wash (365×235)

[75] Design for a 3 bay, 2 storey pavilion with a balustraded roof & cupola
Elevation, with scale [Fig.167]
Pen & wash (450×310)

[76] Design for a Doric tetrastyle temple, the portico *in antis*, the main cella with side compartments making a T-shaped plan
Plan & elevation, with scale [Fig.168]
Pen, pencil & wash (465×290)

[77] Design for the interior of a temple or free-standing garden building
Longitudinal section [Fig.169]
Pen & pencil (370×530)
There is a generic resemblance to the interior of Edmund Waller's garden room at Hall Barn (*Vit. Brit.*, III, 1725, pl.50).

[78] Design for the layout of the immediate surroundings of an earlier house
Plan of the garden showing rough plan of the house & a study for a rusticated gate-pier [Fig.170]
Scale: 1in to 40ft (garden)
Pen & pencil (280×430)
Campbell never designed an H-shaped house in the late C17 manner, so presumably this is a design for creating new formal surroundings with a proposed stable or office block on one side of the forecourt.

[79] Design for almshouses or a school with a central 5 bay 2 storey pavilion flanked by 13 bay wings with open arcades, the whole 225ft in extent
Elevation, with scale [Fig.171]
Pen (250×425)
The *locus classicus* of English Neo-Palladian almshouses is Sevenoaks, designed by Lord Burlington but executed to substantially different designs *c.*1734. Campbell's design provides for twenty apartments.

CHURCHES
Designs

[80] Designs for the *50 New Churches* (6):
1 Two projects: (1) Plan & elevation of W front, proposing a church of 100ft length; (2) Plan & elevation of W front & transverse section, proposing a church of 116ft length, with scale [Fig.172]
Insc: (in another hand) *Mr Campbell*
Pen & wash (590×440)

2 Plan & elevation of side, proposing a church of 108ft length, with scale [Fig.173]
Insc: (in another hand) *Mr Campbell*
Pen & wash (460×290)

3 Plan, proposing church of 123ft length [Fig.174]
Insc: (in another hand) *Mr Campbell*
Pen & wash (450×280)

4 Plan, proposing church of 125ft length [Fig.175]
Insc: (in another hand) *Mr Campbell*
Pen & wash (450×280)

5 Plan, proposing church of 125ft length, with scale [Fig.176]
Pen & wash (450×280)

6 Plan, proposing church of 136ft length, with scale [Fig.177]
Pen & wash (450×280)

These drawings comprise the 'several designs' submitted on 25 July 1712 to the Commission for Building Fifty New Churches (Lambeth Palace Library, Minute Books, I, pp.67, 68). The Act of Parliament of 1711 had established a Commission to build fifty churches. By October 1711 Wren, Vanbrugh, Archer, Hawksmoor and William Dickenson had been appointed Surveyors. The circumstances by which Campbell submitted his designs are not known, but they must be connected with the composition of the first Commissioners who were none other than Henry Hoare and Robert Benson, the latter a kinsman of William Benson who was appointed a Commissioner in January 1713. Later Commissioners included Robert Child (1712) and notably Dr George Clarke and John Aislabie, who were appointed to the Inner Committee in November 1712 and Commissioners in 1713 and 1716 respectively. However strong may have been support for Campbell, the undistinguished planning of the churches was sufficient reason for their rejection. Wren must have looked askance at designs which pastiched his own (e.g. No.1 is derived from the elevation of St Anne's, Soho).

[81] Designs for a great church or cathedral (2):
1 Plan of ground floor & plan of drum, with scale [Fig.178]
Pen & wash (500×350)

2 Elevation for an identically-sized building but to an unrelated design, with scale [Fig.179]
Pen & wash (500×350)

Presumably this project is related to the 'new Design of my Invention for a Church in Lincolns Inn Fields' engraved in 1715 (*Vit. Brit.*, I, 1715, pl.9).

That design was made, according to Campbell, in 1712 and is therefore contemporary with his designs for the fifty new churches. The draughtsmanship of those designs, however, is markedly adolescent in relation to his style of draughtsmanship established by *c.*1715, to which category the above designs belong. The Lincoln's Inn Fields church was also much larger, 280ft in breadth compared with 158ft for the above elevation and 162ft for the plan. Campbell's indebtedness to the group of designs by James Smith for a great church (cf. Figs.180-181) is astonishing, and it can surely be no coincidence that the draughtsmanship of these designs by Smith is similar to early Campbell drawings as represented in the submissions for the fifty new churches and the Ardkinglas plan [Fig.106]. Campbell's presumption to improve upon St Peter's and St Paul's churches was of no avail, nor can we imagine that any 'Persons of Quality and Distinction' were impressed with his feeble designs.

UNLOCATED & UNIDENTIFIED
Details

[82] Design for the centre & 1 adjacent bay of a house with 2 storeys & a basement, of Plumptre or Rolls type
Wall plan & elevation drawn to a large scale, with scale [Fig.182]
Pen & pencil (510×310)

[83] Design for the 3 central bays of a 3 storeyed parapetted house of Plumptre or Rolls type
Elevation drawn to a large scale, with scale [Fig.183]
Pen & pencil (520×270)

[84] Design for 2 floors of the centre bay of a house of Plumptre type showing a rusticated doorway & arched window above
Wall plan & elevation, with scale [Fig.184]
Pen & wash (435×242)

[85] Design for a pedimented & rusticated window set between giant pilasters, probably for Walpole's 'New Design' of 1724
Elevation, with scale [Fig.185]
Pen & wash (460×285)
Two of Campbell's designs have a rusticated window set between giant pilasters, the project dedicated to Sir Robert Walpole (*Vit. Brit.*, II, 1717, pl.183) and, more pertinently, the 'New Design' based upon this (*Vit. Brit.*, III, 1725, pl.98), where the 8ft space between the pilasters is exactly that of the above design.

[86] Design for 2 arched windows, both of the Ionic order, 1 with blocked, the other with fluted columns
Frontal & side elevations, with scale [Fig.186]
Pen (260×440)
The finely-detailed drawing, probably by a draughtsman, suggests that these openings might have been intended for engraving in Andrea Palladio's *Five orders of architecture*, in preparation just before Campbell's death. Openings with rusticated voussoirs of this type occur at Houghton, Goodwood and the garden room at Hall Barn. As in this design all three have a standard width of $6\frac{1}{2}$ft.

[87] Design for part of a 3 storeyed, probably country house
Section through 3 floors, with scale [Fig.187]
Pen & pencil (450×260)
This is of a house of two main storeys with a lower upper storey, the window arrangement of a house like the Rolls or Plumptre. The height of the house in this section is 57ft; the Rolls was 50ft, Plumptre 59ft. The section seems to be a working drawing and therefore of an executed house.

Index of persons & places

Places (modern spelling) and persons, including patrons and all names (other than those of architect or draughtsman) inscribed on drawings

List of plates

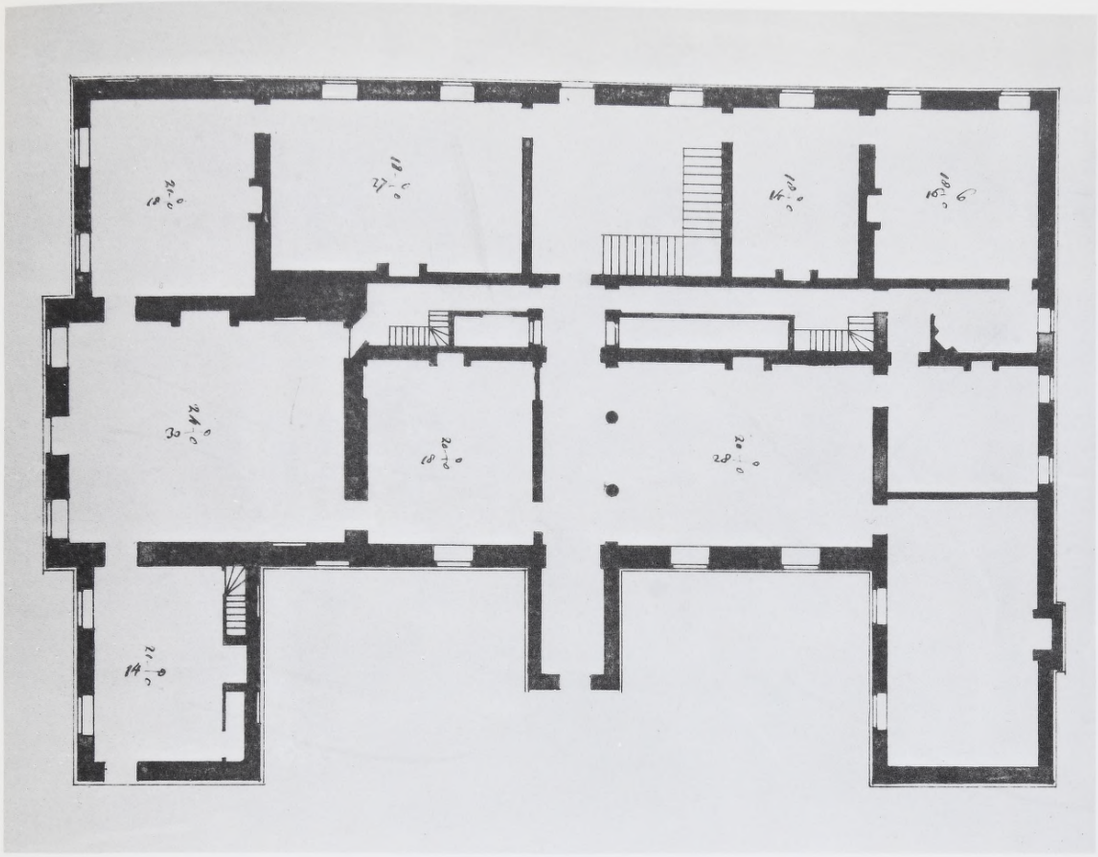

Fig. 1

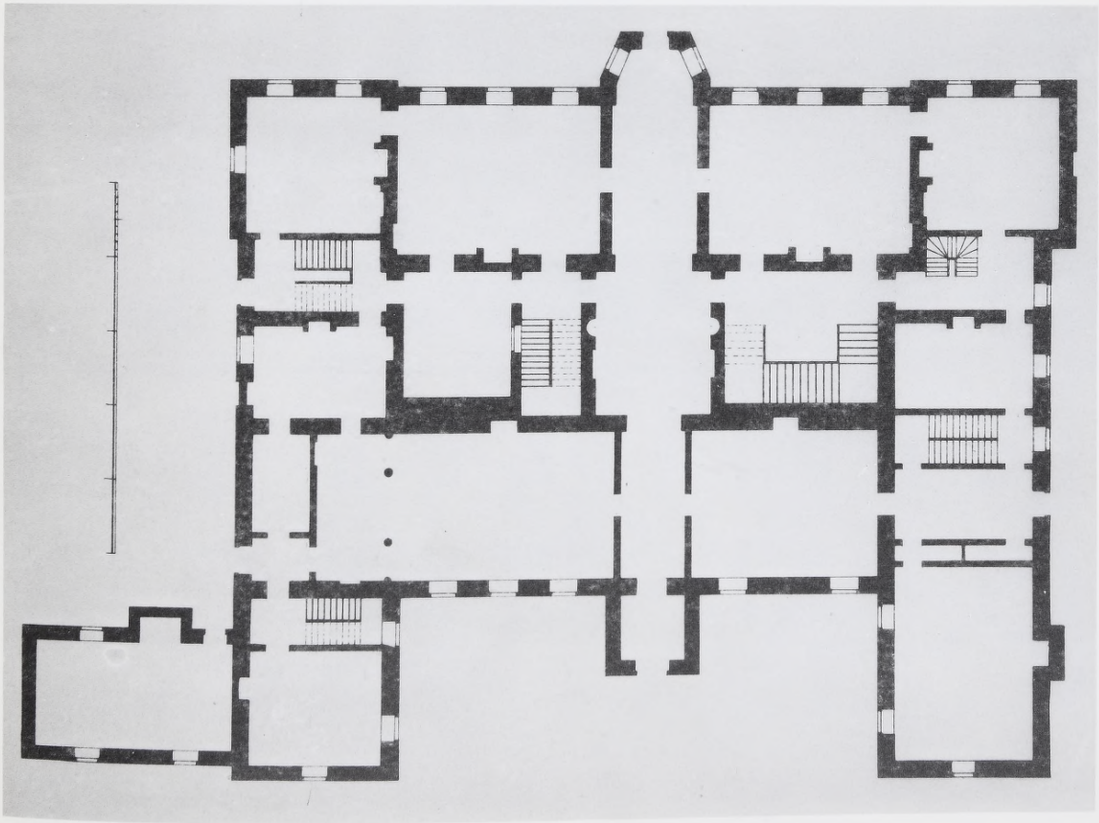

Fig. 2

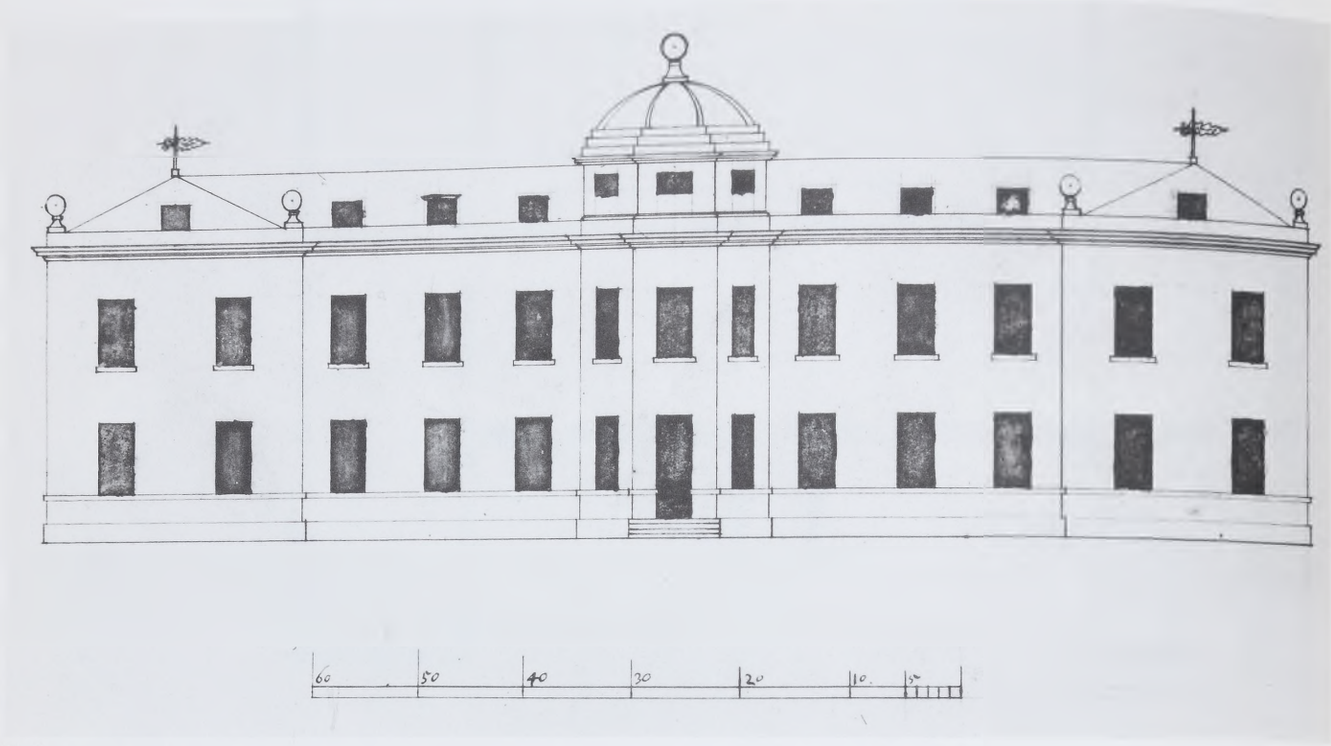
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Fig. 3

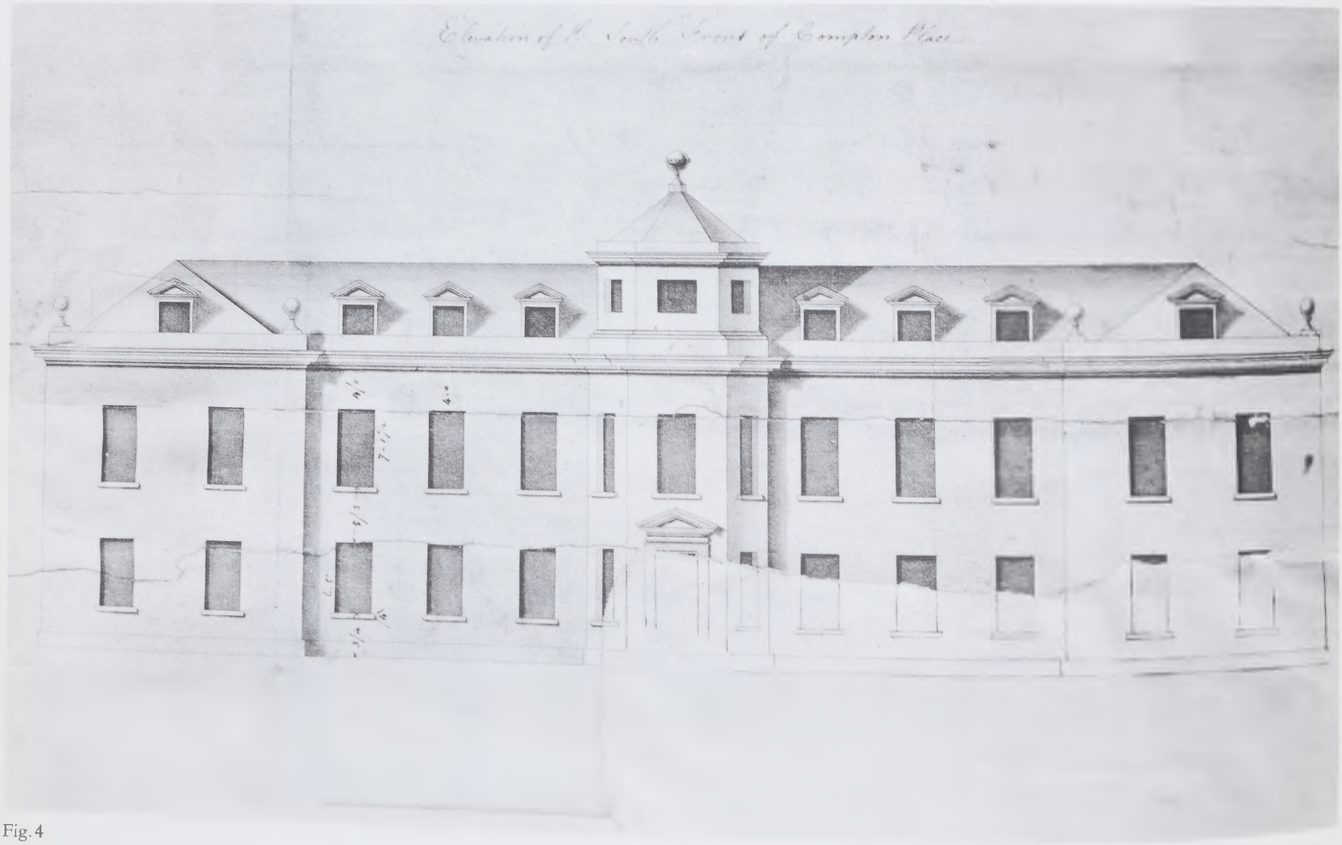

Elevation of the South Front of Compton Place

Fig. 4

Fig. 5

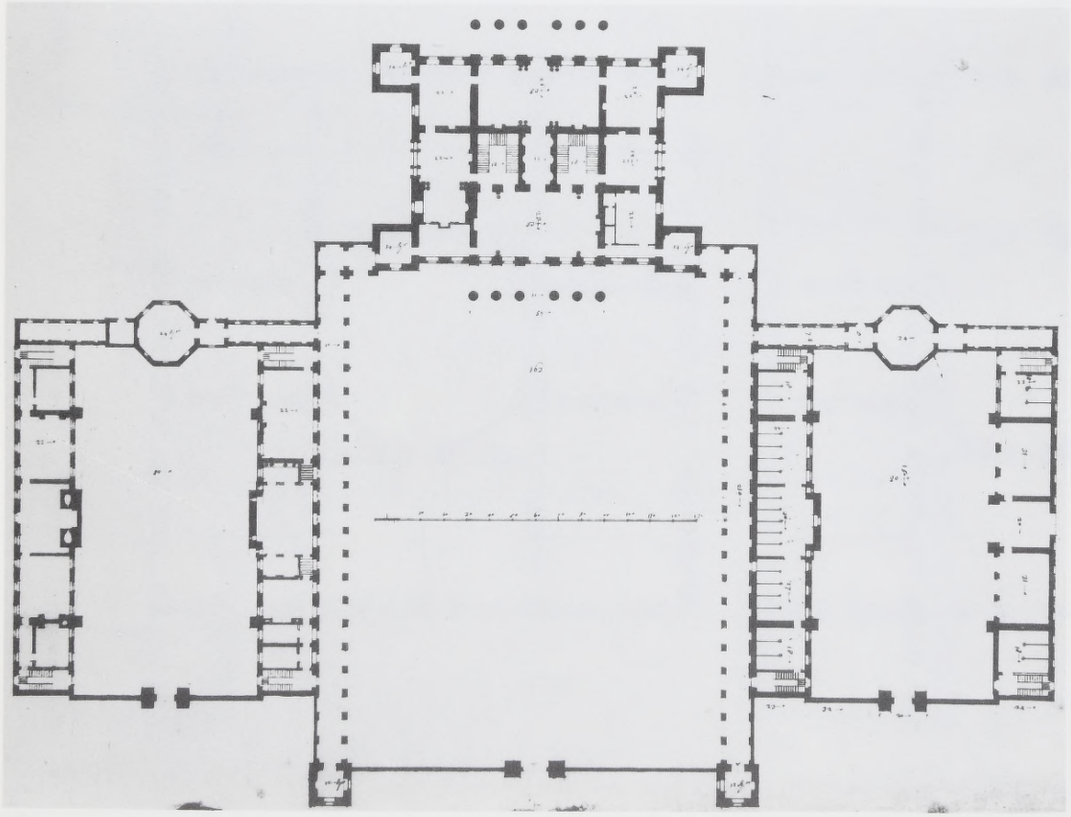


Fig. 6

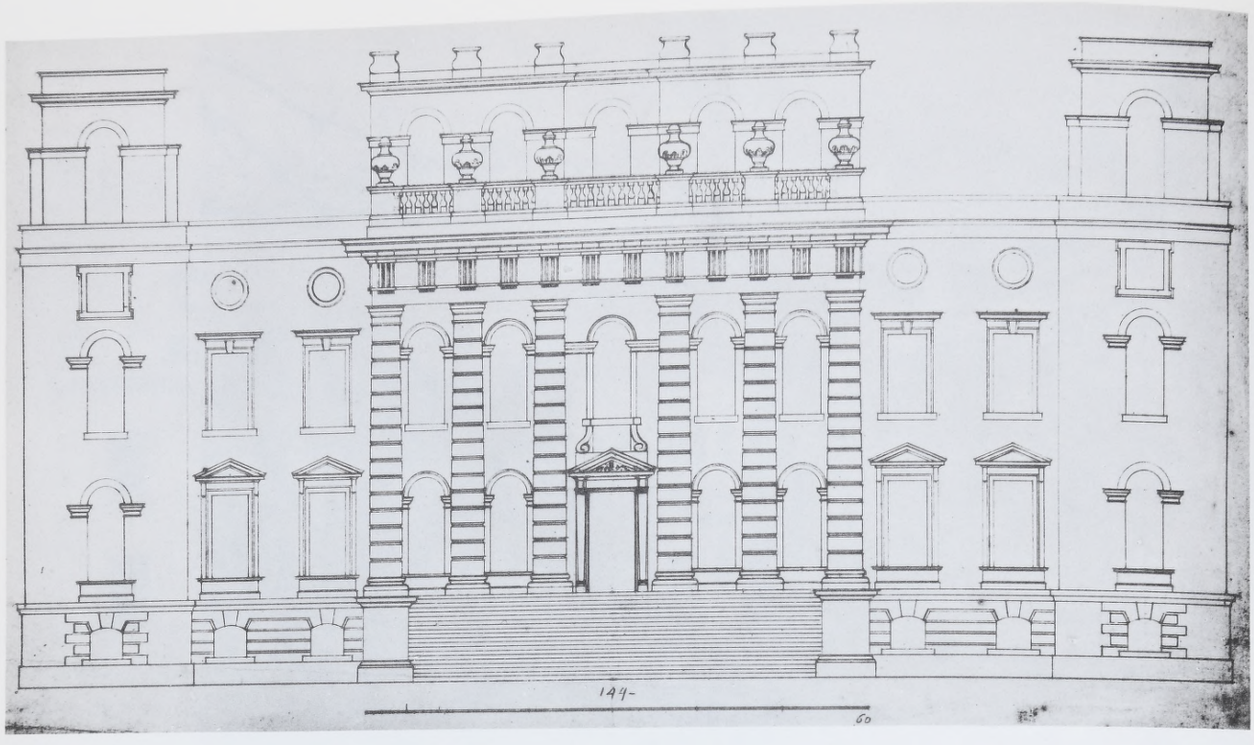


Fig. 7

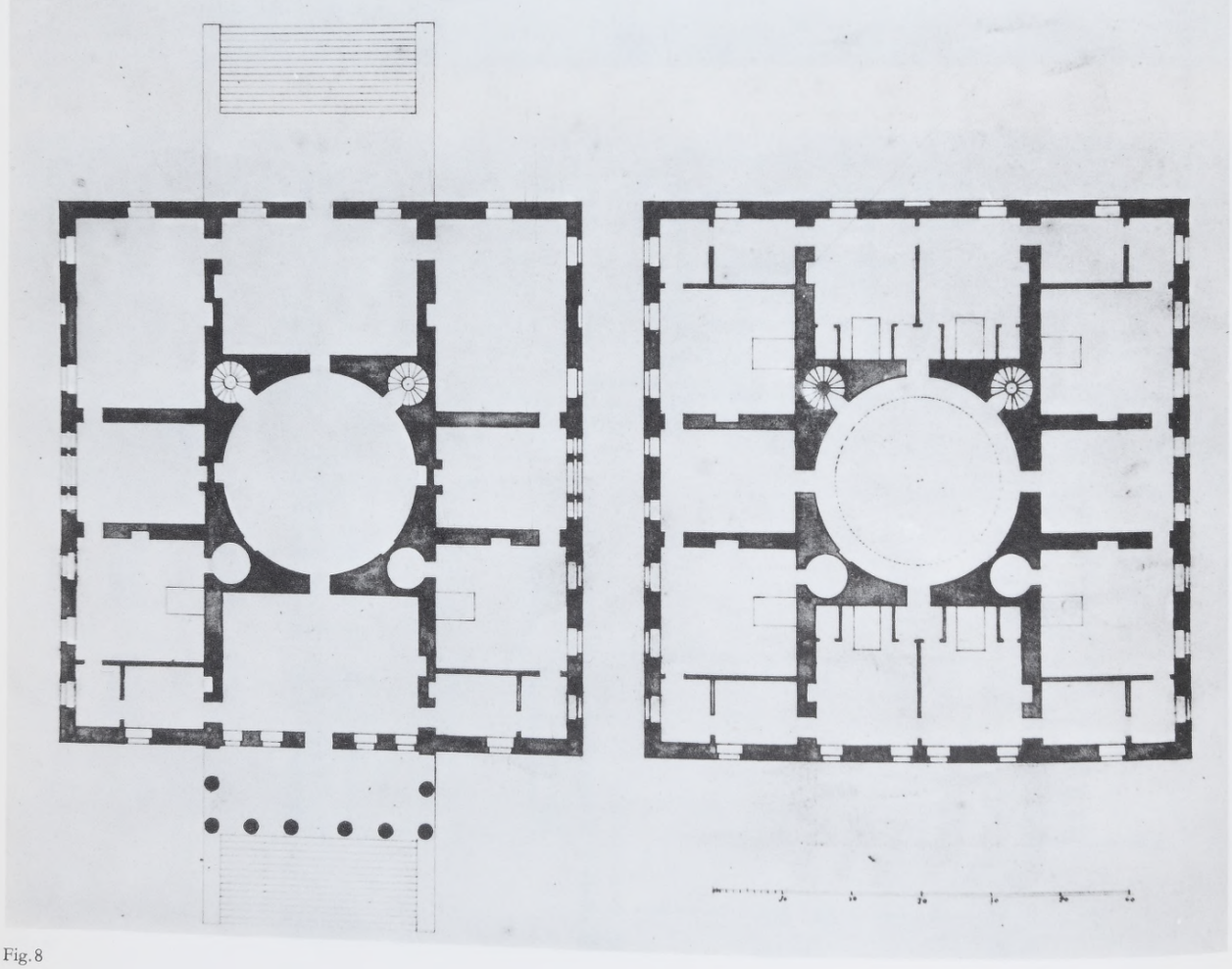


Fig. 8

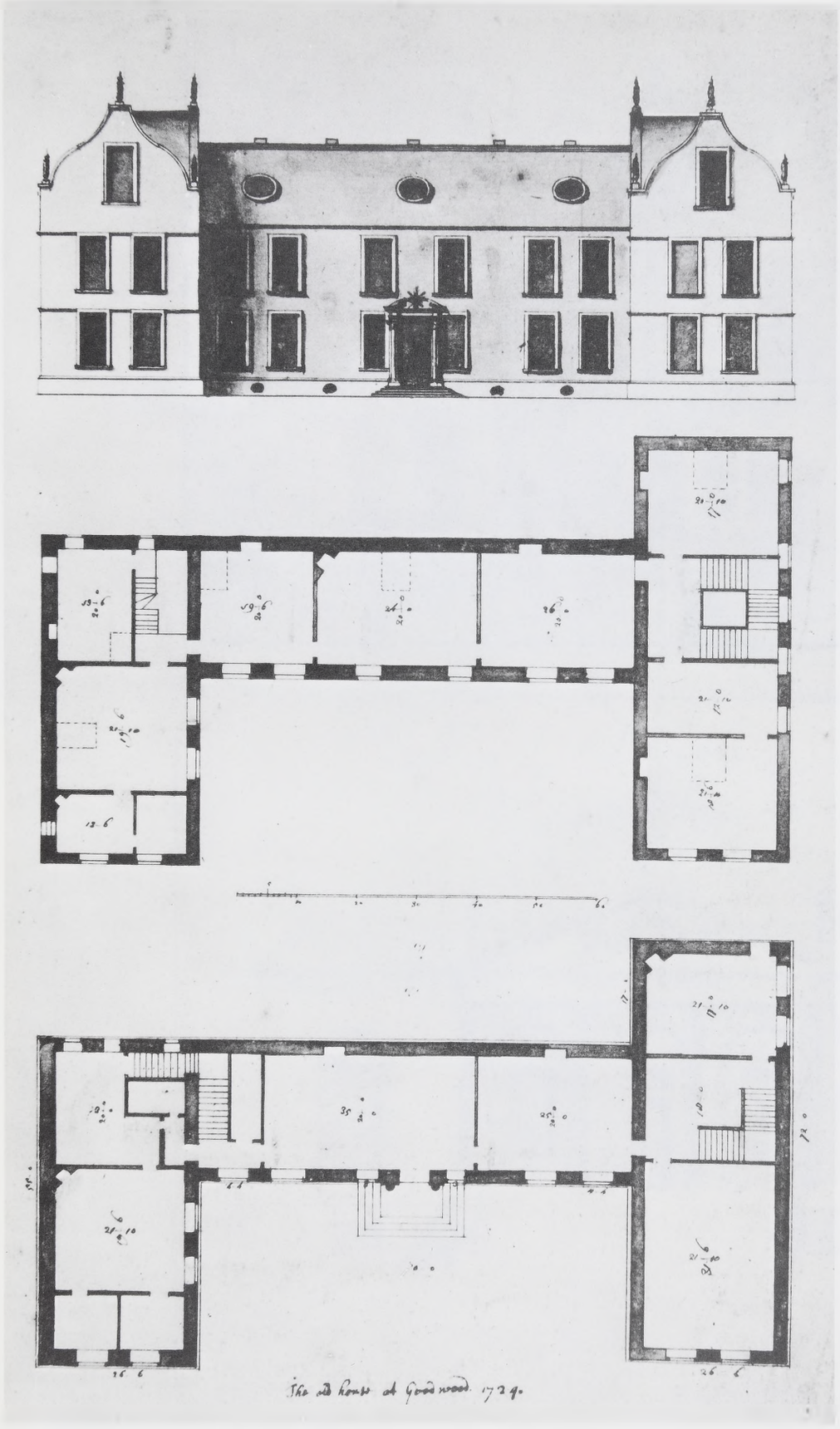


Fig. 9

Fig. 10

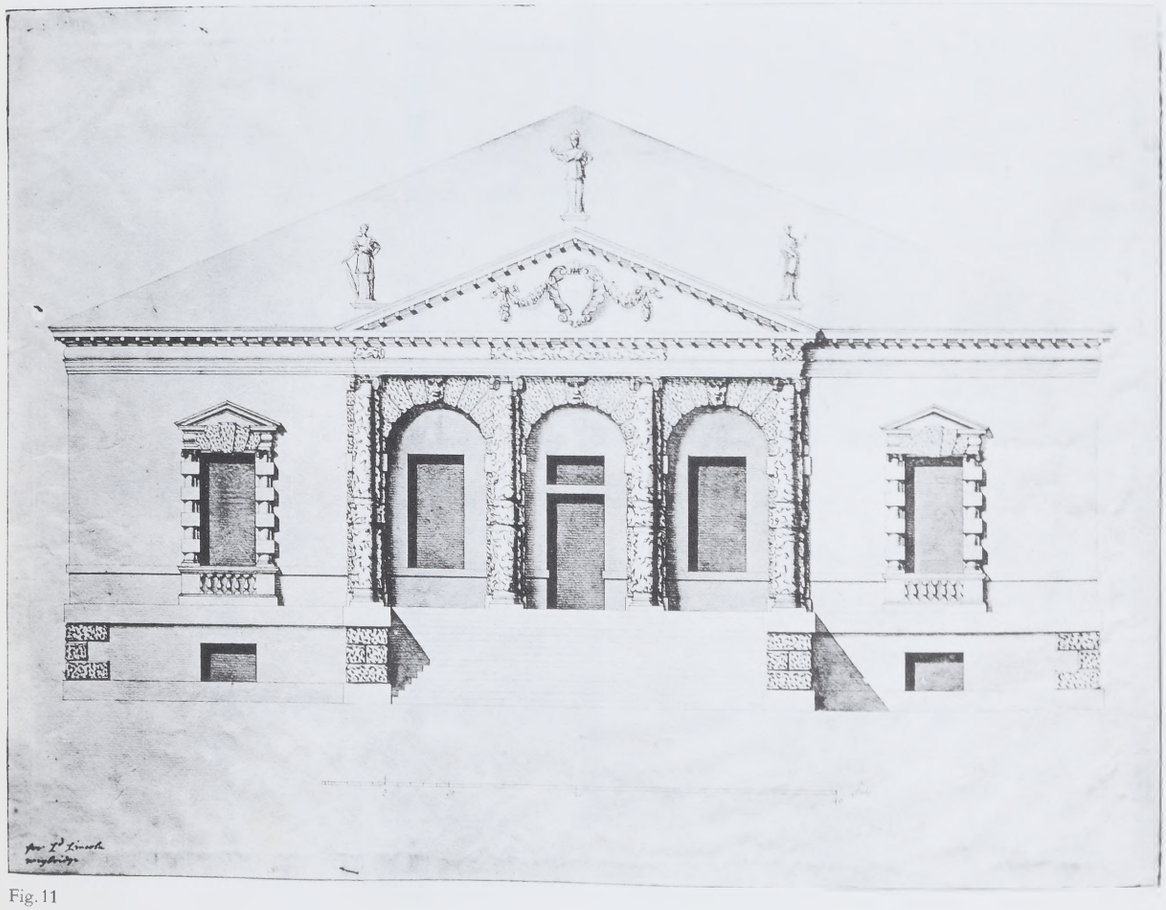


Fig. 11

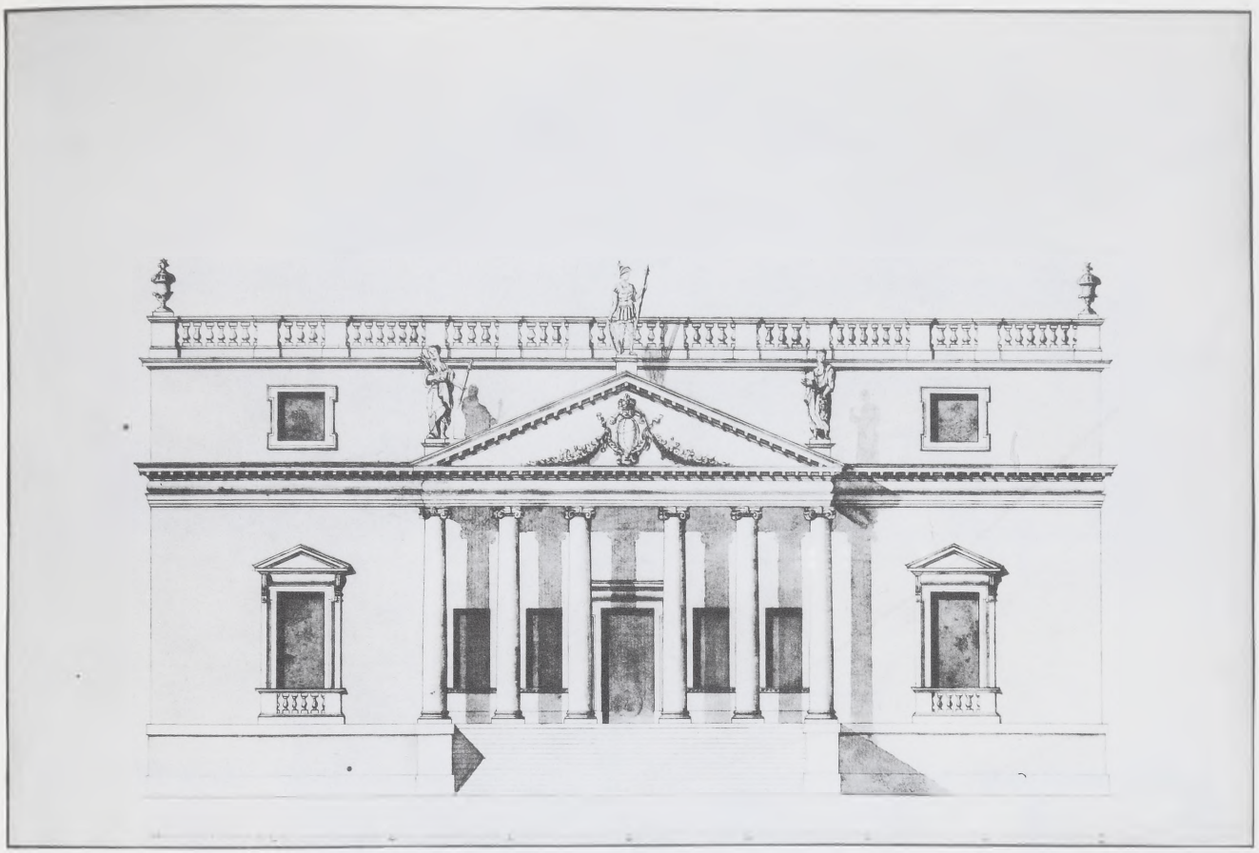


Fig. 12

Fig. 13

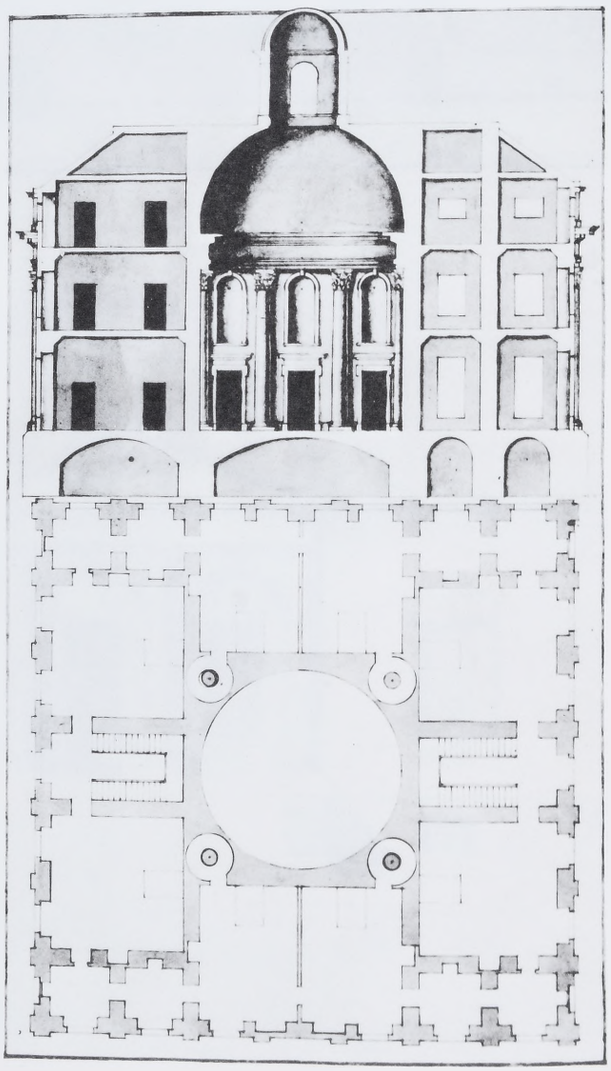


Fig. 14

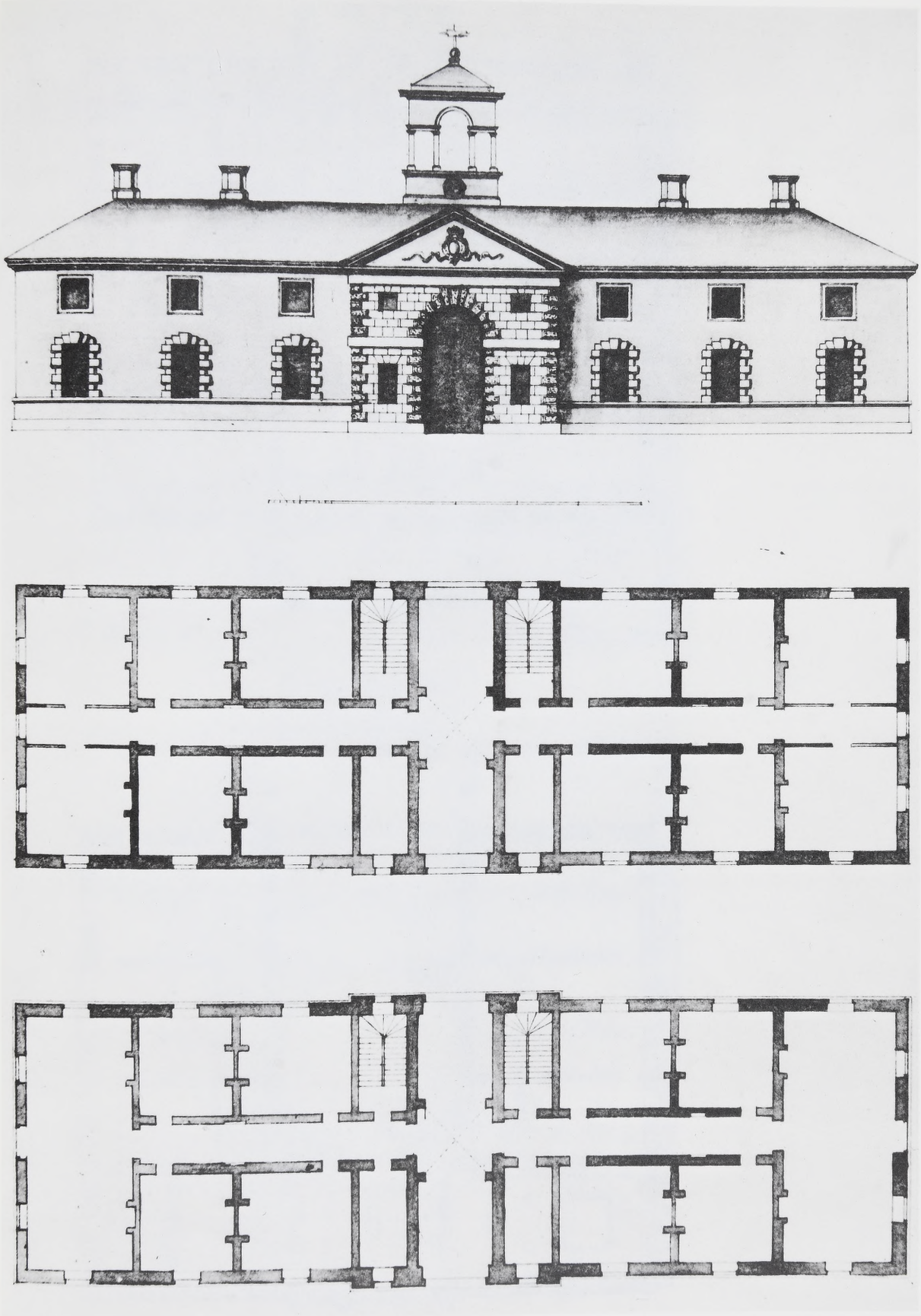


Fig. 15

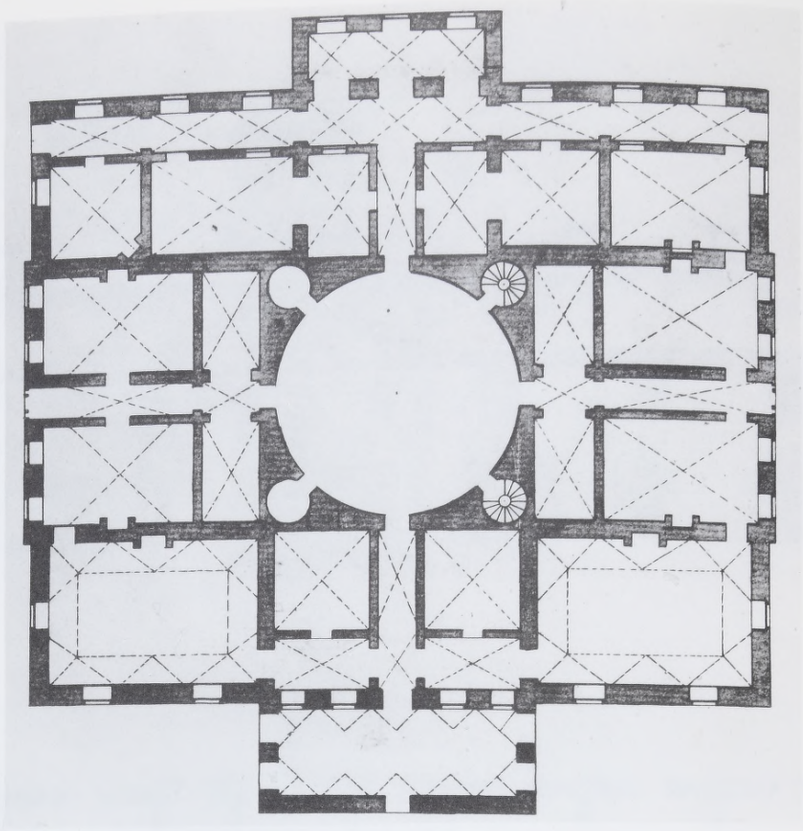


Fig. 16

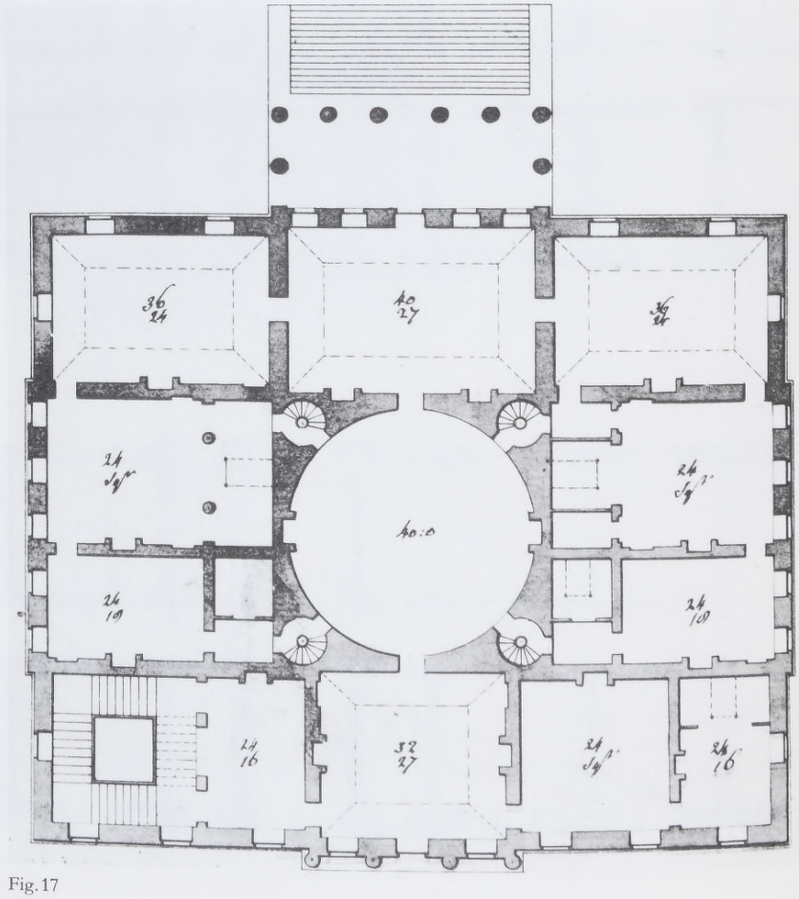


Fig. 17

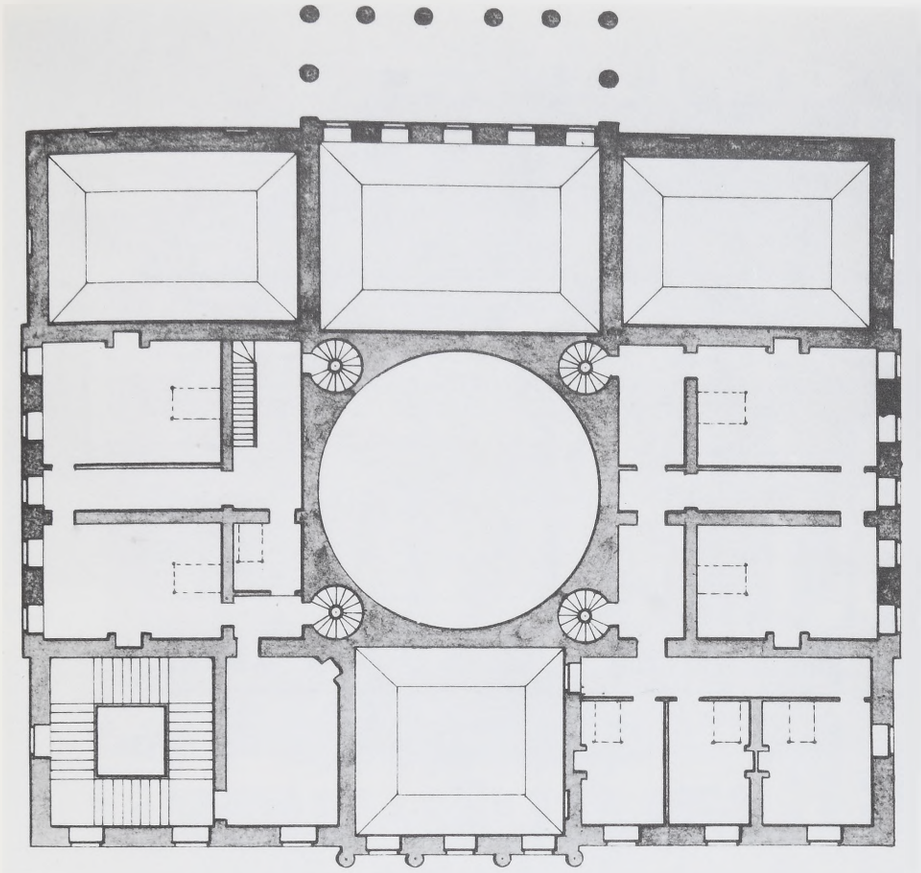


Fig. 18

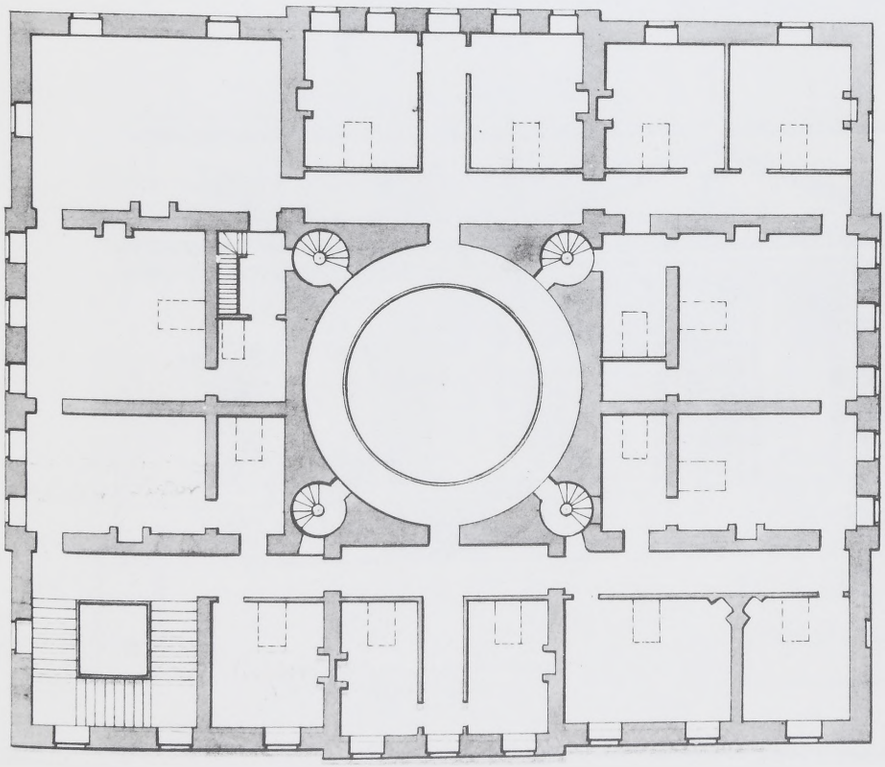


Fig. 19

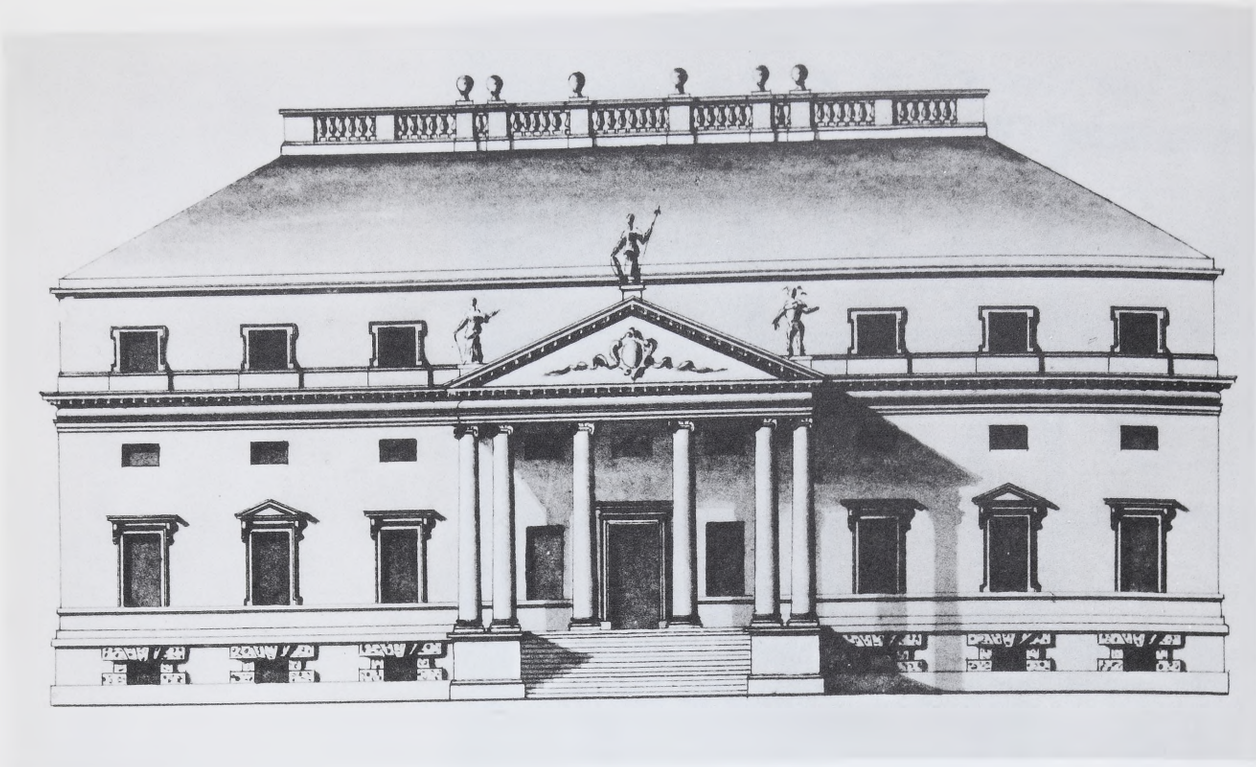


Fig. 20

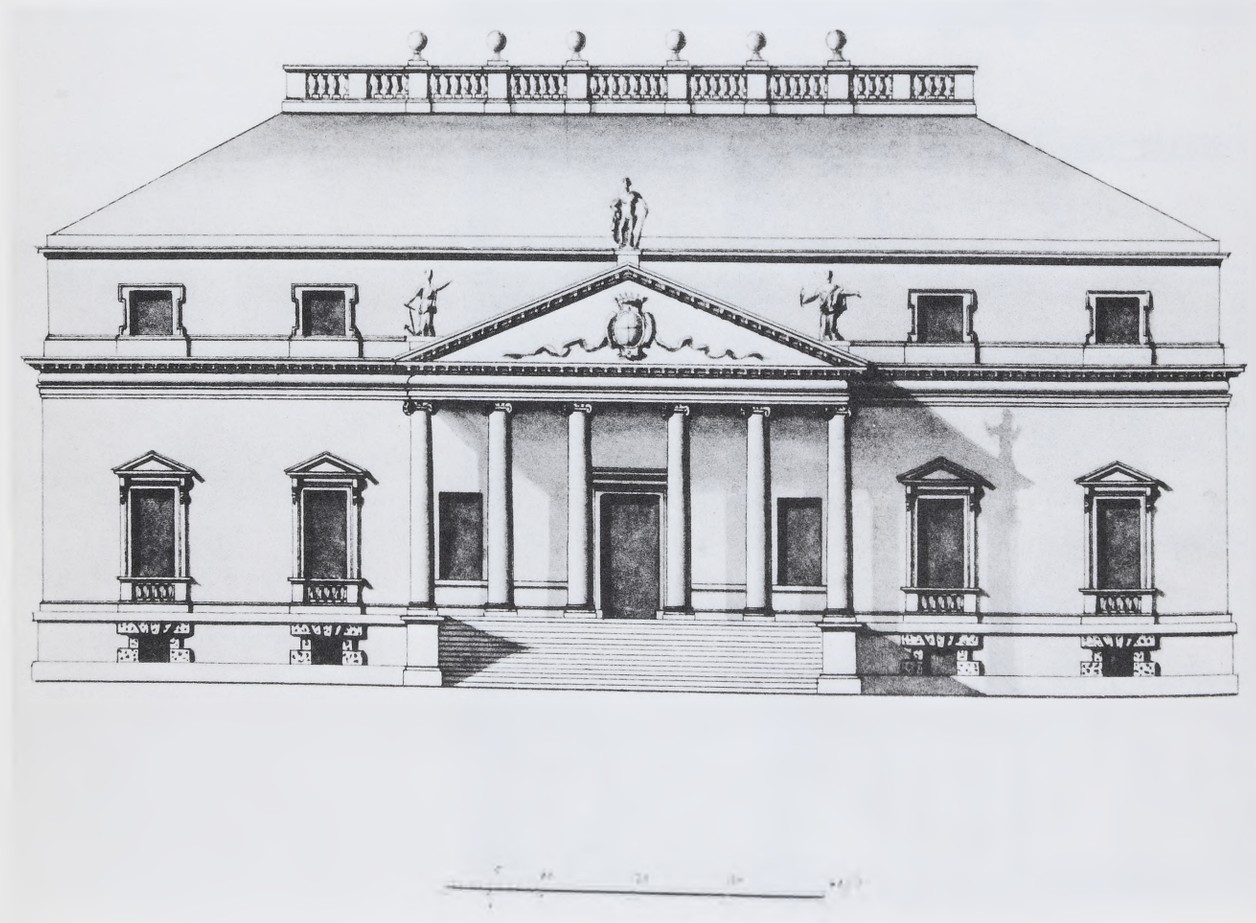


Fig. 21

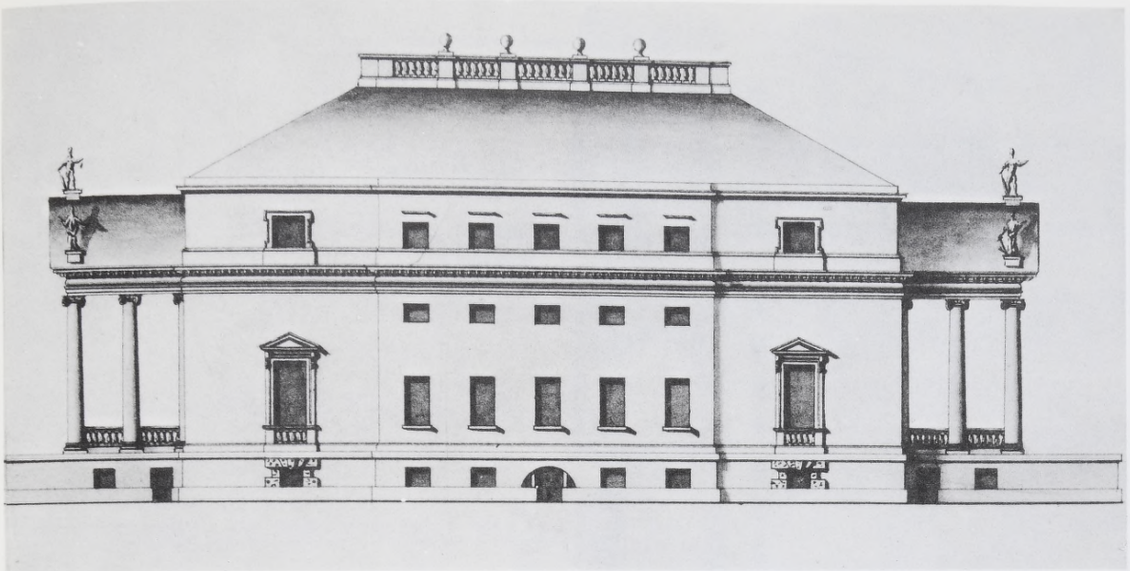


Fig. 22

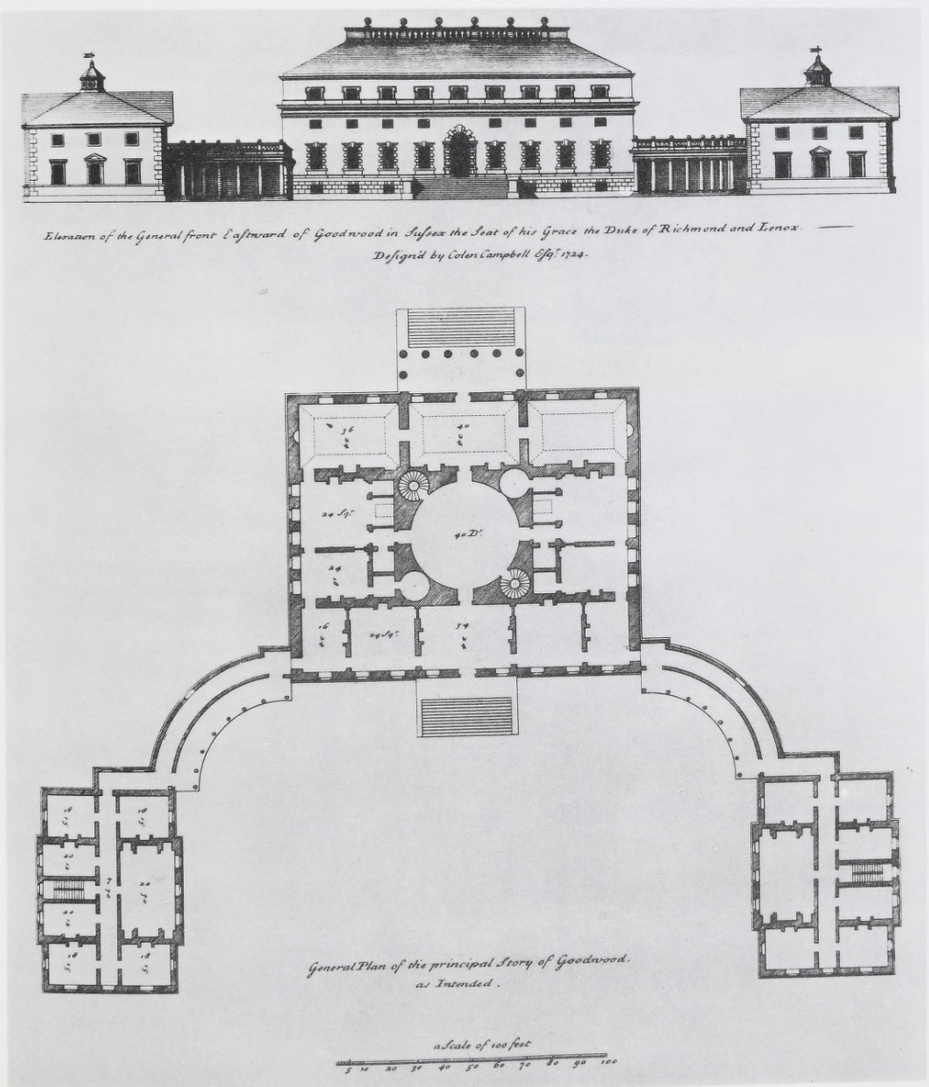

Elevation of the General front Eastward of Goodwood in Sussex the Seat of his Grace the Duke of Richmond and Lenox.
Design'd by Colen Campbell Esq.r 1724.
General Plan of the principal Story of Goodwood.
as Intended.
a Scale of 100 feet

Fig. 23

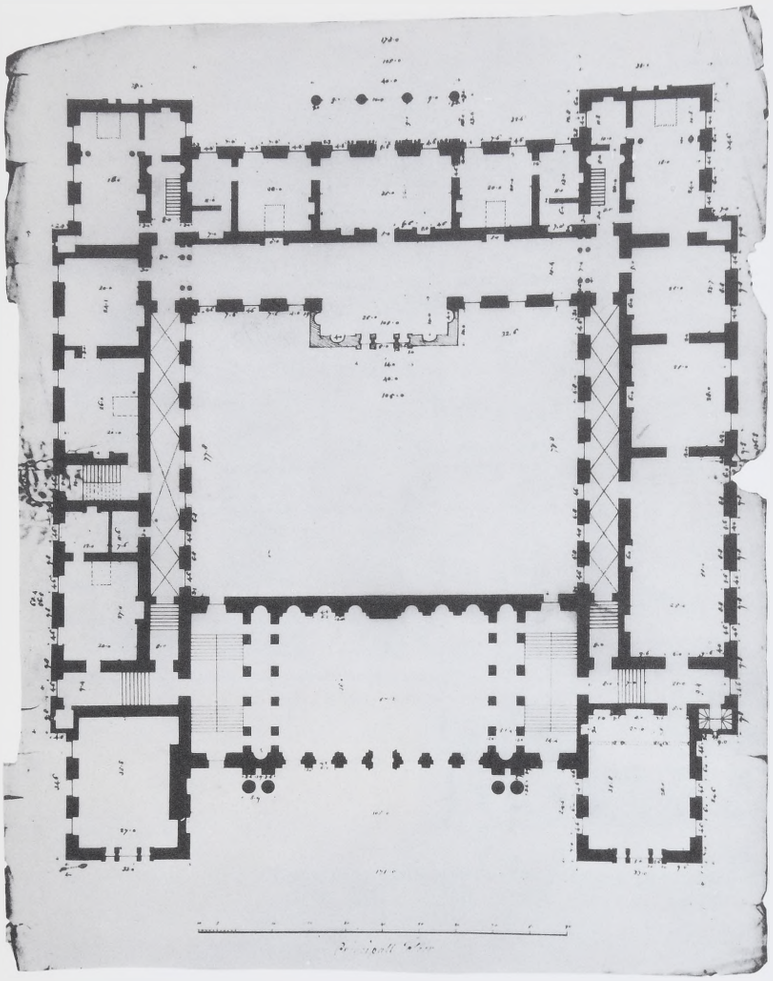


Fig. 24

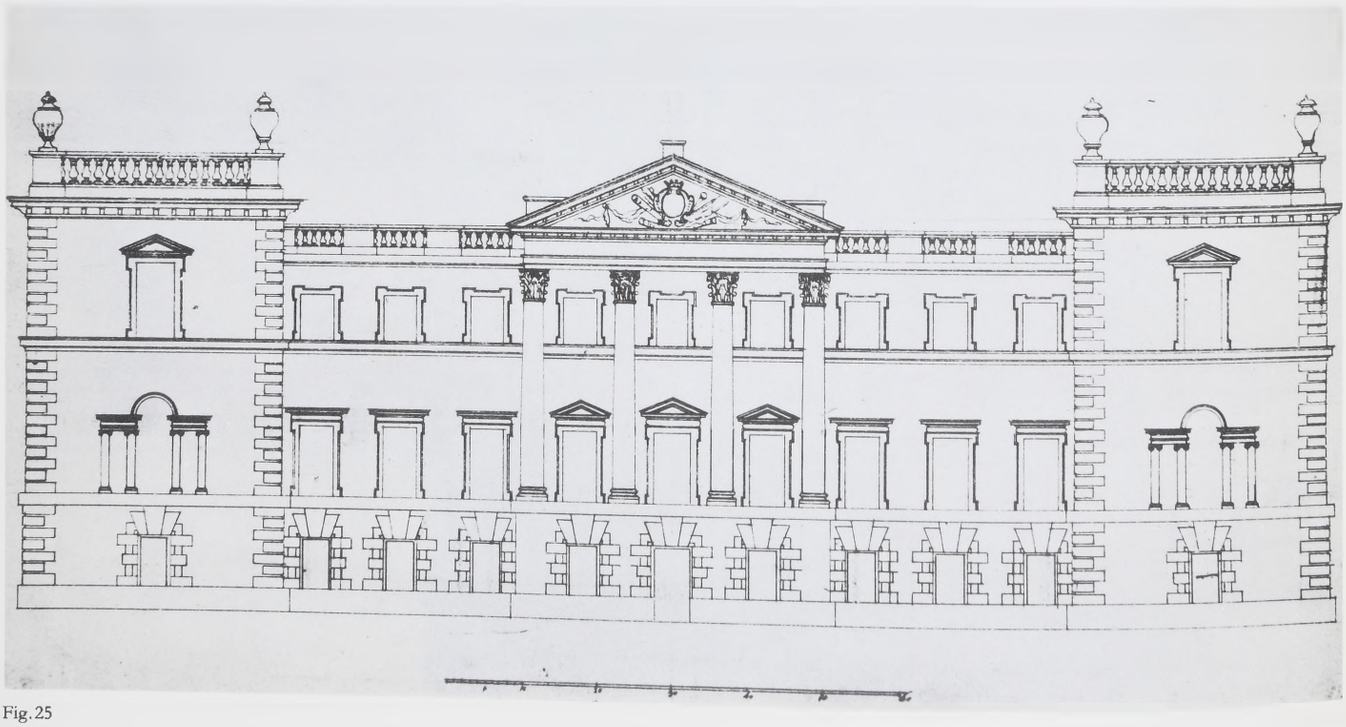


Fig. 25

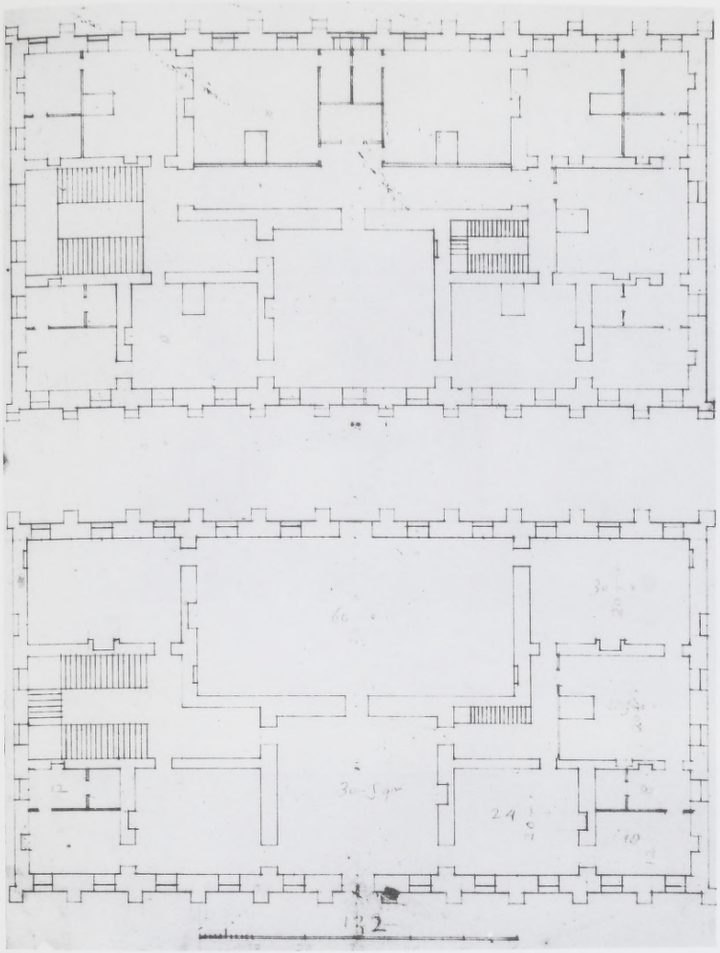


Fig. 26

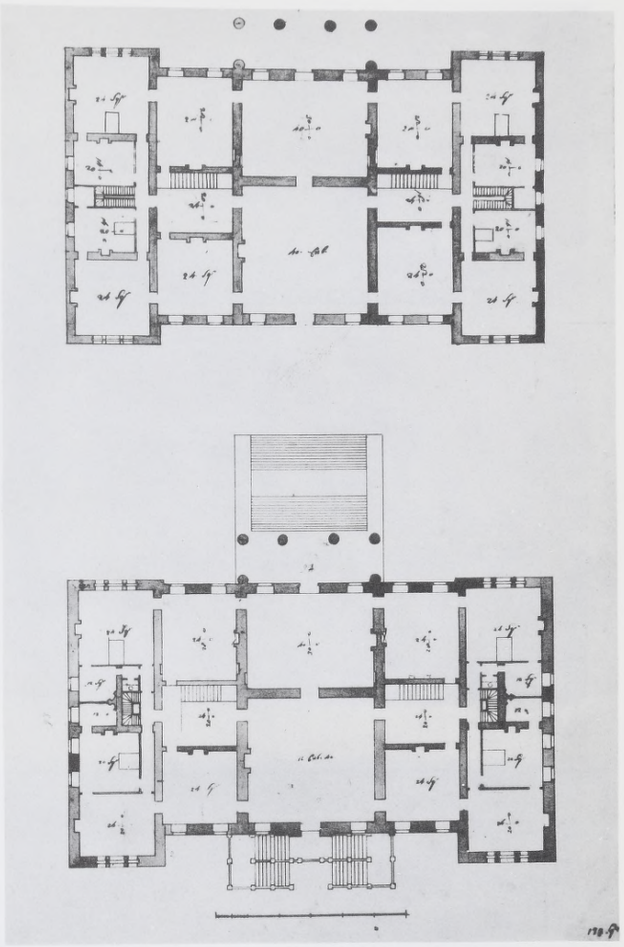


Fig. 27

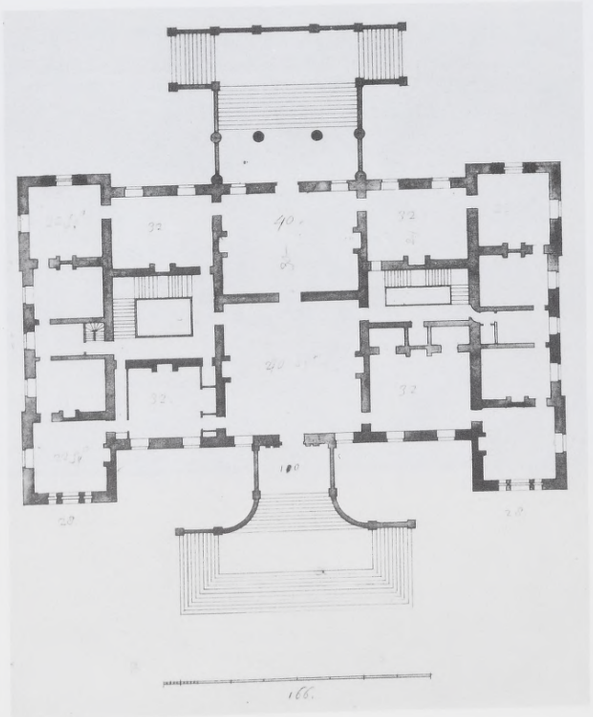


Fig. 28

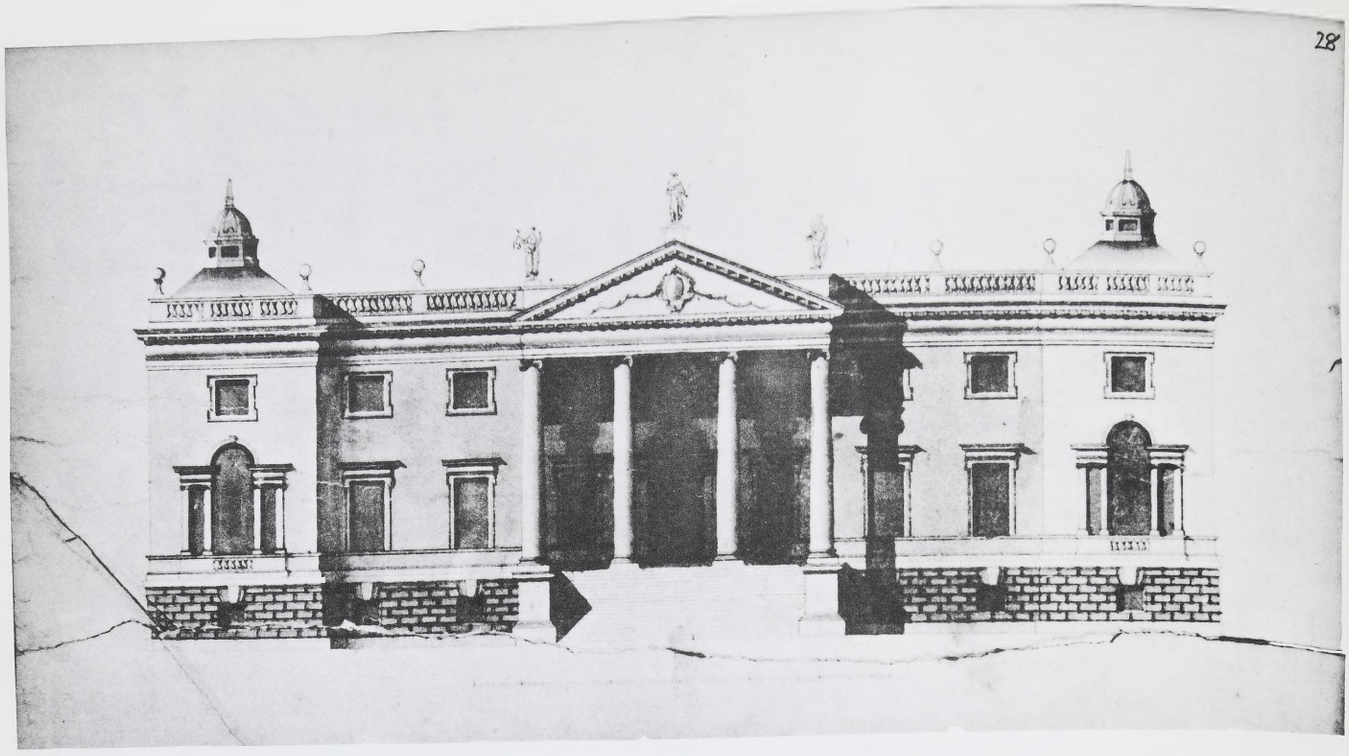


Fig. 29

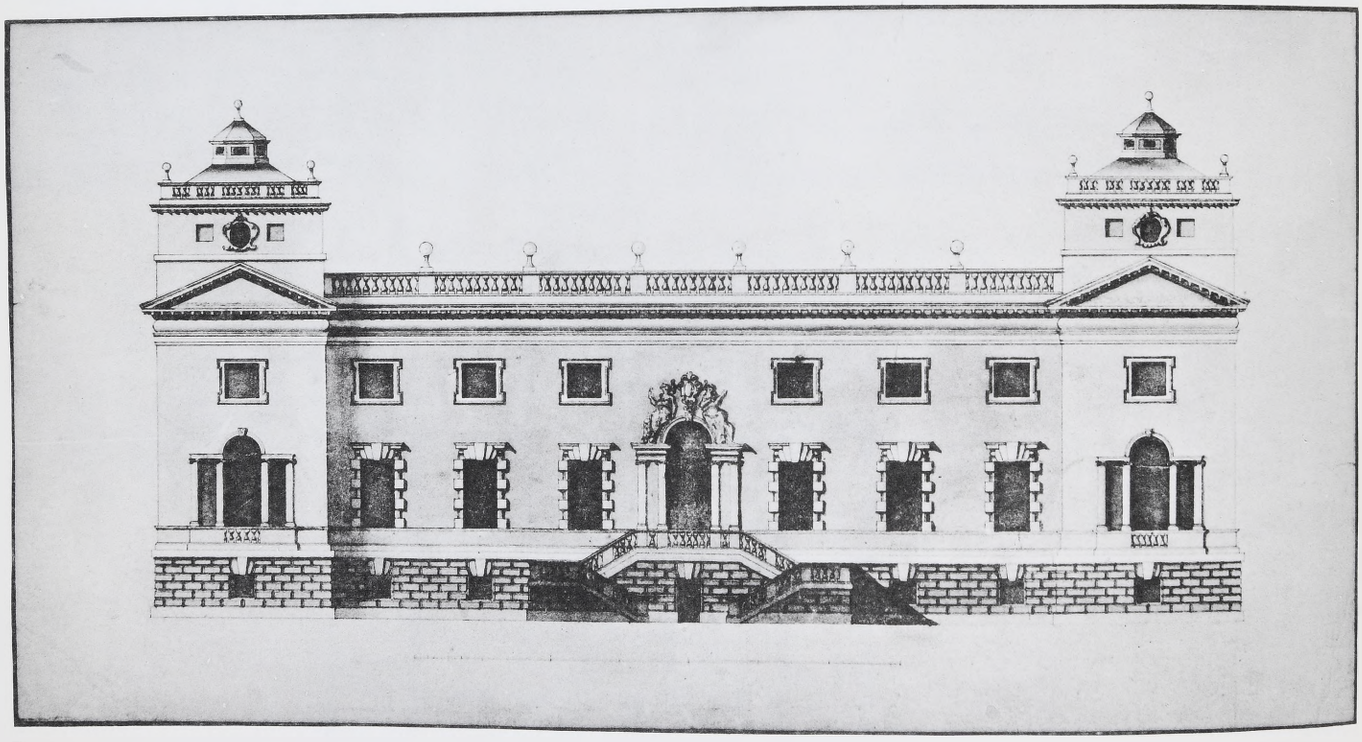


Fig. 30

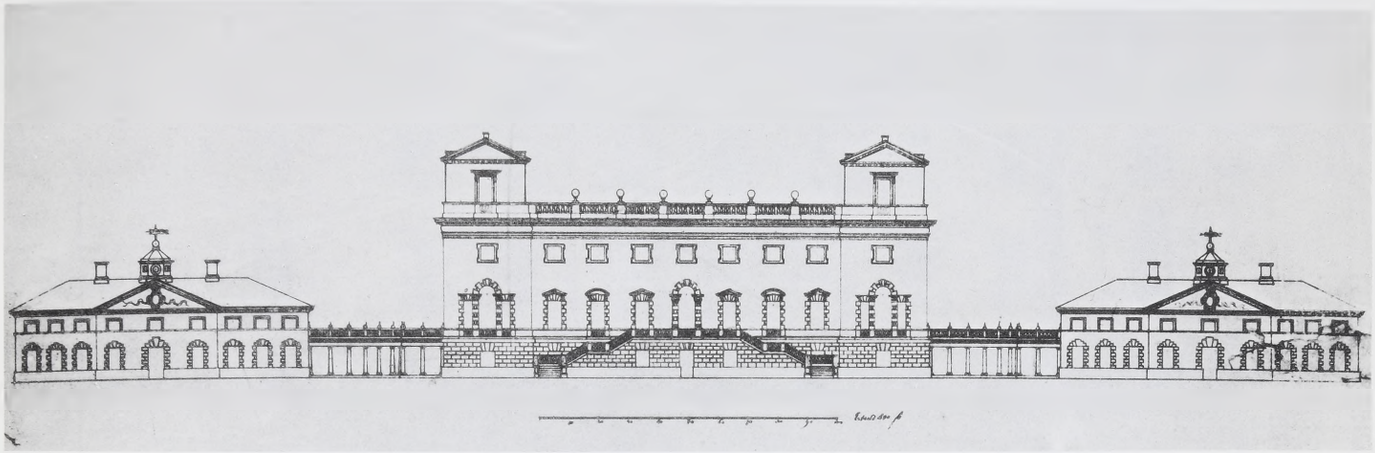


Fig. 31

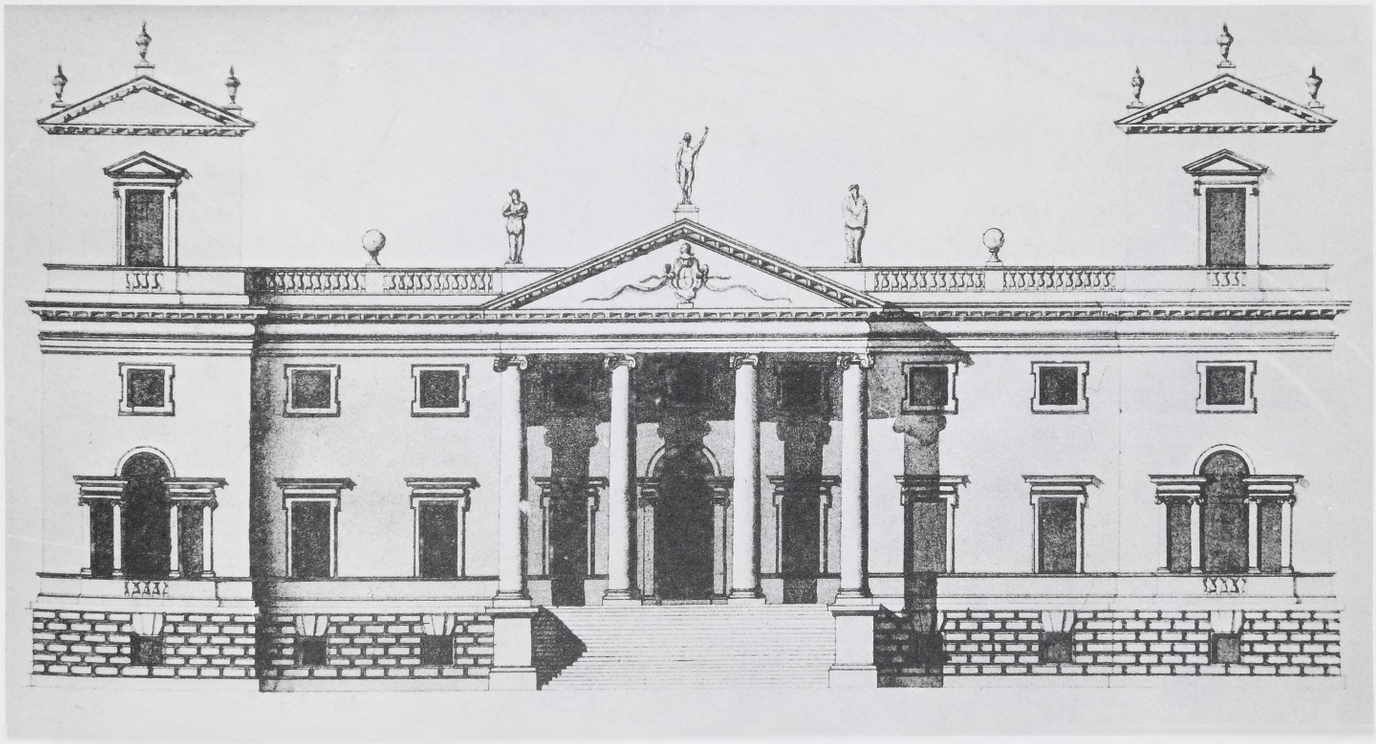


Fig. 32

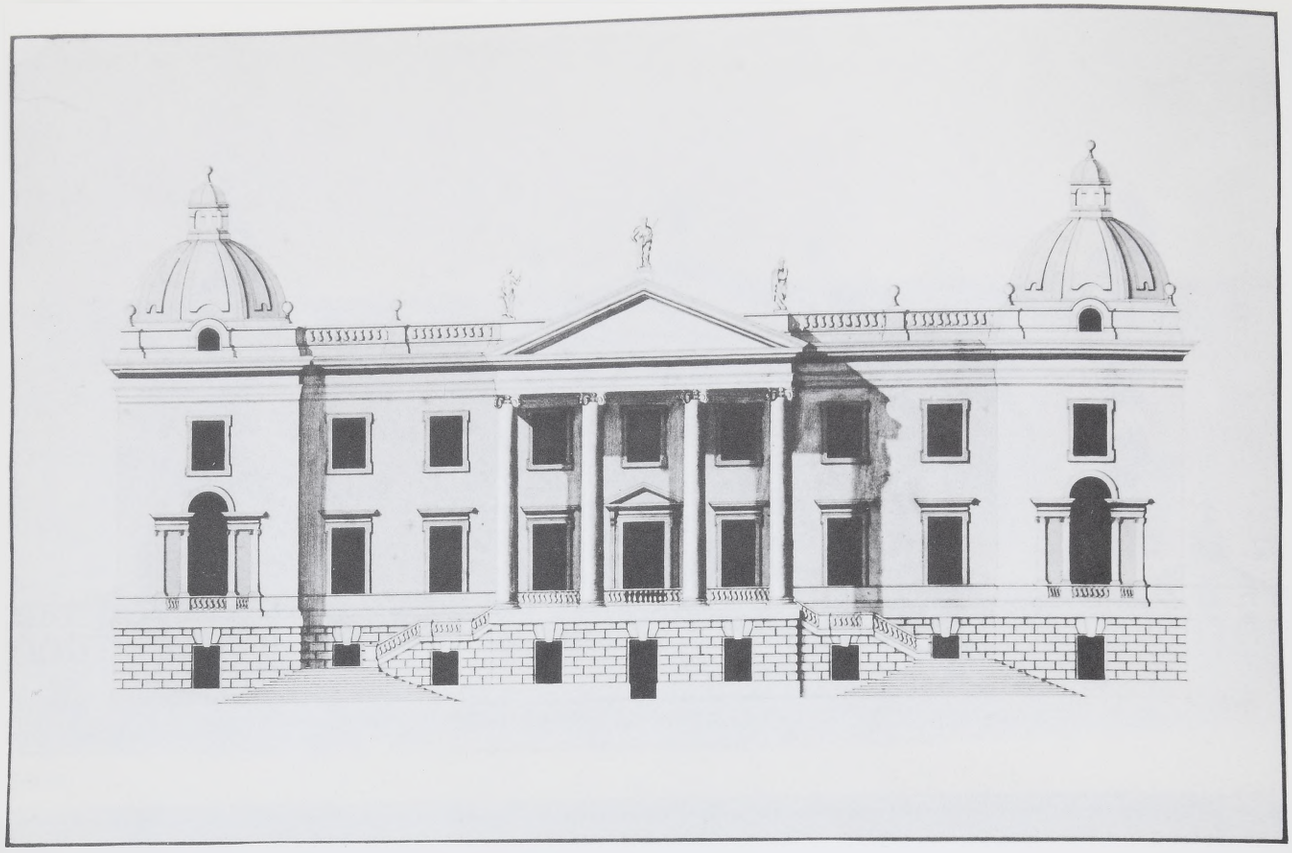


Fig. 33

Fig. 34

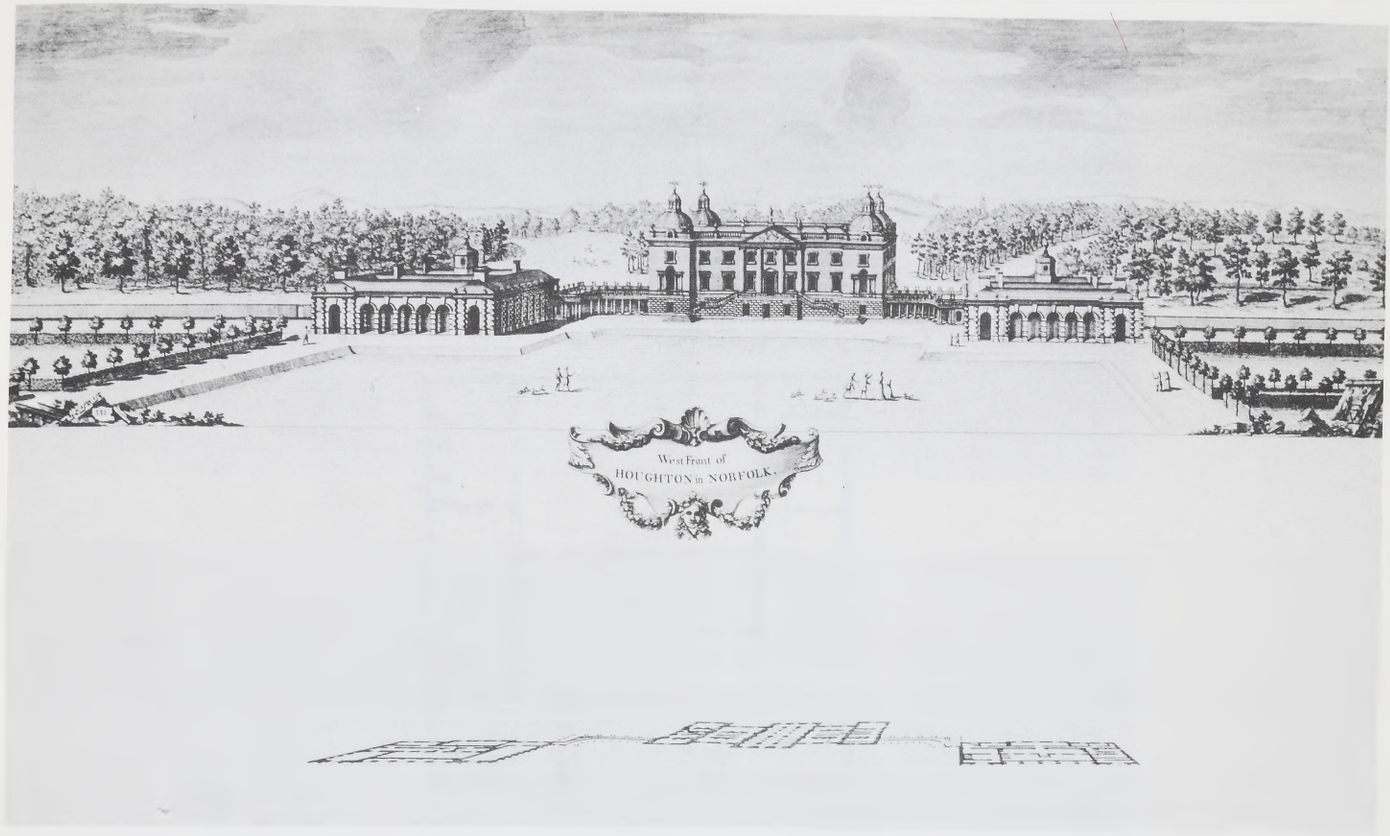


Fig. 35

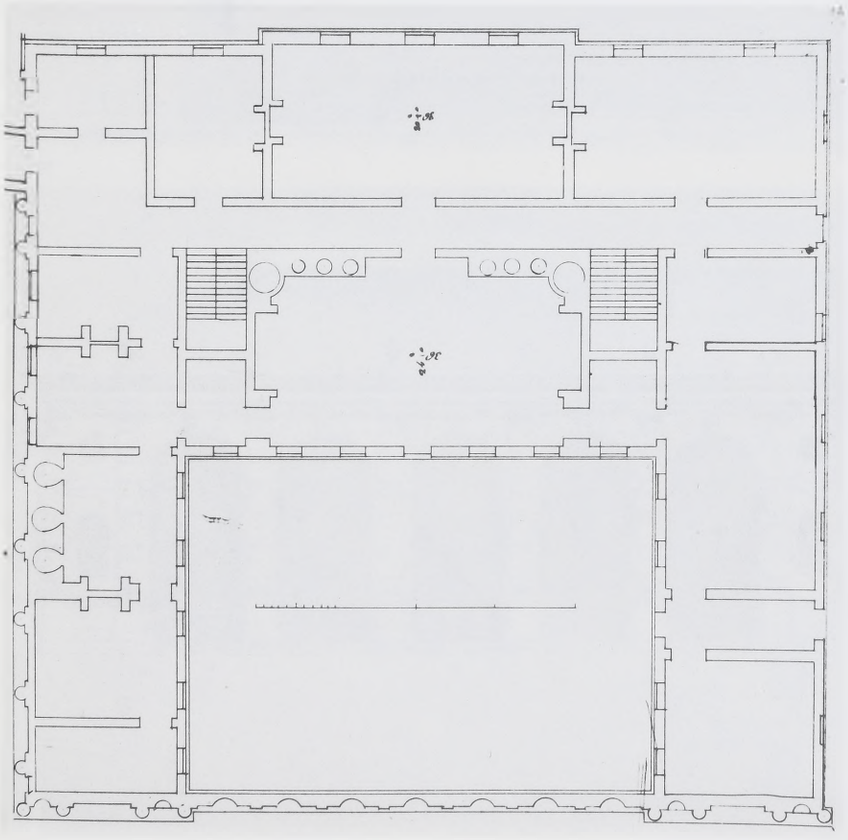


Fig. 36

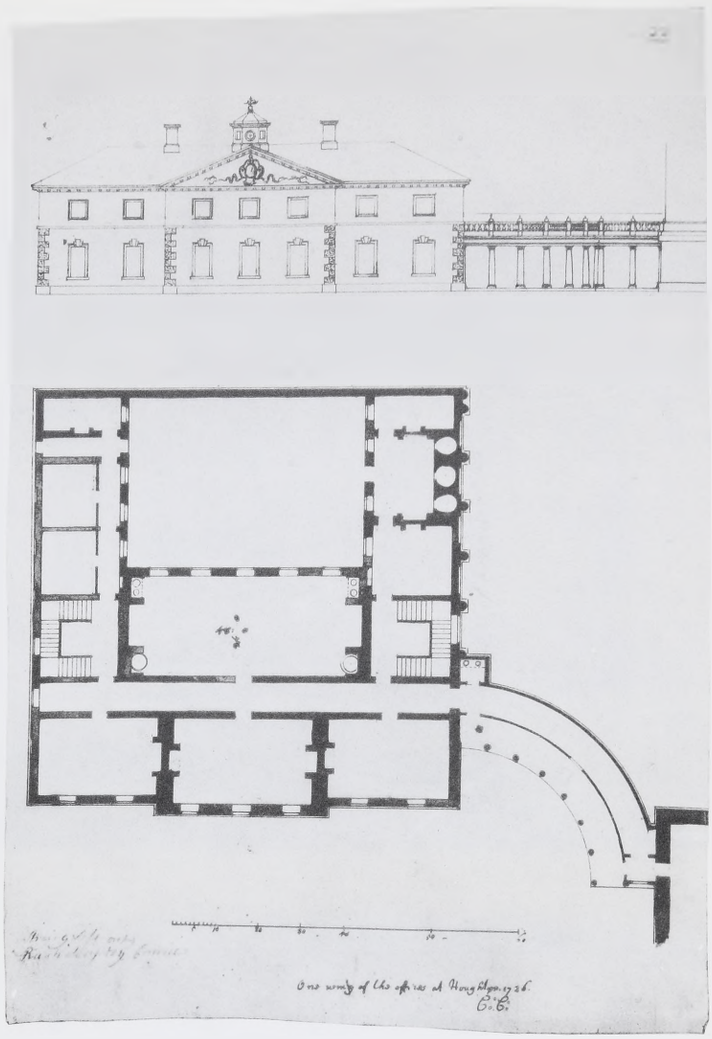


Fig. 37

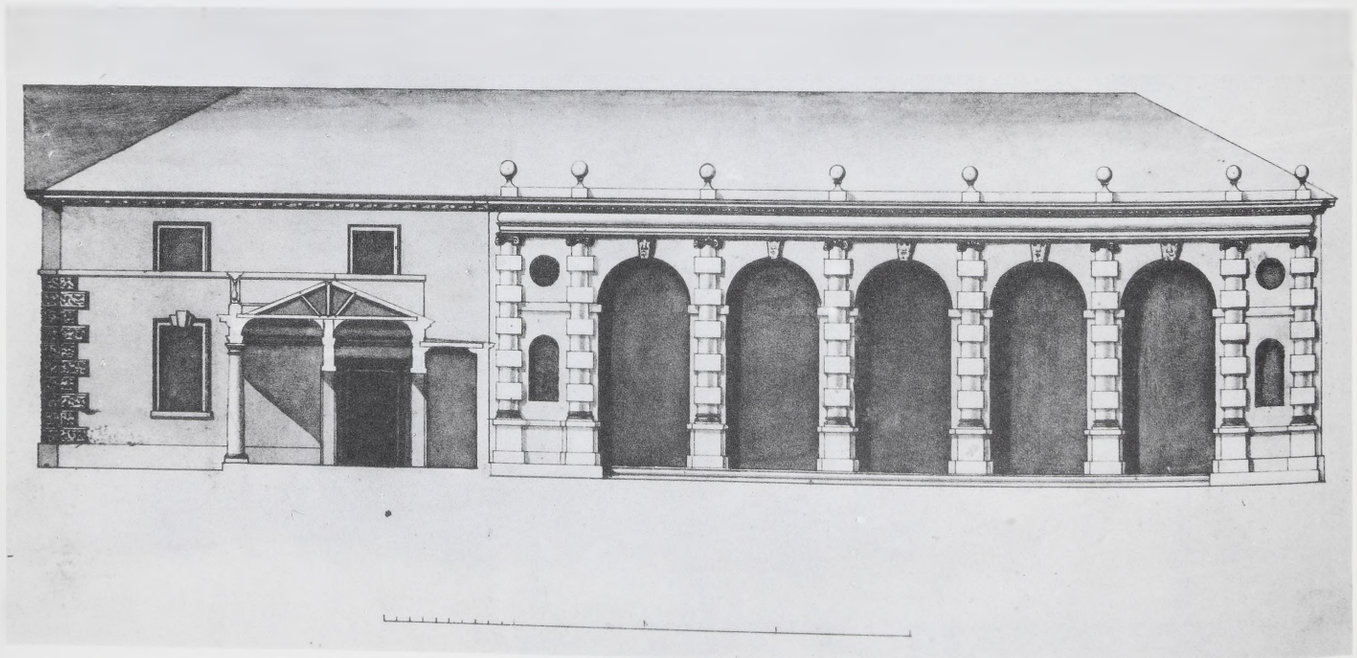


Fig. 38

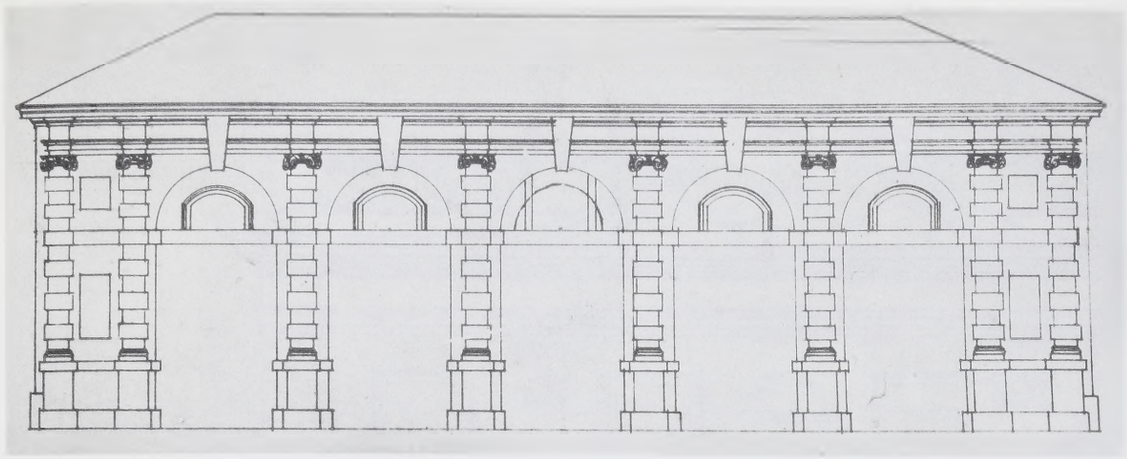


Fig. 39

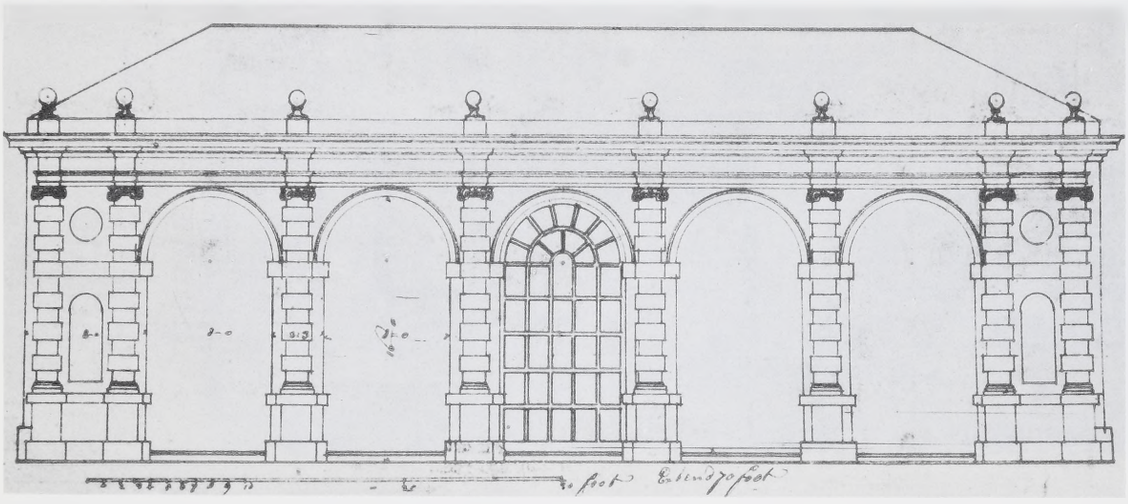


Fig. 40

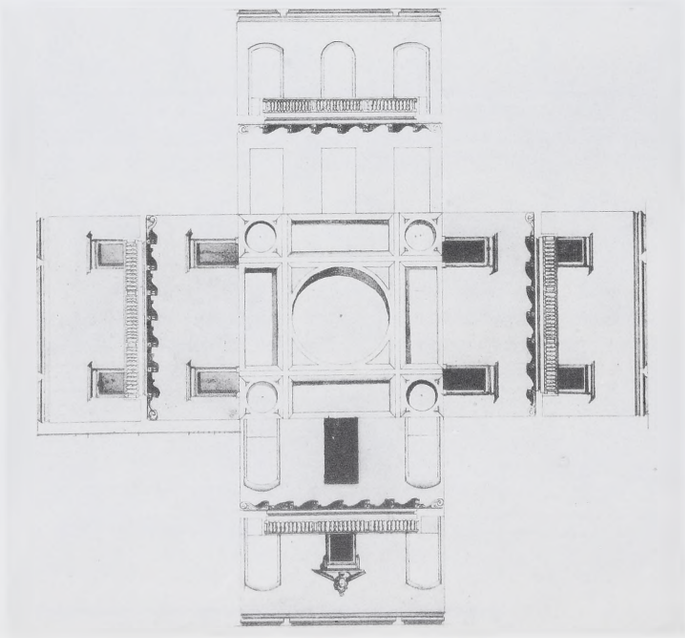


Fig. 41

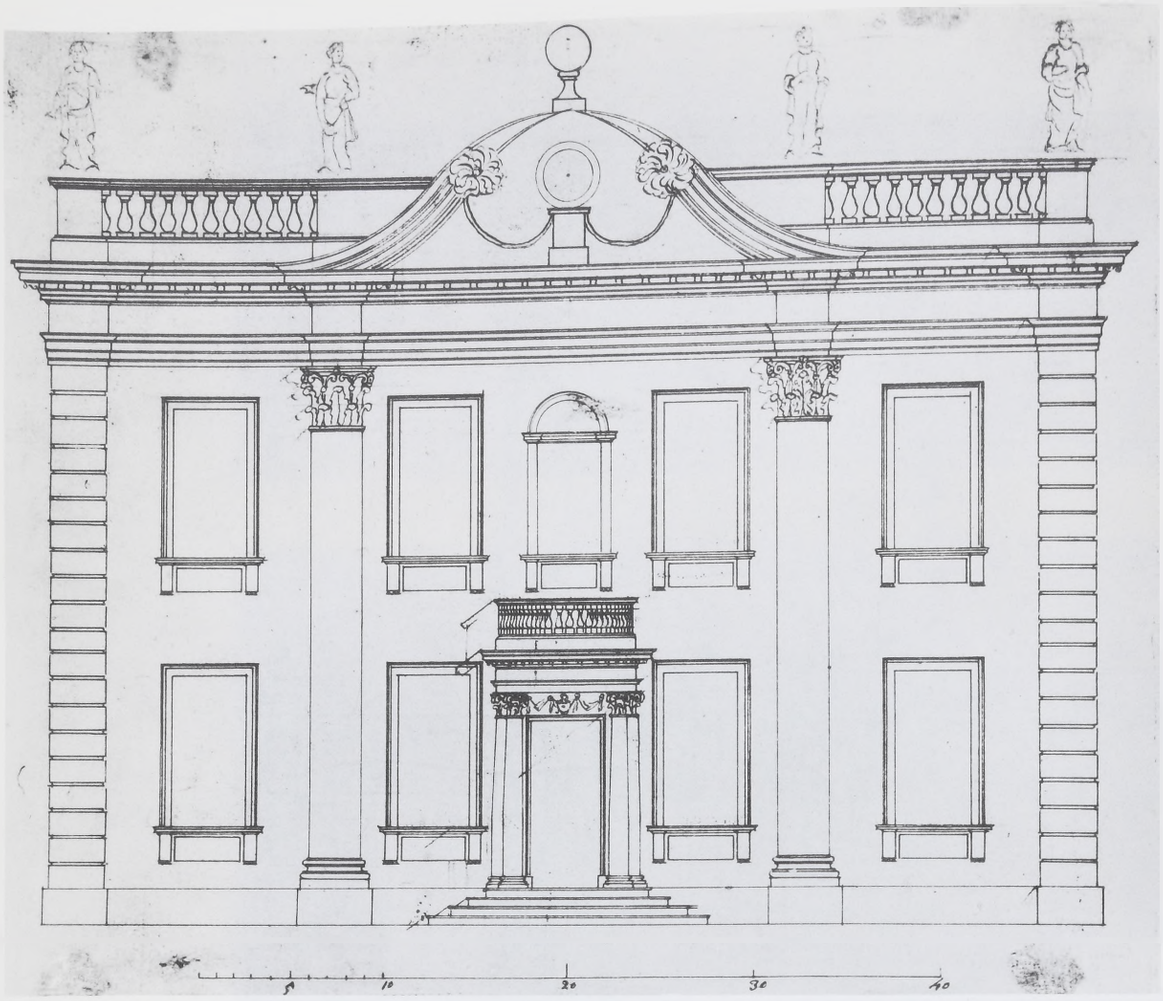


Fig. 42

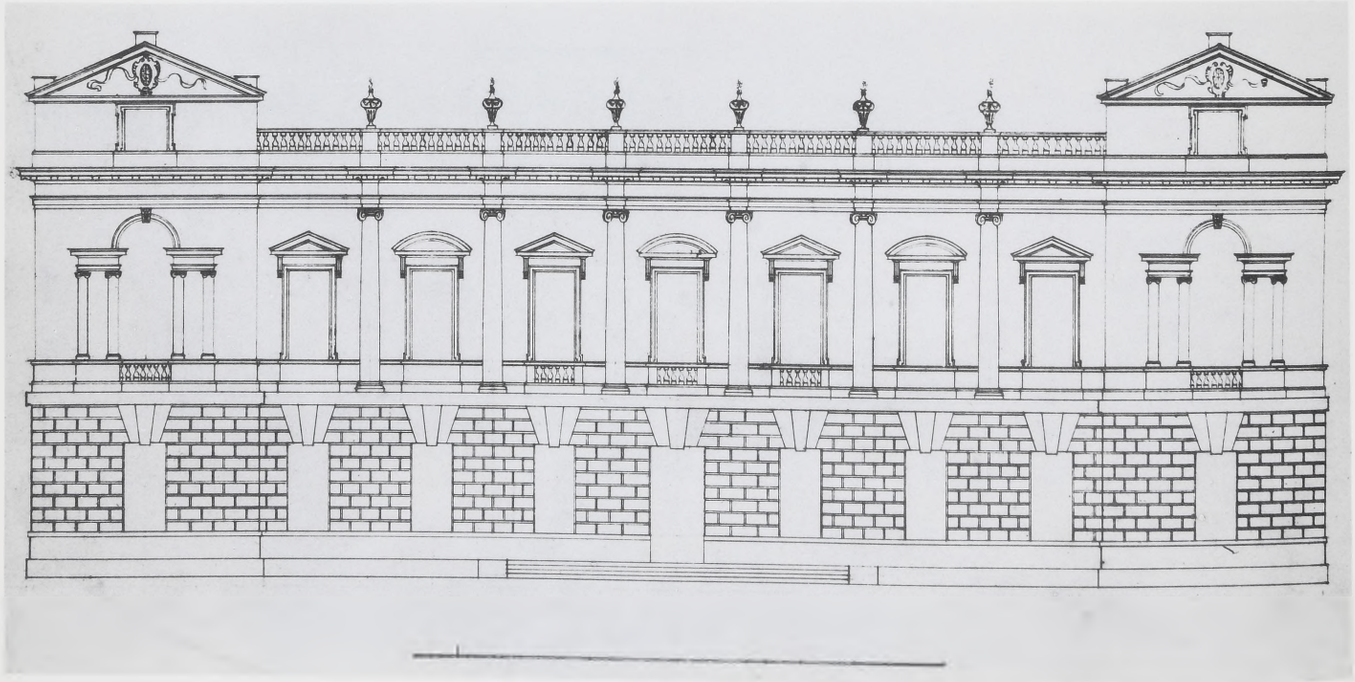


Fig. 43

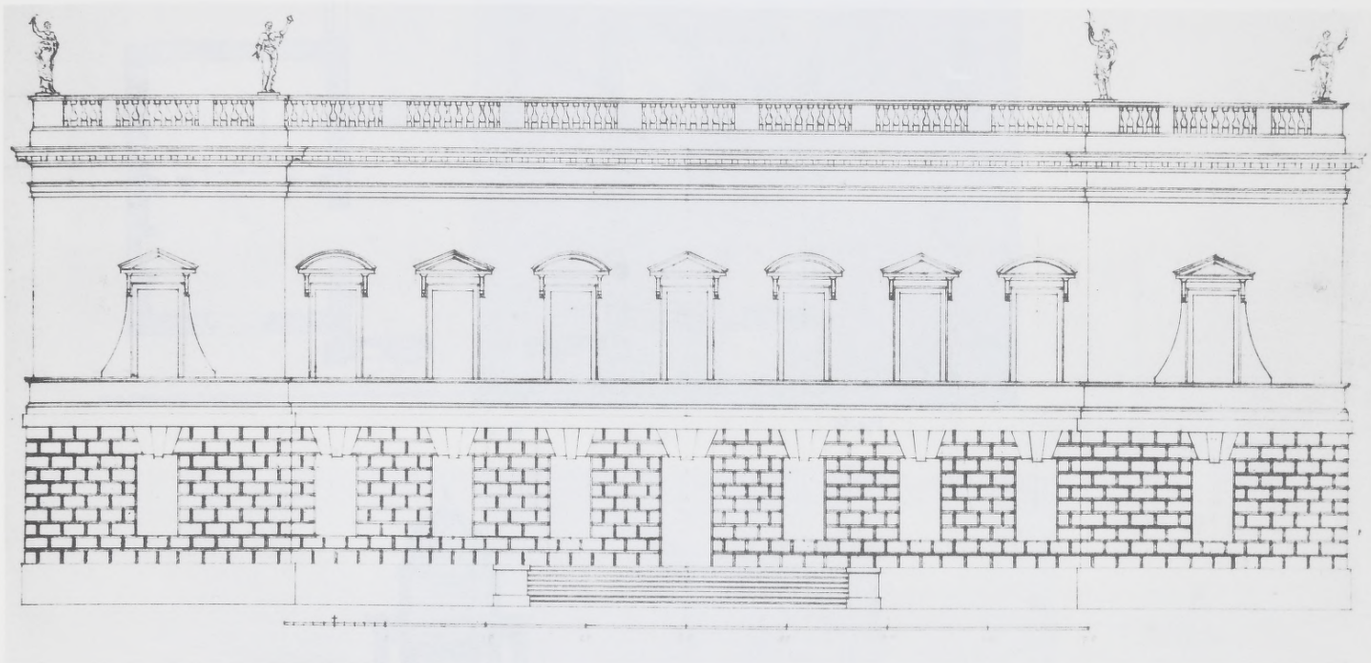


Fig. 44

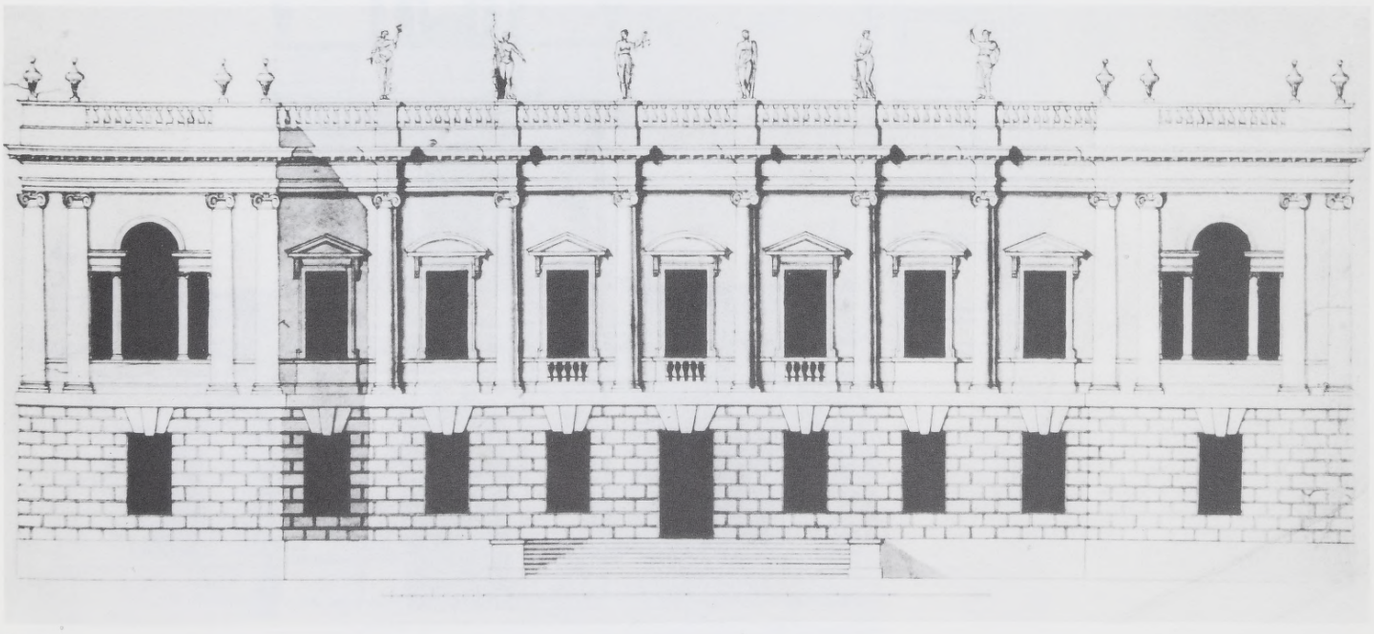


Fig. 45

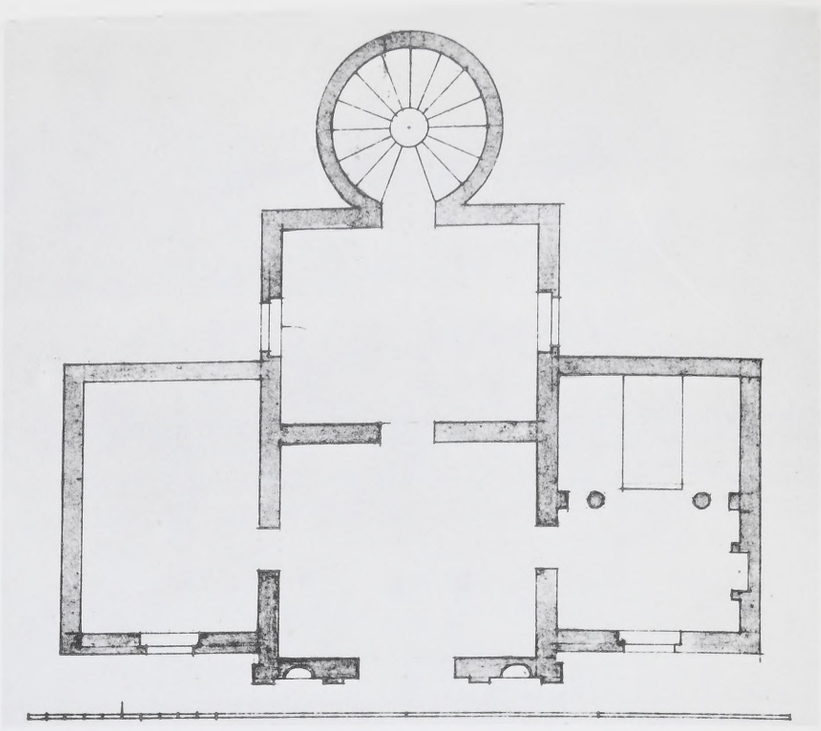


Fig. 46


40 Feet
Extends 37
The New Ragnio in the Gardens at Chiswick in the County of Middlesex Erected by the Rt. Hon.ble Richard Boyle Earl of Burlington and Cork
Lord High Treasurer of the Kingdom of Ireland &c. in the Year 1717.

Fig. 47

Fig. 48

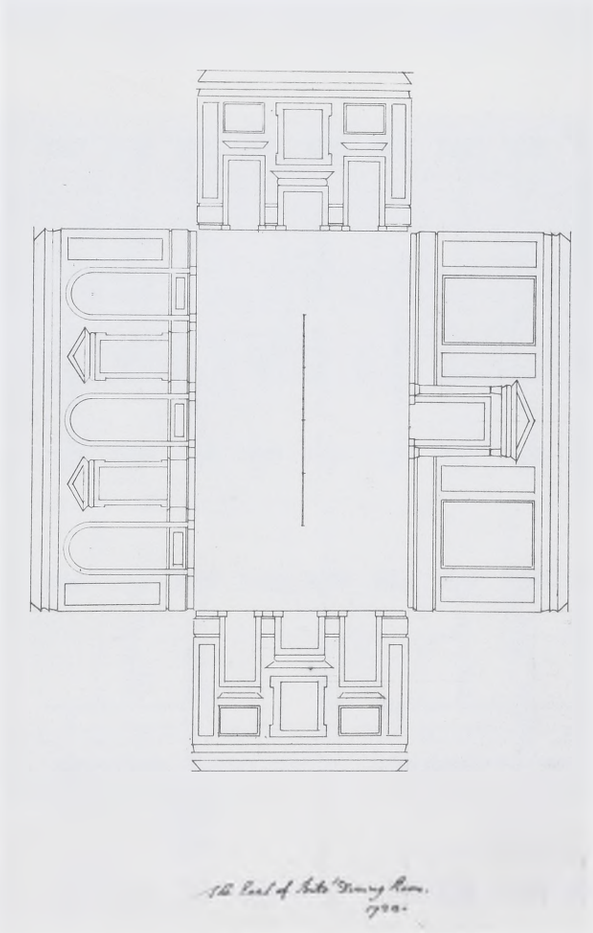


Fig. 49

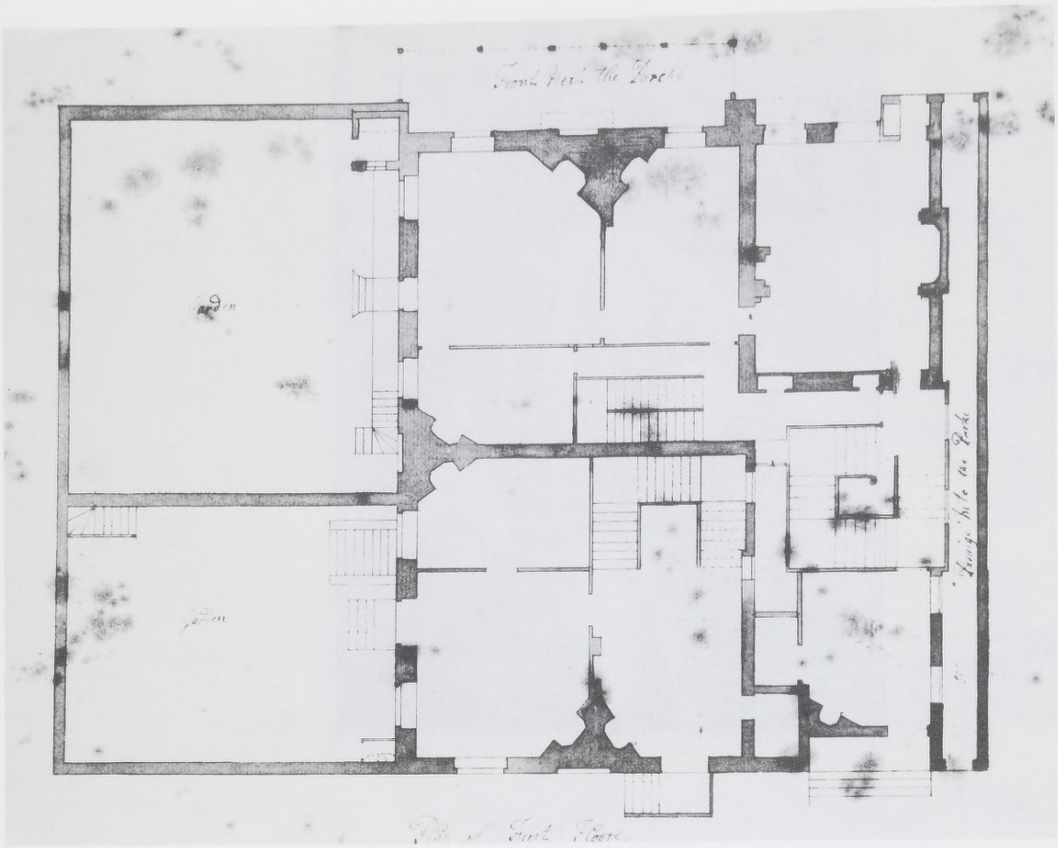


Fig. 50

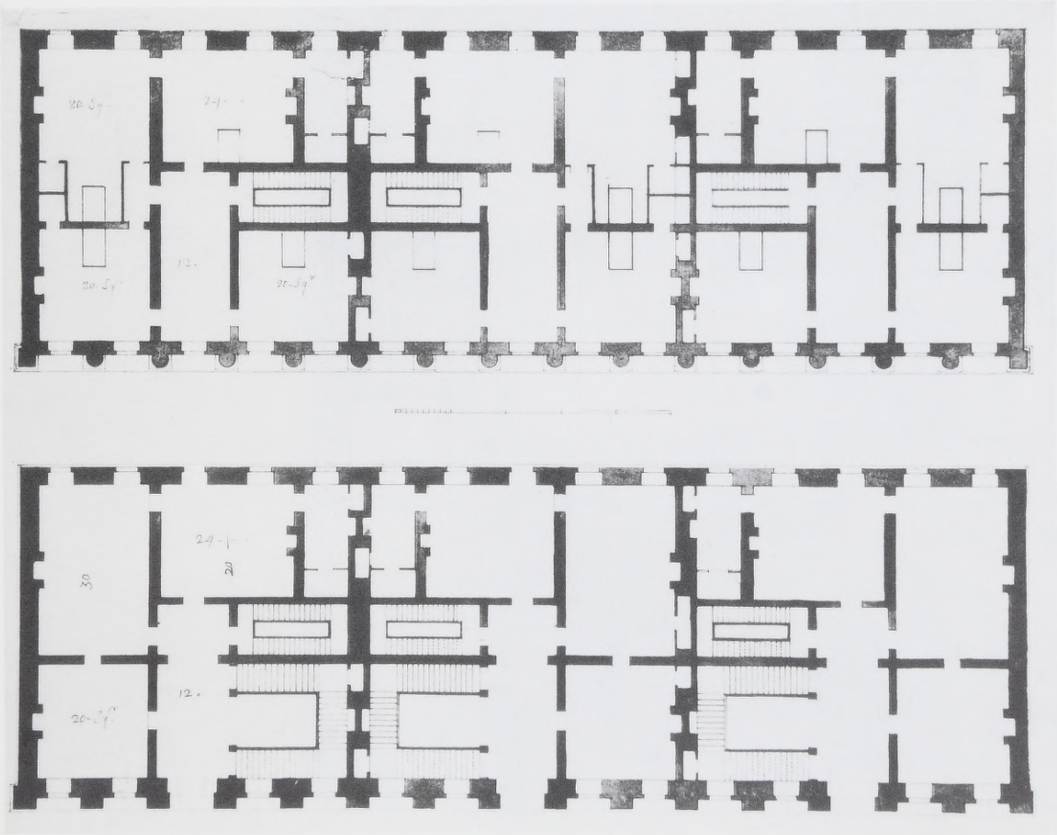


Fig. 51

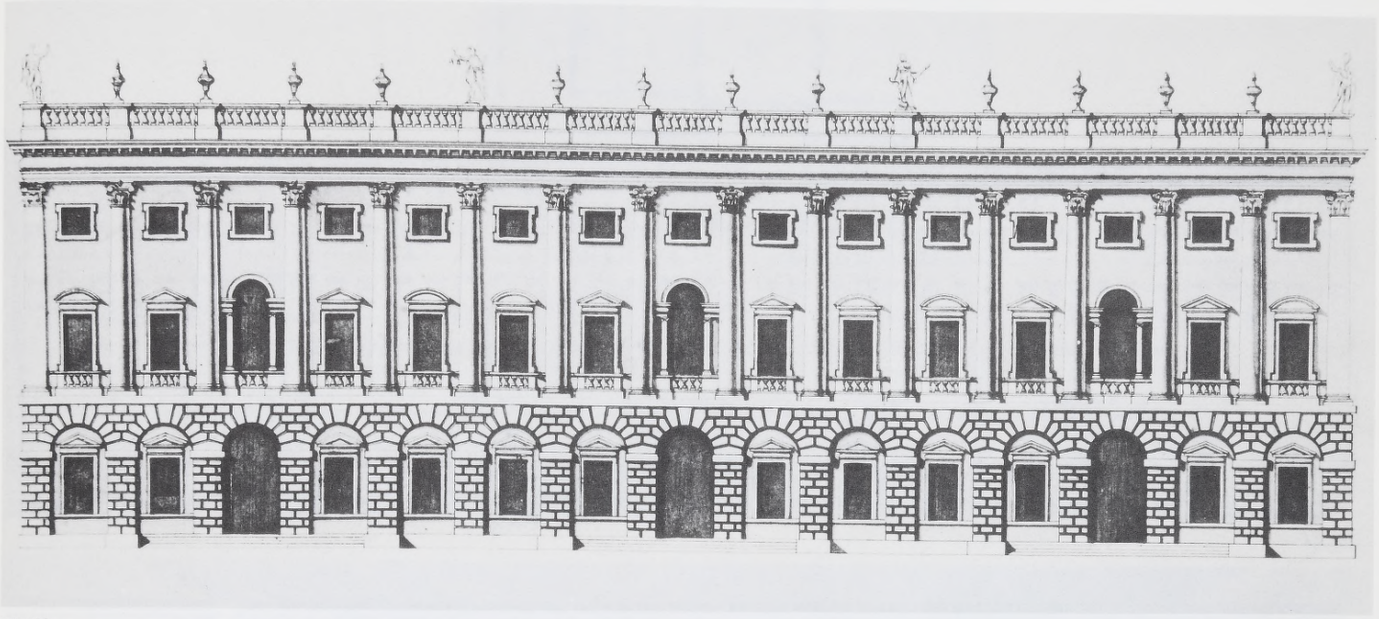


Fig. 52

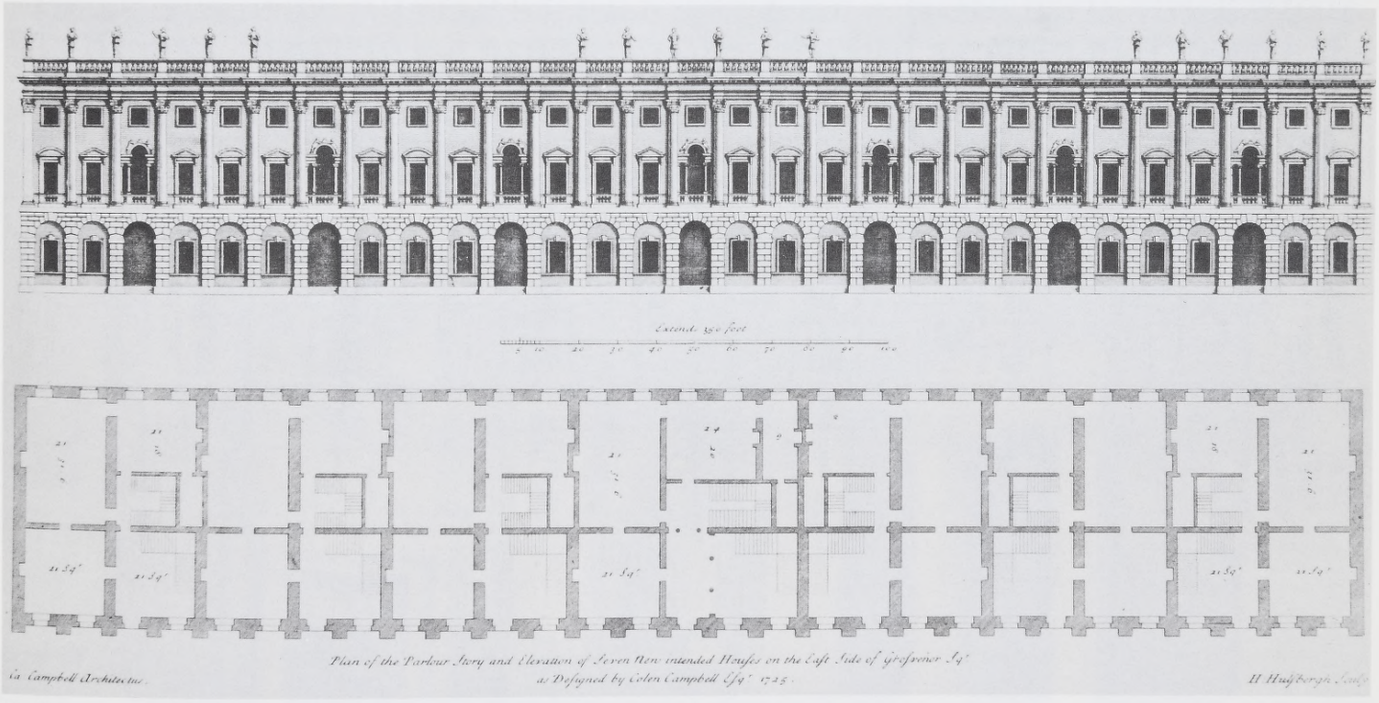

Extent 150 feet
Plan of the Parlour Story and Elevation of Seven New intended Houses on the East Side of Grosvenor Sq.r
as Designed by Colen Campbell Esq.r 1725.
Ca. Campbell Architectus.
H. Hulsberghe Sculp.

Fig. 53

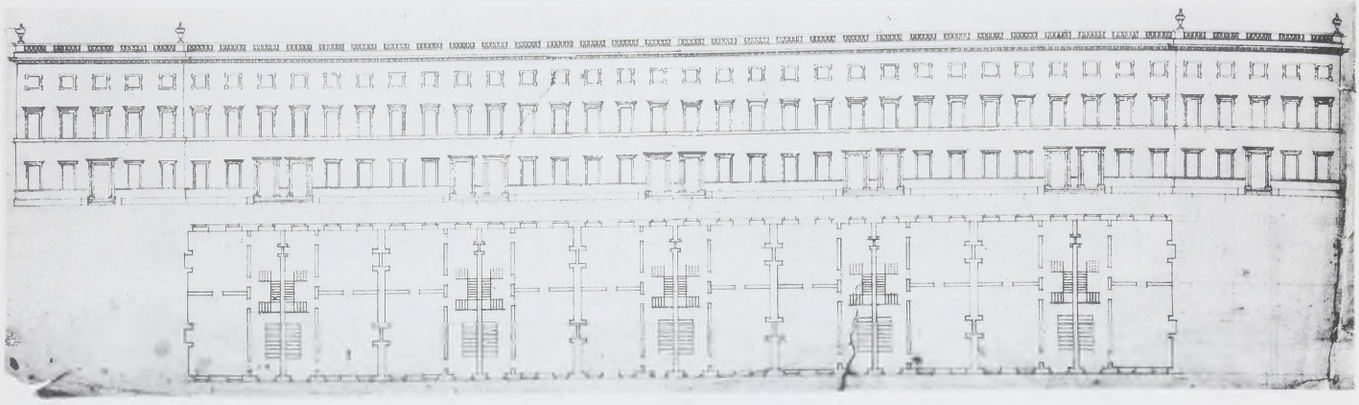


Fig. 54

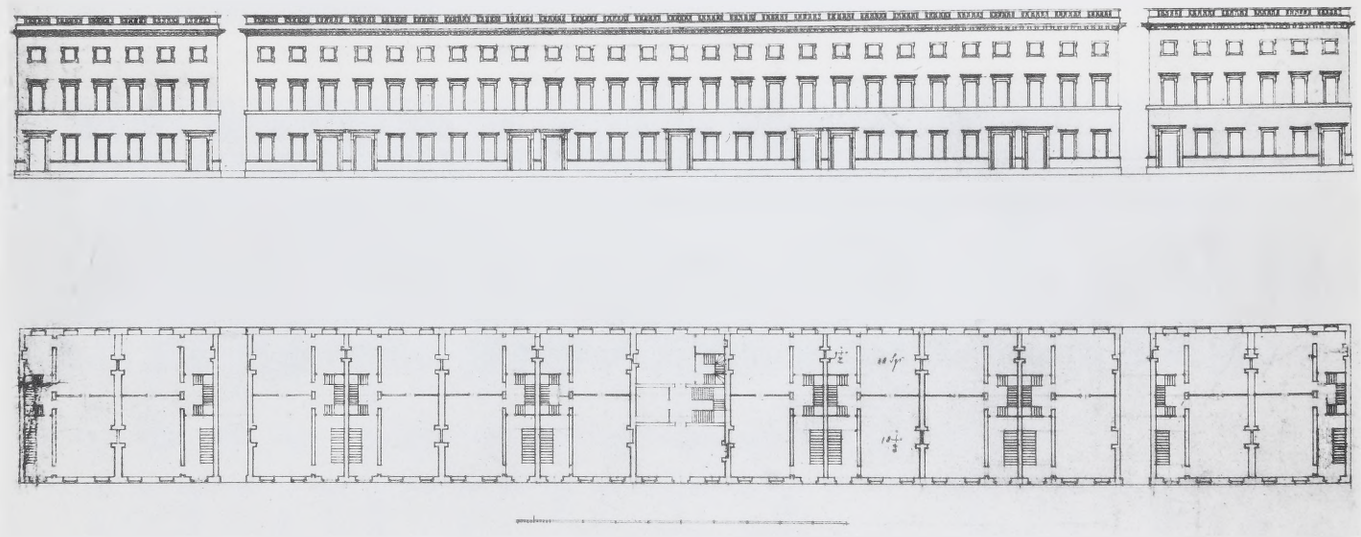


Fig. 55

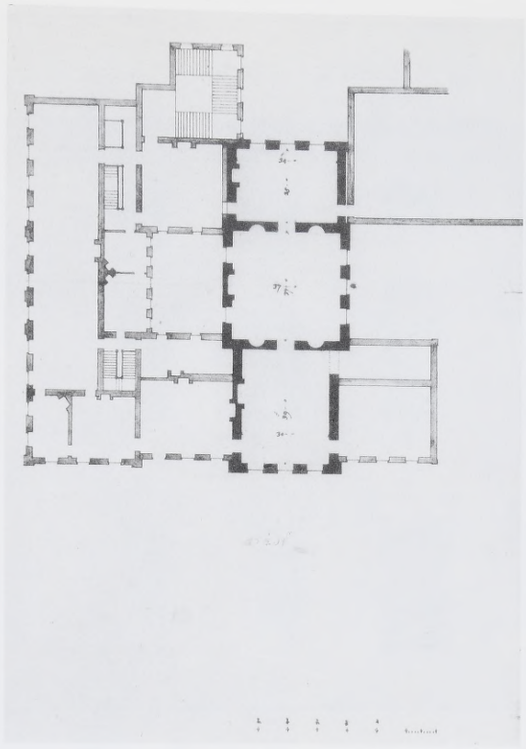


Fig. 56

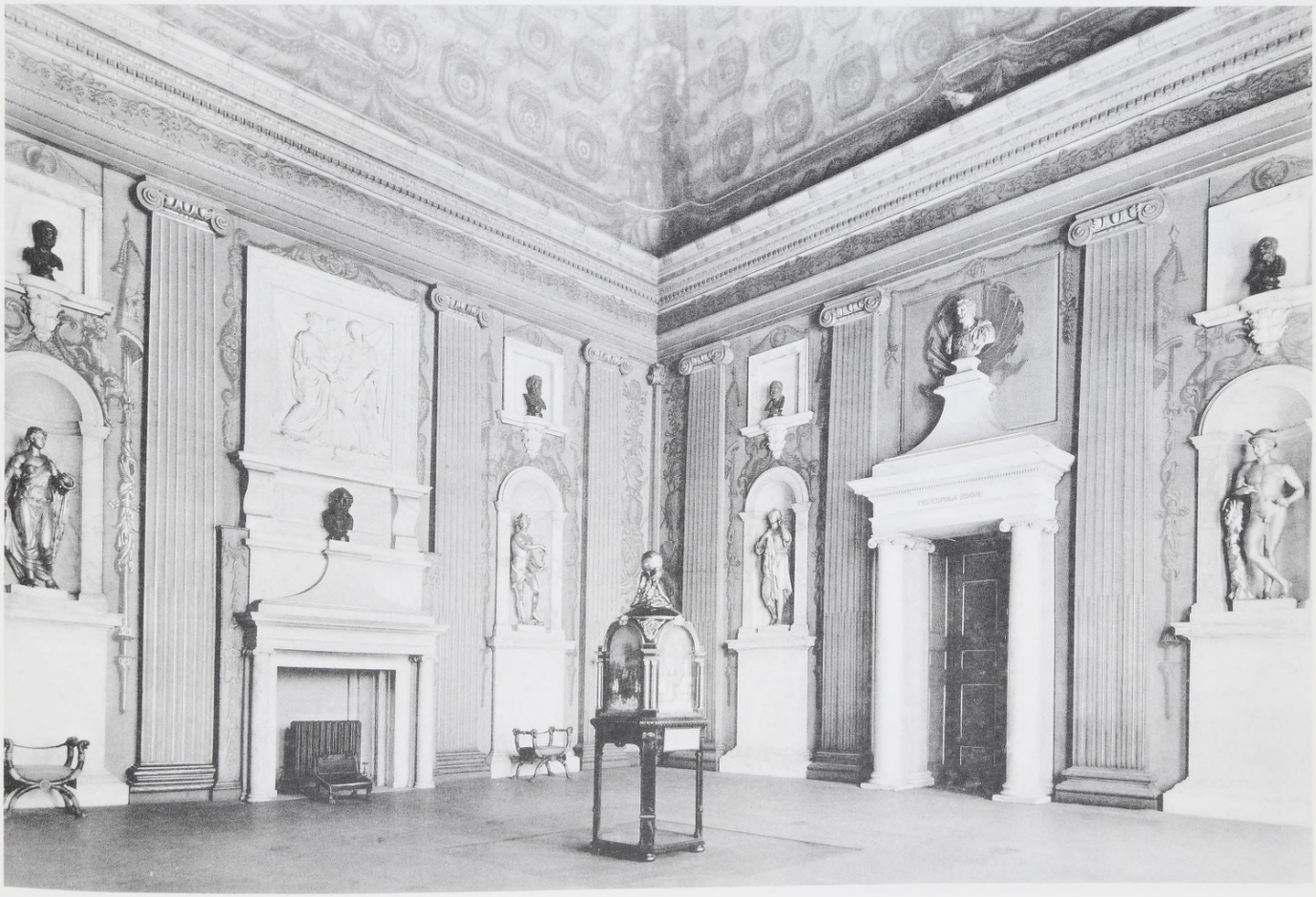


Fig. 57

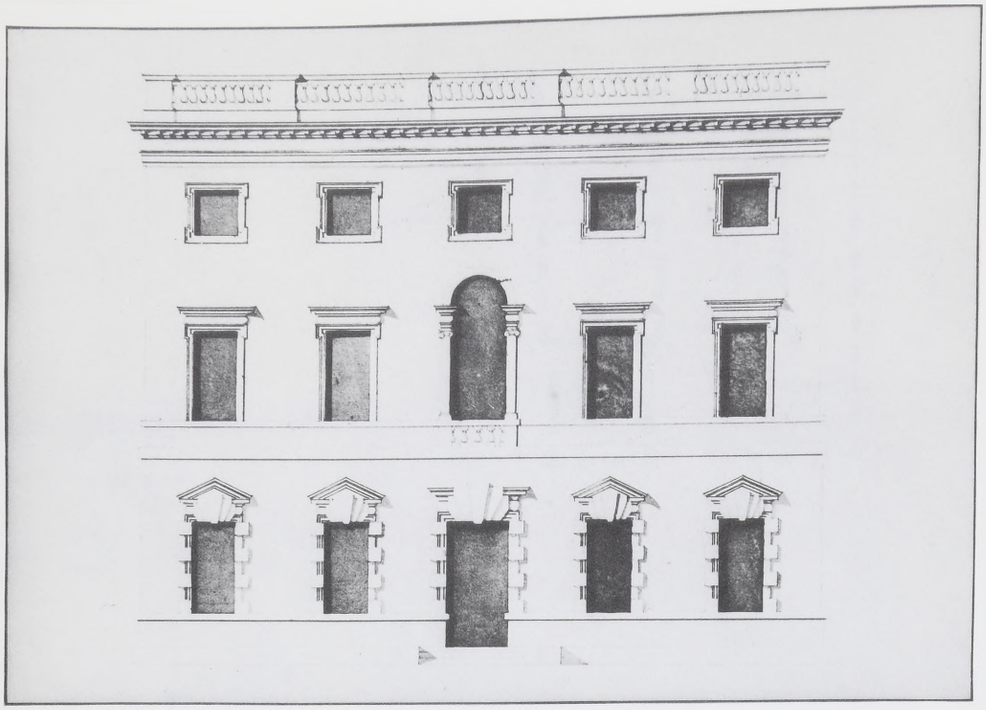


Fig. 58

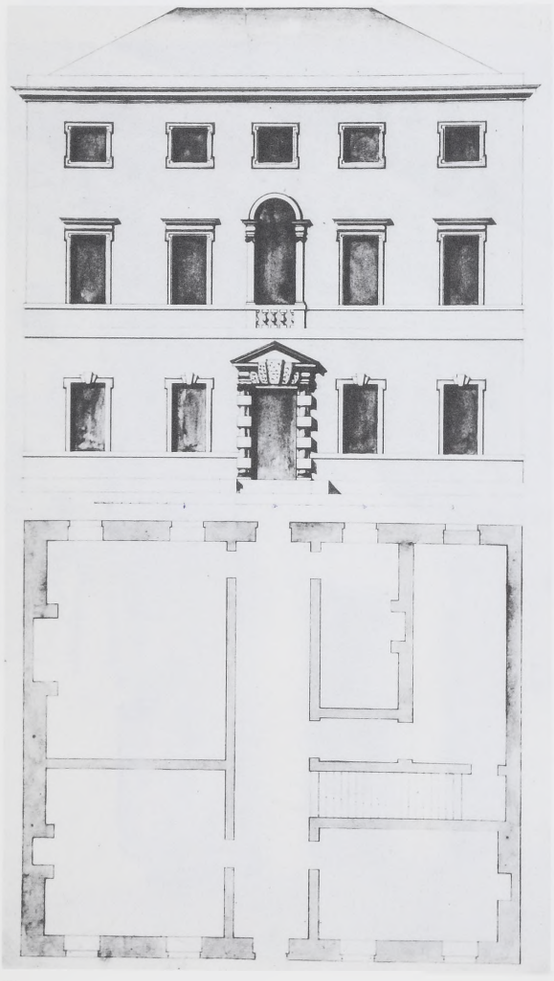


Fig. 59

Fig. 60

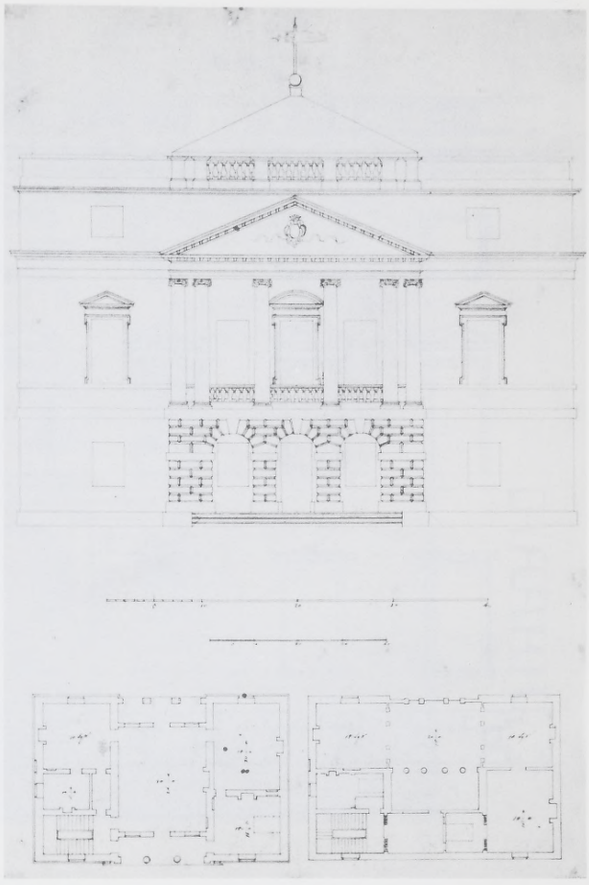


Fig. 61

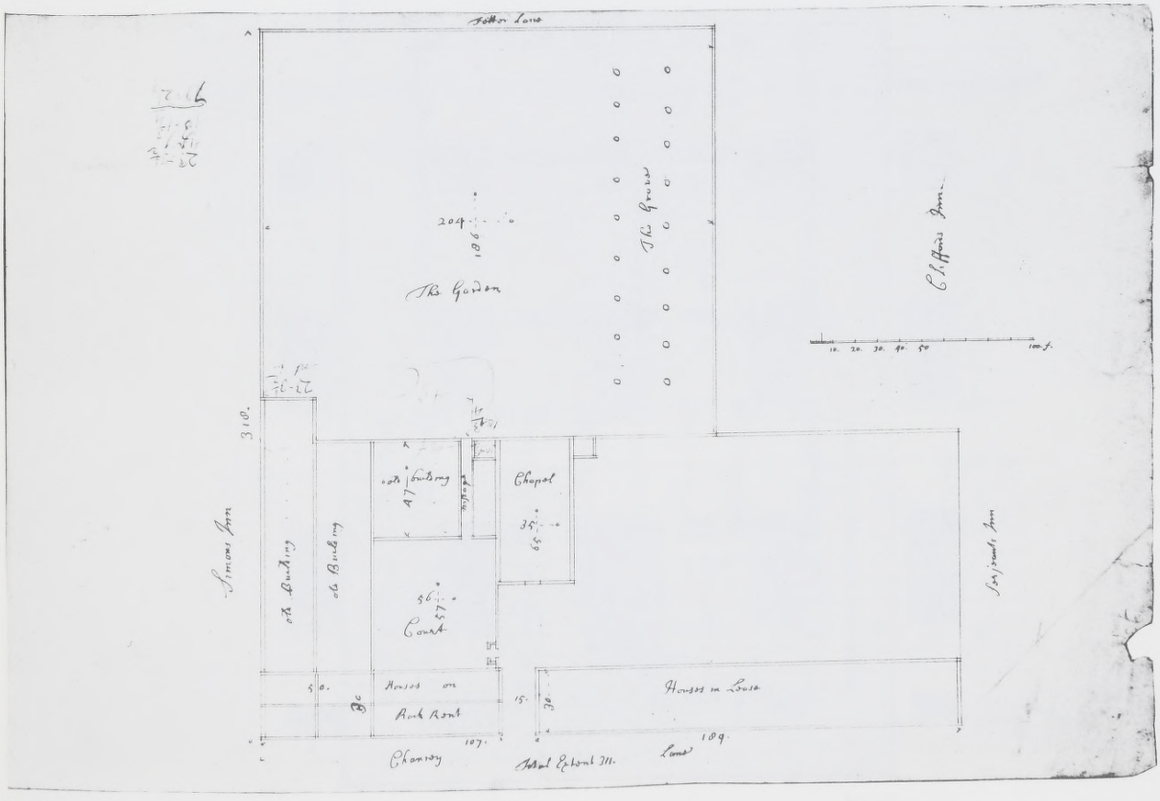


Fig. 62

Fig. 63

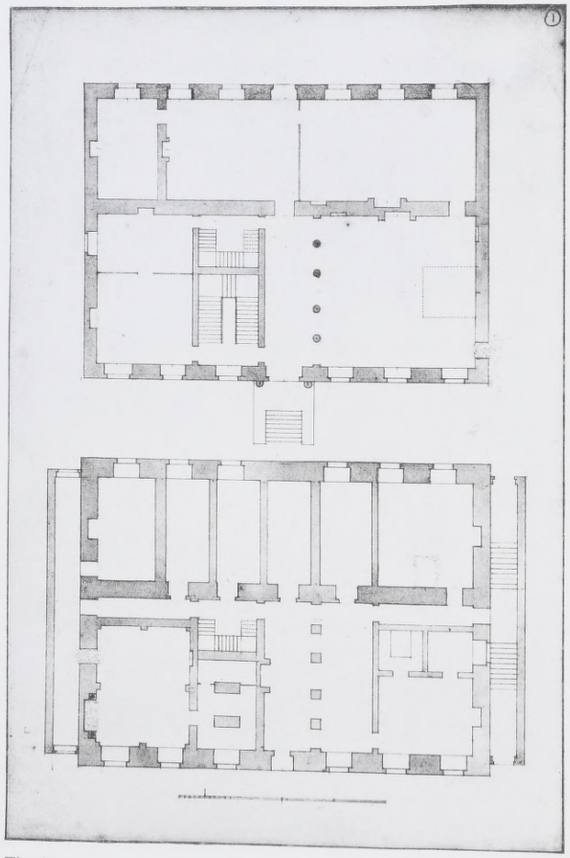


Fig. 64

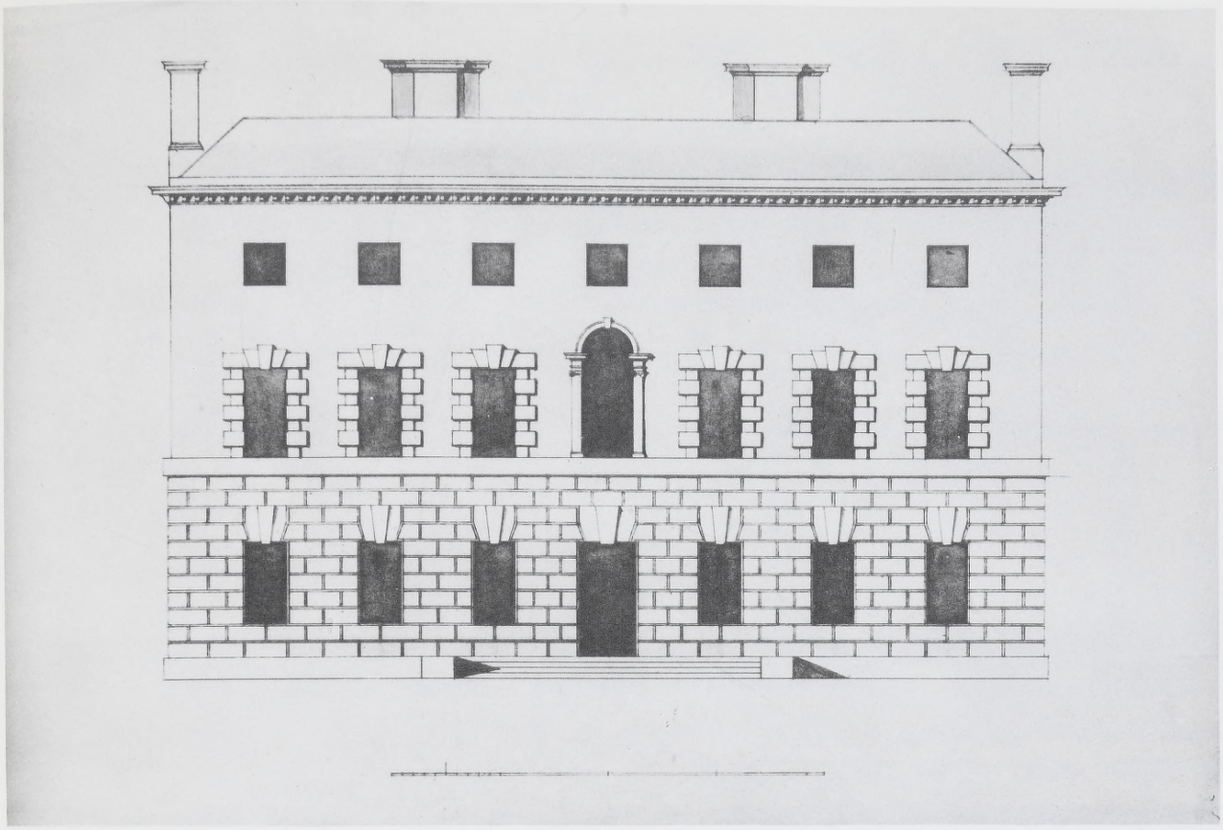


Fig. 65

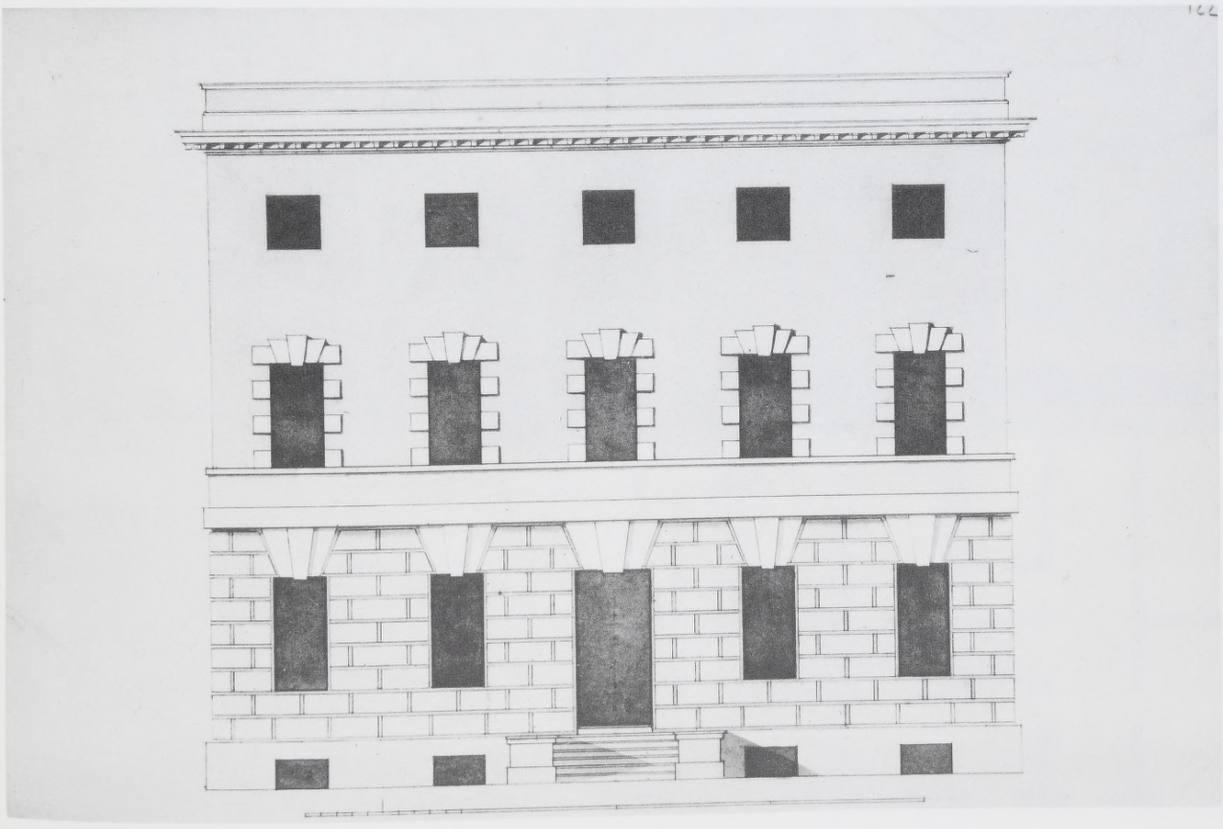


Fig. 66

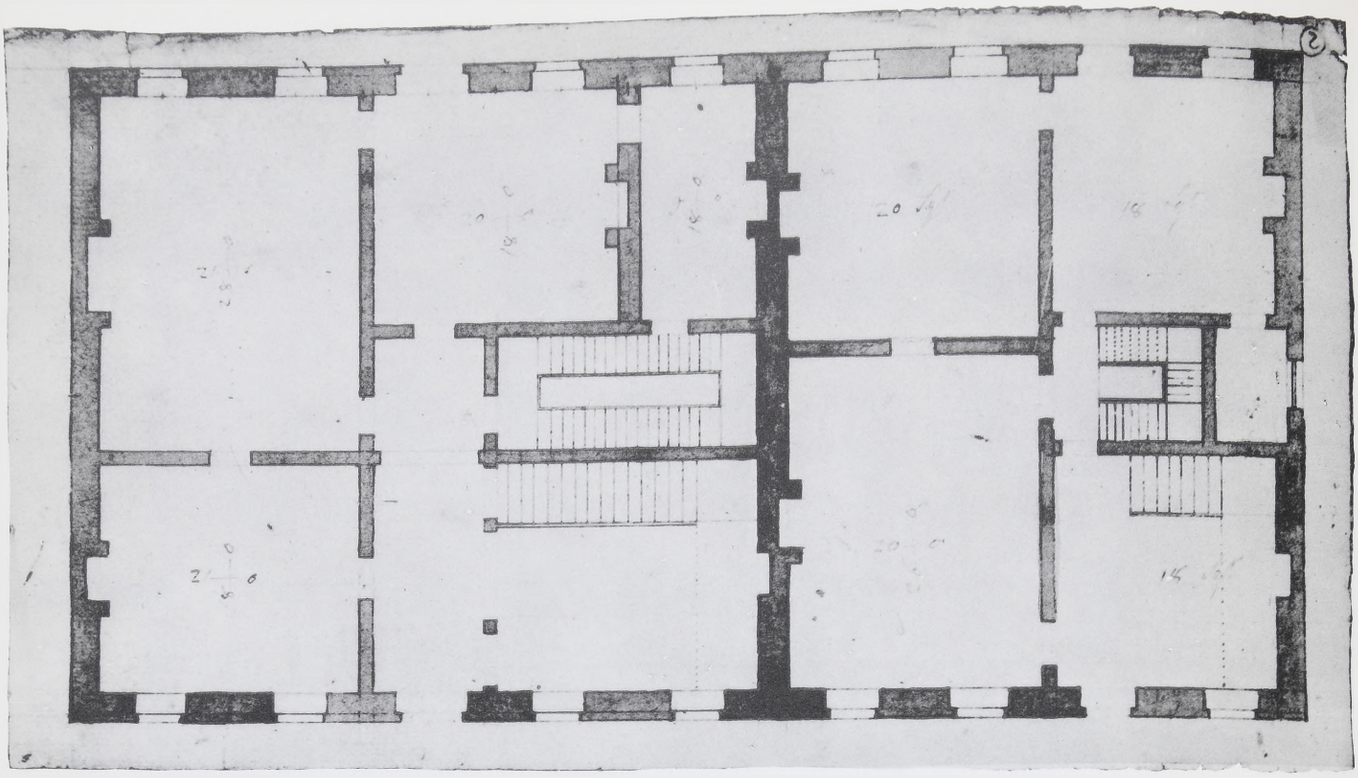


Fig. 67

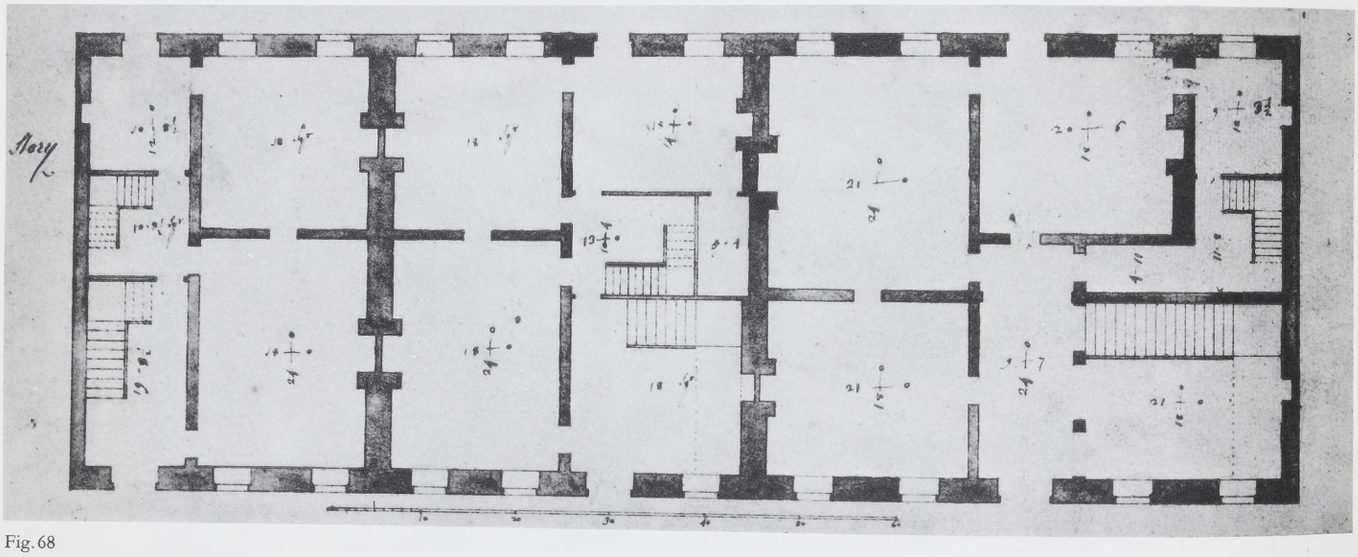


Fig. 68

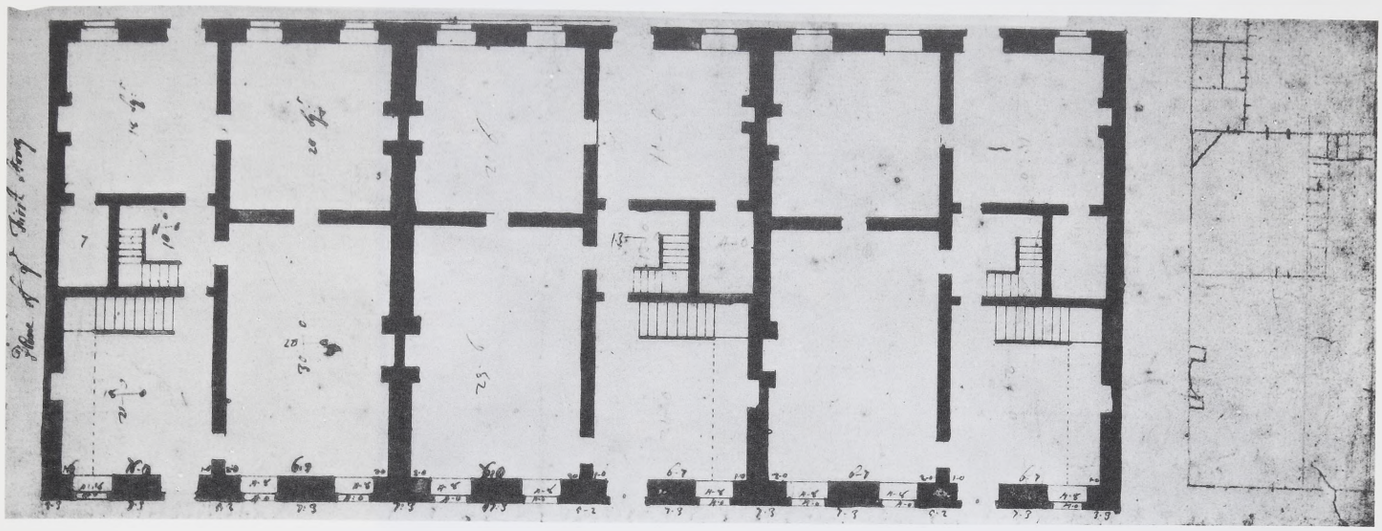


Fig. 69

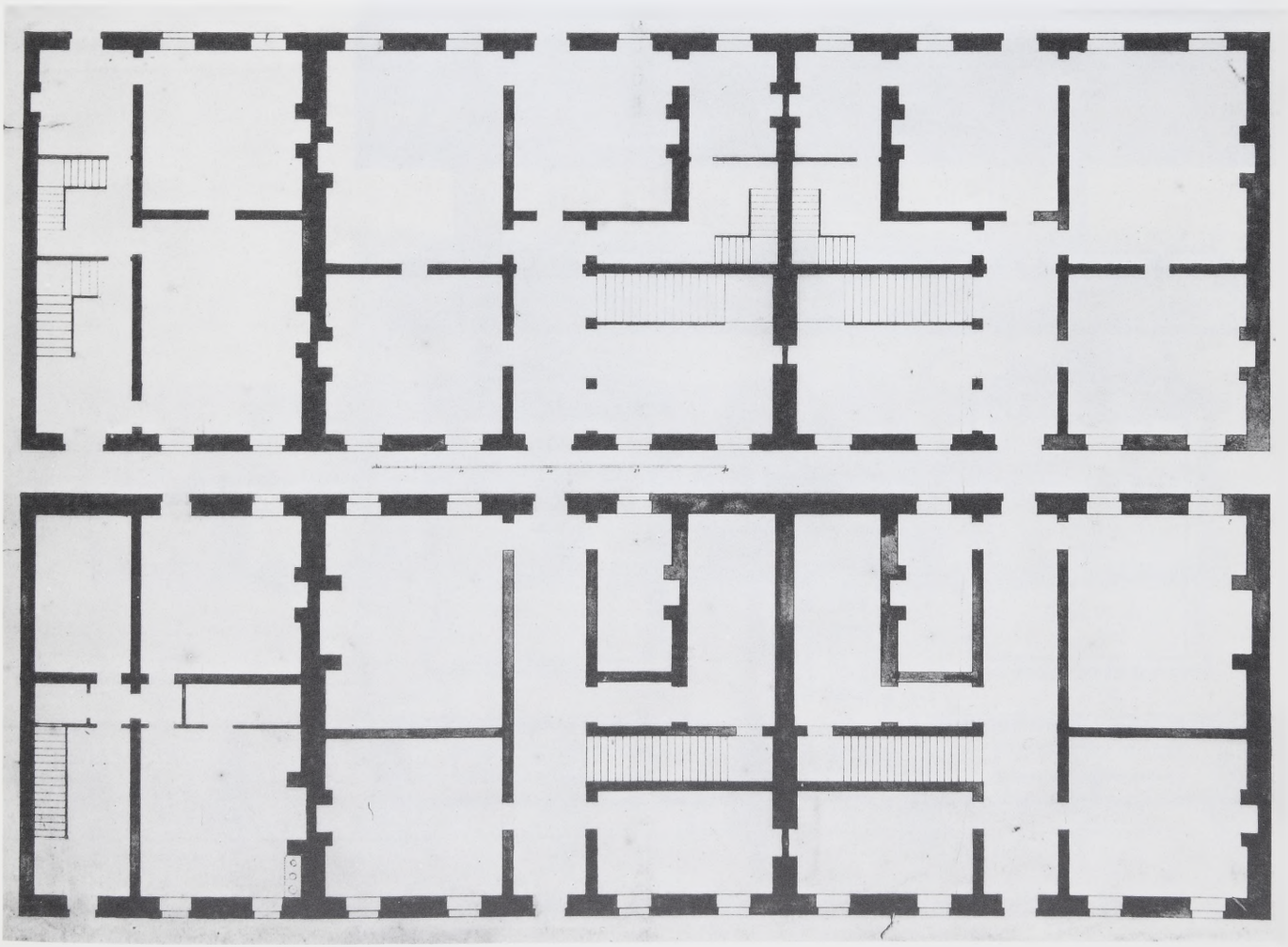


Fig. 70

Fig. 71

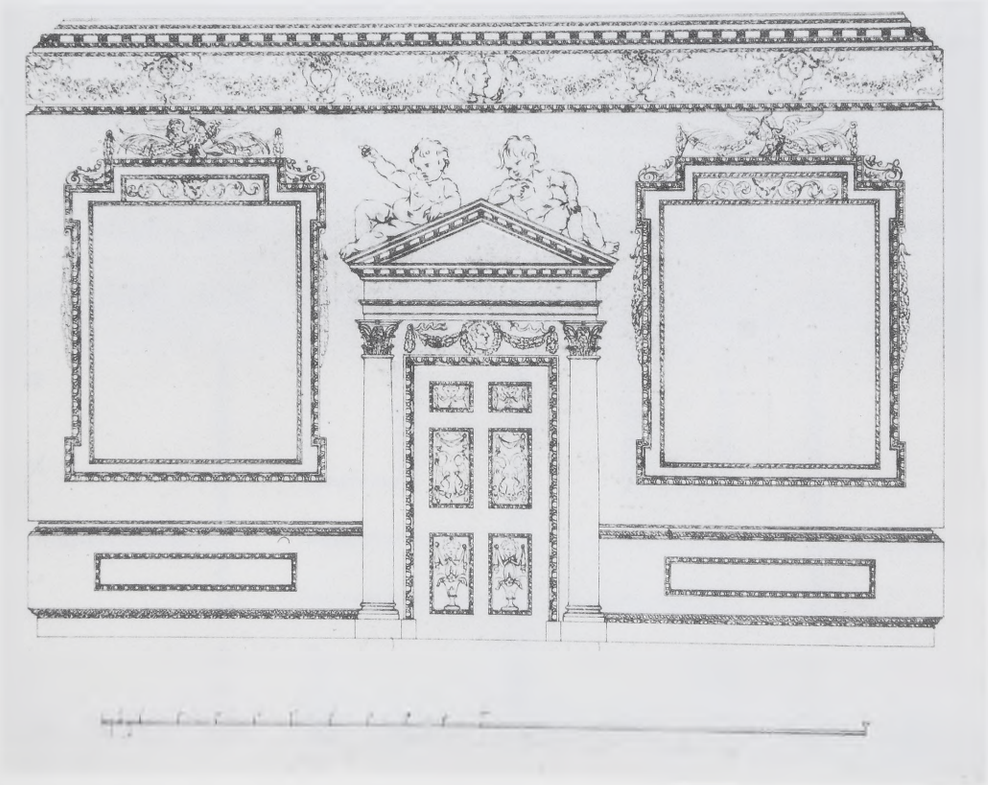


Fig. 72

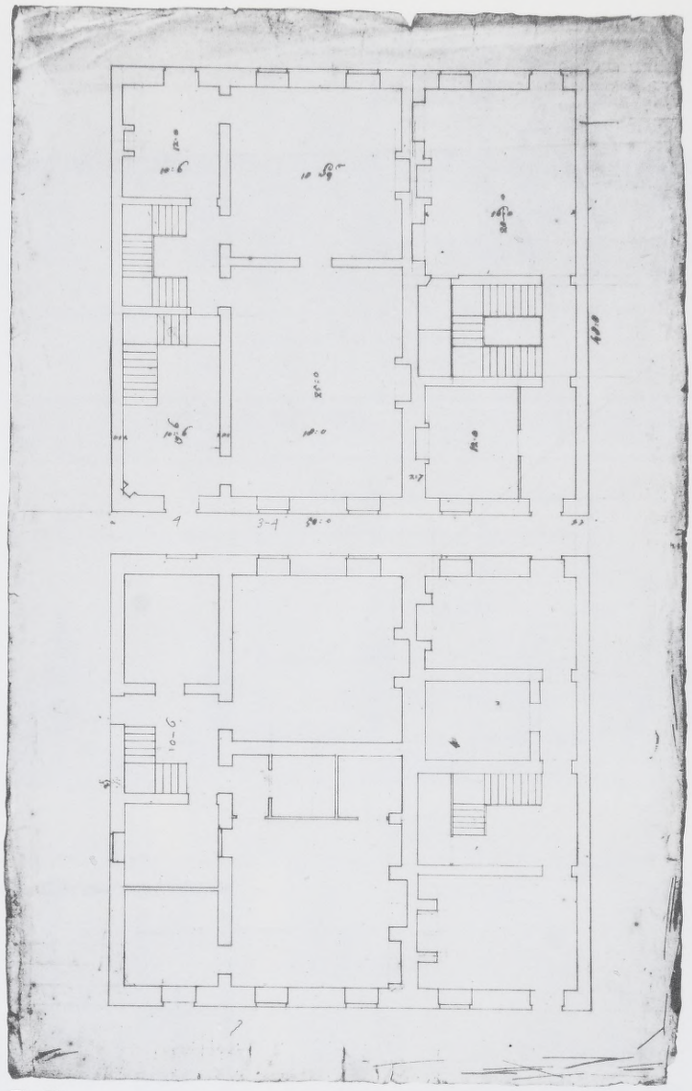


Fig. 73

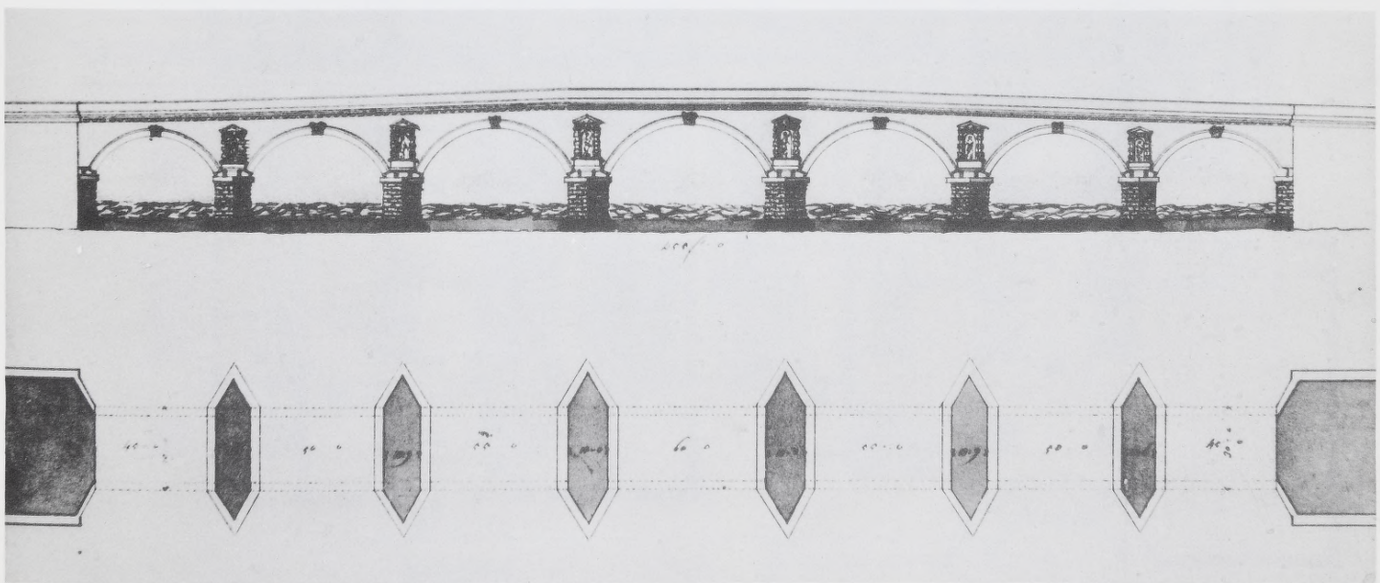


Fig. 74

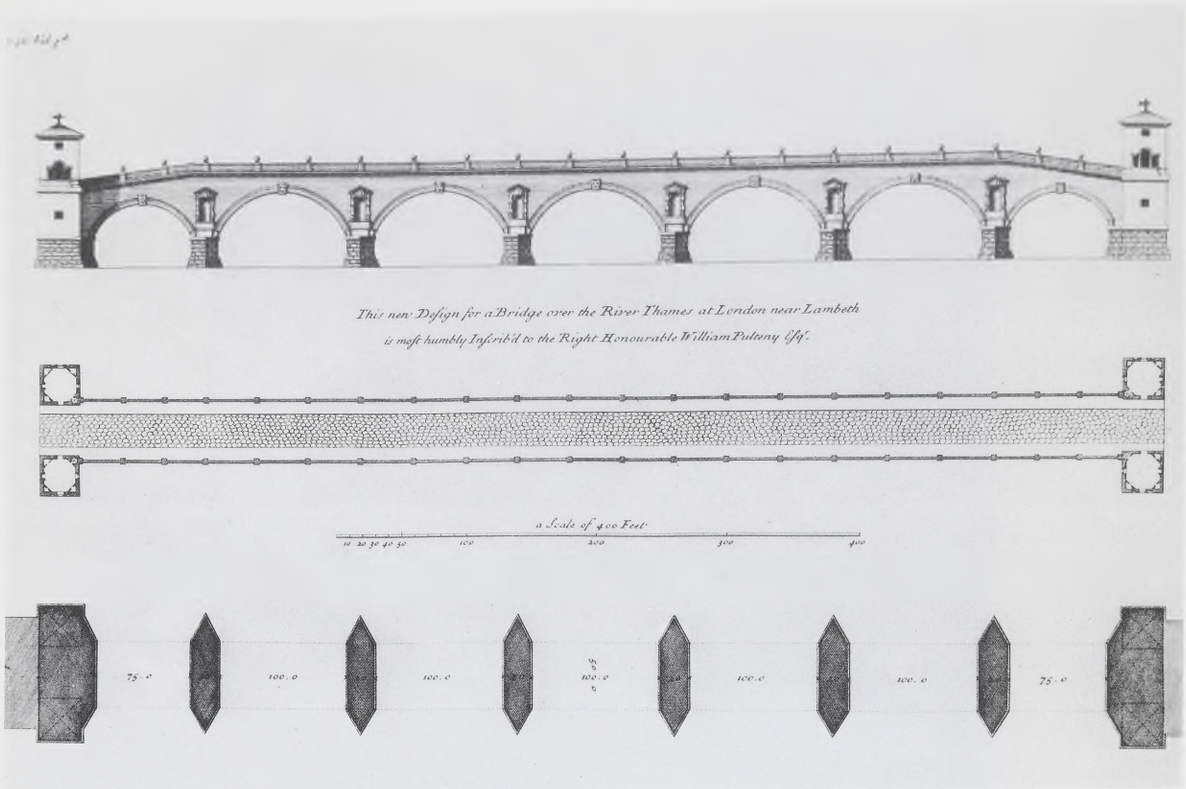


Fig. 75

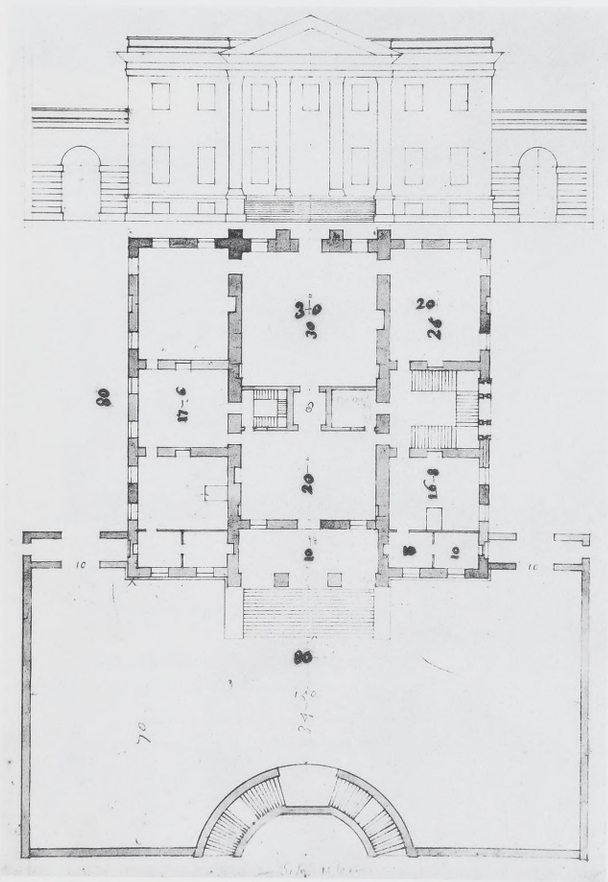


Fig. 76

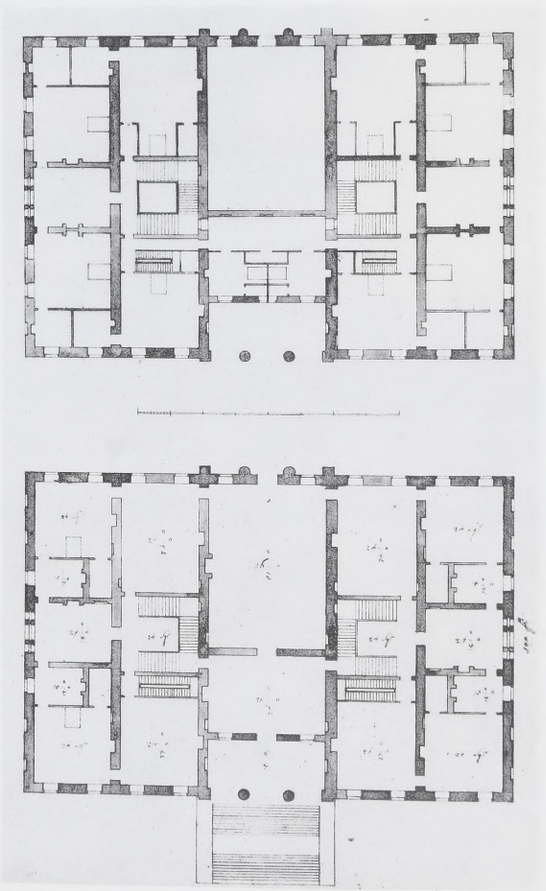


Fig. 77

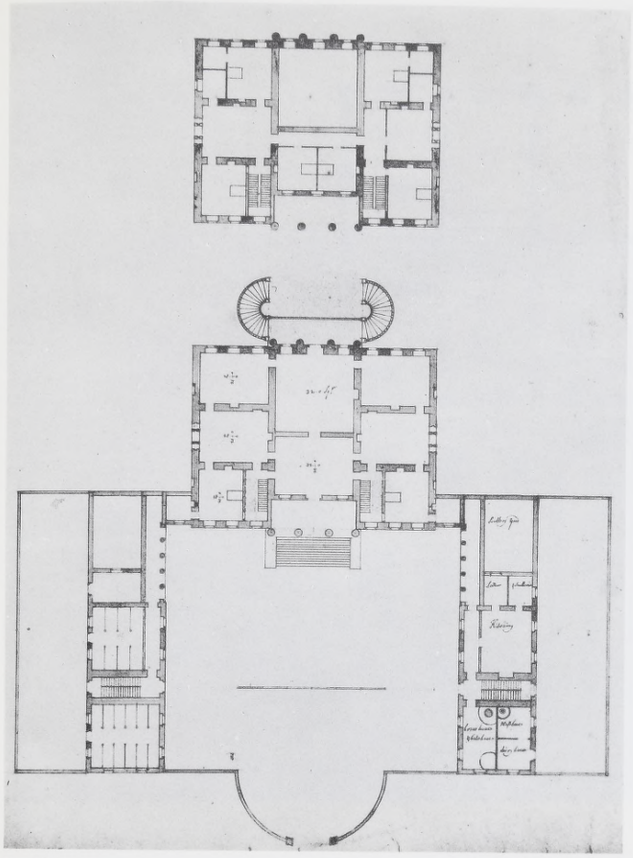


Fig. 78

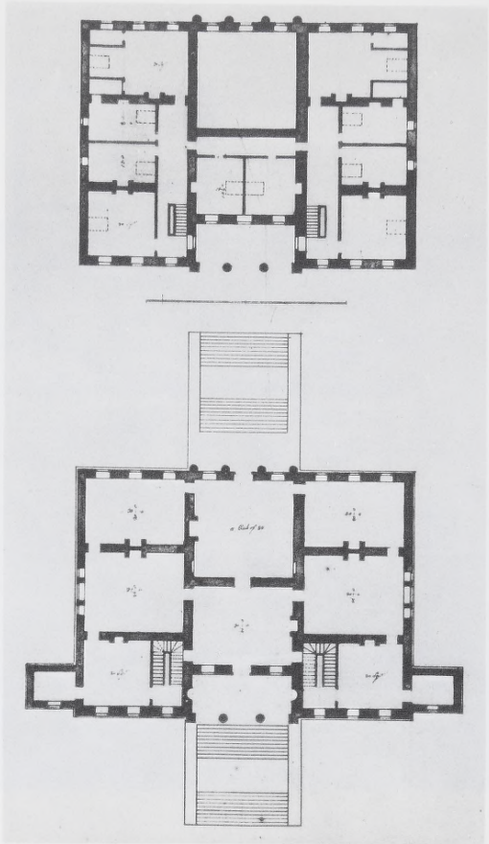


Fig. 79

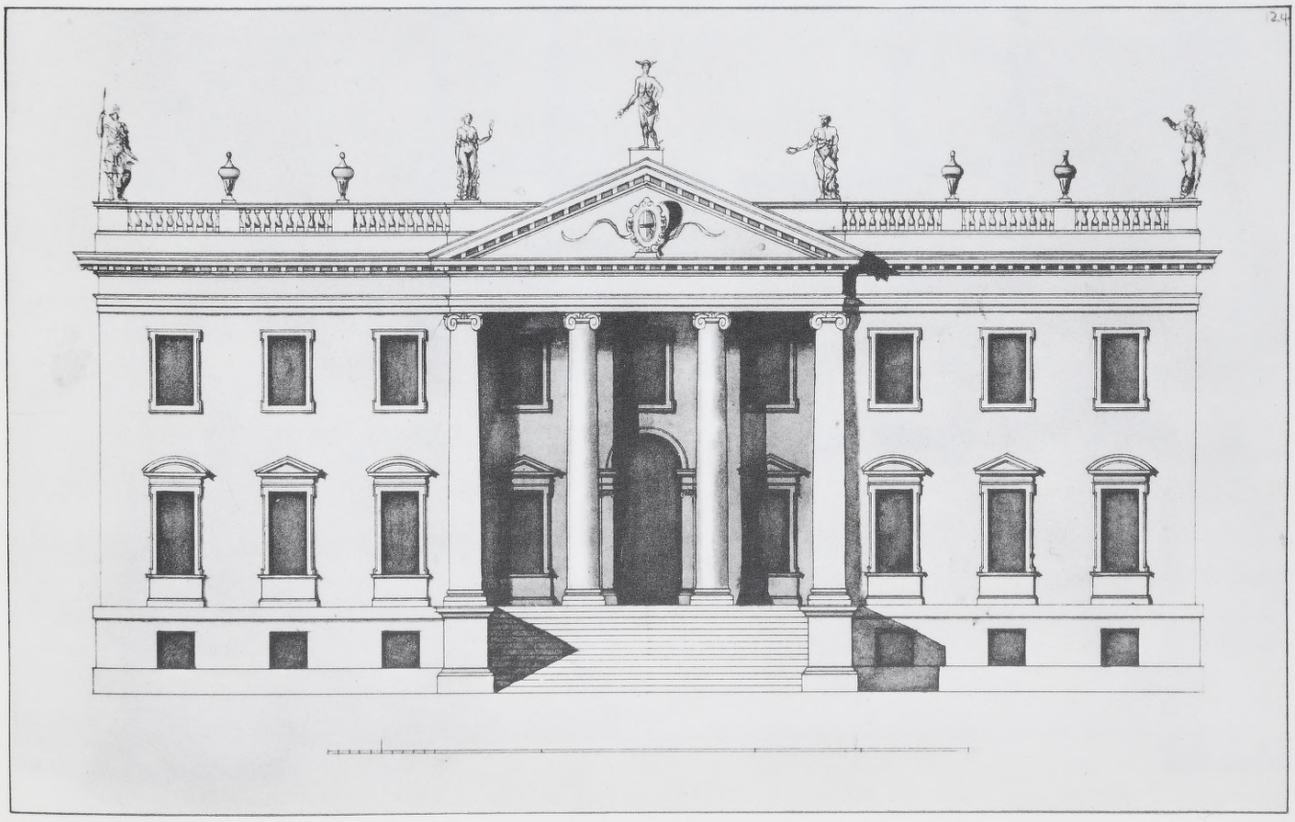
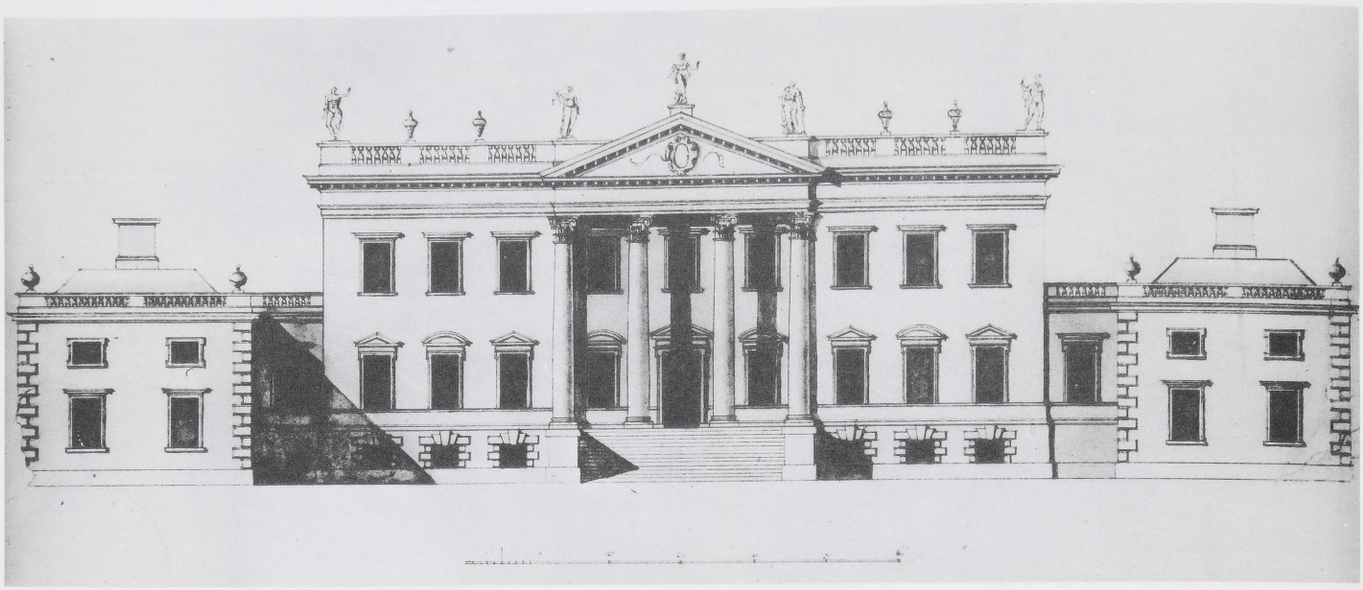


Fig. 80



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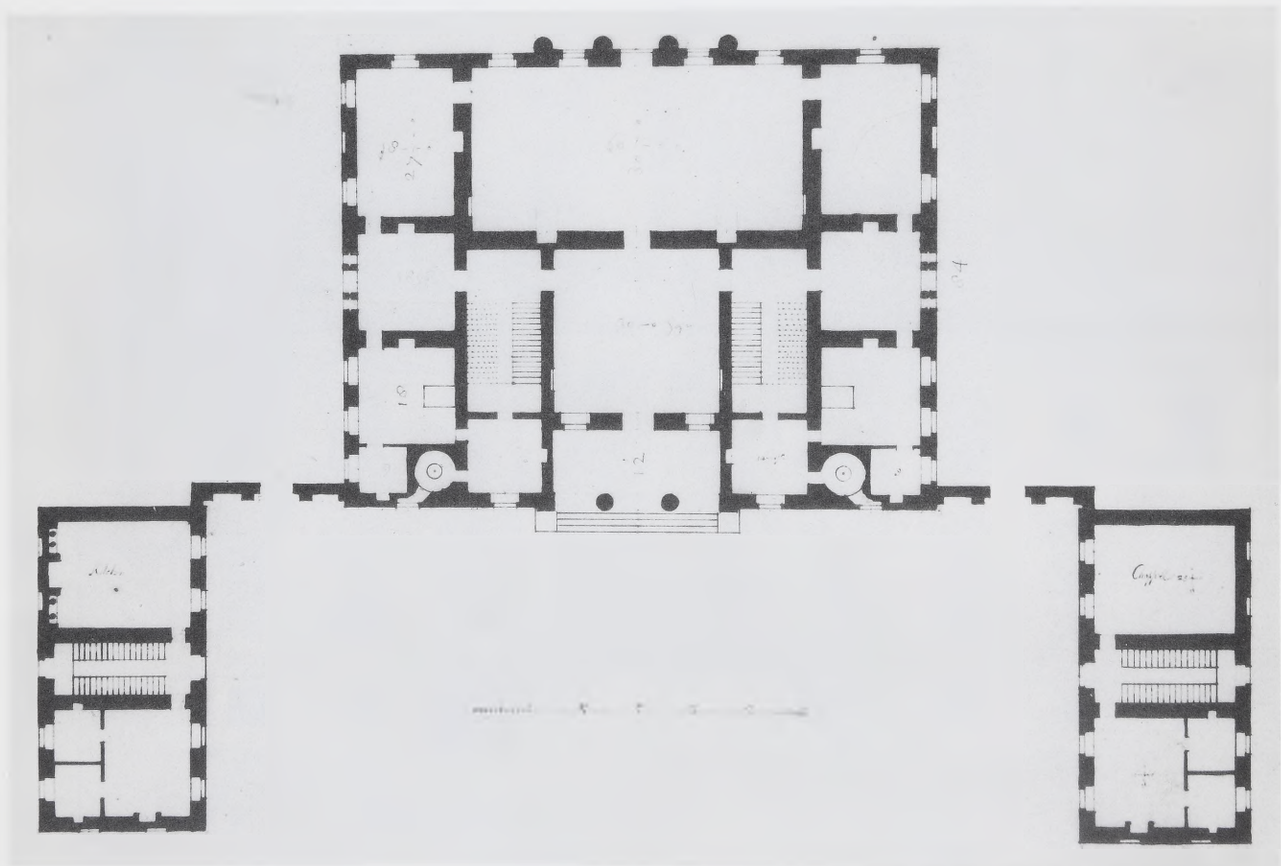

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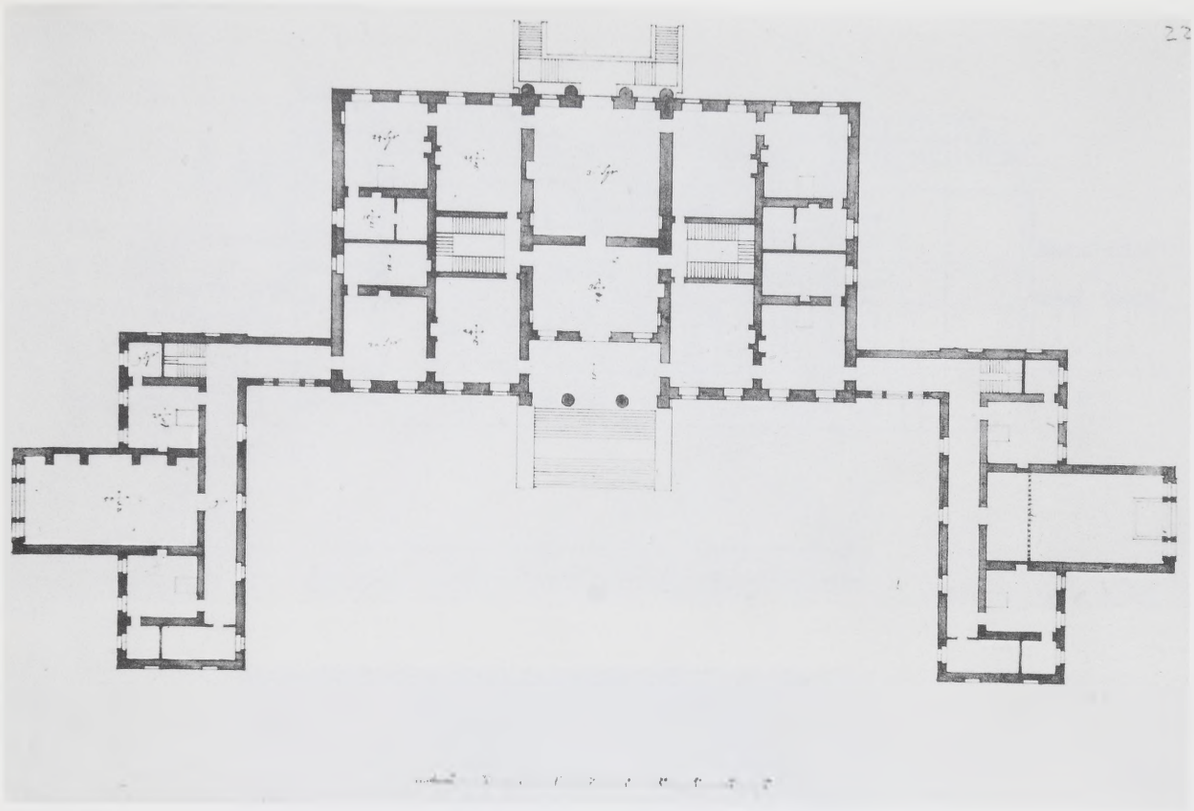

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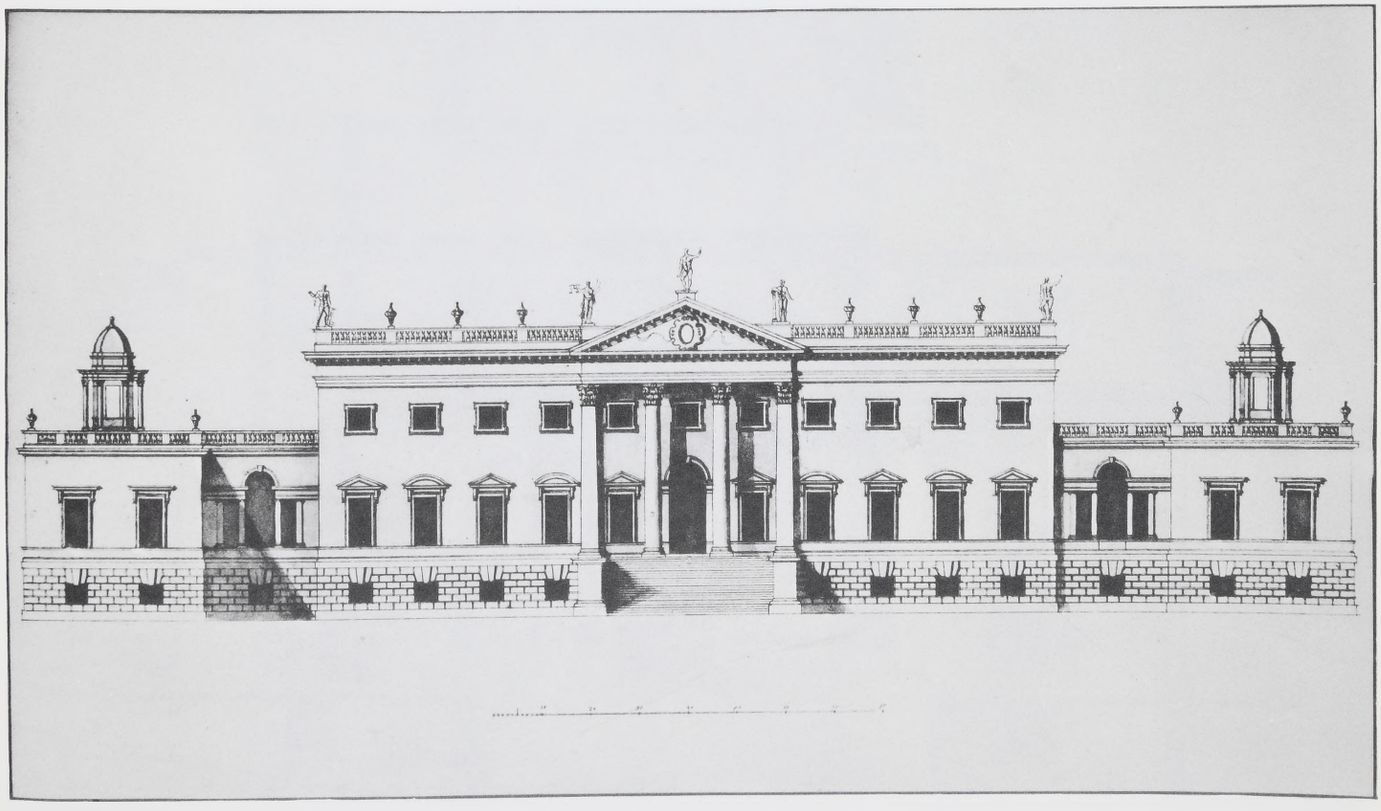

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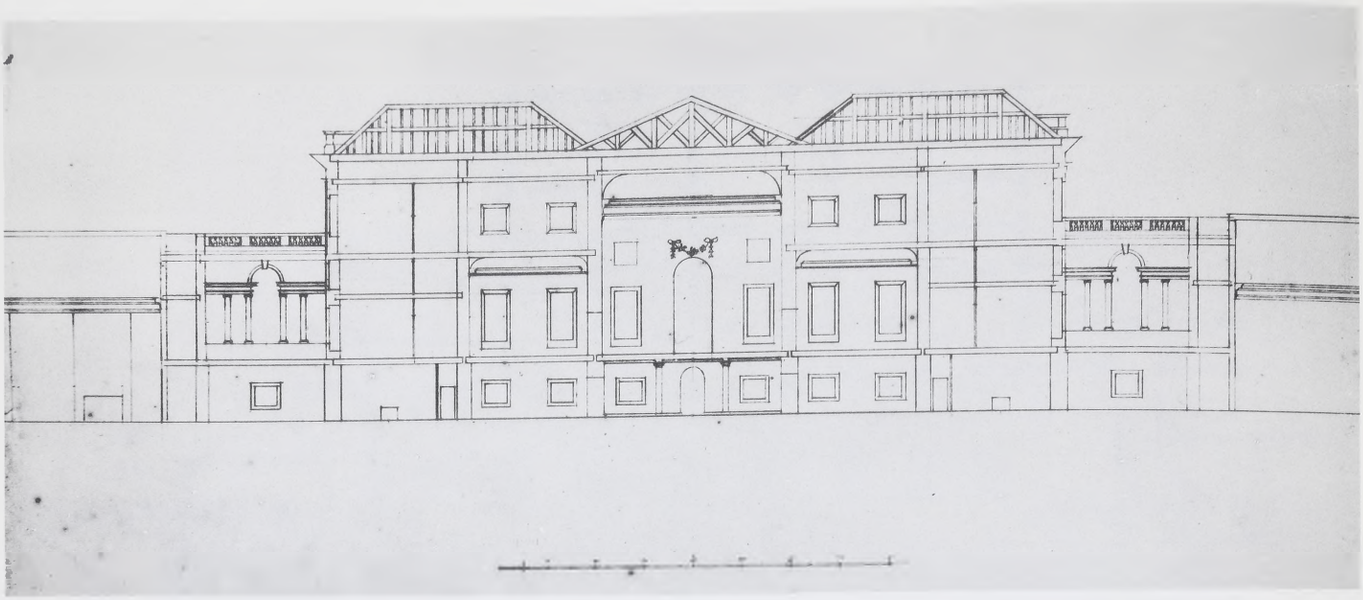

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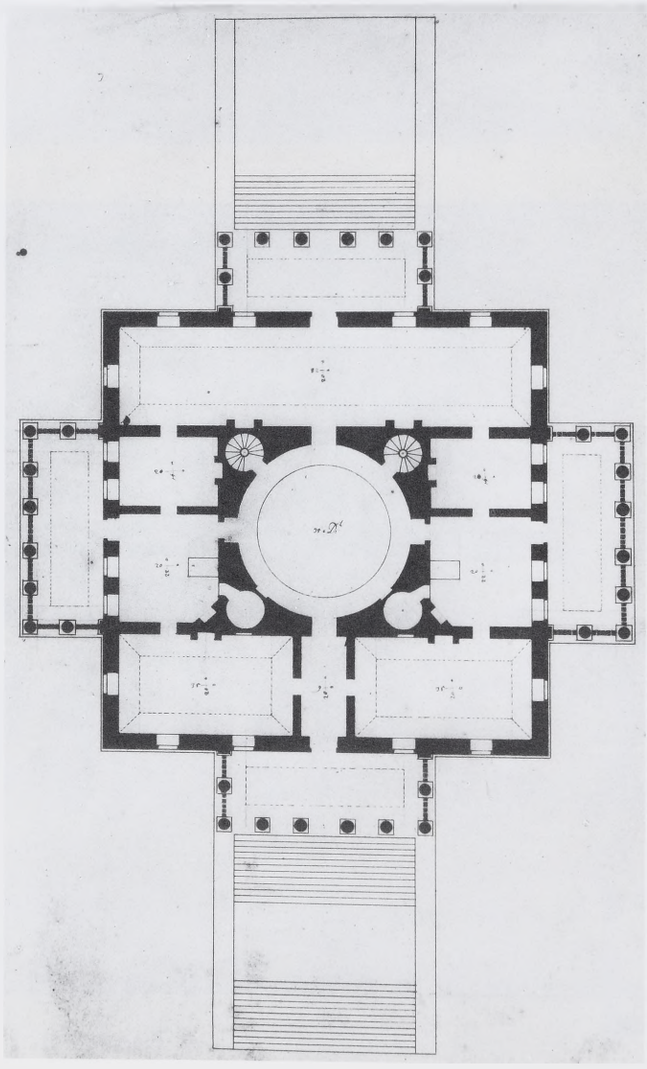

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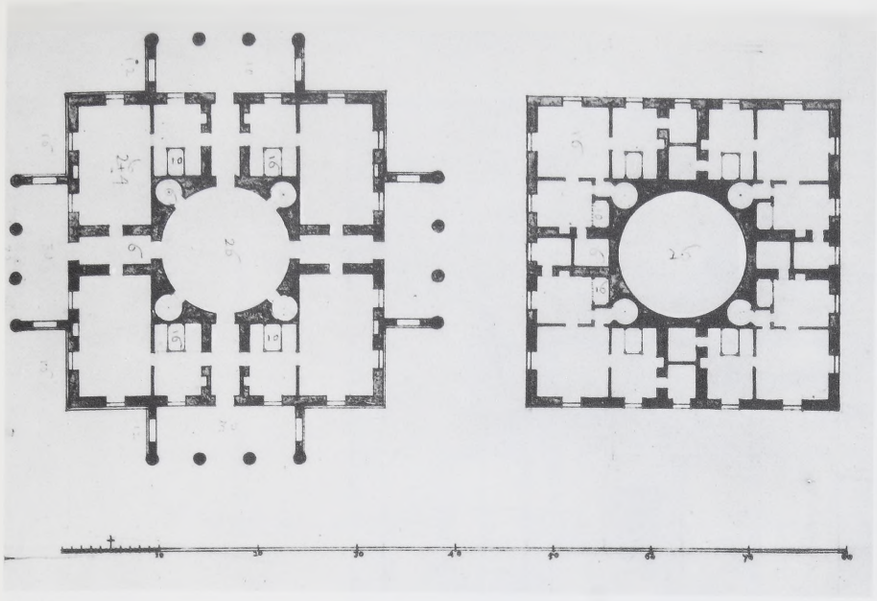

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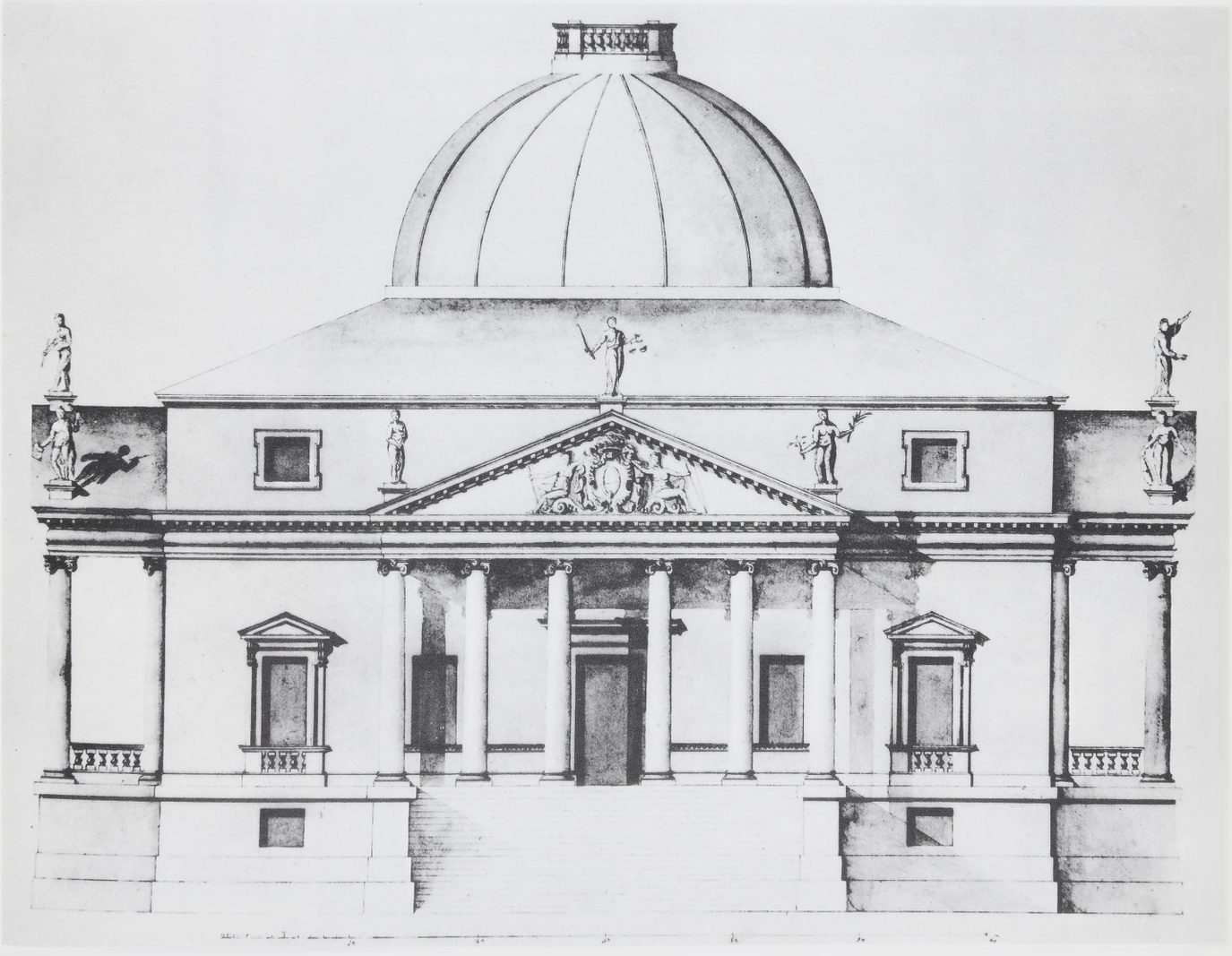

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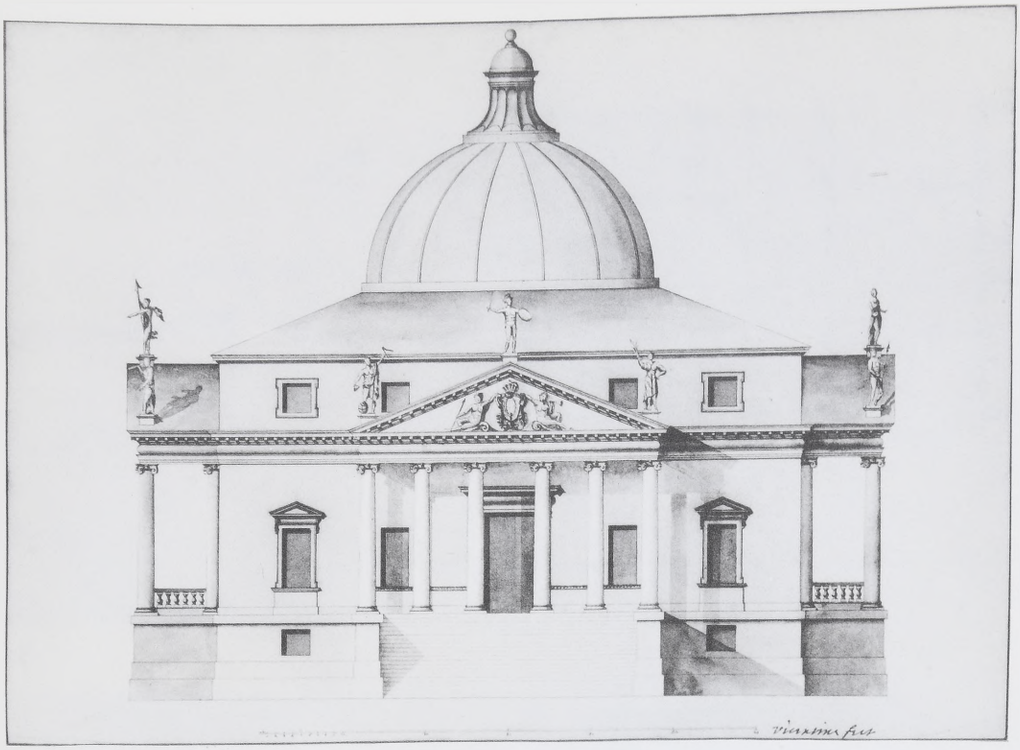
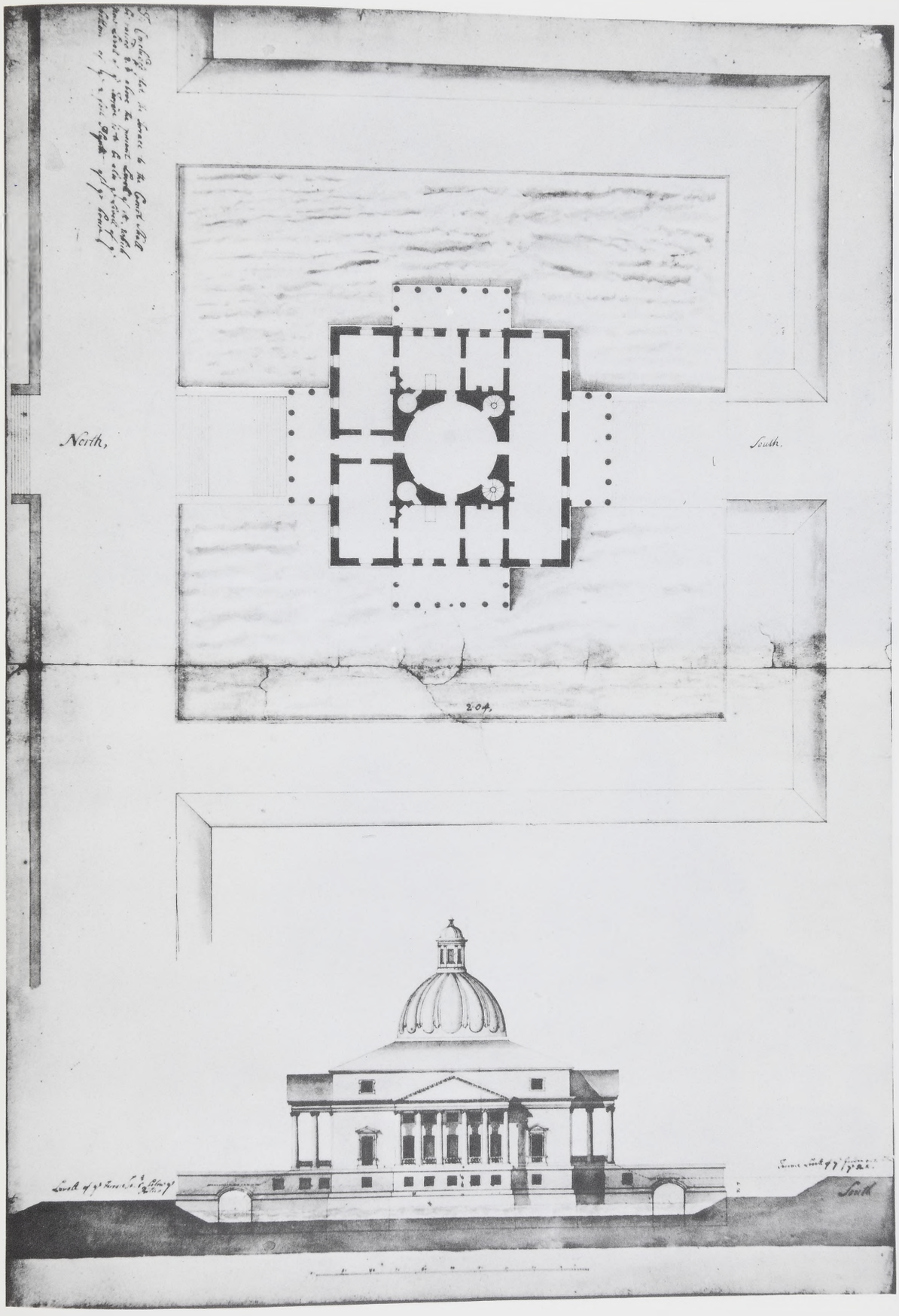


Fig. 89

Fig. 90



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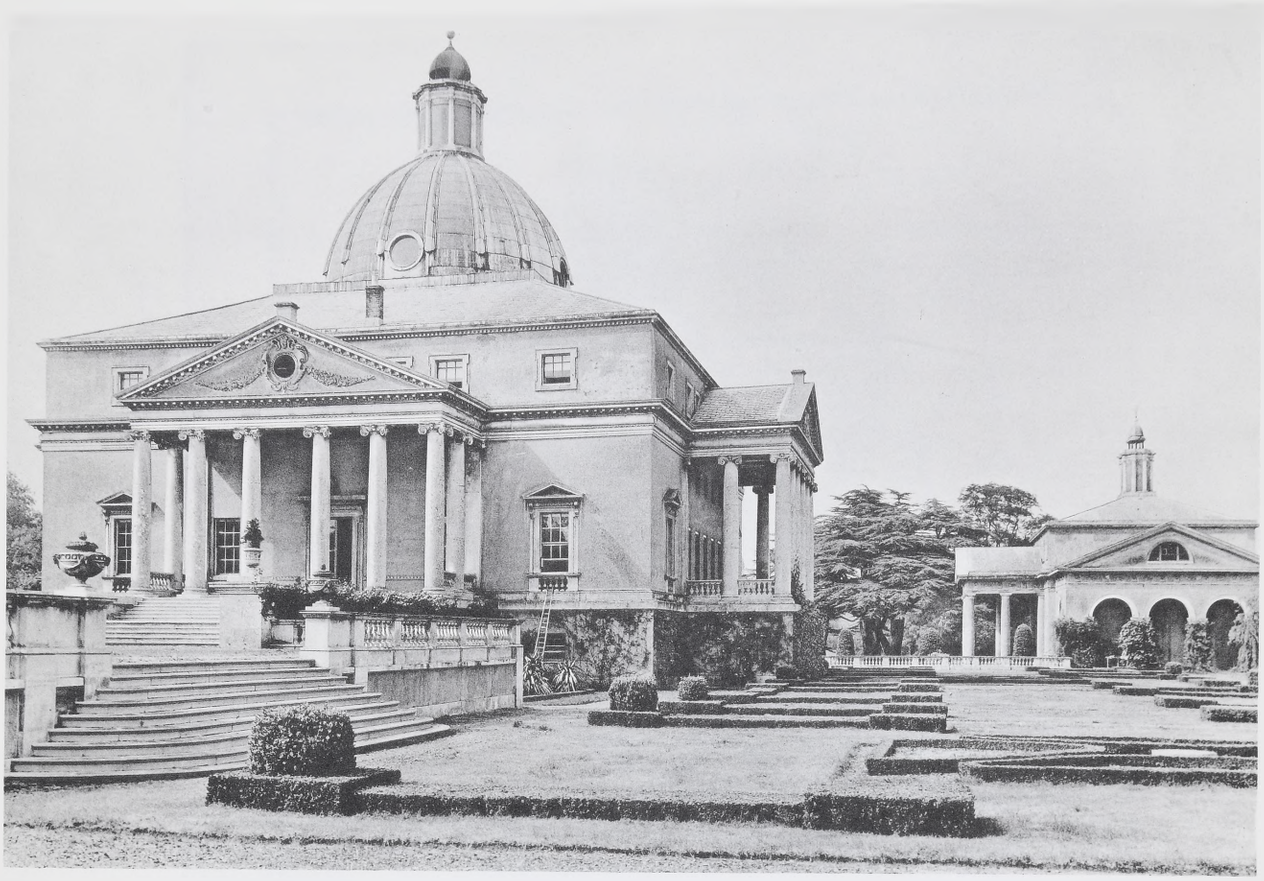

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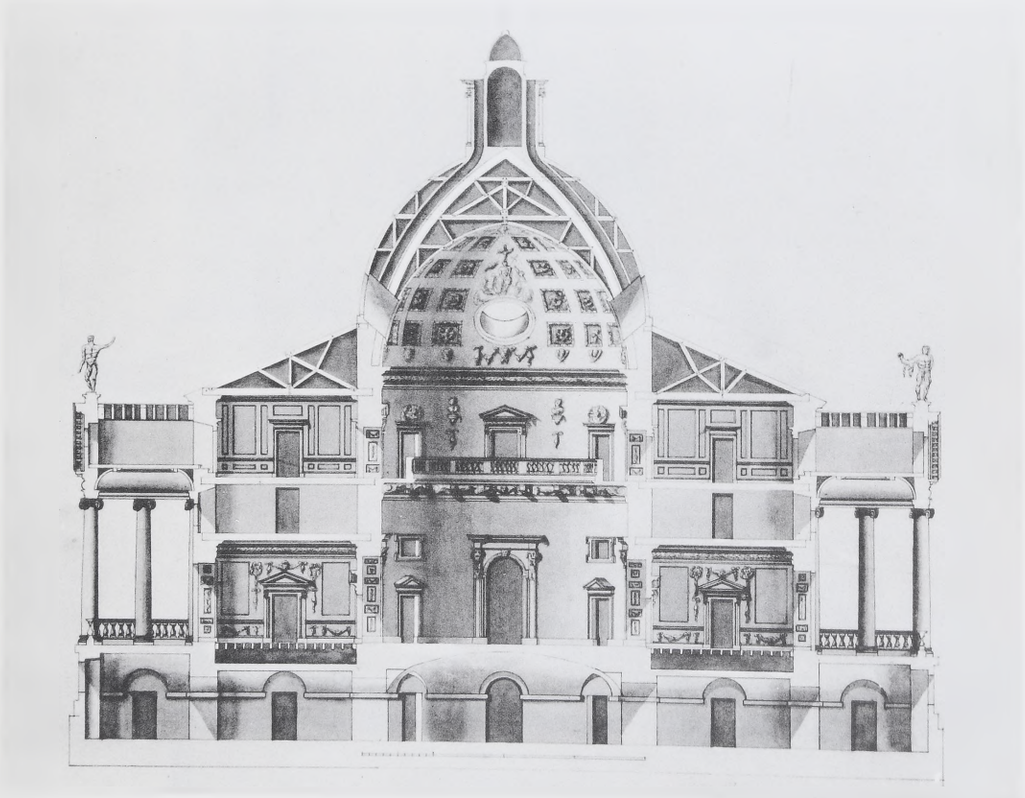

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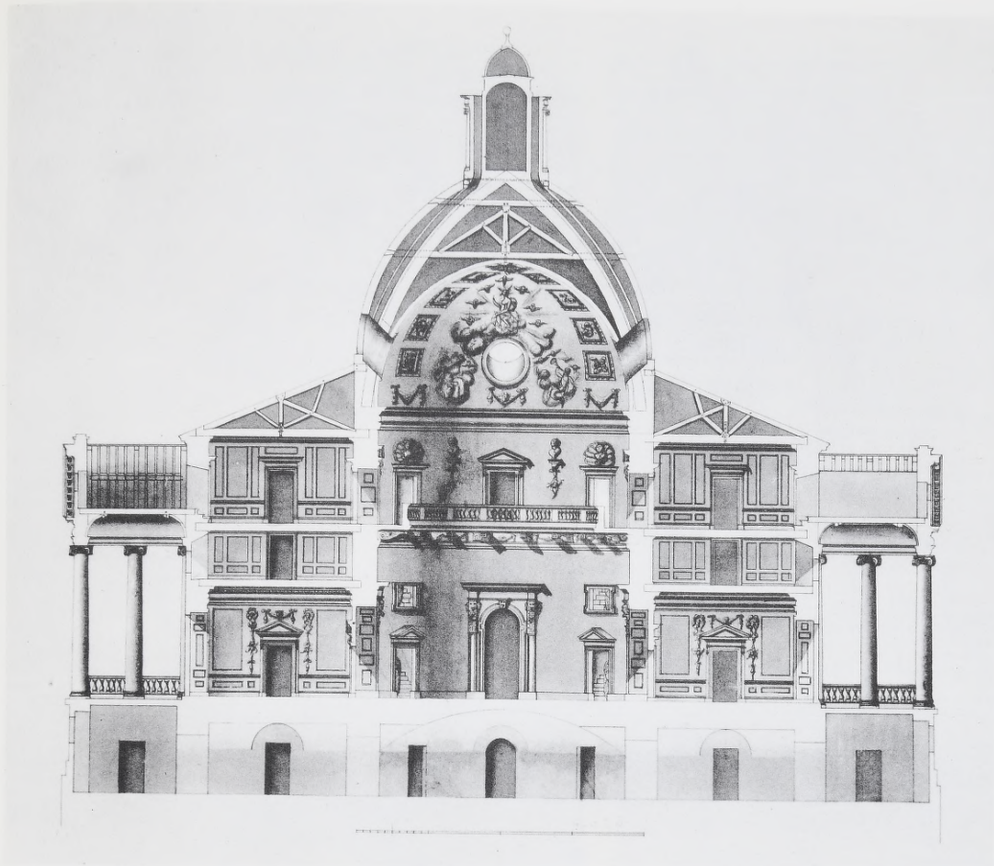

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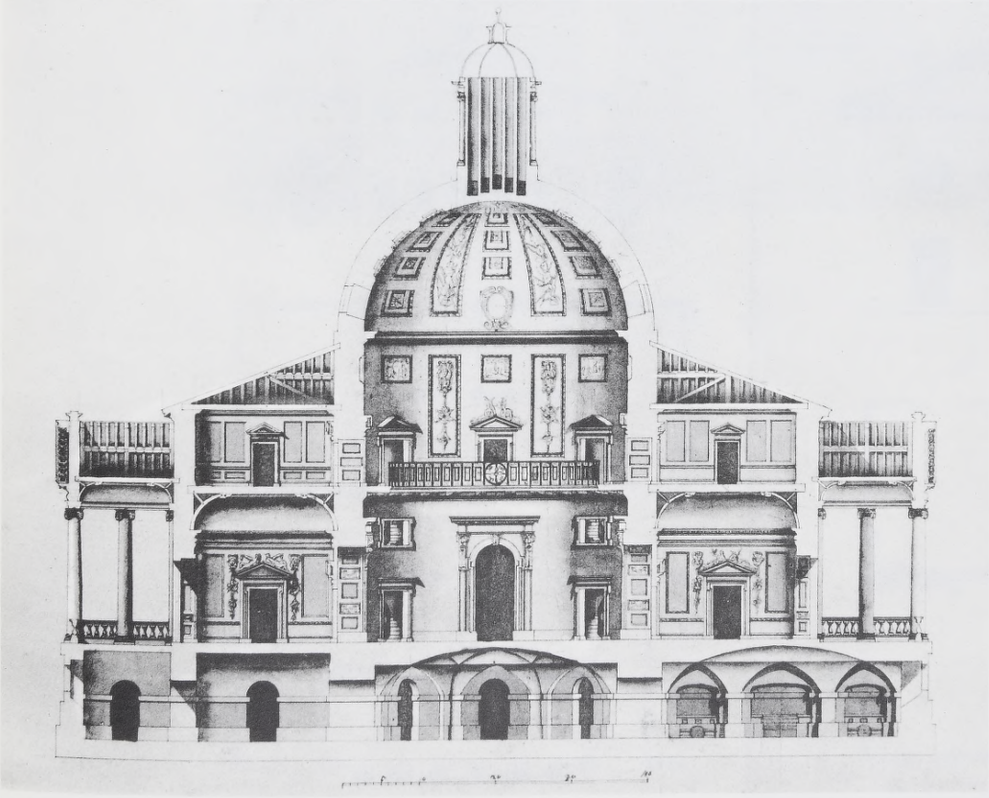

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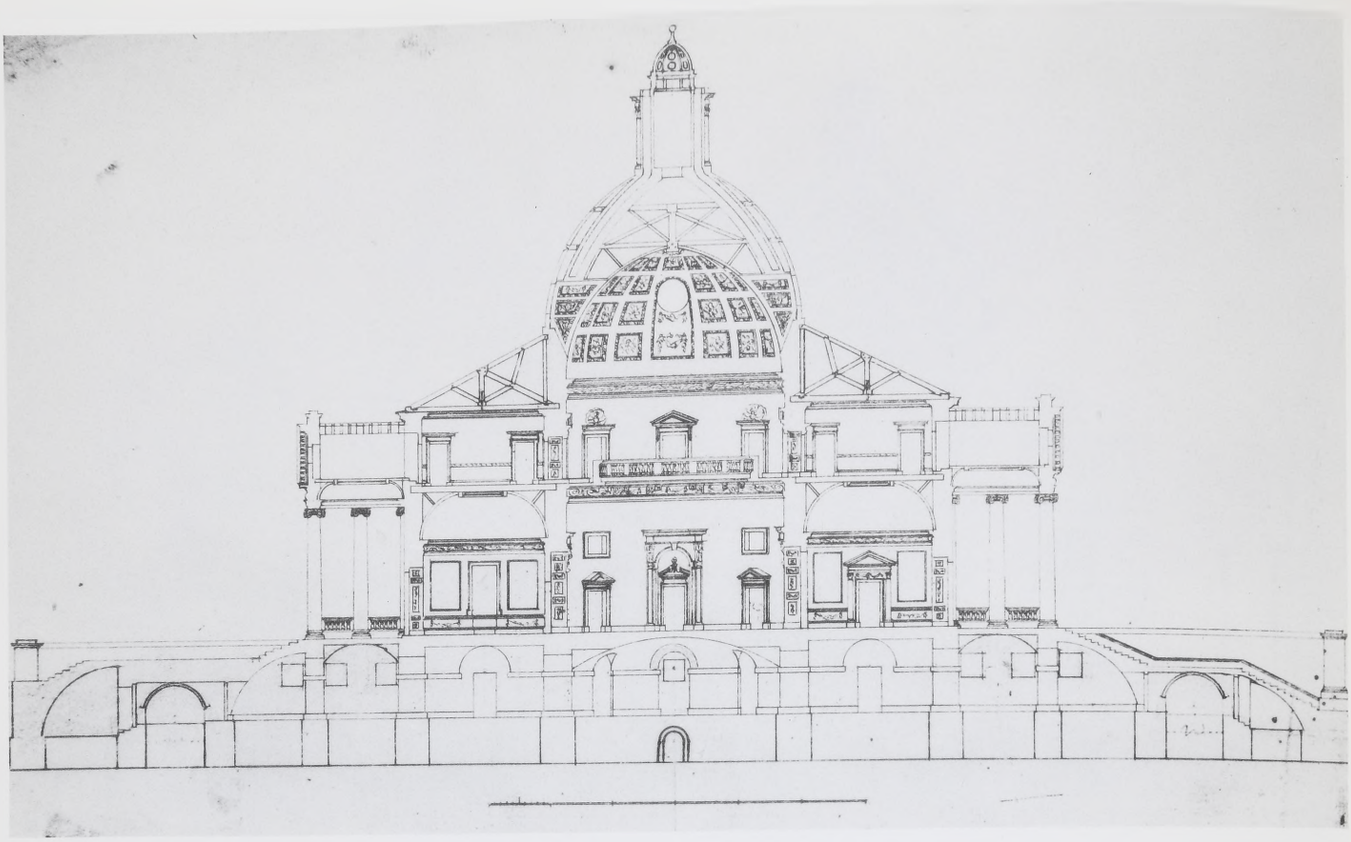

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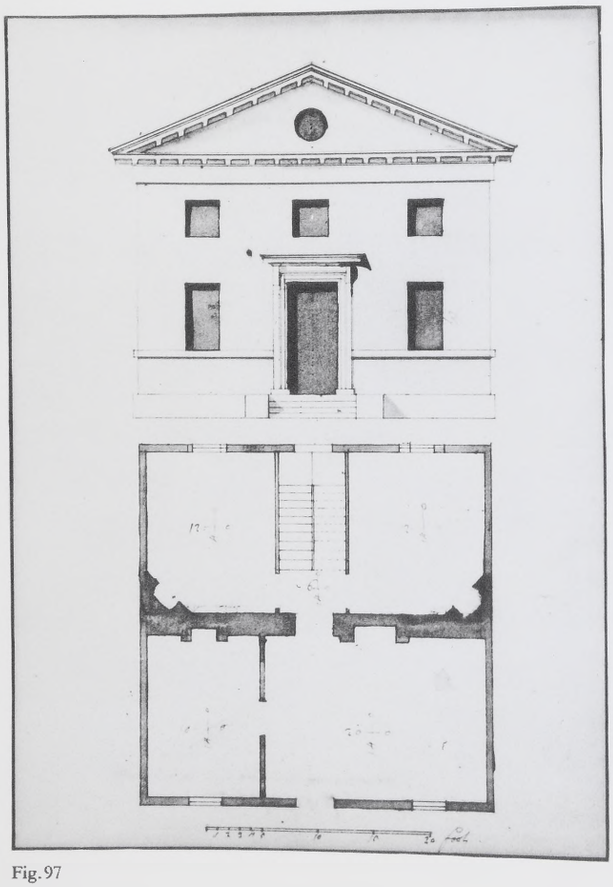

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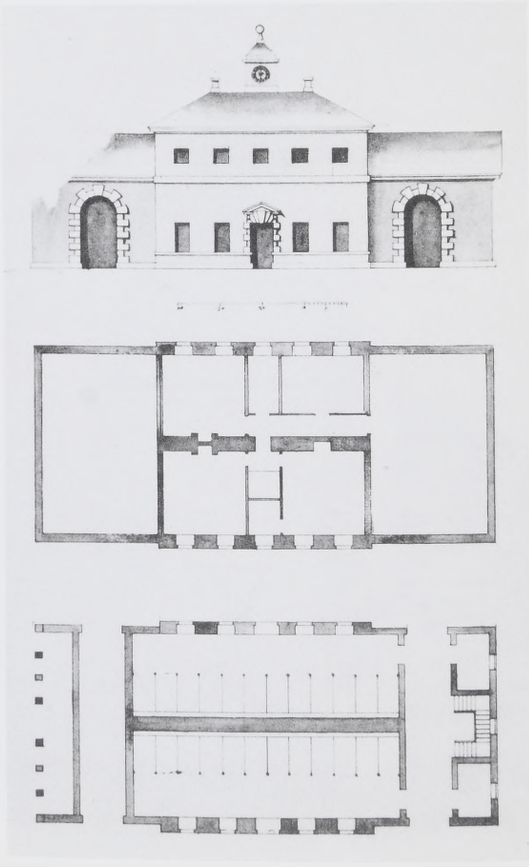

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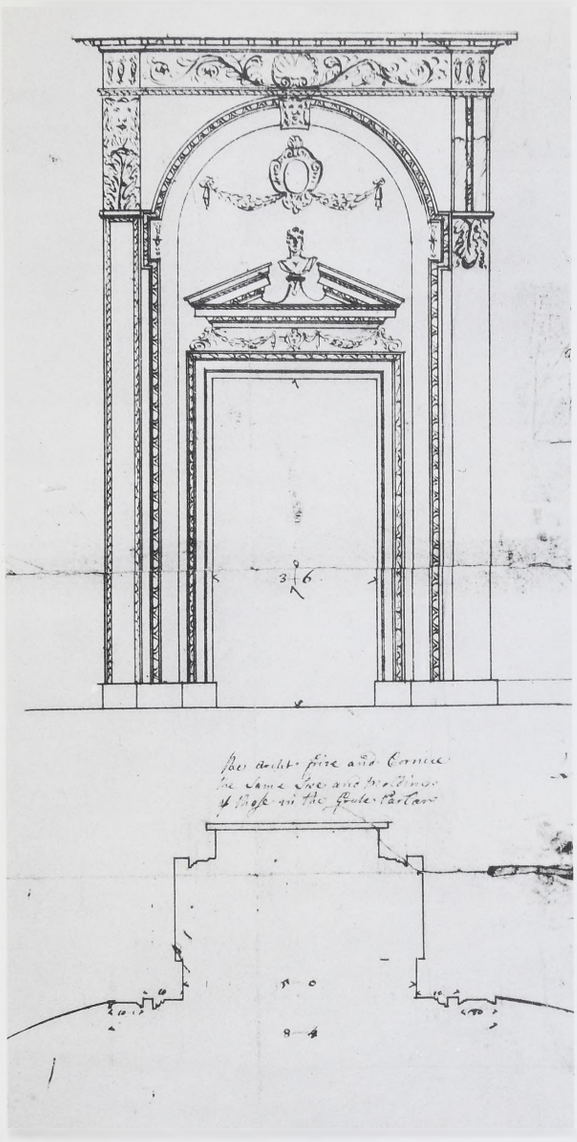

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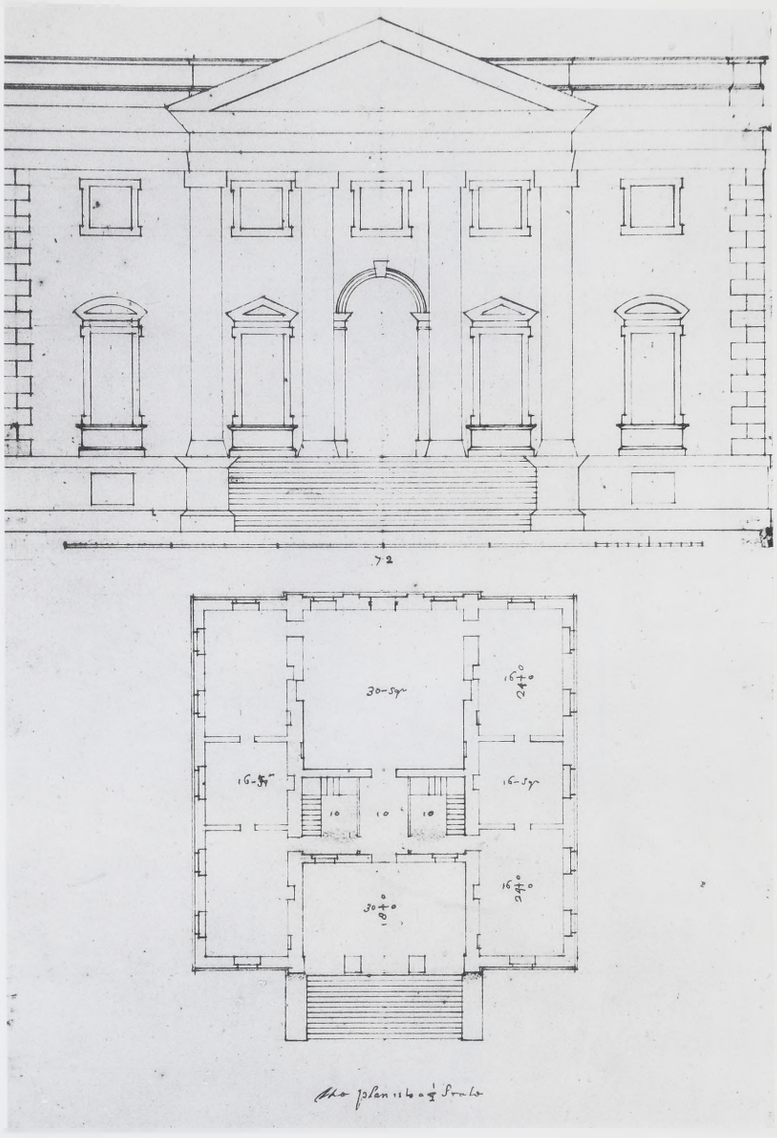

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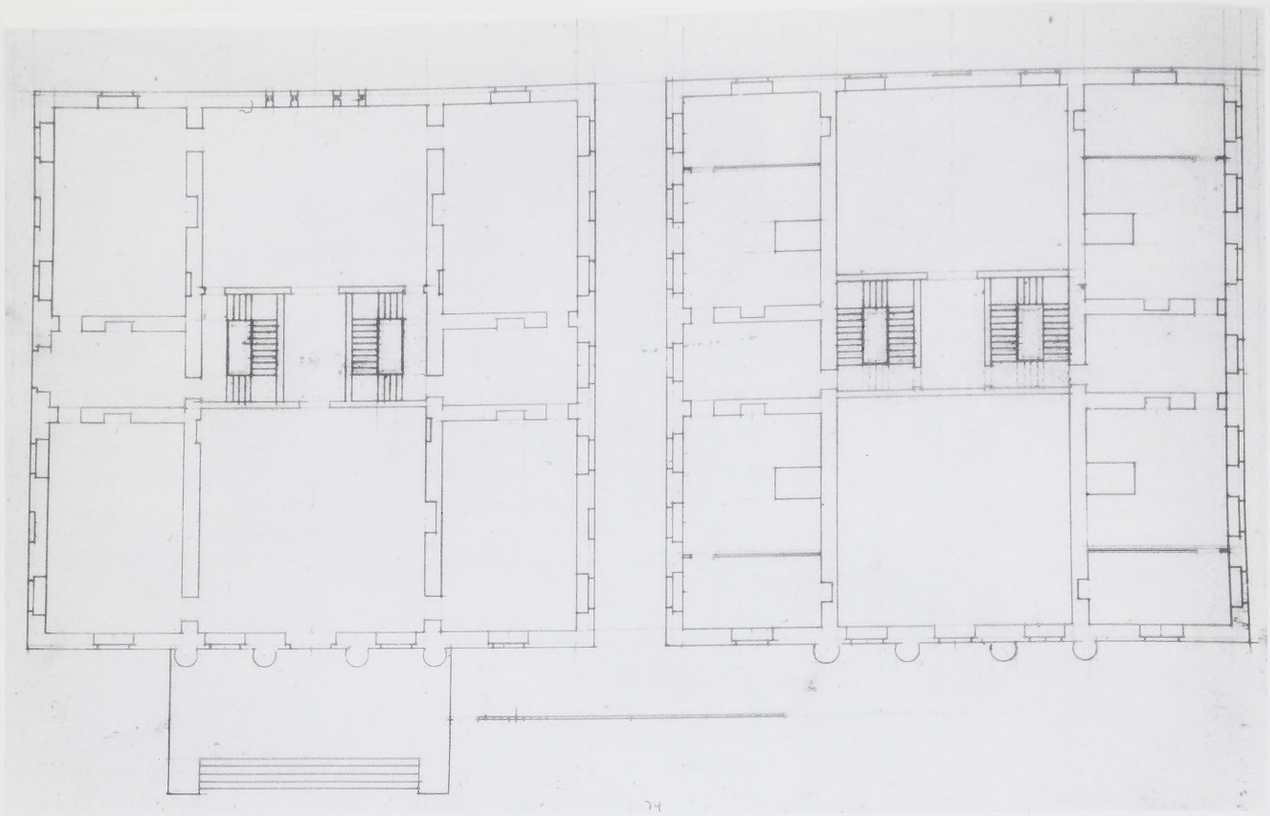


Fig 101

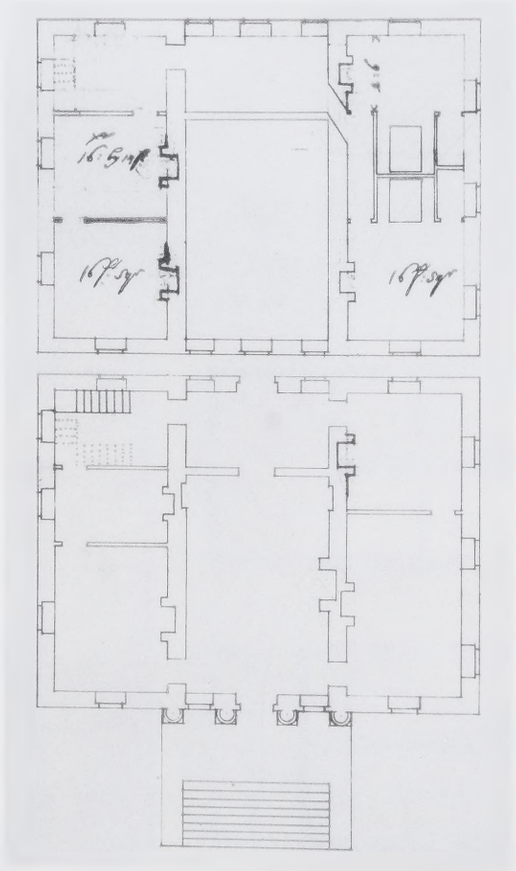
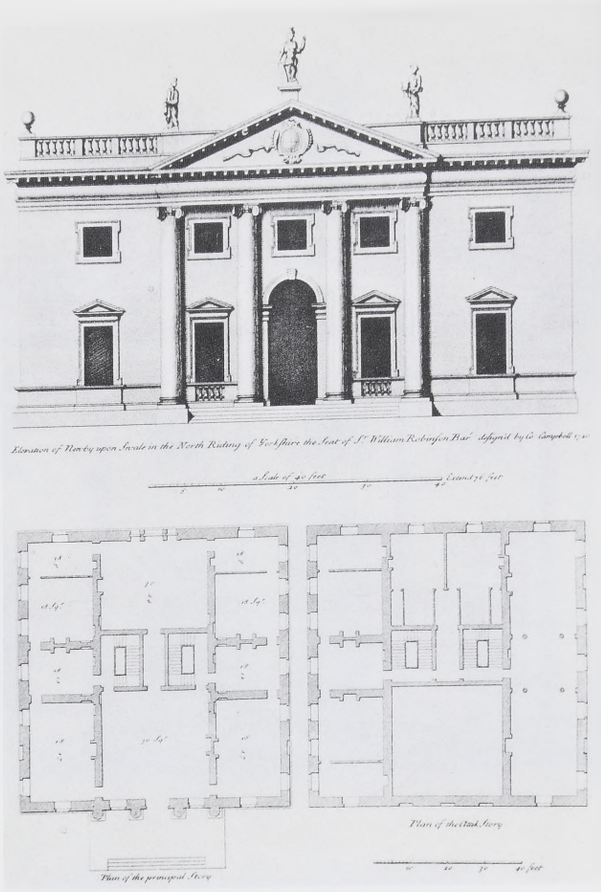


Fig 102

Fig. 103

Fig. 104



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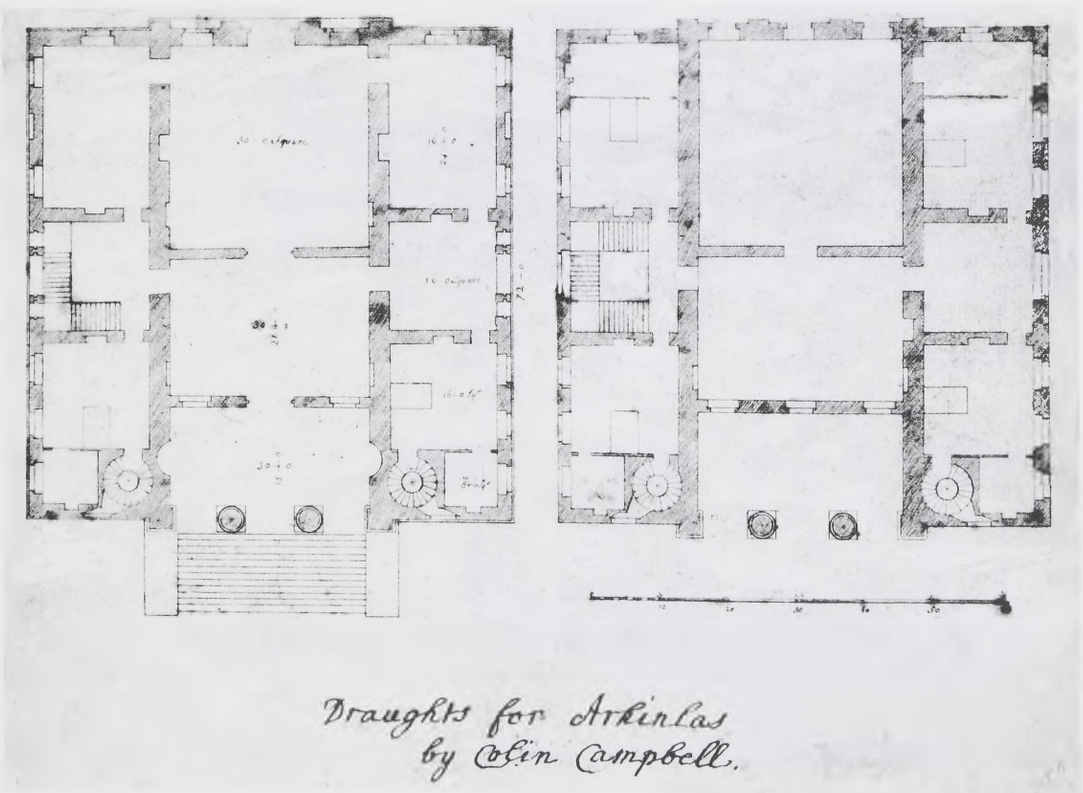

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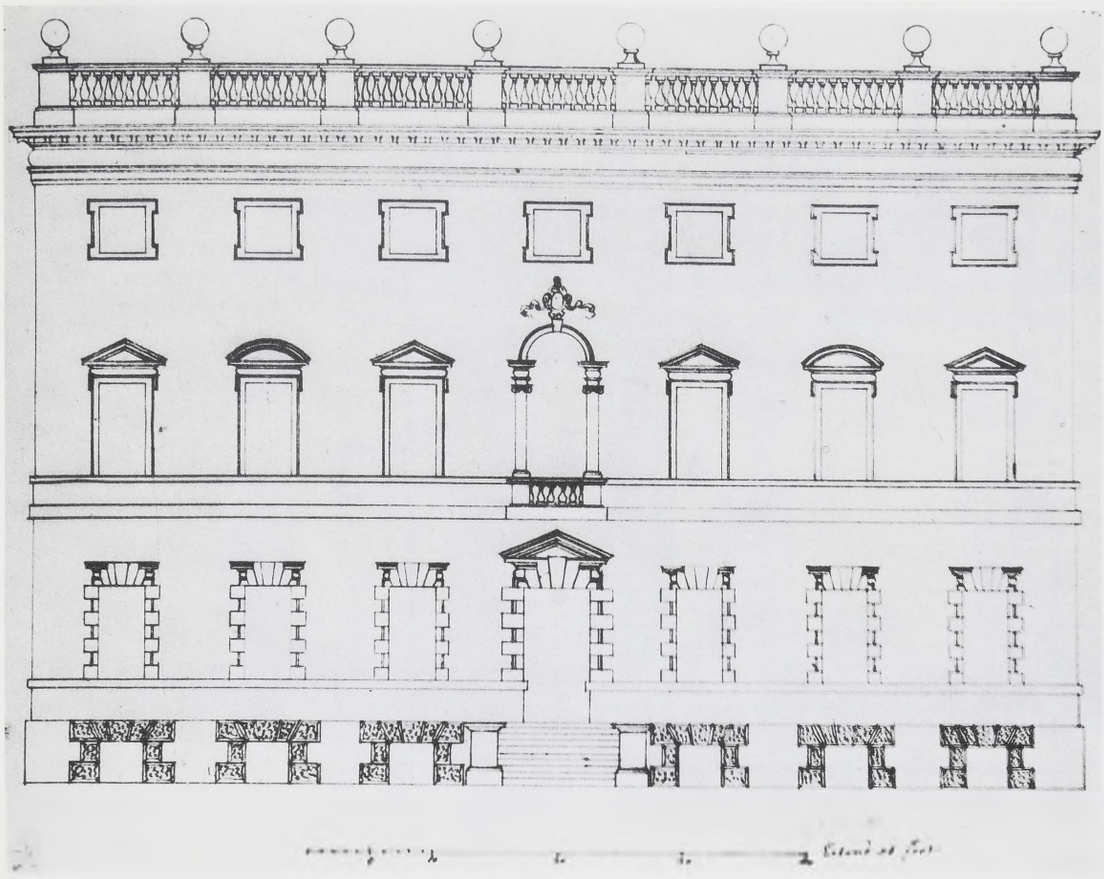

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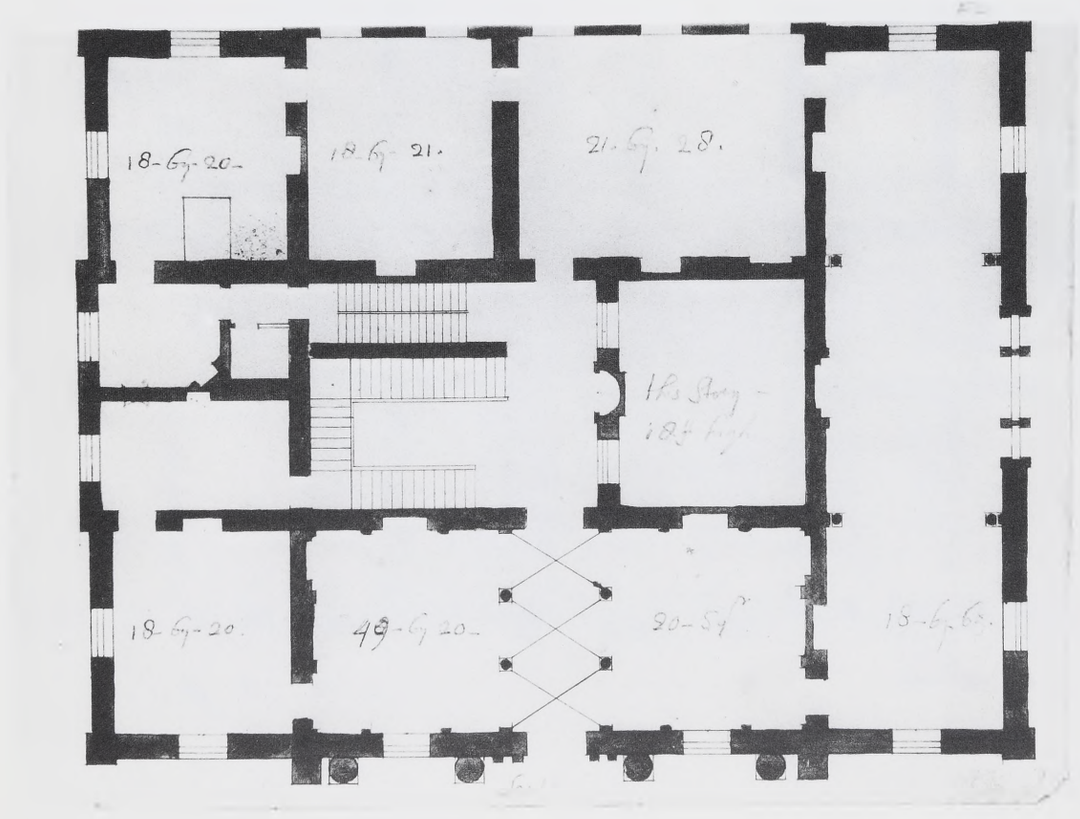

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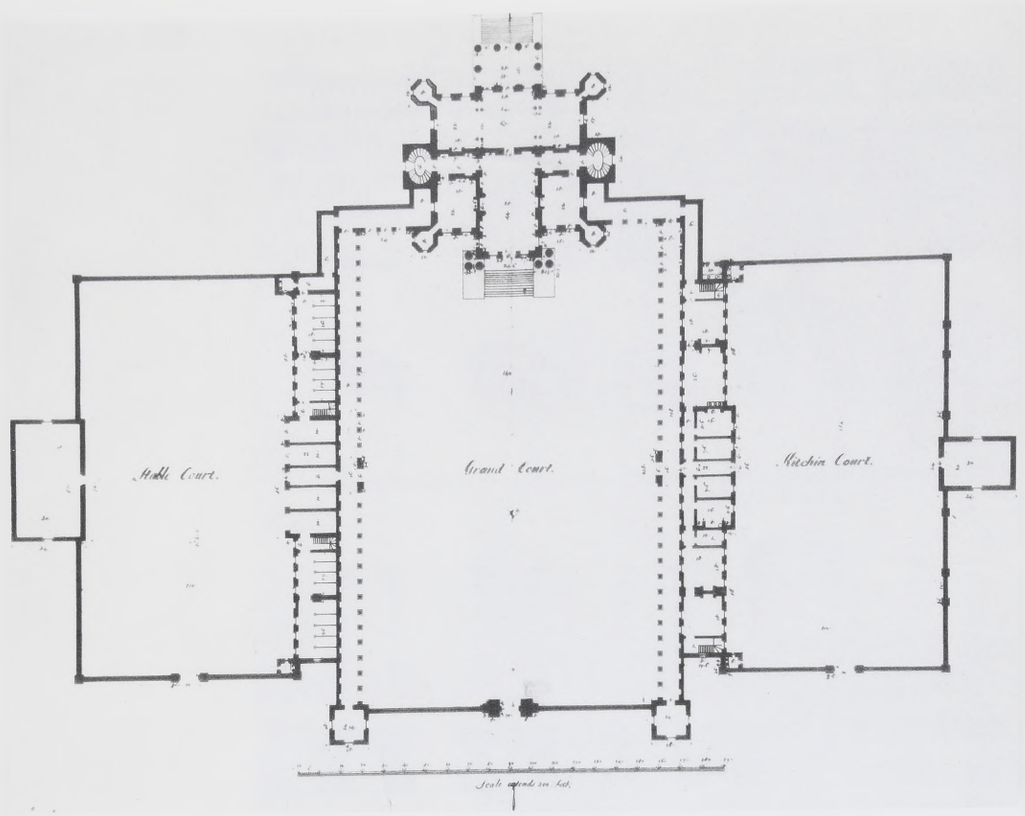

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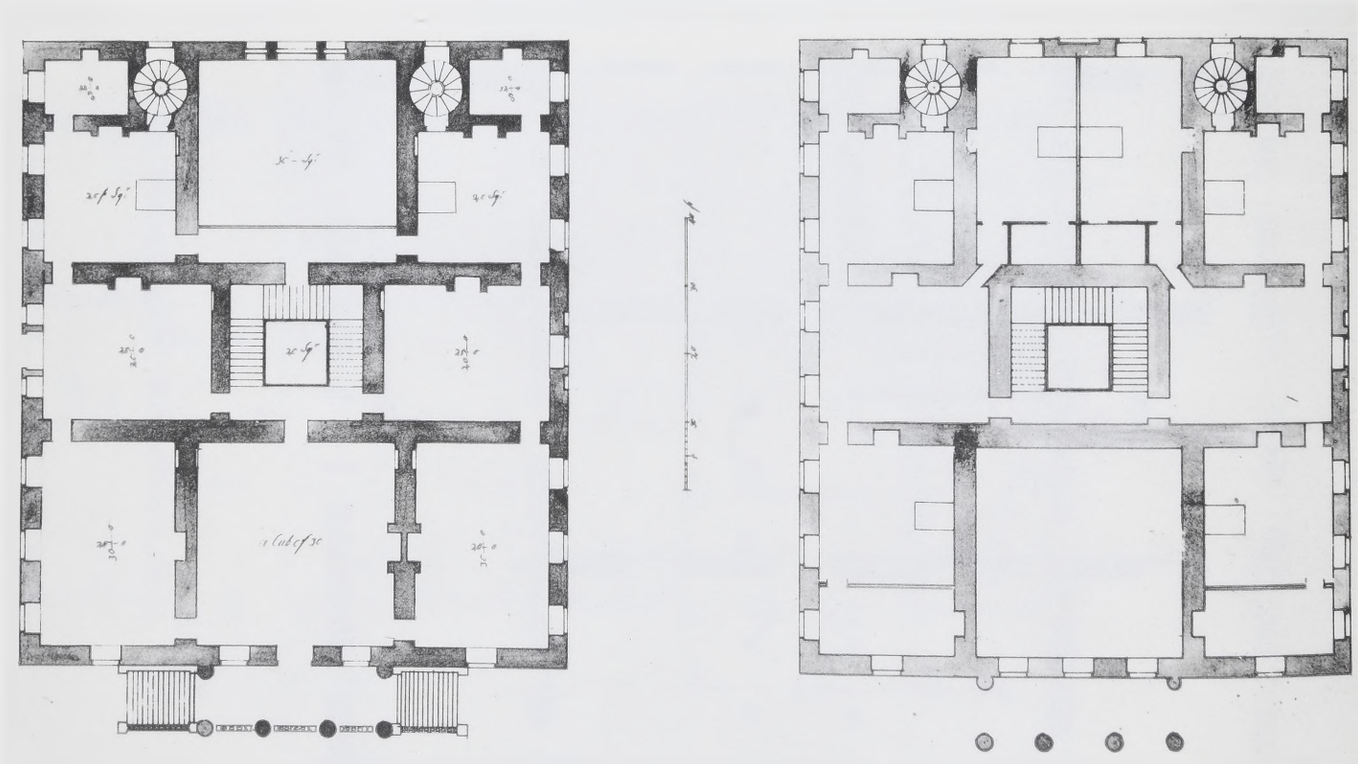

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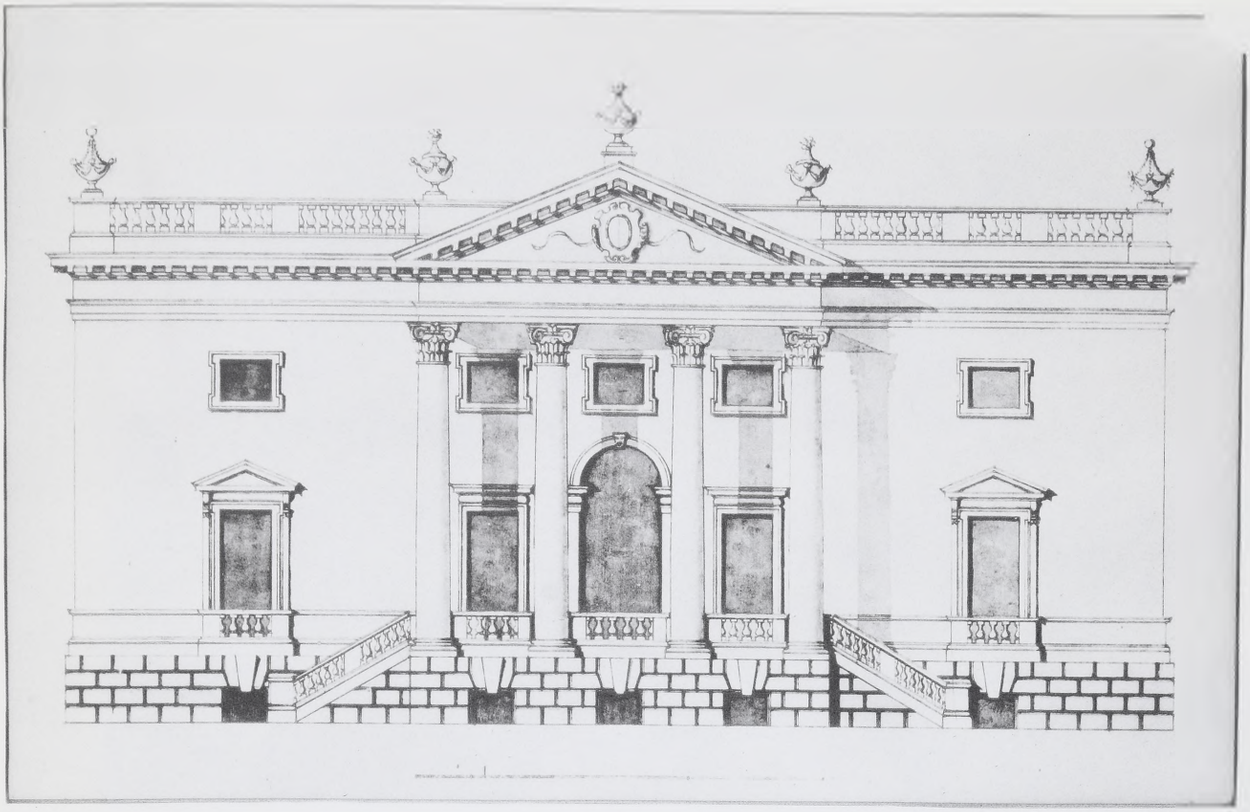

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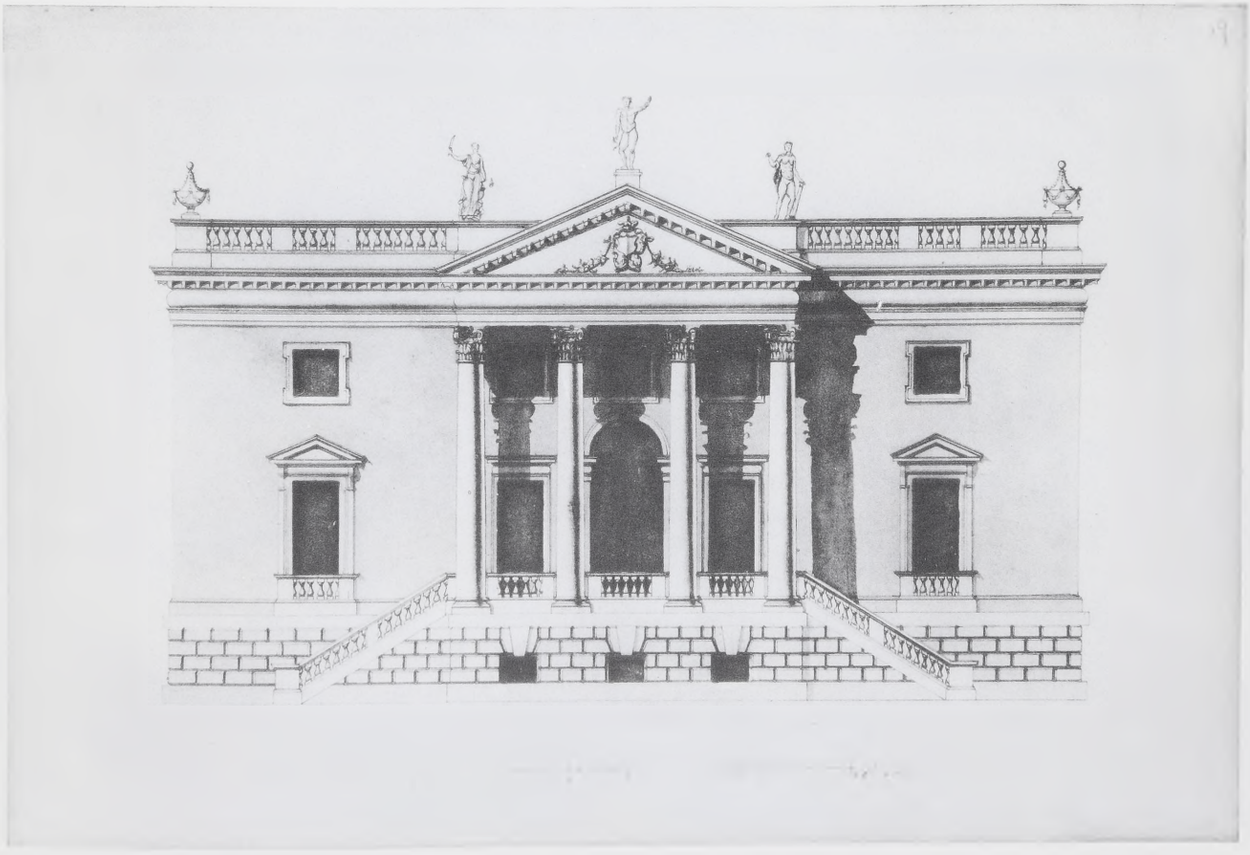
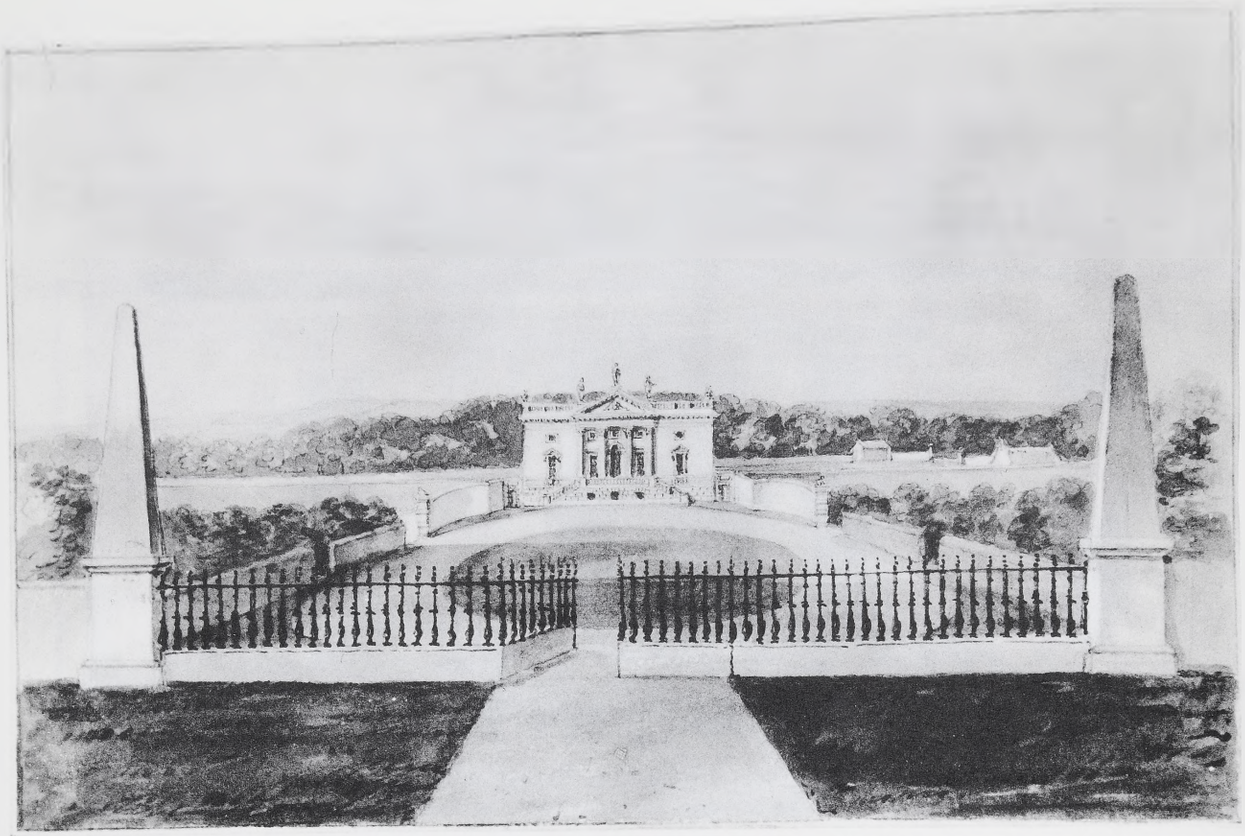


Fig. 112



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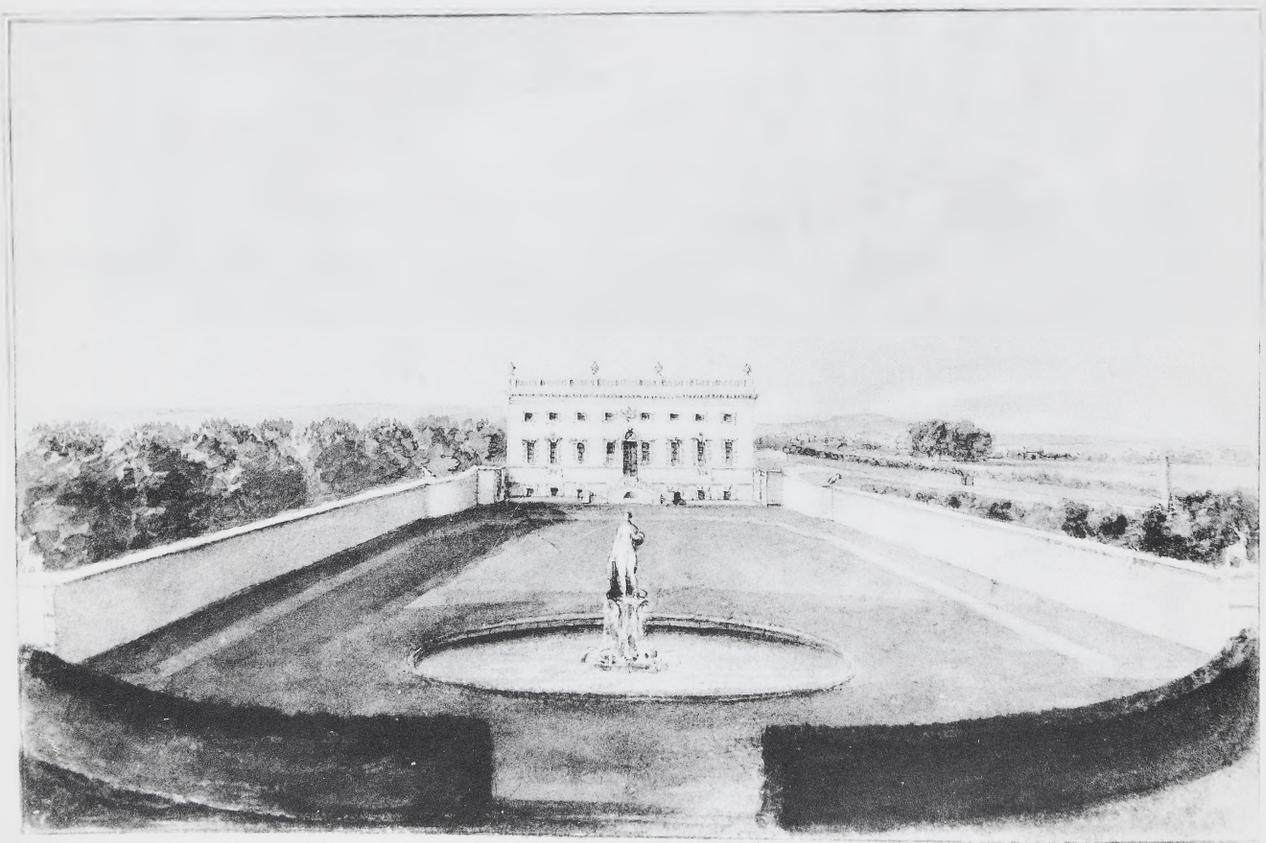

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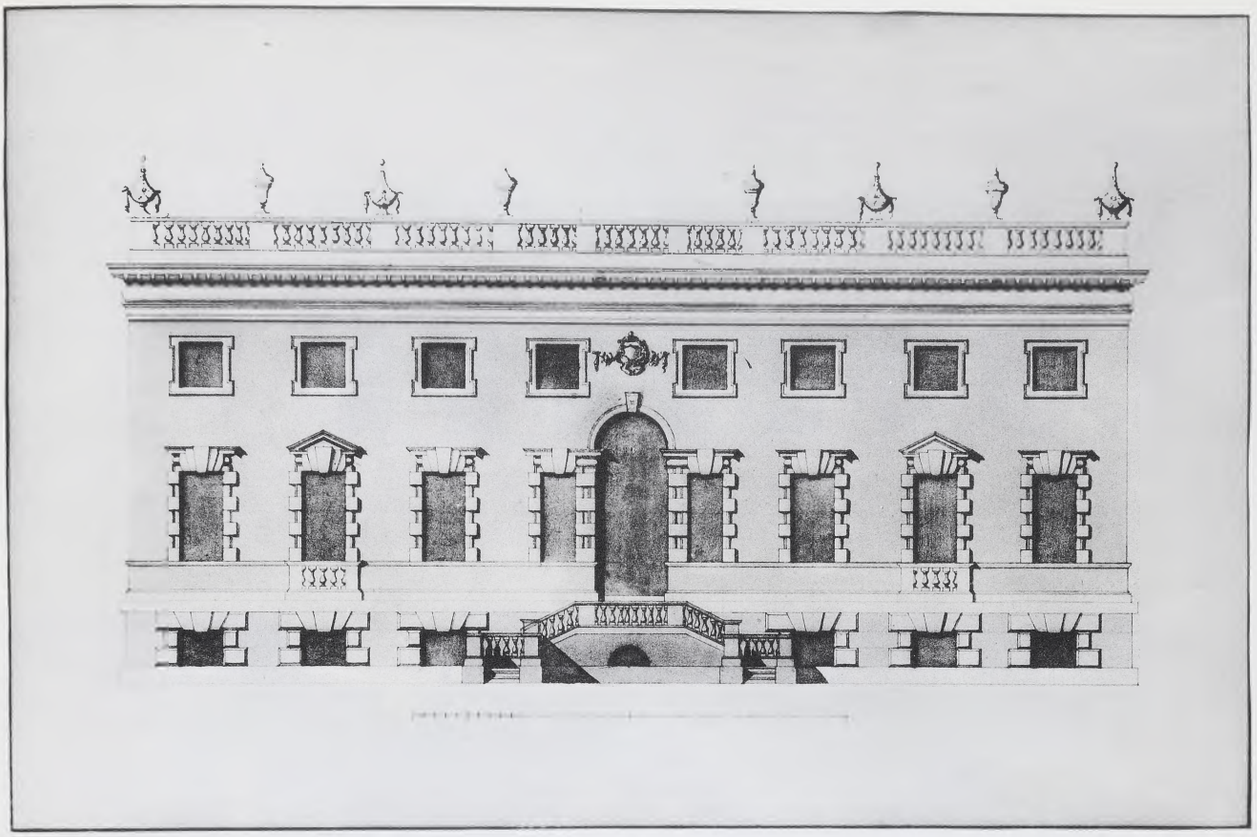

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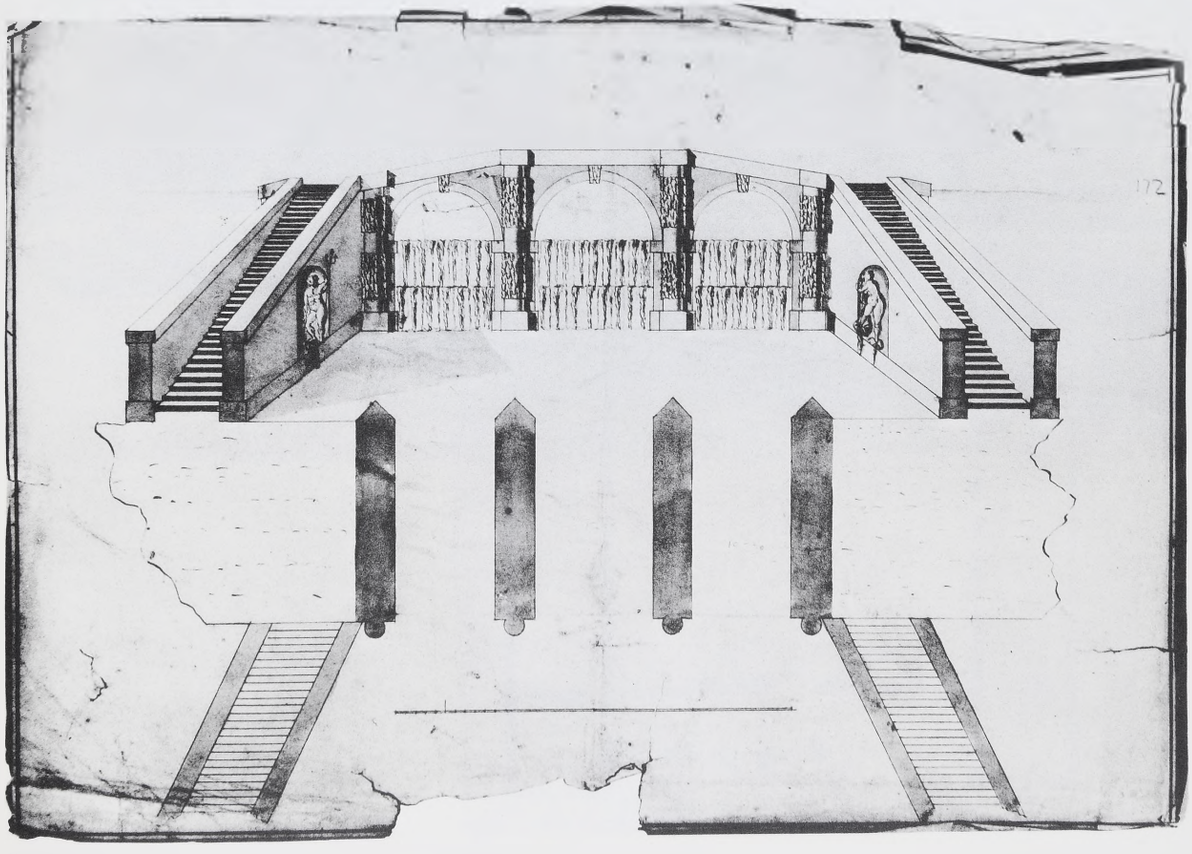

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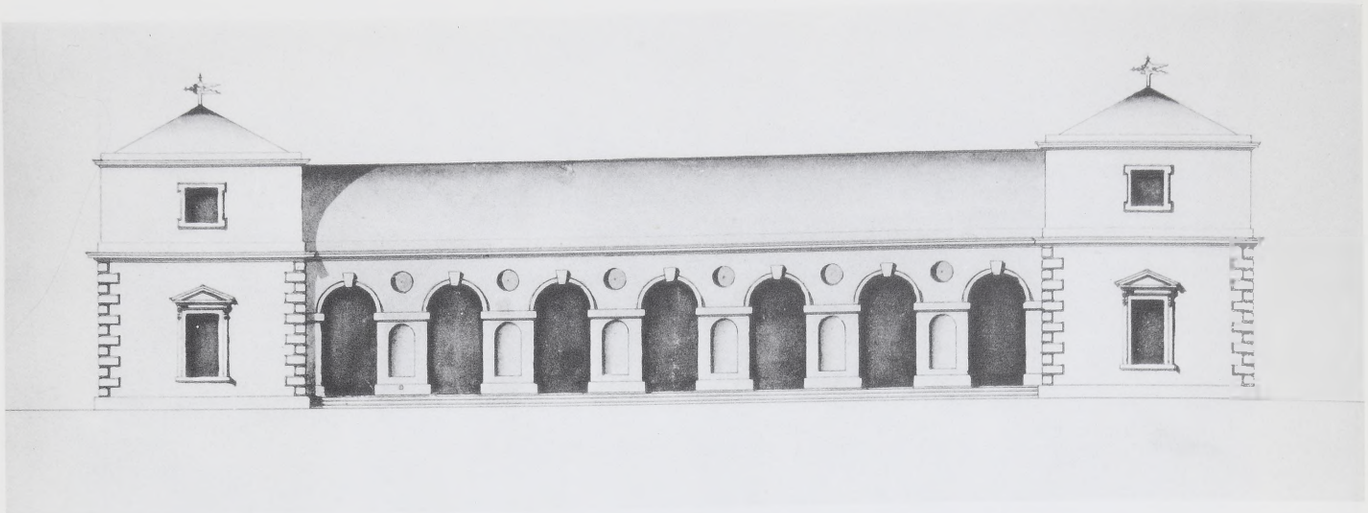

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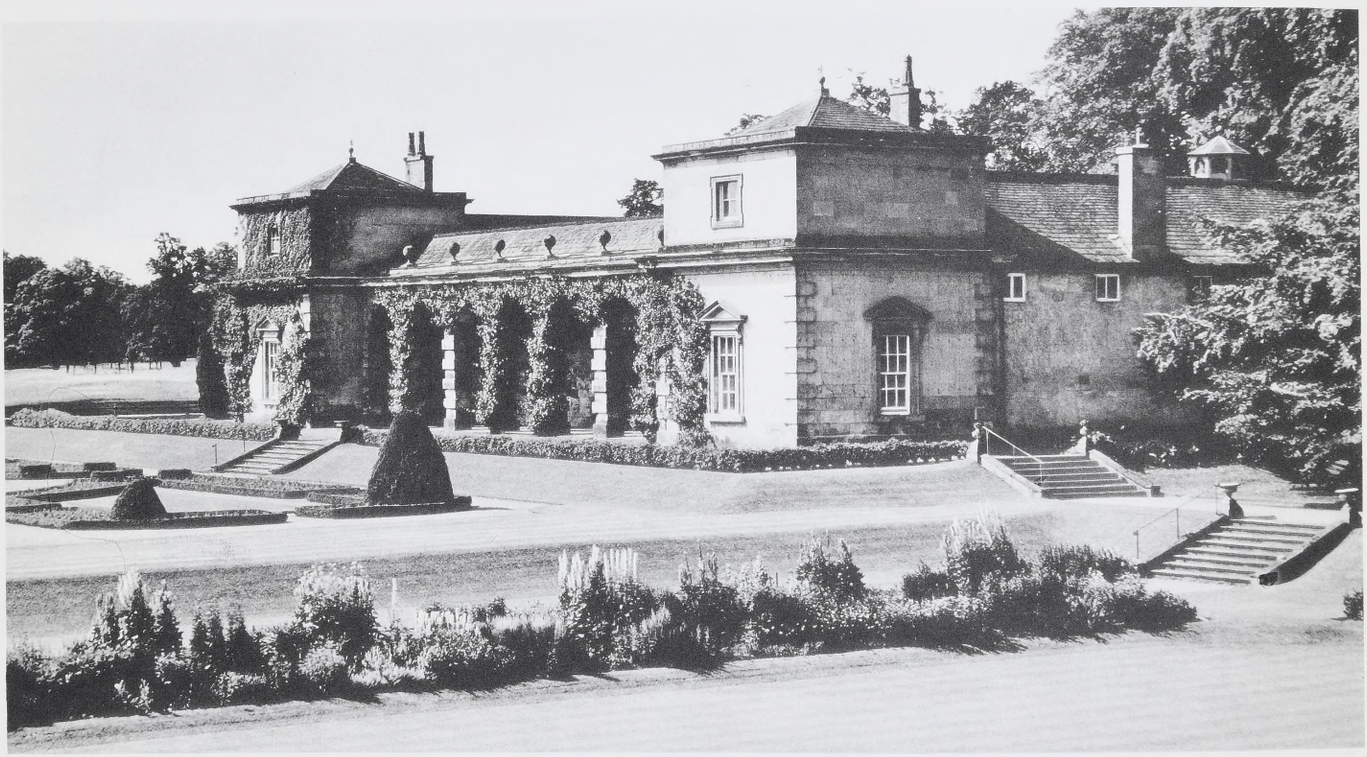

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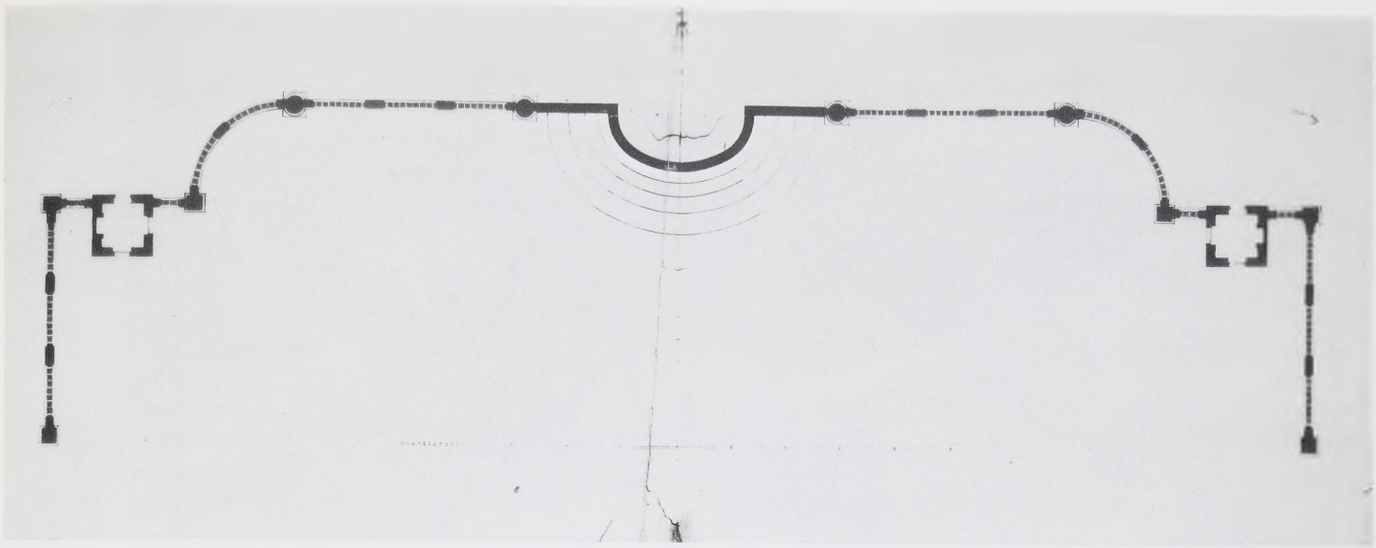

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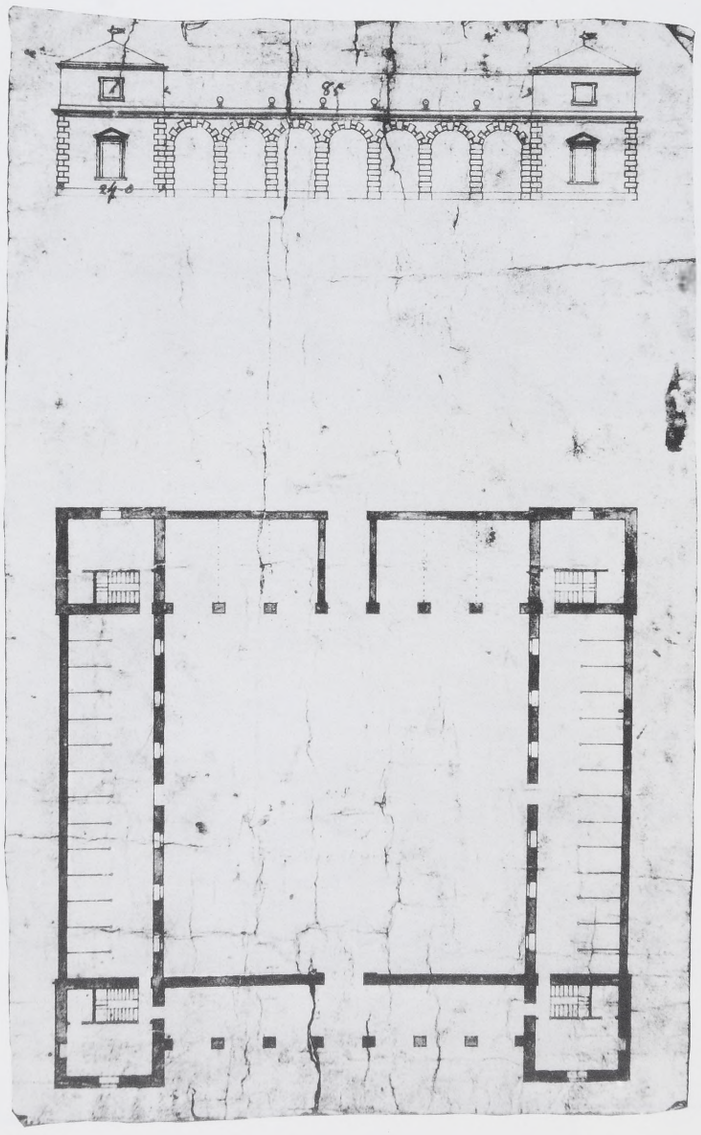

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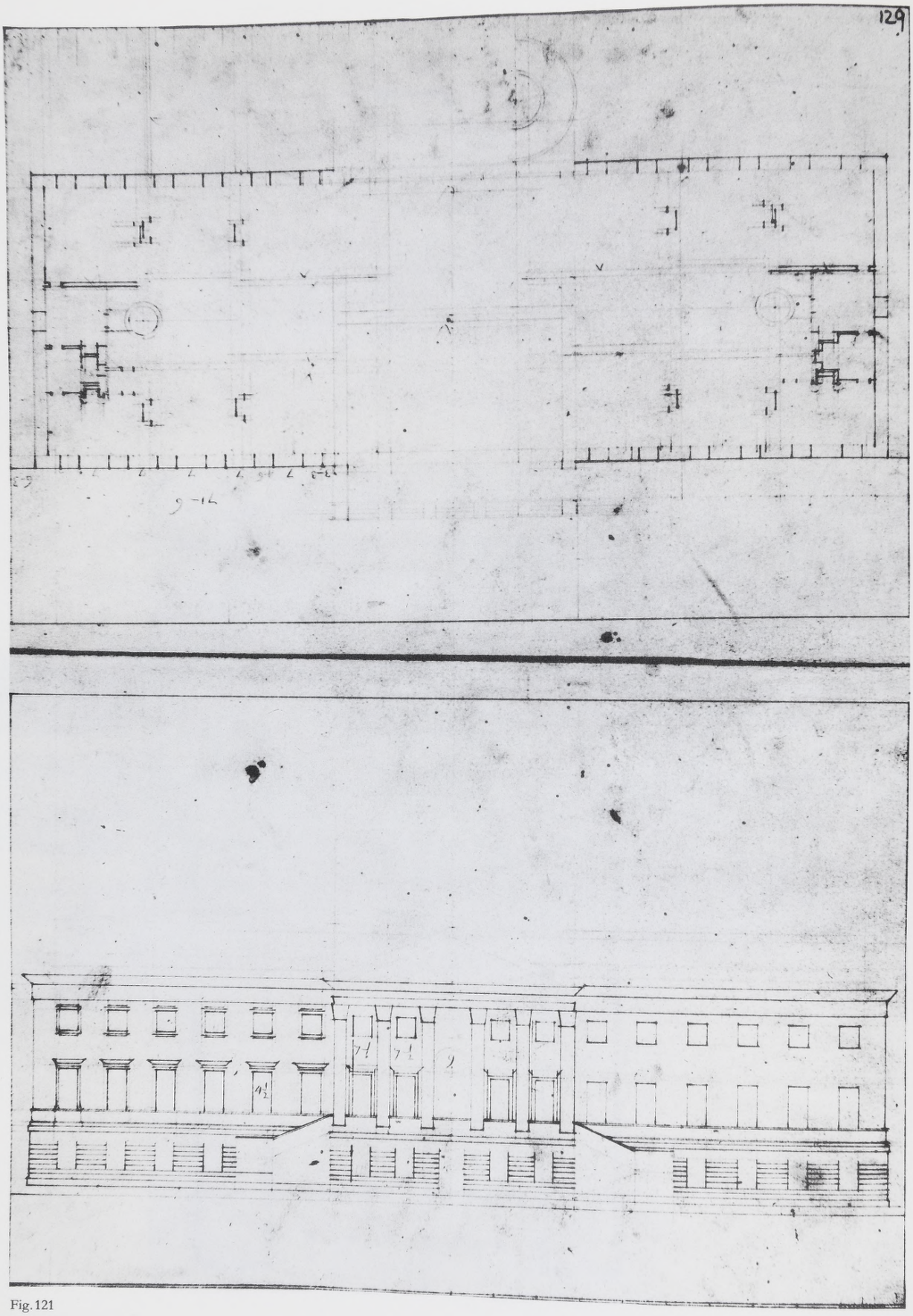
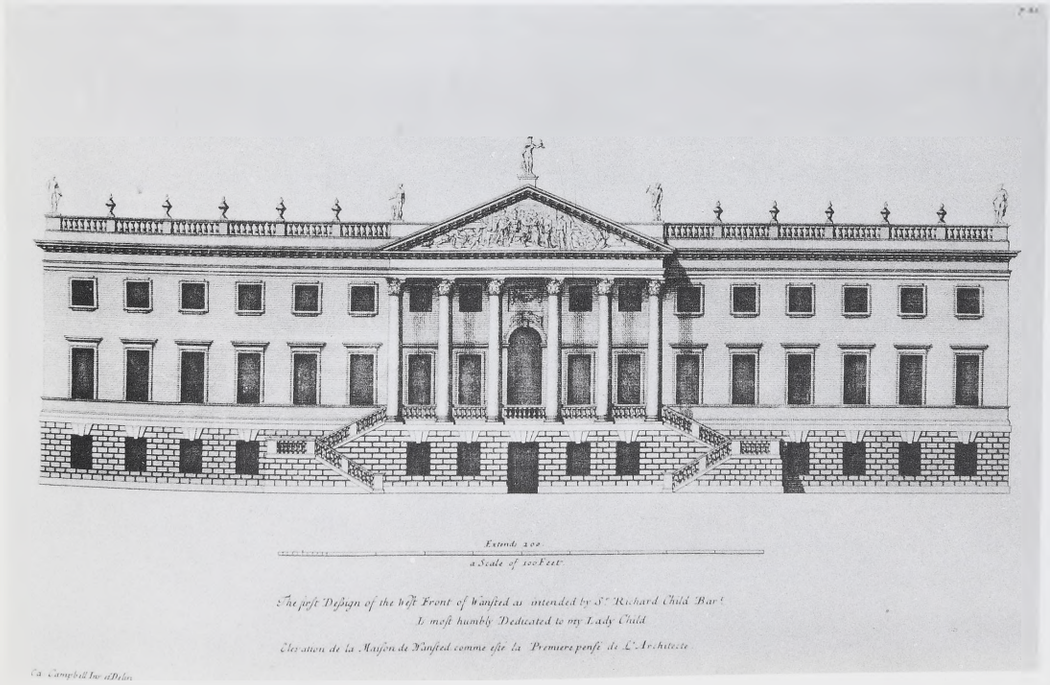


Fig. 121

Fig. 122



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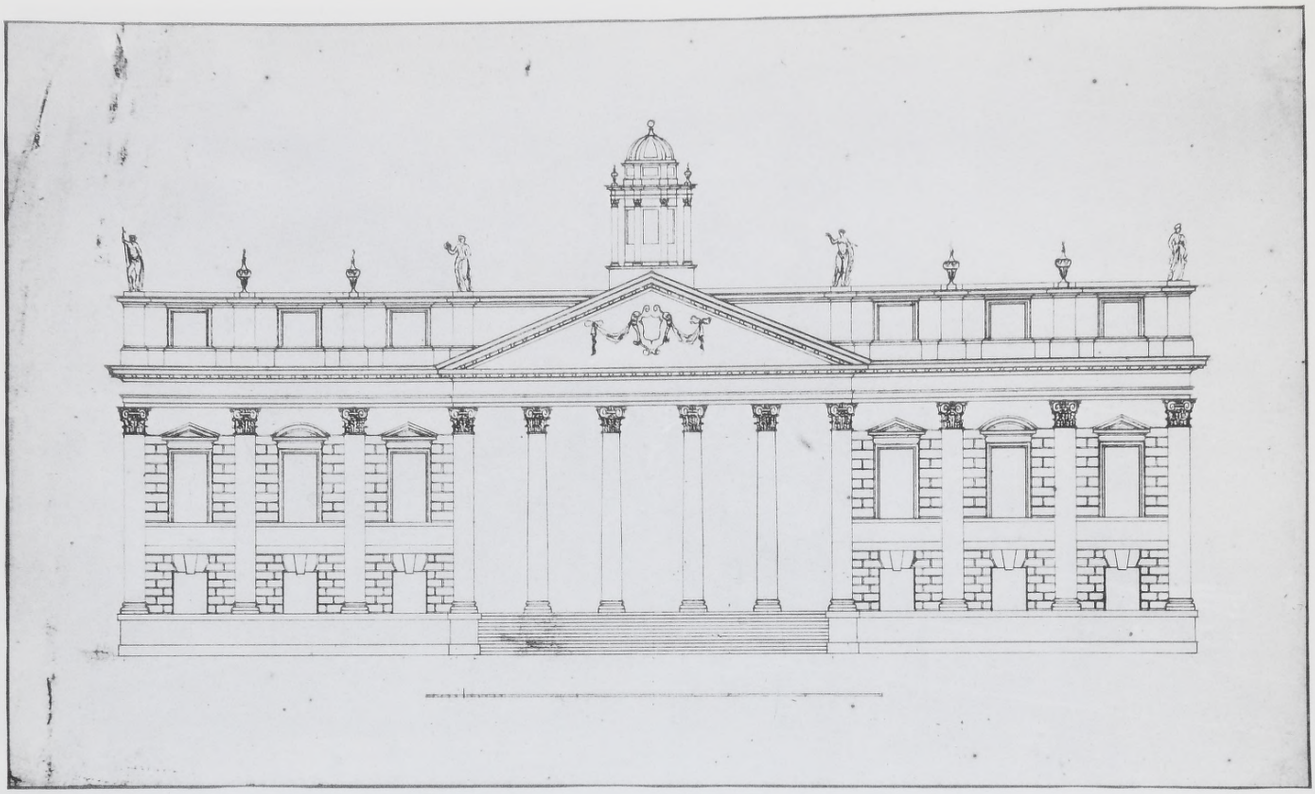
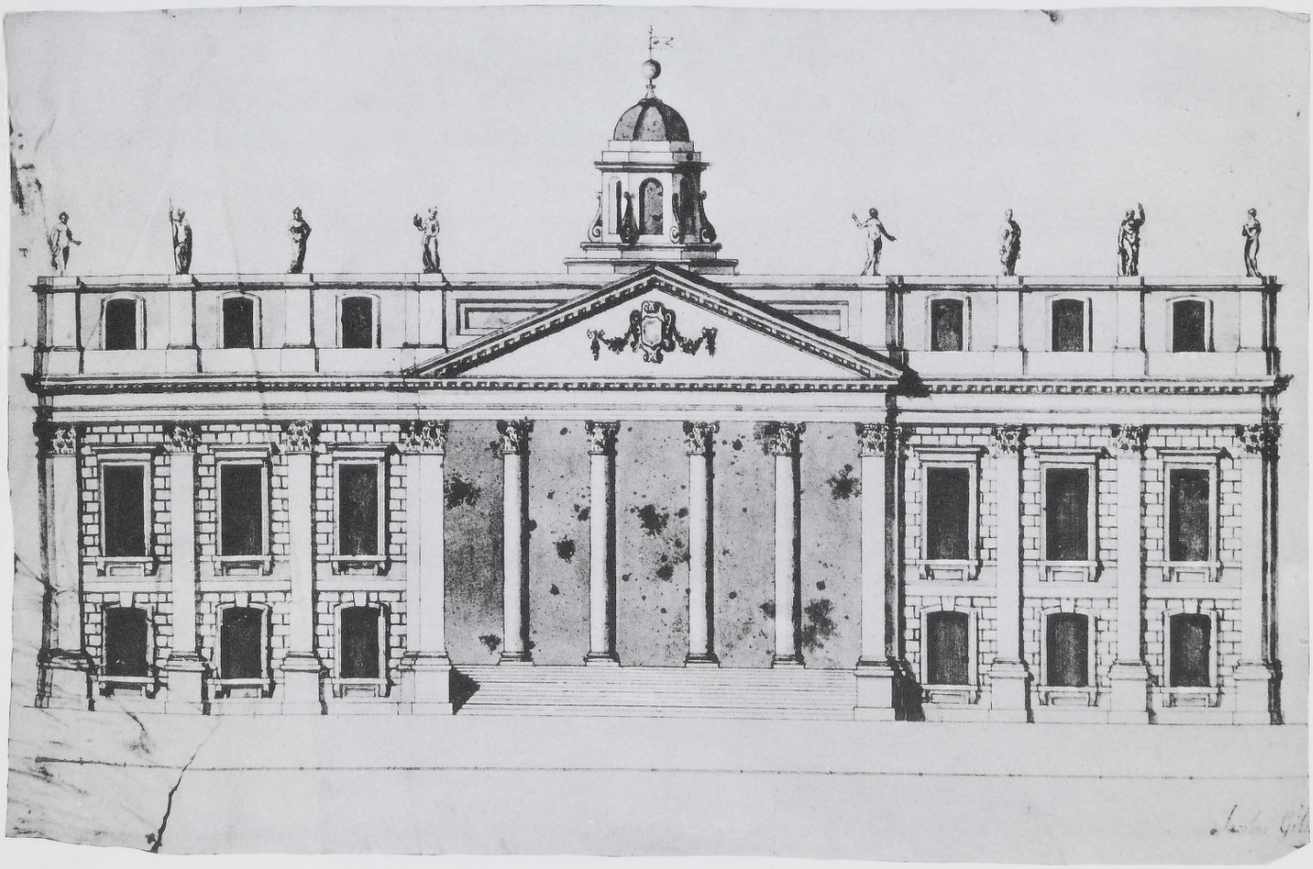


Fig. 124



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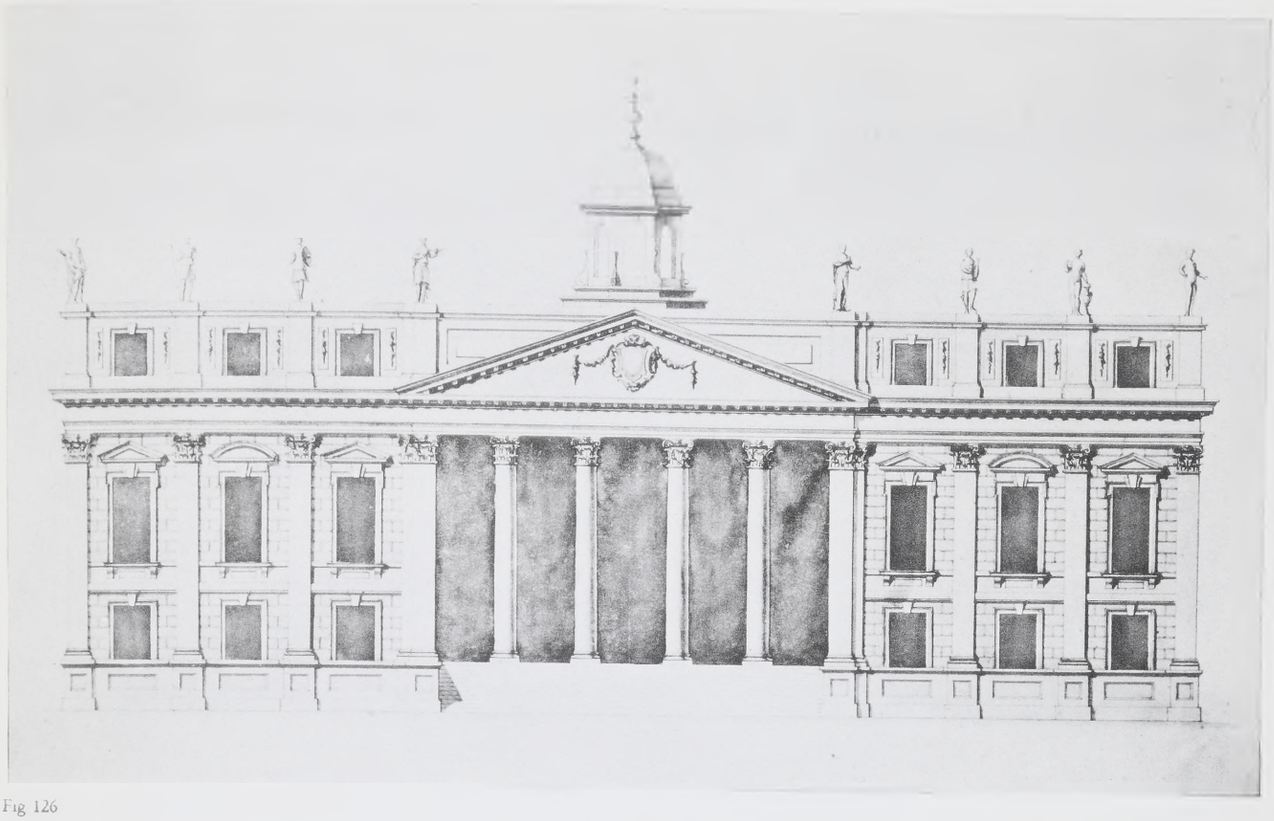


Fig 126

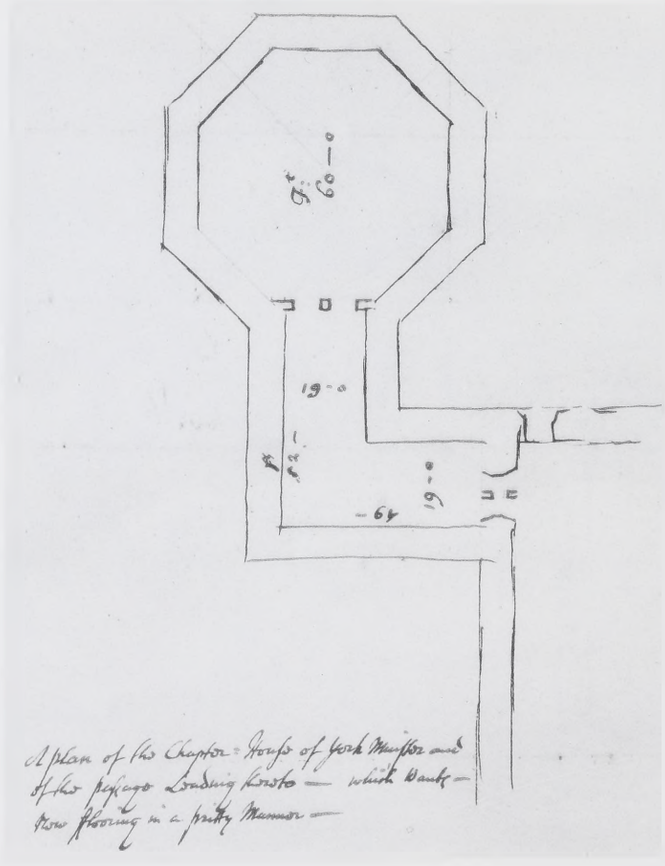
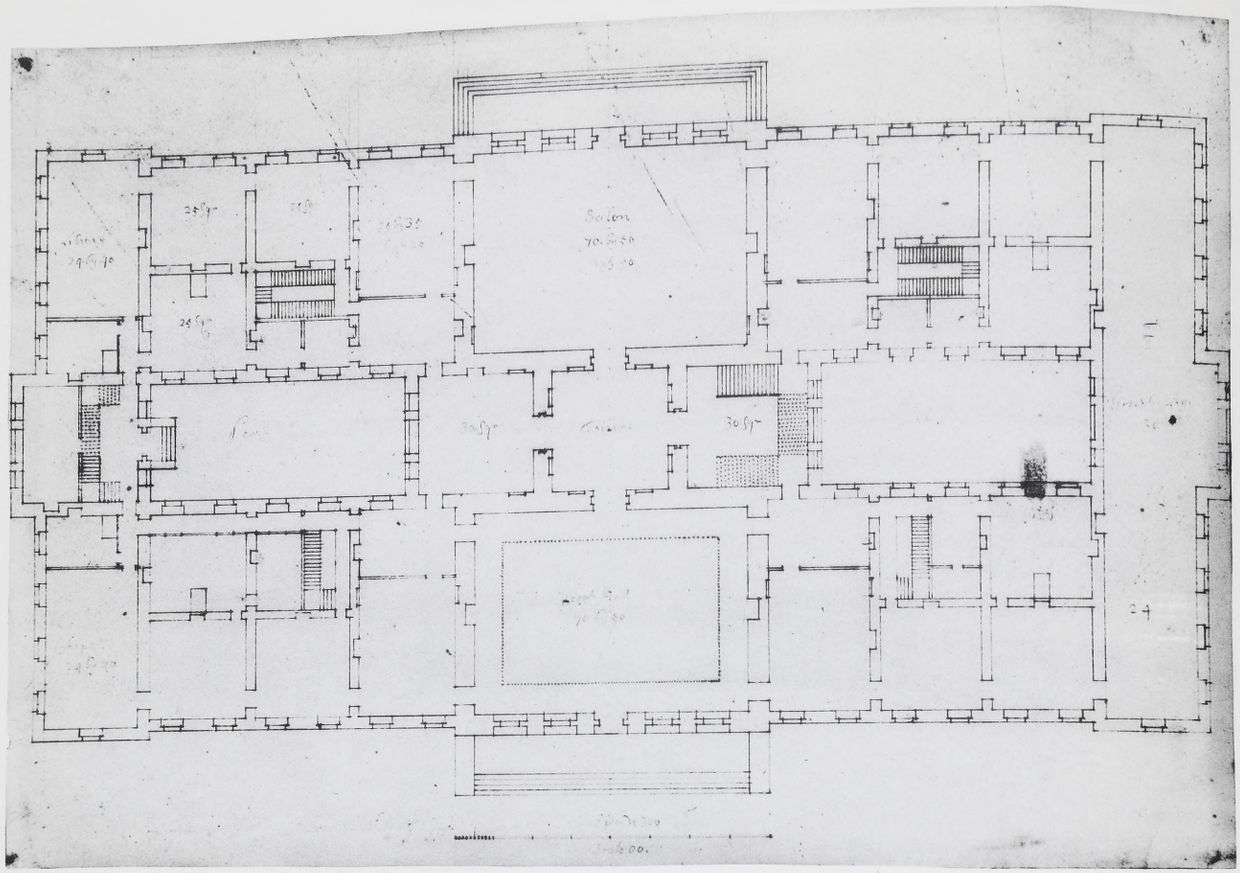


Fig 127



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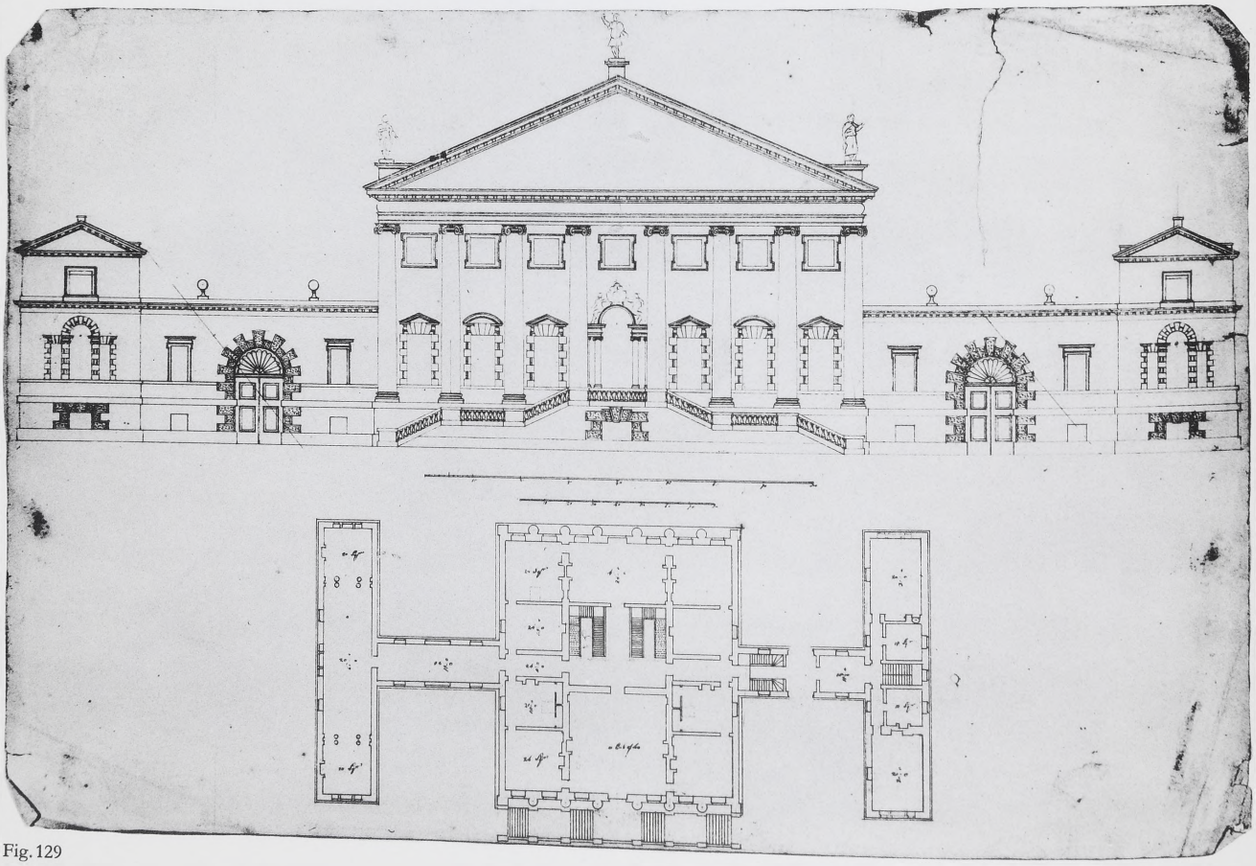

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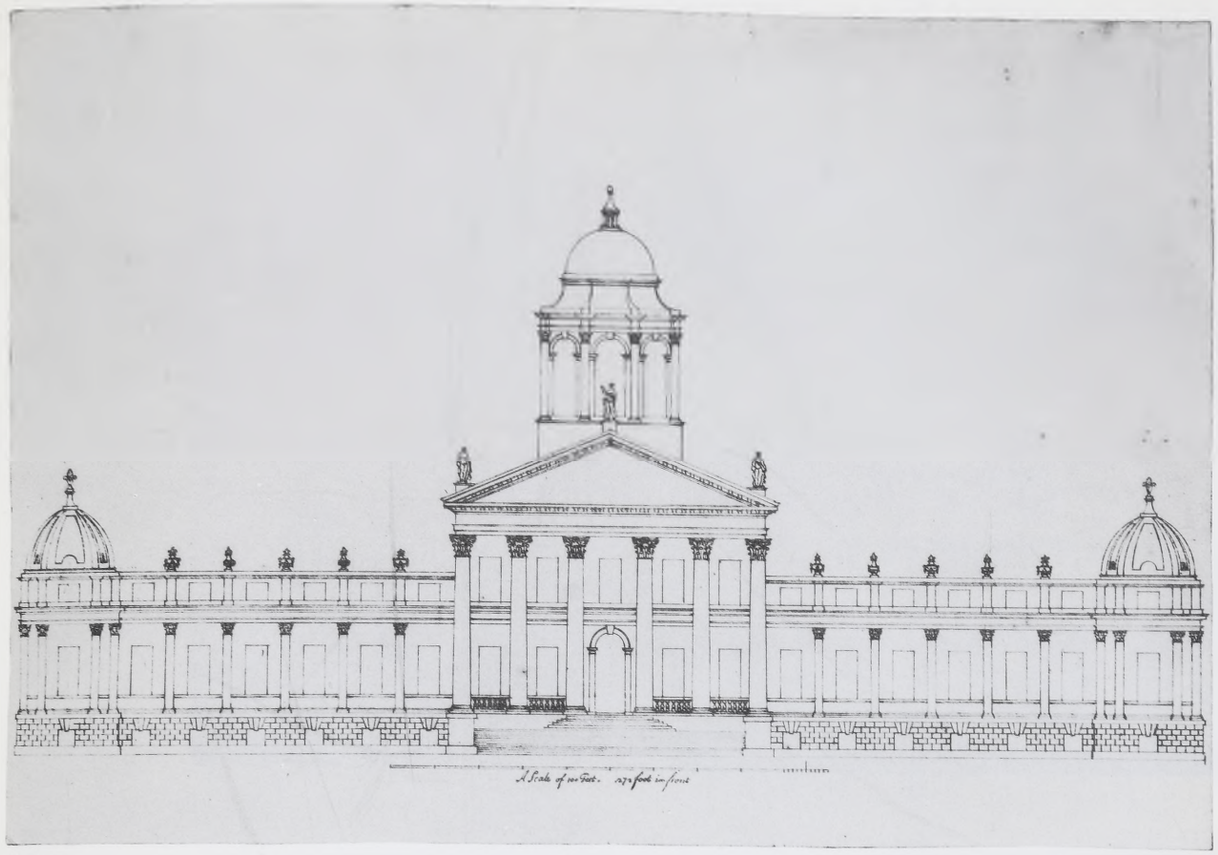

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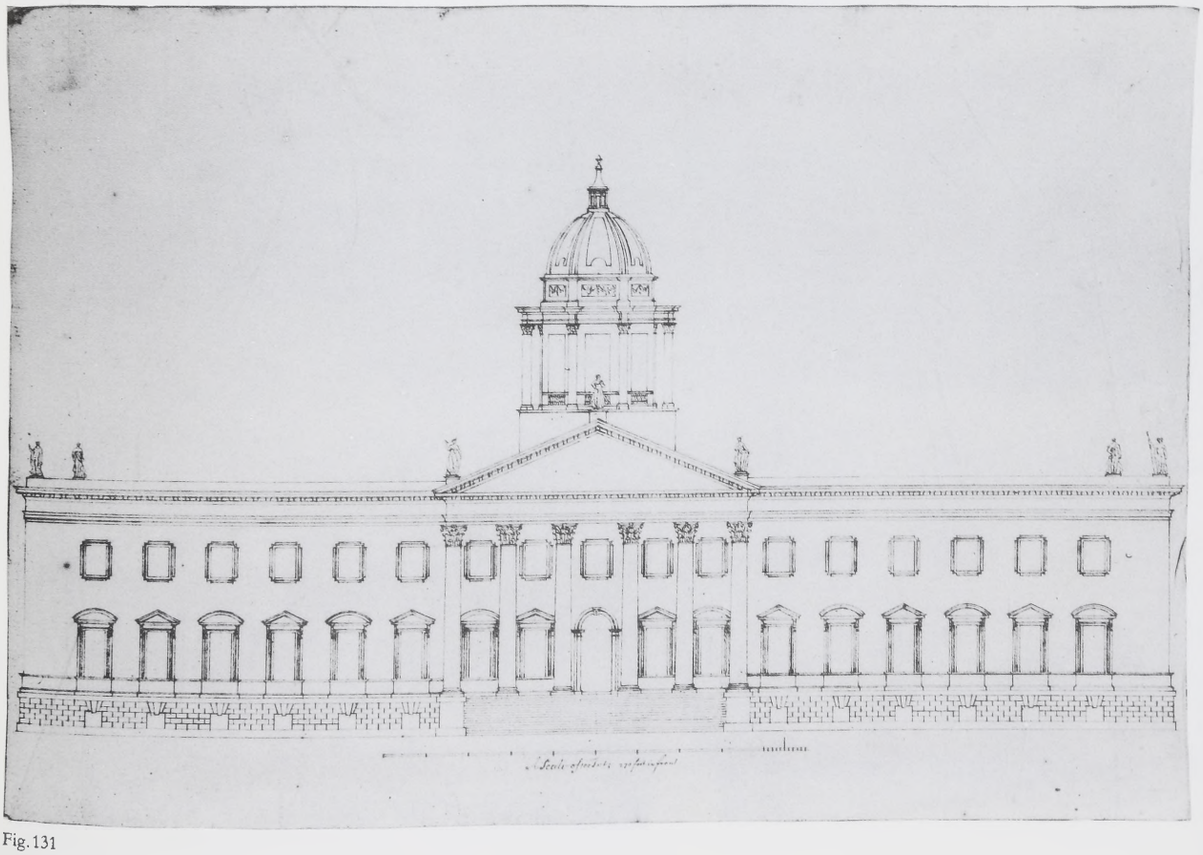

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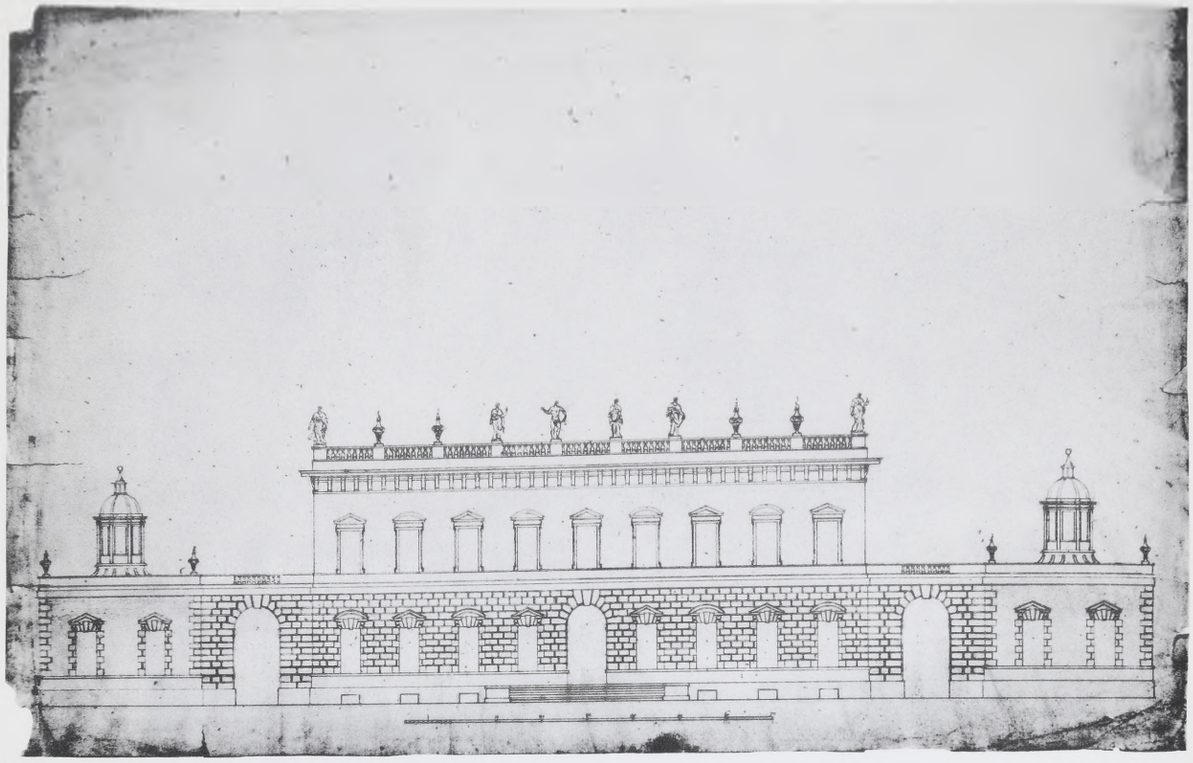

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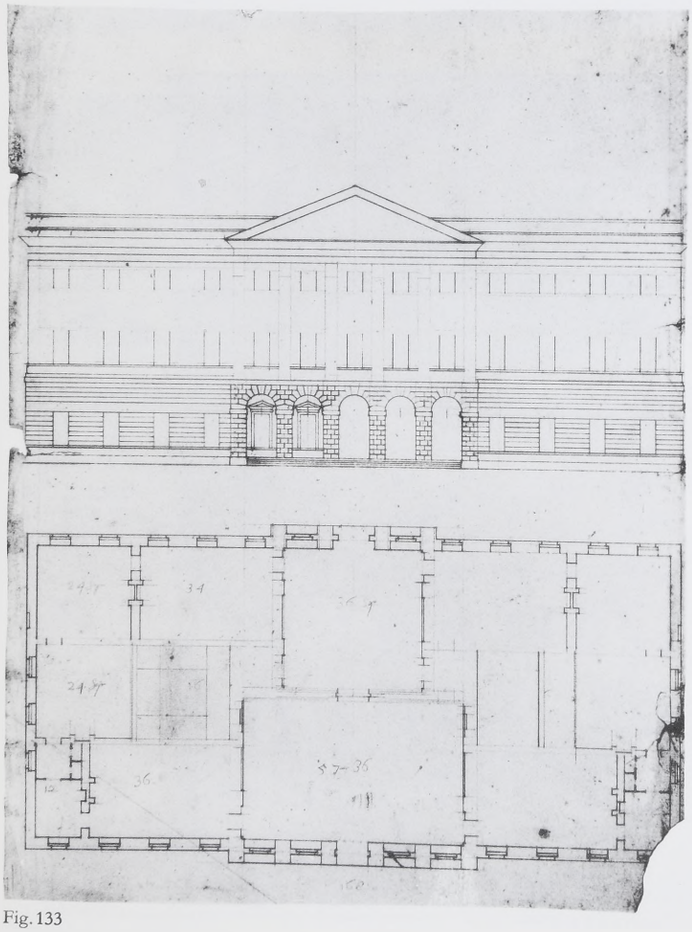
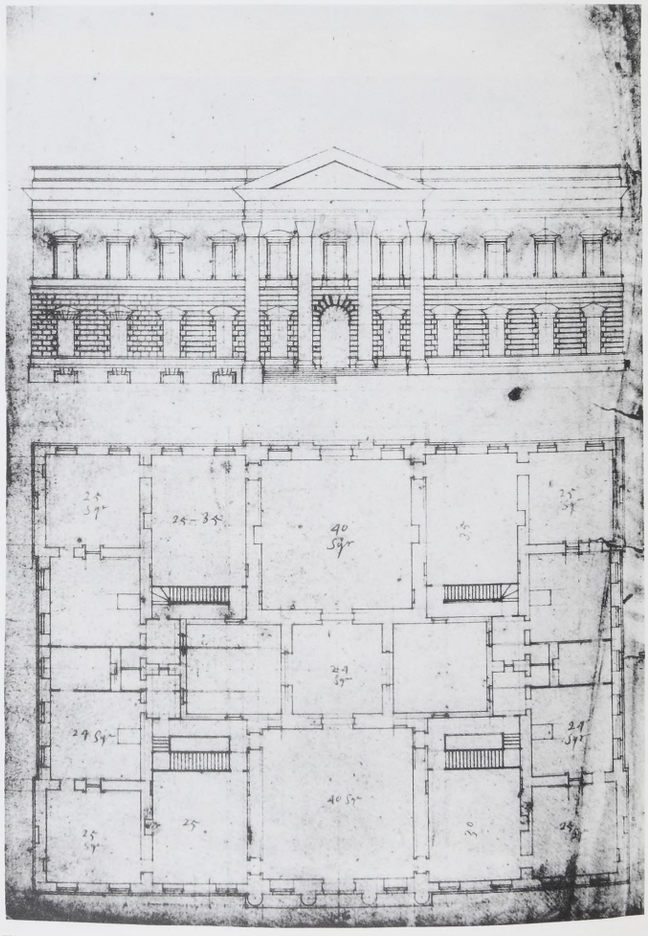


Fig. 133



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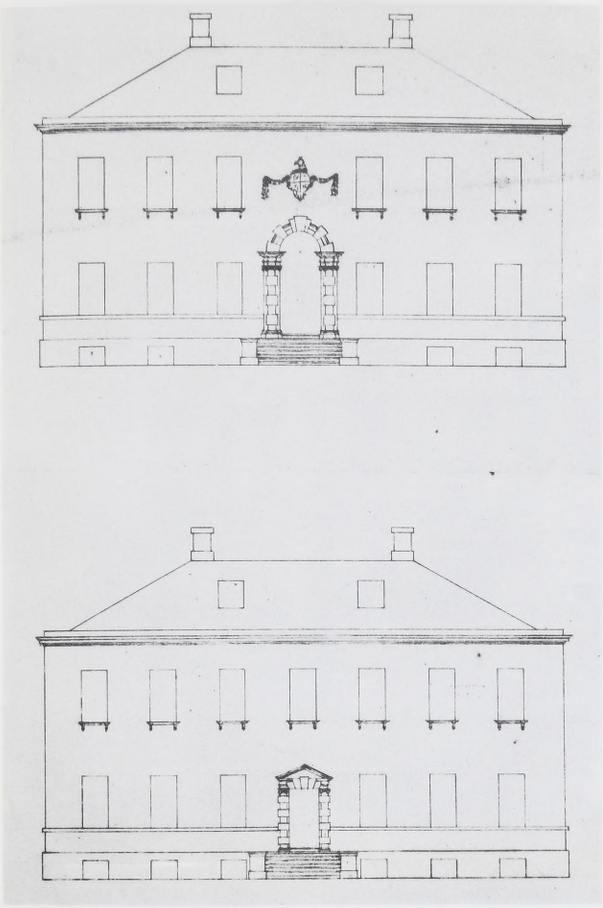

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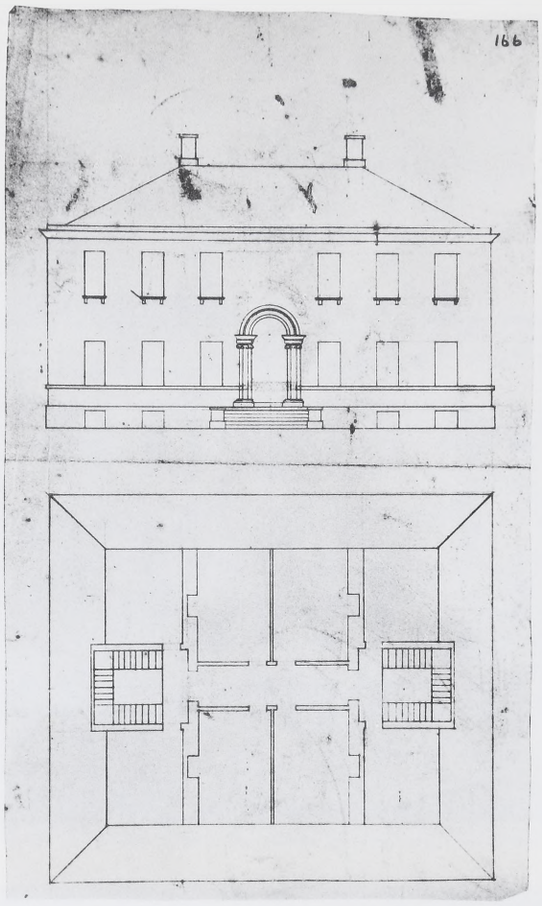

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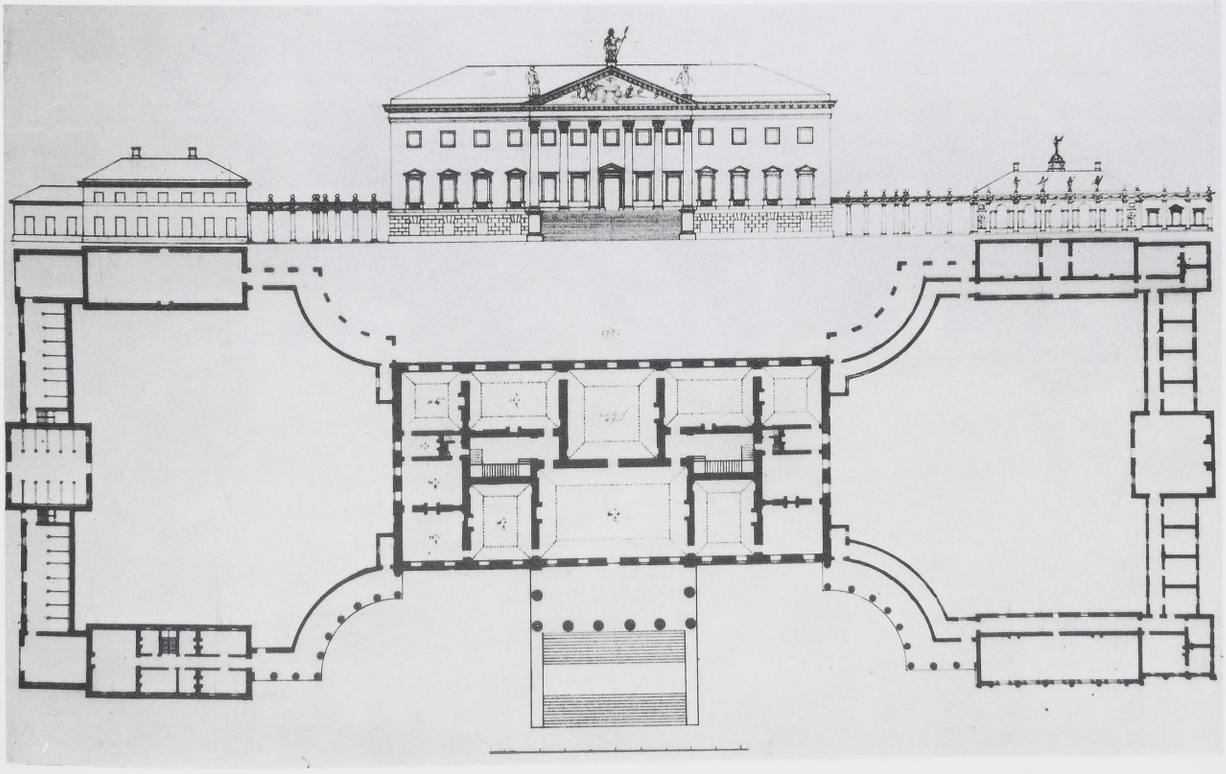

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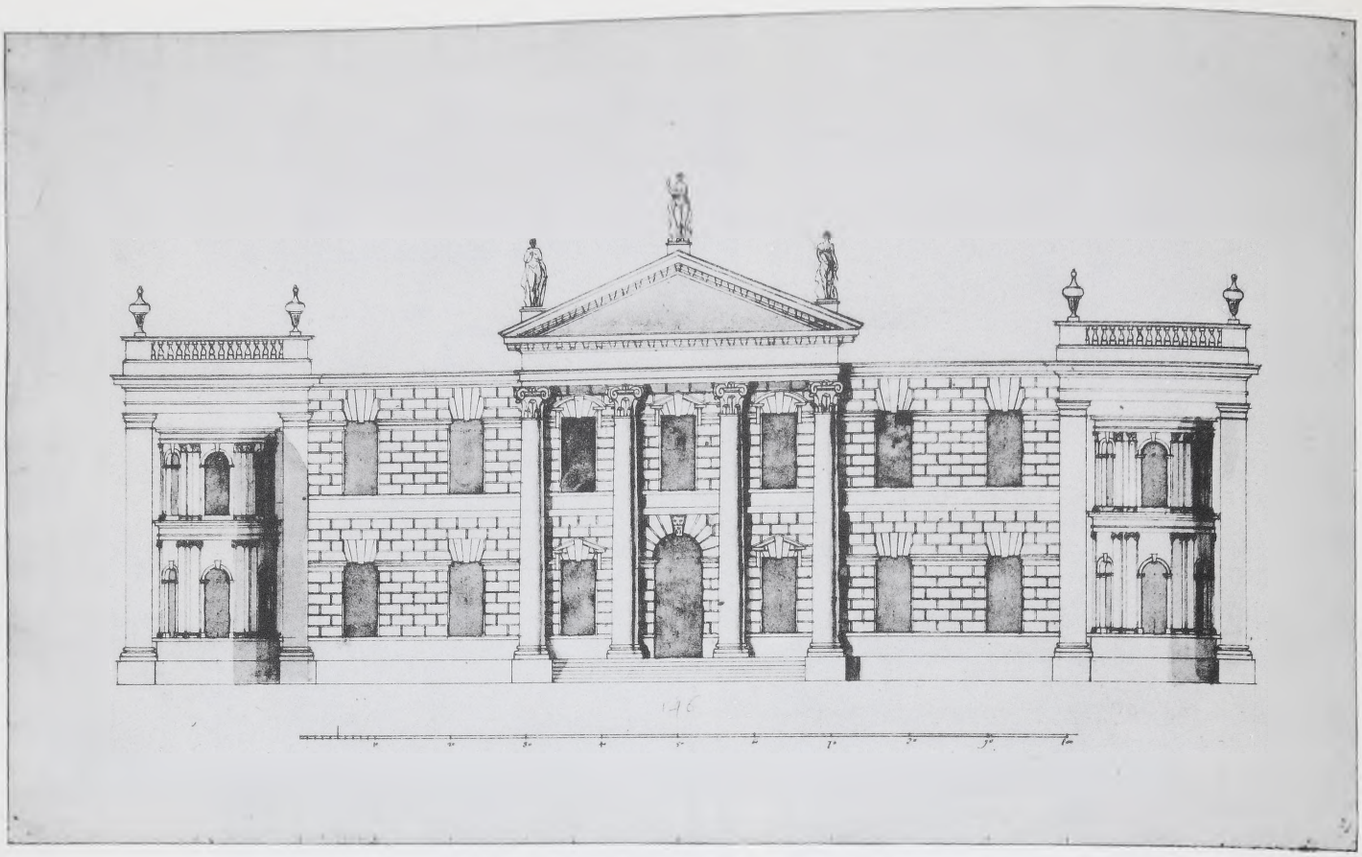

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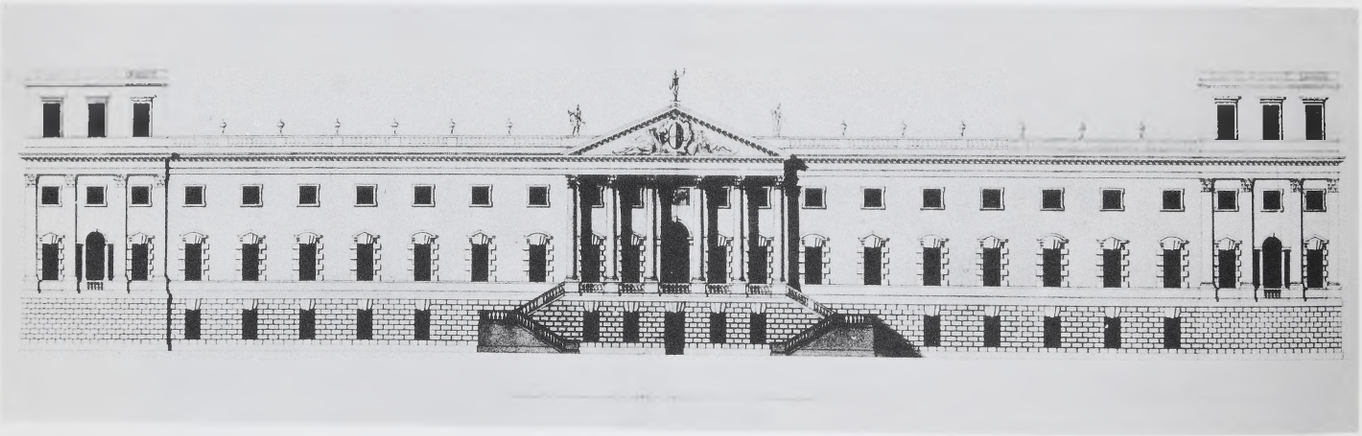

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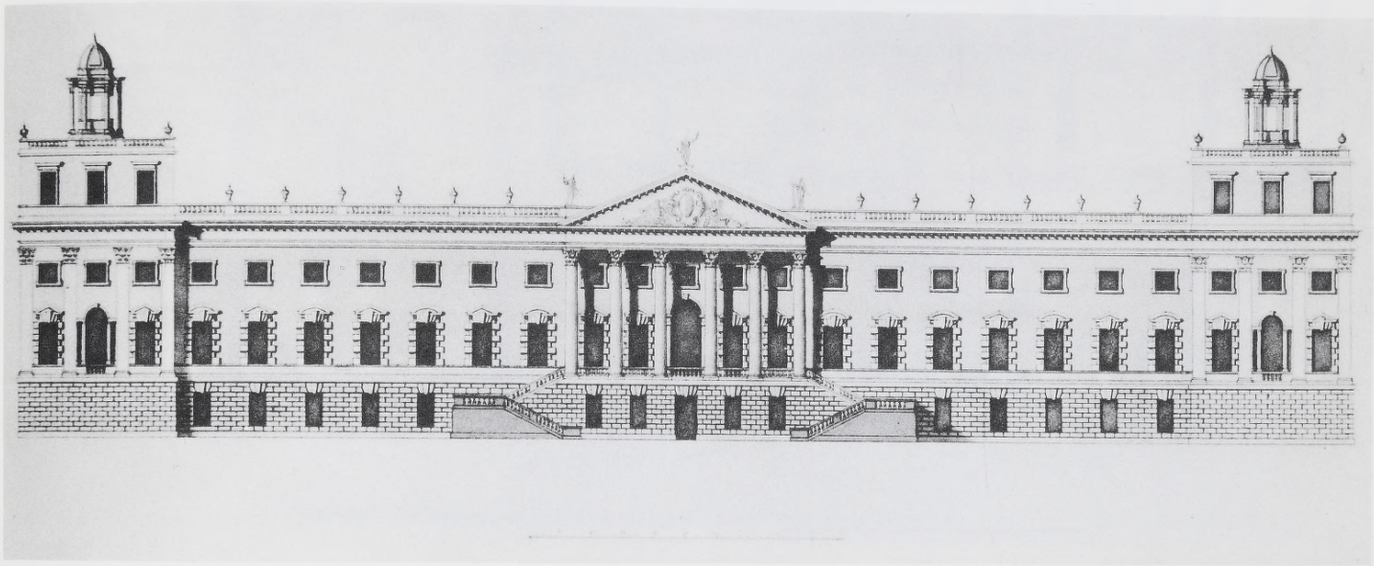

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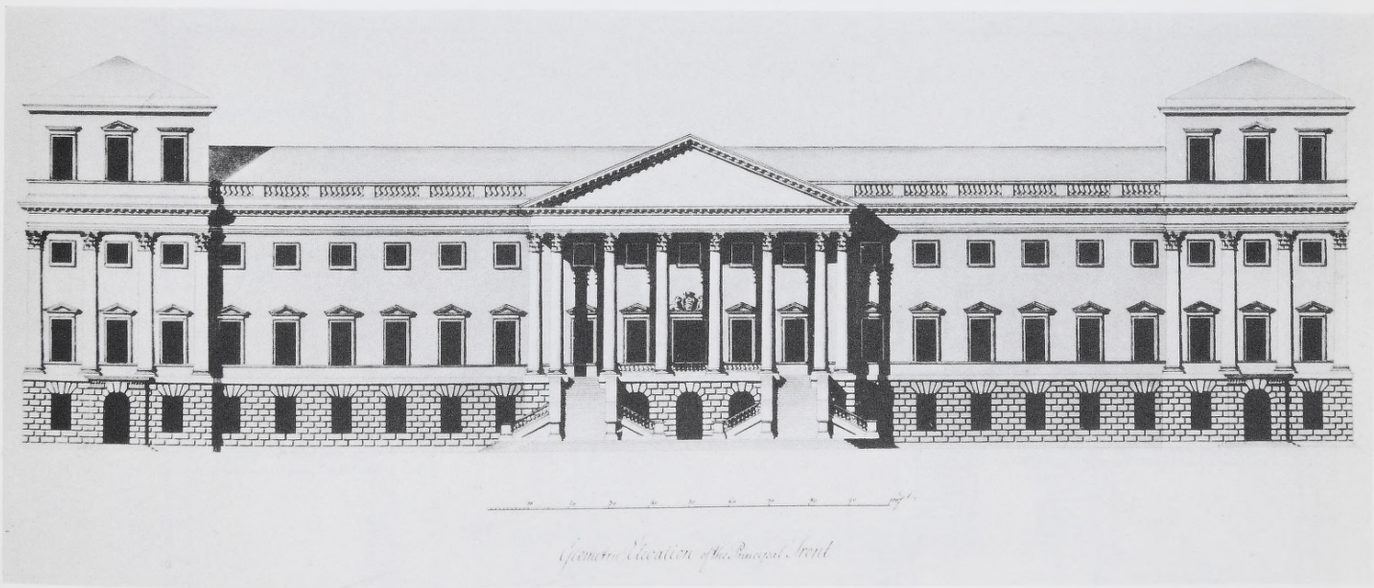


Fig. 141

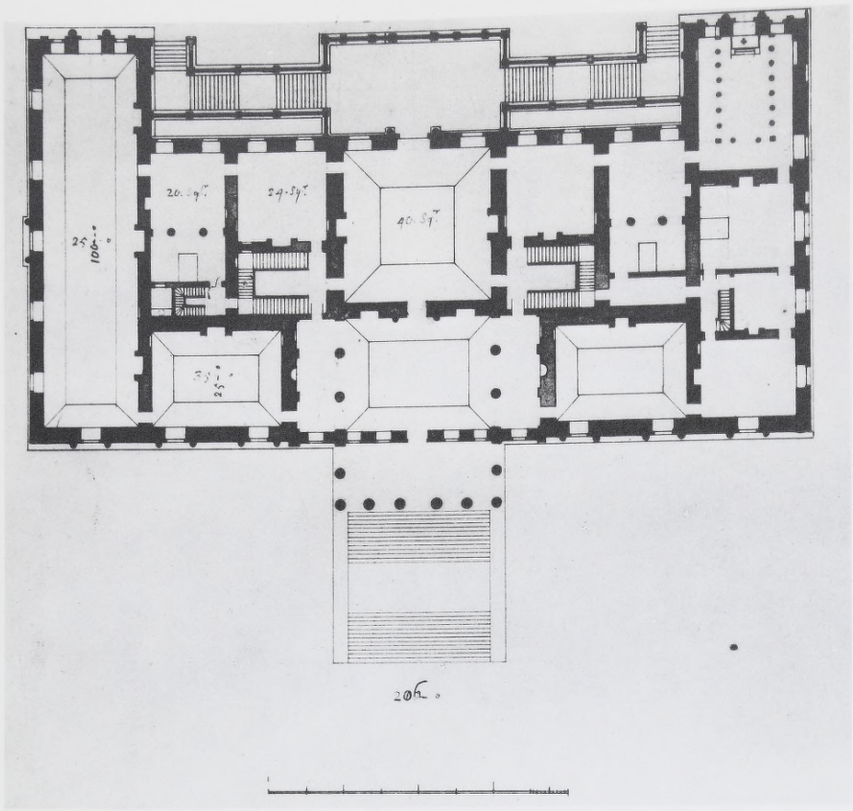
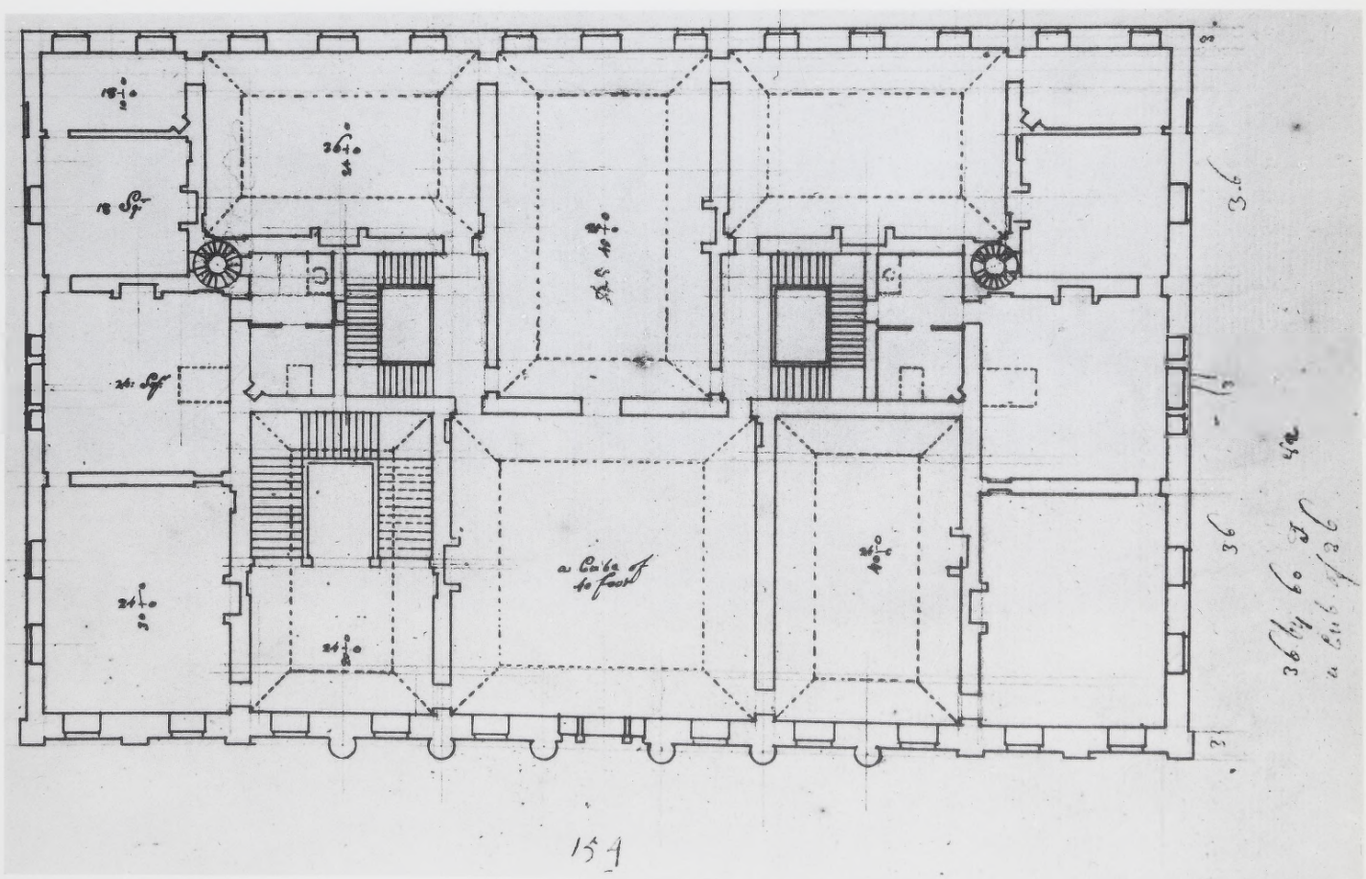


Fig. 142



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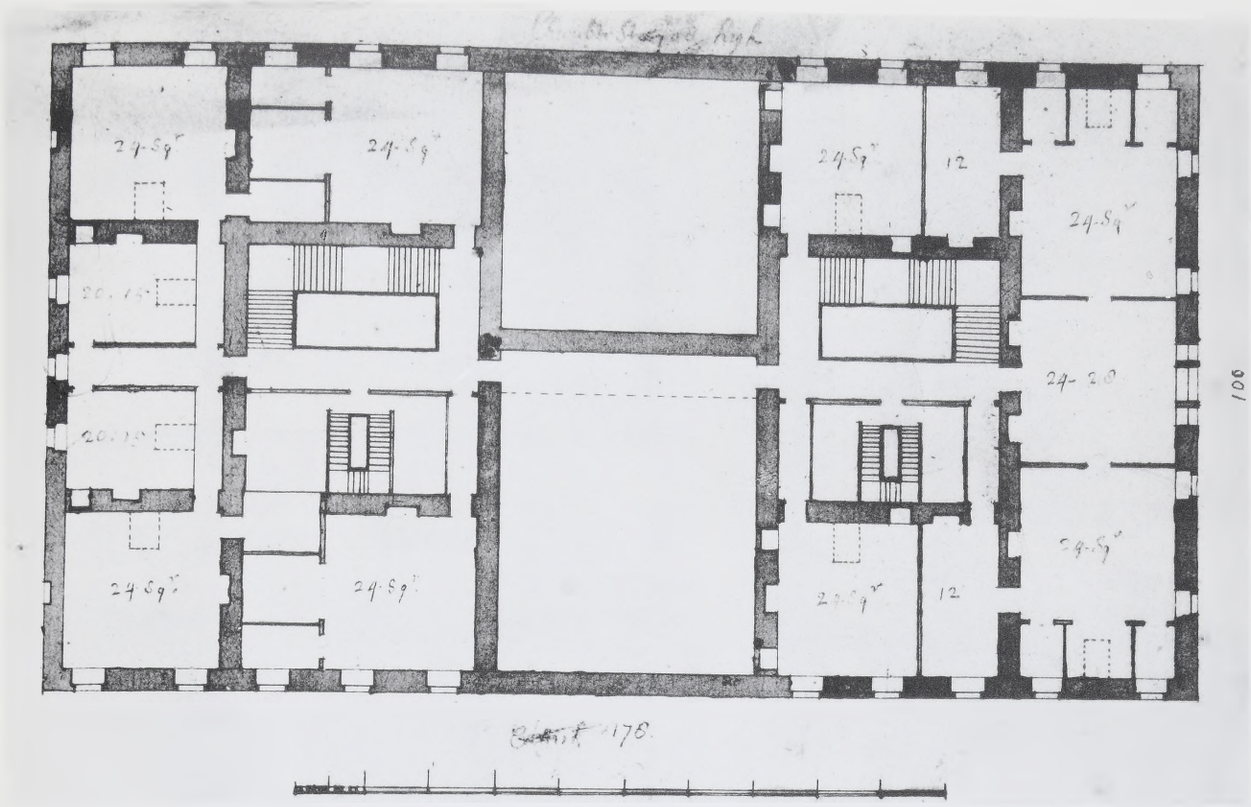

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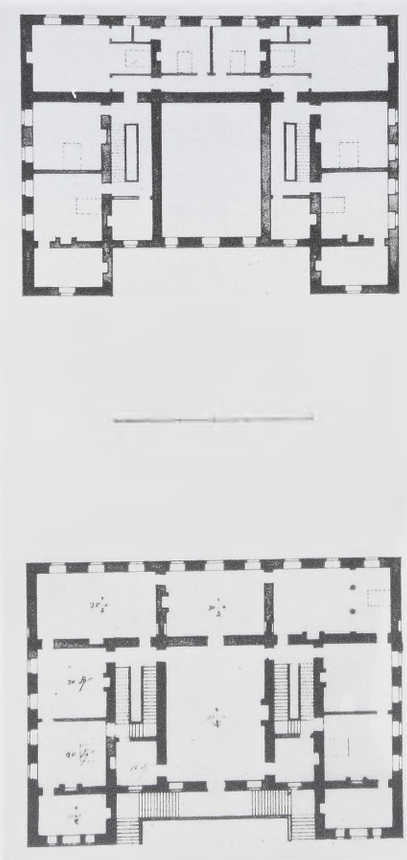

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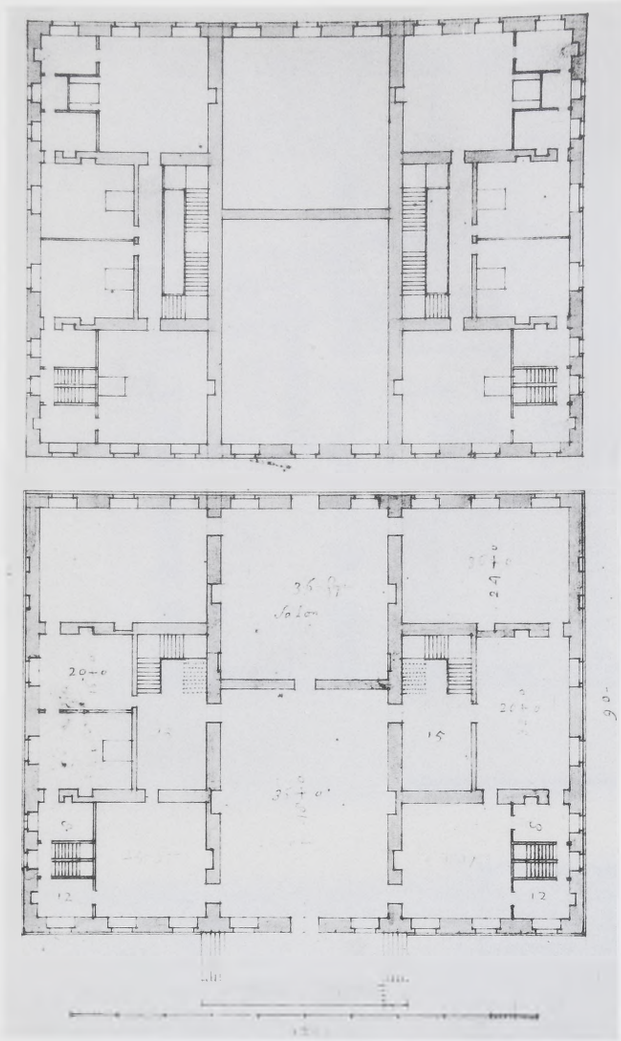

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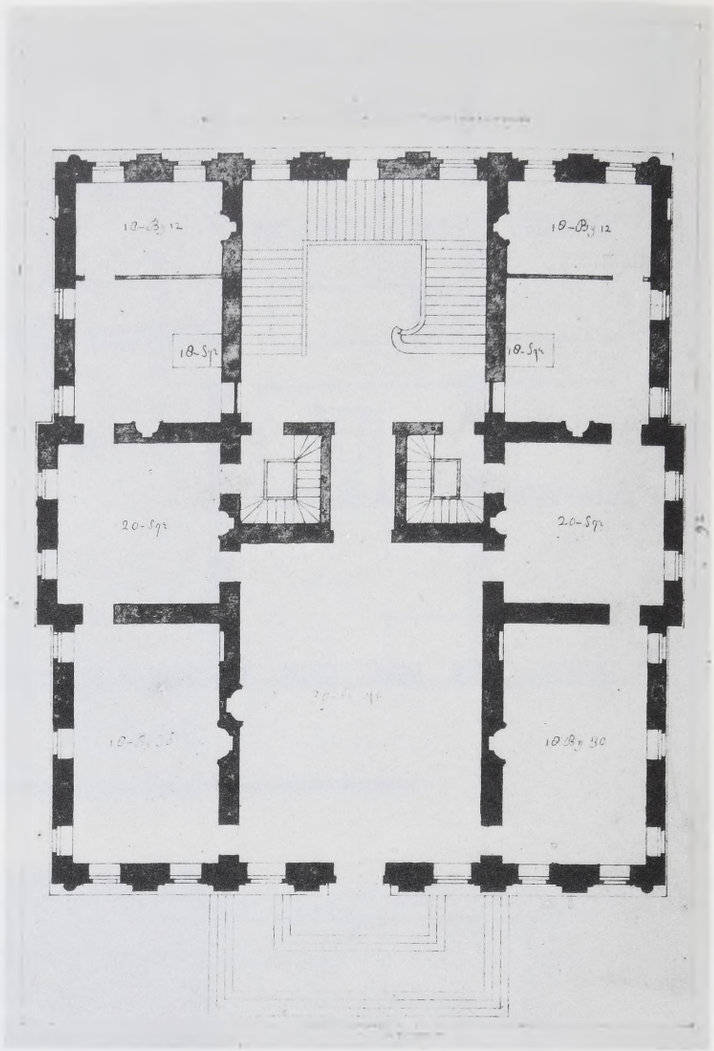

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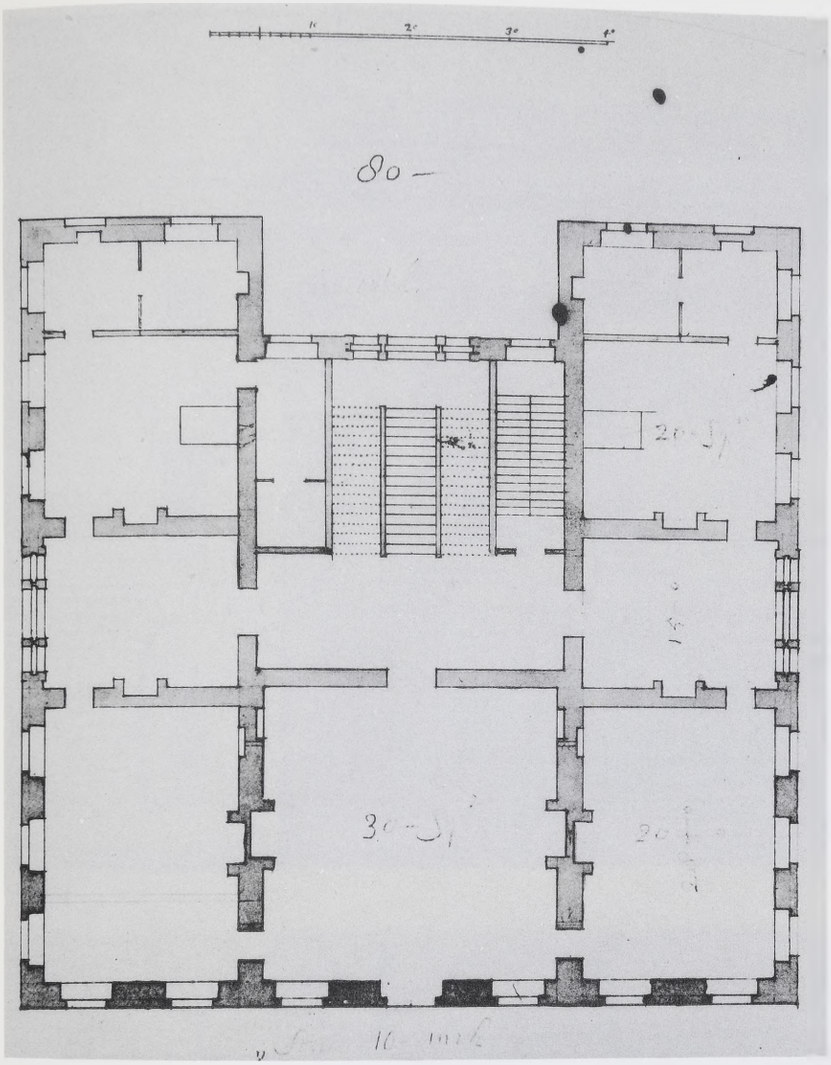

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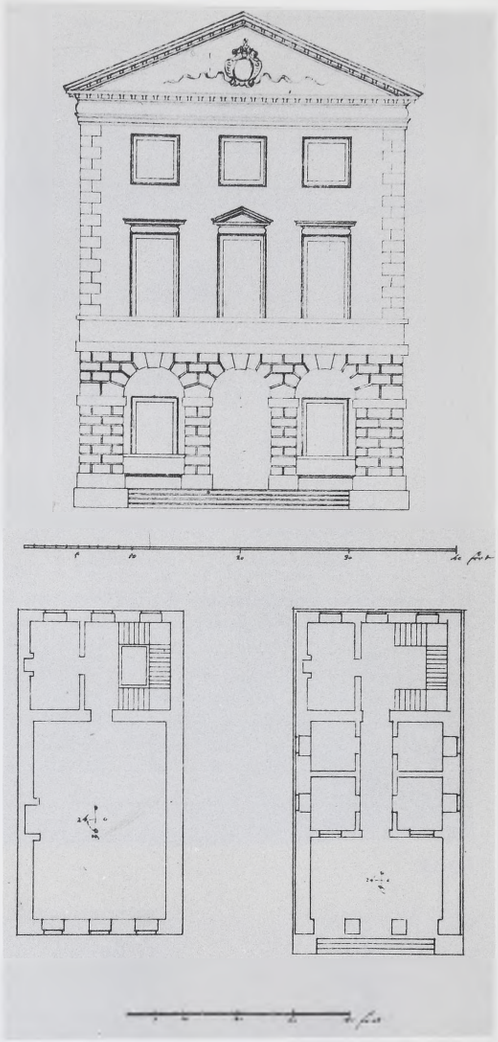

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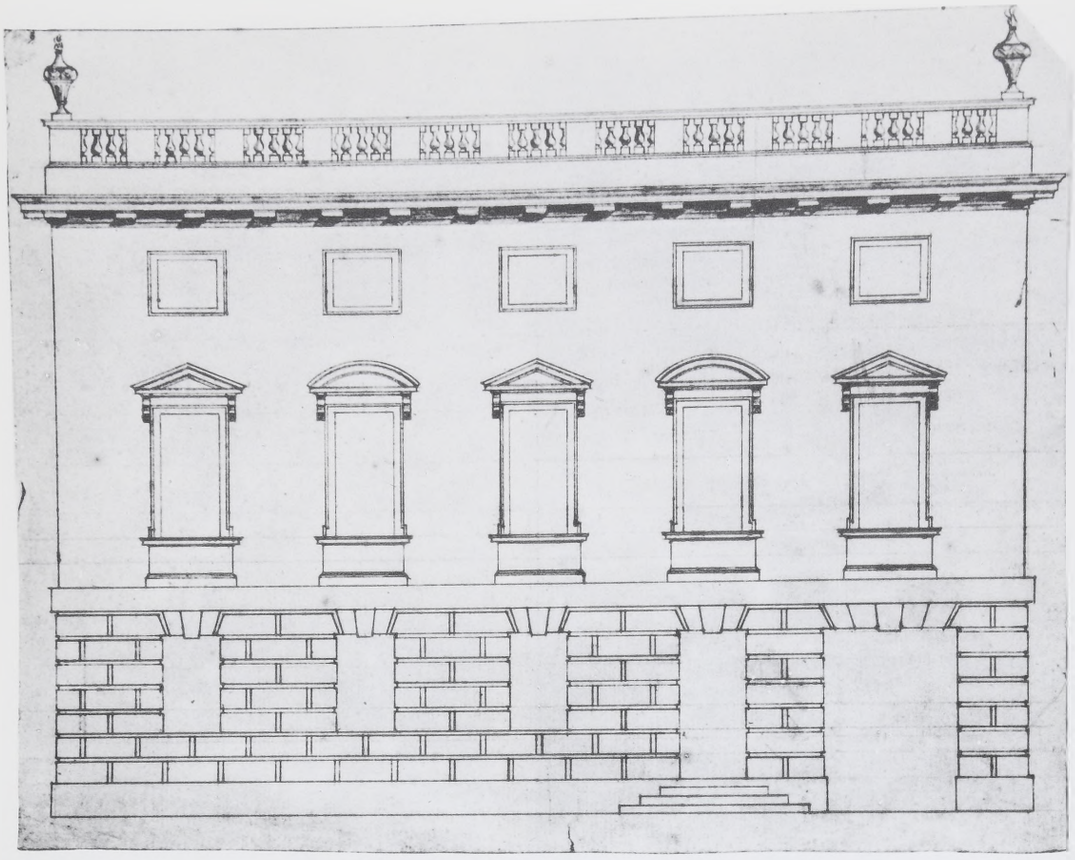

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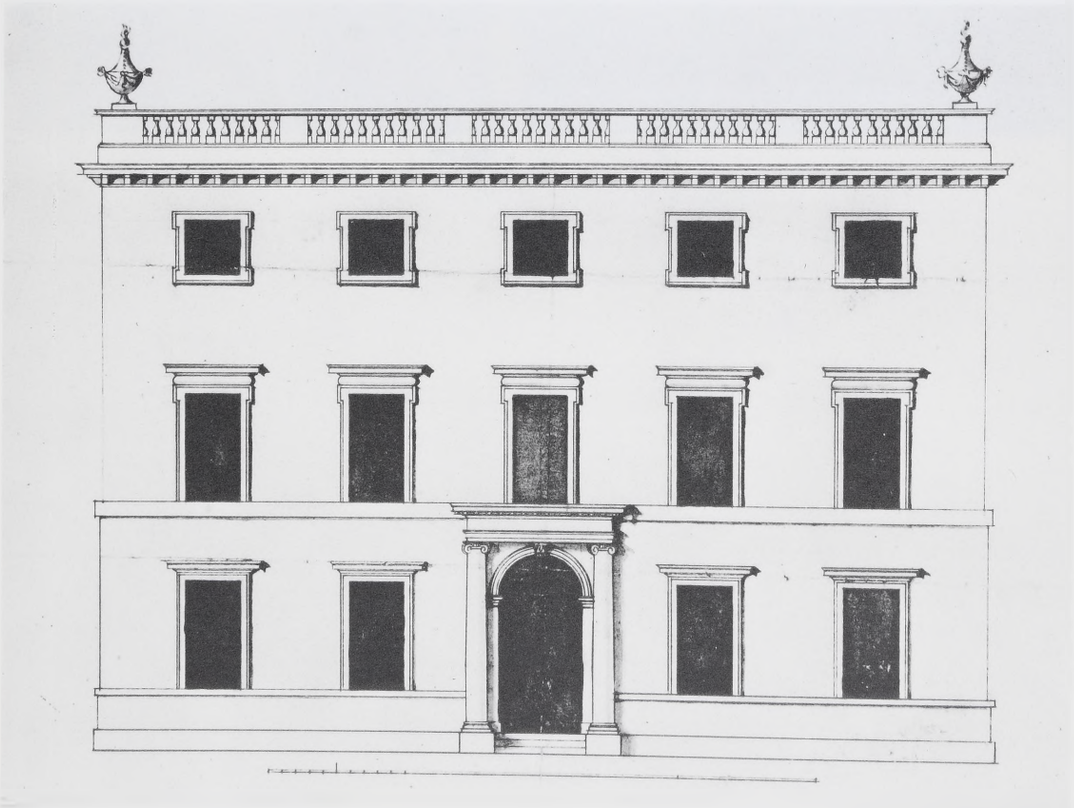

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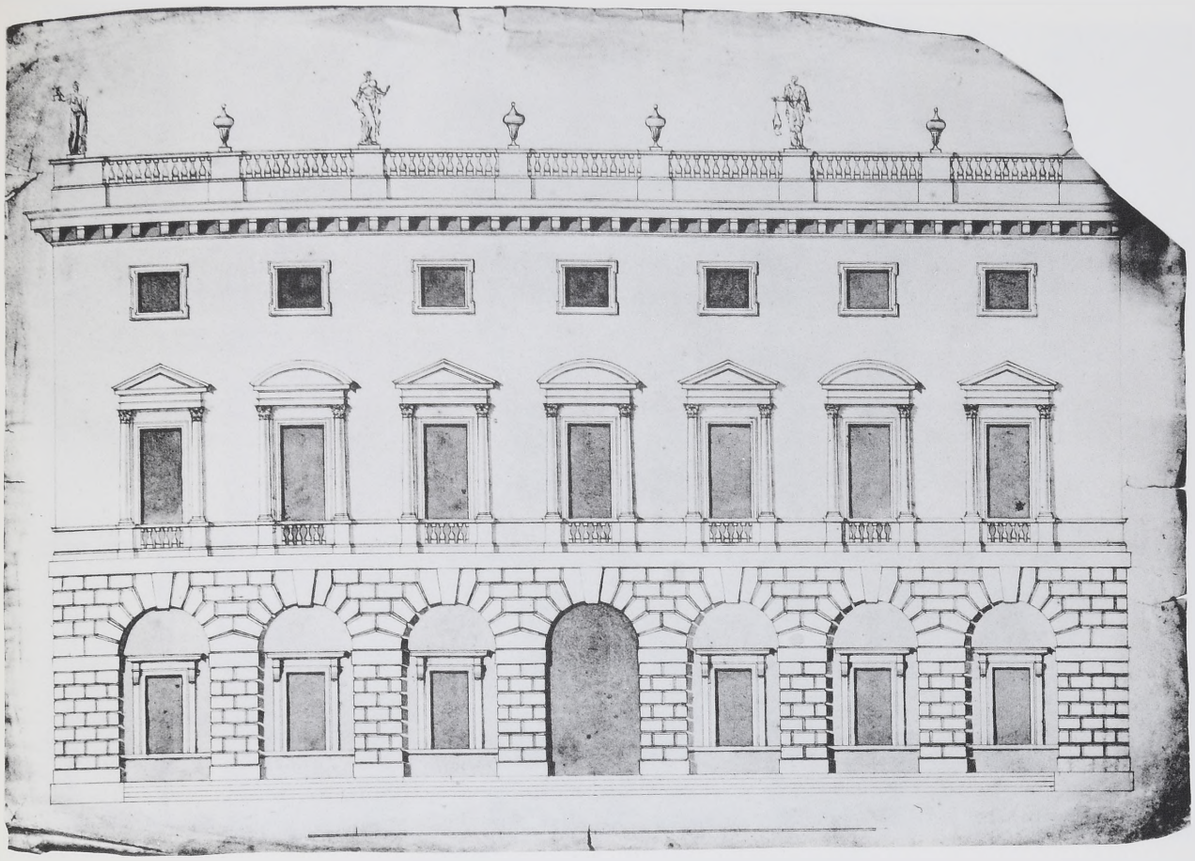

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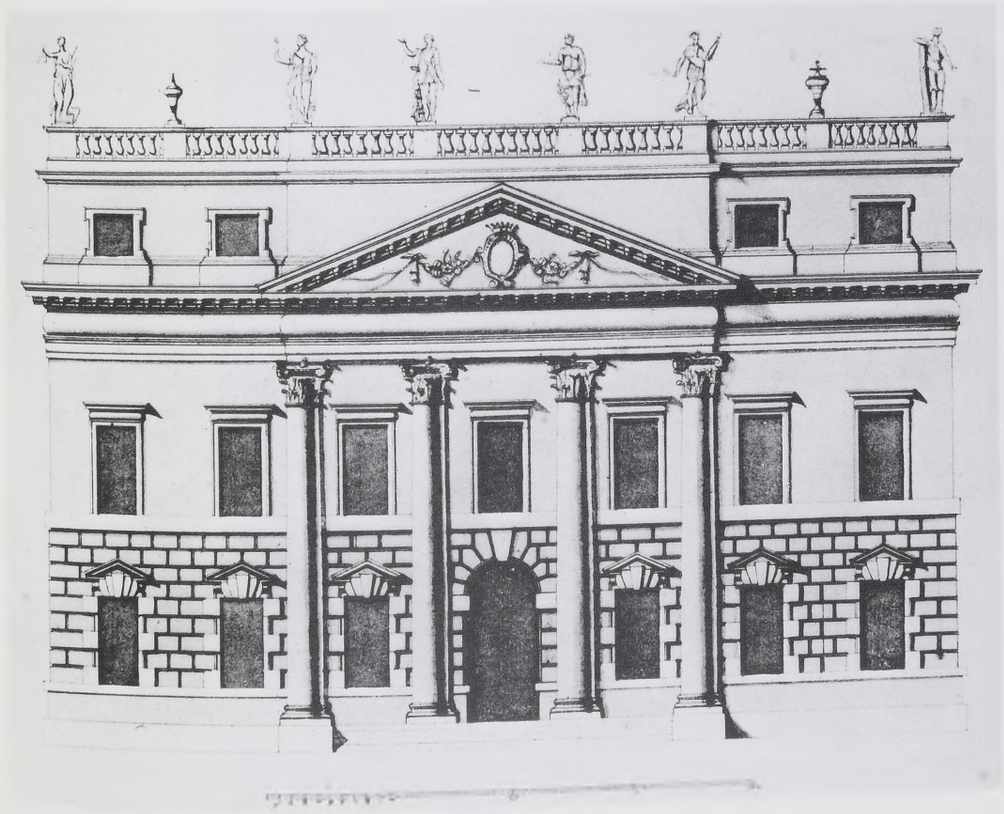
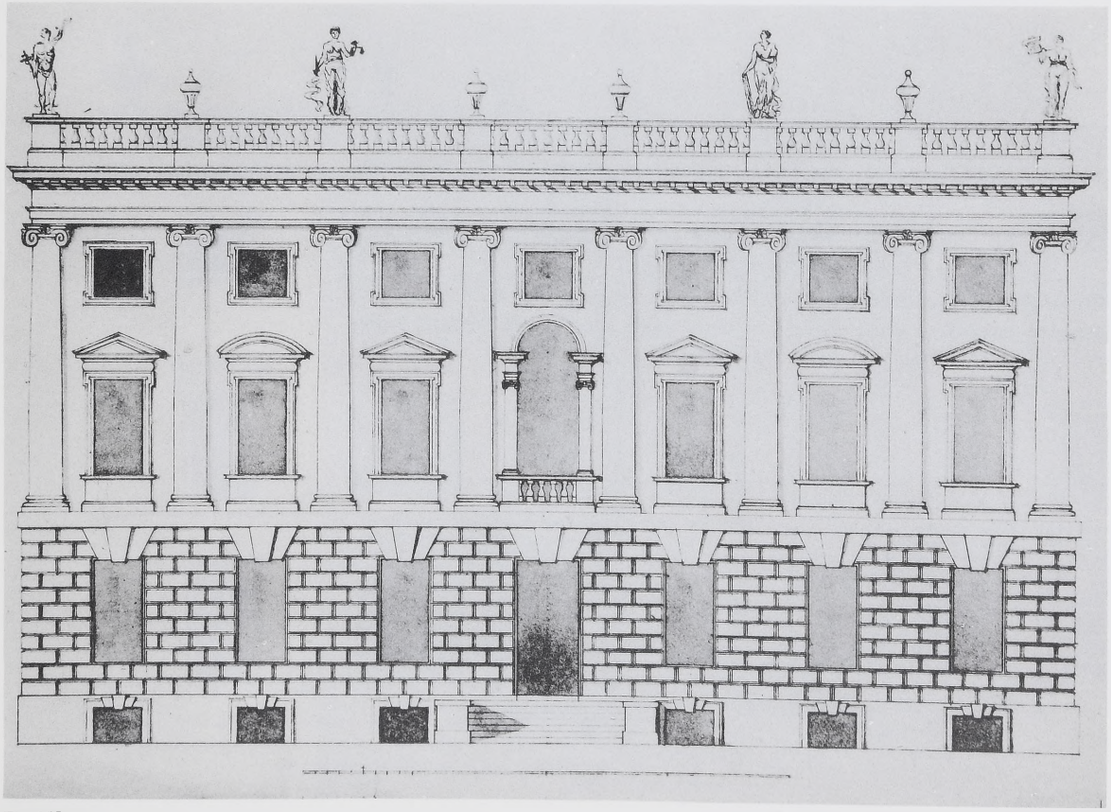


Fig. 153

Fig. 154



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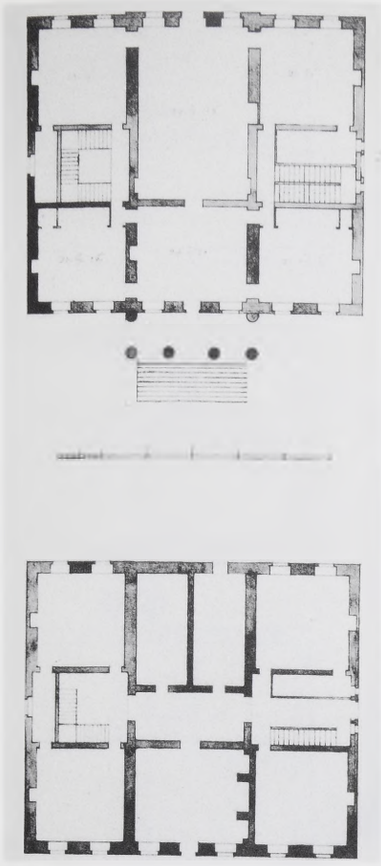

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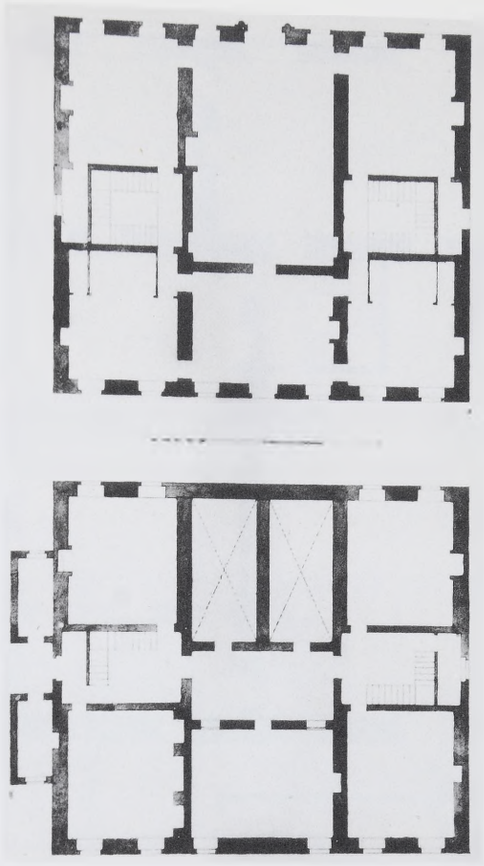

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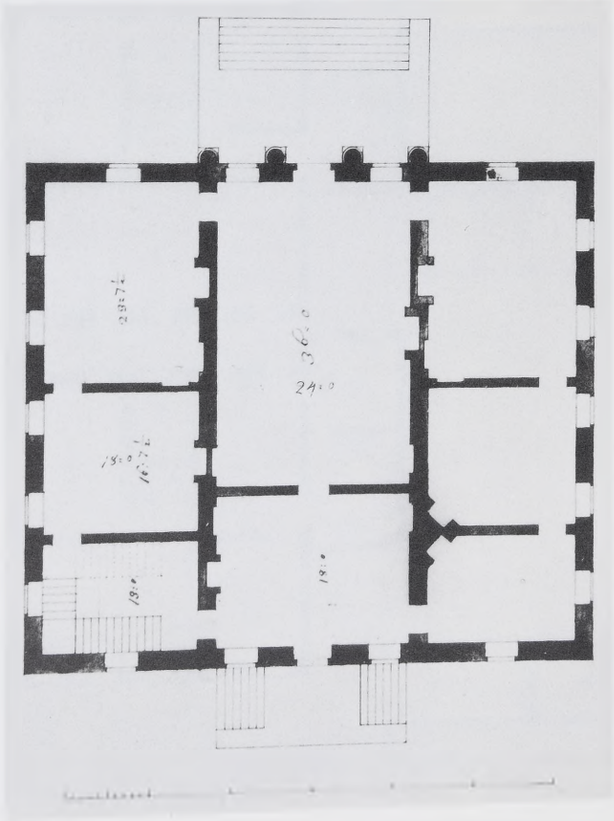

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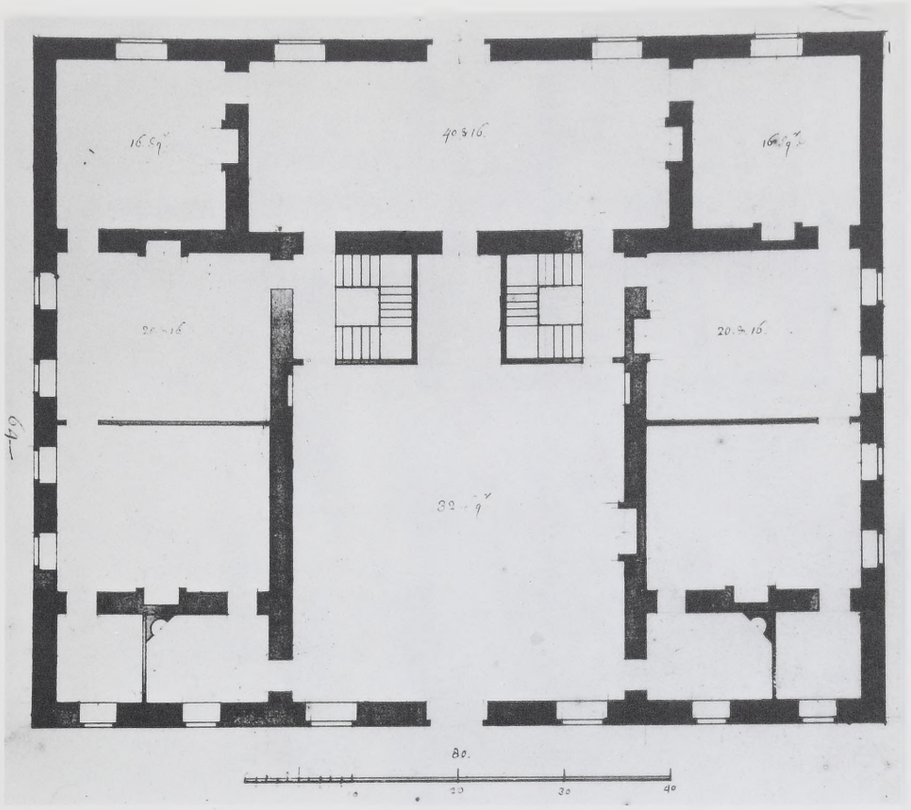

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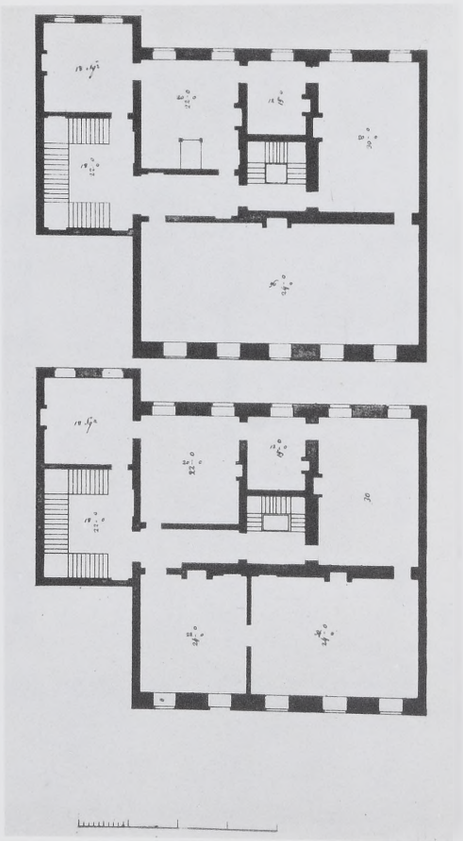

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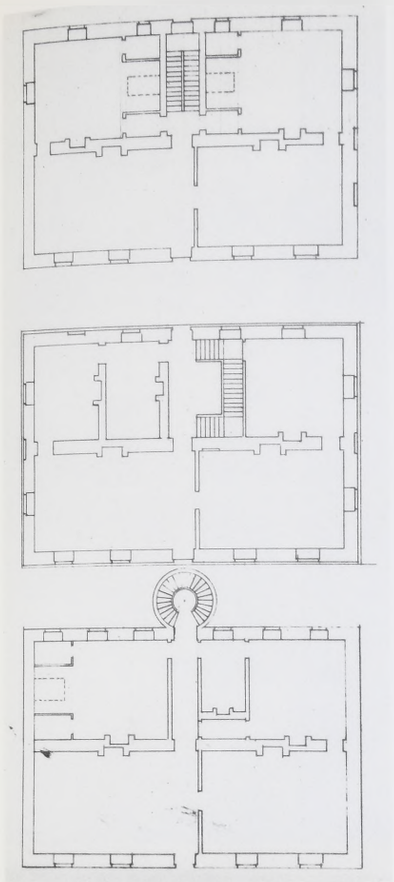

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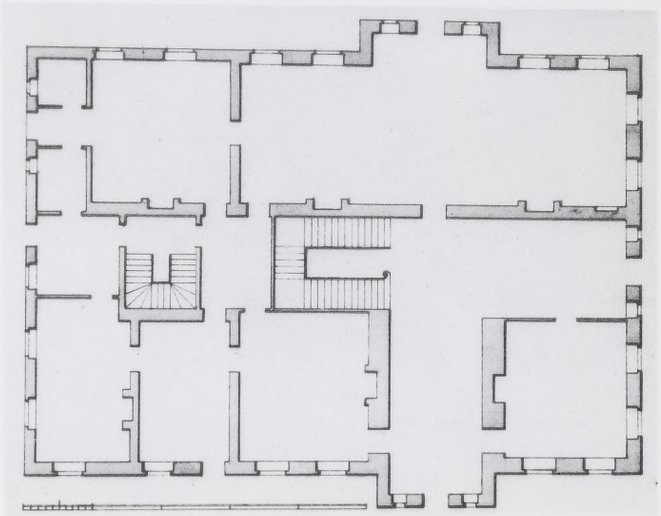

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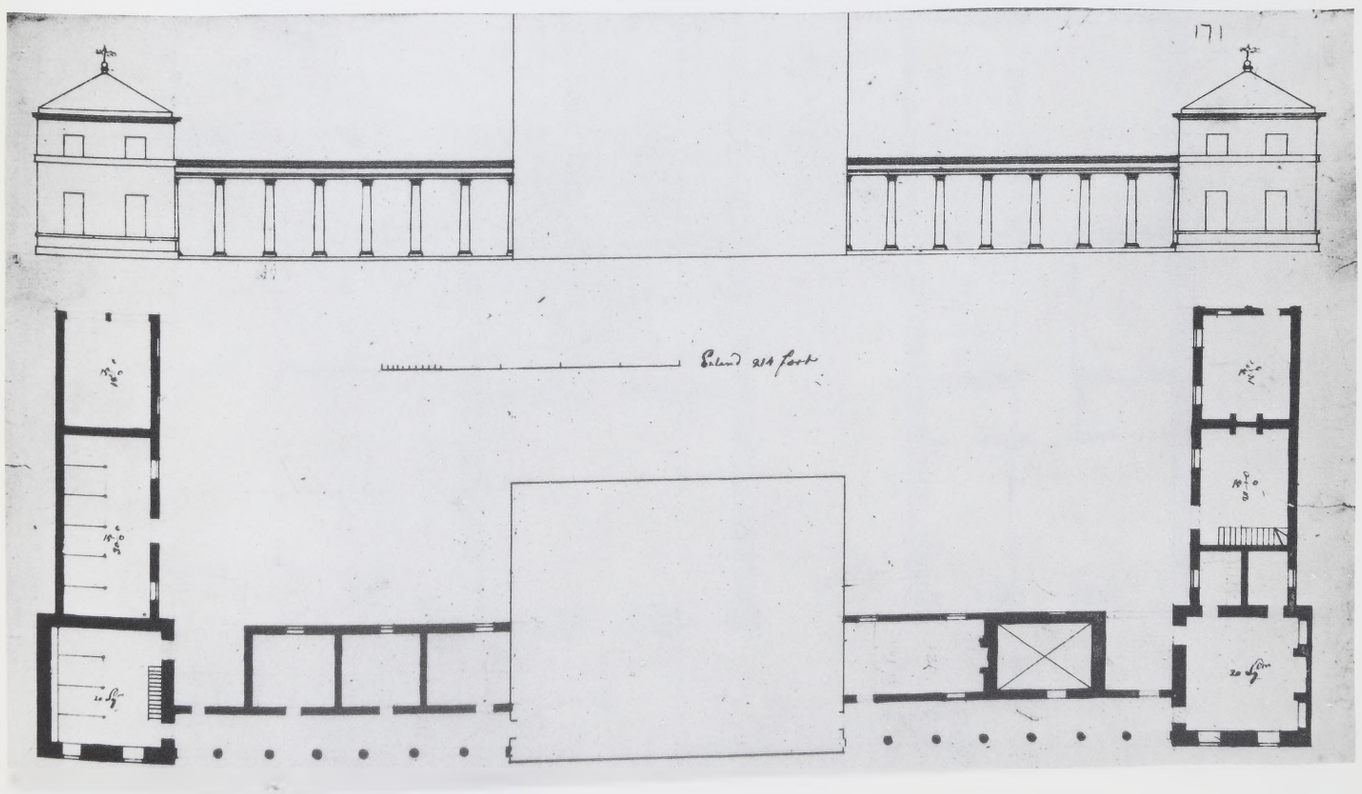

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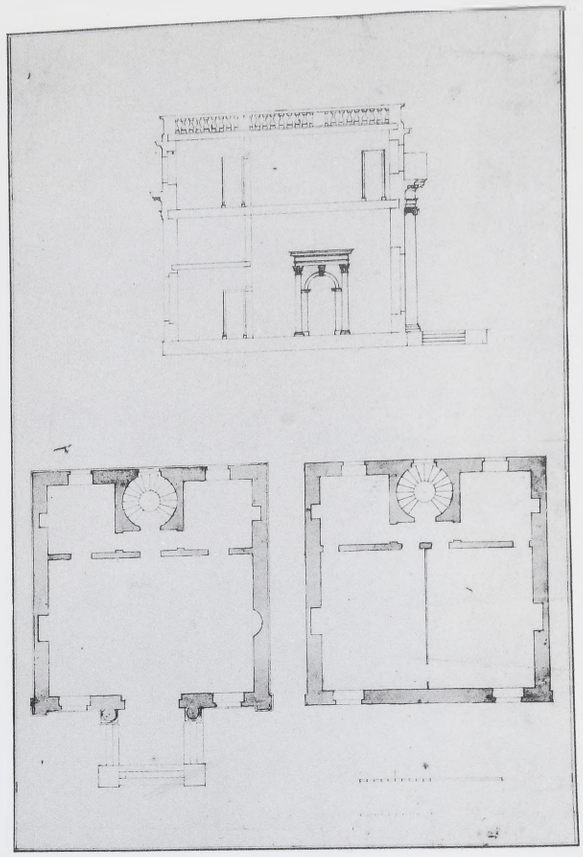

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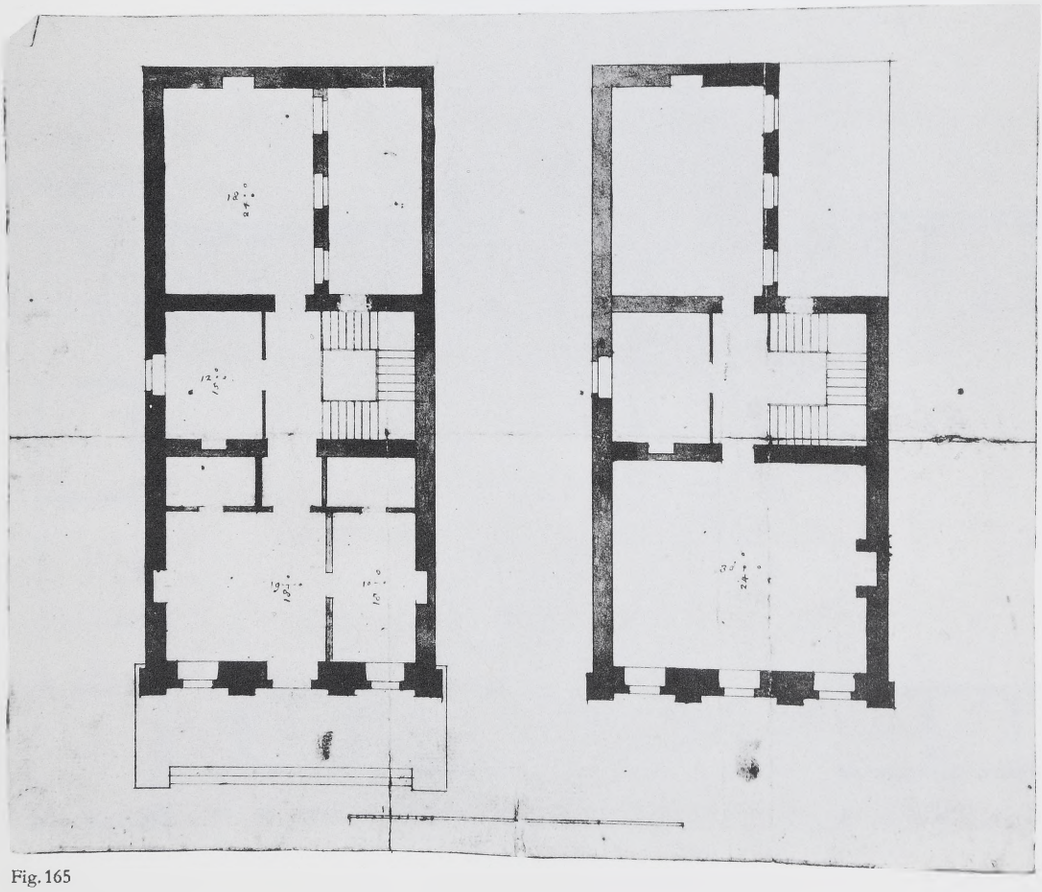

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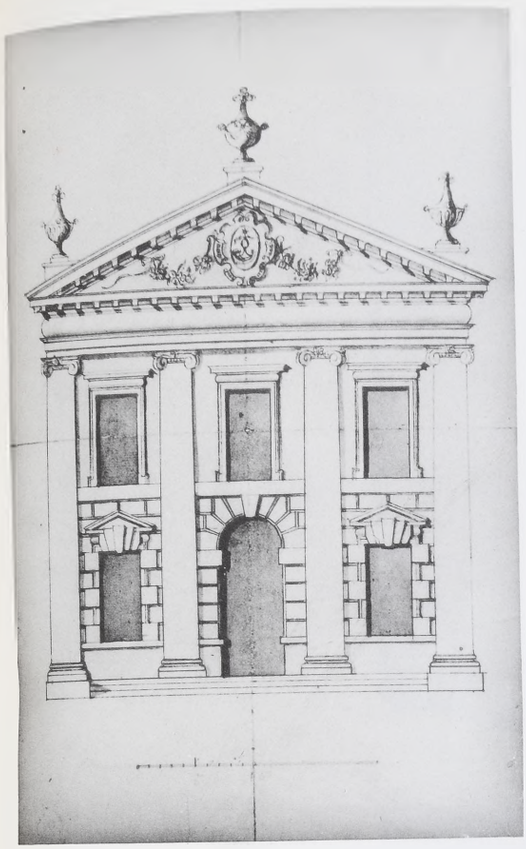

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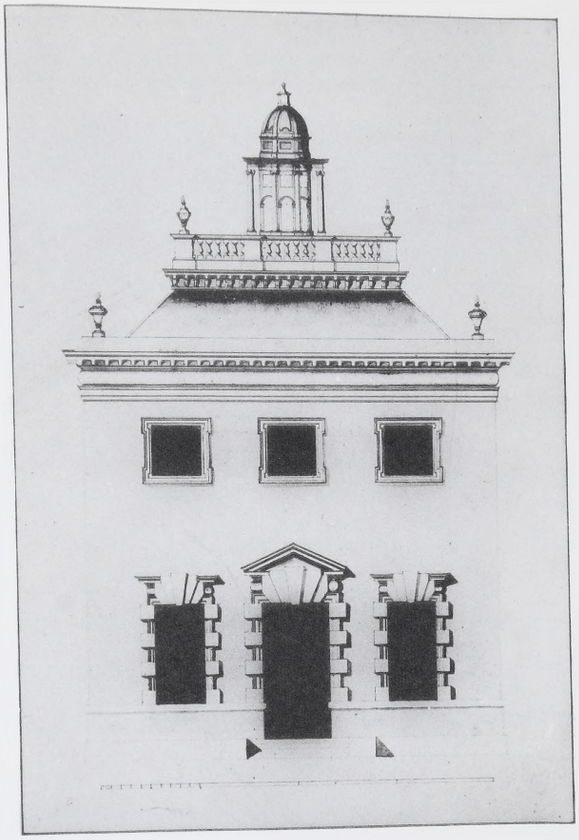

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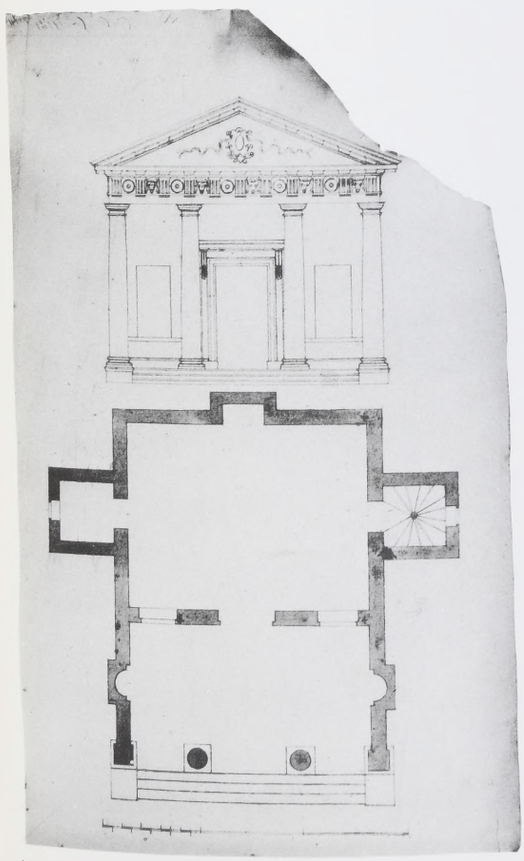

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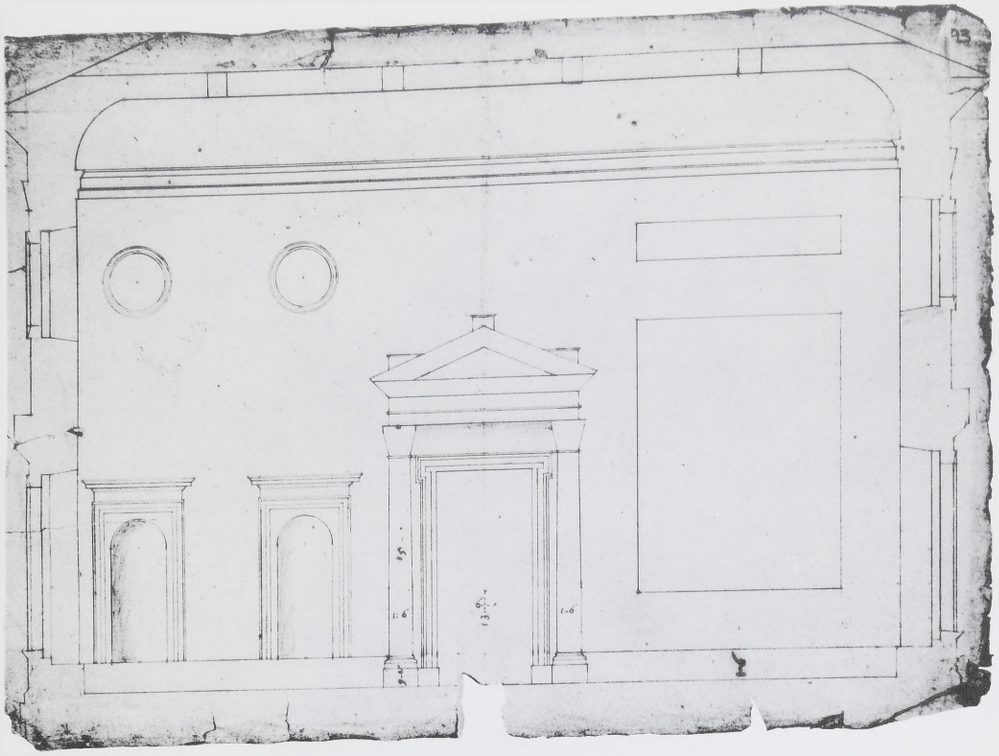

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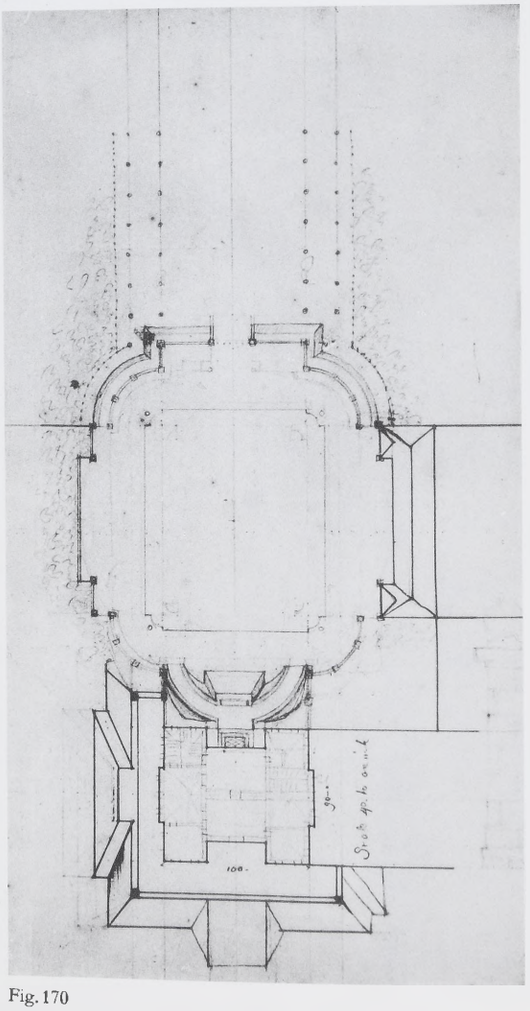

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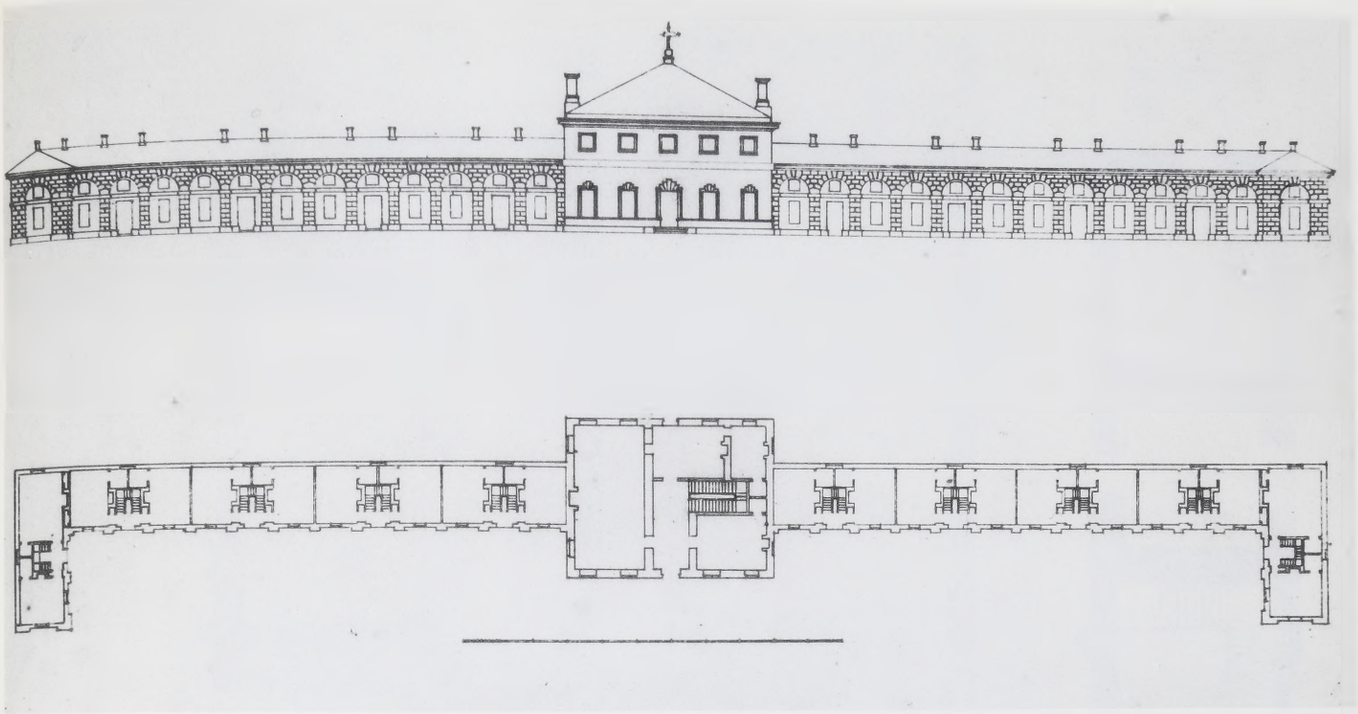

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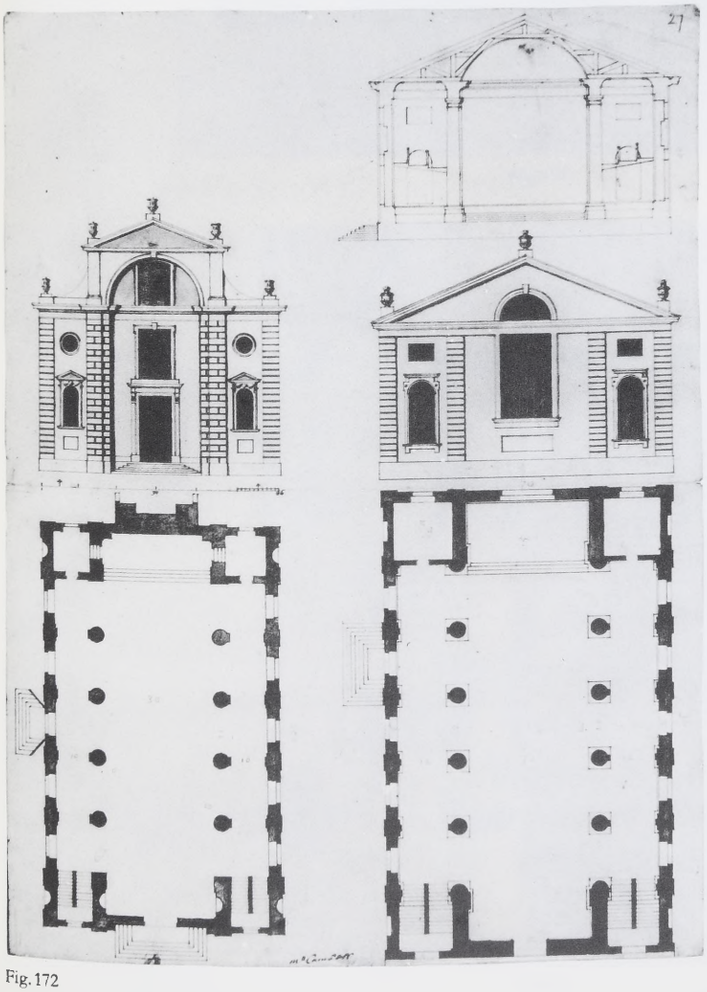

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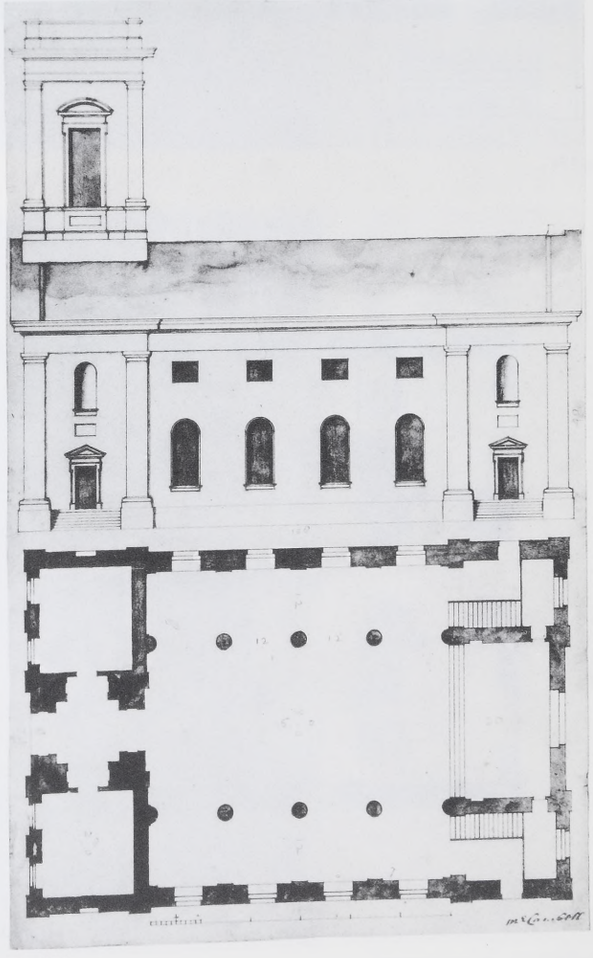

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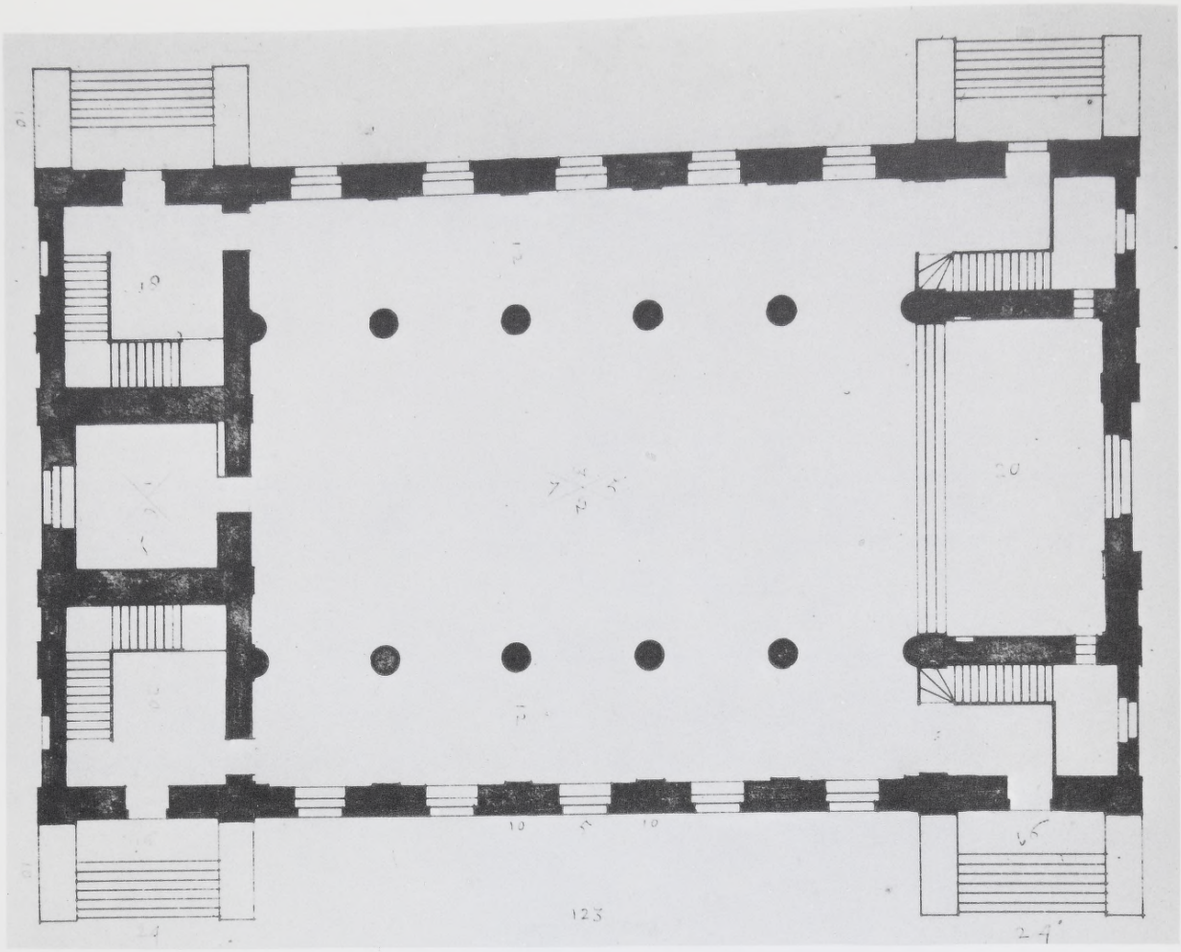

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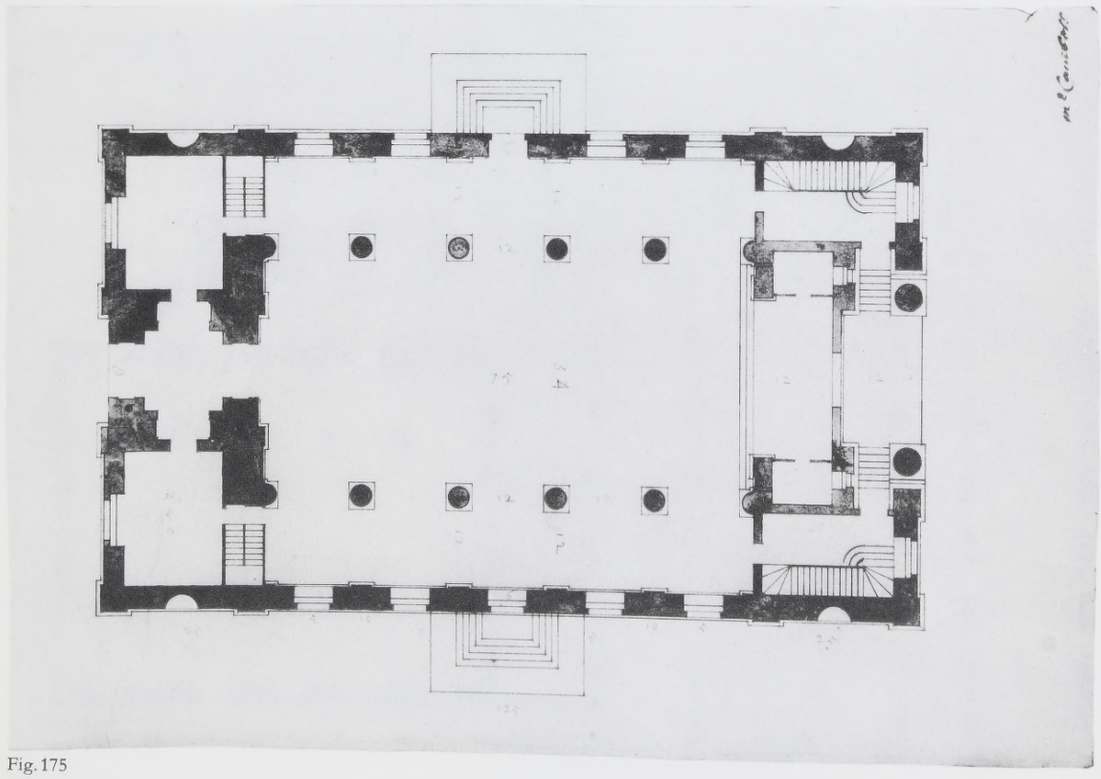

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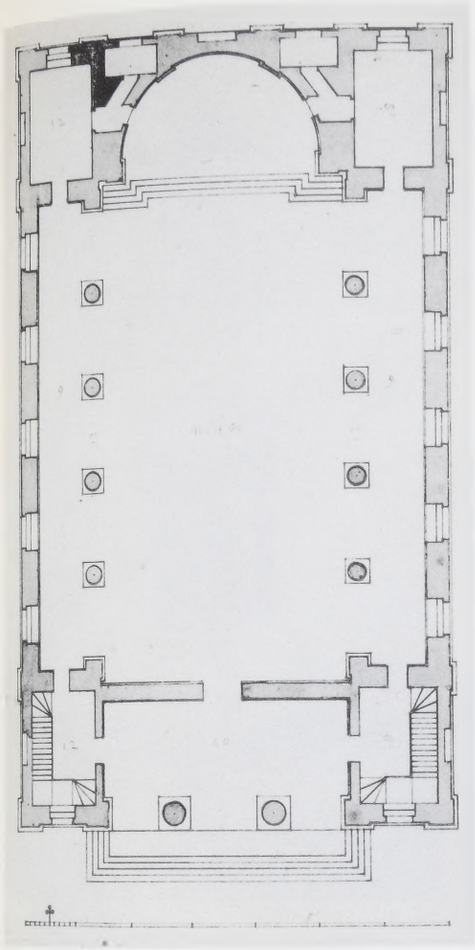

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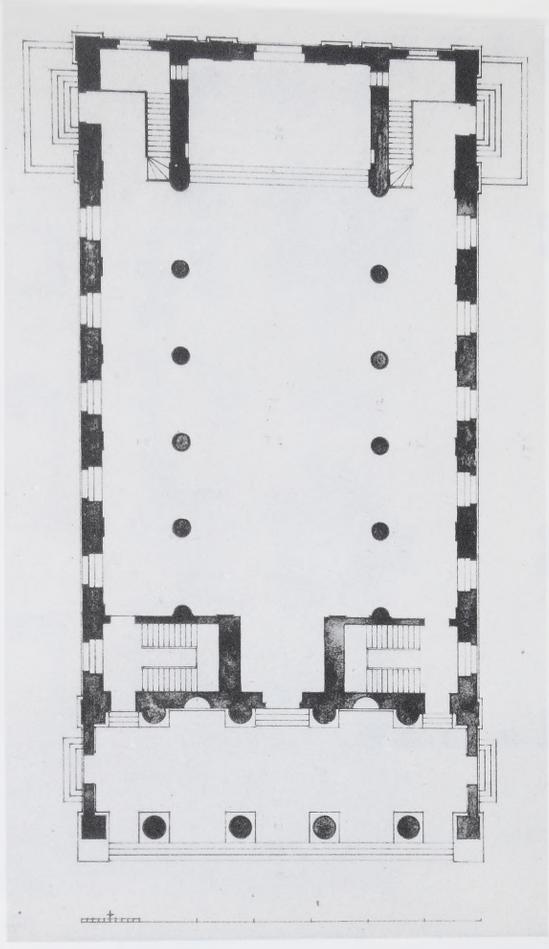

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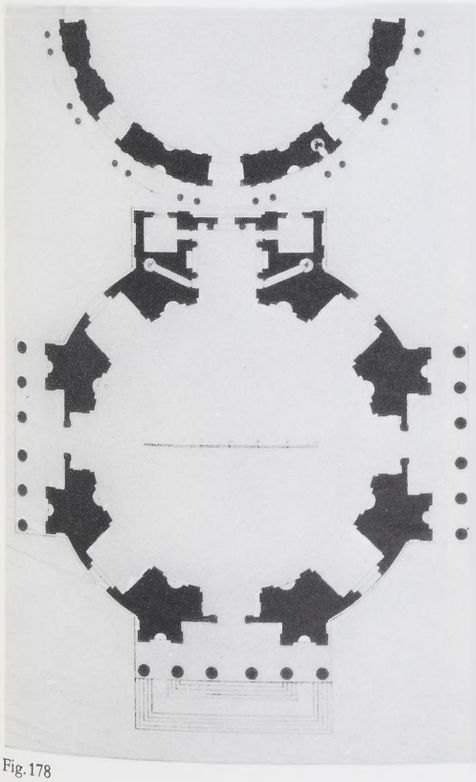

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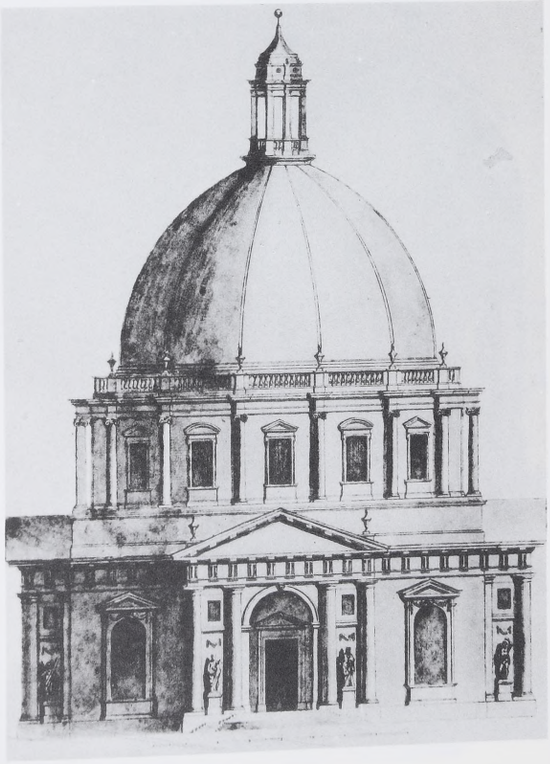

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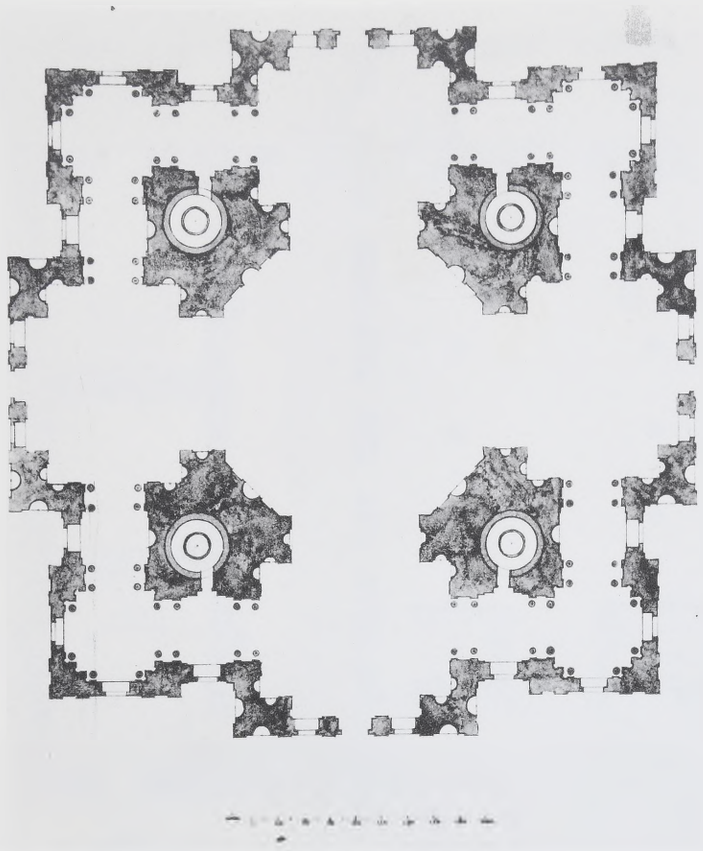

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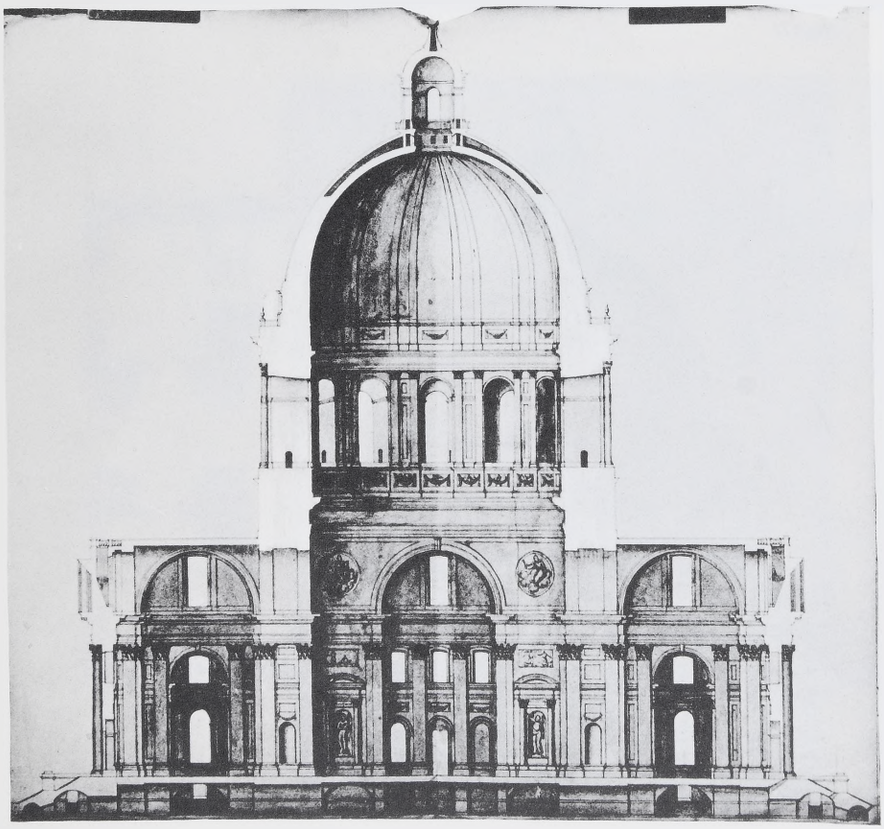

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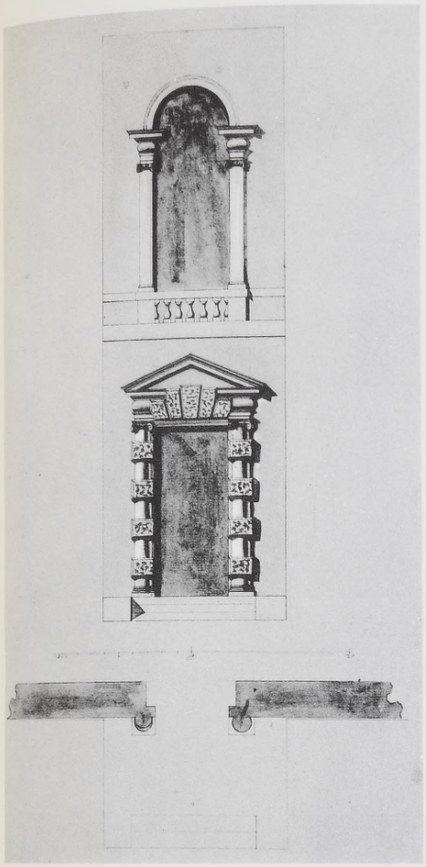

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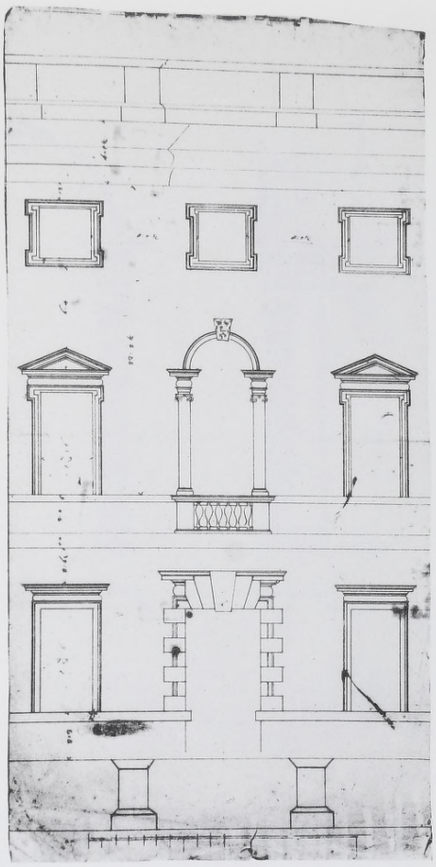

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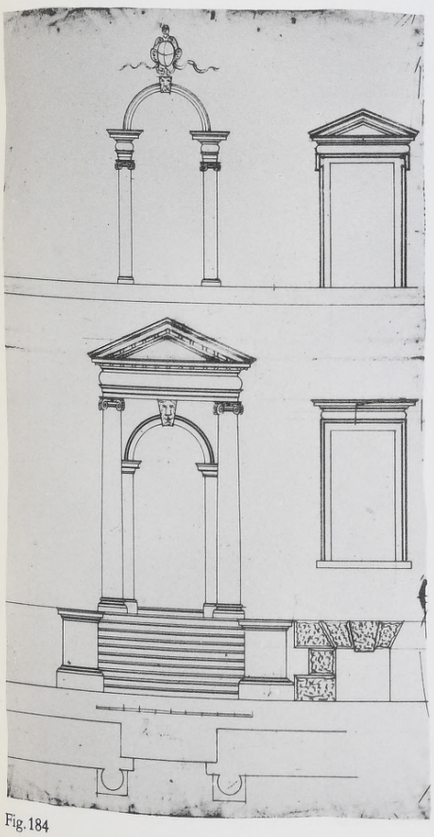


Fig. 184

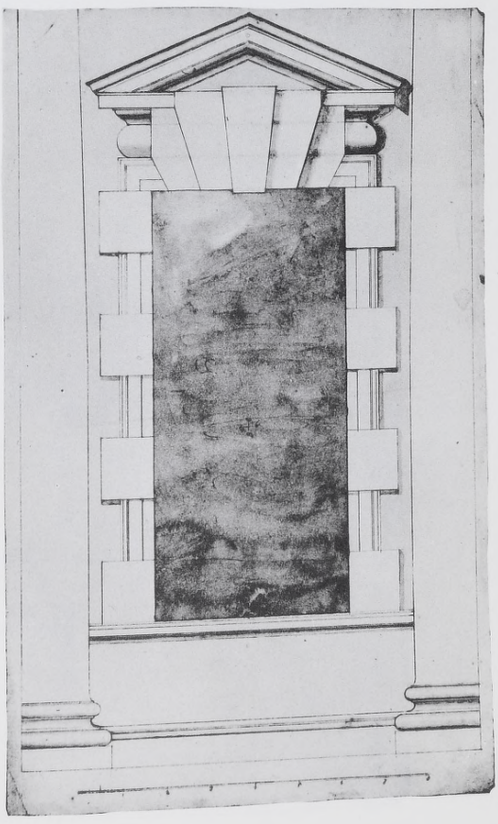
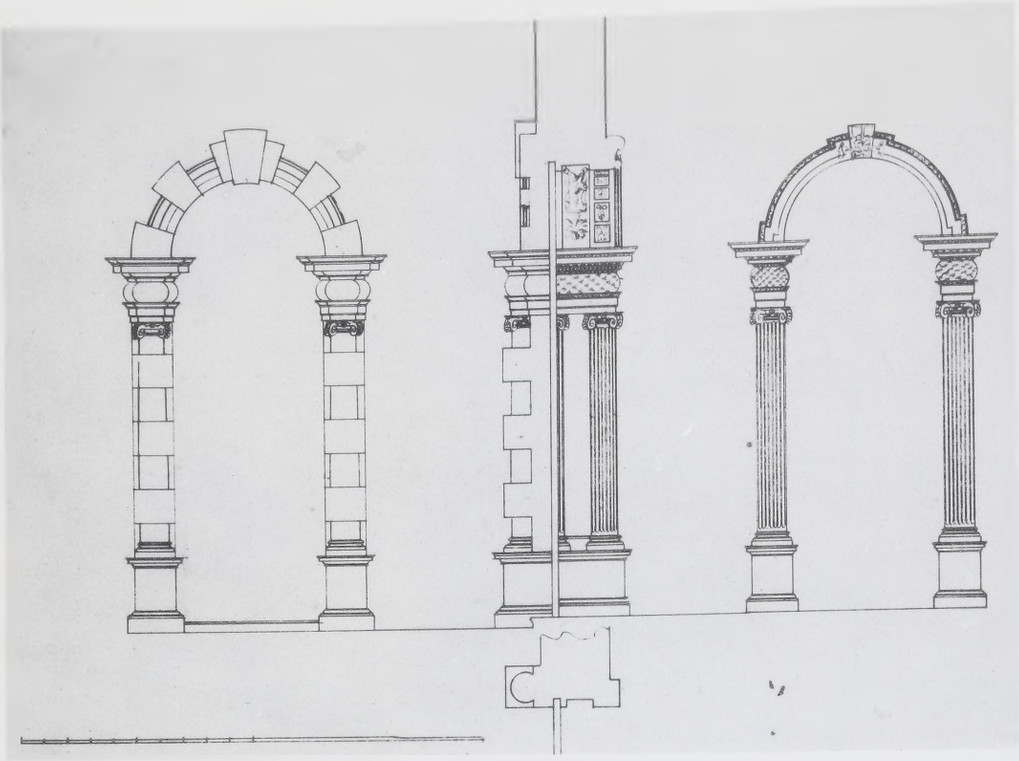


Fig. 185



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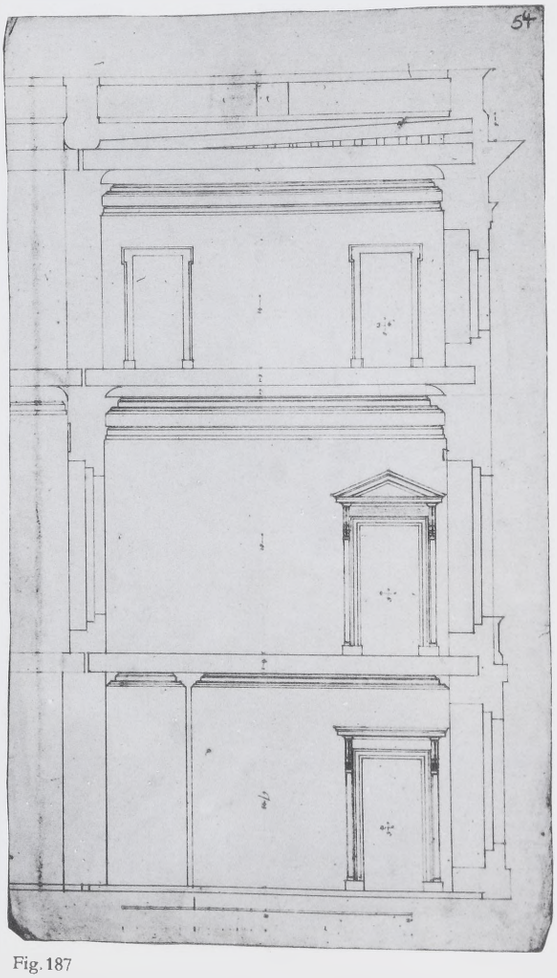

Fig. 187