



ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

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

G-K

edited by Jill Lever



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Introduction

This volume was compiled from 1968 to 1971 by Sandra Millikin, Joanna Symonds and myself. We were helped by Margaret Richardson, Marjorie Swain (who in particular contributed the Galli Bibiena and Juvarra entries), Tanis Hinchcliffe and John Harris.

In addition we were aided by a number of architectural historians who consented to catalogue or to supply information on subjects in which they have a special interest. Our warmest thanks therefore to Dr T. F. Friedman who catalogued James Gibbs, John Grundy and the Hiorns; to Dr M. J. McCarthy who contributed the biography for Lord Hampden; to Mr Pierre de la Ruffinière du Prey who catalogued the greater part of the Thomas Hardwick drawings; to Mr Peter Howell who contributed the entries on Thomas Harrison; to Mr Howard Colvin for his comments on Hawksmoor and Kent; to Mr Richard Chafee who supplied the biographies for C.-E. Isabelle and J. I. Hittorff; and to Miss Priscilla Metcalfe for her help with J. T. Knowles.

Proof reading was done by George McHardy, Margaret Richardson, Joanna Symonds and myself. George McHardy also compiled the indexes, Bobby de Kerdrel did the typing and Lionel Bell took the photographs.

This volume has been dedicated to James Palmes, RIBA Librarian from 1948 to 1969, who in 1960 launched the programme for a published catalogue of the Drawings Collection. We thank him for his encouragement and help in those early years.

JILL LEVER

February 1973

TO
JAMES C. PALMES

Abbl

BIBLIOGRAPHY

ABBN Arch
AJ Architects
AR Architectur
APSD Diction
Architectural
Architectural His
Historians of
Builder The Bu
BN Building N
Colvin H. M. C
1660-1840, 15
CL Country L
DNB Diction
Hitchcock, Arc
Architecture:
Hitchcock, Ear
Early Victor
GR H. S. Go
churches and
Pevsner 'Build
Pevsner, Lond
2nd edn, 19
Pevsner, Lond
Westminster
RIBA Jnl Jo
Survey of Lon
of Greater
London Co
T.B. Ulrich
bildenden Ku
Vit. Brit. C
architect, 3
& J. Gane
Vit. Scot. v

Abbreviations

BIBLIOGRAPHICAL

- A & BN* *Architect & Building News*, 1926-
AJ *Architects' Journal*, 1919-
AR *Architectural Review*, 1897-
APSD *Dictionary of architecture*, ed. Wyatt Papworth for the Architectural Publication Society, 8 vols, 1852-92
Architectural History Journal of the Society of Architectural Historians of Great Britain, 1958-
Builder *The Builder* (later *Building*) 1843-
BN *Building News* (later *Architect & Building News*), 1856-1926
Colvin H. M. Colvin, *A Biographical dictionary of English architects, 1660-1840*, 1954
CL *Country Life*, 1897-
DNB *Dictionary of national biography*
Hitchcock, *Architecture: C19 & 20* Henry-Russell Hitchcock, *Architecture: nineteenth and twentieth centuries*, 1958
Hitchcock, *Early Victorian architecture* Henry-Russell Hitchcock, *Early Victorian architecture in Britain*, 1954
GR H. S. Goodhart-Rendel's card index of nineteenth-century churches and their architects in the RIBA Library
Pevsner 'Buildings of England' volumes e.g. Pevsner, *Herts*, 1953
Pevsner, *London I* *London: The Cities of London and Westminster*, 2nd edn, 1962
Pevsner, *London II* *London, except the Cities of London and Westminster*, 1952
RIBA Jnl *Journal of the Royal Institute of British Architects*, 1894-
Survey of London Committee for the Survey of the Memorials of Greater London, and London County Council (later Greater London Council), *Survey of London* volumes
T.B. Ulrich Thieme & Felix Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*
Vit. Brit. Colen Campbell, *Vitruvius Britannicus, or the British architect*, 3 vols, 1715, 1717 & 1725; continued by J. Woolfe & J. Gandon, vol.IV 1767, vol.V 1771
Vit. Scot. William Adam, *Vitruvius Scoticus*, 1720-60, 1810

TEXTUAL

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

Layout of entries

ARCHITECT

Short biography

Bibliography: general, relating to the architect

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

Stage of realization: preliminary study or sketch (first ideas); design or competition design (before building); contract drawing or working drawing (for building); measured drawing, topographical drawing (after building)

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

Scale (only given when it is shown on sheet)

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

Signature &/or date

Watermark

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

Size of sheet: height before width, in millimetres

Provenance

Engraved

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

Literature & reproductions

Notes

Order of entries for one architect

1 Design under place

2 Design not identified, under subject

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

Scope The catalogue includes entries for all drawings which have entered the Collection up to the date of the MS going to press (April 1971).

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

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

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

G. . . , R. H.

LONDON: Greenwich, Royal Naval Hospital
Design for King Charles II block
Section with dimensions
Insc: *Section thro' King Charles Buildings / looking Northwards*
s & d: *May 31, 1811 / R.H.G.*
Pen & wash (455×675)
Prov: No.4 from set of 36 sheets on permanent loan from the Governors of the Royal Naval College

G. . . , U.

Topographical sketches of churches in Newfoundland (Canada) (5):

- 1(a) TORBAY: Church
- (b) FERRYLAND: Church
- 2(a) PORTUGAL COVE: Church
- (b) PONCH COVE: Church
- 3 LOWER BURGEON: Church
- 4 BATTLE HARBOUR: Church
- 5 PLACENTIA BAY: Oderin church

1-5 Insc: With name of location

3-5 s: *U.G. / Archt.*

Sepia pen on detail paper (sizes range from 120×85 to 195×250)

Prov: Pres. by the Oxford Historical & Architectural Society, 1955

GABRIEL, Jacques-Angé (1698-1782) *Attributed to* Son of Jacques Gabriel (1667-1742). Member of the Academy, 1729. His career was closely associated with that of his father; succeeded him as first architect to the king, 1742. His main works were carried out at Versailles and in Paris for the king. He built the École Militaire, 1751, the Place de la Concorde, 1754, and began the Petit Trianon at Versailles, 1762. He also built the Versailles Opéra and drew up plans for a total rearrangement of the palace, which was begun (Gabriel wing facing the court of honour). He also carried out important works at the Louvre, Fontainebleau and Compiègne.
Bibl: T.B.; Frisch E, (conte de Fels), *Jacques-Angé Gabriel*, 1912 (abridged edition 1924); G. Gromort, *Jacques-Angé Gabriel*, 1933

[1] Architectural interior: sketch of an atrium looking across a passageway with barrel vault supported on coupled Ionic columns; the statue of a Muse on a pedestal in the foreground [Fig.1]

s: *Gabriel pictor / me fecit*

Pen & sepia wash (215×170)

Prov: Sir John Drummond Stewart Collection, pres. 1838-39

[2] Architectural interior: view of a hall with pairs of coupled pilasters supporting quadripartite vaults
Black pen & sepia wash (195×125)

Prov: Sir John Drummond Stewart Collection, pres. 1838-39

[3] Architectural interior: vista through an atrium with coupled Corinthian columns supporting intersecting barrel vaults

Insc: (in pencil along lower margin) *de Machy*
Black pen & sepia wash (205×160)

Prov: Sir John Drummond Stewart Collection, pres. 1838-39

GALBRAITH & WINTON, Messrs
Glasgow tile manufacturers, c.1889

PAISLEY (Renfrew): Ferguslie Park
Design for a vitreous tile pavement, 1889
See Blanc, Hippolyte J. PAISLEY (Renfrew):
Ferguslie Park, No.77

GALE, Joseph (1830-1906)

Gale was articled to Mr Porter (probably George Porter c.1796-1856 of Bermondsey) and then practised locally in Bermondsey. He was A 1857 and F 1861. He was the architect of one or two of the London School Board schools in Bermondsey. He acted as surveyor to the Valuation Committee of Bermondsey and the London Leather Warehouse Co. In 1903 he entered into partnership with J. A. Gotch and A. G. Leighton (Gale, Gotch & Leighton). His works included St Luke's church and schools and Bacon schools, both in Bermondsey, and many warehouses, factories and tanneries in the area.

Bibl: obituaries: *RIBA Jnl*, XIII, 1905-06, p.526;

Builder, XCI, 1906, p.283

Topographical drawings

Great Britain

Sketches of church spires (9):

- 1 THORPE MAJOR (Northants)
- 2 BROUGHTON (Northants)
- 3 CRANSLEY (Northants)
- 4 LODDINGTON (Northants)
- 5 GRAFTON UNDERWOOD (Northants)
- 6 FINEDON (Northants)
- 7 BURTON LATIMER (Northants)
- 8 WELLINGBOROUGH (Northants)
- 9 ELSTOW (Beds)

d: 24-29 July 1851

Pencil (215×140)

Sketchbooks covering period 1883-97, containing chiefly sketches of churches & half-timbered houses in England (2):

- 1 1883-88: Manton (Rutland) church; Harrington (Northants) church; Rye (Sussex) church; Swan Inn, Harrington (Northants); house at Glynde (Sussex); house at Ewelme (Oxon); Danny Park (Sussex); 'Tablehurst', house at Forest Row (Sussex); cross at East Hagbourne (Berks); Nuffield (Oxon) church; house at E Hendred (Berks); house at Bignor (Sussex); coastguard house, Appledore (Devon); C16 house at Foolow (Derbys); Dorothy Bridge, Haddon Hall (Derbys); Durrants Farm & church, W Grinstead (Sussex); house at Gomshall (Surrey); house at Fittleworth (Sussex); farm building at Aveley Wood (Essex); cross at St Ewe (Cornwall); farm building at Langdon (Kent); stocks at Grimston (Leics); Ragdale Hall (Leics); Brentingby (Leics) church; S porch Langham church near Oakham (Rutland); house at Wing (Rutland); Glaston (Rutland) church; Gretton (Northants) church

- 2 1888-97: House at Blackmore (Som); N Petherton (Som) church; Ross Castle (Herefs); Stokesay Castle (Salop); house at Shrewsbury (Salop); Ashurst (Sussex) church; house at Pulborough (Sussex); font at Slindon (Sussex); Gothic bay window at Wingfield Manor (Suffolk); houses at Mayford Green & in Worplesdon (Surrey); Hurst Farm, near Guildford (Surrey); house at Dunsfold Common (Surrey); house at Lake (?); gate piers at Weston Underwood (Bucks)

1-2 s: *J. Gale / 225 Long Lane / Bermondsey*

Pencil (135×220, 180×125)

Prov: Bequeathed by the executors of J. A. Gotch (F), 1946

GALLI BIBIENA FAMILY

An Italian family, originally from Florence, the Bibienas, of whom eight were artists, dominated the field of theatrical design on the Continent from the 1680s to the 1780s. Throughout the century of their supremacy they often worked closely together, maintaining a family style so consistent that it is extremely difficult to distinguish individual hands; the attribution of many of their drawings, therefore, remains tentative. Probably the single most important contribution of the family to theatrical design was the creation of the *scena per angolo*, in which the strict, axial symmetry of the Renaissance stage was replaced by a flexible, diagonal arrangement of stage architecture providing more imaginative illusions of distance and giving tiny scenes the appearance of vastness and splendour, much admired in the age of the baroque. A brief summary of the most important facts known about individual members of the family whose drawings are in the RIBA Collection is given below.

Ferdinando (1657-1743), son of Giovanni Maria Galli, and originator of the family style. Trained as a painter, then turned to architecture and theatrical engineering. 1680: began to design theatre sets, decorations, buildings and formal gardens in and around Parma under patronage of Farnese family. 1708: introduced to Hapsburgs in Barcelona, supervised marriage celebrations of Pretender Charles III of Spain, became court architect and painter of festivities. 1711, Parma: published *Architettura civile*. 1712: Charles III became Charles VI, Emperor of Austria; Ferdinando summoned to Vienna where he remained almost continually until c.1726, when he moved back to Italy. 1732, Mantua: built Teatro del Castello.

Francesco (1659-1739), son of Giovanni Maria Galli, brother of Ferdinando. Studied painting, then architecture. 1679-1703: spent in Italy designing stage sets and wall decorations. 1704 & 1710-12, Vienna: built court opera house and designed sets. 1720, Verona: built Teatro Filarmonico; Rome: built Teatro Aliberti. 1722, Perugia: frescoes in court of archbishop's palace. 1726-39, Bologna: wall decoration

Giuseppe (1695-1757), son of Ferdinando. Studied under his father in Barcelona and elsewhere. Worked in Vienna, off and on between 1712 & 1745, designing more than 30 catafalques, and between 1721 & 1726 inherited his father's imperial post as theatrical engineer there. Travelled throughout Austria and Germany producing opera sets, fireworks and wedding decorations.

Antonio (1697-?1774), third son of Ferdinando. 1718-21: worked with his father in Italy. 1721-c.1745, Vienna: designed catafalques and opera sets for Charles VI. Rest of career in Italy, primarily Bologna region. Excellent draughtsman but best known as theatre architect, credited with building or rebuilding 9 theatres, most important being the Teatro Comunale, Bologna.

Giovanni Carlo (?1713-1760), son of Francesco. Bologna, until after 1740: wall decorations, altar project for S Petronio. Lisbon, until 1760.

Carlo (1721-1787), son of Giuseppe. Stage designer, travelled widely and worked mainly on opera sets. Generally considered to have been less inventive than other members of his family; difficult to trace.

Bibl: T.B.; A. Hyatt Mayor, *The Bibiena family*, New York 1945, see list of works, pp.29-33; J. Harris, *Italian architectural drawings*, Smithsonian Institution, Washington DC, 1966; W. Collier, 'Rediscovered theatre drawings by Antonio Bibiena', *Apollo*, LXXXVI, 1967, pp.108-111; W. Jeurwine, *Stage designs*, 1968; *Drawings by the Bibiena family*, Philadelphia Museum of Art, 1968, introduction by Diane M. Kelder; M. T. Muraro & E. Povoledo, *Disegni teatrali dei Bibiena* (exhibition catalogue), Venice 1970

The drawings are listed in chronological order of artist

Bibl abbr: Harris, Smithsonian – J. Harris, *Italian architectural drawings*, Smithsonian Institution, Washington, DC, 1966; Collier – W. Collier, 'Rediscovered theatre drawings by Antonio Bibiena', *Apollo*, LXXXVI, 1967, pp.108-111; Jeurwine – W. Jeurwine, *Stage designs*, 1968; Muraro & Povoledo – M. T. Muraro & E. Povoledo, *Disegni teatrali dei Bibiena* (exhibition catalogue), Venice 1970
The tavola rotonda referred to is that held by the Giorgio Cini Foundation, San Giorgio, Venice, September 1970, on the theme *I Bibieni: problemi e proposte*. Unless otherwise stated, opinions represent the collective view of the scholars present.

GALLI BIBIENA, Ferdinando (1657-1743)

Attributed to

[1] Design for a stage set showing a hall with staircase [Fig.2]

Verso: Sketches of three scrolls

Sepia pen & wash (230 × 260)

Prov: Natali Album, Professor T. L. Donaldson, 1875
Lit: Jeurwine, pl.9, p.12, attribution to studio of Juvarra

Present attribution by S. Kaufman, 1970; tavola rotonda.

[2] Design for a stage set showing the interior of a Baroque hall in one-point perspective looking towards a baldachino-like structure [Fig.3]

Sepia pen & wash with partially ruled borders (260 × 335)

Prov: Sir John Drummond Stewart Collection
Attribution by Donald Oenslager; tavola rotonda.

GALLI BIBIENA, Ferdinando (1657-1743)

Studio of

[3] Design for a stage set showing vestibule with twisted columns leading to long passage

Insc: (on mount) *Ferdinando GALLI | Detto Bibiena*
Sepia pen with grey & sepia washes (265 × 180) on blue mount with ruled gold border (445 × 330)

Prov: Sir John Drummond Stewart Collection
Repr: *RIBA Jnl*, XXXIX, 1932, frontispiece opp. p.415

This drawing should be compared with one by Ferdinando in the Princeton University Library (Albert M. Friend Jnr, collection of C18 theatre drawings), published as No.4 in the Philadelphia Museum of Art catalogue *Drawings by the Bibiena family*, 1968. Although the decorative motif here is one employed frequently by Giuseppe as well, this is generally considered closer stylistically to Ferdinando but probably studio work (E. Povoledo and tavola rotonda).

GALLI BIBIENA, Ferdinando (1657-1743) or Francesco (1659-1739) *Attributed to*

[4] Design for a stage set showing vaulted vestibule opening on to a monumental staircase [Fig.4]

s: *Ferd Bibiena senr*

Sepia pen & wash (465 × 185) on mount with ruled border (320 × 240)

Prov: Sir John Drummond Stewart Collection
A problematical drawing, this is stylistically closer to Francesco (tavola rotonda) yet bears an apparently genuine signature (S. Kaufman, 1970).

GALLI BIBIENA, Giuseppe (1695-1757)

[5] Design for a stage set showing a domed palace approached by monumental stairs, after 1723 [Fig.5]
s: *Joseph Galli Bibiena Primarius Arct: S.C.G.M. Inu: et delineavit*

Pen & grey wash, with touches of sepia pen & wash (335 × 485)

Prov: Sir John Drummond Stewart Collection

Lit & reprd: Harris, Smithsonian, No.30; Jeurwine, pl.15, p.19

[6] Design for a monument to have been erected in the Augustinerkirche, Vienna, to the memory of Prince Franz Ludwig of Neuberg, Archbishop of Mainz, who died in 1732

Insc: (on 2 plaques on base of monument) *D.OPT.M.*

| *SAC. | MEMORIAE.VIRTUTI.GLORIAE |*

| *EMINENTISS.SERENISS.Q. | PRINCIPIS. |*

| *FRANCISCI.LUDO | VICI | Sacrosan.Sedis Magune:*

| *Archiepiscopi S.R.I. | per Germaniam. Archican-*

| *-cellarii.et.Electoris.Ad- | ministratoris.Magnae.Equi |*

| *-stris.Prefecturae.in.Borun- | sia.M.Magistri.Incliti. |*

| *Ordinis.Teutonici.Per.Ger- | maniam.et.Italiam.Ep. |*

| *-iscopi.Wormatiensis.et.Vra- | tislaviensis.Praepositi.et. |*

| *Domini in Elvangelen &c. | MOESTA.PIETAS. |*

| *-AUSTRIACA- | Has.Funebres.Lampa- | -das.Accendit.*

| *& AN.XTII.IN | CARNE.EDITI. | MDCLXIV.*

| *IX.KAI. | SEXTILEGREGIVS | VITA.*

| *FAMAQUE. | -PRINCEPS- | e se | PHILLIPO.*

| *GUI | -LIELMO.PALA- | TINO. | ET. |*

| *ELISABETHA. | AMELIA.HA- | -SSIACA | In*

| *magnum vertu. | nae Publ.nerem | entio-et rei.Rom- | -ana*

| *Presidium.na- | -tus An.Sal.Hum. | 1583.3 Kalendar. |*

| *Feb.a.Vraeislav. | Episcopatum.grata | nzer eo. .tus*

| *sa | Quid el-ud.cor.bo- | -minis niscura ca- | ro.cadaver et*

| *mori; verso Nella prima parte*

Sepia pen with grey wash (515 × 335)

Prov: Sir John Drummond Stewart Collection

Lit: A. Hyatt Mayor, *The Bibiena family*, New York 1945, see note on pl.34; F. Hadamowsky, *Die Familie Galli-Bibierna in Wien*, 1962; Harris, Smithsonian, No.29;

Jeurwine, pl.14, p.18

Eng: Giuseppe Galli Bibiena, *Architettura e prospettive*, Augsburg 1740, part I, pl.3 (without commemorative inscription)

In the RIBA Collection is also an engraving of this drawing, reprd *RIBA Jnl*, XXXVII, 1930, opp. p.219.

GALLI BIBIENA, Antonio (1697-1774)

Attributed to

[7] Design for a stage set showing the hall of a palace opening on to a garden

Insc: *Apartamenti Terreni che corrispondono a Reggi Giardini*

Sepia pen & wash with ruled borders (375 × 390)

Prov: Sir John Drummond Stewart Collection

Lit & reprd: Harris, Smithsonian, No.32; Jeurwine, pl.17, p.23; Muraro & Povoledo, No.110

[8] Design for a stage set: royal apartments

Insc: (lower margin) *apartamenti Reali*

s & d: *A.G.B. Invet | Anno. . . ad.28* (the surface of the paper has been erased)

Sepia pen & wash (380 × 425)

Prov: Sir John Drummond Stewart Collection

Lit: *RIBA Jnl*, XXXVIII, 1930, frontispiece opp. p.35; Harris, Smithsonian, No.31; Jeurwine, pl.16, p.22; Muraro & Povoledo, No.109

The traditional attribution of Nos.[7] & [8] to Antonio has recently been questioned (Muraro & Povoledo) due to the fact that the inscriptions do not correspond to authenticated samples of Antonio's handwriting and that the date 1728 is considered far too early in this artist's career for drawings of this quality. While the inscriptions should thus be disregarded as being by another hand, the attribution to Antonio must not be invalidated on this basis as stylistic comparisons continue to support his authorship (tavola rotonda).

[9] Two designs for stage sets: atri magnifici

1 Sheet divided vertically showing 2 alternative schemes for a colonnaded hall

Sepia pen with patches of grey wash (210 × 265)
2 A domed area with diagonal vistas receding from it

Sepia pen with patches of grey wash & ruled borders (215 × 280)

1 & 2: Old attribution to Giuseppe Natali on verso

Prov: Unknown

Lit: Muraro & Povoledo, No.111; their attribution supported by tavola rotonda

[10] Design for a stage set: hanging gardens

Insc: *Giardino vago; Giardino pensile*

Sepia pen (160 × 215)

Prov: Natali Album, Professor T. L. Donaldson, 1875

Lit & reprd: Collier, No.2, p.109, suggests that this drawing may relate to Metastasio's opera *Semiramide*,

performed in 1752 at the Teatro Formagliari, Bologna, Act I, scene 8 specified the representation of the hanging gardens of Babylon

Attribution supported on stylistic basis by tavola rotonda.

[11] Design for stage set & altar (2 drawings on 1 sheet)

Upper: Two sketches of altars & design for corner of ceiling

Lower: Open courtyard with arcade behind

Verso: Sketches of 4 scroll brackets, sketch of an interior & rough ground plan

Insc: (sideways, upper left) *P. al Marchi | Palazzo di la | Marchi*

Sepia pen & wash (310 × 215)

Prov: Natali Album, Professor T. L. Donaldson, 1875
Attribution on stylistic basis by tavola rotonda.

GALLI BIBIENA, Antonio (1697-1774)

Contemporary of

[12] Design for a stage set showing a hall in a Baroque palace with superimposed colonnades

Insc: (on mount in later hand) *Bibierna fecit*

Sepia pen & wash with ruled borders (220 × 250)

Prov: Sir John Drummond Stewart Collection

Lit & reprd: *RIBA Jnl*, XXXIII, 1926, frontispiece; Harris, Smithsonian, No.35; Jeurwine, pl.24, p.30

Similar in style to Antonio's work, this drawing is generally considered to be a very competent contemporary copy (Jeurwine; tavola rotonda).

GALLI BIBIENA, Antonio (1697-1774)

Follower of

[13] Design for a stage set showing a throne room or audience chamber

Insc: (on mount in later hand) *Bibierna fecit & L'intérieur de la Salle d'audience de;* what appears to be a contemporary inscription *fecit* has been scraped away from the bottom left corner

Sepia pen & wash (230 × 390)

Prov: Sir John Drummond Stewart Collection

Lit: Harris, Smithsonian, No.33; Jeurwine, pl.25, p.32

Attribution supported by tavola rotonda.

GALLI BIBIENA, Giovanni Carlo (1713-1760) *After*

Designs for stage sets for *La Clemenza di Tito*, 1755 (6):

[14] A hall of a palace for Act I, scene i, 'Logge a del Tevere negli' *Appartamenti di Vitellia*

Sepia & black pen with grey & sepia washes, ruled borders (160 × 220)

Lit: Jeurwine, pl.18, pp.24-25 (reprd); Muraro & Povoledo, No.135

[15] An atrium with a view of a palace, for Act I, scene ii, 'Atrio del Tempio di Giove Statore, luogo già celebre per le adunanze del Senato. Indietro parte del Foro Romano magnificamente adornato di Archi, Obelischi, e Trofei. Vedute in Lontano del monte Palatino e d'un gran tratto della Via Sacra. Aspetto esteriore del Campidoglio, e magnifico scala per cui vi si ascende'

Sepia & black pen with grey & sepia washes, ruled borders (160 × 220)

Lit: Jeurwine, pl.19, p.26 (reprd); Muraro & Povoledo, No.137b

[16] A garden with pavilions & steps to a palace, for Act I, scene iii, 'Retiro delizioso nel Soggiorno Imperiale sul Colle Palatino'

Sepia & black pen with grey, sepia pink & blue washes (200 × 260)

Lit: Jeurwine, pl.20, p.26 (reprd); Muraro & Povoledo, No.136

[17] A courtyard with palaces, for Act II, scene i, 'Portici'

Sepia & black pen with grey & blue washes with ruled borders (160 × 225)

Lit & reprd: Jeurwine, pl.21, p.27

[18] An interior with rococo decorations for Act III, scene i, 'Camera chiusa con porta, Sedia e Tavolino con sopra da scrivere'

Sepia & black pen with grey & black washes, ruled borders (135 × 220)

Lit & reprd: Jeurwine, pl.22, p.28; notes that this drawing is slightly larger than & different in technique from the others & therefore may not belong to the set, although this sort of decoration is quite characteristic of the Bibiena style

[19] A vast hall with an amphitheatre for Act III, scene ii, 'Luogo magnifico, che introduce a vastissimo Anfiteatro, di cui per diversi archi Scuo presi la parte intera. I sedili dell Anfiteatro suddetto saranno ripieni di numeroso popolo spettatore, e si vedranno già nell'arena i complici della congiura condannati alle Fiere'

Sepia & black pen with grey wash, ruled borders (160 × 225)

Lit: Jeurwine, pl.23, p.29 (reprd); Muraro & Povoledo, No.137a

Engr: Ricci, *Bibieni architetti teatrale*, Milan 1915, pl.59

Prov: Sir John Drummond Stewart Collection

La Clemenza di Tito was first performed at the New Theatre, Lisbon, in 1755 for the birthday of Joseph I, King of Portugal; Giovan Carlo was the 'Architetto del Teatro, Inventore e Pittore delle Scene'. These drawings, for six of the eight scenes, correspond exactly, with the exception of the figures, to engraving of the scenes in the libretto. It is generally believed that they are not in Giovan Carlo's hand, but possibly by or for the engraver (I. B. Dourneau) or copies after the engravings.

GALLI BIBIENA, Carlo (1721-1787) *Attributed to*
[20] Design for a stage set showing the RHS of a rococo hall with carved pilasters

Sepia pen with pink wash (335 × 305)

Prov: Sir John Drummond Stewart Collection

Attribution by S. Kaufman, 1961; tavola rotonda.

[21] Design for a stage set showing the interior of a baroque palace [Fig.6]

Sepia pen & wash (210 × 245) on mount with ruled border (270 × 305)

Prov: Sir John Drummond Stewart Collection

Attribution by W. Jeurwine, 1959; tavola rotonda.

GALLI BIBIENA Family, possibly follower of Giuseppe

[22] Design for a stage showing a hall with banded columns & a further arched hall in the background; 3 figures in C18 costume have been cut from an engraving & pasted on to the foreground [Fig.7]

Sepia pen & grey wash (225 × 290)

Prov: Unknown

Attribution: tavola rotonda.

GALLI BIBIENA Family *School of*

[23] Design for a stage set showing the interior of a large baroque hall, c.1740 [Fig.8]

Insc: (verso) No.2

Sepia pen with grey, grey & pink washes (420 × 580)

Prov: Nathaniel Hone Collection, 1718-84, his mark;

Sir John Drummond Stewart Collection

Lit: Harris, *Smithsonian*, No.34

Attribution: tavola rotonda; date: S. Kaufman.

GALLI BIBIENA Family, possibly related to

[24] Alternative symmetrical designs for the same stage set (2):

1 A central area with 3 receding passages [Fig.9]
Sepia pen with grey & sepia washes (180 × 240)

2 An elaborate, pilastered room with 2 receding passages at far end

Sepia pen with grey & sepia washes (180 × 240)

Prov: Sir John Drummond Stewart Collection

These two drawings have been thought to be part of a series of which other examples are in the Cooper Hewitt Union Museum (R. Wunder); however, according to recent opinion (tavola rotonda), they may be contemporary copies.

GANDY, Joseph Michael (1771-1843)

Better remembered as a painter of architectural fantasies, Gandy was employed for a substantial part of his professional life as a draughtsman in Soane's office. He entered the RA schools in 1789 and travelled in Italy 1794-97, where he won a medal from the Academy of St Luke. He practised architecture for a short time and his executed works include the Phoenix Fire and Pelican Life Insurance offices, Charing Cross, 1804-05 (dem.), Storrs Hall, Westmorland, 1808, and Doric House, Sion Hill, Bath, c.1810. He published two volumes of designs for cottages in 1805: *The Rural architect and Designs for cottages, cottage farms, and other rural buildings*. He exhibited his unique architectural fantasies at the RA from 1789 to 1838. A large number of his drawings and watercolour perspectives are in the Soane Museum.

Bibl: *Colvin*; J. Summerson, 'The Vision of J. M. Gandy', *Heavenly mansions*, 1949

[1] **BATH** (Som): Doric House

Design for the paintings gallery for Thos. Barker
Elevation

Engraving by Eastgate, published 1807

[2] *An Imperial Palace for Sovereigns of the British Empire* imagined to be in Hyde Park

3 projects

1-3 Watercolour (760 × 1345)

Exhib: RA 1824-28

Reprd: (Project II) Summerson, pl.33

Lit: Summerson, *op. cit.*, pp.123-124, 131

[3] Design for the façade of a palace, probably another project for the above

Watercolour (760 × 1320)

The design is Greek Revival, with an Ionic colonnade at first-floor level. The composition is symmetrical about a central axis, even to the objects (urns, canons, statues) in the foreground.

[4] Design for a monument

Perspective view of a stone pyre set on a rock overlooking the sea, with a small tetrastyle Ionic temple behind it; 2 figures sit at the base of the monument, which is inscribed:

ΓΑΝΔΙ/αρχιτεκτ (Gandy / architect)

Pen & watercolour (475 × 375)

Prov: Pres. by Richard Westmacott, 1862

Reprd: J. Mordaunt Crook, *The Greek Revival*, 1968, pl.9

[5] Design for a monument

Elevation of an Ionic column supporting a gladiatorial figure set on a base which is inscribed with Gandy's name in Greek (as above); the monument is set in a landscape with buildings in the background & a weeping figure at its base

Pen & watercolour (410 × 315)

Prov: Pres. by Richard Westmacott, 1862

[6] *New Senate House in St. James's Park*

An architectural fantasy in Greek Revival style, with figures & soldiers lining the carriageway leading to the entrance; in the foreground is a small sketch plan of layout & sketched into the sky in the top left corner are Westminster Abbey & Westminster Hall outlined against the fire

Insc: As above

Watercolour (675 × 1015)

Exhib: RA 1835, 1968

Prov: Pres. by Mr E. H. Gandy & Mrs C. Rising, 1951

This design was obviously prompted by the burning of the old Houses of Parliament in 1834.

[7] Design for a temple & bridge in a nobleman's park

Engraving by Porter, published 1807

[8] The tomb of Merlin

An architectural fantasy based on a passage from Sir John Harrington's translation of Ariosto's *Orlando Furioso*, Book III. A label (found stuck to the back of the canvas) written by Gandy gives the passage from Harrington & a description of the composition: 'This was a church most solemn and devout / xxxxx / And rais'd by art on arches all about / xxxxx / And Straight she saw the stately tomb erected / of Marble pure xxx / The very marble was so clear and bright / That though the Sun no light unto it gave / The Tomb itself did lighten all the Cave' & 'This drawing is a Composition of Architecture from the School of Constantinople of the 6th and 7th centuries about the time Merlin is supposed to have lived, where the adoption of early Christian emblems began, giving rise to a new style of Architecture - vide Eusebius and other Ecclesiastical writers, also Medals of the Roman Empire, and a description of the Temple of the Apostles which held Constantine's Tomb, see Balls Constantinople'. [Fig.10]

s: *Joseph Gandy Associate R.A 3 58 Greek Street / Soho Square*

Watercolour (760 × 1320)

Exhib: RA 1815

Reprd: Summerson, *op. cit.*, pl.xxiv; description pp.128-130

Prov: From the collection of Gandy's friend, Richard Westmacott; sold at Christie's, 25 March 1899, No.96; acquired from Mr R.A. Robson, 1941

[9] Topographical drawings

Prov: Pur. 1964

Italy

ROME: Arcus Argentariorum (Arch of the Moneychangers)

Plan of ceiling

Scale: 1 3/4 in to 1 ft

Insc: *Ceiling to the Arch of the Silversmiths*

Pen & brown wash (390 × 550)

ROME: Temple of Jupiter Tonans
Detail of entablature
Insc: *Entablature to the Temple of Jupiter Tonans*
s & d: Joseph Gandy 1796
Pencil & pen with brown & grey washes (590 × 455)

ROME: Templum pacis
Detail of coffering
Scale: 1 in to 1 ft
Insc: *Ceiling in the Arches Temple of Peace*
s & d: Joseph Gandy 1796
Pencil, pen & brown wash (455 × 595)

ROME: Villa Aldobrandini
Detail of ornamental frieze
Insc: *Ornament Foliage for a frieze | Villa Aldobrandini*
s & d: Joseph Gandy 1796
Pencil, with brown & grey wash (470 × 710)

ROME: Unidentified detail
Detail of architrave, possibly from the Domus Aurea
or the Temple of the Sun
Scale: $\frac{1}{8}$ FS
Insc: *Architrave of the Entablature in the Colonna Gardens*
supposed to belong to Nero's Palace or the Temple of Sun
s & d: Joseph Gandy 1796
Pen with brown wash (450 × 585)

TIVOLI: Temple of Sybils
Detail of entablature, capital, base & surbase
Insc: *Entablature Capital Base and Surbase in the Temple of the Sybils Tivoli*
s & d: Joseph Gandy 1796
Pen with brown & grey washes (560 × 405)

GANDY, Joseph Michael (1771-1843) *Attributed to*

ROME: Arch of Septimius Severus
View before excavation
Oil on canvas (635 × 915)

ROME: Colosseum
View before broken exterior wall had been supported
Oil on canvas (815 × 675)

ROME: Forum
View of ruins seen from behind the Baths of Antoninus & Faustina
Oil on canvas (815 × 675)

GANDY, Thomas
A portrait painter, he was a son of Joseph M. Gandy.

Designs for 3 villas, 1842 (3):
1 Two sketch designs for a 2 storey house
Elevations showing very simple style; scalloped eaves, bay window
s & d: verso Thomas Gandy 1842
w/m: J. Whatman
Pen, pencil with brown & pale blue washes (460 × 315)

2 Elevation of a small, single-storey house
Rectangular plan having chamfered corners with porch
Pen & coloured washes (275 × 380)

3 Elevation of 2 storey, semi-detached house with hipped roof & dormer windows
Pen & coloured washes (305 × 290)
Verso: Sketch of columns & bases
Pen
Prov: Sir Jeffry Wyattville Collection

GANDY-DEERING, John Peter (1787-1850)

Original drawings for the *Antiquities of Ionia*
See Bedford, Francis

GARBETT, William (c.1770-1834)
Garbett was surveyor to the Dean & Chapter of Winchester for 25 years. He carried out extensive repairs to the cathedral, 1812-28, and designed the episcopal throne and other fittings. He restored the roofs of the hall and chapel of Winchester College, 1817-18, and designed the Hospital of St John, Winchester. He was the author of the account of Winchester in J. Britton's *Picturesque antiquities of the English cities*, 1830.
Bibl: *Colvin*

AWBRIDGE DANES WATER, nr Romsey (Hants):
Temple
Design for a temple by a lake, 1822
Perspective
Insc: verso *Original design for the Temple on Awbridge Danes Water by Mr. Garbett Archt. | Winchester | about 1822*
Pen & wash (255 × 385)
Prov: Pur. 1965
Reprd: A. J. Rowan, *Garden buildings*, 1968, pl.35
The temple was built and still exists.

GARDINER, John Bull (1786-1867)
A pupil and later a partner of Robert Chapman, Gardiner exhibited at the RA 1803-13. He was surveyor to the parish of St Olave, Hart Street, London, and repaired St Olave's church in 1823.
F 1836.
Bibl: *Colvin*

LONDON: Spanish & Portuguese Jews' synagogue, Bevis Marks, City
Designs for additional decoration for the interior (3):
1 *Plan shewing the vault under the central parts*
Scale: $\frac{1}{8}$ in to 1 ft
Pen & wash (300 × 660)

2 *Ground plan ... & details of Bars to Ventilators in ceiling*
Pen & wash (290 × 660)

3 *A sketch explanatory of John B. Gardiner's ideas of additional Decorations at the west end*
Pen & wash (420 × 660)

1-3 Insc: As above
s: John Bull Gardiner
Prov: Pres. by Mr J. B. Gardiner (F), 1846
Lit: Pevsner, *London I*, 1962, p.167

GARNIER, Charles (1825-98)
One of the leading C19 architects in France, Garnier's name is synonymous with the Second Empire style. He was trained first in the office of Lévêil and then of Lébais in Paris and in 1842 entered the École des Beaux Arts. Garnier won the Grand Prix in architecture in 1848 with a project for a Conservatoire des Arts et Métiers, and, as a result, was able to spend 1849-52 at the French Academy in Rome studying Roman antiquities first-hand. He also travelled to southern Italy, Sicily and Constantinople. His most important work was the new Opéra in Paris, the competition for which he won in 1860. Work was begun in 1875 and continued until his death. Some of Garnier's other works were the observatory at Nice; Bishoffseim Villa, Ventimiglia; the casino at Monte Carlo, 1878; the church school and a villa, 1872, at Bordighera, 1883-85; the villa Sarcey at Rosenthal, and the tombs of Bizet, Offenbach and Victor Massé in Paris. His publications include *A travers les arts*, 1868; *Le Théâtre*, 1876;

Le Nouvel Opéra, 1878; and *L'Histoire de l'habitation*, 1892. He was awarded the RIBA Royal Gold Medal in 1886 and numerous French awards, including the Legion of Honour.
Bibl: L. Hauteceur, *Histoire de l'architecture classique en France*, VII, 1957, pp.179-201, provides the best account of Garnier & further bibliography as well; J. F. Revel, 'Charles Garnier, last exponent of the Renaissance', *L'Oeil*, No.99, March 1963, pp.2-11; obituaries: *RIBA Jnl*, V, 1898, pp.466-467

PARIS: Opéra
Rough sketches for the decoration of the boxes & dome [Fig.11]
Sepia pen & brush (185 × 235, 380 × 325)
Prov: Pres. by the French Academy of Architecture, 1958

PARIS: Opéra
Working drawings; plans, elevations, sections & details
A complete set of prints made from the original drawings
8 folio volumes

GARRARD, F. (fl.1860s)
Garrard accompanied R. J. Johnson (q.v.) on his travels. He does not appear in the list of RIBA members.

Topographical drawings
France

SEN LIS (Oise): Church of S Vincent
Sketch of the exterior, 1860
Insc: *Sketched by FG*
Pencil (295 × 265)
See Johnson, Robert James, Vol.I, p.14

Italy
ROME: Church of S Sabina
Sketch of bay of 1 nave arcade & (inset) detail of *Marble Slab A.D. 1300*
s & d: FG (in monogram) Feb. 63
Pen & watercolour (370 × 265)

TIVOLI: Via di Campitelli
Sketch of house with external staircase & overhanging wooden eaves
s: FG (in monogram)
Sepia pen (370 × 265)

GARRETT, Daniel (fl.1736-52)
Succeeded Henry Flitcroft as Lord Burlington's personal clerk of works and draughtsman. Designed the mausoleum staircase at Castle Howard, c.1736, the façade and menagerie at Horton House, the temple at Aske Hall, 1740s, and the N front of Northumberland House, Strand, 1748-50.
Bibl: *Colvin*

[1] ASKE HALL (Yorks): Temple
Design as built in the castle-style for Sir Conyers D'Arcy, late 1740s
Front elevation
Insc: Details & measurements marked
Pen & brown wash (220 × 350)
Prov: Pres. by the Duke of Argyll, 1967
Lit & reprd: J. Harris, 'The Dundas empire', *Apollo*, LXXXV & LXXXVI, 1967, pp.170-179, fig.6
See Kent, William for unexecuted design for temple at Aske.

[2] HORTON HOUSE (Northants)

Design for a new façade & menagerie for George Montagu, 1st Earl of Halifax (died 1739) (2):

1 Elevation of *The South Front of Horton House belonging to the Earl of Halifax*, showing a hexastyle Corinthian portico
Insc: As above
Pen & grey wash (320 × 490)

2 Elevation of *The Menagerie in Horton Park belonging to the Earl of Halifax*, showing a large central pavilion raised on a terrace, flanked by twin archways & end buildings surmounted by domes on broaches
Insc: As above

Pen & wash (320 × 485)

1-2 Prov: Pur. 1961

Lit: Pevsner, *Northants*, 1961, p.256; A. Rowan, *Garden buildings*, 1968, pl.18 (No.2 reprd); J. Cornforth, 'Horton House, Northants' in *The Country seat: studies in the history of the British country house*, ed. H. M. Colvin & J. Harris, 1970, pp.150-156

The house was modified in execution and the domes were not built. It was dem. 1936 but the menagerie still exists.

GASCOIGNE, Charles (?-1917)

Killed in action while still a student member, he was a very talented architectural watercolourist. Designs by him are discussed and reproduced in *Builder*, CIV, 1913, pp.49, 587-588; CV, 1913, pp.62, 199. An exhibition of his work was held at the AA in 1918. He did some watercolours for Giles Gilbert Scott.

Topographical drawing

The Netherlands

EDAM: Cathedral

View of the interior

Insc: (on mount) *Charles Gascoigne*

Watercolour, mounted (570 × 420)

Prov: Pres. on permanent loan by the AA, 1963

GAYE, H(oward?)

See Seddon, John Pollard

GEARS, George Everson (c.1804-?)

Probably a pupil of Robert Wallace.

A bound volume of 93 leaves comprising notes, diagrams & drawings relating to geometry, arches & the orders, doors, windows, roof trusses &c, probably done as a student; there are 14 designs for unidentified houses with plans & elevations, *Mansion of Charles Tufton Blickes, Esqr., Regent Street (f.48)*, drawings of Gothic details, rules for perspective & designs for *St. Georges Church, Pimlico & Croydon New Chapel* in the Gothic style
s & d: *Geo. Everson Gears & Geo. Gears*; the drawings are dated between 1822 & 1828

Insc: f.67r *Geo. Everson Gears | Design. & Completed this Book March 28th 1828*

Sepia pen & coloured wash (510 × 310)

Prov: Pres. by the Rev. M. L. Playfoot, 1943

The mansion of Charles Tufton Blickes(s) was designed by John Nash and Croydon New Chapel by Robert Wallace.

GELDART, Ernest (1848-1929)

Trained as an architect under Alfred Waterhouse, whose pupil he became in 1864, Geldart gave up architecture to become an Anglican priest. He was rector of Little Braxted, Essex, from 1881 until 1900, when he resigned the living owing to ill-health and devoted himself entirely to architecture. Most of his work consisted of church additions and restorations and probably his best designs are the numerous ones for church furnishings, reredoses, vestments, banners &c. His best known work is the reredos at St Cuthbert's Philbeach Gardens, Kensington. He wrote *A Brief explanation of the ceremonies of the Holy Eucharist*, 1876, and edited *Physician and priest on common ground*, 1882, *The Art of garnishing churches*, 1882, *A Manual of decoration and symbolism*, 1899. He composed *Missa de sanctis*, 1874, and *Missa dominica*, 1885.
Bibl: P. Howell, *Victorian churches*, 1968

Prov: Unless otherwise stated the following drawings were pres. by Miss Kerr, through the kind collaboration of Sir John Betjeman & Mr Alistair Kneller in 1954

[1] BERGHOLT, WEST (Essex): Church of St Mary
Designs for rebuilding, 1886 (8):

Preliminary design, with accommodation for 574

1 Ground plan, W elevation, cross-section through

chancel & front & side elevation of porch

2 N elevation & long section through aisles & chancel

3 E elevation, S elevation of chancel, cross-section

looking E & roof plan at E end of nave roofs

Final design, with accommodation for 488

4 Ground plan

5 W & E elevations & cross-section

6 S elevation of nave & chancel

7 Section through chancel, vestry & heating pit &

section through nave looking W

8 Long section through aisles & chancel

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

s & d: *E. Geldart | Sep. 23.28 1886 | J. Randall Vining | Archt.*

Pen & coloured washes (1-3, 320 × 485; 4-8, 300 × 520)

Lit: Pevsner, *Essex*, 1965, p.415 (mentions the church but not these alterations)

[2] BOWDON (Cheshire): Church of St Mary Virgin
Designs for proposed new baptistry, 1908-09 (2):

1 *Plan of West-end of South aisle (showing Site of proposed Baptistry); Plan of Baptistry (showing alterations to existing work); Section looking East; & Elevation of West Side*

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

s & d: *Ernest Geldart | Architect | Jan. 29, 1908*

2 S elevation & section looking N & detail of font & cover

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

s & d: *Ernest Geldart Archt. Jan. 29, 1909*

1-2 Pen & coloured washes (370 × 635)

[3] BRATHAY (Lancs): Church of the Holy Trinity

Design for a stained glass window with 4 lights in which are full-length figures of *St. Cuthbertus, St. Oswaldus, St. Hilda & St. Etheldreda*

Insc: As above & *Memorial to Relatives of Hubert*

Lawrence, Brathay Church

s: *E. Geldart | Archt.*

Sepia pen & watercolour (355 × 135)

[4] BRAXTED, GREAT (Essex): Church of All Saints

Design for restoration of the belfry, 1883

W & N elevation & section

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

s & d: *Ernest Geldart | Rector of Little Braxted | Architect | Jan. 18, 1883 & Henry Leggett*

Pen & wash (355 × 260)

Lit: Pevsner, *Essex*, 1965, p.195 (mentions Geldart's work)

[5] CHICHESTER (Sussex): Cathedral

Design for a banner

FS detail of *Saint Ricardus* (Bishop)

Insc: As above & *Banner in Course of being worked by Hanna B. Harvey ... for Chichester Cathedral*

s: *E. Geldart*

Pencil & watercolour heightened with gold

(1725 × 635)

[6] CLUMBER (Notts): Church

Interior furnishings, 1890 (2):

1 Design for sanctuary pavement

Scale: 1 in to 1 ft

s & d: *Ernest Geldart | Feb. 18th 1890*

Pen & watercolour (685 × 515)

2 Designs for *Seat on North Side of Altar (for Bishop & Attendants) in recess of wall, front & side elevations; Sanctuary Bench for the Sacred Ministers in lieu of Sedilla*, elevations of bench end & half-elevation of back

s: *E. Geldart*

Insc: As above

Pen & sepia washes (335 × 445)

Lit: For an account of the church, by Bodley & Garner, 1886-89, see Pevsner, *Notts*, 1951, p.53

[7] CODDENHAM (Suffolk): Church of St Mary the Virgin

Designs for restoration of chancel & N porch, 1896 (2):

1 Plan, elevation & sections of chancel, showing restoration

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

Print on linen with coloured washes (450 × 700)

2 Front & side elevations with section showing inner door of N porch

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

s & d: *Ernest Geldart | Oct. 9 | 1896*

Pen & coloured washes (350 × 650)

Lit: For a general account of the church see Pevsner, *Suffolk*, 1961, pp.153-154

[8] GERMOE, nr Helston (Cornwall): Church of St Germoelus

Design for restoration, 1890

Plan, sections & E elevation showing new window to chancel

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

s: *Ernest Geldart* & counter-signed & dated *J. Barne & James Julian | July 10 1890*

Pen & coloured washes (320 × 585)

Lit: For a general account of the church see Pevsner, *Cornwall*, 1951, p.60

[9] HAMPTON (Middx): Church of All Saints
Competition design (5):

1 Ground plan

2 S elevation of nave & chancel

3 E elevation & section looking E

4 Section through church, looking N

5 Perspective view from SW

1-5 Scale: $\frac{1}{8}$ in to 1 ft

1-4 Pen & coloured washes

5 Sepia pen

1-5 (330 × 550)

[10] HATCHFORD (Surrey): Vicarage

Design (3):

1 Plans of cellar, ground, first & attic floors

2 Elevations of front & side façades

3 Plan of roofs & longitudinal & transverse sections

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

Pen & wash on linen (370 × 520)

[11] LEIGH-ON-SEA (Essex): Church of St Clement
Design for the addition of a new S aisle, 1898-99 (2):

1 Plan, elevation & section & perspective sketch of vestries

s: E. Geldart

Insc: Measurements marked & *New Aisle built 1899*

2 W elevation showing *old porch of brick* with elevation sections & details of vestries at E end

s: E.G.

Insc: As above & *Built 1898*

1-2 Pen & coloured washes (495 × 760)

Lit: For a general account see Pevsner, *Essex*, 1965, pp.352-353

[12] LITTLE HEATH (): Church of St Michael
Designs for restoration, 1905 (3):

1 Plan, elevations & sections

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

Insc: *to be lengthened one bay to bold 280*

s & d: Ernest Geldart | Nov. 14 1905

Pen & coloured washes (390 × 675)

2 Perspective sketch from NE showing nave lengthened

s: E. Geldart Archt.

Pen (195 × 275)

3 Another perspective from NE, but omitting the sacristy on N side & showing the nave with 3 bays only

s & d: Ernest Geldart Archt. | Nov. 14, 1905

Pen (285 × 405)

[13] LOCHBUIE, Isle of Mull (Argyll): St Hilda's parsonage
Design, 1880

Ground & 1st floor plans, front, side & end elevations & section

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

s & d: Ernest Geldart Archt. Aug. 18. 1880

Pen & wash (540 × 360)

[14] LONDON: Church of St Mary Rotherhithe, Bermondsey

Design for panels & paintings in arches of N aisle
Elevations of 3 arched panels, with paintings of scenes from the life of the Virgin, the Annunciation & Presentation

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

s & d: Ernest Geldart Archt. Jan. 14. 1910

Pen & watercolour (420 × 745)

Lit: For a general account of the church see Pevsner, *London II*, 1952, p.59

[15] LONDON: Church of St Cuthbert, Philbeach Gardens, Kensington

Design for altar & reredos, 1899-1900 (2):

1 *Rough sketch of suggested Reredos for S. Cuthbert's Ch.*
Elevation

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

Insc: As above

s & d: Ernest Geldart, Sep. 4, 1899

Photostat of original drawing (610 × 320)

2 Elevation of final design

Insc: verso *Altarpiece for St. Cuthbert's, Kensington now being erected*

s & d: Ernest Geldart, April 19. 1900

Pen & wash (1150 × 580)

Lit: Pevsner, *London II*, 1952, p.244

[16] LONDON: Church of St Columba, Kingsland Road, Shoreditch, Hackney

Design for mortuary chapel, 1903

Details

Scale: 1 in to 1 ft

s & d: Ernest Geldart | June 22. 1903

Pen & wash (495 × 760)

Lit: For a general account of the church (architect James Brooks, 1867-71), see Pevsner, *London II*, 1952, pp.382-383

See also Brooks, James

[17] LUPRIDGE (Devon): Chapel of St Alban
Design for the mission chapel, 1884

Plan, elevations & sections

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

s & d: Ernest Geldart | Little Braxted | Witham |

Dec. 29. 1884

Pen & wash (335 × 490)

[18] MANCHESTER: Victoria fruit market
Competition design in early 14th century Gothic style, 1868 (8):

1 Block plan bounded by St Mary's Gate, Victoria Street & Deansgate

Pen & wash (410 × 730)

2 Ground plan

Pen & wash (620 × 940)

3 Elevations of Victoria Street & Deansgate fronts
Pen & wash (515 × 650)

4 Elevation of St Mary's Gate front & perspective view of the central hall of the market from N
Pen & wash (255 × 445, 535 × 445)

Reprd: N. Taylor, *Monuments of commerce*, 1968, pl.33

5 *A Portion of the Deansgate front, Elevation of Ye Market-Hall looking to St Mary's Gate & A Portion of the N end in Elevation* (developed)

Pen & wash (520 × 870)

6 *Elevation of ye Market Hall towards the Court-yard (west) & Elevation of shops*

Pen & wash (520 × 760)

7 Sections

Pen & wash (430 × 760)

8 Five sheets of MS explanation of the drawings addressed to the Committee of the New Victoria Fruit Market giving estimate of cost at £35,000 or, reduced, at £31,000

1-6 Scale: $\frac{1}{16}$ in to 1 ft

1-8 Insc: As above & *Ask Counsel of both times: of the ancient time what is best; of the latter, what is fittest. Lord Bacon*

[19] POTTERS BAR (Middx): Church

Proposed new church, 1904 (10):

1 Ground plan showing seating for 692

2 Elevation of W end; plan & section of organ loft & plan of heating chamber

3 S elevation

4 E elevation & transverse section looking E

5 Part elevation of N wall & section through chancel & chapel

6 Longitudinal section of nave & chancel looking N

1-6 Scale: $\frac{1}{8}$ in to 1 ft

s & d: Ernest Geldart | Archt. | Nov. 1904

Pen & coloured wash (395 × 595)

7 NE perspective

s & d: Ernest Geldart Archt. Oct. 21 1904

Pen (285 × 410)

8 Perspective of E end

s & d: Ernest Geldart, Nov. 21, 1904

Pen (560 × 430)

9 Perspective showing S porch

s & d: Ernest Geldart Archt. Dec. 23. 1904

Pen (430 × 290)

10 Perspective from SW showing tower s & d: EG (in monogram) 1904

Pen (545 × 430)

Pevsner, *Middlesex*, 1951, does not mention this church

[20] POTTERS BAR (Middx): Lochinver
Alterations to the house & designs for new entrance gates for John Hart, 1903 (3):

1 Ground plan showing alterations, with elevations & section of new porch

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

s: Ernest Geldart Archt.

Pen & wash (330 × 535)

2 Design for new entrance gates
Elevation

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

Insc: Ernest Geldart | Woodside Felday | Dorking

s & d: E. Geldart Archt. Sep. 12 1903

Pen & wash (195 × 735)

3 Another design for the entrance gates
Elevation

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

s & d: E. Geldart Archt. Sep. 25. 1903

Pen & wash (280 × 650)

[21] RAINHAM (Essex): Church of St Helen & St Giles

Suggested alterations to the fabric & new fittings, 1892-99 (5):

1 *Plan as existing & plan as suggested to accommodate*
326

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

Pen & coloured washes (390 × 515)

2 *East Elevation (existing) & East Elevation (restored); Section through Nave (showing aisles with the original pitch of roofs); Elevation of South side of Church as Restored*

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

Pen & coloured washes (465 × 660)

3 *North elevation showing New Vestry & Section; transverse section through nave & aisles & Long Section looking south showing existing state & proposed restoration*

Pen & coloured washes (465 × 725)

1-3 s & d: Ernest Geldart | June 23 | 1892

4 Plan of chancel stalls & elevations of choir desks & desks for clergy

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

s & d: E. Geldart Aug. 23. 1897; countersigned

Percy Bacon Bros. 11 Newman St. W.

Pen & wash (380 × 490)

5 Plan of choir stalls with elevations of desks

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

s & d: E. Geldart St. Giles Day, 1899

Pen & wash (335 × 550)

Lit: For a general account of the church see Pevsner, *Essex*, 1965, p.319

[22] ST BREAGE, nr Helston (Cornwall): Church of St Breaca

Design for restoration, 1889

Plan with small-scale details

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

s & d: Ernest Geldart | Nov. 1. 1889; countersigned

& dated J. Barnes | James Julian | July 10 1890

Pen & coloured washes (305 × 560)

Lit: For a general account of the church see Pevsner, *Cornwall*, 1951, p.36

[23] SPARKWELL (Devon): Vicarage

Contract drawings, 1885 (3):

1 Plan of roof & W elevation

2 Back elevation & sections

3 S front elevation & E elevation

1-3 Scale: $\frac{1}{8}$ in to 1fts & d: *Ernest Geldart, J. Randall Vining, Archts*; stamped *Approved. Ecclesiastical Commissioners for England, 8 Jul 1885*

Pen & wash (290 × 485)

Geldart designed the oak pulpit in Sparkwell church.

There is a photograph of this in the Collection.

[24] STANFORD-LE-HOPE (Essex): Church of St Margaret of Antioch

Design for new vestries & porch, 1890

Plan, elevation, section & details

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{4}$ in to 1fts & d: *E. Geldart | Nov. 7, 1890*; countersigned & dated *J. E. Sedgwick | Stanford-le-Hope | March 28 1891* & *J. A. H. Wray | Chelmsford | March 31/91*

Pen & coloured washes (430 × 345)

Lit: For a general account of the church see Pevsner, *Essex*, 1965, p.364**[25] THURSTON (Suffolk): Church of St Peter**

Designs for restoration of E end, 1892-93 (3):

1 Ground plan of chancel, interior elevation of E

end & section showing 1 bay of roof

Scale: $\frac{1}{4}$ in to 1fts & d: *Ernest Geldart, Little Braxted, Witham, Jan. 4, 1893*

Coloured print on linen (345 × 585)

2 Elevation of reredos

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

Pencil, pen & wash (350 × 535)

3 Choir stalls, elevation of new desk, section through stalls & elevation showing new panelling on wall

s & d: *E. Geldart Nov. 1892*

Pen & wash (425 × 445)

Lit: Pevsner, *Suffolk*, 1961, p.433 (says the church was built 1861-62 by E. C. Hakewill)**[26] WIGBOROUGH, GREAT (Essex): Church of St Stephen**

Design for new vestry, 1895

Plan, elevations & section

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

Insc: As above, with measurements marked & description of materials

s & d: *E. Geldart (Architect) July 4, 1895*

Pen & coloured washes (515 × 355)

Lit: Pevsner, *Essex*, 1965, p.214 (dates the church 1885)**[27] WITCHAMPTON (Dorset): Church of SS Mary & Cuthberga & All Saints**Design for a *Lych-Gate of oak & stone* for Lord Alington, 1899

Front & side elevations & details

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

Insc: As above

s & d: *Ernest Geldart Archt. June 1, 1899*

Pen & wash (380 × 560)

[28] WITHAM (Essex): Houses

Two designs for William Stevens, 1895 & 1912 (4):

Contract drawings

1 Plans of cellar, ground & 1st floors

2 SE & NE elevations & details

1-2 Scale: $\frac{1}{8}$ in to 1ft, details $\frac{3}{4}$ in to 1ft & FSs & d: *Ernest Geldart Nov. 18, 1895*; countersigned *William Stevens, Employer. William G. Richard, Contractor 25th January 1896*

Pen & wash (340 × 455, 365 × 555)

3 Ground & bedroom floor plans & E elevation

4 N, S & W elevations with sections

3-4 s & d: *Ernest Geldart Archt. July 9 1912*;countersigned *William Stevens, Employer. A. Ward & Son, Contractors. October 1912*

Pen & wash (250 × 330, 250 × 360)

[29] WITHTYBROOK (Warwicks): Overston Lodge

Designs for additions for Brig-Gen. Lewis Vivian

Loyd, 1902 (4):

1 Plans

2 Elevations & section

3 Plans & sections of additions

4 Elevations of additions

3-4 Scale: $\frac{1}{8}$ in to 1fts & d: *Ernest Geldart Archt. Feb. 28, 1902*

1-2 Pen & wash on linen (440 × 790)

3-4 Pen & wash (650 × 425)

[30] CAPE OF GOOD HOPE (S Africa): University

Competition design (9):

1 *Plan of Ground Floor*2 *Plan of Upper Floor*3 *Plan of Basement Floor*4 *Elevation towards Queen Victoria St.*5 *Section through Great Hall & Tower & Elevation towards (Lower) Perth St.*6 *Section through Building on line AA*7 *Section through Great Hall*8 *Elevation of Back of Hall*

9 Perspective showing the principal façade

Insc: As above

1-9 Pen (380 × 535)

[31] Design for an altar frontal

The design shown up to central line with IHS in a shield as central motif

s: *E. Geldart Archt.*

Pen & watercolour (790 × 1310)

[32] Design for a chalice & paten in silver & double gilt

Plan & elevation

s: *Ernest Geldart | The College | Isle of Cumbræ | N.B.*

Pencil & yellow wash (350 × 255)

[33] Design for a church with a tower at the angle of the nave & chancel on the S side*Perspective view from S. East*

Insc: As above

s & d: *Ernest Geldart Archt. | 1 Decr. 1868*

Pen (335 × 315)

This is the earliest dated Geldart drawing in the Collection.

[34] Design for a processional cross in copper & silverplate

FS elevation, with details of symbols of the Evangelists &c for decoration at ends of arms

Insc: *Full size detail of processional Cross in copper parts tinted yellow to be silver plated*s: *E. Geldart | Archt. & Taylor & Clifton, 17 Mortimer St. W.*

Pen & pencil with yellow & blue washes (1015 × 535)

[35] Designs for ecclesiastical embroidery, 1895-1906 (11):

1-2 Celebrant's stoles

d: *June 13, 1895 & 1897*

Pencil & watercolour (665 × 260, 650 × 205)

3 Altar cloth

FS detail

d: *July 1, 1892*

Pen & watercolour (760 × 355)

4 Banner of St John in red damask

d: *Mar. 4, 1901*

Pen & watercolour (485 × 780)

5-7 Superfrontalsd: (5) *April 6, 1906*

Pen & watercolour (190 × 545, 235 × 630, 345 × 520)

8 Chasuble of red damask, with orphrey of deep red velvet

Pen & watercolour (560 × 755)

9-11 Details of figures of saints

9 St George (305 × 255)

Reprd: P. Howell, *Victorian churches*, 1968, pl.39

10 St Oswald (810 × 305, edge cut to follow form of figure)

11 St John the Evangelist (840 × 345)

[36] Needlework designs (104):A collection of designs for vestments, altar cloths &c, mostly by Geldart
d: 1902-12

Pen & watercolour

Prov: Pres. on permanent loan by St Cuthbert's, Philbeach Gardens, 1967; these drawings were given to St Cuthbert's by Miss Hanna B. Harvey of the Embroidery Guild

[37] Design for a circular stained glass window: in the central light is the figure of Christ with an angel holding a crown receiving a warrior, beside whom stands the figure of Time; in the surrounding small lights are the words *Gloria, Victoria, Patientia, Virtus, Justitia, Perseverantia, Fortitudo, Misericordia, Clementia, Spes & Fides*Scale: $\frac{1}{8}$ FSInsc: As above & *East Window*

Sepia pen & watercolour (330 × 320)

[38] Cartoons for stained glass (6):

1 St James

Insc: *No.801*s: *E.G.*

Pencil & watercolour (840 × 510)

2 St Giles

Insc: *No.801*

Pencil & watercolour (850 × 510)

3 St Cuthbert

Insc: *No.819. Toplight*

Pencil & watercolour (965 × 465)

4 St Patrick

Insc: *No.851*

Pencil & watercolour (990 × 510)

5 St George

Insc: *No.851*

Pencil & watercolour (1080 × 485)

6 The Archangel Michael

Pencil & watercolour (950 × 470)

Nos.3 & 4 appear to have been executed by Taylor & Clifton, No.4 Berners Street, London.

[39] Cartoon for stained glass

St Paul

Pen & watercolour (1335 × 650)

Executed by Taylor & Clifton, No.4 Berners Street, London.

[40] Design for a vicarage, 1891 (3):

1 Plans of ground, bedroom floors & roof

2 E, W, N & S elevations

3 Longitudinal & transverse section & details

1-3 Scale: $\frac{1}{8}$ in to 1fts & d: *Ernest Geldart Mar. 1891*

Pen & wash (400 × 610)

GELL, Sir William (1777-1836)

Architect, painter, illustrator and archaeologist, his illustrated works include *Troy and its vicinity*, 1804; *Ithaca*, 1807; *Greece, with a commentary on Pausanias and Strabo*, 1810; *Attica*, 1817; and two important works on Pompeii: *Pompeiana: the topography, edifices, etc.*, 1817-19 (with J. P. Gandy), and *Pompeiana: the topography, ornaments, etc.*, 1832. He was also involved in the design of Belsay Hall, Northumberland, a very early Greek Revival building.
Bibl: DNB

Landscape view of the *Site of Magnesia*, 1811-13
s: *W. Gell*

See Bedford, F. & Gandy-Deering, J. P.
Antiquities of Ionia, V, frontispiece

Landscape view of *The Ruins of the Temple of Artemis, Magnesia*
s: *W. Gell*

See Bedford, F. & Gandy-Deering, J. P.
Antiquities of Ionia, V, 11, pl.1

GENTILE DA FAENZA, Antonio (1519-1609)

One of the most famous goldsmiths of the C16; his father was also a goldsmith. He worked mainly in Rome, but his work shows the influence of Florentine mannerism, particularly that of Benvenuto Cellini.
Bibl: T.B.

ROME: Basilica of St Peter

Design for a metal torch bearer for the Chapel of the Most Holy Sacrament, 1581 [Fig.12]

Pen & sepia wash, heightened with white (500×145)

Prov: Sir John Drummond Stewart Collection

Lit & reprd: W. F. Volbach, 'Antonio Gentile da Faenza and the large candlesticks in the treasury of St Peter's', *Burlington Magazine*, XC, 1948, pp.281-286; reprd: C. H. Townsend, 'The Royal Institute and some of its contents', *RIBA Jnl*, XIX, 1912, p.436
The drawing was formerly attributed to Cellini. The torch bearer was commissioned by Gregory XII (1572-63).

GENTILHATRE, Jacques (1578-?)

The album of Jacques Gentilhâtre is the subject of a separate volume by Rosalys Coope of the Catalogue

GEORGE, Sir Ernest (1839-1922)

Best known for his domestic buildings in the Queen Anne manner, George was educated at Brighton and Reading, served his articles with Samuel Hewitt, and entered the RA schools, winning the Gold Medal for Architecture in 1859. He practised first in partnership with Thomas Vaughan, 1861-71, then with Harold Peto, 1871-90, and finally with Alfred B. Yeates, 1893-1919. He was awarded the RIBA Royal Gold Medal in 1890 and served as President of the Institute 1908-10. He was a brilliant watercolourist and made many sketching trips abroad. His principal works include the Albermarle Hotel, Piccadilly, 1887; Nos.5, 105-106, 110-113, Mount Street, London, 1885-90; Motcombe Mansion, Dorset; decorations to Claridges Hotel, London, 1894-97; rebuilding of Welbeck Abbey, Notts; the crematorium, Golders Green, 1905; Nos.77 & 78 South Audley Street; Royal Exchange Buildings, London, 1907-10; and Royal Academy of Music, St Marylebone, 1910-11. He designed St Andrew's church, Streatham, 1886; and St Pancras, Rousdon, Devon, c.1874. His pupils included Sir Edwin Lutyens, Sir Herbert Baker, Guy Dawber, R. S. Weir and George Drysdale. He published several volumes of topographical etchings. A 1861, F 1881, ARA 1910.

Bibl: *Who's who in architecture*, 1914; H. Muthesius, *Das englische Haus*, I, p.142, II, pp.59, 199; *Academy Architecture*, 1898-1909; BN, LVIII, 1890, p.50; *RIBA Jnl*, III, 1896, pp.464-473; *AR*, XVI, 1904, pp.24-29 (Welbeck Abbey); *Builder*, CXX, 1921, pp.622-623; obituaries: *Builder*, CXXXIII, 1922, pp.900-903; *AJ*, LVI, 1922, pp.855, 857-860; *RIBA Jnl*, XXX, 1923, pp.106-107

with **PETO, Harold A. (1854-1899) & YEATES, A. B. (1867-after 1935)**

Harold A. Peto was the son of the railway contractor Sir Samuel Morton Peto; educated in a joiner's shop at Lowestoft and then with Mr Clements of Lowestoft, Messrs Karslake & Mortimer of London. Entered George's office in 1876. He was particularly interested in decoration and furnishing. Prov: The bulk of the collection was pres. in December 1935 by Mr Alfred B. Yeates. Three drawings were pres. 1964 by the National Art Collections Fund. Other sources are cited in individual entries.

[1] ASCOT (Berks): Houses

Designs for 2 houses at Ascot for W. S. Salting, 1889

Two perspectives, 1 crossed through & insc not this d: 1889 (on gable of design which has not been crossed through)

Insc: (in pencil along lower margin) *Double page. Royal Academy drawing wanted back March 13, 89 Keep clean*

Sepia pen & wash (470×640)

Exhib: RA 1889

Lit & reprd: BN, LVI, 1889, p.756

George & Peto also designed a house at No.40 Berkeley Square for W. S. Salting (see BN, 1891)

For another design on the same sheet see ST LAWRENCE-ON-SEA (IoW): East Court

[2] BATSFORD PARK (Glos)

Contract drawings for A. B. Freeman-Mitford, 1887 (10):

1 *Basement & Footings Plan*

2 *Ground plan*

3 *First Floor plan*

4 *Second Floor plan*

5 *West & South Elevations*

6 *North elevation with Section & Elevation JK, North Elevation in Kitchen Yard & End Elevation of Offices*

7-9 *Sections*

10 *Roof plan*

1-10 Scale: 1/2 in to 1 ft

Insc: As above

s & d: Ernest George & Peto Archts. | 18 Maddox Street W | 15th Sept.-28th Oct. 1887; also by the contractors (Peto Brothers) & by the client (A. B. Freeman-Mitford)

Pen & wash (610×980 largest)

Lit: BN, LVI, 1889, p.51; *The Architect*, XXXIX, 1888, p.315; XLIX, 1893, pp.261, 277; *Builder*, L.IV, 1888, p.374

E. Guy Dawber was clerk of the works for the building.

[3] BUCHAN HILL, nr Crawley (Sussex)

Design for a large country house for P. Saillard Esqr

Perspective with small-scale plan of ground floor

Insc: *Buchan Hill, Sussex | for P. Saillard Esqr | Ernest George & Peto Archts*

Sepia pen & wash (430×825)

Lit & reprd: BN, XLIII, 1882, p.10

[4] BUSCOT (Berks): Various buildings in the village

Designs for a *Cottage & Shop, Parish Room, Small Farm House & Lych Gate* for Alexander Henderson

Perspectives

Insc: As above & *In the Village of | Buscot, Berks | for Alexander | Henderson Esqr.*

s & d: Ernest George & Yeates | Architects; (on panel over entrance to parish room) 1897

Sepia pen & wash (485×650)

Lit: Pevsner, *Berks*, 1966, p.108

[5] EDGEWORTH MANOR (Glos)

Design for additions for Arthur J. James, Esq.

Perspective of the interior of the hall with timber roof

s: Ernest George & Yeates | Architects

Sepia pen & wash (470×380)

Exhib: RA 1900

The house, dating from 1700, was extensively altered in 1882 by Capel N. Tripp, architect (see BN, XLII, 1882, p.174).

[6] HOLWELL (Herts): House

Design for a country house for Wilfred E. Laurie, Esq.

Perspective of the entrance façade & elevation of the garden front

s: Ernest George & Yeates | Architects

Sepia pen & wash (465×640)

Exhib: RA 1900

[7] KIDDERMINSTER (Worcs): St Chad's Wood

Design for a house for A. R. Goodwin Esq., 1918

Perspective of entrance front

Insc: *Sir Ernest George R.A. | and Alfred Yeates | Architects*

s & d: E.G. 1918

Sepia pen & wash (345×570)

[8] LONDON: Cadogan Square, Chelsea

Houses for T. A. Delarue & Col. Thynne, 1885

Design for 2 terrace houses in a Dutch style

Insc: *Houses in Cadogan Square | for T. A. Delarue Esq. & Col. Thynne | Ernest George & Peto. Archts*

d: (on gable) 1885

Sepia pen & wash (655×485)

Lit: BN, LXIV, 1893, p.469 (photo); *Builder*, L, 1886, pp.708, 710-711; *The Architect*, XLIX, 1893, p.83

[9] LONDON: South London Art Gallery,

Camberwell, Southwark

Design for a new room with timber roof & gallery

Perspective sketch

Insc: *A corner of the new room | South London Art Galleries | Ernest George & Peto*

Sepia pen (355×255)

Prov: Pres. by Robert Pite (F), 1951

[10] LONDON: Nos.46 & 47 Cheapside, City

Design for premises for P. B. Cow, Hill & Co. on the corner of Cheapside & Bread Street

Perspective

Insc: *Nos.46 & 47 Cheapside | for Cow, Hill & Co. | Ernest George & Peto Archts*

Sepia pen & wash (710×430)

Exhib: RA 1882

Lit & reprd: BN, XLIII, 1882, p.10

Cow, Hill & Co. were Indian rubber merchants.

George built a group of houses at Streatham for P. B. Cow.

[11] LONDON: Harrington Gardens, Kensington

Design for a detached house for W. R. Cassels, 1882

Perspective

Insc: *Harrington Gardens | for W. R. Cassels Esqr. | Ernest George & Peto Archts*

Sepia pen & wash (510×655)

Exhib: RA 1882 & 1883

Lit: BN, XLIII, 1882, p.10 (illus); Pevsner, *London II*, 1952, p.267

[12] LONDON: Royal Academy of Music, Marylebone

Road, St Marylebone, Westminster

Design

Perspective of the principal façade

Insc: *Royal Academy of Music | Ernest George & Yeates Architects*

Sepia pen & wash (560×845)

Lit: *Builder*, XCVIII, 1910, p.584 & pl.; BN, C, 1911, p.100; *AR*, XXXI, 1912, pp.225-228; Pevsner, *London II*, 1952, p.333

[13] LONDON: Nos.18 & 19 South Audley Street, Westminster

Design, with shop at ground level, for premises for Thomas Goode & Co., 1875

Perspective

Insc: *Buildings, South Audley Street* | for Messrs.

T. Goode & Co. | Ernest George & Peto Architects & along lower margin *Send to 'Archit' but not for R.A.* Sepia pen & wash (430×580)

Lit: Pevsner, *London I*, 1952, p.597; BN, XXX, 1876, pp.396, 466; *The Architect*, XLIII, 1890, p.311

[14] LONDON: Southwark Bridge, Southwark
1 Sketch of a pier & the springing of the arches

Insc: CP 1328

s: E.G.

Pen (427×395)

2 Perspective of one of the piers (completed 1916)

s: Ernest George

Pencil & watercolour (520×520)

Prov: Pur. 1960

Exhib: RA 1937

Lit: *Academy Architecture*, XLIII, 1913, p.9; BN, CIV, 1913, p.514; *Builder*, CIV, 1913, p.653; *AJ*, LIII, 1921, pp.694, 701, 711; Pevsner, *London II*, 1952, p.401
Sir Ernest George replaced Rennie's Southwark Bridge of 1815-19 in 1919.

[15] LONDON: Church of St Andrew, Guildersfield Road, Streatham, Lambeth

Proposed design for a memorial church, 1886

Perspective

Insc: *Proposed church of St. Andrew, Streatham & Memorial church* | Streatham, Surrey | Ernest George & Peto Architects & along lower margin in pencil *Complete Church to have no tower*

Sepia pen & wash (410×560)

Lit: Pevsner, *London II*, p.442

Goodhart-Rendel comments: 'An odd church, brick & salmon terracotta. The aisles are cross gabled (roof pitches very flat). Style is predominantly perpendicular. I like the arcade very much - broadish Norman Shaw - like arches elaborately moulded & dying octagonal shafts all in very small pieces of terracotta. Aisle window tracery of two patterns. There is a little NE turret instead of a tower. Lofty clerestory. W end very bad - has two over broad windows side by side. Treatment of altar deplorable, but probably not George's. Rood all right - not much more. Small font made of terracotta, looks mean.' (GR)

LONDON: New Vauxhall Bridge, Vauxhall c.1893
See *Waterhouse, Alfred*

[16] MIMMS, NORTH (Herts): Manor House

Design for the addition of a new wing for Walter H. Burns, 1894

Perspective looking down on to new wing with block plan showing its relationship to the old house & a section through the internal courtyards of the additions showing the rear elevation of the new wing

Insc: *New wing to* | North Mymms for | Walter H. Burns Esqre | Ernest George & Yeates

Sepia pen & wash (600×1040)

Lit & reprd: Hall reprd in *AJ*, LXI, 1915, p.860; BN, LXVI, 1894, p.637 (reprd); LXVIII, 1895, p.839
Drawings for North Mimms were exhib. at the RA in 1894 & 1895.

[17] NAIROBI (Kenya)

Design for a bungalow

Perspective & small-scale plan

Insc: *Bungalo* | Nairobi | E. Africa | Ernest George

R.A. and A. B. Yeates & (on stone panel over entrance door) RES

Pencil, sepia pen & wash (370×570)

[18] NEWARK-ON-TRENT (Notts): Coffee tavern & hostelry

Design for the Viscountess Ossington, 1881

Perspective [Fig.14]

Insc: *Coffee Tavern & Hostelry* | Newark on Trent | for the Viscountess Ossington | Ernest George & Peto Architects

Sepia pen & wash (495×750)

Exhib: RA 1881

Lit: BN, XLI, 1881, p.12 (illus); Pevsner, *Notts*, 1951, pp.113-114

[19] POLES, nr Thundridge (Herts)

Design for a room in the Jacobean style for E.

Hanbury, 1891

Perspective

Insc: *A room at Poles, Herts. for E. Hanbury Esq.* | Ernest George & Peto Architects

d: (on plasterwork over chimneypiece) 1891

Sepia pen & wash (455×635)

Lit: BN, LX, 1891, p.669 (reprd); *The Architect*, XLIII, 1890, p.310; Pevsner, *Herts*, 1953, p.250

Drawings for Poles were exhib. at the RA in 1890 & 1891.

[20] REDESDALE, nr Moreton-in-Marsh (Glos):

Parish hall

Contract drawings for A. B. Mitford, 1886 (4):

1 Plans of ground & 1st floors & N & S elevations

Pen & wash (465×635)

2 W & E elevations & longitudinal section

Pen & wash (375×620)

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

s & d: Ernest George & Peto | 18 Maddox St. W | June 26 1886

3 Details of the clock turret

Plans & elevations

s & d: E.G. & P | Dec. 1. 1886

Pen & wash (610×430)

4 Half-elevation of W end & half-section

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

Pencil & wash (675×465)

Lit: BN, LII, 1887, p.714

[21] RUCKLEY GRANGE, nr Tong (Salop)

Design for J. Reid Walker, 1904

Perspective of entrance front with elevation of the side façade with projecting portico

Insc: *Ruckley Grange, Shropshire, for* | J. Reid Walker Esq. | Ernest George & Yeates | Architects

s & d: E.G. & (in stone panel over porch) 1904

Sepia pen & wash (510×825)

Exhib: RA 1904

Lit: Pevsner, *Shropshire*, 1958, p.237

[22] ST LAWRENCE-ON-SEA (IoW): East Court

Design for a house for Sir W. H. Wills, 1889

Perspective

Insc: *East Hill crossed through & East Court added;*

St. Lawrence-on-Sea | for W. H. Wills Esq. crossed out

& Sir W. H. Wills added; &, in pencil along lower margin, *Double page. Royal Academy drawing wanted*

back March 13, 89 Keep clean

Sepia pen & wash (470×640)

Exhib: RA 1889

Lit & reprd: BN, LVI, 1889, p.756

For another design on the same sheet see ASCOT (Berks): Houses.

[23] SHIRPUR (Madhya Pradesh, India): Palace

Design for HH the Maharaja Holkar of Indore

Perspective & small-scale plan of the ground floor

Insc: *The Shirpur Palace for* | H.H. the Maharaja

Holkar of | Indore

s: Ernest George & Yeates Architects

Pencil & watercolour (580×1065)

Lit: BN, CVIII, 1915, p.496; *Builder*, CVIII, 1915, p.434

[24] STOODLEIGH COURT (Devon)

Design, 1883

Perspective with small-scale plan of the ground floor

Insc: *Stoodleigh Court, Devon* | Ernest George & Peto

Archts

Sepia pen & wash (400×845)

Exhib: RA 1883

Lit: BN, XLV, 1883, p.50 (reprd); Pevsner, *N Devon*, 1952, p.146

[25] TARASP, Engadine (Switzerland): English

church

Design, 1883

Perspective from the N showing the tower on the N

side

Insc: *English Church* | Tarasp, Engadin | Ernest George

Archit

Sepia pen & wash (630×450)

Exhib: RA 1883

Lit & reprd: BN, XLV, 1883, p.50

[26] WOOLKEY, nr Wells (Som): Glencot

Design for a house for W. S. Hodgkinson

Perspective from the garden with river & bridge

leading to a terrace in the foreground

Insc: *House near Wells for* | W. S. Hodgkinson Esq. |

Ernest George & Peto. Architects

Sepia pen & wash (470×640)

Exhib: RA 1887

Lit: Pevsner, *N Somerset & Bristol*, 1958, p.344; BN, LII, 1887, p.714

[27] WOOLFITS, nr Ewhurst (Surrey)

Design for a house for Henry Doulton, 1885

Perspective with small-scale plan of the ground floor

Insc: *Woolpits, Surrey for* | Henry Doulton Esqre. |

Ernest George & Peto Architects

Sepia pen & wash (455×700)

Exhib: RA 1885

Lit: Pevsner & Nairn, *Surrey*, 1962, p.195 (says that as the house was for a member of the Doulton family, much terracotta was used on it); *The Architect*, XXXIII, 1885, p.336

[28] Topographical drawings

Belgium

ANTWERP

Sketch elevations of stepped gables

s: E.G. Antwerp

Sepia pen & wash (230×335)

Prov: Pres. by the architect, 1915

MALINES, Mechelen (Antwerpen)

Sketches of Renaissance gables & medieval towers (6)

s: Malines E.G.

Sepia pen & wash (330×230)

Prov: Pres. by the architect, 1915

France

RHEIMS (Marne): Cathedral

Sketch of the S portal of W front

s: E.G.

Pencil & watercolour (355×255)

Prov: Pres. by G. D. Gordon Hake, 1952

A volume of watercolour sketches (205×125) bound in an album (310×250) of views of the Riviera including Albenoa, Bar, Bordighera (2), Cagnes, Carmogli, Dulce Aqua, Genoa (3), Grasse (2), Lerici (2), Levanto, Nervi, Portofino (6), Porto Maurizio, Portovenere, Recco, S Jeanette, S Pol, S Margarita (2), Les Tourettes (2), Vence (3), Ventimiglia (2) & Vernazza
Prov: Pres. by C. H. Heathcote (F), 1923

Germany
LIMBURG: Cathedral
View
s & d: *Limburg, Ernest George, 1879*
Watercolour (420×585)
Prov: Pres. on permanent loan by the AA, 1963

LÜBECK
View of a street & of the Burg Tor
s & d: *Lübeck 1889 Ernest George*
Watercolour (450×330)
Prov: Pres. on permanent loan by the AA, 1963

ROTHENBURG ob der Tauber: Rathaus & St George fountain
View [Fig.13]
s: *Ernest George Rothenburg*
Watercolour (370×265)
Prov: Pres. on permanent loan by the AA, 1963

ROTHENBURG ob der Tauber: Herren-Gasse
View showing the mermaid fountain & the Franciscan church with its ridge turret
s & d: *Rothenburg, Ernest George, 1898*
Watercolour (355×255)
Prov: Pres. on permanent loan by the AA, 1963

Italy
PAVIA (Lombardy): Certosa
View of the towers of the church seen from the cloisters (Corte del Capitolo)
s & d: *E.G. 1884 Pavia*
Watercolour (255×180)

SAN GIMIGNANO (Tuscany)
View of a street & 1 of the towers
s & d: *Ernest George 1882*
Watercolour (355×250)

VENICE
Sketch of a pointed archway leading to a 'Calle' seen from a canal
s & d: *Ernest George Venice 1884*
Watercolour (255×180)

VENICE: Rialto bridge
View
s & d: *Rialto, E.G. 1909*
Watercolour (305×230)
Prov: Pres. on permanent loan by the AA, 1963

GEORGE, Franke ()

Topographical drawings
LITOMA, Lake Nyasa (Malawi): Cathedral
1 Perspective sketch
Pen (380×535)

2 View of interior with small-scale ground plan & sketch of W front
Insc: *The Cathedral was built entirely by natives*
Pen (565×390)
Prov: Pres. 1942

GERBIER, Sir Balthazar (1591/2-1667) & MILLS, Peter (c.1600-1670) *Attributed to*

Sir Balthazar Gerbier
Architect and miniature painter, courtier and diplomat. Born 1591/2 in Middelburg, the son of Anthony Gerbier, a Huguenot émigré. Nothing known of upbringing but may have been a pupil of Hendrik Goltzius. Came to England in 1616. Entered the service of the Duke of Buckingham, who employed him in painting miniatures, 'contriving' houses and collecting works of art. In 1623 went with him and Prince Charles to Spain and painted a portrait of the Infanta which was sent to James I. In 1625 accompanied Buckingham to Paris, where he met Rubens. May have designed the York Watergate, Embankment Gardens, c.1626. After the Duke of Buckingham's murder in 1628 entered the service of the King. In 1631 appointed 'His Majesties Agent At Brussels'; returned to England in October 1638 to receive knighthood at Hampton Court. In 1641 was recalled from Brussels and appointed Master of the Ceremonies at the English Court. Took up the study of banking. Left the country in 1643 to settle in Paris. Returned to England after the King's execution and opened a short-lived academy at his house in Bethnal Green. Went with his family to Holland in 1658, shortly afterwards sailing as commander of a Dutch colonial expedition to Guiana, but returning to Amsterdam in 1660. Returned to England at the Restoration and tried unsuccessfully to regain royal favour, having been suspended from his office of Master of Ceremonies at the end of 1660. In 1662 began to rebuild the house at Hampstead Marshall for Lord Craven, but died leaving Capt. William Winde to finish the work. Published *A Brief discourse concerning the three chief principles of magnificent building*, 1662, and *Counsel and advice to all builders*, 1663. Architectural and other drawings by him are in the Bodleian Library, the Pepys Collection, Magdalene College and the BM.
Bibl: *Builder*, XXXII, 1874, pp.779-780; British Museum, *Catalogue of British drawings XVI & XVII centuries*, pp.328-332 (full bibl.)

Peter Mills
A bricklayer by trade; 1643 appointed bricklayer to the City of London. He ceased to be City Bricklayer at about the time of the Restoration, but after the Great Fire was one of the four surveyors appointed to supervise the rebuilding of London in conjunction with Wren, May and Pratt. He played an active part in rebuilding the property of St Bartholomew's Hospital, Smithfield. Said to have designed Nos.66-68 Great Queen Street, 1640; Thorpe Hall, near Peterborough, 1653-54; the Hitcham Building, Pembroke College, Cambridge, 1659; and Colfe's Almshouses, Lewisham, 1664-65.
Bibl: *Colvin*

[1] LONDON: Leadenhall Street, City
'Return of the Monarchy', triumphal arch erected in the City of London for the coronation of Charles II in 1661: a 2 tiered structure, the upper tier repeating the high central archway, but containing a figure of the king holding orb & sceptre, surmounted by winged figures holding a crown & the royal coat of arms above; the king flanked by statues of James I & Charles I; behind the statue of Charles II was a representation of the royal oak, a faint indication of which can be seen in the drawing
Elevation, with scale
Sepia pen & grey wash (445×290)
Prov: Burlington-Devonshire Collection (IV/13(1))

Engr: By D. Loggan (in the same state, but showing full applied decoration) in J. Ogilby, *The Relation of His Majesty's entertainment passing through the City of London to his coronation with a description of the triumphal arches, and solemnity*, 1st edn 1661, 2nd edn 1662 (fullest description of arches), opp. p.13; also by D. Loggan, in a series entitled *Arches erected for the entry of King Charles into London on his restoration April 22 1661* (Crace collection of views of Old London, BM)
Lit & reprd: C. Harrison Townsend, *RIBA Jnl*, XIX, 1912, p.433; E. Halfpenny, *The Guildhall Miscellany*, 10 September 1959 (published accounts without knowledge of these designs); H. M. Colvin, *Royal buildings*, 1968, pl.9

[2] LONDON: Royal Exchange, City
'Loyalty Restored', triumphal arch erected in the City of London for the coronation of Charles II in 1661: a 2 tiered structure, the lower part in the form of a Roman triumphal arch with Ionic order on high bases, the upper part in the form of a frame flanked by inverted consoles & surmounted by a raised pediment over which is a figure of Atlas supporting the globe; in the engraving there are 8 figures on the upper storey representing Europe, Asia and Africa; the central panel represents the marriage of Thames & Isis although the figure of Charles I (or II) is somewhat enigmatic & is not mentioned by Ogilby
Elevation, with scale
Sepia pen & grey wash (465×275)
Prov: Burlington-Devonshire Collection (IV/13(2))
Engr: Ogilby, *op. cit.*, 1662, opp. p.43
Lit: As for [1]

[3] LONDON: Fleet Street, near Whitefriars, City
'Garden of Plenty', triumphal arch erected in the City of London for the coronation of Charles II in 1661: a 2 tiered structure, the lower part composed of a high central archway with rusticated Doric order flanked by small opening, consoles, & over these flaming urns; over the curved pediment of the archway is an arched superstructure wreathed in garlands; in the engraving there were 3 figures surmounting the upper part of the arch & carrying pennants, each of which was painted with allegorical scenes
Elevation, with scale [Fig.15]
Sepia pen with brown & yellow washes (495×290)
Prov: Burlington-Devonshire Collection (IV/13(3))
Engr: Ogilby, *op. cit.*, opp. p.139
Lit & reprd: *RIBA Jnl*, XVII, 1910, p.604; RIBA Travelling Exhibition Catalogue, 1960, pl.5; & as for [1]

[4] LONDON: Cheapside, near Wood Street, City
'Temple of Concord', triumphal arch erected in the City of London for the coronation of Charles II in 1661: a 2 tiered structure, a single archway in the lower part flanked by coupled Corinthian columns supporting a curved pediment over which is a domed 'tempietto'; in the engraving there was a figure of Concord on top of the dome & another figure above the segmental arch, which when executed was changed into a Gorgon with 3 heads & in the spandrels were figures of Peace & Truth
Elevation, with scale
Sepia pen & wash (500×260)
Prov: Burlington-Devonshire Collection (IV/13(4))
Engr: Ogilby, *op. cit.*, opp. p.111
Lit & reprd: As for [1]

Ogilby, *op. cit.*, says (in the 1st edition only), that 'the Architectural part was by Peter Mills, surveyor of the city, and another person who desires to have his name concealed'. There is reason to think this person was the royalist Sir Balthazar Gerbier, who had recently been dismissed from the office of Master of Ceremonies at Court. Attribution to Gerbier has also

been made on the basis of his remarks in *Brief discourse*, 1662, 'that divers judicious persons will not deny, that the excellency of the several Triumphal Arches erected in the City of London, consists not in their bulk'. (A short biography in *Builder*, XXXII, 1874, pp.779-780, gives the arches without question to Gerbier.) Ogilby himself devised the pageant, and he himself tells us that the 'Commissioners for the Solemnity', had appointed him 'to conduct the poetical part thereof, consisting of speeches, emblems, mottoes, inscriptions etc.' (E. Halfpenny, *op. cit.*). The accounts furthermore confirm the names of the craftsmen given in Ogilby. Further basis for attribution to Gerbier can be found in Gerbier's admiration of and acquaintance with Rubens; for the arches, as well as the form of Ogilby's publication, are based upon those designed by Rubens for the entry of the Cardinal Infante Ferdinand into Antwerp in 1635 and published by Jean Gaspard Gevaerts and Van Thulden as the *Pompa introitus* ..., Antwerp 1642. 'The Temple of Concord' is like the 'Temple Iani', a circular domed rotunda above a sub-structure (Gevaerts & Van Thulden, 117A); and the base of the arch of 'Loyalty Restored' is from the Arcus Philippe (33a).

GIAMPIETRI, Settimio (1842-post 1915)
Italian painter and architect educated in Rome and Naples. His early work was decorative: Casa Mancinella in Aquila and stage designs for the theatre in Bastia. He exhibited at the RA 1904-08 & 1915.
Bibl: T.B.

Topographical drawings
Italy

AOSTA: Bridge over the Lys
View of the bridge with houses on either side of the river & another bridge in the background
Insc: *Pont Romain sur le Lys - 100 ans avant J.C. ouverture m. 35.64*
s & d: Smio Giampietri - 1904
Watercolour (355 × 520)

ROME: Temple of Antoninus & Faustina
Sketch of the *Stylobate of the Temple of Antoninus and Faustina*
Insc: As above
s & d: Smio Giampietri | Rome Jany. 1898
Watercolour (395 × 540)

GIBBERD, Frederick (1908-)
In 1925 Gibberd was articled to Crouch, Butler & Savage; he studied part-time at the Birmingham School of Architecture and then acted as assistant to Hugh Trefess of Warwick and F. Berry Webber of London. In 1932 he began practice in Chelsea. His works include Pullman Court, Streatham; Park Court, Crystal Palace, 1936; Ellington Court, Southgate, 1937; nurses' home, Macclesfield General Infirmary, 1938; and London airport buildings, 1950s. From 1947 Gibberd was architect to Harlow new town and designed many buildings there. His cathedral of Christ the King in Liverpool was completed in 1967. Writings include *The Architecture of England from Norman times to the present day*, 1938; *The Modern flat* (with F. R. S. Yorke), 1937; and *Built-in furniture in Great Britain*, 1948.
Bibl: *AJ*, CXXXIII, 1956, pp.80-82; *AR*, CXVII, 1955, p.74; *CXIX*, 1956, p.73

[1] LIVERPOOL: RC cathedral of Christ the King
Competition studies for the cathedral, 1960-63 (7): Seven of the 149 design drawings done by Frederick Gibberd, to the same size & technique, between 1960 & 1963
Insc: As above
s & d: July 60 | March 61 | Nov 61 | FG
Pencil on detail paper (685 × 965 approx.)

Prov: Pres. by Frederick Gibberd, 1966
Lit: *AJ*, CXXXII, 1960, p.301; *CXLV*, 1967, pp.257-264; *A&BN*, CCXVIII, 1960, pp.265-270; *CCXIX*, 1961, p.569; *CCXXIX*, 1966, pp.400-502; *CCXXXI*, 1967, pp.940-954; *CCXXXII*, 1967, pp.478-479; *CCXXXII*, 1967, pp.434-435; *Builder*, CCVIII, 1965, pp.113-116; *Building*, CCX, 1966, p.81; *CCXII*, 1967, p.87; *CCXII*, 1967, pp.107-122; *AR*, CXLI, 1967, pp.436-438; *RIBA Jnl*, LXXIV, 1967, pp.281-285; *Architectural Design*, XXXVII, 1967, pp.257-264

[2] LONDON: Pullman Court, Streatham, Lambeth Design, 1934
Axonometric drawing of the whole estate, by Robert Townsend [Fig.16]
s & d: Frederick Gibberd | Nov. 34
Pen on tracing paper (490 × 845)
Prov: Pres. by Frederick Gibberd, 1966
Lit: Pevsner, *London II*, p.443; *Building*, XI, 1936, p.75; *AJ*, LXXXIV, 1936, pp.179-185
The building, of reinforced concrete, was among the pioneering modern designs for flats in England.

GIBBONS, J. Harold (1878-1958)
Articled to Thomas Worthington in 1895 and later assistant to Temple Moore, Gibbons joined his father's practice (J. Gibbons & Son) in 1903. His work was principally concerned with church restoration - extensions, fittings and decorative work - and his principal works include the completion of the W end of St Augustine's, Highgate, 1914 (designed by J. P. Seddon); the Lady Chapel reredos for St Cuthbert's, Philbeach Gardens, 1909; and Gorton parish church, Manchester, 1914.
Bibl: RIBA Fellows' nomination forms

Prov: The following drawings were pres. by Mrs J. Harold Gibbons, 1952

[1] ASCOT (Berks): Heathfield School
Proposed new entrance gates &c for Miss Wyatt, 1911
Perspective sketches
s & d: J. Harold Gibbons *Archt.*, Jan. 1911
Pencil (370 × 230)

[2] BEDFORD: Church of the Transfiguration, Kempston
Design for a chapel for the Beds & Herts Regiment in the N aisle (3):
1 Perspective view of nave looking E
s: J. Harold Gibbons *Architect*
Pencil & watercolour (355 × 280)
Exhib: RA 1940

2 Perspective of N aisle
s & d: J. Harold Gibbons *March 1942*
Pencil & watercolour (380 × 280)

3 Plan, section & perspective sketch of above design with slight variations
s: J. Harold Gibbons *Architect*
Pencil & crayon (565 × 380)

[3] BOURNEMOUTH (Hants): Church of St Francis, Charminster Road
Design, 1930
Perspective from SW
s & d: J. Harold Gibbons *Architect 1930*
Pencil & watercolour heightened with white on tinted paper (405 × 305)
Exhib: RA 1937
Lit: Pevsner, *Hants*, 1967, p.123

[4] BROMLEY (Kent): Parish church of St Peter & St Paul
Sketch plan, section & elevation of the new building & perspective of entrance on N elevation
Insc: 1st idea
s: J. Harold Gibbons *Architect*
Pencil & wash (890 × 660)
Exhib: RA 1945
Reprd: *A&BN*, CLXXXIII, 1945, p.5; *Builder*, CLXIX, 1945, p.69; *Architecture Illustrated*, XXIV, 1945, p.77
The old church, with the exception of the C15 tower, was destroyed by bombing in 1941.

[5] COVENTRY (Warwicks): Church of St Francis of Assisi
Perspective sketch from SE
s & d: J. Harold Gibbons *Architect*, 8th December 1949
Pencil & watercolour heightened with white on buff paper (380 × 570)

[6] DAWLEY (Middx): Church of St Jerome (RC)
Design
Perspective from SW
s & d: J. Harold Gibbons *Architect*, March 1933
Pen (495 × 735)
Exhib: RA 1937
Lit: *Architecture Illustrated*, XXI, 1941, p.31 (photograph)

[7] GUERNSEY (CI): Church of St Stephen
Design for rood screen
Perspective of screen & rood across entrance to chancel
s: J. Harold Gibbons *Archt.*
Watercolour (495 × 360)

[8] GUILDFORD (Surrey): Cathedral
Competition design, 1933 (2):
1 Perspective sketch of exterior [Fig.17]
Black & coloured chalk (540 × 775)
2 Perspective sketch of interior at the crossing looking towards the E
Black chalk & watercolour (735 × 510)
s & d: J. Harold Gibbons *Architect*, March 1933
The competition was won by Edward Maufe & the cathedral built to his designs. See Eden, F. C. for details of the competition and literature references.

[9] ILFORD (Essex): Church of St Mary
Design for rebuilding
Sketch plan, perspective from SE & interior of Lady chapel
s & d: J. Harold Gibbons *Architect*, March 1928
Watercolour (380 × 735)
Lit: Pevsner, *Essex*, 1965, p.248
The church was built originally 1829-31 by James Savage.

[10] KENTON (Middx): Church of St Mary
Design
Perspective view of interior
s & d: J. Harold Gibbons *Architect*, 1.12.36
Pencil & watercolour (580 × 430)
Exhib: RA 1937

[11] LEEDS (Yorks): Church of St Chad, Headingley
Design for new chancel & vestries
Perspective of exterior & small view of interior
s & d: J. Gibbons & Son *Architects*, 1909
Pencil & wash (610 × 255)

[12] LIVERPOOL: Parish church of St Nicholas
Designs for additions
Sketch plans, sections & perspective of tower
s & d: J. Harold Gibbons *invt. et del.* 27.3.1925
Pencil (610 × 380)

[13] LONDON: Church of St Augustine, Haringey
Design for the W front
Elevation

Insc: *The building was commenced in 1887 from the designs of the late J. D. Sedding Architect. Owing to the great cost of the foundations it could not be completed and for many years had a plain brick W wall while internally the chancel was a wooden structure with temporary fittings. The plan shows the additions of 1913-14 made under the late Vicar the Reverd. C. G. Maturin and dedicated by the present Bishop of London June 20th 1914. The builders being ... and the architect was J. Harold Gibbons of J. Gibbons & Son*

s & d: *Drawn by J. Harold Gibbons, Nov. 1928*
Pencil, sepia wash, pen & chalk (1460 × 560)
Lit: Pevsner, *Middlesex*, 1951, p.113

[14] LONDON: Church of St Cuthbert, Philbeach Gardens, Kensington & Chelsea
Design for canopy over pulpit
Plan looking up & perspective
Pencil & watercolour (635 × 180)
Lit: For a general description of the church, see Pevsner, *London II*, 1952, p.244

[15] LONDON: Church of St Augustine, Haggerston, Shoreditch
New parish hall
Perspective sketch
Pencil & crayon (735 × 515)
The hall was opened 2 July 1927.

[16] LONDON: Priory of St Saviour, Haggerston, Shoreditch
Design for new chapel, 1925 (3):
1 Sketch plan, sections & interior view
Pencil & watercolour (610 × 380)

2 Details of E elevation
Scale: $\frac{1}{2}$ in to 1ft & FS
Pencil & watercolour (570 × 430)
Exhib: RA 1946

3 Chapel stalls
Perspective sketch
Watercolour (510 × 710)

1-3 s & d: *J. Harold Gibbons invt. et del., 25.3.1925*
Lit: For a description see Pevsner, *London II*, 1952, p.384; *Brick Builder*, II, 1927, pp.8-9
The chapel was built originally by James Brooks, 1865.

[17] LONDON: Westminster Abbey
Tomb of Edward the Confessor
Reconstruction of the feretory tomb as it may have appeared in AD 1400
Perspective
s & d: *J. Harold Gibbons, 1909*
Watercolour (1180 × 520)
Exhib: Coronation Exhibition, 1911

[18] LONDON: St Ann's Church School for Boys, Westminster
Design for rebuilding of boys' school
Perspective sketches of *St Ann's St. on May 18, 1928*; *St Ann's St. as it may be on the suggestion of J. Harold Gibbons Architect in May 1929*; *Inside the Boys' Play Ground showing the Boys' Entrance & the Boys' Entrance in Old Pye Street*
Insc: As above
Black & coloured chalks (970 × 640)

[19] MANCHESTER (Lancs): Gorton parish church
Design for the new chancel, chapel organ, churchwardens' & clergy vestry for the Rev. Canon Edward Rees DD
Plan & perspectives of exterior & interior of E end
s & d: *John Gibbons and Son Archts., March 1914*
Pencil & wash (265 × 560)

[20] NORTHOLT PARK (Middx): Church of St Barnabas
Perspective of design
s: *J. Harold Gibbons Architect*
Pencil & wash (540 × 405)
Exhib: RA 1940

[21] ROYTON (Lancs): Parish church of St Paul
Designs for additions of reredos & screen in chancel & Lady chapel
Sketch plans & perspectives, showing the church as existing (1854-1919) & as altered, 1919-22
s: *J. Harold Gibbons Architect*
Pencil & wash (565 × 430)
Exhib: RA 1922
Lit: *Builder*, CXXIII, 1922, p.536

[22] WILLESDEN (Middx): Church of St Francis of Assisi, Gladstone Park
Design
Perspective from NE
s & d: *J. Harold Gibbons Architect, 23.11.1936*
Pencil & watercolour (380 × 470)
Exhib: RA 1937

[23] Design for the E end of a church
Sketch plan & perspective
s & d: *J.H.G. March 20/06*
Pencil & watercolour (635 × 180)

[24] Topographical drawings
France
CAEN (Calvados): Abbaye aux Hommes (S Étienne)
Sketch of W towers from NW
Insc: *4th drawn 4 hrs. 5th colored 1 hr.*
s & d: *J. Harold Gibbons 1904*
Pencil & wash (685 × 455)

CAEN (Calvados): Church of S Gilles
Sketch of S doorway
s & d: *J. Harold Gibbons October 1904*
Pencil (655 × 445)

ÉVREUX (Eure): Cathedral of Notre Dame
Carved oak door & part of screen (late C15)
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{2}$ FS
Insc: *Measured & drawn on the spot from a FS copy in the Manchester Architectural Museum*
s & d: *J. Harold Gibbons Nov. 190(3)*
Pencil & wash (545 × 420)

ROUEN (Seine-Maritime): Cathedral of Notre Dame
Sketch of E end of choir
s & d: *J. Harold Gibbons Oct. 1904*
Pencil & watercolour (685 × 455)

Great Britain

ELY (Cambs): Cathedral
Prior Cranden's chapel
Details of tile pavement
Scale: 1in to 1ft, $\frac{1}{2}$ FS
s & d: *Measured, drawn and coloured on the spot by J. Harold Gibbons Sept. 1899*
Pencil & wash (445 × 565)

GLOUCESTER: Cathedral

1 Plan of E end of presbytery showing chapels
Scale: $\frac{1}{4}$ in to 1ft

2 Perspective sketch of the 2 end bays of presbytery & half of E window from triforium

1-2 s & d: *J. Harold Gibbons July 1903. June 1903*
Pencil & wash (515 × 685)

GLOUCESTER: Church of St Michael
Perspective sketch of tower
Insc: *Sketch from East Gate Street*
s & d: *J. Harold Gibbons July 1903*
Pencil (685 × 455)

HECKINGTON (Lincs): Church of St Andrew
1 Sketch from NE
2 Detail of the sedilia
1-2 s & d: *Measured & drawn on the spot J. Harold Gibbons August 1902*
Pencil & wash (460 × 330, 1015 × 710)

LONDON: Westminster Abbey
The Italian marble pavement of the presbytery
Scale: 1in to 1ft
Insc: *Measured, drawn & entirely coloured on the spot by J. Harold Gibbons, the Summer of 1909*
Pencil & watercolour (800 × 655)

MANCHESTER: Cathedral
Sketches of carving from choir stalls
Scale: $\frac{1}{2}$ in to 1ft
Insc: *Drawn on the spot by J. Harold Gibbons Dec. 22, 1903*
Pencil (320 × 495)

WELLS (Som): Cathedral
Sketch of the gatehouse to Vicars Close & the Chain Gate
s & d: *J. Harold Gibbons Sept. 1903*
Pencil & wash (515 × 685)

WELLS (Som): Cathedral
Perspective sketch of NW tower
s & d: *J. Harold Gibbons September 1903*
Pencil & wash (535 × 430)

WINCHESTER (Hants): Cathedral
Sketch of tower & crossing from the NE
Insc: *Entirely drawn in ink on the spot by J. Harold Gibbons Sept. 1901*
Pen (420 × 560)

WINCHESTER (Hants): Cathedral
Details of woodwork
Plan & elevation of bench end, stalls in Lady chapel, panel in door of screen to Archbishop Langton's chantry
Scale: $\frac{1}{2}$ FS
Insc: *Measured & drawn on the spot by J. Harold Gibbons Sept. 1901*
Pencil & wash (615 × 410)

YORK: Minster
Ingram monument in N aisle of Lady chapel
Elevation & section & detail of arms & badge
Scale: 1in to 1ft & $\frac{1}{4}$ FS
Insc: *Measured, drawn & coloured on the spot by J. Harold Gibbons, Whitsun 1901*
Pencil & watercolour (405 × 570)

Italy

ROME: Church of S Maria
Tabernacle by Mino da Fiesole
Insc: *Sketched from a copy in the Manchester Museum*
s & d: *J. Harold Gibbons December 1903*
Pencil (610 × 280)

GIBBS, James (1682-1754)

The following catalogue of Gibbs's drawings was compiled by Dr T. F. Friedman

Born a Roman Catholic and educated in his native Aberdeen, Gibbs resided in the Netherlands from c.1697 to c.1700 and then travelled through France, Germany, perhaps Austria, arriving in Rome in 1703. He entered the Scots College as a candidate for the priesthood but left in the following year to study painting and architecture under P. F. Garroli, Ambramo Paris and, finally, Carlo Fontana, the most influential living Roman architect, whose influence on Gibbs was profound. During this period he also toured Italy and was patronized by the British aristocracy. Reaching London early in 1709, he solicited the patronage of leading members of the government, notably John Perceval (later Earl of Egmont), John Campbell, Duke of Argyll, and John Erskine, Lord Mar. He was given a sinecure (1709-12) at Stirling Castle, at the same time participating in the remodelling of Mar's nearby estate at Alloa and also designing a house for Lord Dupplin near Perth: these were probably Gibbs's first independent commissions. His first dated work is the engraved dedication page to Flamsteed's *Historia caelestis*, 1712, showing complete dependence on published Roman designs. Appointed in 1713 co-surveyor with Hawksmoor on the Commission for Building Fifty New Churches, he produced a half-dozen designs of exceptional interest, of which only St Mary-le-Strand was executed. During the same years Sudbrook Park, Johnston's villa extension at Twickenham and additions to Burlington House were building. In 1716 he was deprived of the church surveyorship and relied mainly on deposed Tory-Jacobite-Catholic patrons, for whom he produced his most significant early designs: Witham, Lowther, Wentworth Woodhouse, Ditchley, Down Hall, Wimpole, Cannons, including chapels for the last two. All show the varied influences of William Talman – whose country house style and practice Gibbs inherited – and of Vanbrugh; also, of Rome and Paris – the latter especially poignant at this time. This period of confined, private patronage ended in 1720 with the commission to rebuild St Martin-in-the-Fields, his early masterpiece and the most influential of English Protestant churches. This was followed by a prolific decade of church, monument, country house and collegiate building. The acme of his early development came with the publication of the influential *A Book of architecture*, 1728, profusely illustrated with examples of a personal style emerging from these experimental years, which, in turn, were to dominate as the patterns of his subsequent development. At the same time, his influence on other architects shifted from a confined to an international following. The *Rules for drawing the several parts of architecture* appeared in 1732, followed by two decades of increasing reputation, during which his style showed strong Palladian influences as well as persistent Baroque tendencies, notably in his late masterpiece, the Radcliffe Library. The designing and building of the library dominated his last years, culminating in the publication of the *Bibliotheca Radcliviana*, 1747, and its opening in 1749. A gout-sufferer, he visited Spa in Germany in 1749-50, then retired from practice. A wealthy man, he bequeathed in his will considerable estates to friends and patrons and his library and drawings to the Radcliffe. The drawings are now in the Ashmolean Museum (Gibbs Coll.), with smaller collections in V&A, BM, Soane, Bodleian, RIBA and elsewhere. The majority are accurately-rendered, finished drawings with simple silhouettes, thin pen lines with slightly overlapping corners, even grey washes in the shadowing and fenestration, occasionally without washes; sketches are rare. Some are undoubtedly by his draughtsman, John Borlach – a distinction between the two hands cannot yet be made.

Gibbs was the first British architect who studied abroad professionally; this and his receptivity to diverse Continental styles, examined first-hand, enabled him to instill into early Georgian architecture both a conservatism and a new accuracy of interpretation. In church and domestic developments, he was the most influential architect of the generation linking late-Stuart Baroque and mid-Georgian Neo-Classicism. Bibl: 'A Manuscri by Mr. Gibbs' in Soane (a life and list of works); B. Little, *The Life and work of James Gibbs*, 1955; J. Summerson, *Architecture in Britain 1530-1830*, 1970; Colvin; T. Friedman, *James Gibbs (1682-1754): the formation of his architectural style*, PhD thesis, University of London, 1971

[1] KELMARSH (Northants)

Designs for the house for William Hanbury, 1722-28 (32): (Numbers in parentheses refer to numbering in the bound volume, not to folios)

Insc: All in Gibbs's hand unless otherwise stated

1 Plan of basement storey of central block & quadrants (9)

Pen & grey wash (255 × 380)

2 Plan of ground storey of central block, quadrants & sections of wings, with pencil additions on sides (11) [Fig.18]

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

Insc: *Baths* next to pencil additions

Pen & grey wash (290 × 525)

3 Plan of the 1st floor (12)

Pen & grey wash (190 × 255)

4 Plan of the attic floor (13)

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

Insc: *A Plan of the garret storey in the house*

Pen (280 × 375)

5 Plan of an unidentified room (33)

Pen (310 × 405)

6 Plan of above room (32) with ink measurements in Gibbs's hand, pencil notations in another

Insc: *Skirting board Cornice doors & doorcases architraves for window Skirts and Chimney (in pencil) & draw an exact plan of the (?) over the Saloon as they now are marking the plans of all doors windows & chimneys & the stair of the size they now are that I may thereby buy chimney pieces. proper for hanging (on a flap, pen, not in Gibbs's hand) & signed Joshua Ringrose (yet another hand)*

Pen (310 × 405)

7 Plan of an unidentified room (35) with ink measurements

Insc: *a bays door & the windows to the N & S to be shut up . . .*

Pen (240 × 190)

8 Elevation (5) of the entrance (E) front [Fig.19]

Pen (170 × 255)

9 Elevation (6) of the garden (W) front [Fig.19]

Pen & grey wash (170 × 195)

10 Elevation (7) of a side façade [Fig.19]

Pen & grey wash (150 × 190)

11 Elevation (8) of a side façade, a variant with central entrance door [Fig.19]

Pen & grey wash (150 × 190)

12 Section of the house (10) from front to back

Pen (150 × 190)

13 Elevation of the hall (14) showing the ceiling & 3 walls

Pen (395 × 455)

14 Elevation of the saloon (15) showing 3 walls & ceiling

Insc: *The Window Side of the Sallon, The Side of the Sallon Opposite to ye Windows, The Chimney Side of the Sallon & The Ceiling for the Sallon*

Pen (420 × 510)

15 Elevation of the saloon (16), an alternative design showing 3 walls & ceiling

Insc: *The Window Side of the Sallon, The Side of the Sallon Opposite to ye Windows, The Chimney Side of the Sallon & The Ceiling of the Sallon*

Pen (410 × 500)

16 Elevation & plan of the main staircase (21) showing ceiling, floorplan & 3 walls

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

Pen (425 × 260)

17 Elevation of the library (22) showing 4 walls

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

Pen (280 × 405)

18 Elevation of the parlour (23) showing 4 walls

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

Insc: *The Parlour*

Pen (270 × 405)

19 Elevation of the breakfast room (24) showing 5 walls

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

Insc: *A Plan of the breakfast room in the Hall storey*

Pen (425 × 465)

20 Elevation of the withdrawing room (25) showing 4 walls

Insc: *The withdrawing room to the North West in the Hall storey*

Pen (290 × 375)

21 Elevation of an unidentified principal room (17) showing 4 walls

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

Insc: *The Window Side of the Room, The Side Opposite to the Windows, The Chimney End & The End Opposite to the Chimney*

Pen & grey wash (305 × 450)

22 Plan for the ceiling of the above room (18) with 2 profile mouldings marked B & C

Insc: *Fretwork Ceiling for the Room, The Mouldings drawn as big as they are to be*

Pen & grey wash (215 × 335)

23 Details of mouldings in the above room (19)

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

Insc: *The large Architrave, Freze and Cornice, for the Room, Architrave Frize and Cornice with its Truss for ye middle Door, Architrave, Freze and Cornice for ye smaler doors, Architrave for ye Window, Molding for the Small Stucco pannels, Molding for the Large pannels, Molding for the Larger Pannels & Scale for all the Mouldings*

Pen (& all subsequent drawings) (260 × 370)

24 Design for the chimneypiece for the above room (20)

Scale: $\frac{1}{8}$ FS

Insc: *The Chimney Peece drawn on a Larger Scale*

(260 × 280)

25 Elevation of a 1st floor room (28) showing 4 walls

Scale: $\frac{5}{16}$ in to 1ft

Insc: *The middle room to the North in the Chamber storey*

(265 × 265)

26 Elevation of the NW bedroom (29) showing 4 walls

Scale: $\frac{5}{16}$ in to 1ft

Insc: *The Northwest bed chamber*

(265 × 370)

27 Elevation of the yellow bedroom (26) showing 4 walls
Scale: $\frac{1}{16}$ in to 1ft
Insc: *The Bed chamber to the North west on the hall storey called the yellow bed chamber*
(285 × 360)

28 Elevation of an unidentified room (27) showing 4 walls
Scale: $\frac{1}{16}$ in to 1ft
Insc: *The Chamber to the North East in Chamber storey*
(255 × 380)

29 Elevation of the SE bedroom (30) showing 4 walls
Scale: $\frac{1}{16}$ in to 1ft
Insc: *The South East Bed Chamber*
(220 × 375)

30 Elevation of the SW bedroom (31) showing 4 walls
Scale: $\frac{1}{16}$ in to 1ft
Insc: *The South West bed chamber*
(260 × 370)

31 Elevation & plan of the dressing room (34) showing 4 walls
Insc: *Plan of the dressing room over the Saloon*
(240 × 320)

32 Elevation of an unidentified room (35), 2 copies showing 2 walls with ink measurements
Insc: *3 Sliding sholews of Wooden bars*
(240 × 190)

For the new house William Hanbury (died 1768) abandoned the early-Stuart hall (the Kelmarsh folio includes topographical views of the house and church and a sketch of a C16 table, by an unknown draughtsman) and built on an alternative site. A date between 1722 and c.1728 for its conception can be presumed. It is described in *A Book of architecture* as 'now building' and a downwater pipe bears the date 1732, indicating at least the completion of the carcass. The house survives largely unaltered (additions of 1870 removed) and corresponds closely to the RIBA drawings in the following. The E (entrance) and W fronts (Nos.8 & 9; two additional topographical views of these elevations are, in the crudity of rendering, unlikely to be by Gibbs) executed in red brick and stone dressing. The architectural framework of the hall (No.13), excluding the overmantle and scroll-terminals of the upper window-surrounds; the ceiling has a contemporary, variant decoration (the details in these drawings may be by another hand, perhaps the stuccatori); the executed stucco swags added presumably late C18, perhaps by James Wyatt, who is known to have worked at the house. The staircase organization with contemporary, variant wall panels and ceiling stuccowork (various similar designs in Gibbs Coll.) and contemporary ironwork balustrades. The library, although not corresponding to No.17, is contemporary. The saloon (the alternative design, No.15, has a vault treatment comparable to Gibbs's All Hallows', Derby, completed 1725), was remodelled in the late C18. Nos.18 & 21 are related to other Gibbs drawings (Gibbs Coll. II, 30-1) which may be part of this series. As engraved in *A Book of architecture* (pl.38, a copy bound in Kelmarsh folio and preliminary drawing in Gibbs Coll. I, 10; Hanbury was a subscriber), the house, with its richer surface treatment, absence of central pediment, &c, differs considerably from that as executed and presumably represents an earlier, rejected stage dependent on Ditchley (carcass completed 1722). Kelmarsh is the most coherent and important surviving example of that group of severe, brick houses evolved from the late works of William Talman, adopted by Gibbs at Wimpole, 1714, and bisecting his career, in the 1720s adopting itself to fashionable Palladian planning and culminating in Catton Hall, 1745, and Bank Hall, 1750.

Prov: Bound in a volume of 43 pages with the bookplate of William Hanbury (380 × 700); pur. 1933
Lit: CL, LXXIII, 1933, pp.198-203; Colvin, p.234; B. Little, *op. cit.*, p.97; Pevsner, *Northants*, 1961, pp.261-262

[2] LONDON: Mortimer Street, St Marylebone
Design for a town house for William Hanbury
Plan of the 'Parlour Floor' with suggested additions at the rear

Insc: *The Ground plan of Mr. Hanbury's house in Mortimer Street*
Sepia pen with pencil amendments (230 × 320)
Gibbs produced a small number of designs for individual London town houses (Gibbs Coll.), including ones for the Dowager Duchess of Norfolk at No.16 Arlington Street (surviving as the Royal Overseas League) and Edward Harley in Dover Street (unexecuted), both in 1737. The Harleys' Marylebone estate was laid out from 1715 and Gibbs was responsible for designing the Oxford Chapel (St Peter's, Vere Street) and some of the brick terraces in Henrietta Street, where building was in hand from 1723 and where he resided from c.1730 (the only surviving part is a drawing room re-erected in the V & A). Nearby Mortimer Street first appears in a 1719 plan and, although undated, this design is probably contemporary with Gibbs's work for Hanbury at Kelmarsh, c.1728. There is no evidence that it was executed.

Bibl: Marylebone Public Library archives; T. Smith, *A Topographical and historical account of the parish of St Mary-le-Bone*, 1833; J. Summerson, *London Topographical Society*, XXI, 1958, pp.26-36; J. Summerson, *Georgian London*, 1964, pp.88-93
Prov: From the volume of drawings for Kelmarsh Hall

[3] LONDON: A royal palace
Designs for a proposed palace & out-buildings (14):

1 Elevation of the entrance façade with attached hexastyle Corinthian temple portico, royal coat of arms in pediment, arcaded ground floor
Pen & grey wash (355 × 515)

2 Elevation of the entrance façade with alternative attached tetrastyle Corinthian portico crowned by curved pediment, arcaded ground storey [Fig.20]
Pen & grey wash (360 × 515)

3 Elevation of 1 wing of courtyard with domed end pavilion
Pen & grey wash (360 × 515)

4 Elevation of a secondary façade with projecting 3 bay centre feature
Pen & grey wash (360 × 770)

5 Elevation of the chancel end of the chapel with segmental bow
Pen & grey wash (360 × 515)

6 Longitudinal section of the apartments behind elevation No.1 with arcaded vestibule & colonnaded hall above, Imperial staircase and sequence of galleries
Pen & grey wash (355 × 520)

7 Transverse section of Imperial staircase & flanking corridors
Pen & grey wash (360 × 515)

8 Transverse section of the throne room on the *piano nobile* with canopied throne & royal arms
Pen & grey wash (365 × 525)

9 Transverse section of 2 identical rooms on the *piano nobile*
Pen & grey wash (360 × 515)

10 Transverse section of the chapel showing the last galleried & aisled bay of the nave, the chancel arch & segmental, vaulted chancel with reredos
Pen & grey wash (360 × 515)

11 Plan of the entrance court 'screen' with adjacent wing ends, central domed gate & colonnaded inner walls
Pen & grey wash (365 × 525)

12 Elevation of the entrance court 'screen' with central domed gate, additional secondary blocks & alternative, arcaded walls [Fig.21]
Pen & grey wash (360 × 515)

13 Plan, 2 elevations & 2 sections of a wash & brewhouse
Pen & grey wash (365 × 515)

14 Plan, 2 elevations & section of an outbuilding related to No.13
Pen & grey wash (360 × 515)

Prov: Pur. Sotheby, 1950
Lit & reprd: H. M. Colvin, *Royal buildings*, 1968, pl.23; B. Little, *op. cit.*, p.81; T. Friedman, 'James Gibbs's designs for domestic furniture', *Leeds Arts Calendar*, No.71, 1972, p.21, fig.1

Almost nothing is known of this design. The draughtsmanship is comparable to documented Gibbs drawings. The most likely date span is c.1728 to c.1740. There is no plan for the main complex and the series is incomplete, although façade relationships and room sequences can be generally reconstructed. The main approach is a courtyard with an 11 bay central block (Nos.1 & 2) flanked by twin, 8 bay wings (No.3), with a continuous ground-storey arcade; the court perhaps closed off by the column/arcade screen (Nos.11 & 12): the arrangement is characteristically C17 French. The central block has alternative entrance treatments: No.1 derives from Webb's Charles II block at Greenwich and Gibbs's Cannons and the Cambridge Public Building, the elaborate window enframements appear in other contemporary designs (Hampstead Marshall). Behind façade No.1 is the sequence of main apartments (Nos.6 & 7), probably culminating in the throne room (its furnishings datable c.1730); a second enfilade culminating in the St Martin-in-the-Fields-inspired chapel (Nos.10 & 5). The complex was presumably intended as a royal palace, although certain features can be linked to Kent's designs for the Houses of Parliament (H. M. Colvin, *Royal buildings*, 1968, pls.20, 21). Gibbs held no post in the Office of Works and this design probably was the outcome of the commission for St Martin's, the royal parish church, 1720-26. Various metropolitan palace schemes were proposed during the 1720-30s, the most frequent site considered being St James's Park. Defoe (*A Tour through the whole island of Great Britain*, 1724) describes a model for 'a more magnificent fabrick ... at White-Hall', which, although not corresponding to Gibbs's design, incorporates several common features: the combination of palace and 'Parliament house', the large chapel royal, the dominant Corinthian order &c.

[4] LOWTHER HALL (Westmorland)
Designs for a proposed remodelling: the penultimate design, c.1717 (4):

1 Plan of the ground floor of the house & out-buildings [Fig.22]

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

Insc: (in Gibbs's hand) *Ground Plan*

Pen with grey & yellow wash (& for Nos.2-4), all with single-line ruled borders, all with paper guards, hence at one time bound in a volume (745 × 520)

2 Plan of the principal floor of house & out-buildings (shaded)
Insc: *Plan of the Principal Floore*

3 Plans of the cellar & 1st floor of the house
Insc: *Plan of the Cellers & Plan of the Roomes two paire of Stairs*
(595 × 470)

4 Front elevation, side elevation & section of the house & out-buildings [Fig.23]
Insc: *The upright of the winges and offices from South to North with ye Section of ye house & The upright of the principal Front and Offices, corridors, stables, Laundreys, &c. from East to West*
(520 × 750)

Design for a proposed remodelling: the post-fire design, after 1718 (13):

5 Plan of the basement floor of the house & out-buildings

Scale: $\frac{1}{20}$ in to 1 ft
Insc: *General Plan of the House Offices and Courts, with key*
Pen & grey wash (& for Nos.6-14, 16) (725 × 535)

6 Plan of the cellars
Insc: *Plan of the Celler Story & with measurements of rooms*
(465 × 570) (& for each subsequent drawing except Nos.12 & 15)

7 Plan of the principal floor
Insc: *Principale floor & with measurements of rooms*

8 Plan of the 1st floor
Insc: *Plan of the two pair of Stairs & with measurements of rooms*

9 Plans of the W wing & cellars under the W wing
Insc: *Plan of the West Office & Plan of the Cellers under the West Office & with measurements of rooms*

10 Plan of the S wing & elevation of the S & W wings
Insc: *Plan of the South Office & Upright of the South And West Offices & with measurements of rooms*

11 Elevation of the principal front
Insc: *Principale Front*

12 Half-elevation of the principal front
Insc: *Halfe of the front Upon a Larger Scale*
(280 × 460)

13 Elevation of the garden front
Insc: *Garden Front*

14 Elevation of the side
Insc: *One of the Ends*

15 Section of the house & elevation of the wings & out-buildings
Insc: *Section of the House and Courts*
Pen & grey wash with section in pink wash (500 × 730)

16 Transverse section of the house
Insc: *Section of the House*

17 Details of windows & doorcases of the principal front
Insc: *Window Profile of ye window Jaumb Dore Case Little window & with measurements*
Pen

Prov: Pur. Sotheby, December 1959, lots 251-253
Lit & reprd: Nos.3 & 9, J. Harris, *Georgian country houses*, 1968, pl.12; No.7, *Architectural drawings from the collection of the RIBA*, 1961, pl.10, pp.5-6

The remodelling history of Lowther, ranging over 130 years and culminating in R. Smirke's rebuilding of 1806-11 (*Colvin*, pp.546; Pevsner, *Westmorland*), is confusing, despite the numerous drawings and documents, largely uncatalogued, in the Cumberland-Westmorland Record Office, Carlisle. (A detailed study, here summarized, is in Friedman, *op. cit.*) The existing medieval-Stuart house consisted of a rectangular central block flanked by two pairs of wings forming base and outer courts, following the downward slope of the site. Sir John Lowther (died 1700), succeeded to the title in 1675. He began improving the estate with the assistance of Robert Hooke, who designed the church, 1679 (*Colvin*, p.297), refaced the house (documented model of 1689, *Colvin*, p.210), although retaining unaltered its existing attached wings, and rebuilt the outer blocks (survey plan in RIBA). Work was completed c.1696, when the interiors were being decorated by Verrio (Carlisle bills; E. Croft-Murray, *Decorative painting in England*, 1, 1962, p.238, n.20), described in 1698 (*The Journeys of Celia Fiennes*, 1947, pp.199-201) and engraved by Kip (*Britannia illustrata*, 1707, pl.41). In 1696 William Talman was commissioned to design a garden trianon, abortive (RIBA; Carlisle MSS). Sir John was succeeded by his son, who died in 1713, and in turn by his brother, Henry, 3rd Viscount Lonsdale (died 1751), a Jacobite Catholic who, naturally turning to Gibbs, rekindled the building programme, now largely one of modification and unification of the existing complex. Gibbs prepared three schemes. First, as the result of his presence there early in 1717 (HMC, Stuart, IV, p.568), that published in *Vit. Brit.*, 1717, pls.78-80. Here the house elevation is 'improved' and the attached base-court wings are rebuilt as higher, shorter rectangular blocks terminating in semi-detached oval pavilions, housing chapel and library, framed by twin campaniles and linked to Hooke's outer blocks by single-storey arcades. Gibbs's models, perhaps relying on a lost Talman design, were the châteaux at Boufflers and Maisons. Second, a revised, penultimate design (RIBA), datable shortly after 1717, showing a resolution within the conventions of English domestic requirements and the peculiarities of the site. The house elevations are modified in order to achieve regularity of window and surface treatment – perhaps showing the influence of Wanstead – but also introducing the Talmanian device (Drayton and Welbeck) of a central, pedimented blind-attic. The attached wings, reverting to the existing Stuart dimensions, continue the articulation of the central block; internal arcades on the basement storey function as vestibules to the laterally-orientated apartments (on left, the chapel) and, via outer arcade-screens, links from the house to Hooke's outer blocks. Here, the combined models are the Château d'Anet, Greenwich Hospital and the 'Grand Designs' for Castle Howard and Blenheim. In 1718 fire severely damaged the Stuart house, gutting the central block and chapel wing. Presumably intending their demolition, both Gibbs and Campbell submitted new schemes. Gibbs's (RIBA) is distinguished by two features. The central block, reduced by four bays and forming a compact, H-shape, is separated from the base-court wings, the intervening space filled by low arcades. These continue through the wings, as in the penultimate design, and connect to quadrant arcades terminating at Hooke's outer blocks – a revision of Hooke's original layout. The central block has a reticent treatment of identical fenestration and flat, undecorated surfaces dominated by tetrastyle Corinthian temple porticoes on both elevations. The hall has vaulting similar to Sudbrook Park (completed

c.1728). The complex is characteristic of Gibbs's 1720 houses: Wicklemarsh, 1720, and Milton (*A Book of architecture*, pls.46-49; Friedman, *op. cit.*). The subsequent building history of Lowther entailed commissions to M. Brettingham (c.1759), R. & J. Adam (c.1756-71), L. Brown (1763, 1771), J. Gandon (n.d.) and G. Webster (c.1798), all represented by drawings at Carlisle.

[5] WENTWORTH WOODHOUSE (Yorks)
Design for remodelling the house, c.1716
Plan of the ground floor
Pen with grey & yellow washes (210 × 280)
Prov: Newby Hall-Studley Royal Campbell Collections, presented by the Wates Foundation, 1967
Lit & reprd: W. Ison, 'A Plan for Wentworth Woodhouse', *The Country seat*, 1970, pp.106-109

The early C18 remodelling history of the early C17 house is, because of the absence of conclusive documentation, among the major unresolved problems of Georgian domestic architecture. The probable sequence, based on existing evidence, is this. Thomas Watson-Wentworth, who succeeded to the estate in 1695, gave it over to his son, another Thomas (1683-1750), on the latter's marriage in 1716. From that year the first proposal for remodelling, represented by Gibbs's RIBA plan, can be dated, although there is no evidence of building until the years between 1723, when Thomas inherited the estate on the death of his father, and 1725, when he was made a Knight of the Bath. The W front (bottom of plan) of the c.1716 design was then readopted, incorporating in the coat of arms of the central pediment Thomas's newly-acquired heraldic achievement. Construction was in progress in 1725 although not earlier, this confirmed by a diarist (Yorks Archaeol. Soc. MSS.328) who described on 10 September 1724 only the 'large ancient seat' with no reference to recent building in connection with the house. The W front was completed not later than 1728, although the interiors perhaps not until 1734. In that year an alternative design for the E front and its apartments was submitted by Flitcroft (*Colvin*, p.208). The RIBA plan, for which no elevation drawing appears to have survived, shows Gibbs's intention (grey wash) to encase the existing irregular H-shaped house (yellow wash). On the E (top of plan) he formed an enclosed courtyard and enfilade of main apartments centring on the saloon, whose external hexastyle engaged portico with doubled end-columns and presumably full pediment and internal arrangement of columns, arcades and staircases recalls Blenheim. Although abortive, the ideas of large, pilastered saloon and laterally-expanding wings were retained in Flitcroft's design. On the W the central block with engaged tetrastyle portico and flanking, twin wings with Venetian window ends was to 'screen' the existing core and, the left wing penetrating the core to form the long gallery, to link the house to the existing Clifford Lodgings. The executed front subscribes to this part of the RIBA plan with only minor differences: the revision of portico columns to pilasters, the introduction of paired columns in the gallery, as Gibbs was doing at Wentworth Castle (G. Beard, *Georgian craftsmen*, 1966, p.50), and the reorganization of the vestibule. There was to be no principal room on this side, although access to the saloon was axially through the courtyard and, in addition, Rocque (*Vit. Brit.*, 1739, pls.79-81) shows secondary staircased entrances on the court sides of both wings (surviving as converted windows), with that on the left leading from the gallery through a screened corridor to the saloon. The RIBA plan and the executed W front can be credited to Gibbs on draughtsmanship, composition and style. They belong to the group of large, remodelled country houses in which Gibbs specialized during the decade before 1720. The

relationship between central block and lower, twin wings is identical to the 1714 Wimpole 'Grand Design' and the first (c.1717) Lowther design; the central block with its engaged temple portico to Wimpole, Cannons and the first (c.1719) Ditchley design (Friedman, *op. cit.*). The composition of the central bay is a development of the Strand church W front, the Venetian windowed wings of the Strand chancel. The cartouche in the door jamb and the pediments of the flanking windows have counterparts in *A Book of architecture* (pls.134-135, 106). The figurative carving of the door has been linked to Aldby (K. Downes, *English Baroque architecture*, 1966; *CL*, LXXVIII, 1935, pp.486-492), a house which can be associated with Gibbs on its close resemblance to his Hampstead Marshall designs. Many aspects of the interior detailing of the corresponding apartments of the W front are closely related to Gibbs's work at Ditchley. Features uncharacteristic of Gibbs – the profusion of carving, oversized pediments, rusticated window-links – can be ascribed to a local mason, perhaps William Ety of York, executing in the absence of the architect, or the owner's whimsy in emulating Chatsworth and Castle Howard in a conscious attempt to rival his cousin's new house, Stainborough (Wentworth Castle).

Bibl: *CL*, 1946, pp.854-857; C. Hussey, *English country houses. Early Georgian*; A. Booth, *RIBA Jnl*, XLI, 1933, pp.71-72; Pevsner, *Yorks: W Riding*, 1959; J. Harris, *Proc. Royal Archaeol. Inst.*, 1968, pp.19-21

[6] WITHAM PARK (Som)

Design for proposed alterations to the garden front Garden elevation

Insc: *Jacob. Gibbs* (a contemporary hand, not the architect's)

Pen & grey wash (240×370), torn and creased on left side & lower right corner

Prov: Pres. by the Wates Foundation, 1967

Engr: *Vit. Brit.*, 1717, pl.92 (reprd: H. Stutchbury, *The Architecture of Colen Campbell*, 1967, pl.7)

Reprd: J. Harris, *Georgian country houses*, 1968, pl.9, p.14

Witham, the seat of Sir William Wyndham (1687-1740), Secretary of State for War and Chancellor of the Exchequer (1712-13), was a late-Elizabethan house, then called Orchard Wyndham (enr: Kip, *Britannia illustrata*, 1707, pl.76, as Orchard Portman), composed of a central hall block with flanking wings forming a U. The remodelling schemes, here summarized from Friedman, *op. cit.*, concentrated on the garden front (reorientated as the main entrance) and consisted of a monumental screening of the open side of the court. William Talman produced two designs. The earliest, a plan datable c.1702 (J. Harris, 'The Transparent portico', *AR*, CXXVIII, 1958, pp.108-109), has a double screen of piers and columns, presumably with a central, single-bay pediment, perhaps modelled on château design 7 in A. Le Pautre's *Les Œuvres d'architecture*, 1652. In the second design, datable closer to 1715, the screen is reduced to a three-bay, double Ionic arcade with straight cornice flanked by six solid, windowed and pilastered bays, the outer four crowned by attic storeys. Here the source was the Grand Trianon at Versailles. This doubled screen façade or 'transparent portico' established by Talman remained the articulation of all subsequent designs (George Clarke proposed c.1715 an alternative solution with a tetrastyle Corinthian colonnade separated from the court by solid wall, cf. H. M. Colvin, *Worcester College drawings*, pls.119-121). In 1716 Wyndham, imprisoned for his participation in the Jacobite rising and then released without trial, retired to concentrate on a new scheme for Witham (*Vit. Brit.*, 1717, pls.91-92), the final phase dominated by Gibbs. Two designs were produced. One (Ashmolean,

Gibbs Coll. IV, 22), consists of an eleven-bay elevation with double hexastyle Corinthian temple portico flanked by two-storey, giant pilastered and windowed bays crowned by an isolated windowed attic containing the portico pediment. The other (RIBA), supplied for publication in *Vit. Brit.*, 1717 (and the basis for Campbell's 'improved' versions in RIBA), is a variant with significant changes in the simplified windows and de-emphasized basement-platform, this achieved by lowering the windows, with its resulting clumsy juxtapositions. Gibbs's models were the earlier Talman designs, here brought to fruition, real and reconstructed antique temples seen in Rome and at Greenwich (the court elevations of Wren's colonnades) and, in the combination of temple portico and crowning octagonal, domed cupola, Wanstead – an early and vital contact. There is no evidence to suggest that any of these schemes were executed although the designs had a profound influence on Gibbs's succeeding buildings, notably Cannons, St Martin-in-the-Fields (his first actual application of the temple portico motif) and the Cambridge Public Building and, through engravings, on Adam's Osterley.

[7] Designs for a small town house (2):

1 Plan of the basement floor
Pen & grey wash (250×230)

2 Plan of the ground floor
Pen & grey wash (255×230)

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

Windows on front and rear façades only, hence one house of a terrace. The entrance is tri-partite, as in *A Book of architecture*, pl.43, dated 1720. Hall and rear apartments separated by a lateral corridor containing main and service stairs, an unusual Gibbs arrangement.

[8] Designs for garden buildings (5):

1 Plan & elevation of a rectangular pavilion with rusticated Tuscan pilasters [Fig.26]
Pen & grey wash, 2 sheets joined (350×215)

2 Elevation with central opening flanked by blind niches, blocked Tuscan pilasters & crowning drumless dome; perhaps a variation for side elevation of preceding design
Scale: 1/4 in to 1 ft
Pen & grey wash (290×230)

3 Plan & elevation of a rectangular pavilion with pedimented entrance flanked by windows with soffit reliefs, blocked Ionic pilasters & crowning drumless dome
Pen & grey wash, cut at bottom (330×470)

4 Plan & elevation of a rectangular pavilion with round-headed openings, rusticated blocked Tuscan half-columns & overall pediment
Insc: (top right corner in pencil) *Copy this drawing*
Pen & grey wash (345×215), cut at bottom

5 Elevation of an octagonal pavilion with 4 short projecting pedimented bays, at least 1 with rectangular door
Pen & grey wash (165×190)

Prov: From the loose pages of an C18 album of designs attributed to Gibbs, Carr & Paine, purchased Sotheby's, Oct 1950
Reprd: No.3 in A. Rowan, *Garden buildings*, 1968, fig.11

Without documentation and presumably abortive, perhaps intended only for engraving, these drawings can be given to Gibbs on grounds of draughtsmanship and style. Nos.1-4 possess three features characteristic of his known works: polygonal, multi-windowed planning, external drumless domes and 'frosted-block' columniation (the latter appearing in *A Book of architecture*, pls.87 & 88, and several drawings for garden buildings, V & A E.3621/3626-1913, which may belong to this series). Gibbs, collaborating with Charles Bridgeman as early as c.1720, made major contributions to the early Georgian garden development, culminating in their work at Stowe, 1726-48. The RIBA series belongs to a group of executed garden buildings of the 1720-30s attributable to Campbell, Flitcroft, Roger Morris and Gibbs, notably the Studley Royal Banqueting House, Pope's Seat at Cirencester Park (this and its other pavilions perhaps by Gibbs, cf. C. Hussey, *English gardens and landscaping*, 1967, pl.91), the summerhouse at Wentworth Woodhouse (where both Gibbs and Flitcroft were working) and the Dalton Hall pavilion, an amalgamation of Nos.2 & 3 (W. A. Eden, 'South Dalton, Yorkshire', *The Country seat*, 1970, pp.117-120; *Trans. Georg. Soc. of E Yorks*, IV(i), 1953-55, Fig.4). Their common origins are York Water Gate, Burlington House Gate and isolated sections of the Whitehall Palace designs as engraved by Flitcroft for *Designs of Inigo Jones*, 1727 (pls.33 & 44).

Models

[9] LONDON: St Martin-in-the-Fields
Model in pine & varnished mahogany, 1721 [Fig.24]
Scale: 1/4 in to 1 ft

Insc: D: *Sacram Aedem: S Martini Parochiani Extru Fec. A.D. MDCCXVI* (on paper varnished to the portico frieze)

s: J. Gibbs (on portico frieze)
(1130×610×1245h)

Prov: Pres. on indefinite loan by the Vicar & Parochial Church Council of St Martin-in-the-Fields, 1970

Lit & reprd: J. Wilton-Ely, *The Architect's vision*, No.7; J. Wilton-Ely, 'The Architectural model', *AR*, CXLII, 1967, pp.26-32; Friedman, *op. cit.*, ch.4, 2; J. McMasters, *A Short history of St Martin in the Fields*, 1916; *Survey of London*, XX, 1940, pp.24-38; J. Summerson, *Georgian London*, 1970, pp.90-93; *Architecture in Britain 1530-1830*, 1963, pp.207-209; Pevsner, *London I*, 1957, pp.263-265; B. F. L. Clarke, *London parish churches*, 1966, pp.181-182; M. Whiffen, 'The Progeny of St Martin in the Fields', *AR*, C, 1946, pp.3-6; B. F. L. Clarke, *The Building of the C18 church*, 1963, pp.157-158; T. F. Friedman, *James Gibbs as a church designer*, Derby 1972

The parish of St Martin-in-the-Fields was included under the Commission for Building Fifty New Churches (Act of Parliament, 1711) among those requiring new premises, but it was not until 1720 that an independent commission of parishioners officially requested designs. Gibbs (appointed surveyor 14 Sept 1720) produced at least eight schemes, including three for a church with a circular-domed nave (Gibbs Coll. Ashmolean and *A Book of architecture*, pls.8-14). The final solution was fixed on 23 May 1721 and the model was ordered on the same day. This cost £71; the craftsman is not known. It corresponds to *A Book of architecture* pls.2-6 and to the church as built, with only minor difference in details (it cost £30,000; foundation-stone laid 1722, steeple completed 1724, portico 1726, consecration on 26 Oct 1726). The roof of the model is removable and exposes a completely finished interior, including furnishings and ceiling decoration (ink & wash, drawn by Gibbs). It is among the finest models to emerge from the early C18. St Martin's was the royal parish church and conceptually

it is the culmination of the ideas promoted by the 1711 commission and especially the abortive designs submitted by Gibbs: the significant idea of a pseudo-peripteral temple body with monumental steeple rising from the roof was already present in Gibbs's first two models of 1713 (Friedman, *op. cit.*, ch.4-5). More resolved than these, St Martin's possesses several individual features: the brilliant unification of steeple and body by paired *in antis* columns in the first bays of the side elevations, the consistently rhythmized giant pilasters round the walls, extended into the interior in the form of giant columns supporting galleries and the successful combination of longitudinal and central planning achieved by the insertion of concave bays between the nave and chancel (a combination of St Clement Danes and the 'round' designs).

[10] LONDON: St Mary-le-Strand

Fragments of a model, pine carcase with some veneer
Scale: $\frac{1}{4}$ in to 1 ft

Prov: Pres. on indefinite loan by the Dean & Chapter of Westminster Abbey, 1970

The Commission for Building Fifty New Churches, formed by an Act of Parliament in 1711, resolved on 18 July 1712 to 'consider of proper models for the New Churches' (Papers, Lambeth Palace Library). From 1713 they were exhibited in premises in Lincoln's Inn Fields and presumably remained there until the dissolution of the commission in 1758. Some, although not all, were then transferred to Henry V's chantry in Westminster Abbey. In 1843 T. L. Donaldson drew their plans (RIBA); these, with corresponding descriptions, were published in *The Architect, Engineer & Surveyor*, IV, 1843, pp.351 et seq. He listed fourteen models ('... The architectural features made out with considerable care, and the whole of the internal fittings ... accurately and minutely modelled ...'). In 1854 a dozen of the models were donated to the Architectural Museum; from that time their history has been obscure and their present whereabouts unknown. However, two of the models were preserved and later deposited in the Abbey Library; they have survived but were badly damaged in a 1940 air raid. They are the Abbey crossing (Donaldson's No.14) and St Mary-le-Strand (No.3), the latter being presented to the RIBA in 1970. It is in a fragmentary state, with much of the veneer and internal fittings lost and, more seriously, the steeple missing. Well documented, its place in the design sequence of the church can be chronicled (Friedman, *op. cit.*, ch.4).

Gibbs was appointed surveyor of the commission in November 1713; he delivered his first Strand model on 4 Feb 1714 and a solution approaching the present church was achieved by 1 July 1714, when a second model was delivered, i.e. the above model. It is described in 'Mr James Gibbs's Bill for Modells...' of 6 June 1717 as 'For a Modell of a Church of two Orders of Columns. Viz. the Ionick & Corinthian being the Church of the Strand as now Building wth. inside finishing & Steeple. all complete. ... 32' (Papers, Box V, NC.32, Lambeth Palace Library) and in the two inventory lists compiled on 6 Aug 1733 as '1 Modell of the Strand Church by Mr Gibbs' (Box XIV, NC.36). Although names of the modellers are mentioned in the papers, no specific craftsman can yet be associated with this model.

[11] LONDON: St Mary-le-Strand

Model in boxwood (part of the top stage of the tower missing & some other details) [Fig.25]

Scale: $\frac{1}{4}$ in to 1 ft
(710 × 305 × 7354)

Prov: Pres. on indefinite loan by the Marquis of Exeter, 1970

Lit & reprd: J. Wilton-Ely, *The Architect's vision*, 1965, No.6; J. Wilton-Ely, 'The Architectural model', *AR*, CXLII, 1967, pp.26-32, pls.1 & 2; J. Wilton-Ely, 'The Architectural model 1: English Baroque', *Apollo*, LXXXIX-XC, 1969, pp.250-259, pls.16-18; T. F. Friedman, *James Gibbs as a church designer*, Derby 1972, No.13

Following Queen Anne's death on 1 Aug 1714, certain obligatory alterations were made to the Strand church which, by this date, was under construction and had risen to at least just above the foundations. The alterations affected the form and proportions of the steeple and included the introduction of statues in the niches of the side elevations (shown on model) and of a bronze statue of the Queen on the dome of the portico, this finally being replaced by an urn (shown on model). These alterations may have prompted the production of this second model. Although not listed in the models bill and inventories, in nearly every detail it corresponds to pls.16-21 in *A Book of architecture* and to the church as built (construction was in hand from 1714 and consecration in January 1724).

GIBSON, Jesse (c.1748-1828)

Gibson was District Surveyor of the eastern division of the City of London 1774-1828 and was surveyor to the Saddlers' Company (from 1774), Drapers' Company (from 1797) and the Vintners' Company 1800-20. His works include rebuilding of St Peter-le-Poer, Old Broad Street, 1788-92; a villa at West Hill, near Wandsworth, c.1790; and repairs to Leyton church, Essex, 1794.

Bibl: *Colvin*

LONDON: Saddlers' Hall

Transverse section of the Hall shewing the Gallery

Pen on tracing paper (265 × 395)

In volume entitled *Adam's works*, p.23

Lit: *Colvin*; Pevsner, *London I*, 1962, p.226

Gibson rebuilt the Saddlers' Hall in 1822-23. His building (refronted 1865) no longer exists. The present hall was built by L. Sylvester Sullivan in 1958 in an 'imitation classical style'.

GIBSON, W. M.

DUNCHURCH (Warwick): Cawston House

Perspective

See *Creswell*, H. B.

GILBERT, Alfred (?-1873)

F 1854.

A collection of 13 sheets including designs for railway gates & crossings, cottages &c, a design for folding doors at Broadlands for Lord Palmerston, for chapel & schools at Slough, & 1 sheet of topographical drawings in Italy

Mostly pen & coloured wash on tracing paper
(475 × 290)

Prov: Pur. 1968

GILKIE, Alexander (fl.1790s)

A master builder of Coldstream, Berwicks, his works include alterations to Ford Castle, Northumberland, 1791-95, and perhaps work at Gibside.

Bibl: *Colvin*

BLACKADDER, Allanton (Berwicks): Bridge

Design for a bridge

Plans, elevations & sections

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

Insc: recto *A Design of a Bridge For Mr. Boswell over Blackadder the Pier and Landbreasts of Stone and all the rest of the Bridge Timber Extending in Length 97 feet;* verso *A Gilkey plan of a bridge over Blackadder water*
Pen & wash (305 × 485)

See also *Stevens*, Alexander (died 1796)

BLACKADDER HOUSE (Berwicks): Conservatory
Design for the addition of a conservatory to the house

Outline plan & elevation

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

Insc: (in an illiterate hand) *Design for a Greenhouse by*

(?) *Burne* / *by* (?) *Gilkie and East*

w/m: 1814

Pen & wash (320 × 445)

Prov: From the Blackadder Collection, pur. 1927

GILL, L. MacDonald (1884-1947)

Best known as a mural designer and cartographer, his picture maps were much used as advertisements, decorations, posters &c. Born at Brighton, the younger brother of the calligrapher and sculptor Eric Gill, he was educated at the Royal Naval Academy, Bognor, and the Central School of Arts & Crafts. He was articled to L. Pilkington in 1901 and in 1903 became assistant to Sir Charles Nicholson and H. C. Corlette for several years. Later he was designer for the Imperial War Graves Commission. He did work for St Paul's, Chichester and Lincoln cathedrals, Lindisfarne and Howth castles, the Cambridge Guildhall, Houses of Parliament and the *Queen Mary*.
Bibl: obituary: *Builder*, CLXXII, 1947, p.93; *RIBA Jnl*, LIV, 1947, p.286

Design for a town house

Perspective with sketch plan (inset) of *Principal or First Floor*

Insc: As above & *Proposed London House*

s & d: L. MacDonald Gill, inv. et del. March 1908-9

Pen & watercolour (420 × 560)

Prov: Pres. by Mrs Gill through Patrick Horsbrugh, 1947

Illustrations to E. Farjeon, *Nursery rhymes of London town* (2):

1 *Threadneedle Street*

Pen (195 × 125)

2 *The World's End*

Pen (210 × 145)

1-2 s: *MacD. G.*

Mounted on a card with an inscription by the artist

Prov: Pres. by P. Horsbrugh (A), 1947

GILMAN, Arthur D. (1821-1881)

American architect, educated at Trinity College, Hartford, Conn, studied in Europe and opened an office in Boston. His works include the Arlington Street Unitarian church, Boston, 1861; Boston City Hall (with G. J. F. Bryant), 1862-65; and (in partnership with E. H. Kendall in New York) the Equitable Life Assurance Building at No.20 Broadway, New York.

Bibl: H. & E. Withey, *Biographical dictionary of American architects*, 1956

NEW YORK (NY): Grand Hotel, Fifth Avenue

Design perspective

See *Bryant*, Gridley James Fox & *Gilman*, Arthur D.



GIMSON, Ernest W. (1864-1919)

Trained as an architect in the offices of Isaac Barradale of Leicester and then in London with J. D. Sedding, he subsequently became known for his furniture and skill as a craftsman. He was much influenced by Philip Webb and William Morris. With W. R. Lethaby he founded the firm of Kenton & Co., furniture makers. He left London and went to live at Pinbury, Glos, and subsequently at Sapperton. His interest in crafts extended from furniture to plasterwork, embroidery and metalwork to vernacular building. He had few architectural opportunities and his only buildings are the hall and library of Bedales School, near Petersfield, Hants, 1910, and a few small houses and cottages. His followers and colleagues included Sidney & Ernest Barnsley and Norman Jewson, all of whom dedicated themselves to the same Arts and Crafts philosophy of functionalism and fine craftsmanship. Gimson was a member of the SPAB and the Arts & Crafts Society.

Bibl: obituaries: *Arts & Crafts Quarterly*, I, 1, Nov 1919 (by Lethaby); *Builder*, CXVII, 1919, pp.184, 230; *AR*, XLVI, 1919, p.100; *Ernest Gimson his life and work*, 1924 (with essays by Lethaby, A. H. Powell & F. L. Griggs); B. G. Burrough, 'Three disciples of William Morris: Ernest Gimson, Part I', *Connoisseur*, CLXXI, 1969, pp.228-232; *Ernest Gimson*, Leicester Museum exhibition catalogue, 1969

[1] Design for sanctuary chair

Front & Side elevations

Insc: As above

s: *Ernest W. Gimson | Daneway House | W. Cirencester*
Print (235 × 250)

[2] Design for a Chair in Walnut or Ebony

Plans & elevations

Insc: As above & details labelled

s & d: *Ernest W. Gimson | Dec. 31st 1910*

Print with pen added (380 × 260)

Prov: Pres. 1963 with the large collection of designs by Smith & Brewer

[3] Six designs for floral wallpapers or textiles

Preliminary sketches

Pencil & coloured crayon on detail paper (largest 380 × 240)

[4] Sketchbook of 29 sheets with sketches of flowers, foliage & birds & of the N & E elevations of a house, now pulled down

Pencil bound in canvas (255 × 205)

Prov: Sold with the property of Mrs E. Gimson, 1941, pur. 1955

GIRAULT, Charles Louis (1851-1932)

French architect, he entered the École des Beaux-Arts in 1873, studying under Daumet; won the Prix de Rome in 1880 and the RIBA Gold Medal in 1920. His best known work is the Petit Palais, Paris, 1900. He also designed the tomb of Pasteur at the Institut Pasteur, 1902; the Palace of Hygiène for the 1889 Paris Exposition; the hotel in the rue Blanche, Paris; and worked for Leopold II of Belgium, enlarging the royal château at Laeken and building the Museum of the Congo at Termonde, Belgium.

Bibl: *Larousse Encyclopaedia*; obituary: *Académie des Beaux-Arts Bulletin*, XVI, 1932, pp.138-142; *Le Bulletin de l'Art*, (supplement to *Revue de l'Art*), LXIII, 1933, p.70

Two interior views of 2 Italian churches, 1 probably an Early Christian basilica in Rome, the other possibly Venetian or Sicilian

s & d: *Ch Girault 1885*

Watercolour (205 × 120)

Prov: Pres. by the French Academy of Architecture, 1958

GIRTIN, Thomas (1775-1802) Attributed to

View of cottages

Watercolour (310 × 220)

Prov: Pres. on permanent loan by the AA, 1963

GISSON, E. H. (fl.1913)

KNARESBOROUGH (Yorks): Church of St John the Baptist

Measured drawing of the belfry

Plans & elevations

Scale: 1/2 in to 1 ft

s & d: *Measured & drawn by E. H. Gisson Oct. 3rd 1913*

Pen on detail paper (465 × 490)

GLADMAN, G. A. (fl.1877)

Sketch notebook, containing very rough sketches & notes

s & d: *G. A. Gladman, No.77 Blundell St. Caledonian Rd. 1877*

Pencil & pen, marbled boards & leather spine (160 × 100)

Prov: Pres. by Miss Dorothy Walker, through Mr J. Brandon-Jones (F), 1959

GLENCROSS, Leslie (?-1927)

Educated at Dulwich College, he was articled to J. J. Thompson and was subsequently in the offices of Flockhart & Guthrie and Niven & Wigglesworth, later working in association with Livock. He was badly wounded in World War I. He worked as Assistant Architect to the Ministry of Munitions and to the Ministry of Health 1917-19. His works included a housing scheme for the borough of Woolwich, various factories, warehouses and houses and designs for the British Empire Exhibition, Wembley. A 1919, F 1925.

Bibl: obituary: *RIBA Jnl*, XXXIV, 1926-27, p.661

LONDON: Bloomsbury

Perspective of the backs of houses in Bloomsbury

s: (monogram) GL

Watercolour (580 × 195)

Prov: Pres. to the AA by Mrs Glencross & pres. on permanent loan to the RIBA by the AA, 1963

GLOVER, George (?-1890)

Architect, surveyor and land agent of Lowestoft, Suffolk.

FLIXTON (Suffolk): St Peter's hall

Design for addition of new porch

Sketch plan & elevation

Scale: 3/4 in to 1 ft

Insc: *St. Peters Hall | Sketch of Porch | Sir R. Adair Bart. | Flixton Hall*

s & d: *Geo Glover Archt. | Lowestoft Augt 1869*

Pencil & wash (335 × 500)

Prov: Pur. 1959

Glover worked at the Flixton estate 1866-70. Some papers relating to his work there are preserved at the Ipswich & East Suffolk Record Office.

GLOVER, Morton M. (?-c.1900) & SALTER, Ernest Edward (?-c.1880)

Glover & Salter of Queen Anne Chambers, Poultry, London, built the London & County Bank, Kings Cross, 1883. They were chosen to compete in the final competition for the new Admiralty and War Offices. Glover was a member of the RIBA 1834-1886, A 1870.

LONDON: Admiralty & War Offices, Whitehall

Competition design, 1884

Perspective of façade facing the park [Fig.27]

Insc: With motto *Peacefully if we can; forcibly if we must*

Pen (580 × 1010)

Prov: Ministry of Works; pres. by the AA, 1953

Lit: *Builder*, XLVII, 1884, pp.388-395

The building was intended to be next to the Horse Guards in Whitehall. A classical design by Leeming & Leeming was accepted but never executed.

GODDARD, F. Henry (1814/5-1899) & Son

In 1868 they exhibited a design for the Paxton Memorial at the RA. F. Henry Goddard was a native of Leicester who went into partnership with a Mr Nicholson in Lincoln in 1838. He was architect to the Great Northern Railway and designed the stations between London and Doncaster, including the one at Doncaster. He was also surveyor to Trinity College, Cambridge.

Bibl: obituaries: *BN*, LXXXVI, 1899, p.369; *Builder*, LXXXVI, 1899, p.281

CAMBRIDGE: Trinity College

Designs for alterations to the kitchens, 1892 (2):

1 *Block plan & Basement plan*

2 *Ground Plan*

1-2 Scale: 1/2 in to 1 ft

Insc: As above, with details labelled

s & d: *Goddard & Son | Architects Lincoln | March 1892*

Pen & coloured wash (525 × 735)

Prov: Pres. with the collection of designs by H. S. Goodhart-Rendel, by F. G. Broadbent & Partners & Miss Rosemary Rendel, 1966

GODWIN, Edward William (1833-1886)

Born at Bristol, Godwin was articled to William Armstrong, architect and civil engineer. He was largely self-taught and set up his own practice about 1854. In 1861 he won the competition for the Northampton town hall (V & A), for which he used Italian Gothic. Later in 1864 he favoured French Gothic for his successful design for the Congleton town hall competition and in that year went into partnership with Henry Crisp. The following year he and Crisp moved their office to London and suffered the frustrating experience of the Bristol assize court competition. In 1866 he helped Burges with the competition designs for the new Law Courts. In 1871, when his partnership with Crisp was terminated, he won first premium for Leicester town hall, which was not built, and second premium for Winchester town hall, both in the revived Gothic style. In 1877 he began the first of his designs for studios in Tite Street including the White House for Whistler (V & A). Studios for fellow aesthetes followed and in 1881 he decorated Oscar Wilde's Tite Street house. After this little architectural work was offered him and he devoted more time to his designs for furniture, some of which were published in William Watt, *Art furniture from designs by E. W. Godwin and others*, 1877. He also made designs for costumes and stage sets. His interest in rational dress led him to write *Dress and its relation to health and climate*, 1884, a handbook for the International Health Exhibition.

He was a regular contributor to the architectural journals, including a long series of articles on 'Architecture and costume of Shakespeare plays' in *The Architect*, 1874-75; articles on 'Woodwork construction', *Building News*, 1875, which includes Japanese woodwork (some of his furniture designs were in the 'Anglo-Japanese' style). His antiquarian interests encouraged him to publish pamphlets on various churches and to contribute to the *Archaeological Journal*. (See a list of articles on or by E. W. Godwin kept in the RIBA Drawings Collection.) His obituary in the *BN* recalls 'a brilliant if somewhat eccentric character who might have become the first architect of his age'. F 1863.

The drawings catalogued below were presented to the V & A by his son, Edward Godwin, in 1956 and were then presented to the RIBA in 1962 by the V & A, which retained Godwin's notebooks, sketchbooks, diaries, ledgers and the designs for Northampton town hall, 1861; Retford town hall, 1867; houses at Bedford Park, 1876; house for F. Miles, No.44 Tite Street, 1878; White House, Tite Street, 1877; additions to No.16 Tite Street for Oscar Wilde, 1881; and McLean's Gallery, No.7 Haymarket, 1884. In the RIBA MSS Collection additional Godwin material, consisting mostly of notes and sketches of buildings he visited, has been catalogued by R. A. Storey, Historical Manuscripts Commission 1969.

Bibl: *DNB*; *AR*, XCIII, 1945, pp.48-52 (article by D. Harbron); *AR*, CIX, 1951, pp.175-176 (article by H. Montgomery Hyde); D. Harbron, *The Conscious stone*, 1949; Hitchcock, *Architecture: C19 & 20*; obituaries: *British Architect*, XXVI, 1886, pp.347-348; *BN*, LI, 1886, p.589

[1] ASHRIDGE (Berks): Tower
Design
Unfinished bird's-eye view of tower & curtain wall: circular tower of 7 storeys, with semicircular stair tower with tall conical roof; main tower has mock machicolations & on the flat parapet top a small circular structure with narrow dormer windows in the conical roof
Insc: *Tower for Earl Brownl... South West prospect of proposed tower and curtain wall | Ashridge, Berks*
Indian ink, pencil (300 × 240)

[2] BEAUVALE (Notts)
Contract drawings, working drawings for the Earl Cowper 1872 (17):
1 Site plan showing layout of drive, kitchen garden, lawn, flower garden &c
w/m: J. Whatman 1867
Indian ink & watercolour (490 × 610)

2 Block plan, Beauvale, showing disposition of drive, flower beds, terrace &c (differs from 1)
Scale: $\frac{1}{16}$ in to 1 ft
Insc: As above
s: E. W. Godwin *Archit*
w/m: J. Whatman 1867
Pencil & coloured washes (495 × 610)

3-14 Set of contract drawings, numbered 2-13
Ground plan; 1st floor plan & floor plans of tower; roof plan; NW elevation, details of main entrance; S.W. elevation, details of dormer, other windows, glazing patterns; SE elevation, details of coping, string courses, boundary wall; NE elevation; sections; details of external elevation & of doors & dados; details of stair, dado, doorways & gallery; details of drawing room, dining room, hall & business room & smoking room fireplaces; details of bedroom fireplaces
Scale: FS; 1 in, $\frac{1}{2}$ in & $\frac{1}{8}$ in to 1 ft
Insc: As above
s: Edward W. Godwin/Saml Simpson
w/m: 4, 9, 14 J. Whatman 1867
Indian ink, coloured washes, pencil details (400 × 550)

15 Details of elevation & window
w/m: J. Whatman 1867
Pencil (490 × 610)

16 Details of spire
Scale: $\frac{1}{2}$ in to 1 ft
Insc: *Beauvale Nottingham/Top of tower*
d: Oct 4 72
Pencil & coloured washes (560 × 370)

17 Perspective from W
Indian ink & coloured washes (425 × 510)

18 Ground plan, 1st floor plan, view from W
Scale: Plans $\frac{1}{32}$ in to 1 ft
Insc: *Beauvale, Nottinghamshire, built for the Right Honble. The Earl Cowper KG/Edwd. W. Godwin F.S.A. Archit*
s: *Drawn by E. F. C. Clarke*
Photolithograph from *BN*, XXVII, 1874, pp.38-39

Lit: *BN*, XXVII, 1874, p.17; Pevsner, *Notts*, 1951, p.34; Colvin & Harris, *The Country seat*, 1970, pp.262-266 (article by M. Girouard on Beauvale, No.17 reprd)

[3] BERLIN (Germany): Houses of Parliament
Competition design, 1872 (2):
1 Principal elevation
Photograph of original drawing (150 × 215)

2 Perspective
Photolithograph from *The Architect*, VIII, 1872, p.24 (335 × 445)

A joint competition entry by Godwin & Robert W. Edis. Their monumental design for the Reichstag incorporated a large central dome, 4 towers and 8 pavilions, with elaborate external sculpture.

[4] BRIGHTON (Sussex): Proposed housing estate, Wish Farm Estate, W Brighton (Hove)
Survey drawings & preliminary design, 1883 (4):
1 Survey plan showing Wish Farm & meadow between Church Road & the shore road to Portslade & Shoreham
Scale: 1 in to 160 ft
Insc: *The Aldrington on Sea Land & Building Corporation | Coloured red. | Tracing from plan in possession of | M. A. Purcell CE | 38 Ventnor Villas Brighton & labelled*
Indian ink, blue & red washes on linen (360 × 475)

2 Plan, showing an enlarged site subdivided into building plots
Scale: 1 in to 160 ft
Insc: *The Wish Farm Estate*
Indian ink on tracing paper (370 × 435)

3 Plan showing layout of estate, with 161 building plots
Insc: *The Aldrington Estate West Brighton | General Plan & dimensions given*
Indian ink on tracing paper (560 × 990)

4 Sketch Ground & first floor plans of 9 roomed house
Scale: $\frac{1}{8}$ in to 1 ft
Insc: *Brighton - Wish Farm Estate | Cost from £1,000 to £1,250*
s & d: EWG July 2/83
Pencil (320 × 380)

Valuation & correspondence in RIBA MSS Collection

[5] BRIGHTON (Sussex): Proposed Brighton Club & Café Royal, No.77 West Street
Preliminary design 1882
Sketch plan of club, showing outdoor eating area at rear, reading room, ladies only room &c
Scale: $\frac{1}{24}$ in to 1 ft

Insc: *The Brighton Club Café Royal*, labelled, notes on building cost, lease, ground rent, floor space, profits &c
s & d: EWG | 7 Great College St. Westminster | Oct. 20 1882
Pencil & venetian red wash, notes in indian ink, on 1 side 2 sheets of ruled foolscap (320 × 200)

Correspondence &c in RIBA MSS Collection

[6] BRISTOL: Assize Courts
Competition designs, 1866 & 1867 (8):
Design A (awarded 1st premium)
1 Front elevation
Insc: *1st Premium Bristol Assize Courts*
s & d: E. W. Godwin | Ten hundred and sixty six AD 1871
Sepia pen & wash, mounted (325 × 430)

2-3 Ground floor plan, longitudinal section
Photolithograph from *BN*, XX, 1871 p.448

Design B (awarded 2nd premium)
4 Front elevation towards Small St & elevation of offices
Insc: *2nd Premium Bristol Assize Courts & as above*
s: E. W. Godwin/Aedes Colstoniana
Indian ink, mounted (325 × 430)

Design C (awarded 3rd premium)
5 Front elevation
Insc: *3rd Premium Bristol Assize Courts*
s: E. W. Godwin
Indian ink & coloured washes, shaded (330 × 430)

6 Part section
Insc: *Court | Gallery for the Public*
s: Nisi Prius
Scale: $\frac{1}{8}$ in to 1 ft
Indian ink & coloured washes, shaded (330 × 430)

7 Front elevation
Indian ink, sepia pen & wash (570 × 410, top edges chamfered & ragged)

8 Sketch elevation for same scheme, similar to 7
Sepia pen, pencil (390 × 280)

In 1866 Godwin & Crisp were awarded 1st, 2nd & 3rd premiums in the Bristol assize courts competition by the assessor, A. Waterhouse. However, the authorities decided to hold a further competition a year later, for which Godwin & Crisp entered, and were awarded the 50 guinea 2nd premium by the adjudicator, G. E. Street. Popes & Bindon were the winners and built their design.

[7] BRISTOL: Church of St Philip & St Jacob
Designs for decoration, furniture &c, 1868 (8):
1-4 Section of chancel/showing N side; section showing N side of chancel aisle; section of chancel showing S side; transverse section through chancel looking W, showing scheme for decoration including mural paintings & design for stained glass windows
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above & *St Philips Church | Bristol*
s & d: Godwin & Crisp | Architects | Bristol | Jan 1868
Indian ink, red & blue pen, pencil & coloured washes (290 × 420 average)

5 Sketch plan showing pulpit, position of proposed new seats, vestry & tower
Insc: As above & *St Philips Church | Bristol*
Pencil on tracing paper (80 × 215)

6 Details of chancel seats
Scale: $\frac{1}{4}$ FS
Insc: As above & *St Philips Church | Bristol*
Pencil & brown wash on tracing paper (385 × 700)

7 Detail of carved woodwork

Insc: *Church of SS Philip & James* (sic) Bristol
s: Godwin & Crisp Architects
Pen & pencil on tracing paper (280 × 375)

8 Details of panels in ends of stalls

Verso: Sketch detail of eagle finial
Scale: FS
Insc: As above
Pencil (485 × 305)

Lit: Pevsner, *N Somerset & Bristol*, 1958, pp.407-408
(no mention of any work by Godwin)

[8] BRISTOL: St Philip's Schools

Competition designs in Gothic style, 1860 (5):

1 South elevation

Insc: *St Philips Schools Bristol Design selected for acceptance* | E. W. Godwin Archt.
s: E. W. Godwin Architect | 197 Albany Street Regents Park | London NW
w/m: J. Whatman
Indian ink (300 × 715)

2 Elevations, West end, South side, east end (differs from 1)

Scale: 1/8 in to 1 ft
Insc: As above
w/m: J. Whatman
Indian ink with sepia wash & shading, red pen lettering (385 × 660)

3 Perspective (differs from both 1 & 2)

Insc: *St Philips Schools 1860*
s: J. A. Clark | E. W. Godwin | Architects
Pen (360 × 435)
Verso: Section through a 4 storey building with cast iron columns
Pencil & coloured washes

4 Ground plans, one pair plan, two pair plan, plans of masters house, mistresses house (not related to 1-3)

Scale: 1/8 in to 1 ft
Insc: 4 rows of desks are shown in each school room, to reduce the length of the | rooms and give more space in the playground if 3 rows should be insisted on the room will | require to be 21 ft longer & as above
s & d: J. A. Clark | E. W. Godwin | Architects | Nov. 1860
w/m: J. Whatman 1860
Indian ink & yellow wash (505 × 735)
Verso: FS details of balustrade & handrail
Insc: *Alterations 37 Lowndes Square | small staircase to Boudoir* (see [42])
Pencil

5 Ground floor, 1st & 2nd floor plans, east end & south fronts, transverse section (differs from 1-4)

Insc: *St Philips schools Bristol 1868 & as above*
s: Godwin & Crisp Archts. | 197 Albany St Regents Park NW
w/m: J. Whatman 1867
Pencil (480 × 590)

In G. E. Street's report on the competition (in RIBA MSS Collection), d. August 23rd 1860, there were six entries; Mr J. A. Clark & Mr E. W. Godwin were awarded joint first place: Mr. Godwin's plans—'These plans are in many respects | very similar to those of Mr. Clark—The General arrangement, | the style and the 'getting up' of the drawings are so much | the same that without the authors names I should | almost infer that they were drawn by the same artist | ... weighing carefully the merits of the two designs, I am inclined to say that Mr. Clark's plan is that | which ought to be selected

[9] BRISTOL: Tea warehouse, Small Street

Preliminary design, c.1867
Elevation with details of mouldings, POLGLASE on fascia
Insc: *Tea Warehouse, Small St. Bristol*
w/m: J. Whatman 1867
Indian ink & red pen with grey wash, pencil details (390 × 560)

[10] CASTLE ASHBY (Northants): Two lodges, walls & gateway for kitchen garden, S lodges

Preliminary designs, design & working drawings, 1868-69 (55):
1-24 Lodge No.2
1 Sketch elevation for lodge No.2
Insc: *For | Castle Ashby | Marquis of Northampton*
Indian ink (135 × 75)
Verso: Sketch details of a balcony, column base & Cencil

2 Alternative sketch elevation for lodge No.2

Pencil (135 × 75)
Verso: Sketch of a dining chair
Pencil

3 Six sketch elevations of gateways & gatehouse, designs 1 & 6 marked with an X; elevation 6 is similar to the accepted design for lodge No.2

Insc: With notes
Indian ink on 2 leaves of ruled foolscap (320 × 205)

4 Sketch floor plans & elevation of lodge No.2,

a draft for 5 & 6 below
Insc: *Castle Ashby: Lodge*
s & d: Godwin & Crisp Archts. July 1867
Pencil (355 × 255)

5-6 Ground floor & 1st floor plans, front elevation (close to 4)

Photolithographs from *Moniteur des Architectes*, 1872, pl.28; *The Architect*, V, 1871, p.302

7 Ground floor, 1st & 2nd floor plans

Scale: 1/8 in to 2 ft
Insc: *Castle Ashby | Lodge no.2*
s & d: Godwin & Crisp Archts. | 197 Albany Street Regents Park | Sept 1867
Indian ink & coloured washes (375 × 270)

8 Plan of foundations and drains

Scale: 1/8 in to 1 ft
Insc: *Castle Ashby | Lodge No.2*
s: Godwin and Crisp Archts. | 197 Albany St. Regents Park
Indian ink & coloured washes (375 × 265)

9-12 Front elevation with FS details of moulding & string course; back elevation with details of chimney caps, string

under caps, coping to gables, weathering to buttress; end elevation, elevation next yard, section thro gateway; section thro passage, longitudinal section
Scale: 1/8 in to 1 ft
Insc: *Castle Ashby/Lodge no.2 & as above*
s & d: Godwin and Crisp Archts./197 Albany St. Regents Park/Sept 1867
w/m: J. Whatman 1866
Indian ink & coloured washes (270 × 380)

13-17 Ground floor, 1st & 2nd floor plans; front elevation; back elevations; end elevation, elevation next yard,

section thro gateway; section thro passage; longitudinal section, section of roof over kitchen
Scale: 1/8 in to 1 ft
Insc: As above & *Castle Ashby | Lodge no.2*
s & d: Godwin & Crisp Archts. | 197 Albany St. Regents Park | Nov. 1867 | Geo. Scriven | John Watkin
w/m: 14, 15 Whatman 1866
Indian ink & coloured washes (13, 540 × 370; 14 & 15, 550 × 380; 16 & 17, 380 × 550)

18-21 Details of Windows over gateway; details of window & chimney cap; moulding of arches into passage, details of oak entrance door & internal doors, skirting & string

Scale: FS, 1/4 FS, 1 in to 1 ft, 1/2 in to 1 ft
Insc: As above & *Castle Ashby | Lodge no.2*
s & d: Godwin & Crisp Archts. | 197 Albany St. Regents Park | Sept. 1867
w/m: 19 J. Whatman 1866
Indian ink with coloured washes (18, 19, 20, 270 × 380; 21, 380 × 270)

22-23 Revised details of doors & window; chimney, mouldings & c

Scale: FS, 1 in to 1 ft, 1/2 in to 1 ft
Insc: *Castle Ashby | Lodge no.2*
s & d: Godwin & Crisp Archts. | 197 Albany St. Regents Park NW | Nov. 1867 | Geo. Scriven | John Watkin
Indian ink & coloured washes (550 × 380, 380 × 550)
George Scriven was the Marquess of Northampton's agent.

24 Sketch details of vane on staircase roof

Scale: FS, 1 in to 1 ft
Insc: As above & *Castle Ashby | Lodge no.2*
w/m: J. Whatman 1867
Pencil (360 × 535)

24-42 Lodge No.2

25-27 Ground plan; plan of foundations and drain; elevation next Park of gateway & lodges
Scale: 1/8 in to 1 ft
Insc: *Castle Ashby Lodge | No.1*
s & d: Godwin & Crisp Archts. | 197 Albany St. Regents Park NW | Jany 1868
w/m: 25, J. Whatman 1867
Indian ink & coloured washes (260 × 375)

28-33 Ground plan of gateway; elevation of gateway next road; elevation of lodge next road, side elevation of lodge next gate, details of chimney top, head of downpipe & c; side elevation of gateway, section through arch, plan of arch laid flat, detail of pilaster; transverse section through lodge & gateway with note on sizes of timbers in roof; longitudinal section through lodge house

Scale: 1 in to 1 ft, 1/4 in to 1 ft
Insc: As above & *Castle Ashby Lodge no.1*
s & d: Godwin & Crisp Archts./197 Albany St. Regents Park NW/Jany 1868
Indian ink & coloured washes with some pencil detail (28-31, 260 × 360; 32 & 33, 255 × 360)

34-41 Details of pediment to gateway; detail of front windows; detail of pinnacles on wings of gateway; detail of down pipe head; detail of large stone finials on roof of gateway; detail of lead finials on hips; details of cornice, moulding & c on gateway; detail of capitals to canopy on gateway roof

Scale: FS, 1/4 FS, 1 in to 1 ft
Insc: *Castle Ashby lodge no.1*
s: 35, 38, 39, 41 Godwin & Crisp Archts. | 197 Albany St. Regents Park NW
d: 35-39 Sept 28 1868 – Dec 26th 1868
w/m: 37, 38, 40 J. Whatman 1867
34 Indian ink with sepia & brown washes, pencil detail (390 × 280)
35 Indian ink & coloured washes (375 × 525)
36 Indian ink (290 × 250)
37 Indian ink & pencil (280 × 390)
38 Pencil (535 × 370)
39 Indian ink & grey-blue wash (525 × 375)
40 Indian ink & sepia wash (370 × 510)
41 Indian ink & sepia wash, pencil details (520 × 370)

42 Perspective of gateway from the road

Insc: verso *Castle Ashby | built 1870 1871*
s: With a Maltese cross
Indian ink, mounted with top corners rounded off (320 × 230)

43-45 Walls & gateway to kitchen garden

43-45 Details of piers with heraldic beasts, archway with coat of arms, finials &c; elevation of one bay of walling, front elevation of gateway; section thro walling, gateways &c

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

Insc: As above & Details of proposed boundary walls to Kitchen garden

s & d: Godwin & Crisp Archts. | 197 Albany St. Regents Park NW | Feb 1868

w/m: J. Whatman 1859

43 Indian ink with pink wash, pencil details (510×720)

44 Indian ink & coloured washes (510×710)

45 Indian ink, pencil details (490×735)

46-55 S lodges

46 Sketch elevation of gateway with walls & 2 lodges

Pencil (125×355)

47 Elevation of gateway with walls & 2 lodges; walls & lodges differ from 48

Indian ink, pencil & coloured washes (115×355)

48-49 Front & rear elevations of gateway with walls & 2 lodges; alternative schemes

Insc: 48 *ibid* (cut)

Indian ink with coloured washes (155×440)

50-51 Ground plan of gateway & lodges, elevation of wall and gateway on opposite (sic) side of road; elevation next road (gateway & walls similar to those in 49)

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

Insc: As above & South lodges Castle Ashby | Contract B s & d: Godwin & Crisp Archts. | 197 Albany St. Regents Park NW | May 1869 / R. M. Bryant

Indian ink & coloured washes (255×970)

52-53 Side elevation of lodge, section of wall, section thro yard; back elevation, sections

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

Insc: As above & South lodges Castle Ashby | Contract B s & d: Godwin & Crisp Archts. | 197 Albany St. Regents Park NW | May 1869

Indian ink, red pen & coloured washes (255×355)

54-55 Sketch details of bay window to lodge, finials, mouldings &c

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

Insc: South Lodges, Castle Ashby | Contract B

s: Godwin & Crisp Archts. | 197 Albany St.

Pencil (265×360)

Lit: S. S. Campion, *Castle Ashby*, 1874 (pamphlet);

Pevsner, *Northants*, 1961, p.143; *The Architect*, V,

1871, p.302 (ground floor & 1st floor plan, front

elevation of the lodge, i.e. lodge No.2); BN, XXIV,

1873, p.279 (ground floor plan, back elevation,

sections of the S lodge)

Contract documents &c in RIBA MSS Collection

[11] CHELTENHAM (Glos): Church

Design, 1863 (5):

1-5 Ground plan; west and east ends; side elevation; longitudinal section; cross sections

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

Insc: *Cheltenham Church* & as above

s: Edward W. Godwin FSA | Architect

w/m: J. Whatman 1859

1 Indian ink, red pen lettering, buff wash

2 Indian ink, red pen lettering

3 Indian ink, blue pen, red pen lettering

4 Indian ink, red pen lettering, buff wash

5 Indian ink, red pen lettering, some pencil details,

buff wash

1-5 (550×770)

Presumably a project not executed. The ground plan shows the position of the old church (of St Mary).

Date from notes and sketches of Cheltenham church

(23 July 1863) in RIBA MSS Collection.

[12] COLERNE (Wilts): Church of St John the Baptist

Working drawing for proposed restoration of nave roof, 1861

Section of (trussed rafter) roof for nave, detail of wall

plate

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

Insc: Colerne church 1861 & as above

s & d: Edward W. Godwin Architect | 1861

w/m: J. Whatman 1856

Indian ink, sepia pen, grey & brown washes, red pen

lettering (325×430)

[13] COLLINGTREE (Northants): Cottage

Design for P. Phipps, 1868

Ground floor & 1st floor plans, front & side elevations

Insc: Cottage for P. Phipps Esq., Collingtree Northants

s & d: EWG Nov. 21 1868

Pencil, red pen, coloured washes (255×355)

[14] CONGLETON (Cheshire): Town hall

Competition & working drawings, 1864 (15):

1 Ground Survey plan | of | premises | belonging to the |

Mayor and Corporation | of | Congleton | edged pink | 1863

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

Insc: As above & labelled

s: John Wyatt, Land Surveyor, Congleton

Lithograph (830×665)

2-4 Ground plan; first floor plan; roof plan

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

Insc: As above; 2, 3, 4, 6, 7 have the title Congleton

Town Hall in red gouache

s: E. W. Godwin FSA FRIBA; 2, 4, 6, 13, 14 Charles

Burkitt with a red wax seal

w/m: J. Whatman 1859

2 Indian ink, red pen lettering, red & grey wash

(705×450)

3 Indian ink, red pen lettering, buff wash (675×450)

4 Indian ink, red pen, coloured washes (695×450)

5 Front elevation, with details of mouldings

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

Insc: As above

s: E. W. Godwin FSA FRIBA

Indian ink, red pen, coloured washes (455×675)

6-7 Cross section of hall, end of hall in market place,

details of scissor truss roof; longitudinal section of hall,

section through tower, other sections

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

Insc: As above

s: E. W. Godwin FSA FRIBA

6 Indian ink, red pen, coloured washes (500×675)

7 Indian ink, red pen, coloured washes, gold

(475×640)

8 Details of canopy to upper statue, pillar to do; canopy to

lower statue

Scale: FS & not stated

Insc: As above

d: Oct. 20 64

w/m: J. Whatman 1863

Indian ink with pink wash, pencil details (560×440)

9-10 End of hall details; detail of gallery in assembly rooms

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

Insc: As above

s & d: 9 E. W. Godwin; 10 Nov. 18. 64

w/m: J. Whatman 1863

Indian ink & coloured washes (410×560, 445×560)

11-12 Details of front windows; details of mouldings to

ground floor arches, base moulding &c

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

Insc: As above

s & d: 11 E. W. Godwin Archt. | Feby 15. 65; 12 Oct.

20/64

w/m: J. Whatman 1863, 1859

11 Indian ink, pencil, sepia wash (440×550)

12 Indian ink, pencil, salmon pink wash (490×675)

13 Details of timber work with quatrefoil &c decoration

Insc: Framing all | 7 inches thick

Indian ink, pencil (455×200)

14-15 Ground floor plan, details; 1st floor plan showing warming and ventilating arrangements

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

Insc: As above

s: Edward Wm. Godwin | Architect | 21 Portland Sq. |

Bristol | G. Haden & Son. | Trowbridge May 17 1864 |

Charles Burkitt

14 Indian ink, blue pen, coloured washes (440×500)

15 Indian ink, buff & grey washes (495×520)

Lit: *Builder*, XXII, 1864, pp.528-529; BN, XII, 1865, pp.8-11

Described in the BN obituary, *loc. cit.*, as 'having a tower of the Decorated style with some infusion of Venetian spirit in the treatment'.

[15] CORK (Ireland): St Finn Barr cathedral

Competition design, 1863

Perspective [Fig.28]

Indian ink, sepia pen & wash (590×380)

Reprd: BN, XXI, 1871, p.6

The competition for St Finn Barr cathedral, Cork, was held in 1863. W. Burges was awarded first premium.

[16] DALLINGTON PARK, nr Northampton

(Northants)

Preliminary design for house & outbuildings for

J. Shuttleworth, 1882-83 (12):

1 Sketch floor plans, Ground plan, 1st floor plan:

position of stables differs from the published plans;

accommodation is similar, but differently disposed to

built design

Insc: As above, labelled, dimensions given

s & d: E. W. Godwin FSA | Architect | Westminster

April 14 1882

Pencil & light red wash (360×260)

2-4 Front elevation [Fig.33]; unfinished rear elevation;

side elevation: differs from the built design - conical

roofs instead of the plainer gabled roofs of the later

design; entrance has a semicircular keystone arch with

pilasters, the built entrance has a plain 4 centred arch;

the smaller door on the front elevation has in the

earlier design an ogee arch, in the built design it is a

plain square-headed doorway with a bracketed porch;

the curious chamfered window to the right of the main

elevation is retained in both designs; the canted bay

window of the rear elevation becomes a bow window

in the built design: general massing is similar

2 Indian ink on tracing paper, mounted (220×300)

3 Indian ink on tracing paper, mounted (220×325)

4 Indian ink & pencil on tracing paper, mounted

(220×205)

5 Unfinished front (W) elevation

Pencil on tracing paper (230×360)

6 Unfinished perspective from SW

Pencil & indian ink (560×760)

7 S. View

Insc: As above

s: EWG

Indian ink & pencil (145×180)

8 Sketch view of wall tower: mullioned windows,

gable roof set back from sloping parapet, domed stair

turret; walls have gate piers similar to 10(b)

Pencil (185×115)

9 Sketch layout plan of grounds with block plan of

house: indicates position of stables, fowl house, cows

house

Insc: Note of accommodation, apple and seed rooms / wash house and laundry &c; 138ft run of wall 6' high / 3 gates
Pencil & sepia wash (560×380)

10 Ruled exercise book containing:

(a) Sketch details of mullion window, mouldings
Insc: *Suggestions from Mr. S.* with list of room sizes
(b) Sketch part elevation, ground plan, details of gate pier
Scale: 1in to 48ft
(c) Sketch details of plaster rib to ceilings
(d) Sketch details of quoining, 4 centred arch
(e) Sketch details of Fireplaces, bedrooms
(f) Notes on plan changes
d: April 25th 82
(g) Layout plan of grounds, with block plan of house
s & d: EWG Sept 29 / 82
(h) copy of Mr. Shuttleworth's 'Remarks and Suggestions' Apr 13th-Apr 15; notes on cost (£3,800), accommodation, room sizes, fittings, no elliptical arches
Pencil, indian ink & coloured washes in ruled exercise book (205×160)

11 Sketch ground plan, showing loosebox, potting shed, lean-to for pig, rooms for boots, wood, coal &c; sketch elevation with outside stair
s & d: EW Godwin / Sep 1883
w/m: The Judicatur Foolscape
Sepia pen, pencil, light red wash on ruled foolscap, pasted together (325×380)

12 Sketch ground plan; elevation to wash house & earth store; details
Insc: Labelled with calculations & dimensions
Indian ink, pencil & coloured washes on tracing paper (405×355)

Contract documents &c in RIBA MSS Collection
Lit: *British Architect*, XXIV, 1885 p.146 (basement, ground & 1st floor plans, N elevation as first designed, W front, SE aspect, detail of morning room window)
Notebook E 257, 1882 (V & A) contains a sketch design for Shuttleworth's house.

[17] DROMORE (Co Limerick, Ireland): Castle Contract & working drawings, 1867-69 (105):
1 Site plan
s & d: verso postmarked 1 Dec 1868, addressed to E. W. Godwin Esq. / 197 Albany St. NW / London
w/m: J. Whatman 1867
Indian ink & coloured washes (490×610)

2 Site plan with block plan & elevation
Scale: 1½in to 50ft, 1in to 50ft
w/m: J. Whatman 1866
Indian ink, pencil (525×725)

3-14 Set of contract drawings, numbered 1-12
Plan of ground floor; plan of 1st floor; plan of 2nd floor; plan of 3rd floor; plan of roofs; west elevation; east elevation; north elevation; south elevation; sections; section through staircase; details of windows
Insc: Dromore Castle & as above
s & d: Godwin & Crisp Architects / Charles Burkitt / April 25th 1867
w/m: 4, 6, 7, 8 J. Whatman 1866
Indian ink & coloured washes, pencil details (490×580)

15-19 Revised set of contract drawings, floor plans, elevations, sections
Insc: Dromore Castle & numbered A1-A5
s & d: Godwin & Crisp Architects. / Aug 28, 1867 / C. Burkitt
w/m: 17, 18 J. Whatman 1866
Indian ink, blue & yellow washes (370×520)

20-21 Part floor plans, sections, sketch perspective of stair; part section through upper storey (similar to drawing No.12, section R-R)
w/m: J. Whatman 1867
20 Indian ink, pencil (485×580)
21 Pencil (305×230)

22-28 Details of front door, back door; gateway arch next to court, windows to Great Hall; gateway arch; doorway on south side of court; chimney in north elevation; banqueting hall chimney; upper part of circular tower
Scale: ½in to 1ft, with some FS details
Insc: Dromore Castle & as above
s & d: 25 Godwin & Crisp Architects. / 97 Albany St. Regents Park NW / Jan 1868; 26 Feb 4th; 26 verso postmarked Limerick 17 Oct. 1868, addressed to E. W. Godwin Esq. / 197 Albany St. / Regents Park N.W. London; 28 postmarked Jan 1869
w/m: 23, 24 J. Whatman 1866; 26 F & JH 1865; 28 tman 68
22 Indian ink, pencil, blue wash (495×585)
23 Indian ink & coloured washes (495×580)
24 Indian ink, pencil & coloured washes (490×710)
25 Pen & blue wash (495×370)
26 Pencil (510×440)
27 Indian ink & grey wash (520×370)
28 Pencil (615×250)

29-30 Detail of banqueting hall roof; detail of roof over Earl's Tower
Scale: ½in to 1ft, with some FS details
Insc: As above & Dromore Castle
s & d: Godwin & Crisp Architects / 197 Albany Street Regents Park NW. / Dec 11th 1867 / June 4th 1868
w/m: J. Whatman 1866, J. Whatman 1867
29 Indian ink, ochre & blue washes (370×515)
30 Indian ink & coloured washes (485×580)

31-37 Detail of chapel ceiling; details of chapel window; details of window & wall treatment; detail of porch in angle of drawing room; detail of billiard room staircase; details of great hall fireplace & wall treatment
Verso: Sketch elevation of garden wall, with plan of garden(?); details of doorways, minstrel gallery in great hall
Scale: ½in to 1ft, some FS details
Insc: As above
s & d: 31 May 19th 1868; 32 Godwin & Crisp Architects. / 197 Albany St. Regents Park NW / April 1868; 34 April 1868
w/m: 31-35, 37 J. Whatman 1867
31 Indian ink, pencil (490×585)
32 Indian ink (490×585)
33 Indian ink & coloured washes (490×610)
34 Indian ink (485×590)
35 Pencil (485×590)
36 Indian ink (370×685)
37 Indian ink & pencil (370×685)

38-41 Details of fireplaces in kitchen, servants hall etc.; detail of great hall fireplace; details of fireplaces on principal floor; details of fireplaces on second floor
Scale: FS, ½in to 1ft
Insc: As above
s & d: 38 Godwin & Crisp Architects. / 197 Albany St. Regents Park / Sept. 20th 1867; 39 Oct. 1867; 40 Dec. 27th 1867; 41 Dec. 31st 1867
w/m: 39 J. Whatman 1866
38 Indian ink & coloured washes (495×580)
39 Indian ink, brown & grey washes (370×515)
40 Indian ink, red pen, pencil & coloured washes (495×585)
41 Indian ink, red pen, pencil & coloured washes (495×585)

42-44 Details of corbellings, parapets, copings and chimney caps; detail of corbelling in middle of west front; detail of stone balcony in east front
Scale: 1in to 1ft

Insc: Dromore Castle & as above
s & d: Godwin & Crisp Architects. / 197 Albany St. Regents Park NW / Jan. 4th 1868
Indian ink & grey wash (495×580)

45-49 Detail of brackets and beams in drawing room and dining room; detail of sedilia, piscina, aumbry, in chapel; details of nursery windows, dormer windows in north elevation, windows behind embattlements of west elevation etc; window details; details of doors on first floor opening into gallery, basement and bedroom doors
Scale: 1in to 1ft, some FS details
Insc: Dromore Castle & as above
s & d: 45 Godwin & Crisp Architects. / 197 Albany St. Regents Park NW / Jan 1st 1868
w/m: 45-47 J. Whatman 1867
45 Indian ink & ochre wash (490×580)
46 Pencil (490×605)
47 Pencil (490×605)
48 Pencil (390×490)
49 Pencil (390×560)

50-55 Details of writing desk, music stand & card table; design for whatnot to be executed in oak, eagle chair to be executed in oak; table with flaps, nursery buffet; circular settee with receptacle for flowers in centre, card table, 3 arm chairs, card table with swinging top & well, whatnot, light chair, chess table; design for bachelor's buffet; chess table mahogany ebonised and boxwood piercing
Scale: 1in to 1ft, some FS details; 55, ½FS & FS
Insc: 51 Art Furniture & as above
s: 51, 54 E. W. Godwin Archt. / 197 Albany St. Regents Park NW
w/m: 50, 52, 55 J. Whatman 1867
50 Indian ink, yellow pen, brown wash
51-52 Indian ink & brown wash
53 Indian ink & coloured washes
54 Indian ink & brown wash
55 Indian ink & coloured washes
50-55 (325×500)

56-58 Details of postern gate door; details of firegrates; details of Great Hall firegrate
Scale: FS, ½FS
Insc: Dromore Castle & as above
s: 57, 58 Godwin & Crisp Architects. / 197 Albany St. Regents Park NW
w/m: 57 J. Whatman 1867
56 Pencil, red pen dimensions (515×360)
57 Indian ink and blue wash (485×570)
58 Indian ink and blue wash (360×515)

59 Detail of stone finials to gable copings
Scale: ½FS
Insc: As above & Dromore Castle
s: Godwin & Crisp Architects. / 197 Albany St. Regents Park NW
w/m: J. Whatman 1867
Indian ink & blue wash (490×570)

60-65 Detail of cusping under cornice of drawing room fireplace; details of fireplaces on principal floor, corbels on jambs of drawing room and dining room fireplaces; details of fireplaces on principal floor, corbels under either end of dining room mantel shelf, corbels to music room fireplace; details of hinges to courtyard doors; jamb moulding B, half section of rib A; metalwork to furniture, candlestick for music stand, handles for various drawers, candlestick for dressing table
Scale: FS
Insc: Dromore Castle & as above
s & d: 60-62 Godwin & Crisp Architects. / 197 Albany St. Regents Park NW Dec. 27th 1867; Dec. 1867; Dec. 31st 1867
w/m: 62, 63 J. Whatman 1867
60-61 Indian ink & grey wash (495×580)
62 Indian ink & grey wash (485×565)
63 Pencil (485×580)
64 Indian ink, pencil, grey & blue wash (520×375)
65 Indian ink & pencil (325×495)

66 Detail of fire dogs
Indian ink (380 × 560)

67 Elevation showing decoration of the fireplace wall in the dining room
Indian ink, blue, red & sepia pen, coloured washes & gouache, mounted (180 × 470)

68-72 Details of mural decoration
Insc: 68 *Alternative scheme*; 69 *Detail as in other drawings*; 70 verso *Music room wall*
68 Indian ink, red & blue pen, coloured washes & gouache (110 × 310)
69 Pencil, watercolour & gouache (115 × 170)
70 Red & blue pen, coloured washes (75 × 215)
71 Indian ink, red & blue pen, coloured washes & gouache (95 × 90)
72 Red & blue pen, coloured washes (60 × 55)

73 Elevation showing dining room wall with buffet [Fig.29]
Sepia pen, wash & shading (230 × 305)

74 Photolithograph of 73, with some modifications
Insc: *End of dining room showing buffet - Dromore Castle near Limerick / the Seat of the Earl of Limerick - Designed by Edward W. Godwin*
Photolithograph from *The Architect*, IV, 1870, p.104, with watercolour added

75 Elevation showing wall decoration of the great hall (?)
w/m: J. Whatman 1867
Indian ink, red & blue pen, coloured washes (470 × 660)

76-78 Details of wall decoration for the great hall
Insc: A, B, C
s: EWG
76 Indian ink, red & blue pen, coloured washes, mounted (380 × 140)
77-78 Indian ink, red pen, coloured washes, mounted (380 × 140)

79 Sketch details of 75-77, with notes & cost estimate
d: July 27th 66
Indian ink, pencil, red pen, coloured washes (280 × 195)

80 Elevations showing decoration of walls of drawing room
Insc: As above
Indian ink, red & blue pen, coloured washes, pencil details (590 × 485)

81 Elevation showing decoration of chapel wall
Indian ink, red, blue & yellow pen, coloured washes (335 × 535)

82 Plans of ceilings, drawing room, music room, detail of moulding ... to ribs of all the principal rooms
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Dromore Castle No 11 Decorations*
s & d: Godwin / 197 Albany St. Regents Park NW / Jan 1868
Indian ink, coloured washes & gouache (485 × 590)

83-88 Design for glazed tile pavement for Chapel; another design for chapel pavement; design for glazed tile pavements on second and third landings of Grand Staircase; a fourth landing; B landing below steps to first floor gallery; another pavement design for landing
Scale: 83, 1in to 1ft
Insc: As above & *Dromore Castle*
s & d: 83 Godwin & Crisp Archts. / 197 Albany St. Regents Park NW / London; 85 E. W. Godwin / 14.69 (sic)
83 Indian ink, pencil & coloured washes (560 × 395)
84 Sepia pen, green & brown washes (115 × 250)
85-88 Pencil, brown & grey washes, indian ink labelling (165 × 395, 135 × 140, 140 × 140, 180 × 115)

89 Plan elevation & details of "ground glass and wood screen partition" in basement
Insc: As above
s & d: E. W. Godwin / Oct. 26 69
Pencil, brown & ochre washes (140 × 550)

90 Detail of fabrics for Dromore
Verso: Sketch of a monkey
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
Pencil & coloured washes (170 × 255)

91 Details of carpet & fabric designs
Pencil & coloured washes on $\frac{1}{4}$ in squared cartridge (215 × 165)

92 Details of stained or painted glass windows
w/m: J. Whatman 1867
Indian ink & coloured washes (485 × 585)

93-98 Details of stained or painted glass, with heraldic motifs
Scale: FS
Insc: 95 *Dromore Castle Ormsby*; 96 *Cecil*
s: 95 Godwin & Crisp Archts.
w/m: 95 J. Whatman 1867
Pencil & coloured washes (310 × 465 largest)

99 Detail of Earl of Limerick's coat of arms
d: Dec. 10th 1867
Pencil & coloured washes (325 × 240)

100-105 Design for stables, cottage &c
100-101 *Ground plan, first floor plan, 2nd & 3rd floor plans, Section through Tower; elevation next yard, Longitudinal section, section through stable and left, back elevation, elevation of Tower*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Dromore Castle Stables*
s & d: Godwin & Crisp Archts. / 197 Albany St. Regents Park NW / C. Burkill / Oct. 9th 1868
w/m: 101 J. Whatman 1867
Indian ink & coloured washes (370 × 515)

102 Details of stable fittings
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Dromore Castle*
s & d: Edward W. Godwin / July 27th 1870
w/m: Waterlow & Sons London
Sepia & blue pen, coloured washes (205 × 325)

103 Cottage for the Dromore Estate, ground floor plan, front and end elevation, cross-section, details of doorway and window
Scale: FS, $\frac{1}{2}$ in to 1ft
Insc: As above
s: Godwin & Crisp Archts. / 197 Albany St. Regents Park NW
Indian ink (355 × 255)

104 Details of ventilators in laundry roof
Scale: $\frac{1}{8}$ in to 1ft, 1in to 1ft
Insc: As above & *Dromore Castle*
Pencil (280 × 265)

105 Details of pump well
Indian ink, blue pen, grey & red wash (220 × 280)

Contract documents &c in RIBA MSS Collection
Lit: BN, XIV, 1867, pp.222, 224-225, 755, 758-759 (NE view, ground plan & NW view); *The Architect*, IV, 1870, p.104 (W end of the small dining room); *The Architect*, VII, 1872, p.300; BN, XXIV, 1873, p.339 (details of 2 medallions of painted glass for the drawing room), p.391 (decorations of the dining room, drawing room & anteroom); CL, CXXXVI, 1964, pp.1274-1277; D. Harbron, *The Conscious stone*, 1949, pp.62 et seq.
Built in a style that Eastlake describes as 'Anglo-Irish Geometrical'. Dismantled c.1954, the base shell remains.

[18] DUBLIN (Ireland): Museum of Science & Art & National Library buildings
Preliminary & competition designs, 1881-82 (11):
1 Sketch ground floor plan, sketch elevations, thumbnail perspective: plan shows the then existing Natural History Museum flanked by 2 asymmetrical buildings; elevations show a complex of campanile, domes & a circular building
Scale: $\frac{1}{48}$ in to 1ft
Insc: Labelled, some dimensions given, notes on number of books &c
Pencil & coloured washes, indian ink & red pen (380 × 560)

2 Sketch ground floor plan, details of elevations, sections, thumbnail perspective: plan shows 2 large asymmetrical blocks, without the apsidal ends & circular building of 1
Verso: Sketch plan for setting up perspective
Insc: Notes on dimensions of bookcases &c, some dimensions given, labelled
Pencil & coloured washes, indian ink; verso, pencil, sepia & red pen (560 × 760)

3 Part-plan of ground floor, showing existing building with added pavilions
Indian ink, pencil details & labelling (265 × 790)

4 Main elevations, showing an 8 bay building with giant Corinthian pilasters, joined by a colonnade to 13 bay building, also with giant Corinthian pilasters; the existing Natural History Museum in the background; unfinished courtyard elevations in pencil
Verso: FS details of light fitting, bell pull, door knocker (Tite Street?)
Sepia pen, pencil; verso, pencil & coloured washes, indian ink labelling (560 × 760)

5-11 *Basement plan; ground plan; first floor plan; second floor plan; elevations, principal and courtyard; sections; perspective view*: the overall plan is a half-H plan, the existing building flanked by pavilions rendered yellow, containing galleries, lecture theatres, classrooms; behind the Natural History Museum is a grassed courtyard, flanked on either side by a library building & a museum building, both domed, the right-hand wing having a circular building butting on to its farthest side, these rendered in red wash; the main elevation shows identical wings with 8 window bays with 3 Corinthian columns in antis on 1st & 2nd floors joined by a low wall with 3 gateways, the existing building in the background
Insc: As above, *Museum of Science and Art and National Library Buildings, Dublin* & labelled
5-8 Indian ink & coloured washes, mounted 445 × 760
9 Sepia pen, mounted (445 × 760)
10 Sepia pen, grey & indian red wash, mounted (445 × 760)
11 Indian ink & grey wash, mounted (445 × 760)

Lit: *Builder*, XLI, 1881, p.434; XLII, 1882, p.57; XLIII, 1882, p.698
The £100,000 competition was announced in September 1881. It was a two-stage competition; of the 68 sets of designs received, 5 were selected for the final stage in January 1882 (Godwin's design was not among them). Since all the architects were English, some dissension arose and it was decided to extend the site and to set a new competition. First premium was awarded to an Irish firm, T. N. Deane & Son, in April 1884.

[19] EASTON (Bristol): Church
Design for the Rev. D. Cooper, 1866 (4):
1-4 Ground plan; south elevation; west elevation and transverse
section looking east; longitudinal section looking north
Scale: $\frac{1}{8}$ in to 1 ft
Insc: *Proposed church Easton / for the Revd. D. Cooper*
s & d: Godwin & Crisp Architects / London and Bristol
April 1866
w/m: 1, 2 J. Whatman 1860
Indian ink, pink wash (325 x 525)

[20] EGGINTON (Derby): Church of St Wilfrid
Designs for furniture, 1872 (2):
1-2 Details of font, pulpit, prayer desk and lectern:
Egginton Church; details of desk & pulpit
Scale: FS, 1 in to 1 ft
Insc: As above
s & d: E. W. Godwin FSA Archt. / 197 Albany St.
Regents Park London; 1 Easter 1872; 2 April 1872
Pencil on tracing paper (370 x 500)

[21] GADDESSEN, LITTLE (Herts): Church of SS
Peter & Paul
Design for alterations, 1871 (2):
1 Ground floor plan, external & internal elevations
of E end, longitudinal section
Insc: *Design for alterations to Little Gaddesden Church*
s: Edward W. Godwin Archt.
Sepia & red pen with brown & sepia washes
(520 x 380)

2 Elevation of proposed east end
Insc: *Little Gaddesden church E. W. Godwin FSA*
Archt. & as above
Photolithograph from BN, XXI, 1871, p.9

Lit: Pevsner, *Herts*, 1953, pp.156-158 (mentions only
that the S arcade is of 1876)

[22] GADDESSEN, LITTLE (Herts): Stables
Contract drawings, 1870 (6):
1-6 Block plan; ground floor plan, front elevation;
longitudinal sections, detail of hip knob; cross-sections;
side elevations; details of doors to forage, ventilator,
windows
4 Verso: Sketch elevation of a bureau
Scale: 1 in to 1 ft, $\frac{1}{8}$ in to 1 ft, $\frac{1}{16}$ in to 1 ft
Insc: *Proposed stables at Little Gaddesden for the Revd*
Charlton Lane & numbered 1-6
s: Godwin & Crisp Archts. / 197 Albany St Regents Park
/ Peter Cooke
Indian ink & coloured washes (290 x 235)
Lit: *The Architect*, V, 1871, p.302

Contract document in RIBA MSS Collection

[23] GLENBEIGH TOWERS (Co Kerry, Ireland)
Design, 1870 (12):
1 Ground plan, showing walls, carriage drive, outside
elevation of wall and gateway, wall details
Insc: As above
Indian ink (475 x 380)
Reprd: *The Architect*, V, 1871, p.248

2-10 Ground floor plan; 1st, 2nd & 3rd floor plans;
north elevation; west elevation; south elevation; E or back
elevation, cross-section; longitudinal section, details
of ground floor external string and strings to first and
second floors; details of fireplaces; door details
Scale: FS, $\frac{1}{2}$ in to 1 ft, $\frac{1}{8}$ in to 1 ft
Insc: *Glenbegh Towers & as above*
s: Godwin & Crisp Archts. / 197 Albany St. NW
Indian ink, red & blue pen, coloured washes
(380 x 220 & 220 x 380)

11-12 Plan of circular room, elevation, section, profile of
culling (sic) at foot of ribs; section of circular room, details
Scale: FS, $\frac{1}{2}$ in to 1 ft, $\frac{1}{8}$ in to 1 ft
Insc: As above & *Glenbegh Towers / Proposed circular*
room

s & d: Godwin & Crisp Archts 197 Albany St. / Park
Regents London May 23/70
Sepia pen & coloured washes (475 x 375)
Furniture specification & c in RIBA MSS Collection

Lit: D. Harbron, *The Conscious stone*, 1949, pp.64 et seq.
Another exercise in Anglo-Irish Geometrical.
Dismantled. See also [106].

[24] GOTTENBURG (Sweden): House
Preliminary design for a house for J. W. Wilson, 1876
Sketch plans, sketch elevations
Scale: $\frac{1}{16}$ in to 1 ft
Insc: *Design for J. W. Wilson Esq.*, some dimensions
given & labelled; note dated Mar. 5 77 as to whether
he / ever received my design
s & d: E. W. Godwin FSA Archt. / 8 Vic. Ch.
Westminster / Oct 5 76
Pencil, indian ink (380 x 555, ragged)

[25] GRADE (Cornwall): Church of the Holy Cross
Design & working drawings, 1860 (10):
1 Ground floor plan of original church
d: 1860
Indian ink, grey wash, red pen labelling (210 x 310)

2-3 Ground plan, elevation of east end, transverse
section through porch, section looking east; section looking
north, south elevation
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above
s & d: 2 E. W. Godwin Archt. / Montpelier Bristol /
January 1861; 3 E. W. Godwin Archt.
Indian ink, red pen, coloured washes (330 x 510)

4-9 Details of east window exterior; east window -
stained glass; windows south wall; nave and chancel roofs,
chancel desks, nave seats, chancel seats; elevation of sedilia,
pattern on nave wall; outer entrance to porch
7 Verso: Details of floor tiling
Scale: FS, 1 in to 1 ft, $\frac{1}{2}$ in to 1 ft
Insc: As above
s: E. W. Godwin Archt.
Indian ink, red pen, coloured washes (510 x 330)

10 Elevation of screen pulpit etc, section of chancel
Scale: $\frac{1}{2}$ in to 1 ft
Insc: As above
s & d: Edward W. Godwin Architect July '60
Indian ink & coloured washes (350 x 525)
Pevsner, *Cornwall*, 1970, pp.73-74: 'It is a pity no
better church was designed in 1862 to replace a small
building with an old tradition, in a position so bare
and prominent as to be visible for miles around. The
roof pitches especially are quite out of keeping with
the Cornish traditions. Of the old church only the
W tower remains...'

[26] HARPENDEN: (Herts): Pigeonwick, Fallows
Green
Design, c.1869 (18):
1-5 Plans, showing an L-shaped house; furniture
layout for 1st floor shown
1 Basement floor plan
2 Plan at B, i.e. ground floor plan
3 First floor plan
4 Attic floor plan
5 Roof plan
Scale: $\frac{1}{4}$ in to 1 ft
Insc: Partly labelled, some dimensions given,
numbered 1-5 & as above
w/m: 4, 5 J. Whatman 1869
1-2 Indian ink, indian red & yellow washes, pencil
3 Red pen, indian red & yellow washes, pencil
4 Indian ink, indian red & yellow washes, pencil
dimensions
5 Indian ink

6-9 Elevations: drawings show a brick construction,
with brick header relieving arches over some windows,
tile-hung dormer window, tiled porch on timber
brackets over front door; sculptured half-figure
holding a scroll inscribed PAX, in a niche [Fig.30]
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above & drawings numbered 6-9
s: 6 EWG
w/m: 7 J. Whatman 1869
Indian ink, red pen, pencil
7 verso: Thumbnail sketch view in pencil

10-13 Sections (13 unfinished), showing wainscoting,
chimneypieces, wall decoration, dressing table, figure
of a red-haired woman in flowing clothes
Scale: $\frac{1}{4}$ in to 1 ft
Insc: Drawings numbered 10-13
w/m: 12 J. Whatman 1869
10 Indian ink & coloured washes, pencil
11-13 Indian ink, pencil details

14 Elevation of staircase window & FS details
15 Details of floor & porch
16 Details of chimneypiece
17 Details of chimneypiece with circular hearth
opening
18 Details of casement window crossed out, details
of weather vane
14-18 Scale: FS, 1 in to 1 ft
Insc: As above, partly labelled, some dimensions,
numbered 14-18
14 Indian ink & coloured washes, pencil details
15 Pencil & light red wash
16 Pencil
17 Pencil, light red & grey-green washes
18 Pencil & light red wash

1-18 (355 x 255)
Identified by Brian Blackwood (F), 1970. Built by
Godwin for himself and Ellen Terry. Dem. c.1967.

[27] HEMPSTON, LITTLE (Devon): Church of
St John
Preliminary design & sketch measured drawings for
proposed restoration of the screen & renewed
window tracery (?) 1853, 1859 (22):
1 Ground floor plan for arranging seats, details
explanatory of proposed restoration to the screen
Scale: $2\frac{1}{2}$ in to 3 ft, $\frac{1}{8}$ in to 1 ft
Insc: As above
d: October 1853
Indian ink, coloured washes, pencil details & notes
(465 x 310)

2-22 Sketch measured drawings
2-3 Sketch measured ground floor plans, showing
window & bay dimensions
4-14 Sketch elevations of windows
15-22 Sketches & notes of buttress, tracery, arch &
wall details
22 Verso: Sketch elevation of Ho in Portland Sq.
Plymouth (Idealised March 9 '60) and sketch of sparrow
from my study window Mar 27 '60
Other leaves have addresses, quotations & c on verso
d: 18 Apr 25 1859; 21 May 25 1859 & as above
Pencil, indian ink (180 x 115 largest)
Pevsner, *S Devon*, 1952, pp.196-197: 'The tracery most
fancifully renewed.'

[28] HEREFORD: Cathedral
Contract drawings for monument to Bishop Coke,
1875 (2):
1-2 Plan, front, end, detail of capital; details of
mouldings & c
Scale: FS, $\frac{1}{8}$ in to 1 ft & not stated
Insc: *Monument for Bishop Coke Hereford Cathedral*
s & d: Edward Godwin Archt Nov. 1875 / Frances Philip
C. E. Fucigna Sculpr
1 Indian ink & pale blue wash (390 x 560)

2 Indian ink, black wash, pencil details (390×560)
1 Reprd: *British Architect*, XI, 1879, p.16

[29] HIXON (Staffs): House on Lord Ferrers's estate
Design for Mr Williams's house, 1872 (2):

1 Front, side & back elevations, cross-section, ground floor, 1st floor & cellar floor plans

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

Insc: *Mr. Will. . . / small house for the estate of Lord Ferrers*

s & d: E. W. Godwin Archt. 29 Craven (sheet torn)

Indian ink, blue pen & coloured washes on tracing paper (405×700)

2 Details of chimney, parlour mantelpiece, staircase
Scale: FS, 1in to 1ft

Insc: *Mr. Williams' House Hixon*

s & d: E. W. Godwin Archt. Dec. 1872

Indian ink, coloured washes on tracing paper (400×705)

[30] LANDEWEDNACK (Cornwall): Church of St Winwallo

Design for new seating, 1860 (2):

1 Ground floor plan, showing arrangement of pews

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

Insc: *Landewednack Church Cornwall*

s & d: E. W. Godwin Sept. 10th 60

Indian ink, watercolour, pencil details (330×535)

2 Details of nave seats, chancel seats

Scale: 1in to 1ft

Insc: As above

Indian ink, sepia & pink washes, pencil (330×450)

[31] LEICESTER: Town hall

Preliminary & competition designs, 1871 (4):

1 Sketch, block plan & elevation of main front

Insc: *Original sketch for Leicester / made at (incomplete)*

Pencil with green wash (360×610)

2 Perspective of main elevation

s & d: E. W. Godwin designed 1870

Indian ink, sepia pen, coloured washes & gouache, mounted (805×515)

3 Main elevation

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

Insc: *Competition design for Municipal Buildings, Leicester*

/ by Edward W. Godwin FSA FRIBA

Photolithograph from BN, XXIV, 1873, pp.486-487

4 Transverse section of Council Chamber, transverse section of Borough Court

Insc: As above & *Leicester Municipal Buildings /*

Designed by E. W. Godwin FSA and placed first in the

competition by Mr. Street R.A

Photolithograph from *The Architect*, VII, 1872, p.24

Lit: *The Architect*, VII, 1872, p.10; D. Harbron,

The Conscious stone, 1949, pp.76, 77

Godwin's design (pseudonym '1250') was placed 1st

by Street, but Leicester Corporation awarded the 1st

premium to Messrs Barret & Smith. Another

competition for the same building was held in 1873,

when the 1st premium was awarded to F. J. Hames.

[32] LONDON: The Oratory, Brompton Road, Kensington & Chelsea

Preliminary & competition designs, 1878 (8):

1-3 Ground plan; east elevation; S elevation

Insc: As above

s: E. W. Godwin FSA

1 Sepia & red pen, sepia wash (490×830)

2 Sepia pen (515×825)

3 Sepia pen (580×405)

4-6 Alternative sketch plans, with notes & dimensions

5 Verso: Sketch W elevation

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

Pencil & red wash (290×170, 285×210, 290×170)

7 Sketch W elevation, detail of spiral column

Verso: Part plan & elevation of a house

Pencil, red & yellow washes; verso, pencil (320×235)

8 Sketch cross-section

Verso: Part-elevation of a house

Pencil & coloured washes; verso, pencil (300×215)

Lit & reprd: *British Architect*, X, 1878, pp.210-212;

XII, 1879, p.6 (1-3 reprd)

The competition conditions required that designs

should be Italian Renaissance in character. The site

was 340ft in length, N to S, and only 130ft wide,

which meant a departure from the usual orientation.

The competition was won (and built) by Herbert

Gribble. Godwin, using the pseudonym 'Joy', did not

gain a place.

[33] LONDON: Charing Cross, Westminster

Preliminary design for proposed monument to Charles I, 1883

Sketch details of *Monument to King Charles 1st / Charing*

Cross: pedestal bearing royal coat of arms, lion &

unicorn supporters, winged putti supporters,

embellishments; on a plain plinth

Insc: As above

d: Sep 83

Indian ink on tracing paper (370×755)

Not executed.

[34] LONDON: Nos.4-6 Chelsea Embankment & the

corner of Tite Street, Kensington & Chelsea

Preliminary sketches, designs & working details made

for Gillow & Co., of Oxford Street, 1877 (19):

1 Preliminary sketch design for front elevation facing

the Embankment, showing houses of 6 storeys,

corresponding in general to the design as executed

(exceptions: iron balconies on the 2nd floor as well

as 1st; ground floor windows set in a blank wall,

1st floor windows recessed behind 2 arches for each

bay window & differing in other small details) Ground,

1st, 2nd, 3rd, 4th & 5th floor plans of the central

house, 1st floor plan of the corner house (crossed

out), front elevation of the 3 houses (with the corner

& central house rendered in detail & longitudinal

section through the central house) & details

2 Preliminary sketch design for the corner house

Ground, 1st, 2nd, 3rd, 4th & 5th floor plans, side

elevation facing Tite Street & details of gables

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

Insc: *Corner House. Messrs Gillow*, & 2 with details

labelled & measurements marked

s & d: E. W. G. Jan. 77

Pencil & coloured wash, heightened with chinese

white (350×490)

3-4 Finished drawings of another preliminary design

of 5 storeys but with a frieze & cornice running above

the 1st storey instead of as in the executed design

above the 2nd storey

3 Front elevation of the corner & central houses

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

Insc: (11) *Houses for Messrs Gillow / Front Elevation &*

the sculptured plaque in the top gable priced £17 10.0

d: (in gable) 1877

Indian ink, pencil & red wash (655×445)

4 Side elevation facing Tite Street & cornice & frieze details

Insc: (10) *Houses for Messrs Gillow / Tite St Elevation*

& details labelled

s: E. W. Godwin FSA Archt.

Indian ink with pencil additions (630×540)

5-19 Design as executed

5 Ground plan of corner & central houses

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

Insc: (3) *Houses for Messrs Gillow / First floor with*

details labelled & measurements marked

s: E. W. Godwin FSA

Indian ink & coloured washes (440×605)

6-19 Working details

6 Door architrave details No 1

7 Details (No 3) of wood stair balustrades

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

8 Elevation & details of *Front door Corner House, No 4*

Scale: Elevation 1in to 1ft; details FS

s & d: E. W. G. Ap. 1877

9 Elevation of gable to *River Front, No 5*

s & d: E. W. G. Ap. 77

10 Half-elevations of front & side of *Door to Middle Houses, No 7*

Scale: 1in to 1ft

(510×210)

11 Elevations & details of *Angle fireplace Corner House 1st floor & Library Mantelpiece No 8*

Scale: 1in to 1ft

s & d: E. W. G. April 1877

12 Half-elevations & details of *Drawing Room*

Mantelpiece / Corner House & of Billiard Room

mantelpiece No 9

Scale: 1in to 1ft

s & d: E. W. G. April 1877

(210×470)

13 Elevations & details mantelpieces in *Best Bedroom,*

2nd Bedroom & of Screen in 1st landing of Corner House

No 10

s & d: E. W. G. April 77

14 Elevation & details of archway in *Vestibule Middle*

Houses No 11

Scale: 1in to 1ft

15 *Detail No 12*, outlines of mouldings

16 Elevation of *Wrought-iron Balcony Detail No.13*

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

d: May 77

Indian ink & blue wash on tracing paper (360×360)

17-19 Details, miscellaneous, outlines of mouldings,

elevation of bracket to 1st floor balcony & plaster

cornices

(515×280, 440×265, 370×205)

6-19 Insc: *Houses Messrs Gillow* & as above with

details labelled

Indian ink or pencil on tracing paper (sizes where not

given 500×750)

Lit: *British Architect*, IX, 1878, p.76 perspective, p.86

drawing room mantelpiece; p.122 fireplaces in corner

house; p.170 door details; BN, XXXIV, 1878, p.264

(elevation & plans by M. B. Adams with inset

perspective by T. Raffles Davison); *British Architect*,

XI, 1879, p.16 (illustrations of figure by C. W. Morgan

for the panel in the corner house gable)

The houses, begun in 1877 for Gillow & Co. as a

speculative venture, were said to be 'approaching

completion' in February-March 1878. The *British*

Architect notes it is 'one of the most important blocks

yet erected in the C17 or Queen Anne style'. The

sculptured figure panels were by C. W. Morgan.

[35] LONDON: Lancaster Club & residences, Embankment, Westminster
Site plan & preliminary design for the Metropolitan Mansions Company, 1880 (4):

1 Plan & section of site between Savoy Hill, Savoy Street, the Embankment & the Chapel Royal, near Waterloo Bridge

Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{20}$ in to 1ft

Insc: Labelled

Indian ink & coloured washes on linen-backed cartridge (620×500)

2 Unfinished sketch elevation of Lancaster Residences,

joined by foot bridge to a larger building on the left.

Verso: Sketch plan for a theatre, inscribed *Adelphi &c*

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

s & d: E. W. Godwin | July 30. 80

Pencil & coloured washes (280×525)

3 Plan & elevation of new entrance to Duchy House &

entrance to club

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

Insc: As above; verso *Duchy of Lancaster & Met Mansions Comp.*

s: E. W. Godwin

Pencil (555×760)

4 Plan of residential floors, plan of club room floor, perspective view from river

Scale: $\frac{1}{8}$ FS

Insc: *Sketch design for the Lancaster Club and | Residences Thames Embankment | E. W. Godwin FSA Architect*

Photolithograph from *British Architect*, XIII, 1880, p.8

Contract documents &c in RIBA MSS Collection

D. Harbron describes the elevations as 'of the French Renaissance type similar to the buildings about L'Étoile'. The site is where the Savoy Hotel now stands, and where was once the Palace of the Savoy. Not executed.

[36] LONDON: Savoy Palace, Embankment, Westminster

Preliminary design, c.1879

Site plan of Savoy Palace, 22,740 square feet, between Savoy Hill, Savoy Street, Chapel Royal & Embankment; main elevation of proposed Savoy Palace

s: Godwin and Seddon, Architects

Lithograph (560×380)

Site is the same as that for the proposed Lancaster Residences, though the elevation is quite different. It shows a 4 storey building with a tower and 3 turrets. An enclosed footbridge to Lancaster Place is also shown. J. P. Seddon had been a friend of Godwin's for many years. This was presumably a project replaced by the later scheme for the Lancaster Residences on the same site.

[37] LONDON: Houses, Holland Park Road, Kensington & Chelsea

Preliminary design for proposed houses, 1882 (3):

1 Site plan, showing 6 adjacent building plots at Laura Place, on the corner of Holland Park Road & Melbury Road

Scale: $\frac{1}{2}$ in to 100ft

Insc: *Holland Estate Kensington | Tracing from Plan | 1882*

s & d: Drivers & Co | 4 Whitehall | 1882

Pencil & yellow wash on tracing paper (210×80)

2 Site plan, same as 1 but 3 houses are indicated, south east prospect

Scale: $\frac{1}{2}$ in to 100ft

Insc: As above, dimensions given

s & d: EWG. Jan. 1882

Pencil & pink wash (330×225)

3 Plan showing disposition of 3 houses with a shared garden, *Elevation towards Holland Park Road*

Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{24}$ in to 1ft

Insc: As above

s & d: E. W. Godwin FSA Architect | 31 Jan. 1882

Letters (in RIBA MSS Collection) from Mr Huish of the Fine Art Society, New Bond Street to EWG, d. January 1882, refer to a site in Melbury Road. This was probably some speculative scheme which did not get off the ground. Notebook E 255, 1882, at the V & A has sketch designs for a house at the corner of Holland Park Road.

[38] LONDON: Kensal Green Cemetery, memorial cross Design, 1869

Details of cross

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

Insc: Labelled & some dimensions given

Sepia pen & wash, pencil detail, red pen labelling

(350×260)

Contract document in RIBA MSS Collection

[39] LONDON: Studio, Kensington Palace, Kensington & Chelsea

Contract drawings for studio for Princess Louise, 1878 (7):

1 Ground plan, elevations of N side & E end,

sections, details of mouldings, perspective from NW

Insc: *Studio Kensington Palace for H.R.H. the Princess Louise*

s & d: E. W. Godwin 1878 | Geo Stephenson

2 Sepia & blue pen, coloured washes

3 Sepia pen, indian ink, pencil details

4 Sepia pen, sepia & brown wash, pencil details

(535×360)

2-4 Ground floor plan (similar to 1), front elevation;

end elevation, details of crowning to pediment, window sills,

oversailing courses at eaves, angle of gable or pediment;

sections

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

Insc: *Studio - Kensington Palace*

s & d: E. W. Godwin Archt | July 1878 | Geo Stephenson

2 Sepia & blue pen, coloured washes

3 Sepia pen, indian ink, pencil details

4 Sepia pen, sepia & brown wash, pencil details

(535×360)

5-7 Details of large window with seat; details of

fireplace

6 Verso: Details of another fireplace with seat;

elevation showing panels of mantelpiece in studio of

HRH the Princess Louise

Insc: As above

s & d: 6 EWG; 7 EWG Nov. 78

5 Pencil, sepia pen (325×445)

6 Indian ink, pencil, coloured washes (510×685)

7 Indian ink (335×510)

Contract documents &c in RIBA MSS Collection

[40] LONDON: No.10 Lancaster Place, Westminster

Working drawings for window & wardrobe for

Hermann Vezin, 1882 (2):

1 Half elevation of window, half plan, FS details of sash

bar; plain canted bay window with seat

Scale: FS, 1in to 1ft

Insc: *Mr. Vezin 10 Lancaster Place*

s & d: E. W. Godwin Ap. 1882

Indian ink, pencil, light red wash (560×305)

Verso: Details of canted bay window with fan-shaped

opening in centre top

Scale: 1in to 1ft

Insc: *Every part of the | window to be a | casement or to*

turn | upon pivots

Pencil, light red & yellow ochre washes

2 Details of wardrobe & chest of drawers

Scale: FS & 1in to 1ft

Insc: *Wardrobe for Hermann Vezin Esqr. | 10 Lancaster*

Place Strand, labelled, dimensions, notes on

ironmongery; verso *left at Greaves myself | June 13 82*

s & d: E. W. Godwin FSA May 1882 | 7 Great College St | Westminster

Pencil & light red wash on tracing paper (380×510)

[41] LONDON: Lennox Gardens, Kensington & Chelsea

Design for interior (?) of house for Gladys Countess of Lonsdale, c.1882 (2):

1 Detail of window bay: mullioned window of 4 lights, above this 2 panels, 1 with an ornate letter L & a coronet; above this another mullioned 4 light window with a tiled conical roof

Insc: *Lady Lonsdale | no | Lennox Gardens*

Indian ink on brown detail paper (330×135)

2 Unfinished details of interior: elevation showing floor to ceiling window, chimneypiece & door; details of casement windows, chimneypiece, window with painted glass decorations

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

Insc: *House for Gladys Countess of Lonsdale*

Indian ink, pencil (560×760)

Notebook E255 for 1882 (V & A) has furniture designs for Countess of Lonsdale.

[42] LONDON: No.37 Lowndes Square, Westminster

Designs, contract drawings for alterations for Lady Shrewsbury, 1882 (4):

1 Part plans of attic, 2nd floor & basement, elevations showing decorative treatment of drawing room wall,

elevation of drawing room window (venetian, with circular windows flanking centre opening at top)

Insc: *Alterations to 37 Lowndes Sq. II*, labelled; verso

Alterations, Lowndes Square | for Lady Shrewsbury

s & d: Edward W. Godwin FSA Architect | 7 Great

College Street | Westminster | July 22nd 1882

Indian ink & coloured washes, pencil details

(535×760)

2 Part-plan, details of large square-headed window, double-arched opening with balustrade (look-out on

stair), arched opening with doors beyond

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

Insc: *Alterations to 37 Lowndes Sq. plan no 3*

s & d: Edward W. Godwin FSA Architect | Sep. 1882 |

S. Belham & Co. | September 12 | 82

Indian ink, red pen, coloured washes, pencil details

(560×760)

3 Details of drawing room window & look out on

staircase

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

Insc: *Alterations to 37 Lowndes Square | Details of plan*

no 3, labelled

s: E. W. Godwin FSA Archt

Indian ink, pencil & coloured washes (560×760)

4 Details of dining-room mantelpiece

Scale: 1in to 1ft

Insc: *37 Lowndes Square | Design for mantelpiece in dining*

room

s & d: EWG | Nov. 6th '82

Indian ink & coloured washes (300×280)

See also [8]4

[43] LONDON: Fine Art Society, No.148 New Bond Street, Westminster

Contract drawings for new entrance, 1881 (5):

1 Part-plans of ground & 1st floors, showing entrance, hall, stairs & balcony; elevations of new

entrance, with doorway with pillars in antis, wide 1st floor arched window with balcony on LHS of which

is a pair of putti holding a shield

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

Insc: *New Entrance : Fine Arts Society : Bond Street*

No.1, labelled

s & d: Edward W. Godwin Architect | of Bridge Street

Westminster | George Sharpe | Aug 20th 1881

Indian ink & red pen, coloured washes (490×680)

2 Section, details

Scale: $\frac{1}{4}$ FS, $\frac{1}{2}$ in to 1ftInsc: *New Entrance Fine Arts Society Bond Street no II*, labelleds & d: *Edwd. W. Godwin Architect / George Sharpe / Aug 20th / 1881*

Indian ink & coloured washes (490×680)

3 Details of 1st floor window arch & joist

Insc: *Proposed new entrance / Fine Art Gallery / New Bond Street W*; note on constructions & d: *H. H. Collins / Archt. & surv / 61 Old Broad Street / EC / August 1881*; rubber stamped *19 Aug 81*

Pencil & coloured washes on tracing paper (490×650)

4 Sketch section through No.149 Bond Street, sketch elevation to No.4 Little Bruton Street, sketch detail of roof joist

Scale: $\frac{1}{8}$ in to 1ftInsc: As above & *p.7 spec. put under iron joists to roofs...*

Pencil, purple crayon on tracing paper (205×540)

5 Elevation to new entrance

Lithograph from the cover of a *Catalogue / of / Etchings / and / Engravings / 1882. The Fine Art / Society...*

Contract documents, tenders, correspondence &c in RIBA MSS Collection

Lit: *British Architect*, XVI, 1881, p.632, (perspective by Raffles Davison) Pevsner, *London I*, 1962, p.550 ('It has a deep entrance with pillars in *antis*, and a wide first-floor window with a segmental arch, some Venetian Quattrocento detail and a piquant, asymmetrically placed name shield held by two putti.' The sculptor of these was E. R. Muelins.)

[45] LONDON: Theatre, Northumberland Avenue, Westminster

Preliminary & alternative designs, 1876 & 1881 (8):

1-5 Preliminary design, 1876

1 Site plan

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

Indian ink on linen (305×420)

2 Sketch ground floor plan, details, perspective view of interior

Scale: $\frac{1}{24}$ in to 1fts & d: *E.W. G. / Sep 2. 1876*

Sepia pen & coloured washes, pencil (180×230)

3 Sketch ground floor plan, longitudinal section

Scale: $\frac{1}{8}$ in to 1ftInsc: *Northumberland Avenue site*

Pencil & coloured washes (330×455)

4 Longitudinal section

Verso: Sketch plan of stage, part section

Indian ink, watercolour & gouache & pencil

details; verso, pencil & coloured washes (430×215)

5 View of stage, part sketch elevation of interior, sketch ceiling details

Insc: *Northumberland Avenue site*

Pencil & coloured washes, indian ink & coloured washes (215×280)

6-8 Alternative design, 1881

6 Ground floor plan, main elevation, part section showing boxes, gallery &c

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{16}$ in to 1ftInsc: Notes on building heights include *abt 3 ft lower than Avenue*, notes on accommodation &c

w/m: J. Whatman 1880

Pencil, light red & buff washes (560×780)

7 Revised ground floor plan, 1st floor plan

Insc: Labelled, notes on accommodation & prices

w/m: J. Whatman 1880

Pencil & buff wash (560×780)

8 Front elevation, part section

w/m: J. Whatman 1881

Sepia pen & wash, pencil (560×775)

[45] LONDON: Greek church, Notting Hill

Preliminary alternative designs, 1873 (7):

1-2 Ground plan, principal elevation, marked A;

alternative ground plan, principal elevation, marked C

Scale: $\frac{1}{32}$ in to 1ftInsc: As above & *Sketch design for new Greek Church in London*s & d: *E. W. Godwin FSA Architect / Jan 17*

Indian ink & yellow wash (310×165, 330×180)

Reprd: *British Architect*, II, 1879, p.26

3-4 Ground floor plan (scheme B?); sketch ground floor plan, similar to 3, sketch details of capital, impost

Insc: *4 Greek Church*s & d: *4 E.W. G. / Mar. 1st 73*

3 Indian ink, red pen, red wash (485×370)

4 Pencil & red wash, indian ink (300×180)

5-6 Cross-section, showing decorative treatment of screen & clerestory, sketch view of main front, sketch details of capitals, *cornice, impost*; section showing decorative treatment of dome, clerestory

5 Indian ink, pink & yellow washes, pencil (330×335)

6 Indian ink, sepia & red pen, pencil (400×405)

7 Sketch principal elevation

Verso: Sketch elevation of screen

Insc: *Plan after church of St. Nicodemus Athens*(Panajia Lycodemo) / also *Sta Fosca Torcello*; verso*Indispensable arrangement of Iconostasis*

Indian ink & pencil (180×120)

Not executed. The designs are in the Byzantine style with a central dome. Possibly intended for the site in Moscow Road, Bayswater, on which G. G. Scott Jnr built the Orthodox church (now cathedral) of St Sophia in 1877.

[46] LONDON: Theatre Oxford, Street & Hanway Street, Westminster

Survey plan & preliminary design, 1873 (3):

1 Survey plan of the site of the Star Brewery, includes Nos.11 & 12 Oxford Street, 29 & 31 Hanway Street

Scale: $\frac{1}{10}$ in to 1ftInsc: As above & *Plan of / valuable property in / Oxford St and Hanway Street. / To be let upon lease or the freehold to be sold... / Let or lease for 7 years from Jan 1873*

Indian ink, pink wash, pencil details (485×550)

2-3 Sketch ground & 1st floor plans for a theatre

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

Pencil & coloured washes (380×560)

[47] LONDON: Theatre, Pantion Street, Westminster Preliminary design, 1876 (2):

1-2 Ground floor plan; 1st floor plan

Scale: $\frac{1}{10}$ in to 1ftInsc: *1 Pantion Street site*d: *1 Nov 1 1876*

1 Indian ink, brown wash (220×215)

2 Pencil, indian ink, brown wash (230×215)

Verity built the Comedy Theatre, Pantion Street, in 1881. This sketch was possibly made by Godwin to illustrate his theories on theatre planning, first put forward in 1876.

[48] LONDON: Church of St Philip, Stepney, Tower Hamlets

Preliminary design & working drawings for alterations, 1871 (11):

1 Alternative ground floor plans

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

w/m: J. Whatman 1867

Indian ink, pencil, pink & yellow washes (280×390)

2 Ground floor plan, showing arrangement of pews

Scale: $\frac{1}{8}$ in to 1ftInsc: *S. Philip's Stepney (copy) new arrangement (1872)*

w/m: J. Whatman 1867

Indian ink, buff wash (305×420)

3 Ground floor plan, showing arrangement of chancel with part of ceiling plan for nave & aisles, cross-sections showing roof details, details of window jamb, rib, rafters

Sepia & red pen, red & yellow washes (545×380)

4 Sketch elevations of W front & part of N side

Verso: Cross-section

Pencil & green wash; verso, pencil & coloured washes (390×285)

5 Details of Pulpit, S. Philip's Church Stepney

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

Insc: As above

s & d: Verso *EWG 1871*, postmarked *St Albans, 7 Dec 1873*, addressed to *E. W. Godwin Esqre, / Harpenden / St. Albans*

Indian ink (405×300)

6-8 Elevation of internal bay; elevation of organ; elevation of altar

Scale: 9, $\frac{1}{2}$ in to 1ft

w/m: 7 J. Whatman 1867

6 Pencil (395×280)

7 Pencil & coloured washes (285×230)

8 Pencil (255×355)

9 Details of roof construction

Insc: *St Philip's Stepney*s & d: *E. W. Godwin Archt / Feb 1871*

Pencil, pink & yellow wash (540×380)

10 Part ground floor plan at W end, details of stalls and screens

Scale: FS, $\frac{1}{4}$ FS & not statedInsc: *St. Phillips (sic) Stepney*s: *E. W. Godwin Archt*

Indian ink, red pen, coloured washes, pencil details (525×740)

11 Internal view towards E end

Indian ink, sepia & red pen, pencil, coloured washes (320×185)

Reprd: *The Architect*, VI, 1871, p.314

Letter regarding costs in RIBA MSS Collection B. Clarke, *Parish churches of London*, 1966, p.159, gives 1818-19 as the building date, rebuilt 1888. If Godwin's designs for alterations were executed, they have not survived.

[49] LONDON: Theatre, nr Fountain Court, Strand, City

Three alternative sets of designs for a new theatre, to be called the Comedy, sited at No.106 Strand & adjoining Fountain Court, n.d., 1881, 1882 (33): Scheme A for a theatre of 7 floors, 6 bays wide (frontage 55ft 3in wide), with 3 arched doorways & 2 others on the ground floor, smoking loggia on the 1st floor, at the top a Dutch gable placed to the left

1-5 Basement plan, residences on 4th floor, 2nd floor plan; ground & 1st floor plans; front elevation, cross-sections; rear elevation, cross-section; longitudinal section

Insc: As above, plans partly labelled, some dimensions given

Pencil on tracing paper (470×620 largest)

Scheme B for a theatre of 7 floors, 4 bays wide (frontage of 34ft), an open smoking loggia on the 1st floor overlooking the street, arched entrance placed asymmetrically, top floor has a cupola & Dutch gable; inscription on frieze over the entrance reads *The Comedy Theatre 1881*

6-7 Preliminary floor plans for scheme B

Insc: Calculations & some measurements

w/m: 6 J. Whatman 1877

Indian ink & pencil (520×725)

8-10 Alternative preliminary floor plans for scheme B, closer to the design as finalized in 11-12

Insc: Labelled, measurements, seating calculations

8 Indian ink, indian red wash heightened with chinese white, pencil labelling (560×760)

9 Indian ink, indian red & brown madder wash, pencil labelling (560×760)

10 Indian ink & burnt sienna wash, pencil labelling (560×760)

11-14 Ground plan, plans of first floor, residences; plan at level of occidental, plan of housekeeper's rooms in roof, galley plan; front elevation, cross-sections showing stage & auditorium; basement plan, longitudinal section with details of boxes & interior decoration sketched in: front elevation shows the theatre adjoins a shop called *John Bateman*, with *Simpson's* on its 1st floor

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

Insc: As above, *New Theatre Strand* (not 13), labelled, calculations on seating & prices

s: 11, 12, 14 E. W. Godwin, *Architect* | 9 Bridge Street Westminster; 13 E. W. Godwin, *Architect*

11-12 Indian ink & indian red wash (520×725)

13 Indian ink, sepia pen, indian red & sepia washes (520×725)

14 Indian ink, blue & sepia pen, indian red & sepia washes, pencil details (520×725)

15 Longitudinal section, differs from 14 in arrangement of auditorium

Insc: Labelled *Fountain Court*, *Strand level*, *level of present cellar*

w/m: J. Wha 18

Indian ink, red & blue pen, pencil details (435×520)

Scheme C, a smaller theatre of 4 floors with an 18ft frontage, the entrance consisting of 1 wide arch, surmounted on the 1st floor by a similar arched open loggia, the 2nd floor has a pair of windows, 3rd floor a gabled window, this scheme was worked out in greater detail & many more decorative details of mouldings, spandrels &c are included

16-21 Basement floor, roof plan, plan at level m, plan at level n; ground, first & second floor plans; longitudinal section; side elevation to *Fountain Court*, cross-section through stage, section i-n; front elevation, section through façade, details of moulding on façade; longitudinal section with interior decoration sketched in

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

Insc: As above, drawings numbered 1-6 s: *Edwd. W. Godwin FSA Architect*

16 Indian ink & light red wash (515×720)

17 Indian ink & coloured washes (535×720)

18 Indian ink, light red & yellow ochre washes, pencil details (535×720)

19 Indian ink, red pen, light red wash (535×720)

20 Indian ink, grey & brown washes (535×720)

22-23 Details of iron curtain; half plan of first circle, section circle, section of front; full size details of front (projecting cornices, mouldings &c); full size details of front (mouldings); Full size cap and spandril (sic), showing the head of Shakespeare in the spandrel; cap approach to stalls, a snarling dragon surmounted by a bird, outlines of ribs in ceiling of porch, keystone to windows, cill of dormer, head to dormer window; entrance hall & ticket office details; details of smoking room, cornice, door jamb, facing to lintel, cement ribs; auditorium details; details of auditorium balusters, pilaster capital; details to dress circle front, dado at stall level &c; cornice over door pit level

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

Insc: As above; 24-33 *New Theatre Strand*; drawings numbered 7-18

s & d: 21, 23 *Edwd. W. Godwin FSA Architect*, 22 1882

22-23 Indian ink & pencil, coloured washes (535×720)

24-33 Indian ink & pencil, indian red wash (535×720)

[50] LONDON: Sydenham

Competition design for lodge & buffet for proposed recreation ground, 1877 (4):

1 Side elevation & chamber plan

2 Front elevation

3 Sections

4 Back elevation

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

Insc: *Lodge & Buffet* & as above; dimensions for plan & sections, drawings numbered 2-5

s: XXX

1 Indian ink & coloured washes, mounted (380×510)

2 Indian ink, mounted (380×510)

3 Indian ink, yellow ochre & light red washes, mounted (380×510)

4 Indian ink, mounted (380×510)

Lit: BN, XXXIII, 1877, pp.301-302 (article on competition designs)

Godwin's design was selected as one of the best 5 of the 34 designs sent in, but then disqualified as it was not accompanied by a specification. The first premium went to Mr Robert Walker. EWG's design was described in the BN as 'a piquant half-timber lodge, with buffet combined cleverly ... the gable end has a mullioned window ... and return sides below a deep-tiled roof or lean-to which is supported on bold cut wooden brackets ... the design as a whole is open to the stricture of being rather too rural'.

[51] LONDON: No.29 Tite Street, Kensington & Chelsea

Designs, working drawings & correspondence for a house & studio for Archibald Stuart Wortley, 1879-80 (17):

1-4 Basement plan, principal floor plan; first floor plan, second floor plan; front elevation; front elevation (same as 3 but unfinished), partially drawn end elevation: front elevation has 2 doors, a variety of window types, including a circular 2nd floor window and 2 2 storey tile-hung dormer windows, red brick quoins, the ground floor elevation & right-hand bay in red brick, the remainder in London stock

Insc: 1-3 *House and Studio for A. Stuart Wortley Esq. | Chelsea* & as above; 2, 3 stamped *Approved | by the | Metropolitan Board of Works*

1-2 Indian ink on tracing paper (550×395)

3 Indian ink, red pen, red & green washes on tracing paper (560×380)

4 Indian ink & coloured washes on tracing paper (755×495)

5-12 Basement plan, principal floor plan; first floor plan, second floor plan; attic plan & section; front elevation; back elevation; cross-section; longitudinal section; cross-section through flues &c; floor plans & front elevation same as 1-3, with some additional detail

Insc: *House & Studio for A. Stuart Wortley Esq. | Chelsea* & as above
s & d: *Approved | by the | Metropolitan Board of Works*; 5, 8 M. Gavel Hoff Chairman | Oct. 6th 1879
Indian ink & coloured washes, some with pencil details (550×380)

13 Details of principal staircase, newel baluster and handrail at foot | of servants staircase

Verso: Details of doors on second floor, front door, servants' entrance, baluster

Insc: *House for A. Stuart Wortley Esqre* & as above w/m: J. Whatman 1879

Pencil (560×775)

14 Details of newel, newel cap, newel pendant

Verso: Details of wood cornice to front bay

Insc: *House Tite St. Chelsea | for A Stuart Wortley Esq.* & as above

Pencil (550×380)

15 Details of fireplaces in attics, fireplaces on second floor, fireplace in studio

Insc: *House Tite St. Chelsea | for A Stuart Wortley Esq.* & as above

Pencil (560×760)

16 Details of cut and rubbed brick | at house for A. S. Wortley Esq. | Chelsea, including oversailing course of chimney top

Verso: Details of door with turned baluster inset into panel

Insc: *Canwell House | for | S. Wortley* & as above

Pencil & brown wash (560×760)

13-16 s & d: E. W. Godwin *Archit.* May 1 80

17 Perspective view of main façade

Insc: *House and Studio at Chelsea | for | A. Stuart Wortley Esq. | E. W. Godwin FSA | Architect*

s & d: J. S. Gibson *Delt.* | June 1884

Indian ink (680×515)

Reprd: *British Architect*, XXII, 1884, p.6

Variation orders, correspondence &c in RIBA MSS Collection

Lit: *British Architect*, XIV, 1880, p.236 (detail of brick carving)

Dem. some time between 1952 (when Pevsner mentioned it in *London II*) and 1969, when only the basement wall remained.

[52] LONDON: No.33 Tite Street, Kensington & Chelsea

Design for house & studios, 1879 (10):

1 Plans to basement & ground floors, coach house & stables, sketch front elevation showing the White House elevation to the right, section

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

Insc: *Details same as Whistler's | green slate to steep part of roof and cheeks of dormer. | Red tile to other part. | Floors 8ft from floor to ceiling; the labelled basement floor plan has DICEY written on right, QUILTER to the left*

Verso: Pencil notes

s & d: E. W. Godwin *Sep.* 1879

Sepia pen & indian red wash, pencil (390×560)

2 Basement, ground floor, upper part of ground floor, first floor plans; rooms & studios only; planning differs from 1

Insc: As above & labelled

Indian ink & coloured washes, pencil (355×265)

3-10 Plans to basement; principal floor; first floor & second floor; third floor & fourth floor; attic floor & roof; front elevation; incomplete cross-section; incomplete cross-section through stair &c: plans show a development on 1 & 2; front elevation is similar to 1 with a 3-storey bay over a carriage entrance to the left, butting on to the main building, which has a front door with a pediment incorporating a circular window, 2 pairs of double-height windows & at roof level a turret & mansard roof

Insc: As above, not labelled

w/m: 10 J. Whatman 1879

3-7 Indian ink, indian red & burnt sienna washes (560×405)

8 Sepia pen, pencil details (560×405)

9-10 Pencil (560×405)

Unexecuted. The drawings show the site to be between No.35 (White House) and No.31 Tite Street (built by R. W. Edis) but it is not The Studios, No.33 which exists still (1969).

LONDON: No.44 Tite Street, Kensington & Chelsea
Sketch elevation for No.46 Tite Street, also showing No.44 Tite Street

See [53]2

Drawings (V & A), specification & tender for a house for Frank in RIBA MSS Collection

[53] LONDON: Tower House, No.46 Tite Street, Kensington & Chelsea

Preliminary designs & design for a block of 4 studio flats, each containing a studio of double height, dining-room, 2 bedrooms, kitchen scullery, bathroom & servant's bedroom, 1881-83 (14):

1-2 Preliminary studies

1 Sketch plans of a typical Studio floor & a Mezzanine floor

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

Insc: As above, with details, measurements & calculations, & in the top left corner 1. Godwin | 2.

Whistler | 3. Hale-Green | 4. Wills-Sterry

Pencil & coloured washes (230×395)

Verso: Thumbnail sketch elevation showing the RHS of the façade, containing the mezzanine floors, surmounted by a dome

Pencil (220×395)

2 Sketch elevation of the Tower House, showing the house for Frank Miles (No.44 Tite Street) adjoining; the RHS of the façade is here surmounted by a pointed gable, but the dome is scratched-in behind

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

Insc: Calculations given & 4 names are roughly indicated each against 1 of the floors; only Whistler is legible against the 2nd floor

Pencil & red wash (280×190)

Verso: Pencil profile of a girl's head

3-14 Design, forming a set, differing from design as executed

3 Ground floor & Mezzanine floor plans

4 First floor & Mezzanine floor plans, sketch of Door handle of 4 front doors & detail of tiles on stairs

5 Second floor & Mezzanine floor plans & window & door details

6 Third floor & Mezzanine floor plans

7 Front elevation: differs from built design, in that the 3 left-hand double-height windows were built as large single windows, not as 3 pairs of double-height windows; the brick parapet at the top LHS has been replaced by a metal rail, right-hand bay is as built

d: (on top drainpipe) 1883

8 Back elevation

9 Roof details

10 Longitudinal section, showing the fireplaces within the studios & dining-rooms

11-14 FS details (outlines of mouldings)

3-10 Scale: $\frac{1}{12}$ in to 1 ft

3-14 Insc: As above & Tower House Tite Street Chelsea, with details labelled & some measurements marked

s: E. W. Godwin FSA Architect

Pen & coloured washes on tracing paper (425×660)

Lit: Pevsner, London II, 1952, p.99

Details, estimates and 9 letters relevant to agreement signed by Whistler, Godwin and H. Helmick are in the V & A (dates given are 1881-82).

[54] LONDON: Tite Street, Kensington & Chelsea
Contract drawings for double house & studio for Archibald Stuart Wortley, 1878 (12):

1-3 Ground floor plan; first floor plan; second floor & attic plans for a house & studio on a corner site

Insc: House and studio for | A Stuart Wortley Esq. | Chelsea/Alterations new work blue | Old work to be removed vermilion./Contract drawing 1, 2, 3

s & d: E. W. Godwin Archt. June 1878 | B. E. Nightingale June 8th 1878

w/m: 2 J. Whatman 1871

1 Indian ink, red & blue pen, coloured washes, pencil details (495×660)

2 Indian ink & coloured washes, pencil details (495×660)

3 Indian ink, blue pen, coloured washes, pencil details (495×660)

4 Front elevation, with 3 Dutch gables over 3 double-height 2nd floor windows & a mansard roof
Indian ink, chinese white (380×520)

Reprd: British Architect, X, 1878, p.210

5-7 Front elevation (same as 4 except for details of wall treatment); Back elevation; end elevation, section detail of stair

Insc: As above & House and Studio for A. Stuart Wortley Esq. | Chelsea; Contract drawing 4, 5, 6; 5 N.B. Bricks scribbled over are red rubbed and gauged

s & d: 5 E. W. Godwin June 1876 (sic) | B. E.

Nightingale June 8th 1878; 6, 7 B. E. Nightingale June 8th 87 (sic)

w/m: 5 J. Whatman 1871

5 Indian ink (475×665)

6 Indian ink, light red wash, pencil details (475×665)

7 Indian ink, venetian red wash, pencil details (475×665)

8-12 Details of window; cornices to dormer, panel mouldings of front doors; fireplaces; doorway of end elevation; gallery

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

Insc: 8-10 House and studio for A. Stuart Wortley Esq. | Chelsea. Contract drawing no 7, 8, 9; 11 Mr. A. Stuart Wortley's ho Tite St Drawing no 10; 12 Gallery | House Tite Street Chelsea

s & d: 8-10 B. E. Nightingale; 11 E.W.G. | July 31 78

8 Indian ink & coloured washes, pencil details (515×660)

9 Pencil, red madder & burnt sienna washes (475×660)

10 Sepia pen, pencil, buff wash (485×610)

11 Pencil (490×660)

12 Indian ink & coloured washes, pencil detail (405×425)

Variation orders in RIBA MSS Collection

Built on the site of (the present) No.58 Tite Street, dem. between the wars and replaced by a block of flats (Chelsea Lodge).

[55] LONDON: Tite Street, Kensington & Chelsea

Design & contract drawings for alterations to the Stuart Wortley house for the Hon. Slingsby Bethel: a new attic storey (as a studio), 1879 (9):

1 Plan shewing position of Flues on | Second Floor, & showing large saloon & studio

Insc: As above, with rooms labelled & Minstrels Gallery indicated in large saloon

Indian ink on tracing paper (405×520)

2 Plan of Ceiling showing rafters of new enlarged saloon & studio on 2nd floor, with pencil perspective of saloon looking towards the minstrels' gallery, with FS details of beams

Insc: Numbered 1, lettered B & as above, with details labelled

s & d: Top left corner E. W. Godwin; & bottom right corner Sharpe & Everard for EG | 30/12/79

Indian ink & coloured washes & pencil (380×550)

3 Elevation & sketch pencil perspective of proposed enlarged saloon & studio (attic storey) showing the dovecote & 2 plans of the staircase leading up to the dovecote

d: (on drainpipe) 1879

Pencil & indian ink (395×560)

4 Elevation of 2nd & attic floors as before alterations, part plans of the 2 floors showing staircase leading up to dovecote with old work to be removed in vermilion & new work in blue

Insc: Details labelled

s: EW Godwin Architect & Sharpe & Everard | GS

Indian ink & red & blue washes on linen (375×665)

5 Design for the minstrels' gallery

Plan, elevation, section & details of baluster & shelf

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

Insc: Numbered 2, lettered B & as above, with details fully labelled

s & d: E. W. Godwin & Sharpe & Everard | 30/12/79

Indian ink & brown wash (390×560)

6 Minstrels' gallery details

Scale: FS, 1 in to 1 ft

Insc: Numbered 3, lettered B, with details fully labelled

s & d: E. W. Godwin | Sharpe & Everard | 30/12/79

Indian ink & brown wash (560×390)

7 Design for New doors between Studios

Plan, elevation, section & details

Scale: 1 in to 1 ft

Insc: As above

Indian ink & brown wash (560×410)

8 Design for a fireplace

Plan, elevation & details

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

Insc: Details fully labelled

Indian ink & brown wash (455×680)

9 Part plans of ground floor, with miscellaneous new alterations noted in blue & old work to be removed in vermilion

Insc: Details fully labelled

s: E. W. Godwin Architect | Sharpe & Everard | G.S.

Indian ink & coloured washes (375×665)

Specification &c in RIBA MSS Collection

Alterations and additions were made to the house completed for Archibald Stuart Wortley only a few months before, to suit the requirements of the Hon.

Slingsby Bethel.

Slingsby Bethel.

[56] LONDON: Tite Street (?), Kensington & Chelsea
Design for studios & apartments, c.1879 (2):

1 Front elevation with sketch elevations of neighbouring houses [Fig.32]

Sepia pen & wash, pencil (355×265)

2 Cross-section showing a split-level arrangement, 9 floors under a mansard roof to the front of the house, a basement, 3 double-height rooms & a tall attic room under a pitched roof to the rear

Insc: Calculations as to space, $40 \times 35 \times 82$, building cost, fees, interest, ground rent, taxes; opposite the 1st floor *Let E. W. Godwin*

Sepia pen, indian red & burnt umber wash, pencil details (355 x 265)

Verso: Part elevation to fireplace

Pencil

Notebook E249 (V & A) contains a section and plan for a house with 3 double-height studios intended for Godwin, McDonald & May dated 17 Oct 1879.

[57] LONDON: Treherne House, Hampstead, Camden Contract drawings &c for stables, 1871 (3):

1-2 Ground plan, 1st & 2nd floor plans, main elevation; elevations, cross-section, detail of ridge tile, wood bar of windows

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

Insc: As above & *Stables Treherne Ho. Hampstead / Estimate £520*

s & d: *Edward William Godwin Archt / Chas Woods / Jan 25 1871*

w/m: J. Whatman 1867

1 Sepia pen, coloured washes, pencil details (265 x 344)

2 Indian ink, sepia pen & coloured washes (535 x 685)

3 View of stables

Sepia pen (190 x 250)

Repr: *The Architect*, V, 1871, p.302

[58] LONDON: Victoria Embankment Gardens, Westminster

Design for pedestal for statue to William Tyndale, 1883 (3):

1 Elevation of pedestal, with tracing of statue: the pedestal bears a plaque insc *In memory of William / Tyndall (sic) printer...* flanked by a pair of balusters, a ribboned wreath on the frieze above

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

Insc: Dimensions given

Indian ink & pencil (510 x 280)

2 Sketch elevation, similar to 1

Scale: 1in to 1ft

Insc: *Monument on the em* & dimensions given

Indian ink on tracing paper (380 x 286)

3 Details

Scale: FS, 1in to 1ft

Insc: *Pedestal for Tyndal's (sic) statue*

s & d: *E. W. Godwin FSA Architect 1883*

Pencil & burnt umber wash on tracing paper (560 x 760)

The pedestal was designed for the bronze statue of William Tyndale (died 1536) by Boehm, unveiled 7 May 1884. Statue and pedestal stand at the W end of the West Gardens, Victoria Embankment (1969)

[59] MANCHESTER (Lancs): Baths & wash-houses, New Islington

Competition designs &c, 1877 (4):

1-3 Ground floor plan; south west, north east & south east elevations; sections

Insc: 3 *Baths and wash houses III*

1 Indian ink & coloured washes (285 x 740)

2 Indian ink (450 x 735)

3 Indian ink, blue pen, red wash inscription (410 x 735)

4 Perspective view of SE front

Indian ink (420 x 280)

Repr: *British Architect*, IX, 1878, p.8 (1, 4)

Godwin was unsuccessful in this competition (BN, XXXIII, 1877, p.496, article on competition results).

[60] MOOR GREEN (Notts): Cottages for the Earl Cowper

Preliminary drawing, 1875

Perspective view of semi-detached cottages,

alternative window details

Insc: *Moor Green cottages for / Earl Cowper, K.G. View showing vertical tiling added*

s & d: *EWG Sep 27th 1875*

Pencil (485 x 605)

[61] MOOR GREEN (Notts): Parsonage for the Earl Cowper

Working drawings, 1873 (6):

1 *Basement, ground & 1st floor plans, roof plans, S.E., S.W., N.W., N.E. elevations, window details*

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

Insc: As above & *Ministers House Moorgreen / Nottingham. / Details and specification of cottages / to apply to this except shown here in detail to be different*

Indian ink & coloured washes, pencil details on tracing paper (440 x 610)

2 *Ground plan, first floor plan, roof plan elevations,*

sections; similar to 1 but with the modifications marked in pencil in the first drawing inked in & position of windows changed

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

Insc: As above

Indian ink & coloured washes on tracing paper (485 x 545)

3 Longitudinal sections (similar to 2)

Indian ink (205 x 380)

4-6 *Details of staircase, windows, shutters for windows; bedroom mantel, fireplace and mantel in two sitting rooms; jamb of bay window*

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

Insc: As above

4 Indian ink & sepia wash on tracing paper (290 x 510)

5 Indian ink & sepia wash on tracing paper (380 x 510)

6 Indian ink on tracing paper (375 x 355)

Lit: BN, XXVI, 1874, pp.256, 262-265 (ground & 1st floor plan, elevations, details: elevations are closest to 1)

[62] NORTHFLEET (Kent): Church of St Botolph

Sketch survey drawings for restoration (?), 1862 (9):

1 Sketch measured ground floor plan

Verso: Sketch elevation of piscina & W wall

Insc: *4 1/2 inches only between piscina and west wall*

Indian ink (205 x 240)

2-8 Sketch survey details of wall treatment, gargoyle,

fall to roof, chancel pier, windows, sedilia &c on both

sides of 7 sheets from a sketch book, with some brief

notes & dimensions

d: 2 Aug 27 62; 5 Jan 9 1863

Pencil (110 x 185 largest)

9 Sketch part-plan, E elevation & cross-section in a

letter from EWG, 21 *Portland Sq, Bristol*, (to the

incumbent?) asking for various dimensions

s & d: *Edward W. Godwin / Aug 9 62*

Indian ink (180 x 230)

R. F. Jessup, *Kent*, 1950, pp.217-218: 'There was a "restoration" in 1866, which resulted in the clearing away of the old sedilia and in the substitution of a monstrous horror in Early French design.'

[63] NOTTINGHAM: Cemetery, mortuary chapel

Competition design & working drawings, 1877 (10):

1-4 Ground floor plan; E elevation; N elevation;

longitudinal section

Verso: 1 FS detail of gallery front. May 16 78; 2 FS

details of belfry

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

Insc: *Nottingham Church Cemetery Chapel & numbered*

1-4

s: *EWG*

1 Indian ink & red wash (535 x 630)

2 Indian ink, pencil details (630 x 535)

3 Indian ink (630 x 535)

4 Indian ink & red wash, pencil details (630 x 535)

5-7 *East elevation; N elevation; section looking south,*

sketch ground floor plan, view of tower

Insc: As above

5 Indian ink on tracing paper (355 x 195)

6 Indian ink on tracing paper (335 x 355)

7 Indian ink & gouache, pencil (305 x 320)

8-9 *Details of sedilia, lantern, carriage entrance, principal entrance, vestry door; east window, windows of transepts, side windows chancel, windows of reception room, small windows*

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

Insc: *Nottingham Cemetery Chapel & numbered 5 & 6*

s & d: *E. W. Godwin / October 1877*

8 Sepia pen, indian ink & coloured washes, pencil

details (520 x 750)

9 Indian ink, sepia pen & coloured washes, pencil

details (520 x 730)

10 Ground floor plan, perspective view from NE

s: *E. W. Godwin FSA Archt*

Sepia pen & wash, mounted (305 x 190)

Repr: *British Architect*, XIII, 1887, p.255 (without

plan)

Schedule of accommodation &c & specification in RIBA MSS Collection

After an abortive competition in 1876, the Trustees of the Nottingham Church Cemetery Company organized another competition in 1877 in which the 1st premium was awarded to 'the design marked with a black Maltese Cross', i.e. Godwin's design, since the statement (MSS Collection) which accompanied the drawings was signed with a Maltese cross (though the drawings are not).

[64] PLYMOUTH (Devon): Guildhall & public offices

Preliminary designs, working drawings, 1870-74 (14):

1 *Survey Plan of site of proposed Guildhall and Public*

Offices, issued by the Town Surveyor's office

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

Insc: *Borough of Plymouth & as above*

Photolithograph (690 x 500)

2 Block plan of site, with detailed ground floor plan of public offices on N side, sketch elevations of site; postmarked *Plymouth* on verso

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

Indian ink, coloured washes, pencil details (535 x 500)

3 Outline of ground plan of Guildhall & courts on S side of site

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

Indian ink on tracing paper (685 x 1010)

4 *Elevation of principal front to the public offices*

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

Insc: *Municipal Offices Plymouth & as above*

s: *AN*

Indian ink on tracing paper (370 x 750)

5 Sketch elevation of W front

Indian ink & pencil (135 x 280)

6 Part elevations of gateway, flèche, Guildhall N elevation
Pencil on tracing paper (410×500)

7 Outline plan of church of St Andrew's W tower, part ground plan of N side of Guildhall, elevation of west end of church tower & interior elevation
Insc: As above
Indian ink, pencil on tracing paper (750×510)

8 W elevation of great hall & campanile
Pencil (630×500)

9 N elevation of the Guildhall, with sketch details of windows, masonry &c
Scale: $\frac{1}{20}$ in to 1ft
w/m: J. Whatman 1867
Pencil (455×610)

10 Section of upper part of angle tower of Municipal Offices
Insc: As above
d: — 71
Indian ink, sepia pen on tracing paper (235×255)

11 Elevation, transverse section, longitudinal section of Guildhall flèche
Scale: $\frac{1}{10}$ in to 1ft
Indian ink on tracing paper (255×305)

12 Details of Hall window
Scale: 1in to 1ft
Insc: Plymouth Guildhall & as above
s & d: E. W. Godwin Consult. / Arch. Hine & Norman Architects. / Feb 1872
Pencil on tracing paper (825×740)

13 Unfinished sketch details of pair of angels with inscription 'Ye man of / why stand ye' with fret frieze & butterflies
Insc: verso Guildhall Plymouth
Pencil (725×550)

14 View of first premiated design for Plymouth Guild Hall. / The Municipal Offices in the left foreground are shewn as in course of construction. / E. W. Godwin FSA Consulting Architect. / Hine & Norman Architects
Indian ink & grey wash (290×420)

Lit: *The Architect*, III, 1870, p.305; Pevsner, *S Devon*, 1952, p.234
Bombed in World War II: 'It makes a fine ruin, the damage just providing the kind of visual accident which the too serious minded design was lacking in' (Pevsner).

RAMSBURY (Wilts): The Rookeries
Estimates, specification & contract for alterations & repairs for F. Batson, 1885-86
In RIBA MSS Collection
Notebook E265, 1882 (V & A) has sketch designs for The Rookeries.

[65] RETFORD (Notts): Town hall
Competition design, 1864
Perspectives of Rejected Design by Messrs Godwin & Crisp & Accepted Design by Messrs Pearson & Bellamy & accompanying article
Photolithograph from BN, XIV, 1867, p.702

[66] ST ANN'S HEATH (Surrey): Lunatic asylum, now Holloway Sanatorium
Competition designs, 1872 (2):
1 Front elevation, made under the pseudonym *Quadrant*
Sepia pen, pencil & coloured washes (390×500)

2 Front elevation of competition entry, made under the pseudonym 'Mens'
Photolithograph from BN, XXIII, 1872, pp.143-144

Thomas Holloway selected Godwin to be one of the competitors in his competition for 'a lunatic asylum for the unsuccessful of the middle classes'. Godwin sent in two designs, the 'Mens' entry won a £50 premium, but not a place; the building was erected to designs of W. H. Crossland.

[67] SUNDERLAND (Durham): Town hall
Preliminary competition design, 1875 (2):
1 Part outline plan, with perspective view
Insc: 1st or £100 premiated Design, Sunderland Town Hall 1873 (sic)
Pencil, red pen (490×515)

2 Sketch front elevation
Pencil on sketch book leaf (140×205)

Lit: *British Architect*, III, 1875, pp.245, 275, 301
(in which it states that in May 1875 competitors were asked not to continue preparing drawings until legal difficulties over the site had been resolved)

[68] WALTON (): Parish church
Design for the Rev. W. Huntenville, 1867
Exterior & interior elevations of E end, showing 3 lancet windows & scheme of decoration; section through chancel, showing piscina & wall decoration
Insc: Walton Parish Church / for Rev W. Huntenville
d: 1867
Pencil (275×525)

[69] WESTBURY ON TRYM, Bristol: Parish room
Design, c.1869-70
View from SW; showing buttressed, gabled end with circular window & below 2 lancet windows; on the S side a 2 storey extension with a bracketed porch over entrance & bench; masonry construction
Insc: Parish Room Westbury on Trym SW View
s: Godwin & Crisp Architects / 197 Albany Street Regents Park NW / London
Indian ink (180×210)

[70] WINCHESTER (Hants): Town hall
Competition design, 1871 (8):
1-7 Plan at ground level; 1st; 2nd; 3rd floor plans; Front to High Street [Fig.34]; Front to New Street; Transverse section
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & numbered 1-7
s: Manners / makyth / man
Indian ink, red pen inscriptions, on card (580×455)

8 Perspective
Insc: Design for Town Hall Winchester. E. W. Godwin Architect
Photolithograph from BN, XXI, 1871, p.140

Godwin's design was awarded 2nd premium in the competition.

[71] WINTERBOURNE DOWN (Glos): Proposed school
Design, 1866
Ground & first floor plans, front elevation, sections
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & Proposed schools. / Winterbourn (sic) Down / for the Revd. F. W. Greenstreet
s & d: Godwin and Crisp Architects / Bristol March 1866
w/m: J. Whatman 1866
Pencil on tracing paper mounted on cartridge (325×500)

[72] WINTERBOURNE DOWN (Glos): Church of All Saints
Preliminary design for E window
Sketch detail of stained glass windows for 3 lancets: taller centre window Christ crucified, left-hand window Mary, right-hand window St. John
Insc: East window. All Saints. Winterbourne Down, measurements given, £70.0.0 & as above
Indian ink, pencil, coloured washes on sketchbook leaf (160×90)

Verso: Sketch details of stool, lectern, tile
Pencil

Unidentified designs
[73] Design for an alphabet
Sketch design
Details of an inscription, DOMINUS CUSTODIAT / INTROITUM TUUM ...; details of letters D, I & of a rosette
Pencil (275×370)

[74] Designs for arabesques (2):
1 Sketch detail of a linear arabesque
Insc: Arabesque
Pencil (160×90)

2 Details of an arabesque & relief, curling palmate leaves, a bird & a winged half-woman
w/m: J. Whatman 1867
Indian ink & pencil (355×225)

[75] Design for barracks for Irish constabulary
Design, 1869 (2):
1 Ground floor plan
Red pen & coloured washes (125×220)

2 Elevation [Fig.31]
Insc: Royal Irish Constabulary 2nd Class barrack for 19 men
s: Edward W. Godwin Archt. London
Indian ink, blue pen (170×220)

Notebook E228, 1869 (V & A) contains sketch details.

[76] Design for a candle holder
Sketch details for a standing 2 light candle holder in brass
Sepia pen on a leaf from a sketchbook (145×90)

[77] Design for a cathedral
N elevation, showing buttressed apsidal E end, a squat tower with rose window, polygonal chapter house, circular nave with pinnacled drum & broad conical roof
Insc: Sketch design for modern cathedral
w/m: J. Wh
Pencil, sepia & grey washes, shaded (345×430)

[78] Designs for ceilings (3):
1 Unfinished detail of plaster ceiling using a Maltese cross motif
Pencil (390×285)
2 Sketch details of plaster ceiling, using lozenge & other shapes
Insc: As above
Pencil on a sketchbook leaf (140×85)
Verso: Sketch detail & note of housemans closet
Insc: As above
Pencil
3 Detail of a plaster ceiling (?), 8 pointed star & square shapes
Pencil on squared paper (125×100)

[79] Competition design for a chapel (?) (2):
1 Plan and east end
2 West end and s. side chapel
1-2 Shows a plain stone building with lancet windows, tower on S side
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, plan labelled
s: E. W. Godwin FSA Archt. (in sepia pen, added later)
Indian ink, mounted (305×450)

[80] Design for a chimneypiece
Sketch details of a chimneypiece with marble lintel, tiled surround, timber shelves
Scale: 1in to 1ft
Insc: As above
Indian ink on tracing paper (290×235)

[81] Design for a church

Perspective shows a slender tower with pinnacled broach spire, on its right flank a vestry (?) with square-headed tracery windows, to the left of the tower the buttressed nave with Perp. windows
w/m: J. Wh
Sepia pen (400 × 210, top corners rounded off)

[82] Preliminary design for a church

Cruciform ground plan of 6 bays, with N & S projections at W end; cross-section of E end; S elevation shows porch, crocketed gabled windows with pinnacles, tower with 2 stage octagonal spire, the lower stage with pinnacles, plate tracery windows, upper stage with lucarnes; detail of plate tracery; perspective view from SE
Pencil & coloured washes (345 × 445)

[83] Design for a church (5):

1 Half-plans to ground floor & clerestory level: 4 nave, round E end, vestry at NE corner

2 Unfinished W elevation: 3 lancets, lean-to aisles; tower with 2 pairs of lancets

3 Unfinished S elevation: lancets throughout with octofoil in transept

4 Cross-section: flying buttresses over low narrow aisles; tower with saddle-back roof; very shallow transepts

1-4 Pen & pencil (345 × 445)

5 Perspective from SE showing round E end butting on to saddle-back crossing tower with tall gabled shallow transeptal projections; flying buttresses over narrow lean-to aisles
Pencil (360 × 270)

1 & 5 s: E. W. Godwin F.S.A. / *Archit* (sepia pen, added later)

[84] Design for a church (3):

1 Ground floor plan: shows a 5 bay rectangular nave & chancel, semicircular apsed sanctuary, S porch, vestry at NE corner

2 Longitudinal section: nave arcade of 3 pointed arches, plate-traceried clerestory windows, 3 shouldered arched windows with central column; flèche at junction of chancel & nave

3 Two transverse sections: trussed rafter roof to chancel, tie beam roof to nave

1-3 Scale: $\frac{1}{16}$ in to 1 ft
Indian ink (230 × 355)

[85] Competition design for a church, c.1872 (5):

1 *Ground plan*: shows a 6 bay rectangular church with 3 aisles, E end with 3 semicircular apses; labelling indicates 937 seats with *Gallery over | with 63 seats*; 3 entrances at W end
Insc: As above, labelled, some dimensions given

2 *Elevation | of front | on line C-D*: elevation dominated by a rose window, flanked by turreted stair towers, this below an open gallery; above, gable with vesica piscis; behind, a massive central tower, with 2 stage spire
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above

3 Section on line | A-B looking to | the west:

longitudinal section, suggests an unconventional orientation
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above
w/m: J. Whatman 1872

1-3 s: With a Maltese cross within a circle; verso E. W. Godwin F.S.A.; 3 7 *Gt. College St. Westminster*
Indian ink, mounted (550 × 390)

4 North West View | of church seen | from the other | side of the road

Insc: As above, numbered I
s: verso E. W. Godwin F.S.A.
Indian ink, mounted (400 × 250)
Exhib: RIBA Feb 1885, one of a collection of drawings assembled to illustrate a talk by Maurice B. Adams on 'Architectural drawing'

5 Interior view of crossing & chancel

Insc: Numbered II
Indian ink & pencil, mounted (360 × 225)

[86] Competition design (?) for a church, 1876 (2):

1 Sketch ground plan: shows a cruciform plan, with semicircular apsidal E end, projecting porch at SW corner; sketch S elevation

Scale: $\frac{1}{24}$ in to 1 ft
Insc: Some dimensions, number of seats (total of 332) &c
Pencil & coloured washes on back of plate taken from an unidentified architectural journal (220 × 135)

2 North West Prospect, with a sketch ground plan in pencil [Fig.35]

Insc: As above, numbered 2
s: E. W. Godwin F.S.A. / *Arch.* (added later)
Sepia pen, pencil, mounted (240 × 330)

[87] Competition design for a church, c.1879 (5):

1 *North elevation*: shows octagonal spire with lucarnes on octagonal timber-built, tile-hung bell tower with small trefoiled lancet windows

2 *East elevation. Section looking east*: shows lean-to aisle roofs

3 Section looking north

1-3 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, numbered 2, 3, 4
s: F.S.A.

Sepia pen, red pen scale & border, pencil details, mounted (380 × 530)

4 North east view

Insc: As above
s: E.W. Godwin F.S.A. *Archit* (added later)
Sepia pen, red pen border (380 × 530)
Reprd: *British Architect*, XI, 1879, p.6 (captioned 'A Suburban Church', no other information)

5 *Side elevation*: handed tracing of 1 but with 2 bays of nave cut off, corbelling & pinnacles of transept end not drawn

Insc: As above, numbered 6
s: F.S.A.
Indian ink on tracing paper, mounted (315 × 355)

[88] Designs for church furniture (2):

1 Details of a bishop's throne (?)
Insc: Some measurements given
Indian ink, pencil (345 × 490)

2 Details of a pew, chamfered edges, no decorations
Indian ink, pencil (205 × 190)

[89] Designs for conservatories (3), 1879 (4):

1 *Sketch design for Conservatory*: elevation showing glazed door & surround; unfinished end elevation; sketch detail of roof construction, *eaves gutter*
Insc: As above
s & d: E. W. Godwin / *Arch. Sep.* 1879
Indian ink & pencil on tracing paper (265 × 510)

2 Ground plan cross section, perspective view of 1, drawn by Maurice B. Adams

Insc: *Detached Conservatory. Constructed on the Patent | System of Messenger & Co. Horticultural Builders Loughboro. Designed by E. W. Godwin F.S.A. Architect, & as above*
Photolithograph from *The Architect*, XXIII, 1880, p.323

3 Sketch details of conservatory

Insc: *For plate 15*
Indian ink & pencil on tracing paper (255 × 325)

4 Sketch view of a conservatory with gabled dormer

Insc: *IV This is twice as wide as I and II*
s: EWG
Sepia pen (80 × 90)
Lit: *Artistic Conservatories and other Horticultural buildings, designed to be constructed on the patent system of Messrs. Messenger & Co. from sketches by E. W. Godwin and from designs and drawings by M. B. Adams, B. T. Patsford, 1880*

[90] Design for door, window, mullion, skirting

Details of *doors in drawing room, window seat and sill, stone mullion, skirting*
Scale: FS
Insc: As above
Pencil on tracing paper (545 × 780)

[91] Designs for fabrics, 1876 (4):

1 Design using dog rose & bell-shaped flower motifs
Scale: $\frac{1}{2}$ FS
Insc: *Spanish (15th) | Dark gold thread on blue*
s & d: EW Godwin FS / 1876
Blue wash, pencil (240 × 145)

2 Design using 6 & 8 petalled flowers, arranged around a stylized thistle motif

Scale: $\frac{1}{2}$ FS
Insc: *Patterns on dresses no 7 | real size Spanish (15th) | lines and ground white | rest gold*
Blue wash, chinese white, indian ink & pencil (195 × 145)

3 Design using a flowing leaf motif with 5 petalled flowers

Scale: $\frac{1}{2}$ FS
Insc: *Patterns on dresses | no 8 | French*
Pencil & pale green wash, indian ink (230 × 145)

4 Fabric (?) design, flowers with 5 frilly-edged petals

Sepia & pale yellow wash (190 × 190)
Verso: figure of a woman in medieval costume

Pencil

[92] Design for a finial

Sketch details of *turned finial to | stall ends*
Scale: FS
Insc: As above
s: E.W. Godwin
Indian ink & pencil (495 × 305)

[93] Design for a frieze

Design for a painted (?) internal frieze, palmate leaves
Insc: *Green | in black or red outlined white | on yellow or gold ground; Pt wood rail to hang pictures from*
Pencil on tracing paper (100 × 255)

[94] Competition design for a hotel (before 1880 & possibly at Chester) (4):

1 Sketch ground floor plan, sketch section
Scale: $\frac{1}{16}$ in to 1ft
Insc: Partly labelled, with space calculations
Pencil & indian red wash (205 × 245)

2 Ground plan of hotel, first floor, second floor, third floor, fourth floor plans: 16 bedrooms, assembly room, 2 committee rooms, bar, parlour, billiards room, smoking room, coffee room, commercial room &c

3 Elevation, cross-section: 5 storey hotel, on the ground floor an ogee-arched entrance flanked by 6 sash windows on each side

2-3 Insc: Both drawings numbered *No.1*; plans labelled with dimensions & as above

s: *Crux Mea Seges*

2 Indian ink, mounted (320 × 490)

3 Sepia pen & wash, mounted (320 × 490)

4 Perspective view from street: on LHS half-timbered gabled house, RHS 3 storey house & shop
Sepia pen & wash (360 × 230)

Lit & reprd: *British Architect*, XIV, 1880, p.240

(4 reprd & captioned 'A County Town hotel', no other information)

[95] Preliminary design for a house, 1867

Sketch plans for 4 floors, front elevation: drawings show a 4 storey house, with 4 storey bow window with conical roof, 1st floor corbelled oriel window with a battlemented parapet top, dormer window with conical roof, finials to gable ends

Insc: 20 × 44 × 40 = 35,200 or £800

s & d: E.W.G. July 27 1867

Indian ink & grey wash on tracing paper (150 × 195)

[96] Design for a house, c.1867 (5):

1 Ground plan of house with detached stable & chaise house; *Section looking north*

2 Plan of first floor, section looking east, section looking west, section through gateway looking east, details of wood string, ceiling rib

3 East elevation, west elevation, details of 4 windows

4 North elevation, south elevation

1-4 Drawings show a brick house with a 2 storey canted bay window; in the ground floor living room this window shape is repeated on the opposite side; 1st floor parlour above this, 3 bedrooms, 1 with an oriel window; furniture layout drawn on plans, panelling, chimneypieces shown on sections

Insc: Labelled, dimensions given, notes & as above
s: E.W.G.

w/m: 2 J. Whatman 1867

Sepia & red pen, indian ink, pencil, coloured washes (265 × 310 largest)

5 Ground plan, bay window now squared off; layout of garden, with brick on edge paths, herringbone brick on edge, kennel, orchard; details of panelling with window designs depicting *Aphrodite, Eros, Hercules*

Insc: Labelled & as above

Pencil & coloured washes (255 × 355)

Verso: Sketch view of a 2 storey square bay window, with tile-hanging, half-timbered gable

Pencil

[97] Preliminary design for a house, c.1867 (2):

Basement plan, Ground plan; Chamber (second floor), Attic: sketch floor plans for a square-shaped house with 2 storey canted bay window

Insc: Labelled & as above

w/m: J. Whatman 1867

Pencil & pink wash (280 × 390)

[98] Design for a house

Contract drawings, 1871 (4):

1 Cross-section, longitudinal section of 4 storey house; details of doors, casements

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

Indian ink, red & blue pen, coloured washes (385 × 280)

2 Details of 2 storey tile-hung oriel window

Scale: $\frac{1}{2}$ in to 1ft & not stated

Indian ink, red pen, yellow & pale blue wash, pencil details (385 × 280)

3 Details of chimney head, footings, internal stair, canted bay window

Indian ink & pencil, light red wash (385 × 280)

4 Details of copper vane

Indian ink (385 × 280)

1-4 Scale: FS, 1in to 1ft

Insc: As above & partly labelled, some dimensions given, numbered 3-6

s & d: Edward W. Godwin Sep. 4 1871 | Thos Dawson

[99] Preliminary design for a house, 1876

Two sketch floor plans showing an L-shaped house; view from road shows a house with some half-timbering

s: E.W.G. June 1876

Sepia pen, pencil, indelible pencil on cream cartridge (80 × 85)

Verso: Sketch detail of garden steps

Pencil

[100] Preliminary design for a house, 1879

Two sketch floor plans for a square-shaped house:

sketch section shows a 4 storey house, with double-height room on 2nd/3rd floors

Insc: A. D. May £2,400 without top floor | 3,000 with d: Oct 4 1879

Indian ink on leaf from sketchbook (185 × 110)

Verso: Sketch elevation of a tombstone

A. D. May was a painter.

[101] Design for a town house, c.1880

Front elevation, rear elevation, longitudinal section, window detail: front elevation shows a 5 storey, brick-built house with to the left a 2 storey projection in which are steps to a recessed doorway under a semicircular keystone arch

w/m: J. Whatman 1880

Indian ink, pencil details (560 × 780)

[102] Preliminary design for a town house, 1882 (2):

1 Sketch elevation

Indelible pencil on cream writing paper (180 × 115)

2 Sketch elevation, more finished version of 1: shows a 4 storey house with recessed entrance behind an elliptical keystone arch; in the centre a 3 storey oriel with turreted roof, flanked on the 3rd floor by dormer windows

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

s & d: E.W.G. March '82 | E. W. Godwin | 9 Bridge Street | Westminster

Pencil (260 × 180)

Verso: Sketch floor plan

Indelible pencil

[103] Design for alterations to Lady Shrewsbury's house, 1882

Basement, 1st, 2nd, 3rd & attic floor plans: large terrace house, accommodation for butler, steward, footmen &c

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

Insc: Labelled

s & d: Edward W. Godwin F.S.A. Archt. March 1882 w/m: J. Whatman 1880

Indian ink, indian red & yellow washes (565 × 780)

Plans are not related to the part plans for No.37 Lowndes Square where *Alterations, Lowndes Square, for Lady Shrewsbury* is inscribed on verso of [42]1.

[104] Preliminary design for an Irish cottage (early)

Ground floor plan, cross-section, entrance elevation, side elevation, perspective: showing a small stone-built thatched cottage with 3 bedrooms & central stone chimney

Pencil & coloured washes (310 × 230)

Verso: Ground floor plan, cross-section, entrance elevation, side elevation: 1 entrance door only, larger windows than above

Pencil

[105] Preliminary design for a house

Sketch plans for 4 floors, sketch front elevation, perspective view: rectangular-shaped plan, with 2 storey extension, semicircular stair tower projection, 8 bedrooms; elevation shows an oriel window on 1st floor, stair tower has conical roof, tall hipped roof with dormer windows on 3 sides

Insc: Labelled, some dimensions given

Sepia & red pen, sepia wash on squared paper (170 × 145)

Possibly an early idea for Glenbeigh Towers ([23]).

[106] Preliminary design for a pair of semi-detached houses for Lord Northampton's estate

Ground floor & 1st floor plans, front, side & back elevations, longitudinal & cross-sections: drawing shows stone-built house with mullioned windows; steep double pitched roof runs into bracketed porches over 2 front doors, between them a dormer window with weathervane

Insc: Lord Northampton | Bedrooms 8 × 1 - 12 × 12

Pencil & indian ink (355 × 255)

[107] Design for a house

Basement plan, N elevation: 3 storey house, stone construction, mullioned windows, some square-headed, some with pointed trefoil heads

Indian ink & sepia wash on tracing paper (355 × 255)

[108] Preliminary design for a house for Percy Waites

Plans for 3 floors, front & rear elevations, cross- & longitudinal sections, chimney details: brick, tile, half-timber construction; relieving arches over ground & 1st floor windows, hipped dormer window in roof, canted bay window to ground floor

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

Insc: Mr. Percy Waites - House, no. 1601; calculations, £1463.0.0.

Pencil & coloured washes (255 × 355)

Verso: Sketch of a small girl in a hat, sitting on a chair

Pencil

[109] Designs for ironmongery (2):

1 Sketch details of lock and plate, engraved hinge to ... doors, the hinge in the shape of a cockerel

Scale: FS

Insc: As above

Indian ink & pencil on tracing paper (380 × 180)

2 Details of an elaborate drawer pull

Indian ink on tracing paper (115 × 205)

[110] Preliminary design for a library (3):

1 Main elevation

Insc: *Lending Library | plan for books ... 2 plans | 2 elevations | 2 sections; dimensions for reading room, tower stairs, corridor, urinal*
Pencil (305 × 245)

2 Sketch back elevation; details of Doric capital & entablature, window with pediment
Pencil, light red & raw umber wash (145 × 280)

3 Sketch section

Insc: *£24,000 at | 9d without towers & partly labelled*
Pencil (170 × 245)

[111] Competition design for a library

Main elevation: drop-arched entrance in gabled porch; to the left 2 double-height windows with drop-arched heads, above each window a gable, with quatrefoil opening with seated figures labelled *ART & PHILOS*; above entrance porch, mullioned window at 2nd floor level, above this a tower with a pair of lancet windows, open timber spire with conical roof above machicolated parapet; to the right of entrance mullioned windows on ground & 1st floors, a plaque inscribed *This Free Library & Art Gallery was presented to the town by ...*; stone construction
s: Dot within a square, in pencil
Sepia pen & wash, shading, mounted (370 × 485)

[112] Competition design for a lodge

Elevation to public road of proposed lodge: shows to the right a loggia with 3 keystoned, semicircular, arched openings; above this a flat parapeted roof & to the left an octagonal clock tower with conical roof; LHS of building a 2 storey canted bay window with conical roof; brick & stone construction
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above
s: Dot within a square
Sepia pen & wash, shading, mounted (370 × 550)

[113] Design for a mausoleum (2):

1 Ground plan: square imposed on a Greek cross;
2 tombs to each of 3 arms, entrance on 4th arm; perspective view from entrance shows an octagonal spire on an octagonal tower, with plate tracery windows on 7 sides of the tower; the tower sits on a square, from each side of which a gabled projection with a pair of lancet windows

2 Internal view: shows a ribbed domed ceiling, squinch arches & at ground level a pair of drop arches on each side of the inner square; frescoes, stained glass with heraldic design
s: EW
Indian ink on cream-coloured card (275 × 185)

[114] Design for a monument to Lady Florence Chapman, 1883

Elevation: shows a kneeling woman under a crocketed gable canopy
Scale: $\frac{1}{3}$ FS
Insc: *Monument for Lady Florence Chapman*
d: Feb 9, 1883
Indian ink on tracing paper (520 × 285)

[115] Design for a monument to Lady Joddrell, 1883 (3):

1 Sketch elevation: shows a recumbent woman on a shallow tomb chest, supported by 2 pedestals
Insc: *For Lady Joddrell*
s & d: EWG Feb. 12 83
Pencil (190 × 280)

2 Elevation

Insc: *The Revd. Sir W. Joddrell*
s: Feb. 14 | 83
Indian ink on tracing paper (190 × 380)

3 Details of pedestal leg

Scale: FS, 1 in to 1 ft
Insc: *For Darwin | at Nat. Hist. Museum*
Indian ink on tracing paper (490 × 115)

[116] Competition design for a mortuary chapel, c.1879 (4):

1 *Ground plan Mortuary Chapel*: shows a semicircular apsidal E end, on a rectangular body; circular nave, W tower

2 *West End Mortuary Chapel & perspective* from SW: shows a conical roof over nave with gables, N & S; massive 2 stage W tower with elaborate spire

3 *Longitudinal section*

1-3 Insc: Plan labelled, numbered 1, 2, 4 & as above
s: E. W. Godwin (in sepia pen, added later)
Indian ink (365 × 280)

4 Ground plan, longitudinal section, S & W elevations, perspective view

Insc: *Mortuary Chapel | by | E. W. Godwin F.S.A*
Photolithograph from *British Architect*, XII, 1879, p.242 (no other information)

[117] Competition design for a mortuary chapel (2):

1 Ground plan, side elevation of chapel, end elevation: cruciform plan with accommodation symmetrically disposed about its axis, Perp. windows

2 *Longitudinal section, cross section, Ground plan of Lodges, upper floor plan Lodge, Elevation of Lodges and gates*: lodge stair in a 3 sided projecting bay
Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above, plans labelled, some dimensions given
s: NON NOBIS
Sepia pen, burnt umber & indian red washes, pencil detail, mounted (380 × 560)

[118] Design for a piano, 1872

Front & side sketch elevations, FS sketch details of mouldings &c
Insc: *Lower Paper (the Kane pattern)*
s: EWG | Oct 1872
Pencil & indian red wash on tracing paper (280 × 375)
One of Godwin's design for pianos was published in BN, XXVI, 1874, p.10, but not the same design as this.

[119] Design for a public building, classical in style
Unfinished elevations for a large 4 storey building (of 23 bays), front & 2 side elevations
Indian ink & pencil (560 × 760)

[120] Competition design (?) for a public building

End elevation: shows a mainly 3 storey building on a sloping site; at ground level from LHS, a rounded, arched carriage entrance, 2 identical semicircular arched doorways approached by steps; frieze above inscribed *BE MERRY & WISE*
Insc: As above
Indian ink, grey wash, sepia pen, mounted (450 × 325)

[121] Design for a public building (3):

1-2 Elevation (in 2 parts, 3rd right-hand drawing is missing): shows a 3 storey stone building on LHS; arcaded parapet to 2nd floor with from left, small octagonal tower & long double pitched roof; to the right, behind the pitched roof, part of a tower with machicolations; adjoining the 3 storey block, a 2 storey block of 3 bays; on the ground floor a loggia of 8 drop-arches on piers, the 2 right-hand arches are blank; underneath inscribed *Covered entrance the whole length for carriages to draw up. Blank arcade*
Sepia pen & wash on cream card, mounted (330 × 415, 330 × 445)

3 Elevation of top of tower with small spire; clock with astrological signs painted around it
Sepia pen & wash on cream card, mounted (205 × 260)

[122] Design for a public building

Perspective of front

Sepia pen, pencil, sepia wash, chinese white, shading, mounted (350 × 395)

[123] Design for a public building (2):

1 Elevation: from LHS, pencilled outline of an existing (?) building, then a gabled 3 storey bay, which is repeated on RHS of drawing; 1 window at each floor level; the ground floor & 1st floor windows are mullioned with a semicircular arch above; 2nd floor windows are mullioned with a drop-arch above; the 2 bays are joined by an arcaded wall, with a drop-arched gabled entrance in the centre; behind the left-hand bay a tower, to the right of this a gabled 'transept', with a large crocketed gabled traceried window; the main body of the building has a double pitched roof
Indian ink, pencil (290 × 280)

2 Elevation of a spire with lucarnes
Indian ink (190 × 210)

[124] Design for a public building

Interior of hall: perspective shows at far end, a stilted, semicircular arch enclosing an organ & gallery; blank arcading below the gallery; decorated hammerbeam roof, pointed arches at 1st floor level; lancet-shaped drawing
Insc: As above
Indian ink, mounted (380 × 230)

[125] Preliminary designs for 7 public buildings (7):

1 Sketch elevation of a 3 & 4 storey, 8 bay building: 4 oriel windows, mullioned windows, half-timbered gables; details of cornice
Pencil (240 × 320)

2 Part sketch elevation: 4 storey building; ground floor windows behind pointed arch loggia; 1st floor windows with crocketed gables & tracery, canopied, sculptured figures between; 2nd floor windows arcaded in series of 5, some blank with canopied figures between; gabled, dormer windows on 3rd floor; perspective view shows a different window arrangement on 1st & 2nd floors & a tower with machicolations & battlemented parapet of the Lombardy type
Indian ink (160 × 255)
Verso: Part sketch elevation of 4 storey building with tower: pointed arch windows, 3rd floor windows are crocketed gabled dormers; tower has conical roof
Indian ink on squared paper

3 Sketch plan & elevation (for a school?): sketch plan shows lavatories, cloak room, library; elevation is of a 4 storey, 5 bay symmetrical building with a clock tower
Pencil on ruled foolscap (255 × 160)

4 Partial outline elevation with details of decoration; clock tower with belfry
Scale: $\frac{1}{16}$ in to 1 ft
Insc: *sent to Pieter Maritzburg*
s & d: EWG | Sep 29, 80
Pencil on tracing paper (500 × 390)

5 Sketch elevation (for a club?): shows a 4½ storey, 7 bay symmetrical façade; basement floor with 6 windows under segmental arches; ground floor, 6 square-headed windows & entrance with cornices; 1st & mezzanine (?) floors, 6 giant Doric columns, clock on centre bay

Scale: 1/24 in to 1 ft

Insc: Some measurements, e.g. 98 ft wide & XMAS
Pencil & light red wash on ruled foolscap (165 × 205)

6 Sketch elevation of a 4 storey, 4 bay building: basement floor, 4 small square-headed windows; ground floor, 4 segmental arched windows with decorative panels between; 1st floor, 4 tall semicircular arched windows, each with a stone balcony; 2nd floor above a heavy cornice & behind a balustraded parapet, 4 dormers in a mansard roof
Sepia pen (115 × 185)

7 Sketch elevation for a 2 & 3 storey, 7 bay (at ground floor level) asymmetrical building: central bay has a 3 semicircular arched loggia approached by steps, above this 5 long narrow square-headed windows, above these at 2nd floor level an elaborate Dutch gable with 3 windows, pilasters, cartouche &c; left- & right-hand bays have at ground floor level 2 keystone, semicircular arches, above these a Dutch gable with 1 window; at RHS a turret & an asymmetrically placed clock tower

Insc: 500 ft in total length

s & d: EWG Sep 80

Pencil (125 × 210)

Verso: Sketch plan

Pencil, sepia & light red wash

[126] Competition design (?) for a public building (club?), in Queen Anne style

Front elevation: shows a 3 storey, 6 bay building on a sloping site; brick, stone & tile construction

Insc: As above

Sepia pen, sepia & grey washes, shading on linen-backed cartridge (380 × 450)

[127] Design for a public building (club)

Elevation to river: shows a 3 storey, 7 bay symmetrically disposed front; at ground level, 7 blank, semicircular arches, with windows underneath; at 1st floor level, 4 venetian windows

Insc: As above

Indian ink & grey wash, mounted (400 × 605)

[128] Competition design for a public building (concert hall?) (4):

1 South front: 7 bay, 4 storey building

2 Bay of south front: shows 2nd & 3rd floor mullioned windows, with decorated panel between them, crowned by a pediment with cartouche, volutes & frieze
Scale: 1/2 in to 1 ft

3 West front: a door at LHS, with GALLERY inscribed above it; at 1st & 2nd floor level, 4 double-height windows with keystone, semicircular, arched heads, coupled columns between; RHS, a small tower

4 Sections through hall; Section of additional building: shows tiered seating 1st & 2nd floor level
Insc: As above
s: Q.E.D.

1-3 Sepia pen & wash, indian ink inscriptions

4 Sepia pen, venetian & light red, wash, indian ink inscription (1, 3, 4, 420 × 545; 2, 510 × 175 mounted)

[129] Design for a public building (an exchange?)

Perspective from street: shows, from LHS, a 3 storey building, with gabled bay on left & a pyramidally roofed 4th floor extension in centre of main block; on RHS, a curved building, perhaps semicircular on plan

Sepia pen wash on cream card (310 × 445)

[130] Design for a public building (school of architecture?)

Elevations: shows a symmetrically disposed façade, 5 bays at ground & 1st floor level, rising to 3 bay extension; in the centre a keystone, semicircular arch on pilasters, within which a seated figure of a man in a top coat holding a book in one hand & an architectural model in the other; above this, a pediment flanked by seated figures in classical dress, one reading a book, the other drawing; above this, a cupola with blank pedimented dormer windows
Sepia pen, mounted (285 × 380)

[131] Design for a public building (town hall?) (2):

1 Part-elevation: shows, from LHS, part of the front of an existing 4 storey building; underneath is inscribed *officer*; Godwin's design shows in the centre, a tower with a gable drop-arched entrance with iron gates; the whole of brick construction

Insc: Elevation t

Sepia pen & wash on linen-backed cartridge (470 × 215)

2 Part sketch elevation, showing additional bay on RHS

Pencil (205 × 140)

[132] Design for a public building (town hall?)

Competition design (6):

1-5 North elevation; South elevation; East elevation; West elevation, showing some of the sliding doors to the balcony open; Section: drawings show a 3 storey masonry building, planned around a courtyard with double pitched roofs punctuated by corner towers & conical roofs; mullioned windows on ground floor; N or principal elevation has a gabled, drop-arched entrance with an oriel window above, this central bay rising to a tower; W elevation has from LHS an oriel window, with above an octagonal tower & spire; the section shows a hall with an open-timber roof

Insc: As above

Indian ink, buff & pale green wash, hatching on linen-backed cartridge (550 × 390 largest)

6 Perspective of NW corner

Sepia pen, pencil, coloured washes on card (330 × 110)

[133] Competition design (?) for a public building (town hall?)

Main elevation: shows a symmetrically disposed 4 storey Gothic building; central tower bay with 5 window bays either side & octagonal towers at each end [Fig.36]

Sepia pen & wash, shading (330 × 540)

Verso: Sketch plan for setting up of perspective
Pencil

[134] Competition design for a school

Oblique perspective: shows a 2 & 3 storey building arranged around 3 sides of a courtyard; the low dividing wall in the centre of the courtyard separates the boys' from the girls' school, & on this axis the building is symmetrically disposed [Fig.37]

Insc: verso Took £180 premium

Sepia pen & watercolour, shading (280 × 635 top corners chamfered)

[135] Design for a school (4):

1 Ground floor plan: planned around a central courtyard; 13 classrooms for infants, boys & girls

2 Side elevation of girls school; Front elevation to Road: front elevation shows a symmetrically placed central block with 3 large Dutch gables, circular windows in top (clock in centre gable), over double-height ground & 1st floor windows; linked to gabled ends of side blocks by entrances for boys & girls

Scale: 1/8 in to 1 ft

3 Sections of Boys Classroom & Girls Classroom; Transverse section; Longitudinal section

Scale: 1/8 in to 1 ft

4 Perspective from road

1-4 Insc: As above, plans labelled & dimensions given

1 Indian ink & coloured washes (465 × 705, edges damaged)

2 Indian ink, indian red & grey washes (465 × 705)

3 Indian ink & grey wash, red insc & scale (465 × 705)

4 Sepia pen, sepia & light blue washes, shading (230 × 405)

[136] Design for a school of art

Elevation of schools of art: brick built, with tile-hung mansard roof with double-height glazing; below this, 6 double-height, square-headed windows with brick relieving arches

Sepia pen & wash on linen-backed paper (360 × 360)

[137] Preliminary design for shops

Part plan, elevation: completely symmetrical elevation; on the ground floor, in centre, 2 doorways, on each side 2 shop fronts with shop doors & another doorway at each end; 1st floor, 8 windows, paired & in line with shop fronts; 2nd floor, 4 pairs of windows rising into 4 gables with small window under apex
Pencil & sepia wash (345 × 400)

[138] Site plan

Scale: 1/8 in to 1 ft

Insc: Mr. G. Mitchell's | Masons Yard | Walton Street; plots labelled workshop, studio

Indian ink, pink wash on tracing paper (480 × 655)

[139] Design for stables (5):

1 Ground plan for large stables, with 4 coach houses each holding 3 coaches, 8 loose boxes, 14 stalls, 2 harness rooms, a messroom &c, arranged on 4 sides of a courtyard

2 Plan of upper floor: shows granary & hayloft; men's bedrooms; parlour, kitchen, workroom; details of stall showing fittings and drain

3 N.E. or Front elevation: bell & clock tower left of centre with segmental arched entrance underneath
S.E. Elevation | Section looking S.E.

4 S.W. Elevation to court | N.E. Elevation to court

1-4 Scale 1/8 in to 1 ft

Insc: As above, plans fully labelled with some dimensions given; drawings numbered 1-4

1 Sepia, red, blue pen, indian ink, indian red wash, pencil details on linen-backed cartridge

2 Sepia pen & coloured washes on linen-backed cartridge

3-4 Sepia pen, sepia & indian red wash on linen-backed cartridge

(430 × 720 largest)

5 Alternative ground plan

Scale: 1/8 in to 1 ft

Insc: As above, labelled; drawing numbered No.5
Indian ink (525 × 720)

[140] Design for a stage costume, c.1878

Shows a woman holding a bird, wearing a draped, short-sleeved round-necked dress, tied in a knot at the waist, leaving one leg bare
w/m: rkey Mill 1878
Sepia & light red washes, pencil (345 × 195)
Verso: Sketch design for posters(?)
Pencil

[141] Designs for stained & painted glass windows (4):

1 Details of a design for stained & painted glass for a square window light: at each corner, concentric quarter circles; in the centre within concentric circles, a painted medallion of Hercules; 8 roundels in the spaces between the corner quarter circles
Scale: $\frac{1}{4}$ FS
Insc: As above & Two windows with Ven(us) | and Her(cules)

Pencil, indian ink, watercolour (305 × 230)

2 Details of stained glass design for 3 lancet windows: orange trees, archangels holding a scroll
Pencil, sepia pen, watercolour on card (320 × 230)

3 Details of stained glass design: male figure with halo
Sepia wash on tracing paper (790 × 240)

4 Detail of stained glass design: Christ crucified; behind, a vesica piscis; detail of border decoration
Sepia wash on tracing paper (720 × 405)

3-4 Perhaps related to painted glass window design for All Saints, Winterbourne Down ([72]).

[142] Preliminary design for studio & cottage for Rosa Corder, 1879 (4):

1 Ground floor & upper floor plans, elevation of front with elevation in pencil of neighbour to the right, section, perspective of front; main features of front elevation are a doorway with balcony on brackets over it & a double-height studio window which becomes a dormer at top, with a turret & balcony above

Insc: Studio and cottage | for | Miss | Rosa Corder s & d: Edward W. Godwin | Architect Aug 1879
Sepia pen & wash, pencil (305 × 500)

2-4 Ground floor plan; incomplete 1st & attic floor plans; incomplete front elevation; incorporates the plan modifications indicated in 1; elevation shows an additional window

w/m: rkey Mill 1880
Pencil (565 × 395)

Lit: *British Architect*, XII, 1879, p.132 (floor plans, front elevation, section, perspective)

[143] Preliminary design for studios, c.1867 (2):

1 Basement plan, ground plan, plan of top storey; plan of mezzanine showing gallery. Section, (part) cross section, Front next Street, Back elevation: drawings show a basement floor, 4 double-height floors above this, each with a mezzanine, top floor has internal access by a circular stair; brick construction

Insc: Artists studios & as above; plans labelled; calculations 98010 at 10d = £4083 | Rental £410
w/m: J. Whatman 1867

Indian ink, pencil & coloured washes (555 × 385)

2 Unfinished perspective from street

Indian ink & pencil (300 × 220)

[144] Preliminary design for studios

Plans for ground floor, first floor, second floor, section, unfinished sketch elevations, sketch detail of door head: set of studios in a basically 3 storey building
Sepia pen & pencil (380 × 555)

[145] Design for studios (3):

1 Two sketch floor plans, with sketch of window seat
Pencil (220 × 300)

2-3 Floor plans, unfinished, similar to 1: irregular shaped plan with party wall in centre
Indian ink, pencil (380 × 560)

[146] Preliminary designs for 3 studios (3):

1 Two sketch floor plans for double-height studio for EWG, with 3 bedrooms, kitchen, bathroom & dining-room, stair at left centre; thumbnail sketch of interior

Insc: Wills | Godwin, calculations for floor space, cost (£2,376) ground &c, verso Studios | Wills etc.
Sepia pen, pencil, red wash (375 × 185)

2 Two sketch floor plans double-height studio, with 3 bedrooms, dining-room, kitchen, bathroom; stair to the right

Insc: Labelled, calculations on space, cost (£3,344) & fees £167
Sepia pen, pencil, red wash (370 × 240)

3 Sketch floor plan & part floor plan for double-height studio with kitchen, dining-room, boudoir/or ante-room, 3 bedrooms, 1 dressing room, bathroom closets over stair & lift in the centre
Insc: As above & Studio; labelled, some dimensions given, calculations on space, cost e.g. £148 per flat | × 8 | = £1184 &c.
Sepia pen, pencil, red wash (380 × 280)

[147] Design for a tea table, 1877

Sketch details of a tea table with flaps
Scale: FS, $\frac{1}{4}$ FS

Insc: Tea table for Paris & as above
s & d: EWG Sep. 77
Indian ink, pencil on tracing paper (280 × 560)

[148] Preliminary design for a theatre, shops, house

Seven floor plans, section: shows shops, showrooms, domestic accommodation & theatre
Insc: theatre 215,000 at 5d £4,500 | House 2700, partly labelled

Pencil (260 × 375)

Verso: Part plan of offices

Pencil

[149] Preliminary design for a town hall c.1880 (5):

1-2 Lower ground plan & basement plan; Plan to main floor level with municipal ground floor: plans show buildings arranged around 2 courtyards; carriage entrance to 1 courtyard under a bridge; accommodation for municipal departments & a magistrates' court
Scale: $\frac{1}{32}$ in to 1ft

Insc: As above, partly labelled
w/m: 2 Whatman 1880

Pencil & coloured washes (280 × 485, 215 × 455)

3 Revised plan of 2

Insc: Labelled, some dimensions given
Indian ink, pencil, indian red wash (190 × 450)

4 Sketch elevation: shows a 3 storey block, 500ft long joined by a footbridge to a smaller block with a clock tower; sketch details of window head with plate tracery, detail of pinnacled tower with bell
Scale: $\frac{1}{32}$ in to 1ft
Pencil (280 × 480)

5 Elevation of a 4 storey block, 208ft long, with crocketed gabled windows on 3rd floor with gabled niches containing sculpted figures between; small corbelled corner turrets on 3rd & 4th floors; central clock tower; sketch detail of parapet

Insc: Hgts of floors in clear | Manchester Leicester Glasgow | Base | Ground | 1st | 2nd | (gives floor to ceiling height); note on windows at Nottingham Castle
w/m: atman 80
Pencil, buff & pink washes (195 × 310)

[150] Preliminary design for garden wall

Block plan of house, hedges, paths &c; elevation of garden wall with gateway; flint & brick construction
Scale: 1in to 50ft
Insc: Brick wall whole length as above | will cost between £80 & 90 & | materials

Sepia pen, pencil & coloured washes (240 × 310)
Verso: Sketch site plan, block plan of house (not recto) & garden shown; thumbnail view of house, detail of timber fence
Scale: 1in to 50ft
Insc: 4 Square Road is 1 acre, calculations as to area, price
Pencil, sepia pen

[151] Design for wall decorations (?) (2):

1 Drawings of a dragonfly, beetle, daisies, 3 bluebirds, birds on a branch with dog-roses enclosed in a circle, bird with branches of blossom within a long rectangle
Pencil on tracing paper (115 × 240)

2 Details of a dragon

Pencil on tracing paper (180 × 110)

[152] Designs for wallpapers (3):

1 Design using stylized honeysuckle around a large 8 petalled flower
Insc: 2 colours

Pencil, light blue, dark blue & dark green washes (275 × 275)

2 Design using palmate leaves, berries within scroll shapes

s: EWG
Pencil & venetian red wash on tracing paper (335 × 220)

3 Design using repeated 6 sided shapes, with circles &c inside

Pencil on tracing paper (305 × 285)

[153] Life drawing

Unfinished drawing of a female figure in tights
Charcoal (440 × 290)
Verso: Bones
Charcoal

[154] Measured drawings of chimneypiece & door (Great Britain)

Details of Mantel Arts Club | Hanover Square Door in | Newman St.
Scale: FS, $\frac{1}{8}$ in to 1ft
Indian ink, grey & ochre washes (350 × 515)

[155] Measured drawings of timber details (Great Britain) (3):

1 Projecting window Farm house Biddenden | Kent; Window. Old House. Trowse
Scale: $\frac{1}{2}$ in to 1ft, 2in to 1ft
Indian ink, brown madder wash on tracing paper (340 × 430)

2 Gable end of 3 storey, half-timbered house with mullioned windows

In All Saints St | Hastings
Scale: $\frac{1}{2}$ in to 1ft
Indian ink (355 × 515)

3 Detail of Panelling George Inn S. Albans; Bench ends Coombe Martin; XVth cen bier | church nr. Peterborough; Bay window in Street | Coombe Martin. Devon
Scale: FS, 1in to 1ft
s: Measured and drawn by Edward W. Godwin
Indian ink (345×485)
Repr: *British Architect*, XV, 1881, p.207

1-3 Insc: As above

[156] Measured drawings of houses, timber details &c (France, Italy & Netherlands) (7):
1 Detail of house front with herringbone brickwork; elevation of gable end with shuttered windows at Dorset
Scale: $\frac{1}{4}$ in to 1ft
Indian ink (355×515)

2 Loggiaed house front, at Flushing
Scale: $\frac{1}{4}$ in to 1ft, 1in to 1ft
Indian ink (315×480)

1-2 Insc: As above
s & d: E. W. Godwin May 1882

3 Details of kneeling desk, usual form of window at Lierre
Scale: $\frac{1}{4}$ FS
Insc: As above
s & d: EWG 1881
w/m: J. Whatman 1877
Sepia pen (355×515)
Repr: *British Architect*, XV, 1881, p.207

4 Details of gabled window with bargeboard, patterns of shingle, general view of house at Lisieux
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s: Measured and drawn by E. W. Godwin
Indian ink (395×570)
Prov: Pres. by Maurice B. Adams (F), 1926
Repr: *BN*, XXVIII, 1874, p.310

5 Detail of pilaster door, metal stair rail, shaped gable with pedimented window dated 1559, East Gate, Zierikzee
Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ FS
Insc: As above
Indian ink (355×590)

6 Section through a building at Džokerit: shows king-post roof, traceried windows
Insc: As above
w/m: J. Whatman 1867
Indian ink & grey wash, mounted (335×305)

7 Details of elevation to Rienz's | House, Rome
Insc: As above
Indian ink & coloured washes, pencil (420×275)
Verso: Sketch detail of wallpaper design (?)
Pencil & dark red wash

[157] Measured drawing of pedimented windows, arcade (Italy)
Unfinished details of pedimented window & segmental pedimented window, with bucranium in tympanum; unfinished detail of arcade
Insc: M. Angelo Buont | Pal. Parma, metric measurements
Indian ink, sepia wash, pencil (425×265)

[158] Measured drawing of fragments of decoration on an aumbry (?) (2):
1 Detail showing 4 tonsured monks carrying a bier; to one end, a vertical line labelled joint; at the bottom, an arrow labelled mark of hinge $2\frac{1}{2}$ " lower down
Insc: Notes on colours &c & as above
Indian ink, pencil & coloured on tracing paper, mounted (390×540)

2 Detail shows 2 angels holding a cloth, 2 angels each swinging a censer; part of a metal hinge, detail, labelled way of forming wing feathers; roughly in the centre, a vertical line labelled joint in door open
Indian ink, pencil & coloured wash on tracing paper, mounted (380×635)

GODWIN, George Jnr (1815-1888)
Architect, archaeologist and journalist, Godwin is best known as editor of *The Builder* for 40 years (1844-83). He was trained as an architect in his father's office, but, although he executed a good many architectural works, he turned early to journalism and writing, producing many pamphlets and papers. The first was a pioneer *Essay on concrete*, written at the age of 21 which won him the first Gold Medal given by the Institute of Architects. Later came an essay on the history of architecture, *History in ruins*, 1853. As architect he supervised the restoration of St Mary Redcliffe, Bristol, was District Surveyor to South Islington and carried out a number of other works in conjunction with his brother Henry. He was given the RIBA Royal Gold Medal in 1881 and endowed the Godwin Bursary. F 1841.
Bibl: obituary: *Builder*, LIV, 1888, pp.75-77, 101

LONDON: No.47 Leicester Square, Westminster
Design for the façade of the theatre of the Western Literary & Scientific Institution, 1838-39
See Papworth, John Buonarotti

GODWIN, Jean (fl.1916)

GRENA (Dumfries): All Saints church, hall & rectory
Perspective of design for church & rectory
See Lucas, (Thomas) Geoffry

GOETZE, Sigismund Christian Hubert (1866-1939)
A leading artistic and philanthropic figure, Goetze was educated at the University of London and entered the RA schools in 1885. He exhibited at the RA from 1888 as well as at the Paris Salons. In his early days he was known as a portrait painter but later turned to landscape. One of his best known paintings is 'He was despised and rejected of Men', 1904. In 1921 he gave to the nation frescoes he had painted for the Foreign Office. He was an Hon.A, 1930, and Master of the Glaziers' Company, 1939.
Bibl: obituary: *The Times*, 25 & 26 October 1939

[1] LONDON: British Museum, Bloomsbury
Designs for painted decoration of the dome in the reading room (53):

1-13 Studies for the coupled figures in the 1st tier of decoration above the windows
Red chalk heightened with white on tinted paper (610×470)

14-34 Studies for the single figures in roundels in the 2nd tier of decoration
Red chalk, the majority heightened with white, on buff & grey tinted paper (620×475)

35-53 Studies for the narrowest areas between the ribs in the upper tier of the dome: each figure with one word from the following inscription at its base, OPTAVI ET DATUS EST MIHI SENSUS INVOCAVI ET ... IN ME SPIRITUS SAPIENTIAE ET PREPOSUI ILLAM REGNIS ET SEDIBUS AMEN; 1 study is missing from the set
Red chalk heightened with white on blue-grey & green-grey tinted paper (1040×475)
With photographs of the model, a panel from the middle tier (History) & a panel from the upper tier (Sedibus)
Prov: Pres. by Mrs Goetze, 1942

[2] LONDON: Foreign Office, Whitehall, Westminster
Designs for decoration of the gallery at the top of the main staircase with 5 large mural paintings (45):

- 1 Britannia Sponsa: The Sea-Farers Claim Britain as their Bride
 - 2 Britannia Nutrix: She teaches her Children the Arts of Peace
 - 3 Britannia Pacificatrix: To the Motherland they Offer Aid and Counsel - Friends Allied Acclaim the Righteous Peace
 - 4 Britannia Bellatrix: She Teaches her Sons the Arts of War
 - 5 Britannia Colonomum Mater: Mistress of the Seas she sends her Sons into Distant Lands
- Three smaller compositions, (a) Silence, (b) Strength, (c) Dulce et Decorum est pro Patria mori

1-37 Studies of nude & draped figures, hands, children & the bull in Britannia Nutrix
Black & white chalk on grey tinted paper (255×355)

38-42 Further studies of nude figures
Black & white chalk on grey tinted paper (610×455)

43 Composition study for Britannia Colonomum Mater
Black & white chalk on grey tinted paper (455×610)

44 Study for the dead figure, over door beneath Dulce et Decorum est Pro Patria Mori
Black & white chalk on grey tinted paper (455×610)

45 Study for the equestrian figure, undraped, in Britannia Bellatrix
Coloured pastels on grey tinted paper (610×455)

With photographs of the model (3) & finished paintings (5); also printed pamphlet, 1921 giving *Descriptive account by the artist*

Study for St George & the Dragon
Black chalk & coloured crayon (455×610)

Prov: Pres. by Mrs Goetze, 1942
Exhib: RA 1904
Lit: C. Hussey, *CL*, CXXXV, 1964, p.272
Design submitted to HM Government, 1912; model made 1914, now at the Foreign & Commonwealth Office (1972); paintings executed 1914-21.

GOLDICUTT, John (1793-1842)
Goldicutt was a pupil of Henry Hakewill and at the RA schools. He also studied in Paris at the school of A. Leclère and spent four years in Italy collecting material for books which he was later to publish including *Antiquities of Sicily*, 1819, and *Specimens of ancient decorations from Pompeii*, 1825. Although he remained in Hakewill's office until 1830, he appears to have practised independently as well and entered numerous public competitions unsuccessfully, including the new buildings for King's College, Cambridge, 1823; the Fishmongers' Hall, 1830; the Royal Exchange, 1839; and the Nelson monument, 1841. He was one of the first two Honorary Secretaries of the RIBA. Goldicutt was surveyor for St Clement Dane and St Mary-le-Strand. His executed works include the Casino, Worthing, 1830, and St James's church, Sussex Gardens, Paddington, 1841-43.
Bibl: *Colvin*

[1] CAMBRIDGE: King's College
Competition design for the new buildings, 1823 (8):
1 *Plan of the Bedroom Floor*
Pen & pink wash (335×445)

2 Elevation of the principal façade with octastyle Corinthian portico & dome flanked by *The Provosts Lodge & The Hall* [Fig.38]
Pencil & sepia & blue washes (155×410)

3 Section through domed rotunda containing the library & through *The Hall & The Staircase from Hall to Combination Rooms* [Fig.38]
Pencil & watercolour (140×375)

4 Elevation of a side façade of 17 bays & 3 storeys
Pencil & sepia & blue washes (130×475)

5 Section through the chapel showing altar table
Pencil & watercolour (140×125)

6 Section through 2 rooms & a staircase leading to a gallery with coupled Ionic columns
Pencil & watercolour (100×260)

7 Section through a single storey showing a gallery with drapery below 3 lunette windows & 4 sculptured figures on pedestals; an anteroom & hall with double doorway & Corinthian columns
Pen & watercolour (60×275)

8 Section through 2 storeys showing galleries with Tuscan Doric columns & statues on the upper floor & antechambers & entrance halls on the ground floor, with an open courtyard rising the height of the 2 storeys
Pen & watercolour (205×490)

[2] CAMBRIDGE: Observatory
Competition design, 1822 (2):

1 Plan, with a frontage to Madingley Road
Scale: $\frac{1}{20}$ in to 1ft

Insc: *Plan Proposed for the Cambridge Observatory*
MDCCCXXII

s: John Goldicutt. *Architect* | 39 Clarges Street
Pencil & coloured washes (370×535)

2 Elevation, showing curved Doric portico with dome over as the central feature of the principal block
Scale: $\frac{1}{20}$ in to 1ft
Pencil & grey wash (370×535)

The observatory was erected to the designs of J. C. Meade, 1821-24.

[3] COWES: (IoW): Marine Villa
Design for Simon Halliday, 1826-27 (6):

1 Block plan of the house & garden
Pencil on tracing paper (260×385)

2 Plan of the ground floor

3 Plan of the bedroom floor

2-3 Scale: $\frac{1}{16}$ in to 1ft

Insc: *Halliday Esq. | East Cowes Isle of Wight*
s & d: John Goldicutt | *Clarges St. | Oct. 1826*
Pen & wash (260×370)

4 Plan of the ground floor (amended)
Scale: $\frac{1}{4}$ in to 1ft

Insc: *Simon Halliday Esq. | West Cowes Isle of Wight*
s & d: John Goldicutt *Archit. | May 1827*
Pen & wash (410×620)

5 Elevation of the N façade
Pen & wash (290×400)

6 Elevation of the N façade (amended) corresponding to plan 4

Insc: *Simon Halliday Esq. | West Cowes*
d: 1827

Pen & wash (295×450)

[4] EARL STOKE PARK (Wilts): Stables
Design for stables for George Watson Taylor
Ground Plan & Principal Elevation or Entrance
Scale: $\frac{1}{20}$ in to 1ft

Insc: As above & *Geo. Watson Taylor Esqr. M.P. | Design for Stables*
Pen & wash (535×370)

[5] GUNDIMORE, nr Christchurch (Hants): House
Design for W. S. Rose, 1818 (3):

1 Sketch plan, with key to various parts
d: *Novr. 1818*
Pencil & coloured washes (230×370)

2 Elevation of the Doric portico on the garden façade; transverse section showing library & terraced garden; *section of Tent Room* in circular building adjacent with & attached to the main part of the house
Pencil & coloured washes (160×230)

3 Design for the interior decoration of a room, possibly connected with Gundimore, with panelling & a trompe l'oeil frieze
Pencil & coloured washes (215×380)

[6] LONDON: Church of St James, Sussex Gardens, Paddington

Design for the New Church at Paddington in Gothic style, with an alternative design for the E façade (i.e. the entrance front) in Greek style, 1840 (8):

1 Ground plan with a porch & vestibules at both the E & W ends, with 2 flyleaves showing entrances at the E end only & a vestry in place of the porch; seating for 1,600
Scale: $\frac{1}{8}$ in to 1ft

s & d: *George Gutch & John Goldicutt | Architects 1840*
Pen & wash (525×375)

2 Ground plan, incorporating the amendments suggested on the above drawing; seating for 1,616
Pen & wash (405×280)

3 Gallery plan, with flyleaf showing amendments to the W end & *Childrens Gallery* with organ
Pencil & wash (435×260)

4 Elevation of the E (entrance) façade, tower & spire
Insc: against tower, *Increased height of Tower suggested by order of Committee of Vestry March 18th 1840*; against lower part of façade, *The alteration of the East Elevation in forming a Vestry Room in place of the Robing Rooms designed for a District Church*
Pencil & wash (450×300)

5 Alternative sketch elevation for the lower part of the E (entrance) façade
Pencil & sepia wash (180×230)

6 Side (N) elevation
Pencil & wash (350×260)

7 Transverse section looking towards the altar (E)
s: in monogram JG
Pencil & wash (240×360)

8 Alternative design for the E elevation, with Ionic portico (distyle in antis) & tower; also transverse section looking E
Pencil & sepia wash (465×495)

[7] LONDON: Church of St Mark, North Audley Street, Westminster

Two alternative competition designs, c.1825 (9):
First design

1 Ground plan, showing seating for 1,576
Pen & coloured washes (430×300)

2 Gallery plan, showing seating for 646
Pen & coloured washes (430×280)

3 Longitudinal section
Pen & coloured washes (235×395)

4 Transverse section
Pencil & coloured washes (445×305)

Second design

5 Ground plan, showing seating for 1,580
Scale: $\frac{1}{8}$ in to 1ft
Pen & coloured washes (445×305)

6 E elevation
Pencil & wash (140×250)

7 N elevation
Pencil & wash (150×180)

8 Section from N to S looking E
Pencil & coloured washes (165×250)

9 Section from W to E looking N
Pencil & coloured washes (225×110)

St Mark's was built to the designs of J. P. Gandy-Deering 1825-28.

[8] LONDON: Fishmongers' Hall, London Bridge, City

Competition design, 1830 (10):

1 Sketch plan
Pencil & wash (115×240)

2 Sketch perspective
Pencil (110×190)

3 Elevation of the façade facing the river, on high rusticated basement storey
Pencil & wash (265×300)

4 Elevation of the entrance façade
Insc: on frieze, *Fishmongers Hall Anno*
Pencil & wash (180×205)

5 Elevation of the side façade, with the base of the colonnade sculpted in bas-relief
Pencil & wash (195×330)

6 Elevation of the side façade, alternative design with parts of the colonnade projecting slightly
Pencil & wash (215×300)

7 Elevation of the courtyard façade with clock & cupola
Pencil & wash (225×225)

8 Elevation of a minor façade
Pencil & wash (190×100)

9 Section through the hall, showing the interior decoration of columns over panelling with niches containing sculpted figures & a coffered ceiling
Pencil & wash (165×275)

10 *Vignette Plan for Extending | the Front across Thames Str.*

Sketch plan & elevation, with key to principal features
Pencil & wash (195×425)

Lit: CL, LXV, 1929, pp.82-90

Fishmongers' Hall was designed by Henry Roberts 1831-33.

[9] LONDON: General Post Office, St Martin's-le-Grand, City

Competition design, 1819 (2):

1 Sketch plan, with names of the rooms
Pencil on tracing paper (510×725)

2 Sketch elevation

Insc: *Design for the General Post Office 1819* | *South Elevation*

Pencil on tracing paper (205 × 370)

Goldicutt obtained the 3rd premium in the 1820 competition. The architect for the new GPO was Sir Robert Smirke.

[10] LONDON: The London Amphitheatre, Trafalgar Square, Westminster

Project for a *National Building to concentrate the Scientific Bodies of the Metropolis and to provide suitable accommodation for the encouragement of Infant Societies* based on the Coliseum, 1832 (12):

First design

1 Sketch plan for the ground floor
Pencil & wash (265 × 360)

2 Sketch elevation

Pencil (210 × 270)

Alternative design

3 Ground plan

Pencil & wash (490 × 285)

4 Plan of the principal floor (385 × 265)

5 Elevation

Pencil & wash (290 × 450)

Final design prepared for submission to HM Government

6 Title page, *The London Amphitheatre* | *John Goldicutt* | *Architect* | *Member of the Academy of St Luke* | *Rome* | *Arts and Science MDCCCXXXII*, with a MS description of the building & a list of *The Societies proposed to be invited to its adoption*

7 Site plan showing its position in the centre of Trafalgar Square
Pen & wash (265 × 370)

8 Plan of ground floor

9 Plan of 1st floor

10 Elevation

11 Longitudinal elevation

8-11 Scale: $\frac{1}{32}$ in to 1ft

8-9 Pen & pink wash

10-11 Pencil & sepia wash

12 Perspective from the N showing the portico of St Martin-in-the-Fields on the LHS & Northumberland House in the background
Pencil & sepia wash

8-12 (265 × 370)

[11] LONDON: Nelson monument, Trafalgar Square, Westminster

Competition designs, 1841 (9):

Design I for an extended podium & equestrian statue
1 Layout plan showing the surrounding buildings in block form

Scale: 1in to 40ft

Pen & wash (350 × 510)

2 Plan of the basement, elevation & section

Scale: $\frac{3}{8}$ in to 10ft

d: *January 1833*

Pen & wash (350 × 510)

Design II for a hemispheric globe surrounded by water

3 Motif showing the globe surrounded by columns &c set in a circle for the title page of *The Competition for the erection of the Nelson monument critically examined*, 1841

Insc: *Competition for the Nelson Monument* | *Designed and Drawn by J. Goldicutt* | *Architect* | *MDCCCXXXIX*

Pencil (230 × 190)

4 Layout plan, showing the surrounding buildings in block form

Insc: *Plan for Trafalgar Square*

Pencil & coloured washes (170 × 185)

5 Perspective seen from behind the columns of the National Gallery with red carpet, canopy & figures in ceremonial dress in the foreground
Pencil & coloured wash (155 × 220)

6 Plan drawn out in more detail

Scale: 1in to 40ft

Pen & wash (355 × 510)

Decorative details

7 Perspective detail of the podium decorated with classical motives & mouldings with 2 seated figures in Roman costume holding trophies; a garlanded plaque on the base is insc *TRAFALGAR* | *WELLINGTON* | *WATERLOO* | *NELSON* | *NILE*

Pencil, sepia pen & wash with touches of gold (500 × 600 approx., sheet cut to follow form of design)

8 Design for a motif of trophies, with flags, laurel wreaths, drum & trumpet

Pencil & watercolour (140 × 430)

9 Design for a trophy motif composed chiefly of shields & helmets held up by winged figures
Sepia & gold washes (485 × 375, cut irregularly at lower edge)

[12] LONDON: Park Lane, Mayfair, Westminster
Designs for 2 terrace houses with canopied balconies at 1st floor level for *Mr. Thomas Martin* & *Mrs Susanna Curtis*

Sketch elevations [Fig.39]

Insc: *Sketch of Two Houses proposed to be Erected in Park Lane*

Pencil & wash (280 × 310)

[13] LONDON: United Universities Club, Suffolk Street, Westminster

Competition design, 1822 (5):

1 Plans of the ground & 1st floors

2 Plans of the basement & attic

3 Elevation of the façade facing Suffolk Street & adjacent house

4 Elevation of the façade facing Pall Mall East & adjacent house

5 Section through saloon & coffee room & section through drawing room, house dinner room, saloon, & coffee room

1-5 Insc: *Design for the University Club House*

d: *March 1822*

Pencil & wash (465 × 280 largest)

The club was built 1822-26 by Wm Wilkins & J. P. Gandy-Deering. Dem. 1902.

[14] MAYFIELD (Sussex): Villa

Design for Donald Barclay with fretwork gables on both façades, the entrance front hung with tiles
Elevation of the garden & entrance fronts

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

s & d: *John Goldicutt* | *38 Clarges Street* | *Nov. 1830*

Pencil & wash (345 × 230)

[15] Design for an academy of arts, set on a high podium with Doric portico (distyle in antis) & domed rotunda

Sketch plans, elevation & section

Insc: *Design for an Academy of Arts*, | *for* | *The Architectural Society* | *Thos. Donaldson President No.1*

d: *15 Novr. 1815*

Pencil & sepia wash (470 × 300)

[16] Design for an academy of arts & sciences, with tetrastyle Doric portico on the principal front &c a semicircular portico on the rear façade, surrounded by formal gardens following the form of the semicircle at the rear

Sketch plan & elevation of principal façade

Insc: Plan has names of the principal rooms: *Sciences*, *Historye*, *Morale*, *Poetrye*, *Antique* &c

Pen, pencil & wash (355 × 300)

[17] Design for a large building (probably an academy of arts or sciences) with hexastyle Doric portico on the principal front & semicircular porticoes on the subsidiary front (2):

1 Sketch half-plan

Pencil & wash (180 × 450)

2 Sketch elevation

Pencil & wash (85 × 270)

[18] Design for a public bath house with tetrastyle Ionic portico on the front & rear façades

Sketch plan, elevation & section

Insc: *Design for a Bath*

Pencil & wash (345 × 255)

[19] Design for public baths & a library for a sea-front town

Sketch plan, elevation & section

Insc: *Public Baths & Library. Sea Front Town*

Pencil (235 × 185)

[20] Design for a church with a Greek cross plan & tetrastyle Ionic portico

Sketch plan, elevations & section, with scale

Insc: *The Architectural Society* | *Drawing No.5.* *Design for a Monumental Church* | *Underwood Esqr. President*

Pencil & wash (445 × 305)

[21] Design for a church with tetrastyle Ionic portico, 1821 (3):

1 Elevation of W façade with portico

Pen & wash (275 × 300)

2 Elevation of side façade with 2 sculpted figures of Evangelists seated on parapets at 1st floor level
d: on frieze *ANNO MDCCCXXI*

Pen & wash (220 × 330)

3 Design for a clock tower & cupola, possibly connected with the church
Elevation

Pen & wash (585 × 185)

[22] Design for a church in the classical style (2):

1 Ground plan
Scale: $\frac{1}{10}$ in to 1 ft
Pencil & wash (380 × 235)

2 Elevation of the W façade & transverse section looking E

s: *John Goldicutt | 39 Clarg* (sheet cut)
Pencil & sepia wash (455 × 285)

[23] Design for a church to seat 1,066 in the Romanesque style

Plan, showing on one side the seating arrangement for the ground floor & on the other the seating for the gallery & elevation of the W façade
Pen, pencil & wash (475 × 265)

[24] Design for a church in Romanesque style with a campanile to seat 1,058 (4):

1 Ground plan
2 Gallery plan & transverse section looking E
3 Elevation of the W façade
4 Perspective from the NW showing the campanile
1-4 s: *John Goldicutt. Architect | 39 Clarges St.*
Pen, pencil & sepia wash (485 × 305)

[25] Design for a cottage of 2 storeys on an octagonal plan with 1 storey *Kitchen & Open Shed* forming a V on one side of the octagon

Plan, elevation & section [Fig. 40]
Insc: *Design for a Cottage, Situate at the Entrance of a Park*
s & d: *John Goldicutt Archt | July 1812*
Pen & watercolour (465 × 290)

[26] Design for a cottage with giant Ionic order on the principal front

Plan, elevation & section
Insc: *Design for a Cottage | April 11th 1812 & measurements marked*
s & d: *John Goldicutt Archt. | March 1812*
Pen & watercolour (445 × 295)

[27] Design for a garden pavilion in rustic style on an octagonal plan

Plan, elevation & section
s & d: *John Goldicutt Archt | April 1812*
Pen & watercolour (425 × 275)

[28] Design for a country house in castellated style (3):

1 Sketch plan
(260 × 380)

2 Sketch elevation, showing the octagonal tower on the side façade
(240 × 280)

3 Sketch elevation of the entrance front
(205 × 280)

1-3 Pencil on tracing paper

[29] Design for a country house or villa in an Italianate style
Sketch plans, with scale, & small-scale elevation & section
Pencil & blue wash (350 × 280)

[30] Design for a large country house
Sketch plan & small elevations & perspective, with 2 alternative sketch sections for a great hall of 3 bays having a dome over each bay
w/m: J. Whatman 1794
Pencil (405 × 495)

[31] Design for a hall or auditorium
Sketch plan, elevation & section
Pencil & sepia wash (230 × 325)

[32] Design for a lodge attached to a larger house by a quadrant arcade

Sketch plan of the basement, ground & bedroom floors, elevation & section; also alternative ground & bedroom plans
Insc: *Assistants Houses*
Pencil & wash (380 × 265)

[33] Designs for a monument (3)
s & d: *J. Goldicutt Archt. | Janry. 1815*
Pencil (230 × 190)

[34] Design for a monument to a naval victory
Plan & elevation
Pencil & wash (285 × 405)

[35] Design for an equestrian monument
Sketch plan & elevations of the front & side façades

Insc: *Sketch for an Equestrian Mont. & Public Grounds for the Exercise of Horses & 2 Design | The Architectural Society | J. G. Presdt.*
w/m: J. Whatman 1811
Pencil & wash (300 × 455)

[36] Design for a public building with central rotunda & Ionic porticoes on all four façades (3):

1 Elevation of the principal façade
Insc: *Dome and Roof omitted being put in*
Pen & watercolour (245 × 430)

2 Elevation of the side façade

Insc: *Doors Windows & Charioteers to be reconsidered*
Pen & watercolour (250 × 310)

3 Section showing interior of rotunda

Insc: *The Rotunda to be reconsidered with respect to Columns, Cofers, Doors etc.*
s: *John Goldicutt*
Pen & watercolour, with pencil (210 × 300)

[37] Design for a large public building with carriage ramp & stables (2):

1 Elevation of the façade, with hexastyle portico
Pencil & wash (140 × 360)

2 Elevation of the façade, with tetrastyle Ionic portico

central dome
Pencil & wash (115 × 310)

[38] Design for the façade of a shop

Elevation
Pencil & wash (350 × 255)

[39] Design for a town house in an Italian manner, with grand staircase in the centre beyond which is a semicircular ended colonnaded courtyard
Sketch plans & longitudinal section
Pencil & wash (390 × 285)

[40] Design for the façade of a town building, possibly a clubhouse, of 5 bays & 2 storeys with Ionic order at 1st floor level

Elevation
w/m: J. Whatman 1829
Pencil, pen & wash (460 × 495)

[41] Design for a villa
Sketch plan & elevation

Insc: *Design for A Villa in the Italian Style*
Pencil (230 × 185)

[42] Design for a villa with tetrastyle portico
Plan of the principal floor

Insc: *Design for a Gentleman's villa*
Pen & wash (265 × 420)

[43] Tracings from a sketch design of 1818, by Charles Percier (q.v.), for a monumental building (2):

1 Plan
2 Elevation & 2 sections
Insc: *From a design by Monsr. Percier, Sept. 21st 1818*
Pencil on tracing paper (485 × 380, 375 × 485)

[44] Topographical drawings
Great Britain

EDINBURGH: Heriots' Hospital
Drawings made for Goldicutt's pamphlet; *Heriots' Hospital Edinburgh, the designs of the celebrated architect, Inigo Jones, 1826* (8):

1 NW view
Pl.4 (180 × 295)
2 SW view
Not reprd (185 × 300)
3 Effigy of George Heriot in a niche
Pl.7 (140 × 85)
4 Heriot's cup
Pl.5 (part) (120 × 75)
5 Sketch plan of 1st floor
Pl.3 (230 × 190)
6 Specimen of carved foliage selected from the chimney, with a portrait of Inigo Jones in a medallion
Pl.1 (190 × 250)
7 Elevation of the entrance gateway & tower
Pl.6 (220 × 150)
8 Bust in alto relief from mantelpiece in dining hall
Pl.5 (part) (90 × 210)
1-8 Pencil

Italy

105 sketches & measured drawings made in Sicily, some reprd in *Antiquities of Sicily, drawn by John Goldicutt, architect, Member of the Academy of Saint Luke, Rome 1818, 1819*

AGRIGENTO (Girgenti)

Site of the Ancient City Agreantum, showing the temples of Juno & Hercules in the distance
Pencil (235 × 330)
Reprd: *Antiquities of Sicily*, 1819, pl.XIII

AGRIGENTO (Girgenti)

Drawings of temples & c (6):
1 Temple of Aesculapius (2)
Plan & view of ruins
2 Temple of Concord (20)
Plan, elevations, sections & details, with dimensions
3 Temple of Juno Lacinia (8)
Plan, elevations, sections & details, with dimensions
4 Temple of Jupiter Olympus (3)
Plan & detail of capital of the Doric order, with dimensions
5 Oratory of Phalaris (2)
Plan & side elevation
6 Cathedral
Sketch plan, plan & section of nave roof
1-6 w/m: 1816
Pencil & pink wash (average size 205 × 255)

ARICCIA: Palace

Plan
Insc: *Palace at La Riccia*
Pencil & wash on tracing paper (485 × 305)

CATANIA (Sicily): Amphitheatre

Plan with scale of *Palmi di Sicilia*
Pencil on tracing paper (275 × 380)

CATANIA (Sicily): Palazzo del Municipio & library
Sketch plans with fountain in Piazza del Duomo
Pencil & pink wash (205 × 255)

CATANIA (Sicily): Market Square
Sketch plan & elevation of houses with arcade
Pencil & pink wash (205 × 255)

CATANIA (Sicily)

Plan of area around the cathedral

w/m: 1816

Pencil & pink wash (205 × 255)

CATANIA (Sicily): Museum of Prince Biscary

1 Sketches of *Sicilian Vases from the Museum of Prince Biscary* (2)

Pencil & watercolour (205 × 290)

2 Sketch elevation of a sarcophagus with a dolphin

Pencil (125 × 205)

3 Fragment of an architrave

Sketch elevation & profile

Pencil (205 × 255)

CORI (Cora): Amphitheatre

Reconstructions of plan, elevation & section, with key to various parts written in Italian & scale

Pen & wash (380 × 305)

CORI (Cora): Church of S Pietro

View showing the tetrastyle portico of an antique temple incorporated in its W end, with dimensions & key written in French

Pencil & wash (205 × 255)

CORI (Cora): *Cyclopien Wall*

View

d: July 1817 Cora

Pencil (205 × 255)

CORI (Cora): Temple of Castor & Pollux

View of the *Remains of the Temple of Castor and Pollux Piazza San Salvatore*

d: July 1817 Cora

Pencil (230 × 280)

GENOA

Views, including the Hospital at Genes, Doria Palace, Brignoli Palace &c (8)

Pencil on tracing paper (average 255 × 205)

GENZANO nr Lago Albano

Details of acroterion *Dug up in a Vineyard on the site of Appian Way*

s & d: July 1817 JG

Pencil (230 × 280)

GENZANO nr Lago Albano

View overlooking the roof tops of the town with the shores of the lake in the background

d: July 1817

Pencil & watercolour (240 × 305)

MESSINA (Sicily): Cathedral (2)

Sketch plan & plan & elevation of pulpit

w/m: 1816

Pencil & pink wash (205 × 255)

MESSINA (Sicily): Chiesa Madre

Elevation of door (1489)

w/m: 1816

Pencil & pink wash (205 × 255)

MESSINA (Sicily): Neptune fountain

Sketch elevation

w/m: 1816

Pencil & pink wash (205 × 255)

MONTE CASSINO nr Naples: Abbey

Plan, with sketch sections

Insc: *Abby (sic) of Mount Cassin*

d: 1817

Pencil & wash on tracing paper (405 × 535)

NAPLES

Views (6)

Pencil (largest 255 × 205)

PALERMO (Sicily)

Views (39)

w/m: 1816

Pencil & pink wash (average 255 × 205)

POMPEII

Sketches of mosaics & decoration (30)

d: *Pompeii Octr. 1817*

Pencil, pencil & watercolour (largest 215 × 300)

Some reprd in J. Goldicutt, *Specimens of ancient decorations from Pompeii*, 1825

POMPEII

Sketch plans, sections & details, with dimensions, of the temples of Aesculapius, Serapis & Venus, the amphitheatre, basilica & comic theatre, also views of the ruins in the forum (25)

d: *Octr. 1816*; temple of Serapis *Sept. 30th 1816*

Pencil (largest 445 × 310)

POMPEII

Scale plans of the forum, theatre, house of Pansa & amphitheatre (5), with sections of theatre & amphitheatre

Pen & wash (largest 710 × 485)

POZZUOLI: Capuchin Convent

Sketch plans & plan & section of *Cistern in the Capuchin Convent* with dimensions (2)

w/m: 1816

Pencil & pink wash (255 × 205)

PRAENESTE

Plan & elevations, with key to various parts (2)

Copies from *Huot architecte*

Pencil on tracing paper (largest 380 × 290)

ROME: St Peter's

Transverse section through crossing showing the interior decoration & Bernini's Baldachino, with scale in *Palmi Romain*

s & d: *John Goldicutt 1818*

Pen & watercolour, framed (790 × 1065)

Exhib: RA 1819

Reprd: *RIBA Jnl*, XIX, 1912, p.442

This is the drawing for which Goldicutt was presented with a gold medal by the Pope.

ROME

19 drawings d. 1816-18, including the Pantheon, St Peter's, St Praxed, Vatican, Villa Albani &c

Pencil, some with watercolour washes (largest 510 × 355)

SEGESTA (Egesta): Temple

Plan, elevations of the front & side façades & details, with dimensions, 1816 (4)

Pencil & pink wash (205 × 240)

SEZZE (Lazio): Cathedral

Sketch plan of cathedral & sub-chapel & perspective sketch of *Loggia for the Assemblage of the Nobles to Elect the Magistrate* (3)

Insc: *SESE*

Pencil (255 × 205)

SYRACUSE (Siracusa): *The Ear of Dionisius*

Map, with scales & heights

Insc: As above & *RICVSE*

w/m: J. Whatman 1794

Pencil & pink wash (355 × 255)

SYRACUSE (Siracusa)

Various views & sketches (4)

Pencil with pink wash on tracing paper (255 × 205)

TAORMINA (Tauromenium): Theatre

Sketch plan, sections & views (6)

w/m: 1816

Pencil & pink wash (205 × 255, 230 × 330)

Reprd: Two of the views in *Antiquities of Sicily*, pls.34-35.

TERRACINA (Auxur & Tarracina): Temple of

Jupiter Auxur

Plan & elevation of columns built into a wall, with dimensions

Insc: *Remains of the Temple of Jupiter Auxurus*

w/m: 1816

Pencil (255 × 205)

TERRANOVA (Gela)

Elevation of a Doric column, with dimensions

Insc: *The Remains of the Temple of Apollo*

w/m: 1816

Pencil (205 × 255)

TIVOLI: Temple of Vesta

Plan, showing surrounding buildings in block form

d: *Tivoli July 21st 1816*

Pencil & watercolour (190 × 265)

VENICE

Views of Casa d'Oro, Ponte Rialto & S Simone

Piccolo (3)

Pencil (largest 240 × 325)

Lecture diagrams

6 diagrams of wells, cisterns & fountains in Italy

s: *John Goldicutt*

Brush & wash & black chalk on tinted paper

(730 × 510)

Prov: Goldicutt's drawings, originally bound in a volume, were presented to the RIBA by the architect about 1834

GOMM, Geoffrey L.

See *Tindall, Kenneth*

GONZÁLEZ, François (fl. late C18 / early C19)

González was a Spanish engraver working in Rome by 1785.

Lit: *T.B.*; Passavant, *Raphael d'Urbini*, 1860, II

ROME: Palazzo Doria

Copies of, or proof plates for, the engravings of Raphael's decoration (4):

1 *Chambre peinte par Raphael d'Urbini hors de la Porte Colline dans la Maison de Plaisance de S.E. Mr. Le Cardinal Joseph Doria du Côté du Midi* (460 × 360)

2 *Chambre ... du Côté du Nord* (460 × 355)

3 *Chambre ... du Côté du Ouest* (455 × 610)

4 *Chambre ... du Côté d'Est* (455 × 610)

1-4 Watercolour over engraved line

Insc: *Peint par Raphael d'Urbini | Gravé et dessiné par François Gonzalez*

GOOD, Joseph Henry (1775-1857)

A pupil of Soane, he was surveyor to the Thavie Estate, Holborn, and to the parish of St Andrew, Holborn, and later to the Armourers' & Braziers' Company, the Hope Assurance Company and to the Commissioners for Building New Churches. He was an original F of the Institute of British Architects. His buildings include St Paul's church, Bunhill Row, Finsbury, 1839, the Armourers' & Braziers' Hall, Coleman Street, 1840, and work at the Royal Pavilion, Brighton, 1831-32.

Bibl: *Colvin*

WEST MOLESEY (Surrey): Abbscourt Park

Working drawings, 1821-24

See Bartholomew, Alfred

GOODCHILD, John E. (fl. 1855-1888)

Goodchild exhibited at the RA, 1855-70.

EPHESUS: Temple of Diana

Reconstruction of the C4 BC structure; frontal perspective, with figures in the foreground
Insc: verso *Restoration of the Temple of Diana at Ephesus from a study of the Marbles at the British Museum*

s & d: J. E. Goodchild, *Prospect Hill Lodge, Walthamston, 1888*

Watercolour (790 × 1245)

Prov: Pres. by Miss P. Goodchild, 1933

LONDON: Grocers' Company Hall, City
Design

See Penrose, Francis Cranmer & Goodchild, J. E.

LONDON: St Paul's cathedral

Reconstruction of the interior of the 'Great Model' design by Sir Christopher Wren (2):

1 Perspective of the area beneath the dome, seen from a point in one of the lesser domed areas on the NW, looking towards the SE, with figures in the foreground
Pencil & sepia wash (900 × 1015)

2 Perspective looking towards the domed area from a point in the domed vestibule at the W end, with figures in the foreground

Pencil & sepia wash, framed (750 × 990)

Reprd: *Wren Society*, XV, 1938, pl.8

Two small-scale plans show the points from which the perspectives were reconstructed.

GOODHART-RENDEL, Harry Stuart (1887-1959)

Educated at a preparatory school at Rottingdean near Brighton, Eton and Trinity College, Cambridge, he was an only son who inherited the entailed riches of his maternal grandfather, Lord Rendel. He could have settled down to the life of a country gentleman in his fine Adam house at Hatchlands, East Clandon (which in 1944 he gave to the National Trust), and on his large estates in the south of France. He had studied music at Cambridge under Sir Donald Tovey, but chose architecture as his profession, perhaps influenced by his cousin Halsey Ricardo. In 1909 he worked with Sir Charles Nicholson and from 1910 to 1959 he practised in London and at St Raphael, France. His career was interrupted by the two world wars, in which he served as an officer in the Grenadier Guards for whom he wrote *The Squad drill primer*, a textbook on foot drill. He worked up a large practice, restoring and remodelling country houses, including Bagshot Park, 1910; Stoke College, 1922; Tetton House, 1924; Langham Old Hall, 1926; and Bessborough House, 1926. He also designed a number of cottages, especially at East Clandon, 1910-51. He was probably best known for his churches, many of which reveal his special interest in roof construction.

He designed St Wilfrid's, Brighton, 1932; and after his work on St Mary's, Graham Street, London, 1924, he became a Roman Catholic. One of his most ambitious designs was the abbey church for the Benedictine monks at Prinknash, 1939, an essay in 'stripped Gothic'. He lies buried in the foundations of this church. Hay's Wharf near London Bridge, 1930, and a small factory on the Kingston bypass, 1934, were ventures in the modern style not sustained; he soon reverted to his 'stripped classic' designs, which were infused by a tone of Parisian classicism. It is not easy to characterize his architecture. Pevsner uses Goodhart-Rendel's own term of 'rogue architect' to describe him and Summerson says of him that as an architect and as a critic, he is 'totally unclassifiable'.

Goodhart-Rendel had a prodigious knowledge and appreciation of C19 architects and architecture and he compiled a card index of Victorian churches (housed at the RIBA and NMR) long before people were taking these buildings seriously. His publications include *Nicholas Hawksmoor* ('Masters of Architecture' series), 1924; *Vitruvian nights*, 1932; *Fine art*, 1934; *How architecture is made*, 1947; *English architecture since the Regency*, 1953. His positions included Slade Professor of Fine Art, Oxford University, 1933-36; Governor of Sadler's Wells, 1934-1959; President of the AA, 1924-25; President of RIBA, 1937-39; President of Guild of Catholic Artists & Craftsmen, 1946-52; President, Design & Industries Association, 1948-50; Vice-President, Royal Academy of Music, 1953-59. H. Lewis Curtis became a partner in 1930, F. G. Broadbent in 1945. R. Enthoven worked in his office. There is a portrait of him by Augustus John, 1940, at the RIBA. He practised at No.5 New Court, Lincoln's Inn, WC, 1910-13/14; No.60 Tufton Street, SW1, 1912/13-16; No.13 Crawford Street, W1, 1936-52; No.22 Whitehall, SW1, 1952-59. He was a CBE, Mus. B (Cantab), MA (Oxon), FSA, FRIBA. Bibl: *AJ*, LXIII, 1926, pp.349-360; *Ac&BN*, CLII, 1937, pp.122-124; *AR*, CXXXVIII, 1965, pp.259-264 (article by N. Pevsner); obituaries: *Builder*, CXCVII, 1959, p.61; *RIBA Jnl*, LXVI, 1959, pp.405-407

Prov: Unless otherwise stated, the following collection of designs was given to the RIBA by F. G. Broadbent & Partners and Miss Rosemary Rendel, Goodhart-Rendel's cousin, in June 1966. The selection was made by H. Lewis Curtis, who provided a typescript list to go with the drawings. This also lists the drawings that were destroyed by Curtis; it is kept in the Drawings Collection.

[1] ABERYSTWYTH (Cardigan): Municipal pavilion

Competition designs, 1930 (6):

1-6 Basement, ground, 1st floor & balcony plans; elevations to Bath Street, Marine Parade & Terrace Road; sections

Scale: 1/8 in to 1 ft

Pen with pencil details & watercolour on tracing paper (500 × 680)

Probably not by Goodhart-Rendel. Goodhart-Rendel did not win a premium in the competition, February 1930.

[2] ABINGDON (Berks): Convent of Our Lady, school extension

Exterior perspective from SW

s: *Del. J. Raymond Binns and N. T. Vinycomb*

Pencil & colour washes (575 × 805)

[3] ALDENHAM (Herts): Aldenham School war memorial library

Competition design

Elevation

Pencil & coloured washes (855 × 615)

[4] ARTHINGWORTH MANOR (Northants)

Design for alterations & additions & garden plan
Working drawings, 1933, 1938 (8):

1 First floor plan

2 Basement plan

3 Revised ground floor plan

4 Revised 1st floor plan

5 Revised attic floor plan

6 S & E elevations

7 Plans, elevations, sections of proposed N entrance

1-7 Scale: 1/8 in to 1 ft

s & d: H. S. Goodhart-Rendel 60 Tufton St SW1 |

4.7.33-18.10.33

1-6 Pen on tracing paper (510 × 685)

7 Pencil on tracing paper

8 Plan showing proposed garden layout (not executed)

Scale: 1/16 in to 1 ft

s & d: H. S. Goodhart-Rendel 13 Crawford Street

5.7.38 GET

Pencil on tracing paper (450 × 505)

[5] AURLAND (Norway): Proposed house

Exterior perspective

s & d: F. L. Griggs del. 1922

Pencil on board (350 × 550)

Lit: *Builder*, CXXII, 1922, p.685

Not executed.

[6] BAGSHOT PARK (Surrey)

Design for alterations to the garden entrance front & the Prince Arthur wing, & preliminary & executed designs for a new museum, 1910-11 (11):

1 Plan & elevation of the garden front

Scale: 1/8 in to 1 ft

d: 2nd March 1910

Pen with some coloured wash (570 × 790)

2 Perspective

Pen (570 × 630)

3 Plans & elevations of Prince Arthur wing

Scale: 1/8 in to 1 ft

Pen on linen (545 × 545)

4 Perspective of proposed new museum

Watercolour (390 × 570)

5 Perspective of proposed new museum

d: November 1911

Watercolour (380 × 470)

6 Perspective of proposed new museum

Watercolour (380 × 580)

7 Perspective of proposed new museum, scheme A

Pencil (505 × 430)

8 Perspective of proposed new museum, scheme B

Sepia pen & wash (385 × 410)

9 Plan & elevations of proposed new museum, scheme B

Scale 1/8 in to 1 ft

Pencil & coloured washes (495 × 614)

10 Contract drawing for new museum

Plans, sections, elevations

d: 26 April 1912

Pen & coloured washes (500 × 645)

11 Plans, sections, elevations

Pen on linen (500 × 640)

1-11 s: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn or 5 New Court Carey St WC

[7] BAGSHOT (Surrey): (Surrey): Church of St Anne
Design for chapel to the memory of Edward VII in S
transept, with altar, predella & screens, 1925-26;
memorial tablet to the Duchess of Connaught, 1923
(10):

1 Plan & elevations of chapel & detail of side screen
Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft
s & d: 10.1.25 WRA
Print with coloured wash on linen (635 × 675)

2 Elevation of parclose screen
Scale: 1in to 1ft
s: JCB
Print (485 × 340)

3 Revised elevation for memorial screen
Scale: $\frac{1}{2}$ in to 1ft
Pencil & coloured wash (465 × 575)

4 Second revised elevation for memorial screen
Pen, pencil & coloured wash (525 × 475)

5 Revised elevation for rood
Pencil with coloured washes (325 × 365)

6 Elevation of altar & reredos
Scale: 1in to 1ft
s: CWB
Pen (405 × 660)

7 Details of altar
Scale: FS, 1in to 1ft
s & d: JM 14.2.26
Pencil on tracing paper (650 × 915)

8 Design for memorial tablet
Scale: $\frac{1}{3}$ in to 1ft
s & d: HLC 1.2.23
Pen on linen (290 × 460)

9 Part internal elevation of church, showing position
of tablet
Scale: $\frac{1}{4}$ in to 1ft
Pencil & crayon on tracing paper (310 × 335)

10 Photograph of memorial tablet (435 × 580)

1, 2, 8, 10, 11 s: H. S. Goodhart-Rendel 60 Tufton St
SW1
3, 4, 7 s: H. S. Goodhart-Rendel 5 New Court Lincoln's
Inn WC

[8] BANSTEAD WOOD (Surrey): Princess Elizabeth
of York Hospital
Designs for ward block, 1936-46 (not executed as in
earliest designs); nurses' home, 1936-37; reconstruction
of house, 1938 (1936-38, only partly built) (53):

1 Book of reduced photocopies of site plan, ground
floor plan of nurses' home, plans of convalescent
home, section, S elevation, ground floor plan of ward
block & operating theatre block, top floor plan of
ward block (7 sheets)
Print with crayon (265 × 370)

2-16 Working drawings for main hospital block
2-10 Layout plan, 1st-4th floor plans, elevations,
sections

Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel, 13 Crawford St W1
13 January 36-4th April 1938
2-9 Black & red pen on linen (755 × 1415)
10 Print on linen

11-14 Layout plan, elevations, sections, drainage
layout plan

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{32}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
18.3.37-Dec. 1937
Black & red pen on linen (770 × 1395, 790 × 1345,
775 × 1420, 735 × 1640)

15 Second floor plan of operating blocks
Scale: $\frac{1}{4}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
25.viii.37
Black & red pen on tracing paper (520 × 725)

16 Floor plan of isolation block, scheme C
Scale: $\frac{1}{16}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1 4.7.36
Pen on tracing paper (310 × 445)

Design for convalescent home

17-18 Floor plans, elevations & sections
Scale: $\frac{1}{16}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton St SW1 April
1936
Pen on tracing paper (665 × 595, 655 × 605)

19-20 Scheme for conversion into emergency hospital
Design drawings
19 Floor plans
Scale: $\frac{1}{32}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1 28.5.40
Print (1000 × 625)

20 Second, 3rd & 4th floor sketch plans for ward
block
Scale: $\frac{1}{16}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1 8.2.46
Pencil on detail paper (555 × 555)

21-26 Design drawings for a revised scheme for main
hospital block
1st, 2nd, 3rd & 4th floor plans; elevations & sections
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel & Partners 13 Crawford
St 21st August 1946 23rd August 1946
Pen on linen (645 × 920-765 × 1385)

27-28 Design drawings for completing administration
block
1st & 2nd floor plans
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
31st Aug 1948
Pen on detail paper (555 × 915, 505 × 715)

29-38 Design & working drawings for nurses' home
29 Floor plans
Scale: $\frac{1}{32}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
Pen on tracing paper (825 × 500)

30-37 Foundation plan, ground, 1st, 2nd & 3rd
floor plans, roof plan, elevations & sections
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
15.12.36 12.1.37
Print on linen (730 × 865)

38 Set of planning approval drawings, floor plans,
elevations & sections
s & d: H. S. Goodhart-Rendel 60 Tufton St SW1 15th
Sept. '36
Prints with coloured washes (685 × 700)

39-50 Working drawings for reconstruction of
existing house
39-43 Ground floor plan, elevations, sections
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
Feb. 1938 30.6.38
Print on linen (725 × 935, 640 × 1015)

44-49 Foundation, basement, ground, 1st, 2nd floor
& roof plans, elevations & sections
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
1st Nov. 1938 7th Nov. 1938
Print on linen (765 × 1015)

50 First & 2nd floor plans
s & d: H. S. Goodhart-Rendel & Partners 13 Crawford
St W1 21st August 1946
Print on linen (765 × 1005)

30-50 Scale: $\frac{1}{8}$ in to 1ft

51 Sketch perspective of convalescent home from S
Pen (320 × 475)

52 Sketch axonometric view of hospital complex
Pencil, mounted (375 × 675)

53 Perspective of ward block & house from NW
Pencil (690 × 1030)

Lit: A&BN, CLIII, 1938, pp.131-133; *Builder*,
CLXXIV, 1948, pp.361-365; *Architectural Design*, XIX,
1949, p.170

[9] BATH (Som): Lansdown, Royal School for
Daughters of Officers of the Army
Designs for the chapel, 1938-40, 1949 (16):

1 Ground floor plan
d: February 1938
Print with coloured wash (405 × 750)

2 S & E elevations
d: February 1938
Print with coloured wash (405 × 750)

3 N & W elevations
d: February 1938
Print with coloured wash (400 × 750)

4 Sections
d: February 1938
Print with coloured wash (405 × 750)

5 Revised plans
s & d: 15 December 1938 L.O.M.
Pen on linen (755 × 1005)

6 Revised elevations & sections
s & d: 15 December 1938 L.O.M.
Pen on linen (755 × 1005)

7 Plans, sections, elevations of site work & drainage
plan of temporary W end
s & d: 15 December 1938 L.O.M.
Print (750 × 1005)

1-7 Scale: $\frac{1}{8}$ in to 1ft

8 Block plan & sections
Scale: $\frac{1}{8}$ in to 1ft, 1in to 500ft
Print (535 × 755)

9 Detail of E end & vestry
Scale: $\frac{1}{2}$ in to 1ft
s & d: 5 January 1934 L.O.M.
Pencil on tracing paper (955 × 765)

10 Preliminary details, sections & elevations of typical
bay &c
Scale: $\frac{1}{2}$ in to 1ft
s & d: 7.1.39. F.R.P.
Pencil on tracing paper (520 × 1245)

11 Details of wall construction &c
Scale: $\frac{1}{2}$ in to 1ft
s & d: R.A.R. 1.vi.39
Pen on tracing paper (870 × 1145)

12 Preliminary details of sanctuary painted ceiling

Scale: $\frac{1}{2}$ in to 1ft
s & d: *L.O.M.* 20 Jan 39
Pencil on tracing paper (565 × 750)

13 Stencil patterns for sanctuary ceiling

Scale: FS
s & d: *L.O.M.* 1 July 40
Pen & pencil on tracing paper (430 × 765)

14 Plan showing furniture layout

Scale: $\frac{1}{4}$ in to 1ft
s & d: *A.F.P.* 9.9.49
Pencil on tracing paper (600 × 960)

1-14 s: *H. S. Goodhart-Rendel 13 Crawford St W1*

15 Perspective, revised scheme

Pen on card (455 × 550)

16 Perspective, third scheme (?)

s: *KM*
Pencil, mounted (275 × 385)
There was insufficient money to complete this scheme; the W end was added after 1945 by another architect.

[10] BEVERLEY (Yorks): Proposed war memorial (1914-18)

Design
Half-plan & elevation
Scale: $\frac{1}{2}$ in to 1ft
Pencil & sepia wash (830 × 565)

[11] BRAMFIELD (Herts): Broad Oak End
Designs for additions & alterations for Capt. Reginald Abel Smith, 1922-24 (5):

Working drawings
1-2 Floor plans, elevations & sections (contract drawings)
Print with coloured wash (585 × 1020)

3 Floor plans & roof plan

d: 19/7/22
Print on linen (715 × 715)

4 Layout plan of garden

s & d: *REE* 28.vii.24
Pen on linen (695 × 940)

5 Details of garden walling

d: 8/12/22
Pen on linen (625 × 560)

1-5 Scale: $\frac{1}{8}$ in to 1ft

s: *H. S. Goodhart-Rendel 60 Tufton St SW*
Lit: *Builder*, CXXII, 1922, p.870

[12] BRAUNSTON (Rutland): House & farmhouse
Design & working drawings for Bernard Wilson (11):

1-2 Ground & 1st floor plans, elevations, scheme A
Pencil & coloured washes (685 × 410)

3-6 First & 2nd floor plans, garden & entrance
elevations, scheme B

Pencil & coloured washes (390 × 565)

7-10 Ground & 1st floor plans, roof plan, elevations,
sections

Print on linen (570 × 780, 590 × 465, 565 × 775,
545 × 755)

11 Floors & roof plan, elevations & section for
farmhouse

Pen on linen (420 × 580)

1-11 Scale: $\frac{1}{8}$ in to 1ft

s: *H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC*

[13] BRIGHTON (Sussex): No.14 Lewes Crescent
Reconstruction of library & boudoir

Designs (3):
1-3 Plans & sections of library & boudoir; true
elevations of library fireplace, window, cupboard &
doors & recess opening; elevations of boudoir
fireplace, cupboard doors, window, recess opening
developed
Scale: 1in to 1ft
s: *5 New Court Lincoln's Inn WC*
Pen on linen (715 × 955, 735 × 1010, 725 × 1010)

[14] BRIGHTON (Sussex): Offices for the Alliance
Building Society, Princes House, North Street
Designs, 1934-35; & for extension to offices, 1953
(34):

1-33 Working & survey drawings

1 Third floor & roof plan

d: 8.3.34
Print on linen (770 × 560)

2-5 Basement, ground, 1st, 2nd & 3rd floor, roof
plans, sections

Insc: *Copies of plans sent to Borough Surveyor* 22.5.34
d: 8.3.34
Prints, 4 same as 1, stapled together (760 × 560)

6 Fourth floor plan showing flats, & section

d: 11.6.34
Print with coloured wash (760 × 555)

7-8 Elevations to Princes Place, North Street, &
Pavilion gardens which show the added 4th floor

d: 20.6.34
Prints on linen (630 × 785)

9 Revised elevations

d: 27.9.34
Pencil & red pen on tracing paper (625 × 760)

10 Elevations revised again

d: 11.3.35
Pen & pencil on tracing paper (590 × 750)

11 Roof & section (6 floors)

d: 17.5.34
Print on linen (780 × 600)

12-13 Revised sections

d: 10.7.34, 12.7.34
Prints with watercolour (550 × 755, 375 × 555)

14-15 Plans and sections showing party walls

14 Insc: ... *on behalf of the owners and lessees of No.170
North Street I approve these plans*
d: 30.7.34
Prints with coloured wash (725 × 560, 405 × 760)

16 Plan & section of party wall of Nos.165-169 North
Street as existing March 1934

d: 3.x.34
Pen on tracing paper (535 × 700)

17 Plan showing caretaker's flat on roof

d: 6. Feb 35
Pen on tracing paper (335 × 535)

18 Plan showing excavations

d: 28.9.34
Black & red pen on tracing paper (445 × 665)

1-18 Scale: $\frac{1}{8}$ in to 1ft

19-23 Setting out plans for ground, 1st, 2nd, 3rd
& 4th floors

Scale: $\frac{1}{4}$ in to 1ft
d: 21.2.35, 5.3.35, 1.3.35
Prints on linen (585 × 940 average)

24-26 Details of reconstructed staircases, Nos.1 & 2

Scale: $\frac{1}{2}$ in to 1ft
d: 8, 22, 25 Feb '34.
Red & black pen on linen (665 × 925, 1010 × 690,
1010 × 685)

27-29 Details of metal enclosure to lift well; fire

escape staircase; part of Princes Place elevation
Scale: $\frac{1}{4}$ FS, $\frac{1}{2}$ FS, $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft
d: 17, 16 Ap.1.35, 12 Dec. 1934
Pen on tracing paper (1015 × 735, 1030 × 665,
1015 × 700)

1-29 s: *H. S. Goodhart-Rendel, W. F. Andrews,
Associated Architects*

30 Elevation of wall facing adjoining property &
sections showing proposed extensions to offices

Scale: $\frac{1}{8}$ in to 1ft
s & d: *F. G. Broadbent, H. S. Goodhart-Rendel &
Partners, Kirkland House, Whitehall SW1* 12/6/53
Pencil on tracing paper (505 × 775)

31-33 Survey block plans, floor plans elevations &
sections of Lloyds Bank, Nos.171-173 North Street &
No.1 Pavilion Buildings

Scale: $\frac{1}{8}$ in to 1ft
s & d: *Searle & Searle, Architects & Surveyors, Amen
House, Warwick Sq London EC4*
Prints (660 × 900)

34 Exterior perspective showing North Street &
Princes Place fronts

Pencil (545 × 670)

Lit: *AC&BN*, CXLV, 1936, pp.105-107
Nairn & Pevsner, *Sussex*, 1965, p.445, dates the
building from the years when Goodhart-Rendel was
unmistakably impressed by the International Modern
style.

[15] BRIGHTON (Sussex): Church of St Stephen
Design for memorial tablet, 1918

Details
Scale: $\frac{1}{4}$ in to 1ft
s & d: *H. S. Goodhart-Rendel December 1918*
Pen (420 × 375)

[16] BRIGHTON (Sussex): Church of St Wilfrid
Designs, 1933 (31):

1-3 Ground floor, gallery plan, elevations &
cross-section
Scale: $\frac{1}{8}$ in to 1ft
Print with coloured washes (500 × 680)

4 Revised plan of ground floor

d: 16.3.33
Pen on tracing paper (375 × 560)

5-14 Plans, elevations, sections

Scale: $\frac{1}{8}$ in to 1ft
Pen on linen (380 × 560)

15-22 Plans, elevations, sections

Scale: $\frac{1}{8}$ in to 1ft
Prints with coloured washes (370 × 555)

23 Details of Elm Grove elevation

Scale: $\frac{1}{2}$ in to 1ft
Pen on tracing paper (750 × 1015)

24 Details of half-section through nave showing

1 bay in elevation
Scale: FS, $\frac{1}{8}$ FS, $\frac{1}{2}$ in to 1ft
s & d: *EW* 1.1.33
Pen on tracing paper (705 × 830)

25 Reflected plan of ceiling to chancel, tower &
chapels

d: 15.3.33
Pen on tracing paper (670 × 1005)

26 Details of circular stair tower & belfry openings
Scale: $\frac{1}{2}$ in to 1ft
Pen on tracing paper (735×595)

27 Elevation of altar cross & candlesticks
Scale: $\frac{1}{4}$ FS
Pen on tracing paper (570×770)

28 Details of fastening to No.3 gates in boundary fence
Scale: FS
Pencil on tracing paper (380×570)

1-28 s: H. S. Goodhart-Rendel 60 Tufton St SW1

29 Axonometric projections (5 on 1 sheet)
Print (665×1020)

30 Interior perspective
s: H. S. Goodhart-Rendel
Watercolour (640×485)

31 Interior perspective, revised scheme
Watercolour, mounted (370×310)

Lit: RIBA Jnl, XLI, 1934, pp.49-51, 234-239;
Architecture Illustrated, VIII, 1934, pp.2, 26-28;
AC&BN, CXXVII, 1934, pp.34-40; Nairn & Pevsner,
Sussex, 1965, p.437, ('its originality and resourcefulness
are equally remarkable')

[17] BRIGHTON (Sussex): Nos.11 & 12 Sussex Square
Design for alterations, 1910 (5):
1-2 Floor plans, elevations
Scale: $\frac{1}{8}$ in to 1ft
d: 1910
Print with coloured washes (510×995)

3-4 Details of elevations
Scale: $\frac{1}{2}$ in to 1ft
Pen on brown detail paper (970×660, 1015×685)

5 Details of chimneypieces for the drawing room
Scale: FS, 1in to 1ft
Pencil with coloured wash on brown detail paper
(640×430)

1-5 s: 5 New Court Lincoln's Inn WC
Goodhart-Rendel was later the owner of the Rendel Estate at Kemp Town, Brighton, which includes houses in Sussex Square and Lewes Crescent. This design not executed.

[18] BROUGHTON (Flints): Plas Warren
Designs for alterations & a garden house
Working drawings, preliminary study, 1937 (4):
1-2 Ground floor, 1st & 2nd floor plans, elevations & sections showing proposed alterations to house
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
1/3.9.37
Pencil on tracing paper (650×940, 660×940)

3-4 Site plan & exterior perspectives of garden house (not executed)
Pencil & charcoal on detail paper (605×405, 450×405)

[19] BRUERN (Oxon): Bruern Abbey
Designs for alterations & additions, 1947
Working drawings (3):
1 First, 2nd & part ground floor plan, sections showing proposed new staircase & hall
Scale: $\frac{1}{8}$ in to 1ft
s & d: RHB 4.6.47
Pen on tracing paper (675×1155)

2 Details of new entrance door & lobby
Scale: $\frac{1}{2}$ in to 1ft
s & d: H. S. Goodhart-Rendel & Partners 13 Crawford St W1 2nd Oct. 1947
Print with coloured wash (685×795)

3 Plan showing garden layout
Scale: $\frac{1}{16}$ in to 1ft
s & d: H. S. Goodhart-Rendel & Partners 13 Crawford St London W1 10 July 1947
Pen on tracing paper (765×770)

[20] BUCKTHORPE (Yorks): Church of St Andrew
Design & working drawings for alterations, 1936 (8):
1-2 Ground floor as existing & showing proposed alterations, part of N elevation, sections
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
10 March 1937
Pen on tracing paper (560×770)
Print of above with coloured wash (535×755)

3-4 Elevation of altar with chancel arch, showing proposed rearrangement
Scale: 1in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton St SW1
January 7th 1936
Pencil on tracing paper (630×465)
Print of above with coloured wash (545×455)

5-6 Details of tester for high altar & new communion rail
Scale: $\frac{1}{4}$ FS, 1in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
Jan 8th 1936, 8th December 1936
Pencil on tracing paper (560×310, 420×605)

7 Details of E window
Print (695×495)

8 Perspective of E end interior
Pen on tracing paper (915×630)

[21] BUCKTHORPE (Yorks): Garrowby
Design & working drawings for additions to house & alterations to chapel, 1935 (9):
1 S, W & N elevations
Pen on tracing paper (455×800)

2-3 First floor plan & revised elevations
Scale: $\frac{1}{8}$ in to 1ft
Pen on tracing paper (590×760, 570×690)

4-5 Floor, foundation & roof plans, elevations & sections
Scale: $\frac{1}{4}$ in to 1ft
s & d: CJP 27/3/33
Print on linen (710×845)

6 Perspective from SW of 1st scheme for new wing
Pencil & coloured wash (565×685)

7-8 Plans, elevations, sections & internal elevations of chapel
Scale: $\frac{1}{8}$ in to 1ft
Pen on tracing paper (685×515, 695×845)

9 Details of proposed memorial floor slab in chapel
Scale: $\frac{1}{4}$ FS
d: 8.1.35
Pencil & coloured wash (645×570)

1-5, 7-9 s: H. S. Goodhart-Rendel 60 Tufton St SW1
Not executed.

[22] BURTON (Cheshire): Gamekeepers' & gardeners' cottages, a pair of new cottages, 2 pairs of estate cottages
Design, working & contract drawings, 1911 (5):

1 Ground & 1st floor plans, elevations, section of gamekeeper's cottage
s: 5 New Court Lincoln's Inn WC
Print on linen (410×550)

2 Ground & 1st floor plans, roof plan, elevations, sections of gardener's cottage
Pen on linen (380×515)

3 Half ground & 1st floor plans, elevations, sections for a pair of cottages for H. N. Gladstone Esq.
s: H. S. Goodhart-Rendel 5 New Court Carey Street WC
Print on linen (400×695)

4-5 Ground & 1st floor plans, roof plans, elevations, sections for 2 pairs of estate cottages
s & d: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC Jas E. Evans Contractor Mar 2 1911
Print on linen with pen lettering & coloured wash (475×715)

1-5 Scale: $\frac{1}{8}$ in to 1ft

[23] BYFLEET (Surrey): Church of St Mary
Proposed redecoration of chancel, 1922-25 (12):
1 Plan & sections of sanctuary
Scale: $\frac{1}{2}$ in to 1ft
d: 5.4.23
Pen, pencil & coloured wash (680×1010)

2-3 Plans, elevations, details of sanctuary
Scale: 1in to 1ft
s & d: HLC 12.6.23
Pen on linen (530×845)
Print of 2 with coloured wash (525×840)

4 Plan of sanctuary roof, showing painted decoration
Scale: 1in to 1ft
d: 18th Aug 25
Sepia pen & coloured wash (365×770)

5 Details of pierced panels in chancel roof
Scale: FS
d: 28.7.24
Pencil & wash on tracing paper (540×890)

6 Details of wall panelling in chancel
Scale: FS
Pencil on tracing paper (715×995)

7 Details of wall panelling
d: 26.6.24
Pencil on tracing paper (820×665)

8 Interior perspective showing choir stalls & panelling
s & d: HLC 9.12.22
Sepia pen (455×455)

9-10 Details of choir benches
Scale: FS, $\frac{1}{8}$ FS, $\frac{1}{2}$ in to 1ft
d: 9 13.6.24
Pencil on tracing paper (380×870, 685×1090)

11 Details of organ case
Scale: 1in to 1ft
d: 25.5.24
Pen on tracing paper (675×610)

12 Interior perspective showing redecoration of chancel, new panelling & altar rails, new painting of roof
s & d: H.L.C. 5.12.22
Pencil & coloured washes, mounted (570×450)

1-4, 6, 8, 11, 12 s: H. S. Goodhart-Rendel 60 Tufton St SW

[24] CALCUTTA (India): Gillander House, No.8 Clive Street (now Netaji Subhas Road)
Design & working drawings, 1908-09 (9):
1-3 Ground plan; elevation to Clive Street, portions of secondary elevations
Scale: $\frac{1}{8}$ in to 1 ft
s & d: H. S. Goodhart-Rendel 10 Kensington Palace Green W Mackintosh Burn & Co. CALCUTTA 24 Dec. 1908
Pen on linen (770×745, 690×1030, 695×1015)

4-5 Details of front to Clive Street & tower
Scale: $\frac{1}{2}$ in to 1 ft
s: H. S. Goodhart-Rendel 10 Kensington Palace Green W
Pen on linen (1030×685)

6 Plan showing various levels of footpath, elevation showing marble steps to ground floor entrances
Scale: $\frac{1}{8}$ in to 1 ft
s & d: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC
Pencil with blue wash on tracing paper (525×750)

7 Details of doors, doorways
d: 13.8.09 20.8.09
Pen & pencil (560×780)

8 Detail of door handle
Scale: FS
s: 5 New Court Lincoln's Inn WC
Pen & wash (350×510)

9 Perspective of exterior from Clive Street
s: I. C. Gascoyne Delt
Pencil & coloured wash heightened with white, mounted (660×515)

[25] CAMBRIDGE: Trinity College
Designs for proposed war memorial hall
Sketches & presentation drawings (6):
1-2 Ground, 1st & 2nd floor plans, elevations to Great Court & Neville's Court, plan of new set of rooms in roof, section through memorial hall, scheme 1 (in the Elizabethan manner)
Scale: $\frac{1}{8}$ in to 1 ft
s: H. S. Goodhart-Rendel 60 Tufton St SW
1 Pen & coloured wash (760×545)
2 Black & sepia pen (725×545)

3 Part ground floor plan, elevation to Great Court, sections, scheme 3
Scale: $\frac{1}{8}$ in to 1 ft
Insc: Scheme suggested by me for embodying existing XVIIIth century building, but turned down by Committee
s: H. S. Goodhart-Rendel 60 Tufton St SW
Black & sepia pen, pencil with brown wash (740×525)

4 Elevation to Great Court (similar to scheme 1)
Pencil on tracing paper (440×535)

5-6 Sketch perspectives of Great Court front (as in scheme 1)
s: 6 K. Murray
5 Charcoal on tracing paper (405×490)
6 Pencil & sepia wash (395×420)

[26] CANNES (Alpes-Maritimes, France): Anglican cemetery
Designs for a fountain & belvedere, 1927, & for a chapel of commemoration, 1925 (4):
1 Perspective view of a fountain (not executed?)
s & d: H. S. Goodhart-Rendel 60 Tufton St SW HLC 7.12.27
Pen on tracing paper (330×400)

2 Plan, elevations & section for a 3 sided belvedere (not executed)
Scale: 5cm to 1m
s & d: H. S. Goodhart-Rendel 31 Mars 1927
Pen on tracing paper (585×790)

3 Sketch plan, elevations & sections for chapel of commemoration (not executed)
Scale: 2cm to 1m
Pencil on tracing paper (590×750)

4 Plan & perspective of exterior
s & d: H. S. Goodhart-Rendel 60 Tufton St Westminster SW London 25.4.25
Pencil (415×465)

[27] CANNES (Alpes-Maritimes, France): Béguinage
Design, not executed, 1945 (2):
1 Sketch plan
Pencil on detail paper (650×950)

2 Developed sketch plan & plan of apartments
Scale: $\frac{1}{4}$ in to 1 ft, $\frac{1}{16}$ in to 1 ft
s & d: H. S. Goodhart-Rendel 13 Crawford Street London W1 July 1945
Pencil on detail paper (650×950, 685×935)

[28] CANNES (Alpes-Maritimes, France): La Bocca, maison sur la Propriété de Garibondi
Design 1929
Ground floor plan, elevations & section for a 4 room villa
Scale: 2cm to 1m
s & d: H. S. Goodhart-Rendel 26 Galeries Fleuries, Cannes 1.3.29
Print with coloured washes (620×755)

[29] CANNES (Alpes-Maritimes, France): Casa Folkett at Garibondi
Design, 1929
Details of two brick chimneypieces
Scale: 10cm to 1m
s & d: H. S. Goodhart-Rendel 60 Tufton Street Westminster 19.7.29
Pen on tracing paper (460×760)

[30] CANNES (Alpes-Maritimes, France): Paget memorial garden
Design, 1929
Elevation of wall with wrought iron gate, bas-relief & inscriptions
Scale: 1in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton Street SW HLC 13.3.29
Print with coloured washes (470×750)

[31] CANNES (Alpes-Maritimes, France): Villa de Paul at Garibondi
1 Ground floor plan for a 2 room villa
Scale: 2cm to 1m
Pen on tracing paper (390×535)

2 Perspective of exterior
s: H. S. Goodhart-Rendel
Pencil (415×480)

[32] CANNES (Alpes-Maritimes, France): Villa Thorenciel
Working drawings for H. N. Gladstone, 1925-31 (21):
1-5 Ground & 1st floor plans, elevations, section
Scale: 1.5cm to 1m
s & d: HLC 3.8.23
Pen on linen (525×890 average)

6-7 Survey sketch details of main stair ramp
Scale: $\frac{1}{5}$ FS
d: 23.10.31
Pencil & crayon on tracing paper (340×420, 425×380)

8-10 Details of chimneypieces for rooms 32, 33, 34 & another room
Scale: FS, 10cm to 1m
d: 6.8.26, 18.v.25, 14/5/26
8 Print (490×545)
9 Print (260×525)
10 Pen & pencil on tracing paper (735×545)

11-13 Elevation & details of stone doorway in SW elevation
Scale: FS, 5cm to 1m
d: 17.12.25, 16.12.25
11 Pen on tracing paper (450×275)
12-13 Prints (735×1220, 735×1170)

14-15 Details of internal door & over-door (?)
Scale: FS
d: 17.xii.25, 30.xii.25
Prints (635×1050, 730×1170)

16 Sketch perspective of exterior from SW
Pencil (565×780)

17 Plan showing garden layout
Scale: 5cm to 1m
s & d: HLC 2.7.27
Print with shading & coloured wash added (705×735)

18 Setting-out plan of garden
Scale: 1cm to 1m
s & d: HLC 12.7.27
Pen on tracing paper (490×620)

19 Isometric diagram of garden plan
Scale: 1cm to 1m
s & d: HLC 8.7.27
Print (500×635)

20 Ground plan, elevations & section of steps at end of promenade
Scale: 2cm to 1m
s & d: HLC 13.7.27
Pen on tracing paper (545×615)

21 Details of gates & gatepiers with block plan
Scale: 1.5cm to 1m
d: 15.8.27
Pen & crayon on tracing paper (355×585, 380×620)

1-5, 8-15, 17-21 s: H. S. Goodhart-Rendel 60 Tufton Street SW

[33] CANNES (Alpes-Maritimes, France): Villa Design, 1922
Ground, 1st & 2nd floors, elevations, sections
Scale: 1cm to 1m
Insc: ancienne maison de ferme
s & d: H. S. Goodhart-Rendel 60 Tufton St Westminster HLC 19.7.22
Pen on linen (685×770)

[34] CASTLE ASHBY (Northants)
Designs & working drawings for alterations to E end of chapel, 1936 (4):
1 Plan & elevations of existing marble reredos, details of new panelling
Pen & pencil on tracing paper (595×665)

2 Details of panelling with general description of work
1-2 Scale: $\frac{1}{2}$ in to 1 ft
Pen on tracing paper (545×610)

3 Details of altar rails & panel

Scale: FS
s & d: H. S. Goodhart-Rendel 60 Tufton St SW1
Sept. 1936
Pencil on tracing paper (680 × 435)

4 Interior perspective showing E end

Pen on tracing paper (510 × 375)

[35] CHESHUNT (Herts): Public library

Early design (3):

1-2 Floor plans, elevations & sections of alternative schemes

Scale: $\frac{1}{8}$ in to 1ft
Pen on board with yellow wash (500 × 735, 490 × 720)

3 SW perspective of scheme 2

Pen on board (210 × 190)

[36] CHICHESTER (Sussex): Church of St Richard, RC

Designs for church & presbytery, 1952-54 (5):

1-2 Plans, elevations, sections of proposed extension & presbytery

s & d: H. S. Goodhart-Rendel 13 Crawford Street
London W1 30 Sept '52
Pen on tracing paper (650 × 990, 655 × 735)

3 Plans of proposed church & presbytery

s & d: H. S. Goodhart-Rendel 22 Whitehall SW1
16.6.1954
Pen & pencil on tracing paper (560 × 865)

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

4 Plans, sections & elevations of proposed church & presbytery

Pen on tracing paper (735 × 1095)

5 Perspective of exterior from NW

Not executed. Nairn & Pevsner, *Sussex*, 1965, p.171, says St Richard's is by Tomei & Maxwell, 1958.

[37] CHINTHURST (Surrey): House

Working drawing for a small house for the Hon. Mrs W. V. Cooper, 1913

Ground, 1st floor & roof plans, elevations, section

Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC ARQ 14.2.13
Print with coloured washes (440 × 595)

[38] CHIPPENHAM (Wilts): Parish church of St Andrew

Design for proposed alterations, 1935

Ground floor plan of side chapel, elevations of E wall, altar rail, entrance screen, N wall, S screens & W screen

Scale: $\frac{1}{2}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton St SW1
Dec 10th 35
Print with coloured washes (635 × 980)

[39] COALBROOKDALE (Salop): Church of the Holy Trinity

Designs for alterations to the chancel, 1930-31 (10):

1 Ground floor plan & sections showing proposed alterations

Scale: $\frac{1}{8}$ in to 1ft
s & d: AS, 2.12.30
Pen on linen (535 × 730)

2 Section through chancel

Scale: $\frac{1}{2}$ in to 1ft
s & d: JW 4.12.30
Pen on tracing paper (680 × 510)

3 Details of reredos

Scale: $\frac{1}{4}$ FS
s & d: 16.12.30 R.P.S.
Pencil on tracing paper (680 × 510)

4-5 Plan & details of chancel ceiling

Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft
d: 13.2.31, 9.12.30
Pen on tracing paper (685 × 510, 605 × 505)

6-9 Details of cross, candlestick & vase

Scale: FS
d: 10.2.31, 22.1.31, 4.2.31, July 2nd 1931
Pencil on tracing paper (840 × 445, 850 × 450, 625 × 440, 570 × 390)

10 Interior perspective of chancel, with plan

1-10 s: H. S. Goodhart-Rendel 60 Tufton St SW1

[40] COBHAM (Surrey): Stannershill Manor

Working drawings for additions & alterations, 1936 (4):

1-4 Plans, elevations & sections

Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton St SW1
10.1.36
Pen on linen (685 × 510, 685 × 510, 710 × 535, 715 × 530)

[41] COBHAM (Surrey): Hatchford End

Design & working drawings, photographs, for alterations & additions for Miss Egerton, 1924 (9):

1-3 Ground & 1st floor plans before & after alteration, elevations & details of entrance vestibule

Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft
Pen (495 × 620)

4-5 Ground floor, 1st floor, attic floor & roof plans, elevations & sections

Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton Street SW
6/11/24, 14.11.24
Pen on linen (570 × 1045, 550 × 1020)

6-9 Photographs of exterior showing new work & new doorway

(575 × 420, 410 × 565, 420 × 580 mounted, 670 × 520 mounted)

[42] CRANBROOK (Kent): Sissinghurst Place

Designs for proposed alterations to garden front, 1927 (4):

1 Sketch elevation of garden elevation, scheme 2

d: 28.6.27

Pencil (505 × 525)

2 Details of garden entrance

Scale: 1in to 1ft
d: 10th Aug. 1927
Print with pencil heightened with white (705 × 815)

3 Sketch elevation of gates in a yew hedge (not executed)

d: 6.7.26
Pencil on cream tinted paper, mounted (265 × 400)

4 Working drawings for loggia

Plan, elevations, sections
Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft
d: 4/10/33
Pen & pencil on tracing paper (550 × 675)

1-4 s: H. S. Goodhart-Rendel 60 Tufton Street SW1

[43] CUDDLEDON (Oxon): Chapel

Designs, 1936-37 (9):

1-5 Site plan, floor plans, elevations & sections

Scale: $\frac{1}{16}$ in to 1ft, $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
w/m: J. Whatman 1933
Pencil & coloured washes (550 × 765)

6 Floor plans, elevations, sections

Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford Street W1
March 1937 LEH
Pen & pencil on tracing paper (615 × 790)

7-8 Interior perspectives of E end

s: 8 Goodhart-Rendel
Pen on tracing paper (760 × 550, 760 × 505)

9 Exterior perspective

s & d: C J Parker '36
Pencil & coloured washes (520 × 670)

Lit: *Builder*, CXLVII, 1935, pp.1061-1063

[44] DALHAM OLD HALL (Suffolk): Pavilion & rose garden

Designs, 1929 (2):

1 Plan & elevation of pavilion

Scale: $\frac{3}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton St SW1
29.xi.29 EJD
Pen on tracing paper (640 × 755)

2 Plan of rose garden

Scale: $\frac{1}{16}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton St HLC 24.9.29
Pen on tracing paper (410 × 470)

[45] EAST CLANDON (Surrey): Children's hospital

Working drawings for alterations
Basement, ground & 1st floor plans, N & E

elevations, S elevation of kitchen, sections
Scale: $\frac{1}{8}$ in to 1ft
s: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC
Pen on linen (565 × 770)

[46] EAST CLANDON (Surrey): Pair of cottages

Working drawings, 1919
Ground & 1st floor plans, elevations, cross-sections

through living room & parlour
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel March 4th 1919
Pen on linen (395 × 380)

[47] EAST CLANDON (Surrey): Cottage

Design for cottage facing the church
Ground & 1st floor plans, elevations

s & d: H. S. Goodhart-Rendel 60 Tufton Street
Westminster SW1
Pen on linen (395 × 280)

[48] EAST CLANDON (Surrey): Council estate cottages

Design & working drawings, 1926 (5):

1-2 Elevations & block plans

Scale: $\frac{1}{16}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton Street SW
12/18.v.26
Pen on tracing paper (395 × 605, 405 × 655)

3-5 Elevations, ground, 1st floor & roof plans, cross-sections

Scale: $\frac{1}{8}$ in to 1ft
Pen on linen (395 × 680, 355 × 595, 430 × 910)

[49] EAST CLANDON (Surrey): Pair of cottages
Working drawing
Ground floor & 1st floor plans, elevations & cross-section
s: H. S. Goodhart-Rendel 60 Tufton Street Westminster SW
Print on linen, pen lettering (455×710)

[50] EAST CLANDON (Surrey): Two pairs of cottages
Design & working drawings (6):
1 Ground & 1st floor plans, elevations of both pairs of cottages
Scale: $\frac{1}{8}$ in to 1ft
Pen (495×615)

2-3 Half ground & 1st floor plans; details of 2nd pair of cottages
Scale: $\frac{1}{2}$ in to 1ft
s: H. S. Goodhart-Rendel 60 Tufton Street Westminster SW
Prints on linen (500×860, 515×860)

4-5 Half ground & 1st floor plans, elevations & section of 2nd pair of cottages with plan & elevations for garden outhouse
Pen (535×380)
Sepia pen & coloured washes (620×510)

6 Elevations, cross-section & details for 1st pair of cottages
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
s: H. S. Goodhart-Rendel 60 Tufton Street Westminster
Print with coloured washes (615×560)

[51] EAST CLANDON (Surrey): Cottages in old estate yard
Working drawings for H. S. Goodhart-Rendel
Foundation, ground, 1st floor & roof plans, elevations section, window schedule, details
Scale: $\frac{1}{2}$ in to 1ft
s: H. S. Goodhart-Rendel & Partners 13 Crawford Street London W1
Print (700×1200)

[52] EAST CLANDON (Surrey): Proposed cottages for aged persons
Working drawings for H. S. Goodhart-Rendel, 1945
Foundation, ground, 1st floor & roof plans, elevations, cross-sections
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1 16 Jun 45
Print with coloured washes (510×750)
Lit: A&BN, CLXXXIII, 1945, p.193; Builder, CLXIX, 1945, pp.246-248

[53] EAST CLANDON (Surrey): House & shop
Working drawings, 1951
Site plan, foundation, ground & 1st floor plans, elevation, section
Scale: $\frac{1}{16}$ in to 1ft, $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel & Partners 13 Crawford St London W1 22.10.51
Pencil on detail paper (560×980)

[54] EAST CLANDON (Surrey): Hatchlands
Designs for alterations & additions to house & estate
Survey, design, contract & working drawings 1909-46 (21):
1-4 Survey plans of basement, ground, 1st floor, mezzanine & 2nd floors, survey elevations & cross-sections, survey plan of grounds
Scale: $\frac{1}{32}$ in to 1ft, $\frac{1}{8}$ in to 1ft
s & d: Surveyed by A. Alban H. Scott 13 Old Square Lincoln's Inn WC November 1913
Pen on linen (805×1245 average)

5-10 Ground, 1st & 2nd floor plans, elevations & cross-section showing alterations including new drainage
Scale: $\frac{1}{8}$ in to 1ft
d: February 1909
Pen on tracing paper (520×1090 average)

11 Ground & 1st floor plans, half-elevations to park & road of new station entrance
Scale: $\frac{1}{8}$ in to 1ft
s & d: 5 New Court Lincoln's Inn WC Rendel 23 November 1909 Wm King for WG King H. S. Goodhart-Rendel
Print with coloured washes (510×680)

12-13 Details of gate piers, lodges & wrought iron gates
Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft
s: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC
Prints on linen (630×945, 535×780)

14 Exterior perspective from road
s & d: F L. Griggs Del: 1910
Pencil on board (160×440)

15 Part 1st & 2nd floor plans showing proposed conversion of part of kitchen wing into maisonette
s & d: H. S. Goodhart-Rendel 13 Crawford St W1 21.1.46
Pen on brown detail paper (500×400)

16 Ground & 1st floor plans, elevations & sections showing proposed additions to chapel cottages, Hatchlands
s: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC
Pencil & coloured washes (355×540)

17-18 Original & revised scheme for estate cottages with ground, 1st floor & roof plans, elevations & sections
s & d: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC; 18 contract 1910
Prints on linen (465×650, 570×680)

19 Ground & 1st floor plans, elevations & section showing alterations to Wix Hill Lodge
Pen with crayon on tracing paper (350×395)

15-19 Scale: $\frac{1}{8}$ in to 1ft

20 Ground floor plan, S & E elevations, sections of Miss Orpen's bungalow at Hatchlands
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton St SW1 15.4.31
Print on linen (770×540)

21 Ground floor & 1st floor plans, elevations & sections showing alterations to chauffeur's house
s: H. S. Goodhart-Rendel 60 Tufton St SW1
Pen on tracing paper (640×610)

[55] EAST CLANDON (Surrey): Church of St Thomas of Canterbury
Designs for additions, 1922 (2):
1 Details of 3 schemes for wall panelling around chancel
Scale: 1in to 1ft
Insc: I think scheme A was chosen (added by HLC)
s & d: H. S. Goodhart-Rendel 60 Tufton St HLC 25.2.22
Pencil (560×715)

2 Details of proposed window in N aisle & ceiling
Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft
s: H.S.G.-R.
Pen (685×495)

Nairn & Pevsner, Surrey, 1971, p.203; 'Stuart Lord Rendel 1913. Tomb-chest with incised cross under a neo-Gothic surround, designed by H. S. Goodhart-Rendel. Above, a pretty mock-Jacobean plaster ceiling also by him.'

[56] EAST CLANDON (Surrey): St Thomas's Housing Society, cottages
Working drawings, 1947-48 (8):
1 Site plan
Scale: 1/2500th
d: 14.8.47
Pen on detail paper (345×285)

2-8 Foundation, ground, 1st floor & roof plans, elevations & cross-section for proposed pairs of cottages type A, detached cottages types B & C, pairs of cottages type D, E, F (modified), detached cottage type G
Scale: $\frac{1}{8}$ in to 1ft
d: 3.6.47, 17.7.47, 29 July 1947, 28.7.47, 5 Sept. 1948, 23 October '47

1-8 s & d: H. S. Goodhart-Rendel, H. S. Goodhart-Rendel & Partners 13 Crawford Street London W1
2-5 Pencil on detail paper (535×1050 largest)
6 Print with coloured washes (540×855)
7 Print (560×1080)
8 Pen on tracing paper (545×990)

[57] EAST CLANDON (Surrey): War memorial (1914-18)
Photograph (580×430)

[58] EAST HOUNSLOW (Middx): Church of St Mary the Virgin
Exterior perspective from SW
s: J. Raymond Binns
Pencil & coloured washes, mounted (570×770)
Lit: Builder, CLXXXIX, 1955, pp.180-183

[59] EGDEAN (Sussex): Church of St Bartholomew
Designs for redecoration & new church furniture, 1927 (5):
1 Ground floor & ceiling plan of sanctuary
Scale: $\frac{1}{2}$ in to 1ft
s & d: W.R.A. 24.x.27
Pen on tracing paper (520×780)

2 Internal elevations of sanctuary
s & d: W.R.A. 24.x.27
Pen on tracing paper (655×830)

3 Details of lectern, font cover, sedilia, credence, bench & candelabrum
Scale: $\frac{1}{8}$ in to 1ft
s & d: HLC 19.10.27
Pen on tracing paper (510×615)

4-5 Interior perspectives of sanctuary & E end
s & d: HLC 13.10.27
Watercolour, mounted (595×485)
Sepia pen & wash (595×480)

1-5 s: H. S. Goodhart-Rendel 60 Tufton St SW1

[60] ELLISFIELD (Hants): Old Manor Farm or Manor House
Design & working drawings for alterations & additions, & for a pair of cottages, 1923 (16):
1 Ground & 1st floor plans, S elevation
Pen on linen (650×515)

2-3 Floor plans, elevations & sections
s & d: H. S. Goodhart-Rendel 60 Tufton St SW1 5.1.23, 1.2.23
Pen on linen (480×730, 570×700)

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

4-8 Details of loggia, main entrance door, garden entrance, drawing-room & dining-room chimneypieces
Scale: $\frac{1}{4}$ FS, FS, 1in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton St Westminster SW 16/3/23, 14.3.23, 27/2/23
Pencil on detail paper (755×1090 largest)

9 Axonometric view of house
s: H. S. Goodhart-Rendel 60 Tufton St SW1 Keesey
Pencil & coloured washes

10-15 Photographs of exterior from SW, entrance doorway, drawing-room chimneypiece, dining-room interior, hall & staircase, hall
All mounted (570 × 410 largest)

16 Plan, elevations & section of proposed pair of cottages at Ellisfield for the Countess of Portsmouth
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton St SW 26.3.23
Pencil & coloured washes (620 × 660)

Lit: Lloyd & Pevsner, *Hants* ('Ellisfield Manor Farmhouse. Early C18 ... To the S much remodelled')

[61] ENGLEFIELD GREEN (Surrey): Clonboys Design & working drawings for proposed additions for Evelyn, Viscountess de Vesci, 1913 (4):
1 Ground floor plan, elevations, section, perspective
Scale: $\frac{1}{8}$ in to 1ft
s: H. Stevens del.
Pencil & coloured washes (595 × 910)

2 Ground floor & roof plan, elevations, sections
s & d: H. S. Goodhart-Rendel 5 New Court Carey Street WC 3.12.13
Black & red pen on linen (625 × 980)

3-4 Ground floor plan, elevations, sections of revised scheme
Scale: $\frac{1}{8}$ in to 1ft
s: H. S. Goodhart-Rendel 60 Tufton Street Westminster SW
3 Print on linen (585 × 1050)
4 Print with coloured washes (585 × 1015)

[62] ENGLEFIELD GREEN (Surrey): Pantiles Design, working & contract drawings for a house for Miss S. Weisse, 1911 (22):
1 Site plan showing disposition of house & grounds
Scale: $\frac{1}{16}$ in to 1ft
Pen & wash (565 × 495)

2-10 Floor plans, elevations & sections, scheme 1 (not executed)
Scale: $\frac{1}{4}$ in to 1ft
Pen on linen (560 × 770 average)

11-12 Floor plans, elevations of revised scheme
Scale: $\frac{1}{8}$ in to 1ft
Pen (615 × 495)

13-18 Foundation, floor & roof plans, elevations & sections (set of contract drawings)
Scale: $\frac{1}{8}$ in to 1ft
Prints with coloured washes (590 × 365 average)

19-20 Perspectives of exterior from N & S
s: F. L. Griggs del. 1911
Pencil & coloured washes on card, mounted (330 × 425, 330 × 450)

1-10, 13-18 s: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC

21-22 Photographs of exterior from SW
Mounted (235 × 285, 425 × 575)

H. L. Curtis in a letter to John Betjeman in 1959 wrote: 'In the early years his contemporaries admired his house at Englefield Green more than anything else and I believe that an American had a copy built for him somewhere in the States.'

[63] EWLOR (Flints): Church of the Holy Spirit Working drawings, 1937-38 (10):
1-4 Plans, elevations & sections
Scale: $\frac{1}{8}$ in to 1ft
s & d: 9.7.37 H.B.
Pen on linen (770 × 540, 770 × 540, 480 × 750, 560 × 955)

5 Setting-out plan
Scale: $\frac{1}{4}$ in to 1ft
s & d: 22.10.37
Pencil & crayon on tracing paper (535 × 910)

6 Details of lantern
Scale: $\frac{1}{2}$ in to 1ft
s & d: 9th May 1938 F.A.A.C. & LDM
Pencil on tracing paper (730 × 1175)

1-6 s: H. S. Goodhart-Rendel 13 Crawford St W1

7 Details of W end & door to N porch
Pencil on tracing paper (670 × 1125)

8 Exterior perspective
Pen on tracing paper (435 × 540)

9-10 Photographs of exterior & interior (435 × 425, 300 × 210 mounted)

Lit: *Builder*, CLV, 1938, pp.825-828; *Ac&BN*, CLVI, 1938, pp.147-149

[64] FARLEIGH HOUSE (Hants) Designs for alterations & additions, 1936 (3):
1 Elevations
s: H. S. Goodhart-Rendel 60 Tufton St SW1
Pencil on tracing paper (605 × 655)

2 Revised S end & elevations for S wing
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1 27.10.36 FRP
Pencil on tracing paper (330 × 560)

3 Elevation of proposed new gate piers
s: H. S. Goodhart-Rendel
Pencil with coloured washes (355 × 535)

Lit: *Builder*, CLIV, 1938, pp.68-69; *CL*, XC, 1941, pp.476-479, 536-539; *Ac&BN*, CLXIX, 1942, pp.223-226; Lloyd & Pevsner, *Hants*, 1967, p.228 ('Farleigh House. Built by the first Earl of Portsmouth ... in 1731, but the entrance side entirely or almost entirely by H. S. Goodhart-Rendel, 1935-7')

[65] FOREST SIDE (Sussex): Christ Church Details of priest's seat
Scale: FS, $\frac{1}{8}$ FS
s: H. S. Goodhart-Rendel 13 Crawford St W1
Print (760 × 875)

[66] FOTHERINGAY (Northants): House Design for David Joel, 1935
Ground & 1st floor plans, elevations
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton St SW 11.2.35
Pencil on tracing paper (630 × 910)
Not executed.

[67] GATLEY PARK (Herefs) Designs for alterations & additions to a house for Major E. M. Dunne & for a gardener's cottage Working drawings, 1908, 1913-14 (7):
1-4 Ground & 1st floor plans, elevations, part-sections
s & d: J. D. Coleridge 10 Davies Street W March 1908
Pen & coloured washes (565 × 780 largest)

5 Ground, 1st & attic floor plans
Scale: $\frac{1}{8}$ in to 1ft
s: H. S. Goodhart-Rendel 5 New Court, Carey Street WC
Pen on linen (700 × 940)

6 N & S elevations
s & d: H. S. Goodhart-Rendel 5 New Court Carey Street WC January 1914
Pen on tracing paper (585 × 475)

7 Floor plans, elevations & sections of gardener's cottage
s & d: H. S. Goodhart-Rendel 60 Tufton Street Westminster SW 1.12.13
Pen on linen (530 × 725)

5-7 Scale: $\frac{1}{8}$ in to 1ft

[68] GOLDINGS (Herts): Gardener's cottage Design, 1910
Perspective of exterior
Insc: *M&S* 1910 on parapet
s & d: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC F. L. Griggs del. 1910
Pencil on board (335 × 440)

[69] GREAT BUDWORTH (Cheshire): Church of St Mary & All Saints Memorial tablet to Arthur Hugh, Lord Barrymore, 1925
Plan
Scale: $\frac{1}{4}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton St Westminster SW 26th May 25
Pen on linen (625 × 385)

[70] GROOMBRIDGE (Sussex): Church of St Thomas Designs for proposed rearrangement of sanctuary & for altar cross & candlesticks, 1926 (8):
1 Plan & sections showing proposed rearrangement of sanctuary
Scale: $\frac{1}{4}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton Street Westminster SW1
Pencil & coloured washes (565 × 550)

2 Details of altar cross & candlesticks
Pencil on tracing paper (570 × 685)

3-5 Sketch details of altar cross
Scale: FS
s: H. S. Goodhart-Rendel 60 Tufton Street SW1
3 Blue pen & yellow crayon on graph paper, mounted (375 × 260)
4 Pencil (620 × 685)
5 Print with wash (965 × 595)

6 Details of altar candlesticks
Pencil (1010 × 675)

7 Details of altar candlesticks (different from 2 & 6)
s & d: H.L.C. 3.12.26
Pen & pencil on tracing paper (915 × 510)

8 Plan, elevation of altar with altar furniture, details of altar candlesticks (different from 2-7)
w/m: J. Whatman 1920
Pencil (665 × 1050)

Lit: Nairn & Pevsner, *Sussex*, 1965, p.512
7 & 8, though doubtfully ascribed to St Thomas's by HLC, probably do not belong to this scheme.

[71] HAREWOOD (Yorks): Church of All Saints
Working drawings for communion rails, 1937 (3):
1-3 Plan of sanctuary, elevation & details of
communion rails

Scale: FS, $\frac{1}{8}$ FS, $\frac{1}{4}$ in to 1ft, 1in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford Street W1
16.6.37
Pencil on tracing paper (580 × 955, 695 × 1070,
670 × 930)

[72] HARLAXTON MANOR (Lincs)
Sketch details of altar in chapel, 1949
Scale: $\frac{3}{4}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford Street W1
17 Mar. 49
Pen on tracing paper (620 × 525)

[73] HASTINGS (Sussex): Church of All Souls
Preliminary designs for redecoration of St George's
chapel, 1934-35 (3):

1 Plan showing position of altar, elevation & section
of St George's altar; details of reredos, chancel &
chapel roof & chancel screen
Insc: *Sketches to accompany report*
d: 15.2.35
Pencil & coloured wash (570 × 775)

2 Sketch details of lighting plaques
d: 29.3.34
Pen on tracing paper (355 × 255)

3 Sketch perspective of interior of chapel from E
d: 15.2.35
Pencil & coloured wash (630 × 495)

1-3 s: H. S. Goodhart-Rendel 60 Tufon St SW1
All Souls was designed by Sir Arthur Blomfield in
1890.

[74] HAWARDEN CASTLE (Flints)
Designs for orangery, garden house & china cupboard
in drawing room, 1923-24 (5):

1 Sketch plan & elevations of orangery
Scale: $\frac{1}{8}$ in to 1ft
d: 14/XI/23
Pencil on tracing paper (565 × 790)

2-3 Plan & elevations of garden house
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufon St London SW1;
2 19.11.23
2 Pencil & coloured wash (550 × 625)
3 Pencil on tracing paper (605 × 675)

4 Revised plan, elevations & section
Scale: $\frac{1}{4}$ in to 1ft
d: 25.2.24
Pen on linen (425 × 495)

5 Elevation of china cupboard in drawing room
Scale: 1in to 1ft
s: H. S. Goodhart-Rendel 60 Tufon Street Westminster
SW1
Pencil & coloured wash (485 × 405)

[75] HAWARDEN (Flints): Cottages
Working drawings, 1933 (6):
1 Site plan
Pen on tracing paper (675 × 1015)

2 Ground & 1st floor plans, front elevations of types
X, Y & Z cottages
Scale: $\frac{1}{8}$ in to 1ft
Pencil with some pen lettering on tracing paper
(395 × 570)

3-4 Foundations, ground & 1st floor, roof plans,
elevations, section & details of type 1 cottages
Scale: $\frac{1}{8}$ FS, $\frac{1}{4}$ in to 1ft, 1in to 1ft
d: 1.11.33
Prints (695 × 525, 690 × 560)

5 Ground floor plan, elevations, section & details of
type 2 cottages
Scale: $\frac{1}{8}$ FS, $\frac{1}{4}$ in to 1ft, 1in to 1ft
d: 17.11.33
Print (560 × 760)

6 Half foundation, ground & 1st floor, roof plans,
elevations & sections of type 3 cottages
Scale: $\frac{1}{4}$ in to 1ft
d: 7.12.33
Print (580 × 750)

1-6 s: H. S. Goodhart-Rendel 60 Tufon St SW1

[76] HAWARDEN (Flints): Herbert Gladstone playing
fields

Working drawings for pavilion, children's playground
shelter, clock tower, 1934-36 (5):

1-2 Ground floor, half roof plans, elevations &
sections, details of pavilion
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufon St SW1 16.4.34
Pen on tracing paper (515 × 680, 585 × 985)

3-4 Ground floor & roof plans, elevation, section,
details of children's shelter
Scale: $\frac{1}{2}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufon St SW1 30.x.34
Pen on tracing paper (585 × 790, 600 × 680)

5 Details of clock tower
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1 9th
Oct. 1936
Pen on tracing paper (655 × 965)

Lit: *Ac&BN*, CXLIV, 1935, p.195; CLV, 1938,
pp.281-284

[77] HAWARDEN (Flints): Church of St Deinol
Designs for baptistry (not executed), altar, pulpit &
memorial tablets, 1919-23, 1931, 1951 (15):

1 Survey ground floor plan
Scale: $\frac{1}{8}$ in to 1ft
s & d: Vincent R. Butler, surveyor, Hawarden Jany 1924
Print (570 × 580)

2 Plan, elevations, sections of proposed baptistry
(not executed)
Scale: $\frac{1}{2}$ in to 1ft
s: H. S. Goodhart-Rendel 60 Tufon Street London SW1
Pencil with coloured washes (655 × 990)

3-5 Plan & elevation of proposed altar in N aisle
Scale: $\frac{1}{2}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufon St SW;
4 HLC 17.2.22; 5 HLC 30.11.23
3 Pencil on detail paper (565 × 420)
4 Print with coloured wash (540 × 355)
5 Pen, pencil with coloured wash (495 × 350)

6 Plan & elevations of memorial pulpit to Lady
Gladstone of Hawarden
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel, H. S. Goodhart-Rendel
& Partners 13 Crawford Street London W1 5 July 1951
Pencil on tracing paper (660 × 675)

7 Details of proposed pulpit
Scale: FS
s & d: H. S. Goodhart-Rendel H. S. Goodhart-Rendel &
Partners 13 Crawford Street W1 Nov. 20, 1951
Print (1010 × 750)

8-9 Elevations & sections of proposed metal screens
to Gladstone memorial chapel
Scale: 1in to 1ft
s: H. S. Goodhart-Rendel No.1122, 9907
8 Pencil & wash (610 × 680)
9 Print with wash (435 × 565)

10 Sketch design for memorial tablet to Herbert
John, 1st Viscount Gladstone
s: RPS no.2953
Pencil on tracing paper (530 × 405)

11 Elevation & section of memorial tablet to Gertrude
Gladstone
Scale: $\frac{1}{4}$ FS
Pencil & wash (500 × 410)

12 Design for memorial tablet to Stephen Edward
Gladstone & Annie Crosthwaite Gladstone
Scale: $\frac{1}{4}$ FS
s & d: H. S. Goodhart-Rendel 60 Tufon Street SW1
5.8.19
Pencil & coloured washes (560 × 320)

13 Elevation of memorial tablet to Stephen Edward
Gladstone & elevation showing position of tablet
Scale: $\frac{1}{2}$ in to 1ft
d: 14.11.21
Pencil & coloured washes (655 × 405)

14 Photograph of memorial tablet to Stephen Edward
Gladstone (580 × 430)

15 Details of memorial tablet to Edgar Vincent
Scale: FS
s & d: H. S. Goodhart-Rendel 60 Tufon St SW1 RPS
7.10.31
Pen on tracing paper (1020 × 700)

[78] HAWARDEN (Flints): St Deinol's hostel, chapel
Design for proposed furnishing as a memorial to
Edgar Vincent, 1930 (2):

1 Plan & sections showing details of fittings in chapel
Scale: $\frac{1}{2}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufon St SW1
A.S. Dec 24 1930
Pen on tracing paper (525 × 685)

2 Perspective showing interior of chapel
s: H. S. Goodhart-Rendel del. CJP
Print (475 × 540)

[79] HAWARDEN (Flints): The Wynt, lodge
Preliminary study for the lodge
Ground & 1st floor plans, elevations & section
Scale: $\frac{1}{8}$ in to 1ft
s: H. S. Goodhart-Rendel 60 Tufon St SW
Pencil & coloured wash on detail paper (torn)
(535 × 425)

[80] HEVENINGHAM HALL (Suffolk)
Designs for repairs, 1920, 1953 (6):
1-3 Drainage layout of basement, 1st & 2nd floors
Scale: $\frac{1}{8}$ in to 1ft
s & d: 6 Stratton Street W1 June 1920
Print with red crayon (330 × 935)

4-5 Survey section of roof to W wing & details of
repair of defective trusses in roof
Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft
s & d: H. S. Goodhart-Rendel Kirkland House
Whitehall SW1 12.8.53, 14.8.53
4 Pencil on tracing paper (540 × 515)
5 Pencil on detail paper (635 × 760)

6 Sketch details of repair to partition between green
bedroom & green dressing room
Pencil on detail paper (395 × 700)

[81] HOAR CROSS (Staffs): Meynell gravestone
Sketch design
Plan & elevations
Scale: 1in to 1ft

Insc: *Proposed Meynell Gravestone | at Hoar Cross, Burton-on-Trent | Sketch by H.S.G.R. April 1946*
Pen on graph paper (420 × 265)
Prov: Pres. by Kenneth S. Mills, 1967

[82] HURSTBOURNE (Hants): The Island
Design for alterations & additions, 1922, 1930 (4):
Working drawings

1-3 Foundation, roof, ground & 1st floor plans, elevations & sections
Scale: 1/4in to 1ft
s & d: *H. S. Goodhart-Rendel 60 Tufton Street SW1 Feb. 1939*
Pen on linen (590 × 795, 550 × 795, 580 × 790)

4 Sketch plan & elevation of loggia
Scale: 1/4in to 1ft
s & d: *H. S. Goodhart-Rendel 60 Tufton Street SW 28/11/22*
Pen & pencil on detail paper (535 × 565)

[83] IDSWORTH (Hants): Idsworth House
Design & working drawings for alterations & additions for Sir Eustace Clarke-Jervoise, 1914 (10):
1-2 Ground floor plan, W & E elevations
Scale: 1/4in to 1ft
s: *H. S. Goodhart-Rendel 5 New Court Carey Street WC*
Pencil & coloured washes (665 × 405, 655 × 400)

3-4 Plans showing ground floor before alteration & as altered
Pen on linen (740 × 1015, 790 × 1005)

5 Ground floor plan as existing & showing proposed alterations, E & W elevations
Pen on linen (700 × 850)

6-7 Ground & 1st floor plans, elevations & sections
s: *H. S. Goodhart-Rendel 60 Tufton Street Westminster SW*
Pen on linen (725 × 895)

3-7 Scale: 1/4in to 1ft

8 Details of new entrance porch (from a set of signed contract drawings)
Scale: 1/2in to 1ft
s & d: *H. S. Goodhart-Rendel 60 Tufton Street Westminster SW July 1914*

9-10 Photographs showing interior of principal corridor & drawing room
(240 × 285 mounted, 310 × 410)

Pevsner & Lloyd, *Hants*, 1967, p.308: 'Idsworth House. Built in 1852 ... to the design of William Burn. Goodhart-Rendel created a new frontispiece to the ground floor, with a porte-cochère, all in neo-Jacobean more convincing than Burn's ... He also created an ingenious library, and added a drawing room in a single-storey wing, neo-Georgian but to a scale which the Georgians never conceived ... Goodhart-Rendel's detailing is convincing and his small-scale special compositions are successful, but he did not achieve spatial grandeur ...'

[84] IDSWORTH (Hants): St Hubert's chapel
Designs for new vestry, W gallery, lectern &c for Sir Eustace Clarke-Jervoise Bt, 1912 (5):
1 Ground floor plan, S & E elevations, sections & perspective of new vestry
s: *HSGR*
Pen (570 × 680)

2-3 Ground floor plan, plan of gallery, elevations, sections of chapel
Scale: 1/4in to 1ft
s: *H. S. Goodhart-Rendel 5 New Court Carey Street WC*
Print on linen with watercolour; print on linen with red ink (485 × 620)

4-5 Details of proposed new barge board & beam for porch, W gallery, lectern in oak
s: *H. S. Goodhart-Rendel 5 New Court Carey Street WC*
Pencil & wash (550 × 425, 560 × 405)

Pevsner & Lloyd, *Hants*, 1967, p.305: 'A simple chapel of C12 origin ... It stood disused through the late C19 and so entirely escaped Victorian restoration, but in 1912 the kindly hand of H. S. Goodhart-Rendel, then aged twenty-five, was laid upon it. He preserved some of the Georgian and older fittings and rearranged others, and added new fittings which are almost indistinguishable from the old ones, so that the interior has at first sight a deceptively unrestored appearance. In fact it is a model of self-conscious restoration.'

[85] KINGSTON (Som): Tetton House
Designs & working drawings for house, lodge house & estate cottages, 1924-27, 1948 (30):
1-4 Ground & 1st floor plans, roof plan, 4 elevations, S & E elevations
Scale: 1/4in to 1ft
s & d: *1 REE 4.xi.24*
1-3 Pen on linen (715 × 525, 435 × 510, 715 × 525)
4 Pen & coloured wash (540 × 675)

5-22 Working drawings
5-6 Ground, 1st, mezzanine & 2nd floor plans
Scale: 1/4in to 1ft
s & d: *WRA 25.11.24*
5 Print on linen (770 × 510)
6 Pen on linen (780 × 530)

7 Elevations & sections
Scale: 1/4in to 1ft
s & d: *REE 13.viii.24*
Pen on linen (715 × 280)

8-13 Details of S elevation, W elevation, court; revised details of court, library bay, NE staircase & servants' wing
Scale: 1/2in to 1ft
s & d: *22.vii.24, 3.xiii.24 REE*
Pen on linen (715 × 1030 largest)

14 Details of pediment to S front, cornice to W front
Scale: 1in to 1ft
s & d: *REE 26.viii.25*
Pen on tracing paper (690 × 865)

15 Details of stonework to library bay
Scale: FS
s & d: *REE 12.xii.24*
Pencil on tracing paper (745 × 620)

16 Details of marble fireplace to library
Scale: FS, 1in to 1ft
s & d: *REE 2.1.26*
Pencil & crayon on tracing paper (720 × 870)

17 Plan & details of smoking room ceiling
Scale: FS, 1/4in to 1ft
s: *LHF*
Pencil on tracing paper (735 × 545)

18 Details of Mrs Herbert's bedroom fireplace
Scale: FS, 1in to 1ft
s & d: *REE 4.xii.25*
Pen, pencil & crayon on tracing paper (690 × 950)

19 Detail of rosette at angle of beam enrichment, Mrs Herbert's bedroom
Scale: FS
s & d: *HLC 2.3.27*
Pen on tracing paper (330 × 300)

20-21 Details of lampfitting for court & pendant in crystal glass
Scale: 1/4FS, FS
s & d: *21 WRB 18.10.27*
Pen on tracing paper (490 × 625, 900 × 495)

22 Memorial cross & candlestick for the private chapel
Scale: FS
s & d: *H. S. Goodhart-Rendel & Partners 13 Crawford St W1 HLC 16th Feb 1948*
Print (550 × 325)

23-28 Designs for Tetton House lodge
23-24 Ground floor, 1st floor & roof plan, front & side elevation, section
Scale: 1/4in to 1ft
s: *LHF*
Pen on linen (315 × 745, 320 × 750)

25-26 Ground, 1st floor & roof plan, front & side elevation, section
Scale: 1/4in to 1ft
s & d: *WRA 23.ix.25*
Pen on linen (350 × 915, 355 × 820)

27 Details of elevations
Scale: 1/2in to 1ft
s & d: *LHF 12.1.26*
Pen on linen (630 × 875)

28 Details of lodge gate
Scale: FS, 1in to 1ft
s & d: *LHF 11.3.26*
Pen & pencil on tracing paper (650 × 415)

1, 5-15, 17-21, 23-28 s: *H. S. Goodhart-Rendel 60 Tufton St SW1*

29 Working drawings for Tetton estate cottages
Site plan, floor plans, elevations, sections, door & window schedule & detail
Scale: FS, 1/4in to 1ft, 1/2in to 1ft
s & d: *H. S. Goodhart-Rendel, H. S. Goodhart-Rendel & Partners 13 Crawford Street London W1 NTV 18th Oct. 1948*
Pencil on tracing paper (750 × 1075)

30 Photograph of W front (300 × 400)

Lit: *Builder*, CXXX, 1926, pp.906, 911; Pevsner, *S & W Somerset*, 1958, p.321 ('It is partly 1800 but largely by H. S. Goodhart-Rendel')

[86] KINGS WALDEN (Herts): Pair of cottages
Designs for Capt. J. Harrison, 1920 (2):
1 Half ground & 1st floor plans, elevations & section
Scale: 1/4in to 1ft
s: *H. S. Goodhart-Rendel 60 Tufton Street Westminster SW*
Print on linen (580 × 445)

2 Half ground & 1st floor plans, elevations & section
Scale: 1/4in to 1ft
s & d: *H. S. Goodhart-Rendel 60 Tufton St SW 24.1.20*
Print on linen with coloured washes (535 × 450)

[87] KINGS WALDEN (Herts): Garden house
Preliminary design
Ground plan, elevation & section
Scale: 1/4in to 1ft, 1/2in to 1ft
Pencil on tracing paper (605 × 485)

[88] KINGS WALDEN (Herts): Ley Green, two cottages & a shop
Working drawing for Capt. J. Harrison
Ground floor & 1st floor plans, elevations & section
Scale: $\frac{1}{8}$ in to 1ft
s: H. S. Goodhart-Rendel 60 Tufton Street Westminster SW
Print on linen (570×750)

[89] LANGHAM (Rutland): Church of St Peter & St Paul
Survey drawings & designs for headstones, 1926 (9):
1 Survey ground floor plan, E elevation & section to S of transept
Scale: $\frac{1}{4}$ in to 1ft
Pen on tracing paper (570×385)

2-3 Survey plans of church
Scale: $\frac{1}{8}$ in to 1ft
Pen on tracing paper (485×605)

3 Survey plan of S chapel
Scale: $\frac{1}{4}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton Street SW1 9.2.34
Pen & pencil on tracing paper (375×250)

4-9 Sketch & finished detail of 6 headstones for Langham graveyard
Scale: 1in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufton Street SW' REE 24.viii.26
4-5 Pencil on tracing paper (240×360)
6-9 Pen on tracing paper (275×380)

[90] LANGHAM (Rutland): Group of cottages
Working drawings for Owen Hugh Smith, 1926 (5):
1-2 Plans, elevations, sections & details
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
d: 15.iv.26
Prints on linen (545×810, 525×790)

3 Revised plans, elevations & sections
Scale: $\frac{1}{8}$ in to 1ft
d: 15.iv.26
Print on linen (510×710)

4-5 Details of staircase & dining-room fireplace
Scale: FS, 1in to 1ft
d: 8/8/30
Pen on tracing paper (690×690, 475×760)

1-5 s: H. S. Goodhart-Rendel 60 Tufton St SW1

[91] LANGHAM (Rutland): Memorial cross
Designs (4):
1 Sketch site plan, elevation & cross-section of steps
Scale: 1in to 1ft
Pencil & coloured washes on detail paper (1415×500)

2 Elevation of memorial cross
Scale: 1in to 1ft
Pencil on detail paper (510×350)

3 Sketch details of memorial cross
Scale: FS
s: H. S. Goodhart-Rendel 60 Tufton Street SW1
Pencil & crayon on detail paper (1500×870)

4 Photograph of memorial cross
(580×425)

[92] LANGHAM (Rutland): Langham Old Hall
Survey of old house; proposed additions to house, 1926-32; rebuilding of stable block, 1929; garden layout, 1927-28; entrance gate, garden door, courtyard wall & gates, 1926-33; summer house, 1929; garden house, 1927; reconditioning of garden cottages, 1930 (80):

1-3 Survey floor plans, elevations & sections
1 Print on linen (515×700)
2-3 Pen on linen (510×710)

4-7 Floor plans, elevations & sections showing proposed alterations
Pen on linen (490×655 average)

8-9 Floor & roof plans, elevations, sections showing proposed additions
Scale: $\frac{1}{16}$ in to 1ft
s & d: HLC 19.2.26
Pen on linen (735×535, 540×715)

10-12 Ground, 1st floor & roof plan
Scale: $\frac{1}{16}$ in to 1ft
s & d: WRA 29.vii.26
Print on linen (330×525)

13 Elevations & sections showing proposed additions to E wing
Scale: $\frac{1}{4}$ in to 1ft
d: 5 April '28
Pen on linen (585×985)

14 Ground floor plan showing proposed additions to wing 'C'
Scale: $\frac{1}{8}$ in to 1ft
d: 2.4.28
Pen on tracing paper (450×370)

15 Details of N entrance porch
Scale: 1in to 1ft
s & d: HLC 30.3.26
Pen on tracing paper (470×455)

16 Details of finials to W front
Scale: FS
d: 6.vii.26
Pencil on tracing paper (695×750)

17 Sketch details of cast lead rainwater head
Pen on tracing paper (345×265)

18-19 Details of casement fittings & of fireplace in hall
d: 19 3.8.32
Pen on tracing paper (265×200, 370×440)

20-21 Details of entrance lamp & ceiling light in entrance hall
Scale: $\frac{1}{4}$ FS, FS
s & d: HLC 11.11.26, 19.8.27
Pen on tracing paper (370×390, 420×720)

22-25 Sketch details of lamp standards, cabinet for Mrs Smith's bedroom, seat over radiator in entrance hall, wash stand
Scale: 23, 24, 1in to 1ft
s & d: 22 HLC 27.10.27, 23 April 14th 1931, 24 HLC 1.12.26, 25 HLC 6.12.26
22 Pencil & brown crayon (570×470)
23 Pen & pencil on tracing paper (455×400)
24 Sepia pen & wash on grey paper (330×375)
25 Pencil on grey paper (330×335)

26-29 Sketch details of grates for drawing room, dining room, bedroom 4 & bedroom 5
Scale: 29 $\frac{1}{4}$ FS
s & d: 26, 27 HLC 24.5.27, 28 3.6.27, 29 9.6.27
26-27 Pencil & grey wash heightened with white on grey paper (350×370)
28 Pen & grey wash heightened with white on grey paper (315×335)
29 Pen & pencil with sepia wash heightened with white (470×550)

30-36 Details of front door handle & escutcheon, lamp, 2 lamps 1st floor corridor, drawing room grate, bedroom 5 grate, fitting to bathroom cupboard door, taps in bedroom 5
Scale: $\frac{1}{4}$ FS, FS, 1in to 1ft
d: 30 23.2.27, 31 2.1.28, 32 9.12.27, 33 4.7.27, 34 30.6.27, 35 8.3.27, 36 9.5.30
Pen on tracing paper (1010×655 largest)

37 Sketch details for a finial (?) in the form of a vase with flowers
Scale: FS
Pencil & blue wash on tracing paper (635×320)

38-64 Working drawings for rebuilding of stable block
38 Elevations & sections
d: 10.6.29
Pen on linen (755×890)

39-40 Plans, elevations & sections
d: Oct. 23.1929
Pen on linen (485×820, 520×805)

41-44 Revised plans, elevations & sections
d: 41 Aug. 1929, 42 Sept. 1929, 43, 44, Oct. 1929
Pen on linen (510×735 average)

45 Layout plan of stable block
s & d: HLC 2.ii.29
Pen on tracing paper (650×750)

38-45 Scale: $\frac{1}{8}$ in to 1ft

46-49 Details of roof & wall construction, staircase & entrance way bay window, roof & turret
Scale: $\frac{1}{2}$ in to 1ft
d: 10.12.29, 31.5.29, 1.7.29
Pen on tracing paper (670×1005 largest)

50 Details of dormer sashes &c
Scale: FS, 1in to 1ft
d: 28.6.29
Pen on tracing paper (640×985)

51-54 Details of turrets, corbels to gateway, weather vane
Scale: FS, $\frac{1}{2}$ in to 1ft
d: 2.8.29
Pen on tracing paper (1385×700 largest)

55 Details of clock dial in aluminium
Scale: $\frac{1}{4}$ FS
s & d: HLC 10.10.29
Pen on tracing paper (465×505)

56-64 Details of various gates to stable block; entrance gate in wrought iron; revised details of wrought iron entrance gate; stone dressings to gate opening in W wall; fittings to garden door in W wall; bell push, garden door; courtyard wall; iron gates to courtyard
Scale: $\frac{1}{4}$ FS, FS, $\frac{1}{2}$ in to 1ft, 1in to 1ft
d: 10.1.30, 15.9.26, 6.2.33, 31.3.33, 9.11.27, 21.11.27, 25.4.28, 8.26, 31.3.33
56 Pen on tracing paper (470×590)
57-64 Pen & pencil on tracing paper (495×465 average)

65-68 Designs & working drawings for garden
65 Plan of portion of garden
Scale: $\frac{1}{8}$ in to 1ft
d: 11.7.27
Pen on tracing paper (600 × 895)

66-67 Plan showing proposed layout for E garden
Scale: $\frac{1}{16}$ in to 1ft
d: 5.6.28
66 Pen on tracing paper (515 × 545)
67 Print with coloured washes (515 × 540)

68 Details of balustrading to terrace in S garden
Scale: $\frac{1}{8}$ FS, $\frac{1}{2}$ in to 1ft
d: 24.5.28
Pen on tracing paper (510 × 905)

69-74 Designs & working drawings for summer house
69 Plan & elevation
s & d: HLC 25.4.29
Pencil & coloured washes on cream tinted paper
(570 × 740)

70 Half ground floor plan, half roof plan, elevations & section
Scale: $\frac{1}{2}$ in to 1ft
d: 15.5.29
Pen on tracing paper (555 × 845)

71 Details of knobs to doors & fixing
Scale: $\frac{1}{8}$ FS, FS
d: August 20th 1929
Pen on tracing paper (510 × 665)

72 Plan, elevations, sections of garden house (not executed?)
s & d: HH McK 13.7.27
Pen on tracing paper (680 × 480)

73 Plan showing variation on garage block
Scale: $\frac{1}{8}$ in to 1ft
Pen on tracing paper (355 × 540)

74 Details of gates to covered way, garage block
Scale: 1in to 1ft
s & d: HLC 9.1.30
Pen on tracing paper (335 × 465)

75-80 Designs & working drawings for reconditioning of garden cottages
75 Ground & 1st floor plan showing revised scheme
Scale: $\frac{1}{8}$ in to 1ft
d: May 1930
Pen on tracing paper (550 × 850)

76-77 Revised ground & 1st floor plans; elevations & sections
Scale: $\frac{1}{4}$ in to 1ft
d: 12.6.30
76 Print (500 × 790)
77 Pen on tracing paper (430 × 735)

78-80 Details of S elevation, SW gable, stacks
Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft
Pen on tracing paper (485 × 660, 395 × 470, 485 × 480)

1-80 s: H. S. Goodhart-Rendel 60 Tufston Street SW1

[93] LITTLE CANFORD (Dorset): Pair of cottages at Stourbank
Designs, 1910 (3):
1 Plans, elevations, sections
Scale: $\frac{1}{8}$ in to 1ft
s: 5 New Court Lincoln's Inn WC
Pen on linen (595 × 730)

2 Plans, elevations
Scale: $\frac{1}{8}$ in to 1ft
s: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC
Pen & wash (475 × 550)

3 Perspective
s & d: F L Griggs 1910
Pencil, mounted (240 × 150)

[94] LIVERPOOL: Church of Our Lady of Sorrows, Stopgate Lane
Working drawings for church & presbytery, & design for stained glass windows (4):

1 Elevations & sections
Print (705 × 870)

2 Roof plan & roof framing plan
Pen on linen (495 × 910)

3 Revised plans, sections & elevations of the presbytery
Pencil on tracing paper (550 × 675)

1-3 Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel, H. S. Goodhart-Rendel & Partners Kirkland House Whitehall SW1; 1, 2 D.A.R. October 1953, 3 DO 24.3.53

4 Design for 2 stained glass windows for the Church of Our Lady of Sorrows (designer not known)
Print (415 × 280)

[95] LONDON: Church of All Souls, Langham Place, St Marylebone, Westminster
Survey, proposed planning of E end, new font, candelabra & candlesticks, 1923-27; repair of war damage & dilapidations, new choir stalls, 1947-51 (27):
1-8 Survey, design & working drawings
1 Survey floor plans & section
Scale: $\frac{1}{8}$ in to 1ft
s & d: HLC 23.2.23
Print with pencil & blue wash (730 × 535)

2-3 Ground floor plans of E end, showing proposed replanning, schemes A & B
Scale: $\frac{1}{4}$ in to 1ft
s & d: HLC 7.4.23 WRA
2 Sepia pen with coloured wash (520 × 700)
3 Pen on linen (530 × 745)

4 Plan of E end showing floor finishes
Scale: $\frac{1}{4}$ in to 1ft
s & d: REE 20.x.24
Pen on linen (485 × 650)

5-6 Details of font & of pulley for font cover
Scale: $\frac{1}{4}$ FS, $\frac{1}{2}$ FS, FS, $\frac{1}{2}$ in to 1ft
s & d: 6 3.8.27
Pen on tracing paper (550 × 575, 610 × 945)

7-8 Plan, elevation of altar showing altar furniture; details of cross, candlesticks & font cover
Scale: $\frac{1}{4}$ FS, $\frac{1}{2}$ in to 1ft
d: 15.vii.26
7 Pen on linen (470 × 560)
8 Pen (650 × 495)

1-8 s: H. S. Goodhart-Rendel 60 Tufston St SW

9-11 Basement, ground, gallery floor plans, sections, showing proposed restoration
d: 9, 10 21.1.47, 11 31.1.47
Pen on tracing paper (550 × 675, 525 × 670, 400 × 675)

12-13 Ground floor plan & longitudinal section
d: 15 Nov '48
12 Pencil on detail paper (745 × 695)
13 Print (735 × 670)

14-15 Elevations & section
d: 15 Nov. 1948
Pencil on detail paper (605 × 1265, 605 × 915)

9-15 Scale: $\frac{1}{8}$ in to 1ft

16-18 Roof plan, elevations & section to show position of new balustrade to nave roof; details
Scale: $\frac{1}{8}$ FS, $\frac{1}{4}$ FS, $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
d: 6 Jan 50, 13.6.50, 23 Jan '50
Pencil on detail paper (655 × 1010, 610 × 690, 395 × 265)

19 Survey plans, elevation & section of drum & upper colonnade
Scale: $\frac{1}{2}$ in to 1ft
d: July 17th 1951
Pencil & pen on tracing paper (460 × 840)

20-21 Preliminary & revised plans, half-elevation, half-section, details showing restoration of war-damaged spire & balustrade
Scale: $\frac{1}{4}$ FS, FS, $\frac{1}{4}$ in to 1ft, 1in to 1ft
d: 11 January 1951, 7.5.51
20 Print with coloured washes (725 × 570)
21 Pencil on tracing paper (735 × 1005)

22-23 Revised details for fixing base of finial tie-rod, details of beams of spire
Scale: $\frac{1}{2}$ FS, $\frac{1}{4}$ in to 1ft, 1in to 1ft
d: 14.5.51, 5.9.51
22 Pencil on tracing paper (455 × 705)
23 Pencil on detail paper (525 × 500)

24-25 Details of repairs to roof trusses & ceiling framing
Scale: $\frac{1}{8}$ FS, $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft
d: 3 Nov. '49, 18 Nov. '49
Pencil on detail paper (775 × 675, 640 × 715)

26-27 Key plan, isometric view & details of choir stalls
Scale: $\frac{1}{8}$ FS
d: 15 Nov. 1950
26 Blue pen on detail paper (425 × 630)
27 Print with coloured washes (460 × 680)

9-27 s: H. S. Goodhart-Rendel 13 Crawford Street London W1
Lit: Builder, CXXXVII, 1925, pp.342-343, 348; National Builder, XXXVII, 1957, p.315

[96] LONDON: No.39 Charles Street, Berkeley Square, Westminster
Working drawing
Plan & section of garden
Scale: $\frac{1}{4}$ in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufston St Westminster SW ARQ 24/3/25
Pen on tracing paper (460 × 370)

[97] LONDON: Church of the Sacred Heart, Horseferry Road, Westminster
Survey drawing, 1942
Elevation to Horseferry Road showing approximate heights of various string courses from pavement
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above &, in margin, Perpetual Adoration
s & d: H. S. Goodhart-Rendel | Architects | 13 Crawford St W1 Drawn by G.E.T. | 21.7.42
Pencil & pen on tracing paper (630 × 440)

[98] LONDON: Dulwich College, Lambeth
Proposed additions & alterations to picture gallery
Design & working drawings, 1936-37 (4):
1 Ground floor plan
Scale: $\frac{1}{8}$ in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1 5.11.36
Pencil with pen on tracing paper (415 × 865)

2-3 Part of W elevation, sectionsScale: $\frac{1}{4}$ in to 1fts & d: H. S. Goodhart-Rendel 60 Tufton Street SW1
August 20 1936

Pen on tracing paper (520 × 840, 755 × 810)

4 S & N elevations, sections of proposed new roomScale: $\frac{1}{4}$ in to 1fts & d: H. S. Goodhart-Rendel 13 Crawford St W1 7th
April 1937

Pen on linen (580 × 510)

Lit: *Builder*, CLVI, 1939, pp.71-72**[99]** LONDON: No.78 Eaton Square, Westminster
Design for a new front, entrance doors for H. N. Gladstone

Elevation

Scale: 1in to 1ft

s: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC
Pen on linen (445 × 370)**[100]** LONDON: No.48 Elsworth Road, Hampstead
Design elevation for proposed panelling in drawing roomScale: $\frac{1}{2}$ in to 1fts & d: H. S. Goodhart-Rendel 60 Tufton Street SW1
Dec. 12. 1930

Print (535 × 800)

[101] LONDON: Fishmongers' Hall, City

Sketches & working drawings for alterations & furnishings, 1926, 1939 (8):

1 Details of alterations to walls at end of banqueting hall

Scale: 1in to 1ft

s & d: H. S. Goodhart-Rendel 60 Tufton St SW
HLC 3.9.26

Pen on tracing paper (440 × 750)

2 Floor plan & internal elevations showing alterations to the livery smoking roomScale: $\frac{3}{8}$ in to 1fts & d: H. S. Goodhart-Rendel February 1939
Pencil on detail paper (750 × 645)**3-4** Details of 2 schemes for staircase windowScale: $\frac{3}{4}$ in to 1ft, $\frac{1}{2}$ in to 1fts & d: 3 H. S. Goodhart-Rendel 60 Tufton Street
10.11.26

Pen, pencil & coloured washes (535 × 590, 450 × 475)

5-6 Details of banqueting hall carpetScale: 6, $\frac{1}{4}$ in to 1fts & d: H. S. Goodhart-Rendel 60 Tufton Street SW
22.xii.26

5 Sepia pen & coloured wash (340 × 275)

6 Print with coloured wash (515 × 665)

7 Detail of mace stands in bronzeScale: $\frac{1}{4}$ FSs & d: H. S. Goodhart-Rendel 60 Tufton St SW
HLC 13.11.26

Print with grey & sepia wash (690 × 305)

8 Revised sketch perspective of case for pall

s: H. S. Goodhart-Rendel 60 Tufton St SW

Pencil on buff tinted paper, heightened with white
(265 × 470)

Pevsner, *London I*, 1962, p.234, says the hall dates from 1831-34. The architect was Henry Roberts, in whose office at that time was George Gilbert Scott, who was chief assistant. The interior was extensively restored in 1929 by Goodhart-Rendel and again in 1951, after war damage, by Mr Austen Hall.

[102] LONDON: No.111 Gloucester Place, St Marylebone, Westminster

Designs for proposed new bathroom & alteration to stair, 1923, & for a painted wardrobe (2):

1 Second & 3rd floor plans, sections, front elevation showing alterationsScale: $\frac{1}{8}$ in to 1ft

s & d: HLC 23.6.23

Pen on linen (580 × 770)

2 Elevation of painted wardrobe

Pencil & wash on green tinted paper (405 × 560)

1-2 s: H. S. Goodhart-Rendel 60 Tufton Street SW

[103] LONDON: No.112 Gloucester Place, St Marylebone, Westminster

Designs for new fanlight, fireplaces, panelling, china cupboard doors & bathroom, 1928 (11):

1 Elevation of front door showing new fanlight

Scale: 1in to 1ft

s & d: WRB 5.3.28

Pen on tracing paper (510 × 390)

2-3 Elevation of proposed new ballroom fireplace & details showing reconstruction of existing fireplace

Scale: FS, 1in to 1ft

s & d: HLC 30.5.28, WRB 2.4.28

2 Pencil & coloured wash (490 × 320)

3 Pen on tracing paper (420 × 570)

4-7 Elevation & details of proposed new drawing room fireplace; elevations & details showing reconstruction of existing fireplaceScale: FS, $\frac{1}{8}$ FS

s & d: HLC 4.7.28, HLC 6.7.28, ALF 14.6.28

4 Pencil on yellow tinted paper (405 × 450)

5-7 Pencil on tracing paper (765 × 925, 680 × 355, 490 × 370)

8-10 Details of finishings to sitting room, ground floor; elevation & details of sitting room, fireplace; details of glazed doors to sitting room, china cupboard

Scale: FS, 1in to 1ft

s & d: HLC 24.2.28, HLC 18.5.28, ALF 25.7.28

Pen on tracing paper (455 × 875, 655 × 905, 680 × 775)

11 Details of bathroom

Scale: FS

s & d: WRB 27.3.28

Pen on tracing paper (1015 × 690)

1-11 s: H. S. Goodhart-Rendel 60 Tufton Street SW

[104] LONDON: Eton Boys & Old Boys Club, Hackney Wick, Hackney

Working drawings for the club & manager's house, 1912, & office building added, 1937 (17):

1-5 Plans, sections & elevationsScale: $\frac{1}{8}$ in to 1fts: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC
J.E.B.

Pen on linen (1, 605 × 750; 4-5, 580 × 750)

6-7 Details of public stairs, entrance doors, inglenooks & billiard room wingScale: $\frac{1}{2}$ in to 1fts: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC
J.E.B.

Pen on linen (685 × 1035, 1035 × 715)

8 Details of club entranceScale: $\frac{1}{8}$ FS, $\frac{3}{16}$ in to 1ft

Pen (615 × 695)

9 Plans, elevations & section of office buildingScale: $\frac{1}{4}$ in to 1fts & d: H. S. Goodhart-Rendel 13 Crawford St W1
25th June '37 F.R.P.

Pencil on tracing paper (680 × 1035)

10-14 Working drawings for the club manager's house**10-13** Plans, elevations, sections, detailsScale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft

s & d: H. S. Goodhart-Rendel 5 New Court, Lincoln's Inn WC; 10 ARQ 30.3.12 CWB

Pen on linen (585 × 770, 555 × 730, 545 × 745, 690 × 560)

14 Details of garden niche to bowling greenScale: $\frac{1}{4}$ in to 1fts & d: H. S. Goodhart-Rendel 60 Tufton St SW1 CJP
14.10.32

Pen on tracing paper (680 × 380)

15 Perspective of club from streets: H. S. Goodhart-Rendel 5 New Court Carey Street WC
Clark & Gascoyne delt.

Pencil & coloured washes (530 × 795)

16 Photograph of front elevation, with ground & 1st floor plans inset in sepia pen
(475 × 995)**17** Photograph of interior of assembly hall
(420 × 585)**[105]** LONDON: The Manor House, Hackney Wick, Hackney

Photographs

1 Garden front

(295 × 530)

2 Staircase

(510 × 420)

[106] LONDON: Hay's Wharf, Southwark, head offices
Designs, 1930-32 (20):**1-9** Floor plans

s & d: RPS 16.1.32

Pen on linen (685 × 510)

10 Elevation to River Thames

s & d: CSD/HLC June 1930

Pen on linen (695 × 510)

11 Elevation to Tooley Street

s & d: CSD June 1930

Pen on linen (690 × 510)

12-16 Sections

s & d: CSD June 1930

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

s: H. S. Goodhart-Rendel 60 Tufton Street SW1

17 Perspective from river [Fig.41]

Coloured washes (590 × 490)

18 Perspective from Tooley Street

s: H. S. Goodhart-Rendel

Pencil (655 × 430)

19 Perspective of board room interior

Coloured washes (535 × 695)

20 Photograph of river elevation
(430 × 425)

Lit: *Ac&BN*, CXXV, 1931, pp.278-279; CXXIX, 1932, pp.190-195; *Builder*, CXLII, 1932, pp.333, 344, 348-350, 435-436

[107] LONDON: No.21 Hill Street, Mayfair, Westminster

Designs for alterations to porch, 1925-27 (2):

1 Plan & elevation

s & d: H. S. Goodhart-Rendel 60 Tufston St Westminster SW 9th June 1925

Pencil & coloured washes (520×495)

2 Revised elevation (*more or less executed*)

Insc: As above

s & d: H. S. Goodhart-Rendel HLC 9.12.27

Print with grey & yellow washes (800×390)

[108] LONDON: No.42 Hill Street, Mayfair, Westminster

Part floor plan, ceiling plan, internal elevations of a large room with columns & staircase

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

s: H. S. Goodhart-Rendel 60 Tufston St SW

Pencil & coloured washes (910×635)

[109] LONDON: Offices of Messrs F. Huth & Co. Preliminary study for proposed redecoration of partners' room, 1929

Sketch perspective of interior

s & d: H. S. Goodhart-Rendel HLC 31.7.29

Pen & coloured washes (520×530)

[110] LONDON: No.20 King Street, Mayfair, Westminster

Designs for furniture & interior for a couturier, 1927-28 (15):

1 Details of screen for entrance hall

Scale: FS, 1in to 1ft

s & d: WRB 30.12.27

Pen on tracing paper (485×895)

2-3 Plans for a rug to ground floor hall & another rug

Scale: FS

s & d: 2 ALF 5.6.28

Pen on tracing paper (715×760, 590×795)

4-5 Details of staircase lamp

4 Pen & crayon on tracing paper (390×240)

5 Pen & pencil on graph paper (330×205)

6-7 Internal elevations & details of 1st floor salon

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

s & d: WRB 22.12.27, 12.3.28

Pen on tracing paper (500×550, 485×750)

8-10 Details of vitrines & overmantel in salon

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

s & d: ALF 28.12.27, ALF 23.12.27, HLC 13.3.28

Pen on tracing paper (690×510, 690×1010, 580×655)

11-12 Details of W wall features & radiator casings in salon

Scale: FS, 1in to 1ft

s & d: HLC 9.3.28

Pen on tracing paper (620×875, 515×535)

13 Plans & elevations of stool, hall chair, armchair, hall table, telephone table, salon table & writing desk

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

s & d: HLC 4.5.28

Pen on tracing paper (565×755)

14 Elevation of mirror

Pencil & coloured wash on grey tinted paper (440×395)

15 Interior perspective showing scheme of decoration of salon

s & d: HLC 16.1.28

Pencil (490×745)

1-15 s: H. S. Goodhart-Rendel 60 Tufston St SW1

[111] LONDON: No.51 Lennox Gardens, Kensington & Chelsea

Design for proposed bookcase under main staircase, 1949

Sketch elevation

Scale: 1in to 1ft

s & d: H. S. Goodhart-Rendel 13 Crawford Street London W1 3rd Jan. 1949

Pencil & coloured washes (495×530)

[112] LONDON: Lord North Street, Westminster, house

Design

Floor plans, elevations & sections

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

Insc: House in North (sic) St, SW

s: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC

Pen on linen (550×770)

[113] LONDON: No.1 Mount Row, Berkeley Square, Mayfair, Westminster

Working drawing for alterations & additions, 1925

Floor plans, elevations, sections

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

s & d: H. S. Goodhart-Rendel 60 Tufston Street SW1

6.xi.25

Pen on linen (435×585)

[114] LONDON: New Court, No.7 St Swithun's Lane, City

Design & working drawings for an office extension for Rothschild & Sons, 1951-54 (22):

1-4 Floor plans for New Court

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

s & d: H. S. Goodhart-Rendel 13 Crawford Street

London W1 12 Oct 51

Pencil on tracing paper (775×605, 720×550,

610×515, 610×525)

5-7 Block plan, floor plans, elevations & sections for proposed extension over dividend office

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

s & d: H. S. Goodhart-Rendel 13 Crawford Street W1

31st Dec 1951

Pencil on tracing paper (580×910, 580×910, 580×725)

8-9 Part-plans at 1st & 2nd floor levels

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

d: 19/3/54

Pencil on tracing paper (495×865, 560×865)

10-11 Preliminary & revised 1st, 2nd floor & roof plans, elevation to churchyard & sections of staircase annexe

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

d: 15/2/54, 13 May '54

Pencil on tracing paper (635×655, 635×670)

12 Elevations & sections showing new windows overlooking churchyard

Print with blue crayon (700×500)

13 Existing & proposed elevations to area of St Swithun's House; existing & proposed plan of parapet & part floor plans of proposed extension

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

d: 19/2/54

Pencil on tracing paper (645×950)

14 Elevations & sections of proposed extension over dividend office & new staircase annexe

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

Print (625×795)

15-18 Details of NE, NW & SW elevations, details of elevations of link with dividend office & of staircase block overlooking churchyard; preliminary & revised details of internal stair to staircase annexe

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

d: 31.3.54, 7/7/54, 7th May '54, 5th Aug '54

15-16 Pencil on tracing paper (525×1105, 680×995)

17 Pencil on detail paper (715×755)

18 Pencil on tracing paper (670×1110)

19 Details of ashlar work &c on courtyard elevation

Blue pen on tracing paper (465×830)

20 Sketch detail of anthemion ornament for cast lead gutter

Scale: FS, $\frac{1}{8}$ FS

d: 24th Sept 54

Pencil on tracing paper (420×510)

8-20 s: H. S. Goodhart-Rendel Kirkland House Whitehall SW1

21 Layout plan for 2nd floor offices & gallery

s & d: H. S. Goodhart-Rendel 20 Sept '55

Pencil on tracing paper (550×700)

22 Sketch perspective of courtyard front

Pencil on tracing paper (605×470)

[115] LONDON: No.7 Old Bond Street, Mayfair, Westminster

Preliminary designs for reconstruction of shop premises for Ciro Pearls, 1928-29 (4):

1 Ground floor plan, scheme B

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

d: 11.1.29

Pen on tracing paper (690×495)

2-4 Three schemes for main elevation

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

d: 2 12.9.28, 3 22.9.28

Pen on tracing paper (510×535, 435×520, 510×590)

1-4 s: H. S. Goodhart-Rendel 60 Tufston St SW1

[116] LONDON: Church of Our Lady of Lourdes, Lee, Lewisham

Working drawings for baldachino

Details

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

s: H. S. Goodhart-Rendel 13 Crawford Street London W1

Pencil on detail paper (735×665)

[117] LONDON: Convent of Perpetual Adoration, Medway Street, Westminster

Working drawings for new premises, 1940-42 (7):

1-6 Block plan, basement, ground, 1st, 2nd, 3rd

floor & roof plans, elevations, sections

Scale: $\frac{1}{8}$ in to 1ft, 1in 88ft

s & d: H. S. Goodhart-Rendel 13 Crawford St W1

RW 8-9.5.40

Pen on tracing paper (650×710)

7 Sketch elevation to Medway Street

Pencil on detail paper (555×755)

[118] LONDON: No.1 Petyt Place, Kensington & Chelsea

Design for proposed rebuilding, 1948

Working drawings

Block plan, floor plans, elevations, section

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

s & d: BJT 23 Dec 48

Print on linen with coloured wash (520×835)

[119] LONDON: Roehampton Court, Roehampton

Design & working drawings for garden & gardener's & chauffeur's house with garage, 1923-24 (3):

1 Layout plan of garden

Scale: $\frac{1}{32}$ in to 1ft

s & d: HLC 5.7.23

Print on linen (620×610)

2 Block plan, floor plans, elevations & sections

Scale: $\frac{1}{16}$ in to 1ft, $\frac{1}{8}$ in to 1ft
s & d: *ARQ 24/1/24*
Pen on tracing paper (570×620)

3 Revised elevations & section

Scale: $\frac{1}{8}$ in to 1ft
s & d: *WA 15/4/24*
Print on linen (390×620)

1-3 s: *H. S. Goodhart-Rendel 60 Tufton St SW1*

[120] LONDON: Templeton, Roehampton
Design for suggested alterations to the S front for Lady Wimborne

Part ground floor plan, S elevation
Scale: $\frac{1}{8}$ in to 1ft
s: *5 New Court Lincoln's Inn WC*
Pencil with coloured wash on brown detail paper (520×620)

[121] LONDON: Royal Academy, Piccadilly, Westminster
Working drawings for exhibition, ceramics room, 1934 (3):

1-2 Floor plan & sections
Scale: $\frac{1}{2}$ in to 1ft
d: *19.6.34*
Prints with coloured washes (515×680, 560×635)

3 Details of light fittings

Scale: FS
d: *2.xi.34*
Pen on tracing paper (715×615)

1-3 s: *H. S. Goodhart-Rendel 60 Tufton St SW1*

[122] LONDON: Church of St John Evangelist, Angell Town, Lambeth
Design for proposed Lady chapel in chancel aisle, 1910
Plan, E elevation of Lady chapel, elevations & detail of parclose screen
Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft
s & d: *H. S. Goodhart-Rendel February 1910*
Pen on linen (510×675)

[123] LONDON: Grand Priory of the Hospital of St John of Jerusalem, St John's Gate, Islington
Designs for proposed additions & alterations, 1930 (6):
Presentation drawings
1-4 Ground, 1st, 2nd, 3rd & 4th floor plans, elevation to St John's Square, S elevation & sections, scheme A
Scale: $\frac{1}{16}$ in to 1ft, $\frac{1}{8}$ in to 1ft
Pen, pencil & coloured washes (540×750)

5 Part-plan of ceiling & internal elevation of wall
Insc: *B plan of ceiling all gold leaf*
s: *AR 30*
Pencil with coloured washes & gouache (595×920)

6 Perspective of exterior from St John's Square, scheme B
Pencil & coloured washes (400×475)

[124] LONDON: Church of St Mary, Stratford-le-Bow, Tower Hamlets
Designs for post-war rebuilding, 1946-51 (5):
1 Survey plan & internal elevations
Scale: $\frac{1}{8}$ in to 1ft
s & d: *KSM 4.7.46*
Pen on tracing paper (700×980)

2 Elevations showing proposed rebuilding
Scale: $\frac{1}{8}$ in to 1ft
s & d: *FAH 10.11.46*
Pen on tracing paper (770×1015)

3 Details of clock tower

Scale: $\frac{1}{2}$ in to 1ft
s & d: *HSGR & JRB 25.5.51*
Pen & pencil on tracing paper (720×585)

4-5 Designs for E window

Scale: 4, 1in to 1ft
4 Sepia pen & coloured washes (660×540)
5 Pen, pencil & coloured washes, lancet shaped drawing mounted (440×325)

1-5 s: *H. S. Goodhart-Rendel & Partners 13 Crawford Street London W1*
In a letter to Sir John Betjeman, H. Lewis Curtis wrote: 'The east windows at Bow was designed by me, following his verbal description of the sort of thing it ought to be.'

[125] LONDON: Church of St Mary the Virgin, Graham Terrace, Pimlico, Westminster
Designs for porch & N chapel, church & altar furniture, alterations to clergyhouse, 1922-36 (57):
1-3 Competition design, ground floor plan, elevations, sections
Pen & watercolour (485×890, 475×940, 570×945)

4-5 Basement & ground floor plans

d: *5.20.11.24*
Pen on linen (510×735, 595×790)

6 N elevation, elevation of entrance porch, part-elevation to Graham Terrace
d: *6.12.24 R.E.E.*
Pen on linen (615×810)

7 Elevation to Graham Terrace front & elevation of tower
s & d: *11.12.24 WA*
Pen with coloured washes on linen (500×970)

8 Longitudinal & cross-sections
s & d: *5.12.24 JM*
Pen on linen (590×790)

9 Revised longitudinal & cross-sections
s & d: *WR.A. 25.x.27*
Pen on linen (650×790)

1-9 Scale: $\frac{1}{8}$ in to 1ft

10 Plans, elevations, section of W porch
Scale: $\frac{1}{4}$ in to 1ft
Pen (595×485)

11-12 Sketch plans, elevation, sections of the tower (not built)
Pencil & crayon on tracing paper (660×650, 595×875)

13-15 Details of entrance porch, churchwarden's room, chapel, outer aisle, aisle & chapel arcades
Scale: $\frac{1}{2}$ in to 1ft
d: *17.2.25, 23.2.25, 2.3.25*
Pen on linen (675×965, 665×870, 730×1000)

16 Details of servers' rooms &c
Scale: $\frac{1}{2}$ in to 1ft
s & d: *JM 2.3.25*
Print (545×700)

17-19 Details of springers to smaller shafts, N aisle arcading; window to sacristy lavatory; choir room side window
Scale: $\frac{1}{8}$ in to 1ft
d: *14.1.27, 19.2.27, 19.4.27*
Pen on tracing paper (570×805, 545×470, 590×700)

20 Detail of inner porch
Scale: $\frac{1}{2}$ in to 1ft
s & d: *8.2.27 HLC*
Pen on tracing paper (300×500)

21 Detail of window to churchwarden's room
Scale: 1in to 1ft
d: *19.3.27*
Pen on tracing paper (430×630)

22 Plan & front elevation of proposed new altar, S (or St John's) chapel, not as executed
Scale: $\frac{1}{2}$ in to 1ft
s & d: *HLC 11.7.28*
Pencil (590×345)

23-24 Plan, front elevation, section of new altar, S chapel
Scale: 1in to 1ft
d: *16.8.29, 20.8.29*
23 Print with coloured wash (590×635)
24 Pen on tracing paper (620×380)

25-26 Elevations & details of shrine, St John's (or S) chapel
Scale: FS, $\frac{1}{2}$ in to 1ft, 1in to 1ft
d: *18.xi.29, 22.xi.29*
25 Print with coloured wash (935×700)
26 Pen on tracing paper (650×760)

27-29 Details & revised details of cross & candlestick for St John's altar
Scale: FS
d: *March 1930, 29.5.30*
Pen on tracing paper (740×475, 540×485, 690×505)

30-31 Plan, elevation, section & details of altar in N chapel
Scale: FS, $\frac{1}{8}$ FS
s & d: *22.3.28 HLC, 3.4.28 WRB*
Pen on tracing paper (610×730, 550×890)

32-34 Detail & revised details of cross for N chapel
Scale: FS
s & d: *EDS 1.1.30, A.S. March 25 1930*
32 Print with coloured washes (995×670)
33 Pen on tracing paper (995×715)
34 Print with coloured washes (980×745)

35 Details of candlesticks for altar in N chapel
Scale: FS
s & d: *EDS 31.xii.29*
Print with coloured washes (485×595)

36 Design for proposed carpet to N chapel
Scale: $\frac{1}{10}$ in to 1ft
Pen on tracing paper (840×585)

37 Design for a carved wood tablet on N wall of N chapel
Scale: FS
s & d: *HLC 12 Jan 1931*
Blue crayon on tracing paper (890×610)

38 Details of altar rail
Scale: FS, 1in to 1ft
s: *H.McH*
Pen on tracing paper (585×940)

39 Details of panel to new altar piece, N aisle
Scale: FS, $\frac{1}{4}$ FS
s & d: *8.8.28 ALF*
Pen on tracing paper (560×680)

40 Details of wooden font in *bass wood*
Scale: FS, $\frac{1}{4}$ FS
Insc: As above
s & d: *ARQ 5.7.29*
Pen on tracing paper (665×770)

41-42 Details of base for statue of St Anthony in American whitewood for painting

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

Insc: As above

s & d: HLC 9.12.29, 10.12.29

Pen on tracing paper (710×700, 545×360)

43 Details of piscina in sacristy (not executed)

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

s & d: WRB 9.6.27

Pen on tracing paper (710×470)

44 Elevation of piscina for outer sacristy (not executed)

Scale: 1in to 1ft

s & d: WRB 4.10.27

Pen on tracing paper (280×185)

45 Sketch elevation for a shrine

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

s & d: HLC 4.4.34

Pen on tracing paper (385×310)

46 Sketch design for shrine of Our Lady of Succour

Pen on tracing paper (515×360)

47 Sketch elevations for suggested altar card

Pen on tracing paper (280×465)

48 Details of purpose-made ridge tiles

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

s & d: WRA 2.5.27

Pen on tracing paper (350×335)

49 Sketch design for a memorial wall tablet in gilt wood to George Ambrose, 1st Baron Lloyd

s: H. S. Goodhart-Rendel 13 Crawford St W1

Pen & pencil on tracing paper (430×320)

50 Sketch design for a carved wood panel

Scale: FS

s & d: FAAC Jan. 15. 1936

Red crayon on tracing paper (1070×760)

51 Sketch design for a wall tablet

Pencil on tracing paper (920×760)

52 Photograph of E end

Mounted (290×240)

53 Photograph of W entrance tower

(295×235)

54 Survey plans, elevations & sections of Nos.29 & 30 Bourne Street

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

s & d: 14.2.22 R.A.F.R.

Pen on linen (705×1105)

55-56 Working drawings of alterations to Nos.28,

29 & 30 Bourne Street to form clergy house

Plans, sections, elevations

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

s & d: 15.1.22 HLC

Pen on linen (695×1010, 675×1040)

57 Working details of Bourne Street elevation of clergy house

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

s & d: HLC 22.7.22

Pen on linen (860×775)

1-10, 13-35, 37-48, 50, 54-57 s: H. S. Goodhart-Rendel 60 Tufton St SW1

Lit: AJ, LXXV, 1932, pp.49-51, 452; Builder,

CXLIII, 1932, pp.884, 885; Pevsner, London I, 1962,

p.456 ('St Mary, Graham Terrace, Pimlico 1875 by

Withers. Ingenious polygonal NW porch and the N chapel by H. S. Goodhart-Rendel')

[126] LONDON: Church of St Mary le Park, Battersea

Proposed completion of W end, 1939

Plans, elevation & sections

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

s & d: H. S. Goodhart-Rendel 13 Crawford St W1

17.3.39

Print with coloured washes (605×900)

[127] LONDON: Church of St Thomas More (RC),

Maresfield Gardens, Swiss Cottage, Camden

Designs for new sacristy & extension to existing

church, 1952-53 (8):

1-2 Plans, elevations, sections

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

s & d: H. S. Goodhart-Rendel H. S. Goodhart-Rendel

& Partners 13 Crawford Street London W1 1.9.52 DAR

Pen on tracing paper (615×925, 610×765)

3 Details of sanctuary

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

s & d: H. S. Goodhart-Rendel H. S. Goodhart-Rendel &

Partners 13 Crawford Street W1 24.9.52 DAR

Pencil on tracing paper (600×760)

4-5 Details of marble work to sanctuary & Lady chapel

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

s & d: H. S. Goodhart-Rendel H. S. Goodhart-Rendel &

Partners BCB 17.7.52, 12.8.52

4 Pencil on tracing paper (675×880)

5 Print (445×630)

6 Revised details of throne

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

s & d: H. S. Goodhart-Rendel H. S. Goodhart-Rendel &

Partners Kirkland House Whitehall SW1 DAR 20.4.53

Pencil on tracing paper (690×470)

7-8 Exterior & interior perspectives

s & d: 7 F. G. Broadbent & Partners, 3 Manchester Sq.

London W1; 8 H. S. Goodhart-Rendel H. S. Goodhart-

Rendel & Partners 13 Crawford Street London W1

16 Sept. 1952 JRB

Pen on tracing paper (350×575, 360×490)

[128] LONDON: House at corner of Tufton Street &

Dean Trench Street, Westminster

Design for Capt. Adeane, 1912 (9):

1-2 Ground floor, 1st & 2nd floor plans, elevations to

Dean Trench Street & Tufton Street

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

Pen (505×620)

3-4 Basement, ground floor, 1st, 2nd & 3rd floor,

attic plans, elevations & sections

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

s & d: H. S. Goodhart-Rendel 5 New Court Lincoln's

Inn WC ARQ 18.9.12

3 Print on linen (590×780)

4 Print on linen, black & red pen details added

(610×760)

5-6 Details of Tufton Street & Dean Trench Street

elevations

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

s: H. S. Goodhart-Rendel 5 New Court Carey Street WC

Prints on linen (825×640, 680×980)

7-9 Photographs of Dean Trench Street elevation,

drawing rooms & dining-room interiors (565×415

mounted, 525×265, 450×425 mounted)

This house was destroyed by bombing 1939-45

[129] LONDON: Nos.56-60 Tufton Street,

Westminster

Designs for offices & studios for H. S. Goodhart-

Rendel (2):

1 Details of part-elevation to Tufton Street

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

s: H. S. Goodhart-Rendel 5 New Court Carey Street WC

Pen & pencil with grey wash (845×580)

2 Floor plans, elevation to Tufton Street

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

s: H. S. Goodhart-Rendel 60 Tufton Street SW1

Pen on linen (600×795)

[130] LONDON: Wellington Barracks, Birdcage

Walk, Westminster

Royal military chapel & Household Brigade memorial

cloister

Designs for rebuilding the old chapel, destroyed

in World War II & for the cloister, 1941-60 (31):

1-5 Survey ground floor plan, elevation & sections,

taken from site measurements & the original

drawings of George Edmund Street

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

s & d: H. S. Goodhart-Rendel 13 Crawford Street

London W1 1941

Pen on tracing paper (1, 5, 570×825; 2-4, 570×775)

6-7 Plan showing chapel, narthex, cloister & their

relationship to existing buildings

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

s: H. S. Goodhart-Rendel 22 Whitehall London SW1

6 Pen on tracing paper (745×995)

7 Print of 6 with trees, shading & coloured wash

added, mounted (760×1010)

8 Preliminary study of W elevation

Blue pen on tracing paper (755×865)

9-10 Elevation to Birdcage Walk, W, E & S elevations

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

s: H. S. Goodhart-Rendel 22 Whitehall London SW1

9 Pen on tracing paper (760×1265)

10 Print of 10 with shading & coloured wash added,

mounted (755×1270)

11-12 Section through cloister & narthex, long section

looking N, section through chapel, cross-sections

looking E & W, & section through cloisters

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

s & d: H. S. Goodhart-Rendel 22 Whitehall London SW1

13.1.53

11 Pen on tracing paper (750×1265)

12 Print of 11 with shading & coloured wash added,

mounted (755×1275)

13 Layout of decorative title for the above designs,

Rebuilding of the Royal Military chapel Wellington Barracks

s: H. S. Goodhart-Rendel 13 Crawford Street W1

Pen on tracing paper (255×925)

14 Plan & long section of the Household Brigade

memorial cloister

s: H. S. Goodhart-Rendel 22 Whitehall SW1

Pen on tracing paper (715×1065)

15 Foundation & roof plans of cloister

s & d: H. S. Goodhart-Rendel Kirkland House,

Whitehall SW1 25/3/54

Print (730×995)

16 E & W elevations of cloister

s & d: H. S. Goodhart-Rendel 22 Whitehall SW1 18.3.54

Pen on tracing paper (720×1065)

17 Elevation to Birdcage Walk & half-cross-sections

s & d: H. S. Goodhart-Rendel 22 Whitehall SW1 18.3.54

Pen on tracing paper (705×640)

14-17 Scale: $\frac{1}{2}$ in to 1ft

18 Details of main entrance doors to cloister
Scale: 1in to 1ft
s: H. S. Goodhart-Rendel & Partners Kirkland House
22 Whitehall SW1
Pen on tracing paper (495×515)

19 Elevation of proposed monument for S wall
of narthex
Scale: 1/8FS
s & d: H. S. Goodhart-Rendel Goodhart-Rendel,
Broadbent & Curtis 22 Whitehall London SW1 18th
October 1955
Pencil on tracing paper (760×535)

20-21 Preliminary details of door & doorway to W
front of chapel
s: H. S. Goodhart-Rendel 13 Crawford St W1
Pencil on tracing paper (595×770)

22 Sections through the chapel & cloister, new
scheme
Scale: 1/8in to 1ft
Insc: Project 1960
s: H. Lewis Curtis designer F. G. Broadbent & Partners
13 Manchester Square London W1
Print (715×1255)

23-24 Perspectives of N end of cloisters, not as
executed
23 Pencil on tracing paper (640×620)
24 Sepia print of 23 with shading, sepia wash, tree
& background added (455×355)

25 Perspective of interior of narthex
s & d: Walter H. Clark del 47
Pencil, mounted (275×515)

26 Perspective of exterior showing cloister &
narthex
s & d: Walter H. Clark del 47
Pencil, mounted (295×420)

27 Perspective of interior of chapel (from an earlier
scheme?)
Monochrome print with pencil details (545×395)

28 Perspective of interior of cloister & narthex
looking S
Sepia print with pencil detail added, mounted
(350×255)

29 Perspective of interior of narthex looking S
s: J. Raymond Binns del H. S. Goodhart-Rendel
13 Crawford St London W1
Pencil, sepia pen & wash, coloured washes
(690×560)

30 Perspective of interior of cloister & narthex
looking S
s: H. S. Goodhart-Rendel Architect Henry Rusbury Del.
Sepia & blue pen with charcoal on cream tinted
paper, mounted (540×520)

31 Perspective of N end of cloisters
s & d: Henry Rusbury del 1955
Sepia pen, pencil, charcoal & watercolour on cream
tinted paper (590×830)

Prov: 6, 7, 9, 11-13, 23 pres. by F. G. Broadbent &
Partners, 1963
Lit & reprd: *Builder*, CLXXIII, 1947, pp.672-674;
CL, CII, 1947, pp.976-977; *A&BN*, CXCI, 1948,
pp.11-13; *Builder*, CLXXXVI, 1954, p.125

[131] LONDON: Wembley exhibition
Design for a Victorian room, 1923
Half ceiling plan, elevations to window wall &
fireplace wall
Scale: 1/2in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufon St SW HLC
7.11.23
Pen & coloured washes (745×485)

[132] LONDON: Carmel church hall, Bourne Street,
Westminster
Design & working drawings, 1936-38 (6):
1 Site plan, ground & 1st floor plans, elevations to
Westbourne Street & sections
Scale: 1/8in to 1ft
d: Oct 22/36
Pencil with pen on tracing paper (560×730)

2 Revised plans, elevations & sections
Scale: 1/8in to 1ft
d: 16.3.37
Print with coloured washes (580×980)

3-4 Ground & 1st floor setting-out plans
Scale: 1/4in to 1ft
d: 24.2.38, 23.2.37
3 Print with pink crayon (665×395)
4 Pen on tracing paper (690×425)

5 Details of front elevation
Scale: 1/2in to 1ft
d: 31.3.38
Pencil on tracing paper (790×720)

6 Details of front entrance
Scale: 1/2in to 1ft
Print (440×485)

1-6 s: H. S. Goodhart-Rendel 13 Crawford St W1

[133] LONDON: Westminster Technical College,
Vincent Square, Westminster
Design for extension to assembly hall
Part ground floor plan, elevation
s: Designed by H. S. Goodhart-Rendel Drawing by J.
Raymond Binns
Pencil & coloured washes (585×855)
Lit: *Builder*, CLXXXVI, 1954, pp.109-115; Pevsner,
London I, 1962, p.605 ('Extension 1937-52 by Goodhart-
Rendel')
Built as designed but another storey added on left
wing, c.1954.

[134] LONDON COLNEY (Herts): Bowmansgreen
Farm
Working drawings, 1933
Site plan, ground, 1st & attic floor plans, elevations
& sections
Scale: 1/8in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufon St SW1 26.6.33
Print with coloured washes (580×730)

[135] LONGLEAT (Wilts): Chapel
Design for proposed alterations
Ground floor plan, elevations of E & N walls
Scale: 1/4in to 1ft, 1/2in to 1ft
s: H. S. Goodhart-Rendel 60 Tufon Street SW
Print & coloured washes (780×545)

[136] LULWORTH CASTLE (Dorset): Chapel
Survey & working drawings, 1951-52 (5):
1-2 Survey plan, sections & detail of typical wall
treatment
Scale: 1/8in to 1ft
d: 31.10.51
1 Print (415×605)
2 Pencil on tracing paper (865×655)

3-5 Details of Lady altar in N apse, electric light
standards & electric light brackets
Scale: FS, 1/4FS, 1in to 1ft
d: 4, 5 28 August 1952
3-4 Blue pen on tracing paper (730×790, 325×1570)
5 Pencil on tracing paper (530×1300)

1-5 s: H. S. Goodhart-Rendel 13 Crawford St London W1

[137] MARLOW (Herefs): Cottages
Design & working drawings for Col. C. G. Darby,
1944 (3):
1-2 Ground & 1st floor plans, elevations, section &
details
Scale: 1/8in to 1ft, 1/4in to 1ft, 1/2in to 1ft
s & d: D.O. Sept 1944 27.11.44
Pen on tracing paper (715×485, 570×750)

3 Perspective of front of pair of cottages
Pen on tracing paper (450×560)

1-3 s: H. S. Goodhart-Rendel 13 Crawford St W1
Lit: *Builder*, CLXIX, 1945, pp.246-248; *A&BN*,
CLXXXIV, 1945, pp.8-9

[138] MAYFIELD (Sussex): The Old Palace, chapel
Designs for furnishings, 1949
Details of altar rail, side stalls & stations of the cross
Scale: 1in to 1ft
s & d: H. S. Goodhart-Rendel 13 Crawford Street
London W1 21.6.49
Pencil on tracing paper (610×750)

[139] MERROW (Surrey): Chapel proposed to be built
in memory of the Earl of Onslow
1-3 Ground floor & vaulted roof plan, S & E
elevation, sections
Scale: 1/2in to 1ft
Pencil & coloured washes (665×995)

[140] NEWMARKET (Suffolk): Golf clubhouse
Designs, 1935 (2):
1 Ground plan, elevations & sections

2 First floor plan, elevations & sections

1-2 Scale: 1/8in to 1ft
s & d: H. S. Goodhart-Rendel 60 Tufon St SW1 JKH
February 1935
Pen on linen (660×510)

[141] NORTH ORMESBY (Yorks): Holy Trinity
church
Design & working drawings for a new S porch,
1928 (2):
1 Ground floor plan & elevation
Pen on tracing paper (590×400)

2 Ground floor plan, elevations & sections
Scale: 1/2in to 1ft
Pen on tracing paper (580×880)

1-2 s & d: H. S. Goodhart-Rendel 60 Tufon St London
SW1; 1 W. H. Mew 7 August 1928, 2 HLC 5.10.28

[142] NUTHURST (Sussex): Church of St Andrew
Survey & working drawings, 1945-46 (5):
1 Survey plan, survey internal elevations & details
Scale: 1/4FS, 1/8in to 1ft, 1/2in to 1ft
d: 1.10.45
Print (770×1095)

2 Survey & details of decoration of altar, organ
casing, priest's desk & rood screen
Scale: 1/4FS, 1/2in to 1ft, 1in to 1ft
d: 13.6.46
Print with crayon (680×1155)

3-5 Details of bishop's chair, riddle posts & painting on organ pipes

Scale: FS, $\frac{1}{8}$ FS, $\frac{1}{2}$ in to 1ft, 1in to 1ft
d: 3.11.7.46, 4.28.8.46

3 Pencil on detail paper (760 × 1035)

4-5 Prints (740 × 495, 590 × 490)

1-5 s: H. S. Goodhart-Rendel 13 Crawford Street W1

[143] OAKHAM (Rutland): Langham House
Alterations & additions to house & agent's house
Designs, working & contract drawings, 1913-23 (21):

1 Survey ground floor plan of house & gardens

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

s & d: H. S. Goodhart-Rendel 60 Tufton Street
Westminster June 1922

Pen on detail paper (685 × 630)

2-3 Plan of attic floor, ground & 1st floor plans of
back premises, section; elevation, part-plan of front,
all existing

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

s: 5 New Court Lincoln's Inn WC

Pen on linen (490 × 670, 560 × 700)

4 Ground floor plan, side & street elevations; revised
ground floor plan, side & street elevations

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

d: 28.7.13

Pen on linen (560 × 520)

5-6 Front elevation & part-plan; revised front
elevation & part-plan

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

d: 6.28.7.13

5 Pen & coloured washes on detail paper (510 × 680)

6 Pen on linen (500 × 685)

7 Contract design: plan, elevations, section of new
entrance hall & pergola, elevation of new entrance
gate

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

d: 31.7.13 & with contract signatures & date 4 day
of May 1914

Print with coloured washes (345 × 605)

8-9 Elevation to yard & back elevation showing
alterations

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

Pen on linen with coloured washes (370 × 475)

10 Details of entrance porch

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

Pen on linen with coloured washes (585 × 710)

11 Elevations of 5 wooden chimneypieces

Scale: 1in to 1ft

Pen (350 × 535)

4-11 s: H. S. Goodhart-Rendel 5 New Court Lincoln's
Inn WC

12-13 Details of sitting room chimneypiece, dining
room chimneypiece

Scale: FS, 1in to 1ft

s & d: 14 H. S. Goodhart-Rendel 60 Tufton St
Westminster SW 12.10.14

12 Pen & pencil (390 × 565)

13 Pencil with coloured washes on detail paper
(675 × 820)

14 Details of cupboard in smoking room

Scale: FS, 1in to 1ft

d: 8.1.23

Pencil on tracing paper (465 × 325)

15 Details of garden & external gate

Scale: FS, 1in to 1ft

d: 15.10.14

Pencil & coloured washes on detail paper (610 × 1020)

16-17 Details of drawing room & bedroom
chimneypieces in agent's house

Scale: FS, 1in to 1ft

s & d: H. S. Goodhart-Rendel 60 Tufton St SW1;

16 WRA 14.10.22, 17 HLC 16.10.22

16 Pencil & coloured washes on detail paper

(700 × 760)

17 Pencil & crayon on detail paper (640 × 755)

18-20 Photographs of hall, smoking room & the
sunken garden

All mounted (425 × 575, 575 × 390, 420 × 570)

[144] OAKLEY (Dorset): Blacksmith's cottage
Plans, elevations, sections

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

s: 5 New Court Lincoln's Inn WC

Pen on linen (640 × 610)

[145] OFFCHURCH (Warwick): Church of St
Gregory

Working drawing for wainscoting & paving to
sanctuary in memory of Jane, Countess of Aylesford,
1913 (2):

1 Details of sanctuary panelling

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

s & d: H. S. Goodhart-Rendel 5 New Court Carey

Street WC 22.11.13

Pen on linen (540 × 915)

2 Photograph of a memorial tablet to Jane Wightwick,
wife of the 6th Earl of Aylesford, 1827-1911

Mounted (340 × 255)

[146] OXFORD: Corpus Christi College chapel
Design for revision to existing altar & for new
panelling at E end of chapel, 1935-37 (7):

1 Details of altar

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

s & d: H. S. Goodhart-Rendel 60 Tufton St SW1 FRP

24 Aug 35

Pencil on tracing paper (355 × 455)

2 Plan, elevation, details of panelling

Scale: 1in to 1ft

s & d: H. S. Goodhart-Rendel 60 Tufton St SW1 June
1936

Pencil on tracing paper (700 × 860)

3 Half front elevation of revised scheme for panelling

Scale: 1in to 1ft

d: Feb. 1937

Ink & crayon on tracing paper (550 × 605)

4 Perspective of revised panelling scheme

Pen on tracing paper (625 × 445)

5 Half-plan, side elevation of revised panelling
scheme

Scale: 1in to 1ft

d: Feb 1937

Pen & crayon on tracing paper (560 × 610)

6 Plan, elevation, section & detail of revised panelling
scheme

Scale: 1in to 1ft

s & d: LEH March 1937

Print (700 × 735)

7 Details of revised panelling scheme

Scale: FS

s & d: LEH May 1937

Sepia pen & pencil on tracing paper (765 × 1105)

5-7 s: H. S. Goodhart-Rendel 13 Crawford St SW1

[147] OXFORD: St Basil's Home, Iffley Road
Preliminary study (2):

1-2 Front & side elevations

s: H. S. Goodhart-Rendel 5 New Court Lincoln's

Inn WC

Sepia pen, grey & brown wash (310 × 470)

[148] OXFORD: Church of St Thomas More, Boars
Hill

Throne in gilt wood, 1945

Details

Scale: FS

s & d: H. S. Goodhart-Rendel 13 Crawford St W1
24/4/45

Print with sepia wash (760 × 620)

[149] PETWORTH HOUSE: (Sussex)

Proposed wrought iron gates, 1923

Elevation

s & d: H. S. Goodhart-Rendel 60 Tufton St SW HLC
9.11.23

Pen with grey & buff wash (490 × 435)

[150] PILTOWN (Co Kilkenny): Bessborough House
Preliminary & working drawings for reconstruction
after a fire, & for guard house & cottages, 1925-30
(22):

1 Site plan showing house, grounds, trees

Scale: 1in to 88ft

d: 23.4.26

Print on linen (660 × 950)

2 Lower & upper ground, 1st & attic floor plans

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

d: 29.10.25

Pen on linen (525 × 830)

3-6 Lower & upper ground, 1st & attic floor plans;
elevations & section; roof plan, roof plans & S
elevation of W wing, roof plan showing timbers,
sections, floor plan of W wing, plan of peronne at
lower ground floor level; details of roof construction

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

d: Dec 1925, Feb 1926, Jan 1926

Prints on linen (705 × 980 largest)

7-11 Lower ground floor plan including W wing;
upper ground floor plan with roof plan of W wing;
1st floor, attic & roof plans; elevations; sections

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

d: 11.3.27, 18.3.27, 24.iii.27

Prints on linen (710 × 890 largest)

12-14 Details of main staircase & typical bedroom

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

d: 14.iii.27

Prints on linen (650 × 945, 660 × 920, 665 × 940)

15-20 Details of finishings to dining-room; library;
salon (2); morning room & details of E & W
corridors with staircase & doors to service staircase

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

d: 1 Feb 27, 4 February 1927, 30.10.29, 8 February 1927,
25/11/29

Pen on tracing paper (695 × 975 largest)

21 Details of trelliswork to S wall of W wing

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

d: 27 April 1927

Pen on tracing paper (650 × 915)

1-21 s: H. S. Goodhart-Rendel 60 Tufton St SW

22 Design for guard house & cottages

Ground plan, 1st floor & roof plans, elevations &
sections

s & d: H. S. Goodhart-Rendel 60 Tufton Street 14.xi.30

Pen on tracing paper (590 × 810)

[151] PLAS NEWYDD (Anglesey)

Design for alterations to house, 1934-35 (10):

1 Basement & sub-basement plans

d: 20.4.34

Print with some coloured wash (370 × 875)

2 Ground & 1st floor plans, S portion

d: 26.11.34

Print with some coloured wash (495 × 995)

3 First floor plan, N section; plan of mezzanine floor between ground & 1st floors

s & d: V.L.A.S. 24.11.34

Print with some coloured washes (495 × 1000)

4 Second floor plan, N section

d: 24.11.34

Print with coloured washes (500 × 1015)

5 Second floor & roof plans, S portion

d: 26.11.34

Print with some coloured washes (500 × 1005)

6 E & W elevations

d: 11.12.34

Print with some coloured washes (510 × 1335)

7 Sections

d: 14.12.34

Print with some coloured wash (445 × 990)

8 Revised 2nd floor plan

s & d: I. K. Hanke April 1935

Pen on tracing paper (380 × 675)

9 Revised roof plan

s & d: I.K.H. April 1935

Pen on tracing paper (375 × 680)

10 Plan of dairy

s & d: CJP 21.6.34

Print with some coloured washes (375 × 580)

1-10 Scale: $\frac{1}{8}$ in to 1ft

s: H. S. Goodhart-Rendel 60 Tufton St SW1

[152] PORTSMOUTH (Hants): Quebec House

Survey & design drawings for proposed alterations, 1922 (3):

1 Survey plans, elevations & section

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

Pen on linen (635 × 840)

2 Ground & 1st floor plans, elevations & section

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

Pencil & coloured washes (605 × 935)

1-2 s & d: H. S. Goodhart-Rendel 60 Tufton Street SW February 1922

3 Sketch perspective of exterior from SE

d: 16.6.22

Pencil (500 × 550)

[153] PRINKNASH ABBEY (Glos)

Preliminary designs, 1938-53 (33):

1 Sketch elevation of main entrance to monastery

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

s & d: HSGR Oct. 53

Pencil on tracing paper (485 × 405)

2 Sketch elevation of W front

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

s: HSGR

Charcoal & crayon on tracing paper (435 × 685)

3 N elevation of church

Scale: $\frac{1}{4}$ in to 1ftInsc: *One of the first sketch elevations of the church*

s & d: HSGR 1938 approx

Pencil & crayon on tracing paper (250 × 565)

4-6 Sketch elevation of N front showing the central tower [Fig.42]; preliminary sketch of central tower; study for upper part of central tower

s: 5 HSGR

4 Charcoal & crayon on tracing paper (690 × 420)

5-6 Charcoal on tracing paper (300 × 450, 480 × 430)

7 Sketch plans & elevations of nave buttresses

Pencil on detail paper (255 × 670)

8 Sketch section & internal elevation of chapter house

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

s & d: H. S. Goodhart-Rendel H. S. Goodhart-Rendel & Partners 13 Crawford Street W1 HSGR 7.1.49

Pen on tracing paper (705 × 590)

9 Sketch elevation of abbot's chapel (superseded)

Pen on tracing paper (250 × 485)

10 Sketch plan of abbot's chapel & calefactory

blocks (superseded)

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

s: HSGR

Pen, pencil & ballpoint on tracing paper (385 × 735)

11 Details of abbot's chapel block

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

s & d: H. S. Goodhart-Rendel 13 Crawford St London W1 11.10.48

Pen on tracing paper (745 × 545)

12 Plans of main staircase & abbot's chapel block

(later revised)

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

s & d: HSGR 5 Sept 1948

Pen on tracing paper (560 × 610)

13 S & E elevations of main staircase block (later revised)

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

s & d: H. S. Goodhart-Rendel H. S. Goodhart-Rendel & Partners 13 Crawford Street London W1 HSGR 6.12.48

Pen on tracing paper (540 × 735)

12-15 Sketch elevation of bishop's lodging & N end of library block, typical details of library

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

s & d: H. S. Goodhart-Rendel & Partners 22 Whitehall SW1 HSGR Nov 1952

Pen on tracing paper (710 × 865, 595 × 885)

16 Study for W elevation of cloister, monks' block

(superseded)

s: HSGR

Pen on tracing paper (300 × 750)

17 Sketch section & elevation to cloister of monks' block (superseded)

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

s: HSGR

Pen on tracing paper (580 × 750)

18 Sketch elevation of monks' entrance door

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

s & d: HSGR 1952

Charcoal on tracing paper (310 × 435)

19 Typical details of novices' block

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

s & d: H. S. Goodhart-Rendel H. S. Goodhart-Rendel & Partners 13 Crawford Street London W1 HSGR Oct '48

Pen on detail paper (515 × 745)

20 Sketch elevations & section of novices' common room block

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

s: H. S. Goodhart-Rendel H. S. Goodhart-Rendel & Partners 13 Crawford Street London W1

Pen on tracing paper (400 × 735)

21 Sketch details of doorways from cloister to refectory, calefactory & laybrothers' common room

Scale: 1in to 1ft

s & d: HSGR Sept 1953

Pen on tracing paper (455 × 635)

22 Sketch section through calefactory & novices' block (superseded)

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

s: HSGR

Pen & pencil on tracing paper (300 × 580)

23 Details of calefactory block

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

s & d: H. S. Goodhart-Rendel H. S. Goodhart-Rendel & Partners 13 Crawford Street London W1 HSGR 11.11.48

Pen on tracing paper (750 × 560)

24 Sketch elevation block containing lecture room

s: H. S. Goodhart-Rendel 13 Crawford St W1

Pen on tracing paper (430 × 560)

25 Sketch elevation of entrance to visitors' & laybrothers' block from cloister

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

s & d: HSGR 1953

Charcoal on tracing paper (490 × 440)

26-27 Sketch details of laybrothers' cloister, monks' & laybrothers' cloisters

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

s & d: H. S. Goodhart-Rendel 13 Crawford Street W1

HSGR 26 May 1948 19.9.48

Pen on tracing paper (430 × 715, 565 × 710)

28 Elevation & sections of refectory blocks

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

s & d: H. S. Goodhart-Rendel 13 Crawford St London W1

18.10.48

Pen on tracing paper (745 × 565)

29 Sketch detail of E end of refectory block

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

s & d: HSGR 1953

Charcoal on tracing paper (720 × 565)

30-31 Two different sketch elevations & part-sections of the infirmary (both superseded)

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

s & d: 30 HSGR, 31 H. S. Goodhart-Rendel

Goodhart-Rendel & Partners 13 Crawford Street London

W1 HSGR Feb '49

Pen & pencil on detail paper (395 × 660, 320 × 575)

32 Sketch elevation of windows to guests' cells & parlours

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

s & d: HSGR 1952

Charcoal on tracing paper (470 × 365)

33 Sketch elevations of chimneypiece for calefactory, entrance door to transept & W door of church

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{4}$ in to 1ft & not to scale

s & d: HSGR Dec. 53

Pen on graph paper (210 × 340)

Lit: *Builder*, CLVI, 1939, p.888; *Ac&BN*, CLXXXIV, 1945, pp.4-6; CXCV, 1949, p.394

[154] RUGBY (Warwicks): War memorial

Design & working drawings, 1922 (4):

1 Plan & elevation

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

Pencil on brown detail paper (530 × 435)

2 Plan & elevation *showing modification to existing entrance*Scale: $\frac{1}{2}$ in to 1ft

Pen on linen (625 × 795)

3 Details of stonework

Scale: 1in to 1ft

Pen (1015 × 690)

1-3 s: H. S. Goodhart-Rendel 60 Tufston Street
Westminster SW1

4 Sketch details of lamp standards

s & d: ARQ 27/7/22

Pencil & blue crayon on detail paper (645 × 760)

[155] RYCOTE PARK (Oxon)Design for proposed alterations to manor house,
farmhouse & designs for agent's cottage & a pair
of cottages, 1936-38 (21):

1 Ground survey plan

Pencil on tracing paper (685 × 560)

2 First & 2nd floor survey plans

Pencil on tracing paper (580 × 385)

3 Survey elevations

Pencil on tracing paper (510 × 680)

s & d: H. S. Goodhart-Rendel 60 Tufston St SW1 18.8.36

4-6 Working drawings, ground, 1st & 2nd floor plans

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

s & d: 25.1.38 FRP

Pencil on tracing paper (740 × 600)

7-11 Set of drawings submitted for planning
approval

Plans, elevations, sections

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

s & d: 25.1.38 FRP

Prints with coloured washes (735 × 595)

12-13 Revised plans

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

s & d: 12.5.38 WOM

Pencil on tracing paper (330 × 585, 345 × 605)

1-13 Scale: $\frac{1}{8}$ in to 1ft

14 Sketch E & W elevations

s & d: H. S. Goodhart-Rendel 8.7.36

Blue pen on board (440 × 610)

15 Revised elevations

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

s & d: 11.7.38 FRP

Pencil on tracing paper (480 × 685)

16 Preliminary plan, section, elevations showing
reuse of existing doorwayScale: $\frac{1}{8}$ in to 1ft

s & d: August 1938 LOM

Pencil on tracing paper (535 × 765)

17 Transverse section & part-elevation of farmhouse

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

d: 3.9.37

Pencil on tracing paper (515 × 750)

18 Plans, elevations, section of agent's cottage

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

Pen on tracing paper (550 × 735)

19 Sketch plans, elevations, section of pair of cottages

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

s & d: 9 June 1937 FAAC

Pencil on tracing paper (470 × 795)

20 Half-plans of pair of cottages

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

s & d: 20.vii.37 HB

Pencil on tracing paper (345 × 595)

21 Details of staircase to pair of cottages

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

s & d: 2.10.37 HB

Pen on tracing paper (620 × 510)

4-13, 15-21 s: H. S. Goodhart-Rendel 13 Crawford
St W1**[156] ST GERMAN (Cornwall): Church of
St German**Designs for panelling, bishop's chair & canopy for a
statue & for a memorial tablet to John Granville
Cornwallis, 1927-r.1935 (5):

1 Design for oak panelling in chancel

Elevations, section, details

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

s: H. S. Goodhart-Rendel

Pencil on tracing paper (480 × 760)

2-3 Alternative designs for a bishop's chair;
axonometric views

s: H. S. Goodhart-Rendel

Pen on tracing paper (470 × 760, 530 × 530)

4-5 Canopy for a statue, designs A & B

s & d: H. S. Goodhart-Rendel 60 Tufston St SW HLC

30.8.27

Pen on tracing paper (410 × 190)

6-7 Design for memorial tablet to John Granville
Cornwallis, 6th Earl of St German (1890-1922), 1923

6 Elevations

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

s & d: H. S. Goodhart-Rendel 60 Tufston St SW1 15.3.23

Print on linen (485 × 495)

7 Photograph (430 × 580)

**[157] ST RAPHAEL (Var, France): Proposed
restaurant & bathing huts**

Designs (not executed), 1947 (2):

1-2 Block plan, ground plan, elevations

Scale: 1:100 cm

s & d: H. S. Goodhart-Rendel 13 Crawford Street

London W1 21 May 1947

Pencil with pen lettering on detail paper (640 × 950)

**[158] ST RAPHAEL (Var, France): Church of St John
the Baptist**Designs for enlargement for the Society for the
Propagation of the Gospel, 1926 (8):

1 Plan & S elevation

Scale: 1cm to 1m

s: H. S. Goodhart-Rendel 60 Tufston Street SW1

Pen (490 × 595)

2 Details of chancel

Pen (615 × 495)

3 Plan, N, S, E elevations, sections

Scale: 1cm to 1m

s & d: H. S. Goodhart-Rendel Valescure 16 September 1926

Print with coloured washes (585 × 620)

4-5 Perspective of exterior from SE, perspective of
interior showing E ends & d: 4 H. S. Goodhart-Rendel 60 Tufston Street SW
REE deli 29.iv.26

4 Sepia pen, pencil & coloured washes (380 × 595)

5 Pencil & coloured washes (580 × 505)

6-8 Photographs of exterior from E, interior view

showing doorway & dome

All mounted (210 × 300)

[159] ST RAPHAEL (Var, France): Villa

Exterior perspectives of a 3 storey, flat-roofed villa (2)

Pencil & coloured washes, mounted (440 × 375,

410 × 345)

[160] ST RAPHAEL (Var, France): Villa St Girard

Working drawings for H. S. Goodhart-Rendel,

1928 (4):

1-4 Foundations & ground floor plans, N & E

elevations (2), details of S elevation

Scale: 2cm to 1m

s & d: H. S. Goodhart-Rendel Valescure Fevrier 1928

Prints (620 × 825)

[161] ST RAPHAEL (Var, France): Villa St Maximin

Working drawings for H. S. Goodhart-Rendel,

1925-27 (9):

1-7 Basement, ground, 1st & 2nd floor plans &

elevations for a 10 room villa

Scale: 2cm to 1m

s & d: 60 Tufston St Westminster SW1 29.v.25

Pen on linen (395 × 570)

8-9 Details of fireplace for room 1 & Type A

Scale: FS, 10cm to 1m

Insc: As above

s & d: H. S. Goodhart-Rendel; 8 13 Janvier 1927,
9 5 Aout 1926

Pen on tracing paper (590 × 715, 580 × 745)

[162] SAN REMO (Italy): Church of All Saints

Proposed church hall, 1924 (2):

1 Basement, ground & 1st floor plans, elevations,

section

Scale: 1cm to 1m

d: 4/6/24

Pen on tracing paper (650 × 845)

2 Details of front elevation

Scale: 4cm to 1m

d: 12/9/24

1-2 s: H. S. Goodhart-Rendel 60 Tufston St SW1

[163] SANDRINGHAM (Norfolk)

Design for proposed cottages on the estate, 1929

Perspective of exterior

s & d: H. S. Goodhart-Rendel 22nd March 1927

Pencil & coloured washes, mounted (515 × 430)

[164] SHALFORD (Surrey): House

Design for the Hon. Mrs Wilbraham Cooper

Ground, 1st & attic floor plans, elevations & section

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

s: H. S. Goodhart-Rendel 5 New Court Carey Street WC

Pencil, pen & coloured washes (550 × 915)

[165] STANSTED (Sussex): Stansted House
Designs for fireplaces &c, 1925-28 (4):

1-2 Details of fireplaces for library & hall
Scale: FS, 1in to 1ft

d: 1 3.2.25

1 Pen on tracing paper (390×395)

2 Pencil on detail paper (660×780)

3 Detail of ornament for pediment of private theatre
Scale: 1in to 1ft

d: 27 June 1927

Pen on tracing paper (550×560)

4 Detail of lamp standard

Scale: FS, 1/4FS

d: 18.6.28

Pen on tracing paper (665×470)

1-4 s: H. S. Goodhart-Rendel 60 Tufton St SW1

[166] STANSTED (Sussex): Chapel of St Paul
Design for alterations & redecoration of chancel,
1925-26 (4):

1 Plan, elevation & section of E end, plan & section
of gallery, details of memorial tablets & organ case

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

s: H. S. Goodhart-Rendel 60 Tufton St SW

Pen, pencil & coloured washes (535×750)

2 Revised plan, elevation & section of E end, plan &
section of gallery, details of organ case

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

s & d: H. S. Goodhart-Rendel 60 Tufton St Westminster
SW1 4.ix.25

Pen on linen (510×710)

3-4 Details of altar cross & candle

Scale: FS

s & d: 3 H. S. Goodhart-Rendel 60 Tufton St SW HLC
9.12.26

Pen on tracing paper (875×585)

Pevsner & Nairn, *Sussex*, 1965, p.335, Stansted chapel
built in 1812-15: 'the chancel purest fantasy ... red,
dark blue and gold, one of the nicest pieces of Gothick
decoration anywhere, not trying to be anything more
than a bit of fun. It is actually a match of C19 and
C20 for the colouring is due to the good restoration
of 1926 ... by H. S. Goodhart-Rendel, there was
another restoration by him in 1947 after bomb
damage.'

[167] STOKE COLLEGE (Suffolk)

Design for additions & alterations for Lord Loch,
1922-23 (4):

1 Ground floor plan

Scale: 1/8in to 1ft

Pen on linen (550×675)

2 First floor plan

Scale: 1in to 1ft

Pen on linen (520×675)

3 Elevations & sections

Scale: 1/8in to 1ft

Pen on linen (550×675)

1-3 s & d: H. S. Goodhart-Rendel 60 Tufton St SW1
22.11.22 HLC

4 Design for billiard room fireplace
Elevation

Scale: 1in to 1ft

s & d: H. S. Goodhart-Rendel 19.6.23

Pencil & wash (365×440)

[168] SURBITON (Surrey): Factory on the Kingston
bypass for Betty Joel Ltd

Designs, 1934-38 (5):

1-4 Floor plans, elevations & sections

s & d: H. S. Goodhart-Rendel 60 Tufton St SW1

3.7.34-17.7.34

Pen on tracing paper (760×620 largest)

5 Revised floor plans

s & d: H. S. Goodhart-Rendel 13 Crawford Street W1

15.6.38

Pen on tracing paper (710×605)

1-5 Scale: 1/8in to 1ft

Lit: *A&BN*, CXVI, 1934, p.171; CXLV, 1936,
p.156; *Architecture Illustrated*, XXIV, 1945, p.26

[169] VALESCURE (Var, France): Church of All Saints
Design for new baldachino, altar & altar rails (2):

1-2 Photographs showing these additions, mounted
(300×210, 210×300)

[170] VALESCURE (Var, France): Hotel
Designs (4):

1-4 Basement; ground floor; 1st-4th floor plans;
sketch of principal elevation

Scale: 1cm to 2m

s: *Dressée par l'architecte soussigné H. S. Goodhart-Rendel*

1 Pen on tracing paper (485×750)

2-3 Prints (455×710)

4 Pen & pencil on tracing paper (480×745)

[171] VALESCURE (Var, France): Villa
Design & working drawings for a *Maison à plan
Guinet*, 1958 (13):

1 Basement, ground, 1st floor & roof plans,
elevations & section

Blue pen on tracing paper (695×990)

2-13 Basement, ground, 1st & 2nd floor, roof plans,
elevations, sections

Scale: 2cm to 1m

Insc: As above

s & d: H. S. Goodhart-Rendel Goodhart-Rendel,
Broadbent & Curtis 22 Whitehall London SW1 29.4.58

Pencil on tracing paper (495×610)

[172] VALESCURE (Var, France): Wine store
Design

Sketch elevation of N front & entrance

s: H. S. Goodhart-Rendel Kirkland House Whitehall SW1

Pencil on tracing paper (300×425)

[173] VALESCURE (Var, France): Villa

Design for a villa costing £3,500, 1928

Ground & 1st floor plans, elevation

s & d: H. S. Goodhart-Rendel *Valescure* February 1928

Insc: *Not built*

Dark blue & sepia pen, sepia wash & crayon on
detail paper (395×565)

[174] VALESCURE (Var, France): Villa St André
Design, 1928

Ground & 1st floor plans, S & E elevations

Insc: *Villa St André as built*

s & d: H. S. Goodhart-Rendel *Valescure* 1928

Pen & crayon on detail paper (560×405)

[175] VALESCURE (Var, France): Villa
Working drawings & sketches for H. S. Goodhart-
Rendel (9):

1-7 Basement & ground floor plans, elevations &
section for a 4 room villa with garage

Scale: 2cm to 1m

Prints (380×495)

8-9 Sketch perspectives of exterior from NE & SW

Pencil & charcoal on detail paper (505×625, 540×630)

[176] VALESCURE (Var, France): Proposed house
Design & working drawings for the Hon. Mrs
Mervyn Herbert, 1953-55 (10):

1 Ground, 1st & 2nd floor plans for a 6 bedroom
house

Scale: 2cm to 1m

s & d: H. S. Goodhart-Rendel Goodhart-Rendel,
*Broadbent & Curtis 22 Whitehall London SW1 11.5
Oct 1955*

Pencil on tracing paper (700×535)

2 Elevations for a 3 storey house

Scale: 1cm to 1m

s & d: H. S. Goodhart-Rendel 22 Whitehall London
SW1 6.5.53

Pencil on tracing paper (450×690)

3-4 Ground & 1st floor plans for a 5 bedroom house

Scale: 2cm to 1m

Pencil on tracing paper (375×475)

5-10 Revised ground & 1st floor plans; elevations
for a 2 storey house

Scale: 2cm to 1m

Prints (385×735)

Not executed.

[177] WATERFORD (Herts): Estate cottages
Designs for the Hon. Mrs Abel Smith, 1911 (3):

1 Ground & 1st floor plans, elevations of 1st & 2nd
pairs of cottages

s: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC
Pencil & coloured washes (535×515)

2-3 Half ground & 1st floor plans, elevations &
sections of 1st & 2nd pairs of cottages

s & d: 5 New Court Lincoln's Inn WC May 1911

Pen on linen (390×610, 400×495)

1-3 Scale: 1/8in to 1ft

[178] WEST CLANDON (Surrey): Church of SS
Peter & Paul

Designs for proposed new vestry (3):

1 Part ground floor plan showing chancel & existing
vestry (extracted from a book)
(215×170)

2 Ground floor plan, W & N elevations & section
showing new vestry

Scale: 1/8in to 1ft

Pencil with grey & sepia wash (445×475)

3 Details of wall & window treatment

Scale: 1/2in to 1ft

Pencil (560×760)

2-3 s: H. S. Goodhart-Rendel 60 Tufton St Westminster
SW

Not executed.

[179] WEST CLANDON (Surrey): Pair of cottages
Working drawings

Half ground & 1st floor plans, elevations &
cross-section

Scale: 1/8in to 1ft

s: H. S. Goodhart-Rendel 60 Tufton St
Westminster SW

Pen on linen (360×330)

[180] WEST CLANDON (Surrey): Cuckoo Farm
Designs for new cowhouse, stables & food stores

Ground floor plan, elevation & sections

Scale: 1/8in to 1ft

Pen (605×690)

[181] WEST CLANDON (Surrey): Proposed war memorial hall
Design
Ground floor plans showing hall arranged for concerts & for club purposes, elevations & sections
Scale: $\frac{1}{8}$ in to 1 ft
s: H. S. Goodhart-Rendel 60 Tufston Street Westminster
Pencil & sepia wash (590 × 750)
Not executed.

[182] WEST CLANDON (Surrey): Small house
Working drawings
Ground & 1st plans, elevations & cross-section, wall & window details
Scale: $\frac{1}{8}$ in to 1 ft, $\frac{1}{2}$ in to 1 ft, 1 in to 1 ft
s: H. S. Goodhart-Rendel 60 Tufston Street Westminster SW1
Print on linen (525 × 745)

[183] WEST CLANDON (Surrey): Telephone exchange
Working drawing, 1930
Block plan, ground, 1st floor & roof plans, setting-out plan, elevations, sections, sections of drainage system & of foundations
Scale: $\frac{1}{8}$ in to 1 ft
s & d: H. S. Goodhart-Rendel 60 Tufston Street SW 9.7.30
Pen on linen (560 × 795)

[184] WEST HORSLEY (Surrey): Church of St Alphege (RC)
Working drawings & sketch for alterations, 1937 (7):
1 Site plan, ground floor & roof plans, elevations, sections, details of septic tank
Scale: $\frac{1}{8}$ in to 1 ft, 1 in to 40 ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
June 29 1937
Print on linen (595 × 780)

2-5 Details of chimneystack, altar, brick base to font, sketch details of pew
Scale: 1 in to 1 ft
s & d: H. S. Goodhart-Rendel 13 Crawford St W1
14 Dec 1937, 15.3.39, 11th Nov 1937
2 Pencil with red crayon on tracing paper (400 × 565)
3-5 Pencil on tracing paper (630 × 685, 530 × 440, 135 × 95)

6 Elevation of painted crucifix (not executed)
Scale: 1 in to 1 ft
s: H. S. Goodhart-Rendel
Pencil & coloured washes (375 × 275)

7 Exterior perspective of *St Alphege West Horsley RC church and proposed presbytery not executed*, to replace the existing church which was to become the church hall
Print (615 × 850)

Lit: A&BN, CLIV, 1938, pp.368-369

[185] WEST HORSLEY (Surrey): Dene Place
Design (2):
1-2 Elevations & ground floor, 1st & 2nd floor plans with ground floor plan for coach house & stables
Pen (495 × 620, 500 × 625)

[186] WEST HORSLEY (Surrey): Proposed house
Working drawings, 1922 (2):
1-2 Ground floor, 1st & 2nd floor plans, elevations & sections, details of eaves
Scale: $\frac{1}{4}$ in to 1 ft, 1 in to 1 ft
s & d: H. S. Goodhart-Rendel 60 Tufston St Westminster HLC 4.4.22
Pen on linen (605 × 895, 615 × 900)

[187] WIMBORNE (Dorset): Canford Manor
New entrance lodges for Lord Wimborne
Working drawings (3):
1-2 Plans, elevations & sections
Scale: $\frac{1}{4}$ in to 1 ft
Pen on linen (570 × 800)

3 Sketch perspective from road
s: H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC
Pencil on card (160 × 440)

[188] WIMBORNE (Dorset): Merly
Designs & working drawings for additions to orangery, 1923-24 (3):
1 Plan & garden elevation
d: 27/xi/23
Pencil & coloured washes (665 × 540)

2 Plan, elevation & sections
Scale: $\frac{1}{8}$ in to 1 ft
d: 21/1/24
Pen on linen (545 × 695)

3 Details
Scale: $\frac{1}{2}$ in to 1 ft
d: 21/1/24
Pen on linen (690 × 775)

1-3 s: H. S. Goodhart-Rendel 60 Tufston St SW1

[189] WINCHELSEA (Sussex): Church of St Thomas the Apostle
Designs for altar and altar furniture for the N chapel, 1932-33 (6):
1 Ground floor plan of church, plan & sections of N chapel
Scale: $\frac{1}{4}$ in to 1 ft
s & d: R. P. Sharman Sept 1932
Pen on tracing paper (535 × 680)

2 Elevation & section of altar & reredos
Scale: $\frac{1}{4}$ in to 1 ft, 1 in to 1 ft
s & d: CJP 5.12.32
Pen on tracing paper (530 × 680)

3 Details of reredos
Scale: 1 in to 1 ft
Pen on tracing paper (500 × 680)

4-6 Details & perspective of altar candlestick
Scale: FS
d: 4 21.8.33, 6 HLC July 31 1933
4 Pencil on tracing paper (500 × 680)
5 Pen on tracing paper (525 × 700)
6 Pencil & coloured wash on tinted paper (530 × 195)

1-6 s: H. S. Goodhart-Rendel 60 Tufston St SW1

[190] WINDSOR GREAT PARK (Berks): Royal Chapel of All Saints
Design for a memorial font cover
Details
s: H. S. Goodhart-Rendel
Pencil & brown wash heightened with white on grey paper (550 × 590)

[191] WOKING (Surrey): House
Designs for Mrs Yorke, 1922 (6):
1 Plans, elevations, sections
Scale: $\frac{1}{8}$ in to 1 ft
s & d: H. S. Goodhart-Rendel & Hawkins 60 Tufston St Westminster SW1 AR 14.10.22
Pen on linen (635 × 550)

2 Plans, elevations
Scale: $\frac{1}{8}$ in to 1 ft
Pen (620 × 495)

3 Exterior perspective
s & d: H. S. Goodhart-Rendel & Hawkins HLC 27.11.22
Pen on tracing paper (505 × 585)

4-6 Photographs of exterior, mounted (550 × 415, 550 × 415, 415 × 570)

[192] WONERSH (Surrey): Proposed war memorial hall
Design
Ground floor plan, elevations
Scale: $\frac{1}{8}$ in to 1 ft
s: H. S. Goodhart-Rendel 60 Tufston Street SW w/m: Whatman 1916
Pencil & coloured washes (385 × 560)

[193] WOODHILL (Herts): Church of St Mark
Designs for organ casing (2)
Elevations
Scale: $\frac{1}{2}$ in to 1 ft
s: H. S. Goodhart-Rendel 60 Tufston Street SW1
Pencil on tracing paper (565 × 380, 590 × 380)

[194] WORKINGTON (Cumberland): The Priory
Contract & working drawings for font cover & decoration of baptistry
1 Half ground floor & ceiling plan, section & details
Scale: $\frac{1}{2}$ in to 1 ft, $\frac{3}{4}$ in to 1 ft
Pen, pencil & coloured washes (995 × 630)

2-4 Details of font, baptistry floor & gates
Scale: FS, $\frac{1}{8}$ FS, $\frac{3}{4}$ in to 1 ft, 1 in to 1 ft
d: 17 Apr 1947, 22.7.1946, 18th May 1946
Pencil on detail paper (595 × 415, 305 × 535, 1055 × 730)

1-4 s: H. S. Goodhart-Rendel 13 Crawford St London W1
Lit: A&BN, CXCH, 1948, pp.578-579. 518-519.

[195] WORPLESDON (Surrey): Church of St Mary
Designs for communion rail, altar cross & candlesticks (2):
1-2 Details
Scale: $\frac{1}{2}$ FS, $\frac{1}{8}$ in to 1 ft, 1 in to 1 ft
s: H. S. Goodhart-Rendel 13 Crawford Street London W1
Pen & pencil on tracing paper (620 × 750)

Unidentified designs

[196] Design for almshouses by *Palladio* (pseudonym HSG-R) possibly for the Building News Designing Club
Floor plans, elevation, sections
Scale: $\frac{1}{16}$ in to 1 ft, $\frac{1}{8}$ in to 1 ft
s: Hal S. Goodhart-Rendel Chinthurst Hill Womersley Nr Guildford Surrey
Pen (495 × 610)

[197] Designs for an alphabet (2):
1 s: H. S. Goodhart-Rendel Kirkland House Whitehall SW1
Pencil on tracing paper (440 × 470)

2 Pencil on detail paper (480 × 590)

[198] Design for an auberge (in the south of France)
N elevation
Pencil on tracing paper (595 × 760)

[199] Design for a *Bank and Business Premises* for the BNDC by *Palladio* (pseudonym HSG-R), 1902
Floor plans, elevations, detail
Insc: As above
Scale: $\frac{1}{16}$ in to 1ft, $\frac{1}{8}$ in to 1ft
s & d: *Hal S. Goodhart-Rendel Chinthurst Hill Womersley Nr Guildford Surrey 1902*
Pen (470 × 610)

[200] Design for a mahogany bookcase for Mrs Henry Allhusen
Plan, elevations, details
Scale: FS, 1in to 1ft
s: *H. S. Goodhart-Rendel 5 New Court Lincoln's Inn WC*
Pen (540 × 610)

[201] Designs for chairs (3):
1-3 Sketch designs for an armchair, *type B for Livery Smoking room* (for Fishmongers' Hall? [101]); dining chair, *type C; settee about 6'6" long type H*
Insc: As above
s: *H. S. Goodhart-Rendel 13 Crawford St W1*
1-2 Pencil & pen on detail paper (255 × 185)
3 Pen on detail paper (220 × 280)

[202] Design for a board room chair in Queensland walnut
Pencil sketch & 2 photographs, mounted on board (550 × 390)

[203] Design for a Wesleyan chapel
Part floor plan, elevation
w/m: J. Whatman 1905
Pen & pencil (775 × 550)

[204] *Projet pour la chapelle de l'Abadie* (2):
1 Basement, ground & 1st floor plans & S, E & W elevations
Scale: 1cm to 1m
Insc: As above
s: *H. S. Goodhart-Rendel 60 Tufston St SW1*
Pen on tracing paper (560 × 665)

2 Basement, ground & 1st floor plans, elevations & sections
Pen on tracing paper (540 × 960)

[205] Design for a church
Elevation of E end
Pencil & coloured washes (320 × 435)

[206] Design for a church
Perspective of exterior from NW
Pencil on detail paper, mounted (440 × 645)

[207] Design for a church
Perspective view of exterior
Print with sepia wash (520 × 595)

[208] Design for a church, 1922-23 (2):
E & S elevations; perspective of exterior from SE
Scale: $\frac{1}{4}$ in to 1ft
s & d: *H. S. Goodhart-Rendel 60 Tufston St Westminster SW HLC 2.11.22, 26.11.23*
Pencil (780 × 565, 515 × 550)

[209] Designs for 2 churches, 1935 (2):
1 Interior perspective of S end, with quadripartite vaulting & shouldered arches
s & d: *C. J. Parker '35*
Pencil & coloured washes, heightened with white crayon (555 × 410)

2 Interior perspective of E end with baldachino & coffered ceiling
Pencil & coloured washes (640 × 470)

[210] Design for a brick-built church (2):
Perspectives of exterior & interior
Pencil & coloured washes (330 × 490, 440 × 370)

[211] Perspective of interior of a RC church from W end
Pen on board (500 × 710)

[212] Sketch for a suburban church seating 600 persons (2):
Ground floor plan, S elevation, perspective of exterior from SE, perspective of interior showing E end
s: *H. S. Goodhart-Rendel F.R.I.B.A.*
Pencil & coloured washes (475 × 595, 535 × 400)

[213] Design for a church with a W tower
Part plan, elevations
w/m: J. Whatman 1905
Pen, pencil (555 × 770)

[214] Design for *A Coastguard Station and Lifeboat House* by *March Hare* (pseudonym HSG-R)
Plans, elevations, section, perspective
Insc: As above
s: *H. S. Goodhart-Rendel, Chinthurst Hill Womersley Nr Guildford*
Pen (460 × 610)

[215] Design for a *Five-Roomed Cottage - Its planning analysed*, also plans & elevation for other typical 5 roomed cottages; possibly prepared for publication (19):
1 Plans
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{4}$ in to 1ft
s: *H.S.G.R. inv. et del.*
Pen (560 × 760)

2-19 Plans & elevations of cottages
Pen (680 × 520 largest)
Insc: As above

[216] Design for a *Pair of cottages in Hertfordshire*
Plans, elevation, section
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s: *H. S. Goodhart-Rendel 60 Tufston Street Westminster SW1 No.2994 A.G.S.*
Pen on linen (420 × 660)

[217] Photographs of a small stone-built, hipped-roof cottage or lodge with a central chimney (2)
(235 × 305, 280 × 250)

[218] Design for cowshed & stables
Plan & elevation
w/m: J. Whatman 1910
Pen, pencil (570 × 780)

[219] Design for a proposed pectoral cross for the Rt Rev. Bishop Craven, in gold with garnet, 1950
s & d: *Designed by H. S. Goodhart-Rendel 13 Crawford Street London W1 HLC 28.7.50*
Pencil & coloured wash on board (220 × 175)

[220] Design for a flag for the Grenadier Guards 1st Company
Details
Pen & crayon on tracing paper (235 × 255)

[221] Design for a house
Part floor plans, elevations
w/m: J. Whatman 1903
Pen, pencil, pen & coloured washes (560 × 770)

[222] Design for a house
Elevations
w/m: J. Whatman 1904
Pen (575 × 790)

[223] Design for *An Artist's Town House* for the BNDC by *Palladio* (pseudonym HSG-R)
Plans, elevations, sections
Insc: As above
d: 1902
w/m: J. Whatman 1902
Pen (455 × 610)

[224] Photograph of an unidentified brick-built house with new wing added
Mounted (280 × 340)

[225] Design for a house, *Passiflora*
Designs (4)
Basement, ground, 1st & 2nd floor plans, elevations
Insc: As above
s: *H. S. Goodhart-Rendel*
Pencil, green pen lettering, coloured washes (400 × 735, 380 × 710)

[226] Design for a house with pedimented gable
Elevation, part ground floor plan
d: 1907 (on gable)
w/m: J. Whatman 1905
Pen, pencil (485 × 705)

[227] Design for a house with a segmental pedimented doorway
Plans, elevations
w/m: J. Whatman 1903
Insc: *Saint Luke*
Pen & pencil (485 × 705)

[228] Design for a solicitor's country house by *Wae Macgregor* (pseudonym HSG-R), possibly for the BNDC, 1903
Plans, elevation, section, perspective
Insc: As above
s & d: *Hal S. Goodhart-Rendel Chinthurst Hill, Guildford Nov. 30th '03*
Pen (470 × 610)

[229] Scheme for conversion of terraced houses with ground floor shops (?)
Elevation (not finished)
Pencil (470 × 725)

[230] Design for a 'Tudoresque' house (2)
SW elevation & another elevation
Prints with shadows, trees & coloured washes added (410 × 410, 400 × 705)

[231] Design for a house with Venetian window on first floor, 1912
Elevation
s & d: *H.S.G.R. AEDIF. CVR. M = XII*
Pen (195 × 215)

[232] Design for an interior with door, chimneypiece, pilasters & cornice, 1921
Elevations showing wall treatment, details of door
s & d: *H. S. Goodhart-Rendel 60 Tufston St Westminster SW 5/3/21*
Print on linen (560 × 635)

[233] Elevations, showing wall treatment, details of door
s & d: *H. S. Goodhart-Rendel 60 Tufston St Westminster SW 3/3/21*
Print on linen (560 × 635)

[234] Design for a free library
Elevations
w/m: T. H. Saunders 1904
Pen, pen & coloured washes (790 × 570)

[235] Design for a public library
Elevations, plan
w/m: T. H. Saunders 1904
Pen, pencil (790 × 580)

[236] Design for a market hall & corn exchange
Plan, elevations, sections
s & d: *Hal. S. Goodhart-Rendel c/o The Lord Rendel
Château de Thorene Cannes 1903*
Pen (485 × 605)

[237] Photograph of a memorial tablet to Capt. Henry
Robert Augustus Adeane (1882-1914)
(230 × 305)

[238] Design for a memorial tablet to Susan Meynell
Elevation
d: 12/8/38
Print (745 × 560)

[239] Design for a memorial tablet to Thomas Owen
(1859-1935)
Elevation
Scale: 1/2 FS
s & d: *H. S. Goodhart-Rendel 60 Tufton St SW1
21 Aug 35*
Pencil on tracing paper (445 × 240)

[240] Design for a memorial tablet to Sir John Pilter
(1848-1935)
Plan & elevation
Scale: 1/4 FS
s: *H. S. Goodhart-Rendel*
Pen on tracing paper (380 × 280)

[241] Design for a mirror fitment supported on black
marble corbels & entablature
Plan & elevation
Pencil & coloured washes (700 × 520)

[242] Design for offices
Perspective showing exterior
s: *T. Raffles Davison delt*
Sepia pen (530 × 270)

[243] Design, possibly for the BNDC, for *A Parochial
Hall and Municipal Offices* by *March Hare* (pseudonym
HSG-R), 1905
Plans, section, elevations, perspective
Scale: 1/16 in to 1 ft
Insc: As above
s: *H. S. Goodhart-Rendel Chinthurst Hill Guildford
April '05*
Pen (455 × 610)

[244] Design for a village school for the BNDC
Plan, elevations, section
Scale: 1 in to 30 ft, 2 in to 15 ft
s: *'Palladio' Hal S. Goodhart-Rendel 'Les Genevriers'
Valescure St Raphael Var La France*
w/m: J. Whatman 1882
Pen (455 × 615)

[245] Design for a *Studio for a Decorative Sculptor* by
March Hare (pseudonym HSG-R), probably for the
BNDC, 1905
Floor plan, elevations, section
Insc: As above
s & d: *H. S. Goodhart-Rendel Les Genevriers Valescure
Pres St Raphael Var France 1905*
Pen (455 × 610)

[246] Design for a *small Town-Hall* for the BNDC,
1902
Floor plans, elevation, section, detail
Insc: As above
s & d: *Hal S Goodhart-Rendel Chinthurst Hill
Womersley Nr Guildford Surrey*
Pen (490 × 615)

[247] Design for *A Villa Residence*
Elevation
s: *H.S.G-R*
Pen (170 × 205)

[248] Design for a 4 room villa (in the south of
France?), 1956
Working drawing
Ground floor plan, elevations & sections
Scale: 2 cm to 1 m
d: 13.3.56
Pencil on tracing paper (565 × 755)

[249] Design for a 5 lancet stained glass window
Pen & coloured washes (285 × 390)

[250] Topographical drawings
DURHAM: Durham cathedral
Sketch of Bishop Hatfield's monument
Sepia pen & coloured washes (440 × 540)

GOODRIDGE, Henry Edmund (c.1800-1863/4)
Goodridge was the son of a successful builder of Bath
and had a considerable practice in the SW of England,
first as a Greek Revivalist and later as a builder of
Gothic churches. He exhibited at the RA 1828-48. His
works include the Lansdown Tower, Bath, 1825-26;
Independent Chapel, Charlotte Street, Bath, 1854;
Downside Old Chapel, 1823; St Michael's (RC) church,
Lyme Regis, 1837; and Devizes Castle, Wilts, 1842.
F 1836.
Bibl: *Colvin*

[1] BATH (Som): Lansdown Tower
Design for William Beckford, 1825-26 (4):
1 Elevation of the entrance façade
Pen (535 × 420)
Exhib: RA 1828

2 Elevation of the rear façade showing access bridge
from the road
Pen (550 × 420)

1-2 w/m: J. Whatman Turkey Mill 1827

3 Perspective showing the entrance façade
Pen with grey & blue washes (465 × 300)
There is in the Collection a lithograph by V.
Bartholomew with a dedication to Beckford made from
this drawing.

4 Perspective of the interior of the library
w/m: J. Whatman 1828
Pen (560 × 355)

Prov: Pres. (with the lithograph) by H. E. Goodridge
(F), 1836

[2] ROWDE (Wilts): Church of St Matthew
Design (4):
1 Ground plan
2 N elevation
3 S elevation
4 Longitudinal section
1-4 (190 × 280)
Insc: verso *The design of Henry Edmund Goodridge,
probably drawn by H. L. Elmes, given to me April
13th 1906*
Prov: Pres. by M. R. Mowbray Green (F), 1941

[3] NEWTON (Som): Roman villa
Measured drawing, 1838
Plan of a Roman villa discovered at Newton near Bath
Scale: 1/8 in to 1 ft
Insc: As above
d: 1838
Pen & wash (305 × 510)
Prov: Pres. by H. E. Goodridge (F), 1838

GOSDEN

LONDON: St Marylebone churchyard
Tombstone in memory of Joseph Bonomi
(1739-1808), probably a copy after the tombstone
Insc: on tombstone *Dom. | Josephus Bonomi, Architectus
Permissimus Romanus, | anno MDCCLXVII*; on drawing
In Marylebone Burying Ground
s: *Gosden*
Pen & wash (280 × 230)
For the full insc see D. Lysons, *Supplement to the
environs of London*, 1811, p.277. *Permissimus* a misspelling
for *Peritissimus*.

GOTCH, John Alfred (1852-1942)

Gotch was more famous as a scholar and writer
than as a practising architect. His family was from
Kettering, where he remained throughout his life.
He was educated at the University of Zürich, then at
King's College, London, and with the AA. He was
articled to R. W. Johnson of Melton Mowbray. Gotch
set up practice in Kettering in 1879 and was in
partnership there with Charles Saunders (F) for
55 years. They designed many schools, banks and
country houses in the Midlands. Among their houses
were Corby House, Clopton Manor House, Thornby
Grange, The Gables, Peterborough, and Quenby Hall.
Gotch's first book was *A Complete account of the
buildings erected in Northamptonshire by Sir Thomas
Tresham, 1575-1605*, published in 1883. Among his
other books were *Early Renaissance architecture in
England*, 1901; *The English home from Charles I to George
IV*, 1918; and a monograph, *Inigo Jones*, 1928. He
served as President of the RIBA in 1923-25. F 1886.
Lit: obituary: *RIBA Jnl*, XLIX, 1942, pp.66-67

25 sketchbooks covering the period 1879-1938,
containing chiefly details & notes on Renaissance
architecture in the British Isles, but also sketches in
France, Italy & Switzerland
Prov: Bequeathed by the executors of J. A. Gotch
(F), 1946

Topographical drawings
199 leaves from sketchbooks & other topographical
drawings covering 1860-85 & chiefly of buildings in
the British Isles

GOUGE, Edward (late C17)

Leading plasterer in England in the late C17 who
did ceilings at Coombe Abbey, Warwicks, c.1678;
Belton House, Lincs, c.1685-88; Chatsworth, 1696
(library and gallery ceilings); and Hampstead
Marshall, Berks. He also often worked with the
architect Capt. William Winde during the 1670s and
1680s. Winde wrote of him (to Lady Mary Bridgeman,
1688) 'no man in England has a better Talent in ye
way of plastering than himself'.
Bibl: M. Jourdain, *English decorative plasterwork of the
Renaissance*, 1926, X, pp.88, 90, figs.80-82, 111;
G. W. Beard, *CL, CX*, 1951, pp.110, 1157 (letters
from Winde to Lady Mary Bridgeman, Weston Park,
Staffs); *Colvin* (under Winde, William)

The following 4 drawings from the Burlington-
Devonshire Collection, (B.D. IV 18(1-4)) were
previously unidentified & were attributed to Gouge
by Howard Colvin, c.1968

[1] Design for a ceiling: the rectangular ceiling is
divided into 11 compartments; the central panel is
oblong with oval panels at either end; the sides &
angles, circular
Plan, with scale (measures 60 × 40 ft approx.)
Sepia pen & grey wash (565 × 440)

[2] Design for a ceiling, showing alternative schemes for the compartment divisions (15 in one scheme, 11 in the other): a large central panel with curved sides occupies the greater part of the ceiling area; in one scheme it is surrounded by rectangular & curved-sided panels with a circular panel on the shorter side of the ceiling; in the other scheme it is surrounded only by curved-sided panels; the wide border of the central panel is filled with acanthus motif
Plan, with scale (measures $68 \times 47\frac{3}{4}$ ft approx.)
Sepia pen & grey wash (445×560)

[3] Design for a ceiling, rectangular, divided into 13 compartments: the central panel is octagonal, surrounded by irregularly curved-sided panels, filled with acanthus patterns & fronds; only the central panel & 3 of the subsidiary panels have been completed
Plan, with scale (measures 30×20 ft approx.)
Sepia pen & grey wash (440×305)

[4] Design for a ceiling, rectangular, divided into 4 compartments: the central panel, oblong, is extended on the sides & ends by smaller panels of rectangular & semicircular shape & is surrounded by a deep border of acanthus pattern; at each angle is an irregularly-sided compartment enclosing a circular panel; one corner only of the design is completed
Plan, with scale (measures 44×30 ft approx.)
Sepia pen & grey wash (355×220)
Very similar to the ceiling at Coombe Abbey, d. c.1685 (see M. Jourdain, *op. cit.*, fig.111).

GOUGH, A. D. (1804-1871)
See Roumieu, Robert Louis & Gough, A. D.

GOULTY, Horatio Nelson (fl.1848)

[1] Designs for a pair of labourers' cottages
Ground plan, one-pair plan, elevation & section, also alternative design
Insc: *Monthly Sketches. Admitted Student, 29 Nov. 1847*
s & d: H. N. Goulty Dec. 1848
Pen & wash (320×430)

[2] Design for *Accommodation for the Bathers in the Serpentine*
Plan & elevation
Insc: As above & *Monthly Sketches. Admitted Student, 29 Nov. 1847*
s & d: H. N. Goulty Jan. 1849
Pen & wash (430×320)

[3] Design for a corn market
Plan & elevation of façade
Insc: *Monthly Sketches. Admitted Student, 29 Nov. 1847*
s & d: H. N. Goulty Feb. 1849
Pen & wash (320×430)

[4] Design for *A Bridge over an Ornamental piece of Water in a Nobleman's Park*
Plan & elevation
Insc: As above & *Monthly Sketches. Admitted Student, 29 Nov. 1847*
Pen & wash (320×430)

[5] Design for a boat house
Plan & elevation
Insc: *Monthly Sketches. Admitted Student, 29 Nov. 1847*
s & d: H. N. Goulty April 1849
Pen & wash (430×320)

[6] Design for *A Memorial to a General Officer*
Plan & elevation
Insc: *Monthly Sketches. Admitted Student, 29 Nov. 1847*
s & d: H. N. Goulty May 1849
Pen & wash (430×320)

GRAHAM, Alex (1829-1912)
He was an active RIBA member, served 22 years on the Council and contributed papers to the *Transactions* on the archaeology of N Africa. A Cumberland man, he served his articles with J. H. Stevens and from 1859 to 1865 was a draughtsman in the War Office. His early works include St Michael's, Nicholforest, Cumberland, 1866-67, and the Continental Bank, City. He was Surveyor to the Armourers Company from 1869 for 42 years and built many hospitals. He exhibited at the RA 1875-93.
Bibl: obituary: *RIBA Jnl*, XIX, 1912, pp.298-299

[1] CORDOVA (Spain)
View of the town with the cathedral in the centre s & d: *Alex Graham 1877*
Pen (275×380)
Prov: Pres. by the architect's executors, 1932

[2] FREDERIKSBORG (Denmark): Castle
Perspective view of the entrance façade
s & d: *A. Graham 1875*
Pen (285×375)
Prov: Pres. by the architect's executors, 1932

[3] SEVILLE (Spain): The Giralda
View
s: *Alex Graham*
Pen (390×240)
Prov: Pres. by Hugh Healey (A), 1937

GRAHAM, James Gillespie (1777-1855) *Attributed to*
Architect of Edinburgh. His buildings include Murthley Castle, Perthshire, and the Victoria Hall, Castle Hill, Edinburgh. He competed for the new Houses of Parliament.
Bibl: obituary: *Builder*, XIII, 1855, p.166

Designs for a Scottish mansion in the castle style (5):
1 Front elevation showing entrance gateway into stable yard
Pen & watercolour

2 Plan of basement storey
Insc: *Sunk storey | Cellars here*
Pen

3 Plan of ground storey, showing *Grand Gothic hall* square turret (washed in pink), presumably existing part of an earlier building, entrance courtyard & stables
Pen

4 Plan of the upper storey
Pen & pink wash

5 Perspective [Fig.43]
Pen & watercolour

1-5 Scale: $\frac{1}{16}$ in to 1 ft
Insc: As above &, on front cover, trade card *Edinburgh | The Repository of the Arts | Bot. of D. McIntosh | Carver Gilder, & | Printseller. | Prints Mirrors etc. elegantly framed to any Device*
w/m: on endpapers, J. Whatman 1807
(355×560)
Bound together, marbled boards (390×560)
Prov: Pur. 1958

GRANT, J. Lindsay

An Etruscan temple (2):
1 Plan, elevation & sections of portico
Pencil & coloured washes (750×535)

2 Side elevation & details
Pencil & coloured washes (760×560)

Prov: Pres. by J. Lindsay Grant (A), 1938

GRANTHAM, R.

Drawing for Britton & Pugin, *Public buildings of London*, p.36
See Pugin, Augustus Charles & others

GRAY, Sir George (?-1773)

An amateur architect, he was the younger son of Sir James Gray Bt and Colonel of the 17th Foot. He was one of the original members of the Society of Dilettanti in 1732, secretary and treasurer 1738-71. He supervised the erection of Spencer House, Green Park, built by John Vardy, 1756-65 (see Vardy, John, LONDON: Spencer House).
Bibl: *Colvin*

CAVERSHAM PARK (Berks)
Design for the entrance piers & gate
Plan & elevation
Scale: $\frac{1}{4}$ in to 1 ft
Insc: in pencil on border *Peers & Gate at Ld Cadogans | designed by Coll. George Gray*
Pen & coloured wash with black ruled border
(300×410)
Prov: Pur. 1963 with designs for The Hoo (Herts) by Sir William Chambers

GRAY, George Edward Kruger (1880-1943)
Born George Kruger, he added his wife's name in 1918 and became the leading heraldic artist of his day, designing the reverse of the silver coinage of George V, 1927; George VI, 1937; and the Great Seals of George VI, 1937, Canada, 1939, and Ulster. Educated at the Royal College of Art under Lethaby, he designed decorative paintings and stained glass for many of the public buildings designed by E. Vincent Harris, including the City Halls of Sheffield, 1934, and Leeds, 1933; the County Halls of Essex, council chamber, 1935, and Somerset, 1936; Manchester Town Hall extension, 1938; and Exeter University, 1936. Other works include heraldic ornament for Sir Herbert Baker's war memorials at Harrow School, 1921, and Winchester College, 1924; and for Sir Edwin Lutyens's Benson Court at Magdalene College, Cambridge, 1931; panels in memory of distinguished Old Harrovians in the speech room of Harrow School, 1931-36; and stained glass at the parish churches of Northlew, Devon, 1927, and Helston, Cornwall, the chapel of King's School, Canterbury, 1939-40, and the great hall of Eltham Palace, 1936. His last work was the Dean of Westminster's mace, 1943-44.
Lit: DNB

Design for a figure of St Andrew holding his cross
s & d: *George Kruger Gray, 5 St Paul's Studios, W.14 | Nov. 1926*
Black chalk heightened with white on tracing paper
(875×450)
Prov: A. B. Pite Collection; pres. by G. F. P. Jackson (A), 1959

GRAY, James & Son
Furnishing ironmongers

PAISLEY (Renfrew): Ferguslie Park
Design for an iron stand
See **Blanc, Hippolyte J.**, **PAISLEY**: (Renfrew):
Ferguslie Park, Designs for additions . . . 1886-96,
No.78

GREATOREX, F. E. A. (fl.1885)

LONDON: St Paul's cathedral
Measured drawing of the ball & cross
Plans, section & details
Scale: 1in to 1ft
Insc: *Francis & Dollman | from F. E. A. Greatorex*
April 27, 1885
Pen & wash (950×615)
Prov: Pres. by F. L. Dollman (A), 1886

GREEN, John (died 1852) & **Benjamin** (died 1858)
Architects in Newcastle upon Tyne and
Northumberland. John Green was reputedly the first
architect to design farm buildings in Northumberland
and Cumberland. Their buildings include the Scotch
church, Newcastle, 1821-22; Holy Trinity, Usworth,
Durham, 1831-32; many other churches in the Gothic
style, and bridges at Scotswood, Whorlton and
Bellingham and the Cornmarket, Newcastle, 1838-39.
Bibl: *Colvin*

NEWCASTLE UPON TYNE (Northumberland):
Chapel at Byker
Design for *Proposed Chapel at Byker*, 1838
Longitudinal section with dimensions
Insc: *No.5 as above*
s & d: *John & B. Green | 3 Arcade Newcastle | Febr.*
27th 1838
Pen & wash (420×545)
Prov: Pur. 1962

GREEN, T. Frank

BURLEY-IN-WHARFEDALE (Yorks): House
Perspectives, 1903 (2)
See **Newton, Ernest**

LONDON: Clapton Free Library, Hackney
Perspective, 1910
See **Harris, Emanuel Vincent**

LONDON COLNEY (Herts): All Saints convent
Perspectives of quadrangle & entrance tower, 1899
See **Stokes, Leonard**

GREEN, William Curtis (1875-1960)
Articled to John Belcher, Green attended the RA
schools. He began practice in 1898. His London works
include Wolesley House, Piccadilly, 1922; London Life
Assurance Offices, King William Street, 1925-27;
Stratton House, Piccadilly, 1929; the exterior of the
Dorchester Hotel, Park Lane, 1930; and the Cambridge
University Press, Euston Road, 1937. For a time he
acted as draughtsman to *The Builder*. He retired from
practice in 1956. Recipient of the Royal Gold Medal in
1942, he was A 1906, F 1909 and a past President of
the AA. Bibl: C. H. Reilly, *Representative British architects*
of the present day, 1931, pp.99-110; obituaries: *Builder*,
CXCVIII, 1960, p.642; *Architectural Association Jnl*,
LXXV, 1960, p.229

[1] **NOTTINGHAM**: Church of St John the
Evangelist, Carrington
Competition design, 1914 (5):
1 Ground plan
(495×700)

2 Elevation of the S façade
(420×620)

3 Elevation of the E façade & transverse section
looking E across nave & aisles [Fig.44]
(420×710)

4 Elevation of the W façade (tower) & transverse
section looking E, across chancel
(420×660)

5 Longitudinal section looking N

1-5 s & d: *W. Curtis Green 1914*
Pen, pencil & wash
Prov: Pres. by W. Curtis Green (F), 1952

[2] Topographical drawings
PALMA (Majorca): View of the harbour with the town
in the background
s & d: *Palma, W. Curtis Green 36*
Watercolour (280×380)
Prov: Pres. by Mrs Anthony Pott (A), 1959

RONDA (Spain): Puente Nuevo
View of the bridge spanning the Tajo (gorge) of the
Guadalevin
s: *W. Curtis Green*
Watercolour (585×455)
Prov: Pres. by Mrs Anthony Pott (A), 1959

GREEN, William John (fl.1860-1881)
Architect. Exhibited at the RA 1860-81.

BERLIN (Germany): Houses of Parliament
Competition design, 1873
Perspective drawing showing main façade with drum
& dome
Insc: *No.8 & (on labels) Deutsches-Parlamentsgebäude /*
Ansicht-vom-Königsplatze-aus
s: *W. J. Green Architect 25 Duke Street Westminster*
London
Pencil & coloured washes (675×1295)
Exhib: RA 1873, No.1163
The Berlin Reichstags-Gebäude was built 1884-94
in the Italian Renaissance style from designs by Paul
Wallot.

GREENAWAY, Francis Hugh (?-1935) &
NEWBERRY, John Ernest (1862-1951)
Greenaway was educated at King's College School
and articled to Sir Aston Webb. His first important
work was the Southampton Isolation Hospital, won
in competition. He was in partnership first with J. A.
Smith, 1900, but J. E. Newberry became his partner
in 1904. Together they built Godolphin & Latymer
Girls' School, Hammersmith; Kirkham Grammar
School, Lancs; the churches of St Hilda, Crofton
Park, 1908, St Nicholas, Plumstead, 1908, All Saints,
Hampton, 1908, and the Epiphany, Stockwell. After
the World War II they built the Homocopathic
Hospital, Tunbridge Wells.
Bibl: obituary: *RIBA Jnl*, XLII, 1935, p.739

[1] **LONDON**: The Auctioneers' & Estate Agents'
Institute, Lincoln's Inn Fields, Camden
Competition designs & contract drawings, 1922 (10):
1-5 Competition designs
1 *Basement, ground, first, second & third floor plans*
Insc: As above, with all rooms labelled
Pen & wash (675×965)

2 *Detail; Elevation & section*
Scale: 1/2in to 1ft
Pen & wash (950×650)

3 S, E & N elevations

Insc: *The Original Elevations submitted in Competition*
s: *F. H. Greenaway & J. E. Newberry, | Architects |*
Parliament Mansions | Victoria Street, Westminster, S.W.1
Pen, pencil & wash (305×965)

4 *Longitudinal & Transverse sections*
Pen & wash (335×965)

5 Perspective, coloured by Cecil Farey (q.v.)
Watercolour, pencil & pen (550×745)
Exhib: RA 1937

1, 2, 5 Reprd: *Builder*, CXXII, 1922, pp.198ff

6-10 Contract drawings
5 sheets of plans, elevations & sections
Scale: 1/4in to 1ft
Insc: Full details labelled & measurements marked
s & d: *F. H. Greenaway & J. E. Newberry | Architects |*
Parliament Mansions | Victoria St. S.W.1. December
1922; contract April 16th 1923
Pen & wash (560×745)

Lit: *Builder*, CXXIII, 1922, p.196
The competition was a limited one. The assessor was
Sir Reginald Blomfield, and these designs won first
prize.
Prov: Pres. by C. W. Fowler, 1963

[2] Sketch book by F. H. Greenaway
Topographical sketches in London & the Home
Counties (18)
s & d: *F. H. Greenaway October 1888-30 July 1889 | 75*
Elgin Crescent Notting Hill | W
Pencil (180×250)
Prov: Pres. by C. W. Fowler, 1962

GREENHALGH, Thomas

VENICE (Italy): St Mark's basilica
Interior view
s: *T. Greenhalgh*
Watercolour (940×660)
Prov: Pres. by A. R. Conder (F), 1955

GREENSLADE, Sidney Kyffin (?1867-1955)
Architect and artist, he was articled to the Exeter
architects Ashworth & Jerman before coming to
London. He was for a time assistant in Caröe's
office. A friend of Lethaby, he was an enthusiastic
member of the Art Workers Guild and an active
RIBA member. His two major works were the
National Library of Wales, Aberystwyth, won in
competition in 1909 and the Eton College war
memorial.
Bibl: obituary: *Builder*, CLXXXVIII, 1955, p.428;
RIBA Jnl, LXII, 1955, p.347

EXETER (Devon)
Measured drawings of the tomb of Bishop Cotton,
Exeter cathedral, Guildhall & houses in North Street
(10):
Insc: *Copies of Prize drawings 'Edis' Competition 1887*
s & d: *Sidney K. Greenslade 1888*
Pencil (305×205)
Prov: Pres. by Sidney K. Greenslade, 1888

GREENWOOD, F. (fl.1932)

LIVERPOOL: Metropolitan cathedral of Christ the
King
Exhibition drawing of the ground plan, 1932
See **Lutyens, Sir Edwin L.**

GREIG, S. A. (fl. 1839-41)Bibl. *Colvin*

See Franklin & Greig

GRELLIER, William (1807-1852)

In 1823 he was articled to George Smith and from 1824 studied at the RA schools, winning the Gold Medal in 1829. He was a member of the Architectural Society, serving as its Honorary Secretary for 4 years. He won first prize for the Royal Exchange competition but his design was not executed. Grellier acted as district surveyor for Whitechapel from 1838. His executed works include the Royal Exchange Insurance buildings, Dale Street, Liverpool, 1846-48; the Dry Meter Gas Company's works, New North Road, Islington, c.1839; and the Tylers' & Bricklayers' almshouses, Balls Pond, Islington, 1835. He exhibited at the RA 1828-48.

Bibl: *Colvin*; H. C. Barlow, *A Biographical notice of William Grellier, architect*, n.d.

[1] LONDON: Church of St Stephen Walbrook, City
Measured drawings (2):

1 Half ground plan & half ceiling plan
Pen & wash (610 × 940)

2 Transverse section looking E
Pen & wash (660 × 535)

1-2 Insc: *Presented to the Architectural Society in conformity with the Laws by Wm. Grellier*

[2] LONDON: East India House, Leadenhall Street, City
Measured drawing of the portico on the principal façade
Scale: $\frac{1}{4}$ in to 1 ft

Insc: R. Jupp *Archit.* 1799. *W. Grellier Delr.* 1835

Pen & sepia wash (580 × 925)

The East India House was designed by Richard Jupp & Henry Holland. Dem. 1861-62.

[3] LONDON: Royal Exchange, City
Competition design, 1840 (14):

- 1 Block plan showing the approaches
- 2 Ground floor plan
- 3 Basement plan
- 4 One-pair or mezzanine storey
- 5 Plan of principal storey
- 6 Roof plan
- 7 Elevation of W (principal) entrance
- 8 Elevation of E front
- 9 Elevation of N front (Threadneedle Street)
- 10 Elevation of S front (Cornhill)
- 11 Transverse section looking W
- 12 Longitudinal section looking N
- 13 Perspective of principal entrance
- 14 Perspective of courtyard [Fig.45]

1-14 Pen & grey wash (735 × 1310)

Prov: Pres. by Cecil Grellier, 1958 & 1965

The old Royal Exchange was burned down in 1838 and a competition for rebuilding was held, with Smirke, Gwilt and Hardwick as members of the jury. The first prize went to Grellier, though his design was abandoned as impractical and for a short time a design by Cockerell was accepted. Then it was decided to hold a second, limited competition, in which the jurors were invited as well, but this came to nothing and in the end only Cockerell and Tite were asked to submit designs: in May 1840 Tite was given the first prize. The Royal Exchange was built 1841-44.

Lit: For general account see *Ac&BN*, CXXV-CXXVI, 1931, pp.47-49; Hitchcock, *Early Victorian architecture*, pp.305-308

GRIFFITH, John (?1796-1888)

Griffith was, as Chairman of the Kensal Green Cemetery Company, responsible for the layout of the grounds there. He served as Surveyor to Coleman Street Ward and built several houses in Coleman Street. F 1842.

Bibl: obituary: *Builder*, LV, 1888, p.345

Nr DORKING (Surrey): House
Designs (7):

1 General Plan

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

s: *Jno Griffith Archt. ...* (sheet cut)
Coloured washes

2 Plan of Basement Story under Offices and of Foundations / exhibiting Flues and Pipes for heating Mansion
Pen & brown wash

3 Upper story plan of Mansion and offices
Pen & brown wash

4 Plan of Roofs
Pen & grey wash

5 Elevation of Front towards the East
Pen & coloured wash

6 Plan of stables
Pen & brown wash

2-6 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above

7 Designs for the lodge
Plans & elevations
Scale: $\frac{1}{8}$ in to 1 ft
Pen & brown wash

2, 4, 6, 7 s: *Jno. Griffith, Archt.* | 16 Finsbury Place South

3, 5 s: *John Griffith, Archt.* | 16 Finsbury Place South
1-6 Mounted on linen
1-7 (470 × 710)

Prov: Pres. by R. E. Enthoven (F), 1969

GRIGGS, Frederick Landseer B. (1876-1938)

Primarily a draughtsman of architectural and topographical subjects, he was trained as an architect in the office of C. E. Mallows. He abandoned architecture for drawing in 1898 and began etching in 1912. His drawings are well known through the series of illustrations he did for the 'Highways and Byways' series of topographical guides. In addition to his activities as a draughtsman, Griggs designed two sets of roman type, Littleworth and Leysbourne. He was made an Hon. ARIBA in 1926 and an RA in 1931.

Bibl: obituary: *Builder*, CLIV, 1938, p.1127; *The Studio*, CXVI, 1938, pp.152-153; *Print Collector's Quarterly*, XI, 1924, p.95

Topographical drawings
France

[1] ARLES (Bouches-du-Rhône): St Trophime
Sketch of the portal
s: *F. L. Griggs*
Pencil (370 × 470)

Great Britain

[2] BARNWELL (Northants): Lepers' chapel
Perspective sketch of Norman chapel
s & d: *F. L. Griggs* 1909
Pencil (110 × 140)

Prov: Pres. by Mrs Walter Millard, 1942

[3] BATTLE (Sussex): Abbey

Sketch of the gateway
s & d: *F. L. Griggs* 1903

Insc: on mount from *F. L. G.*
Pen (180 × 160)

Prov: Pres. by Mrs Walter Millard, 1942

[4] BEDFORD: Church of St Andrew
Perspective of *Alternate Design for Tower S. Andrew's Church Bedford*. C. E. Mallows & Grocock, *Archts.*, Bedford & London, 1889

See Mallows, Charles Edward

[5] BIDDENHAM (Beds): 'Barringer' (formerly 'Three Gables' now 'Clavering')
Perspectives of house for H. J. Peacock
See Mallows, Charles Edward

[6] CAMBRIDGE: St John's College bridge
Perspective sketch
s & d: *F. L. Griggs* 1909
Pencil (240 × 180)

Prov: Pres. by Mrs Anthony Pott (A), 1954

[7] LONDON: Church of All Hallows, Southwark
Sketches (3):
1 View of the W end
Pencil (390 × 320)

2 View of the W end from a more distant viewpoint
Pencil (390 × 320)

3 View of the E end with figures in the foreground
s & d: *F. L. Griggs*, 98
Pen (390 × 280)

1-3 Insc: from *F.L.G. & by F. L. Griggs* | 97

Prov: Pres. by Mrs Walter Millard, 1942

The church, by G. G. Scott Jnr, 1880, was gutted in World War II.

[8] LONDON: Church of St Agnes, Kennington, Lambeth
Sketches of the E end (2):
1 View of the exterior from the SE
Pencil (475 × 370)

2 View of the interior of the E end from the N aisle
s & d: *F. L. Griggs* 1897
Pen (490 × 350)

1-2 Insc: from *F.L.G. & by F. L. Griggs* | 97

Prov: 1 pres. by Mrs Walter Millard, 1942; 2 from the C. E. Mallows Collection, pres. by Miss Sibyl Mallows
St Agnes was built 1874 by G. G. Scott Jnr, the W front completed 1889 by Temple Moore. Now ruined.

[9] LINDFIELD (Sussex): East Mascalls
View of the Elizabethan house in ruins
Insc: on mount *East Mascalls before Restoration*
s & d: *F. L. Griggs* - 1903
Pen (125 × 195)

Prov: Pres. by Mrs Walter Millard, 1942

[10] PEMBURY (Kent)
Perspective of a house by C. E. Mallows, 1904
See Mallows, Charles Edward & Grocock, G.

[11] PONTRHYDFENDIGAI (Cards)
Sketch of village street
Pen with pencil shading (105 × 150)
Prov: Pres. by Mrs Walter Millard, 1942

[12] UPTON GREY (Hants): Manor House
Perspective of one bay of the house, 1909
See Newton, Ernest

[13] Perspective of *A House in Yew Walk* designed by C. E. Mallows, 1908
See Mallows, Charles Edward

[14] Landscape with a river & poplar trees
Insc: *Capital! I am much pleased C.E.M.*
Pen (275×390)
Prov: From the C. E. Mallows Collection, pres. by Miss Sibyl Mallows
This is an early drawing.

[15] Landscape view of a country lane
Insc: on mount *J. Stephen's, Heris*
s & d: FLBG (in monogram); MCM
Prov: From the C. E. Mallows Collection, pres. by Miss Sibyl Mallows

[16] View looking down a yew walk towards a gabled house
s & d: F. L. Griggs 1908
Pen (165×125)
Engr: By the artist
Prov: From the C. E. Mallows Collection, pres. by Miss Sibyl Mallows

GRILLET, Christophe (1925-)
A, 1955.

ROKER (Co Durham): Church of St Andrew
Survey plan
See Prior, E. S.

GROCOCK, G.

BEDFORD: Church of St Andrew
BEDFORD: Church of St Paul
BEDFORD: New Opera House
BIDDENHAM (Beds): House for H. J. Peacock Esq.
PEMBURY (Kent): House for Miss Molesworth
See Mallows, Charles Edward & Grocock, G.

GROPIUS, Walter (1883-1969)

& FRY, E. Maxwell (1899-)

Gropius was a pioneer of the International Modern style and founder of the Bauhaus. When Hitler came to power in 1933, he left Germany for England and was in partnership with Maxwell Fry from 1934 until 1937. They designed several schemes together; those built included Impington Village College (Cambs), a house in Chelsea and another in Sussex. In 1937 Gropius left for America and eventually formed a partnership with several young architects, called 'The Architects Collaborative'. He was Hon. Corresponding Member, 1937, and Royal Gold Medallist, 1956.
Bibl: American Assoc. of Architectural Bibliographers, *Papers*, III, 1966 (contains a bibliography of & about Gropius)

WINDSOR (Berks): St Leonard's Hill
Design for the Isokon Control Company Ltd.
c.1935 (6):

1 Ground floor plan of a rectangular-shaped block of flats linked at ground level with an L-shaped block of flats, the shorter wing of which also contains a restaurant & ballroom
Scale: $\frac{1}{16}$ in to 1 ft
Insc: *Isokon No.3*, rooms labelled & as above
Pen & coloured washes, mounted (710×755)

2 Perspective showing SE elevations: 7 storey blocks with penthouse on LHS, with a 2 storey extension containing public rooms; 9 storey block with penthouse on RHS; both blocks have projecting balconies [Fig.46]
Pen, pencil, brown & orange washes, mounted (495×965)

3 Perspective from SE: design is very similar to 2, but a roof garden on left-hand block has been added
Print with pale blue wash added, mounted (595×750)

4 Bird's-eye view showing 2 blocks of flats as in 3, plus a smaller 5 storey block with penthouse
Print with Chinese white, mounted, edges ragged (655×1035)

5 Aerial photograph of site
Insc: *Aerofilms Ltd | Bush House London W2*
Mounted (610×760)

6 Prospectus of scheme, entitled 'Where Life is Living': 1, 3, 4 & 5 reprd; also includes a layout plan showing 3 blocks of flats, car park, tennis courts, swimming pool &c; sketch views of a typical balcony, main entrance & restaurant terrace
4 leaves stapled into illustrated paper covers (320×245)

Prov: Pres. by Jack Pritchard of Isokon Control Company Ltd, 1970
Lit: *AR*, LXXVII, 1935, pp.188-192 (1 & 4 reprd)
This scheme for 110 flats on a 33 acre site near Windsor Castle was not built because of lack of financial support. The scheme was largely by Gropius, the drawings made by an assistant. Additional drawings which appeared in the *AR*, contrasting preserved landscape with the usual speculator's devastation, were by Maxwell Fry.

GROVE, Arthur (1870-1929)

Son of a clergyman, Grove was educated at St Edward's School, Oxford, and articled first to J. D. Sedding and then to Henry Wilson. He was assistant to E. S. Prior 1900-12, with whom he designed St Osmund's church, Parkstone, and later assisted Messrs Imrie & Angell, 1924-29. Most of his work was ecclesiastical or domestic.
Bibl: Typescript in RIBA by Nicholas Taylor

[1] BOURNEMOUTH (Hants): Church of St Osmund, Parkstone
Designs & working details
See Prior, E. S. & Grove, Arthur

[2] LONDON: Church of St John the Divine, Richmond
Design for the chancel, 2nd scheme, in the main as executed but differing largely in details, 1904-06
Perspective of interior of chancel, with small plan of *New Chancel, Chapel and Vestries* attached to the mount

Scale: plan 1 in to 36 ft
s: *Arthur Grove | Architect | 3 Old Serjeant's Inn | Chancery Lane | W.C.*
Pencil & coloured washes; plan pen & ink (approx. 290×395; plan 90×110)
Prov: Pres. by Peter Grove, 1965
Exhib: RA 1905

The church was designed by L. Vulliamy, 1831-34. In 1905-06 the apse was replaced by a chancel, with vestries on the N and Lady chapel on S, designed by Grove. There were several schemes for the chancel interior. Eventually it was covered with paintings and glass by N. H. J. Westlake.

GRUNDY, John (fl.1749)

Architect. Recorded also as having executed park works at Grimsthorpe Castle, c.1750 (Harris & Pevsner, *Lincs*, 1964, p.558).

GOPSALL HALL (Leics)

Survey plan of the house & gardens, 1749

Scale: 1 in to 60 ft

Insc: Plan fully labelled

s & d: *John Grundy of Spalding Delin. 1749*

Sepia pen & wash within ruled border (735×530)

Prov: Pur. 1951 with other drawings connected with Gopsall Hall

For a full discussion of the Gopsall Hall drawings see Hiorn, David & William

GRUNER, Ludwig (1801-1882)
Of Dresden.

WINDSOR (Berks): Royal Mausoleum, Frogmore
See Humbert, Albert Jenkins

GUARDI, Giacomo (1764-1835) *Attributed to*
Giacomo was the son of Francesco Guardi and acted as studio assistant to his father from about 1786. His Venetian views usually of gouache on paper were very popular with foreign tourists in the late C18 and early C19.
Bibl: T.B.; J. Byam Shaw, *The Drawings of Francesco Guardi*, 1949

VENICE (Italy): Palazzo Ducale
Interior view of the voting hall, with windows on the LHS & 3 figures in the foreground in early C19 costume [Fig.47]
Pen & grey wash (380×495)
Prov: Pres. by R. Phené Spiers
Attribution to Guardi by Edward Croft-Murray.

GUILLAUME, George (fl.1844)

COLDEN COMMON (Hants): Church of the Holy Trinity
Design, c.1844
SW perspective

Insc: *South West View | of | Colden Common Church & in top right corner 1.L.2; verso D-3*
s: *G. Guillaume Archt.*

w/m: J. Whatman 1842

Pen & coloured washes (320×410)

Prov: Pres. by the National Monuments Record, 1966
Lit: GR

GUTCH, George (1791-1874)

Gutch was pupil and assistant of George Saunders, through whose influence he became Surveyor to the Bishop of London's estate in Paddington in 1827. He was responsible for the design and layout of Southwick Crescent, Gloucester Square and Sussex Square, 1830-36, and with J. Goldcutt designed St James's, Sussex Gardens, 1841-43. F 1835.
Bibl: *Colvin*; obituary: *Builder*, XXXII, 1874, p.1002

[1] LONDON: Church of St James, Sussex Gardens, Paddington
See Goldcutt, John

[2] LONDON: Nos.19-22 Gloucester Square, Westminster
Plan of 4 terrace houses adjacent to *Gloucester Sqr.*
Insc: As above & numbered 19-22
Pen & wash (310×370)

GWILT, George (1775-1856)
Bibl: *Colvin*

LONDON: Church of St Saviour, Southwark
See T'Anson, Edward Snr & Gwilt, George

GWILT, Joseph (1784-1863)
Younger son of George Gwilt, he trained in his father's office and at the RA schools. He succeeded his father as Surveyor to the Commissioners of Sewers for Surrey & Kent, acted as Surveyor to the Grocers' & Waxchandlers' Company and to the Imperial Fire Assurance Company and was also a consultant to the Department of Woods & Forests. But he was best known as a writer on architectural and antiquarian subjects. Works include *Rudiments of architecture, practical and theoretical*, 1826, 1835, 1839, and *Encyclopaedia of architecture*, 1842. He exhibited at the RA 1800-30. His architectural output included Houghton Cottage, nr St Ives, 1807; St Margaret's church, Lee (Kent), 1813, dem. 1841; Markree Castle (Co Sligo), 1843; and St Thomas's church, Charlton (Kent), 1847-50.
Bibl: *Colvin*; obituaries: *Builder*, XXI, 1863, p.701; *Gentleman's Magazine*, 1863 (ii), pp.647-652

A volume of drawings (93), engravings, letters &c entitled *Slight memoir of Joseph Gwilt* compiled by his son John Sebastian Gwilt, 1882
Bound in green morocco (355 x 255)
Prov: Pur. 1930
Important drawings are catalogued individually

[1] **BOULTERS GREEN** (?Bucks)
Design for a house for Lord Riversdale (3):
1 Sketch elevation of entrance front
Insc: *Lord Riversdale | Boulters Green*
s & d: 1825 | J.G.
(115 x 185)

2 Perspective sketch of end façade
s & d: *Boulters Green 1825 J.G.*
(90 x 105)

3 Elevation of end façade
s & d: *Boulters Green 1825 J.G.*
(120 x 140)

1-3 Pencil & coloured washes

[2] **CHIPPING CAMDEN** (Glos): Church of St James
Monument to Thomas Smith
Measured drawings (2):
1 Front elevation, with dimensions
2 Side elevation
1-2 s: *Jos. Gwilt*
Sepia pen (190 x 140)

[3] **CHIPSTEAD** (Kent): Chipstead Place
Design, 1831 (2)
Sketches of the garden & entrance front of the house
s & d: *Chipstead Place | 1 July 1831 | Jos. Gwilt | traced by W.S.G.*
Pencil on tracing paper (165 x 255, 180 x 250)

[4] **HOARWITHY** (Herefs): Bridge over Wye
Design for a timber bridge
Insc: *Perspective sketch of Bridge | proposed over the Wye at Hoarwithy Herefordshire | by Jos. Gwilt | 1812*
Pen & coloured washes (235 x 355)

[5] **LONDON**: No.20 Abingdon Street, Westminster
Sketch of sculptured decoration showing a sarcophagus & 2 reclining figures
Insc: *In Library 20 Abingdon St. West*
s: J.G.
Pencil (90 x 165)

[6] **LONDON**: Ashburnham House, Westminster
Perspective view of staircase
Insc: *Inigo Jones NW. | Staircase in Ashburnham House Little Dean's Yard Westminster*
s: *Jos. Gwilt Del.*
Pen & sepia wash (265 x 195)

[7] **LONDON**: Church of St Margaret, Lee, Lewisham
Design, c.1814
Perspective of interior looking towards the E end with pulpit under chancel arch [Fig.48]
Insc: *Interior of Lee Church, Jos. Gwilt Archt. | built A.D. 1814*
Pen & coloured washes (275 x 185)

[8] **LONDON**: Clapham Common, Wandsworth
Design for an apiary with timber supports in the form of Doric columns carrying a thatched roof
Perspective
Insc: *Apiary for John Allnutt Esqre | Clapham Common | 1813*
Pen & coloured washes (165 x 255)
For additional work for John Allnutt at Clapham see Papworth, John Buonarrotti

[9] **LONDON**: Villas on East Park, Hampstead Heath, Camden
Design, 1845
Insc: *Sketch of scheme for building villas on East Park | adjoining Hampstead Heath*
s & d: *Jan 22 1845 J.G.*
Pen (185 x 330)

[10] **LONDON**: House in Eltham, Woolwich
Perspective sketch of a small house with tetrastyle Doric portico over entrance
Insc: *At Eltham*
s: J.G.
Pen & coloured washes (85 x 125)

[11] **LONDON**: Grocers' Hall, City
Elevation of Princes Street entrance gateway
Scale: $\frac{1}{2}$ in to 1ft
s: *Jos. Gwilt*
Pen & wash (255 x 165)

[12] **LONDON**: Hampstead Heath, Camden
Landscape views (3)
d: *July 12 1844 & 29 Oct. 1844 J.G.*
Sepia pen (135 x 210, 170 x 235, 235 x 345)

[13] **LONDON**: Conservatory, Lee, Lewisham
Design
Insc: *At Lee Grove*
s: J.G.
Pen & coloured washes (180 x 125)
See [24]

[14] **LONDON**: Villa, Lee, Lewisham
Design in the Tudor style
Plan & elevation of garden façade
Scale: plan $\frac{1}{16}$ in to 1ft
Insc: *Villa at Lee Grove | Nr. Blackheath*
s: J.G.
Pen & coloured washes (180 x 125)

[15] **LONDON**: Factory, Newington Causeway, Lambeth
Designs for factory elevation, 1814 (2):
1 *Elevation of Floor Cloth Manufactory | Newington Causeway | designed for his intimate friend W. Hayward | by Jos. Gwilt | 1814*

2 *Second Elevation*
1-2 Insc: As above
Pen & coloured washes (185 x 280)

[16] **LONDON**: Salters Company Hall, City
Design
Perspective sketch of façade & adjacent buildings
Insc: *Perspective sketch of Hall proposed for the Salters Company*
s: *Jos. Gwilt*
Pencil & coloured washes (160 x 190)

[17] **LOUGHTON** (Essex): Loughton Hall
Sketch of house in process of demolition
d: *14 Dec 1836*
Sepia pen (100 x 160)

[18] **MARKREE CASTLE** (Co Sligo)
Sketches & designs for the completion of the castle 1842 (9):
1 Site plan
Insc: *Sketches for completion of Markree Castle s & d: June 20 1842 | Jos. Gwilt Archt*
Pen & wash on tracing paper (165 x 215)

2 Perspective view of an angle
s & d: *J.G. | Markree Castle | May 30 1842*
Pencil (210 x 305)

3 Perspective view from a distance
s & d: *J.G. | Markree Castle | 31 May 1842*
Pencil (125 x 250)

4 Perspective view from across the park
d: *3 June 1842*
Pencil (120 x 230)

5 Elevation
s: *J.G.*
Pen & wash (70 x 220)

6 Perspective sketch of a design for a gateway
s: *J.G.*
Pencil (90 x 125)

7 Elevation as in 5, with an elevation of gateway as in 6 on lower half of sheet
s: *J.G.*
Pen & wash (170 x 165)

8 Perspective view
Pencil & sepia wash (75 x 135)

9 Design for organ
Elevation
Scale: $\frac{1}{16}$ in to 1ft
Insc: *Organ arranged and designed by Jos. Gwilt | for Joshua Cooper Esqre | Markree Castle | 1843 & organ built by Lincoln of High Holborn*
Pen & wash (210 x 165)

[19] Design for an apiary
Plan, section & elevation
Scale: $\frac{1}{16}$ in to 1ft
s: *J.G.*
Sepia pen & coloured washes (185 x 125)

[20] Design for a triumphal arch leading into a courtyard
Frontal perspective
Pencil & sepia wash (100 x 150)

[21] Design for a bridge, with a single-arch span over a river & busts surmounting the buttressing piers
Plan & elevation
Scale: $\frac{1}{16}$ in to 1ft
s: *J.G.*
Pen & coloured washes (185 x 120)

[22] Designs for a bridge with a single-arch span (2)
Pencil & sepia wash (85 × 120, 90 × 135)

[23] Design for the interior of a RC chapel
Perspective
Insc: *Sketch for Interior of a Roman Catholic Chapel*
s & d: Jos. Gwilt 1806
Sepia pen & grey washes (120 × 145)

[24] Design for a conservatory
Plan & perspective view
Scale: $\frac{1}{16}$ in to 1 ft
s: J. G.
Pen & coloured washes (180 × 120)
Possibly an alternative design for the conservatory
at Lee Grove ([13]).

[25] Design for a dairy
Plan & elevation
Scale: $\frac{1}{16}$ in to 1 ft
s: J. G.
Pen & coloured washes (180 × 120)

[26] Designs for a mausoleum set in a landscape with
mountains & palm trees (2)
Pencil & sepia wash (75 × 140, 95 × 145)

[27] Designs for a monument to William Pitt (died
1807) set in a landscape (2) [Fig. 49]
1 Pencil & grey wash (185 × 150)
2 Coloured washes (325 × 230)

[28] Designs for a monument in the manner of
Ledoux & Boullée (3)
Pencil & sepia wash (140 × 95)

[29] Design for a monument with high tower rising
from a base, with inscription in the manner of a
cenotaph
Pencil & sepia wash (95 × 105)

[30] Designs for a military monument with a
free-standing tetrastyle portico of Doric pilasters as
the central motif (2)
Pencil & sepia wash (90 × 150)

[31] Design for a monumental building (2)
Pencil & sepia wash (90 × 150)

[32] Perspective view of a monumental temple layout
Pencil & sepia wash (50 × 65)

[33] Designs for a monumental building incorporating
a domed rotunda & temple front in the manner of
the post-Revolutionary architects (2)
Pencil & sepia wash (75 × 145)

[34] Design for a monumental building, perhaps a
theatre, with a 6 arched arcade between 2 tower
blocks with a dome over
Pencil & sepia wash (40 × 90)

[35] Design for the front of a monumental building,
perhaps a theatre, with an arcade on the ground
storey & a dome
Sepia pen (85 × 90)

[36] Design for a monumental building with
hexastyle portico & dome
Sepia pen (65 × 150)

[37] Design for a pavilion in classical style set in a
mountainous landscape
Pencil & sepia wash (95 × 150)

[38] Designs for a temple, one circular with a cupola,
the other square with a turret (2)
Pen & sepia wash (105 × 95)

[39] Design for a garden temple
Sketch elevation set in a landscape
d: 1805
Coloured washes (205 × 275)

[40] Design for a vicarage
Ground plan & elevation set in a garden with view
of the church
Scale: plan $\frac{1}{16}$ in to 1 ft
Insc: *Vicarage*
s: J. G.
Pen & coloured washes (180 × 120)

[41] Designs for a country villa (2)
1 Pencil & grey wash (75 × 90)
2 Pencil (90 × 125)

The following designs do not come from the bound
volume

[42] Designs (5) for a church, lettered A, B, D, E &
F, probably prepared as a result of the Church
Building Act, 1818

Design A, with tetrastyle Ionic portico & cupola (9):

- 1 *Plan of Basement*
- 2 *Ground Plan*
- 3 *Plan of Gallery Floor*
- 4 *West Elevation*
- 5 *South Elevation*
- 6 *East Elevation*
- 7 *Longitudinal Section*
- 8 *Transverse Section*
- 9 *Section of the Roof with Schedule of Scantlings*

Insc: As above & *Salutem hominibus dandi* on each sheet
over which has been stuck a label on which is the
signature *Joseph Gwilt Architect*

Scale: $\frac{1}{8}$ in to 1 ft
Pen & wash (390 × 520)

Design B, with tetrastyle Tuscan Doric portico &
dome (6):

- 1 *Ground plan*
 - 2 *Plan of the Galleries*
 - 3 *Perspective sketch of the North Aspect of the Church*
 - 4 *West Elevation*
 - 5 *Section from East to West shewing the construction of the Cupola and Roof*
 - 6 *Section from North to South*
- Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above
s: *Joseph Gwilt Archt* (label on each sheet)
Pen & wash (430 × 515)

Design D, with attached tetrastyle Greek Doric
portico & tower & cupola at W end (9):

- 1 *Plan of the Basement*
 - 2 *Plan of the Ground Floor*
 - 3 *Plan of the Galleries*
 - 4 *West Elevation*
- Insc: on frieze *Deo. opt. max.*
5 *North Elevation*

6 *East Elevation*
7 *Section East to West*
8 *Section North to South*
9 *Section of the Roof with Schedule of Scantlings*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above
s: *Joseph Gwilt Archt* (label on each sheet)
w/m: J. Whatman 1819
Pen & wash (420 × 520)

Design E, in gothic style with a tower at the
W end (9):

- 1 *Plan of the Basement*
- 2 *Plan of the Ground Floor*
- 3 *Plan of the Galleries*
- 4 *West Elevation*
- 5 *South Elevation*
- 6 *East Elevation*

7 *Section from West to East*
8 *Section from North to South*
9 *Section of Roof with Schedule of Scantlings*
w/m: J. Whatman Turkey Mill 1819
Insc: As above
s: *Joseph Gwilt Architect* (label on each sheet)
Pen & wash (440 × 550)

Design F, with tetrastyle Tuscan Doric portico &
tower with columned cupola at W end (9):

- 1 *Basement plan*
 - 2 *Plan of the Ground Floor*
 - 3 *Plan of the Galleries*
 - 4 *West or Principal Elevation*
 - 5 *South Elevation*
 - 6 *East Elevation*
 - 7 *Longitudinal Section from W to E*
 - 8 *Transverse Section looking E*
 - 9 *Section of the Roof with Schedule of Scantlings*
- Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above
s: *Joseph Gwilt Archt* (label on each sheet)
Pen & wash (450 × 640)

Prov: Pres. by Alnes W. Hall of Young & Hall (F),
1941

GYFFORD, Edward (c.1772-?)

A pupil of James Lewis, he entered the RA schools
in 1789 and exhibited there 1791-1801. In 1806 he
published *Designs for elegant cottages and small villas*.
He designed Bellevue House, Hale End, Walthamstow,
Essex.
Bibl: *Colvin*

LONDON: Church of St Luke, Kensington & Chelsea
Design for the new church, 1819 (7):

1 *West Elevation Principal entrance to the Body of the Church*

2 *South Elevation and entrance to the Body of the Church*
Insc: *North Elevation similar. Length from West to East including the portico 163 feet. Spire from the Ground 158 feet*

3 *Plan of the Basement and Vaults*

4 *Plan of the Ground Floor or Body of the Church, Staircases, etc. . . . calculated to accommodate 2000 . . .*
Insc: *The principal object in the adoption of various approaches to the church is the easy access to every part so that persons would enter and leave the Church by the way nearest the seat they occupy. Thus avoiding the disturbance occasioned by a parade from North to South or West to East*

5 *Plan of the first Gallery*

6 *Section from West to East thro' the centre shewing the Steeple and the passage of the Vaults*

7 *Section from North to South looking East, shewing the Vaults & centre passage & section from South to North looking west, shewing the two principal entrances, Organ Loft, Galleries etc. etc.*

1-7 Scale: $\frac{1}{16}$ in to 1 ft
Insc: *The annexed sketches designed for a New Parish Church are respectfully submitted to the Honble. and Revd. G. V. Wellesley Rector and the Gentlemen of the Parish of Chelsea by Their most Obedient and very humble Servants s & d: E. Gyfford Archt. March 1819*
Pen & wash, bound in a volume with marbled boards (345 × 430)
Prov: On permanent loan from the Churchwardens & Rector of St Luke's, 1954
St Luke's was executed by James Savage, 1820-24.

H..., F.

LOPHAM, SOUTH (Norfolk): Church of St Andrew
Sketches of bench ends
Insc: *Patterns of oak bench ends Not to scale*
s & d: F.H. 14 Mar. 1875
Pencil & grey wash (380 × 560)

H..., M.

DUNRAVEN CASTLE (Glamorgan)
Working drawings for proposed alterations, 1870 (3):
1 Details of bay window, elevation, half ground & first floor plan
Scale: $\frac{1}{2}$ in to 1 ft
Insc: As above, some dimensions & labelled
s & d: M. H. July 1870
Pen, pencil with blue & sepia washes (530 × 760)

2 Part-plan of basement, details of roof & floor construction, details of wall treatment &c
Scale: $\frac{1}{8}$ in to 1 ft & not stated
Insc: Labelled & some dimensions given
Pen, pencil with coloured washes (530 × 715)

3 Elevation showing proposed insertion of another floor & addition of 2 storey bay windows
Scale: $\frac{1}{8}$ in to 1 ft
Insc: *The cornice parapet & chimney stacks to be restored and reused here*
Pen with blue wash on linen-backed tracing paper (515 × 735)

Prov: On permanent loan from W. Emil Godfrey, 1968, part of George Devey Collection

H..., W.

Preliminary design for small house with hipped roof, c.1840
Design for Front Elevation
s: W. H.
Pen & wash (165 × 210)
Prov: Gift, ex-Jeffrey Wyattville Collection, 1970

HABERSHON, Edward (fl.1852-1901/2)
Son of the architect Matthew Habershon, some time after 1843 he joined his brother William in practice in Bloomsbury Square. The practice broke up in 1863. With his brother he designed Harecourt Congregational church, Islington, 1855, and on his own he designed Highbury Park Presbyterian church, 1863, and St Marylebone Grammar formerly Philosophical School, 1856. He was elected A in 1852, F in 1860.
Bibl: Pevsner, *London II*, 1952, pp.230, 334; *RIBA Transactions*, VIII, 1892, p.19 (obituary of William G. Habershon)

[1] LONDON: Kensington Park Road, Kensington
Design for houses on the W side of Kensington Park Road on land belonging to W. H. P. Goore
Elevation
s: *Edward Habershon Archt | 37 Bedford Place Russell Square*
Pen on tracing paper on same sheet as design for houses in Ladbroke Road (390 × 560)

[2] LONDON: Ladbroke Road, Kensington
Design for houses on the E side of Ladbroke Road belonging to R. Crowley
Elevation
s: *Edward Habershon Archt | 37 Bedford Place Russell Square*
Pen on tracing paper on same sheet as design for houses in Kensington Park Road (390 × 560)

HADFIELD, George (c.1767-1826) & Signor COLONNA

Born in Italy of American parents, Hadfield was educated in England at the RA and in James Wyatt's office. As a young man he emigrated to the USA and acted as Superintendent of Works at the US Capitol in Washington. He entered private practice in Washington, and his buildings include the Washington County Jail, 1802; the US Branch Bank, 1824; the Old City Hall, 1820; and the Custis Mansion, Arlington, Va.
Bibl: H. F. & E. Withey, *Biographical dictionary of American architects*, 1956

PALESTRINA, nr Rome (Italy): Temple
Views of the town as it appeared in 1791 & a reconstruction of the temple (numbered 1-9, the title of 4 is included although the drawing is now missing from the set) (9):

1 *The General View of the City taken from the Roads leading from Rome, as it now exists in which various fragments of the old Temple are perceptible from the Basement to the Upper Platform, 11, with rocks & trees in the foreground*
Watercolour (875 × 1705)

2 *A further view of Palestrina from the great square supposed to be Platform 3, from which further vestiges of the old Temple are perceivable*
Watercolour (865 × 1715)

3 *A further View of Palestrina supposed to be from the 9th Platform*
Pen & watercolour (625 × 1120)

4 *A View of the 10th and 11th Platforms now forming the present palace of Palestrina belonging to the Colonna family*

5 *The interior of one of the square temples on the 3rd Platform now converted into a Cellar*
Pen & sepia wash (605 × 690)

6 *The remains of the roof of one of the arches of the temple on the 7th platform*
Pen & sepia wash (545 × 820)

7 *Further remains of the interior of the Temple now converted into a store house*
Pen & sepia wash (560 × 845)
Drawings 5, 6 & 7 were probably drawn by Papworth & inserted for the purposes of his lecture

8 Elevation of the reconstructed temple
Pen with sepia & blue washes (1005 × 2900)

9 Plan of the reconstructed temple
Pen with sepia & blue washes (1195 × 1805)

Prov: Pres. by John Woody Papworth (F), 1848
All the drawings bear the initials JBP (John Buonarroti Papworth, who probably acquired the drawings in the first place). The description of the drawings is taken from a paper read at an ordinary meeting of the RIBA on 15 May 1848, *Notes on some drawings in illustration of Praeneste (Palestrina) ancient and modern by John W. Papworth, Fellow*, which also states that the drawings were made in 1791 by Mr Hadfield, Architect and Signor Colonna (typed transcript kept with the drawings).

HAIG, Axel Herman (1835-1921)
Studied naval architecture at the Swedish Naval Dockyard at Karlskrona and then worked for William Burges (q.v.). He did watercolour drawings, lithographs, designs for churches and mural decoration. The last thirty years of his life were devoted to etching, taking as favourite subjects cathedrals and other ancient buildings.
Bibl: E. A. Armstrong, *Axel Herman Haig and his work*, 1905; obituary: *Builder*, CXXI, 1921, p.285

LONDON: Middle Temple Hall, City
Proposed design
Perspective
s: A.H.H.
Watercolour (365 × 450)
Prov: Pur. 1963

Design for a half-timbered house, 1873 (2):
1-2 Perspective view of entrance front; perspective view of garden front
s & d: A.H.H. 1873
Coloured washes (420 × 545)
Prov: Pur. 1957

Perspectives by Axel Haig of designs by William Burges
CONSTANTINOPLE (Turkey): Crimea memorial
CORK (Ireland): Cathedral, bishop's throne, 1877
LONDON: Westminster, conjectural restoration of the feretory of Edward the Confessor
STUDLEY ROYAL (Yorks): Church of St Mary the Virgin
See Burges, William

HAINDL, A. H.

BROMBACH (Germany): Kloster Brombach
Ground plan of the church
Insc: 1 *Grund-Plan der Kirche* & dimensions given
s: Haindl
Pen & pink wash (380 × 330)
Probably drawn for reproduction.

HAIR, Charles J. (c.1869-1959)
A Southampton architect, employed in 1892 by the Borough Council. Earlier in his career he worked on the LCC housing scheme at Boundary Street, Bethnal Green, and later designed pubs, drill halls, banks and shops. His last public building was the Southampton bus station for Hants & Dorset Motor Services.
Bibl: obituary: *Builder*, CXCIV, 1959, p.137

SOUTH AFRICA: Ernest Thurburn Wells memorial
Designs, 1934 (6):
1 Plan & elevation
Scale: $\frac{1}{2}$ in to 1 ft

2 Elevation & section of the seat, with lettering
In Memory of Ernest Thurburn Wells, Resident in this town 1883-1933

3 FS details of the seat

4 FS details of the lettering

5 Sketch details of seat & trellis
Scale: $\frac{1}{2}$ in to 1 ft

6 Sketch designs showing 3 alternative suggestions for the fountain
Scale: 1 in to 1 ft

1-6 s & d: *Charles J. Hair ARIBA, Southampton, England, 1934*
Prints (1080 × 655 largest)

HAKE, Guy Donne Gordon (1887-1964)

Educated at Christ's Hospital and Geneva, Hake received his architectural training at the AA and was articled to Robert Edis (q.v.). He later worked in the offices of the Surveyor to the Metropolitan Police; Messrs Colclutt & Hamp; Messrs Caroe & Passmore; and Sir Herbert Baker. After the First World War he joined the staff of the AA and in 1922 became first resident headmaster of the Royal West of England Academy School of Architecture, a post which he held until 1952. Most of his work was done in the vicinity of Bristol. With E. H. Bulton he wrote *Architectural drawing*, 1948. A 1911, F 1924.
Bibl: *AJ*, LXXVIII, 1933, p.804; obituary: *The Times*, 25 November 1964

[1] **AROSA (Switzerland): Chalet**
Designs for a chalet, c.1911-24
Ground, first & second floor plans, & perspective view
Scale: 2mm to 1ft (sic)
s: G. D. Gordon Hake *ARIBA* | *Architect*
Pencil & watercolour on graph paper (505 × 650)

[2] **AXMINSTER (Devon): Fordwater**
Designs for alterations, 1937
Ground & first floor plans, south-east, north-west & north-east elevations & sections
Scale: 1/2in to 1ft
s & d: G. D. Gordon Hake, R.W.A., F.R.I.B.A. | *Architect* | 2 Richmond Park Road, Clifton, Bristol | September 1937
Pen on detail paper (610 × 765)

[3] **BACKWELL (Som): Church of St Andrew**
Design for bishop's chair, 1948
Half-plan & elevations
Scale: 1/4FS
s & d: Gordon Hake | *Burrough & Hannam* | 25 Orchard Street | Bristol 1
Pencil on tracing paper (668 × 750)

[4] **BRISTOL: Cathedral**
Design for tombstone of Harry Blackburne, Dean of Bristol, & Beatrice Blackburne, 1945
Plan, W & S elevations & perspective
Scale: 1/8FS
s & d: G. D. Gordon Hake | 2 Richmond Park Road | Bristol 8 | Nov 1945
Pencil (560 × 765)

[5] **CHEDGLOW MANOR, nr Malmesbury (Wilts)**
Preliminary & final designs for alterations & additions to the house for Hugh Baker & Miss M. Baker, 1923-24 (7):
1 Ground, 1st & 2nd floor plans
Scale: 1/2in to 1ft
Insc: *Sketch plans showing proposed alterations & additions*
s & d: Gordon D. Hake A.R.I.B.A. | *Architect* | 1 The Paragon | Clifton | Bristol | May 1923
Print (750 × 460)

2-3 Perspective sketches showing proposed new entrance front
Insc: *For Hugh Baker Esquire*
s & d: G. D. Gordon Hake A.R.I.B.A. | *Architect* May 1923
Sepia pen on tracing paper (350 × 510, 340 × 510)

4 *Ground & first floor plans & perspective sketch showing (revised) Servants' bedrooms placed over new kitchen quarters, & rough sketch showing revised scheme for new entrance front for Miss M. Baker*
Scale: 1/2in to 1ft
s & d: As for 1 above & July 1923
Print (720 × 490)

5 Sketch reproduced in 4 above
Sepia pen on tracing paper (270 × 510)

6 *Plan, elevation & sections showing revised arrangement of service quarters*
Scale: 1/2in to 1ft
s & d: As for No.1 above & March 1924
Print (370 × 470)

7 *Details of alterations & additions*
Scale: 1/2in to 1ft
s & d: As for No.6
Pen on detail paper (585 × 765)

[6] **CREWKERNE (Som): Church of St Bartholomew**
Preliminary design for an oak noticeboard in Gothic style
Elevation with part sections
Scale: 1/2FS
s & d: G. D. Gordon Hake | *Invent* | Feb 1911
Pencil with sepia & blue washes (650 × 355)
Lit: Pevsner, S & W Somerset, 1958, pp.137-139

[7] **ETON (Bucks): Memorial**
Design for proposed Eton Memorial in the shape of an octangular column supporting a shining globe sheathed with laurel leaves
s & d: G. D. Gordon Hake | *Architect* ARIBA | 35 Bedford Square | London W. C.2 | Feb 1920
Watercolour (555 × 365)

[8] **FIVE OAK GREEN (Kent): Hop pickers' war memorial**
Design for the memorial for Fr Richard Wilson, 1921
Plan, elevations & sections & details
Insc: *Proposed Hoppers' Memorial | adjoining the Rose & Crown* . . .
Scale: 1/2in to 1ft
s & d: G. D. Gordon Hake | 15 St. Mary's Square | London W.2. June 1921
Pen on detail paper (510 × 685)

[9] **MISTERTON (Som): Church of St Leonard**
Designs for memorial window, remodelling of the E end of the church, new pulpit & inscription plaque, 1919 & 1948 (4):
1 Sketch designs showing 3 alternative elevations
Scale: 1/2in to 1ft
Insc: *External Elevations*
s & d: G. D. Gordon Hake | *Murhay* | Beaminster | Oct. 24th 1919
Pencil & coloured washes (235 × 370)

2 Designs for proposed remodelling of the E end of the church
Plan of East end of Church, elevation towards East End, & Longitudinal section showing new levels
Scale: 1/4in to 1ft
s: G. D. Gordon Hake
Print with coloured washes added (560 × 380)

3 Design for a new pulpit
Perspective sketch showing new steps and position of altar rails
s & d: G. D. Gordon Hake | September 1948
Pencil on tracing paper (500 × 390)

4 *Full size detail of inscription | at top of post by steps*
Insc: in carving *To the Glory of God & in memory of Maurice & Beatrice Parsons 1948*
s & d: G. D. Gordon Hake | 2 Richmond Park Road | Bristol 9 Nov. 1948
Pencil on tracing paper (485 × 355)

Lit: Pevsner, S & W Somerset, 1958, p.243 (church by Kempthorne, 1840; no mention of Hake's work)

[10] **SPAXTON (Som): Church of St Margaret**
Preliminary design for proposed memorial screen c.1942 (3):
1-2 Sketch details
Pencil on tracing paper (600 × 380, 520 × 440)

3 *Elevation to church*
Scale: 1in to 1ft
s & d: Gordon Hake, Burrough & Hannam, Architects 25 Orchard Street, Bristol 1 & in carving 1942
Pencil on tracing paper (590 × 395)

[11] **THORNHAM MAGNA (Suffolk): Church of St Mary, churchyard**
Design for John Robert Burnet's tombstone, 1947 (2):
1 Plan, side & end elevation
Scale: 1/8FS
s & d: G. D. Gordon Hake | 2 Richmond Park Road | Bristol 8. July 1947
Print (290 × 535)

2 Perspective
Insc: *Sketch design for Jacko's Tombstone at Thornham*
s & d: G. D. G. Hake 1947
Pencil & watercolour on tracing paper (280 × 365)

[12] **YARCOMBE (Devon): Church of St John**
Designs for the screen in the W arch & for the pulpit, 1910-21 (4):
1 Plan, elevation & section of the screen
Scale: 1/2in to 1ft
Insc: *The Entire Screen to be built | of the best & blackest oak | selected from that now at | Lower Lye Farm (1 mile from Yacombe)*
s & d: G. D. Gordon Hake A.R.I.B.A. | *Architect* | 15 St Mary's Square | London W.2
Pen on tracing paper (420 × 395)

2 Perspective sketch of arch with details
Insc: *Yacombe | Church | proposed Screen | in West Arch*
s & d: G.D.G.H. | 1921
Pen (255 × 180)

3 Plan, front & side elevations of the pulpit
Scale: 1/8FS
s: G. D. Gordon Hake *Architect* | 9 Park Mansions | South Lambeth Road S.W.
Pen on linen (560 × 535)

4 Details of carving on the pulpit
Scale: FS
d: in carving 1910
Pencil & coloured washes on detail paper (420 × 775)

Lit: Pevsner, S *Devon*, 1952, pp.313-314

[13] Design for converting a ruined barn into a composite garden building comprising loose box, summerhouse, pergola, garage & coach house
Plan & elevations
Insc: Plan labelled, notes
Pencil & watercolour on linen-backed cartridge (420 × 765)

[14] A collection of miscellaneous topographical & measured drawings

Prov: All drawings pres. by Mrs G. D. Gordon Hake, 1964

HAKEWILL, Arthur William (1808-1836)
Son of James Hakewill (q.v.); architect and pupil of Decimus Burton.
Bibl: *Colvin*

LONDON: Church of St George, Hanover Square, Westminster
Measured drawing
Elevation of portico
s & d: *A. W. Hakewill, Jany. 20th 1835*
Black & sepia pen with sepia wash, shaded on cream-tinted cartridge (470×740)
Prov: Unknown, but included in the 1871 catalogue of RIBA drawings

LONDON: Church of St Peter, Eaton Square, Westminster
Measured drawing
Elevation of portico
Pencil, sepia & grey washes, shaded on cream-tinted cartridge (510×685)
Prov: Unknown, but included in the 1871 catalogue of RIBA drawings

HAKEWILL, Edward Charles (1812-1872)
Brother of John Henry Hakewill (q.v.) and a pupil of his father Henry Hakewill (1771-1830). After his father's death he was articled, in 1831, to Philip Hardwick. His works include church of St Augustine, Hackney, 1869; church of St Andrew, Rushmere St Andrew, Suffolk, 1861; church of St Michael, Colchester, 1854; restorations at church of St John the Baptist, Great Clacton, 1865. He was District Surveyor to the London parishes of St Clement Danes and St Mary-le-Strand (succeeding John Goldicutt) and later to part of the parish of St George's, Hanover Square. He competed unsuccessfully in the competitions for the Houses of Parliament and for the Nelson monument.
Bibl: *Colvin* (Henry Hakewill); obituaries: *Builder*, XXX, 1872, p.860; *RIBA Transactions*, XXIII, 1872-73, p.9; XXIV, 1873-74, pp.212-213

LONDON: Church of St John of Jerusalem, Lauriston Road, Hackney, 1845-48
In **JOHNSON, Robert James**, *Collectanea Architectura*, 1852-57 (q.v.), Sketch of nave roof, p.94

HAKEWILL, James (1778-1843)
Son of John Hakewill (1742-91), painter and decorator, and better known for his architectural publications than for his designs. These include *The History of Windsor and its neighbourhood*, 1813; *A Picturesque tour of Italy*, 1818-20; *A Picturesque tour in the island of Jamaica*, 1825; *Plans, sections and elevations of the abattoirs of Paris, with considerations for their adoption in London*, 1828, and *An Attempt to determine the exact character of Elizabethan architecture*, 1835. His architectural works include the Pump Room, Dorton Spa, Bucks, 1834, now dem.; a lodge at Tatton Park, Cheshire, 1833; and the Christian Union Almshouses, John Street, Edgware Road, London, 1834. He competed for the Houses of Parliament in 1836.
Bibl: *Colvin*; *DNB*; obituary: *Civil Engineer and Architect's Journal*, VI, 1843, p.324

Design for a country residence for G. W. Aylmer, 1829 (4):

- 1 *A 2 Ground Plan & elevation of Garden Front*
- 2 *A 2 Bedroom Plan, Mexigaine floor plan*
- 3 *B 1 Basement Plan, Ground floor plan*
- 4 *B 2 Bed Room Plan, plan to Attics in the Roof*
- 1-4 Insc: *Design for a Country Residence*, dimensions given
- s & d: *James Hakewill Archt. | 14 Lisson Street, New Road | Octr. 1829*
- Pen & pink wash, 1 with coloured washes (515×355)
- Prov: Pur. 1961

The drawings are accompanied by a *Description of Plans* and four letters from the architect to his client regarding the possible purchase of a site on the Calverly Estate, Tunbridge Wells, Kent.

HAKEWILL, John Henry (1810/11-1880)
Brother of Edward Charles Hakewill (q.v.), was articled to his father, Henry Hakewill (1771-1830) and later employed by William Spencer to rebuild the church at Erchfont (Wilts). His works include Stowlangtoft Hall, nr Bury St Edmunds, Suffolk, 1859. He was a member of the Architectural Society and an originator of the Architects' Benevolent Society fund. A 1842.
Bibl: *Colvin* (Henry Hakewill); obituary: *Builder*, XXXIX, 1880, p.315

CANTERBURY (Kent): Cathedral
Restoration of the Monument to Archbishop Sudbury
Elevation
Insc: *Presented to the Architect. Society agreeably to the Laws, Jany. 15 1833*
s: *John Henry Hakewill*
Pen & sepia wash (380×280)

HALEN, F. M. K. (fl.1849)

ELEVISIS (Greece): Temple of Artemis-Propylaea
Elevation of portico
Insc: *F. M. K. Halen Admitted Student 22 Jany. 1849*
Pen & wash (520×355)

HALFPENNY, William (?-1755)
Born Michael Hoare, titling himself 'architect and carpenter', but more familiarly known as William Halfpenny and the author of many pattern books. His recorded architectural works are few, most notably the completion of Redland Chapel, Bristol, from 1742. His original designs submitted for the Bristol Exchange, 1739-40, are in the Bristol City archives, and for the Bristol Infirmary, 1742, in the BM (King's Maps XXXVII). For a list of his pattern books see *Colvin* and R. Wittkower & E. Harris, *Architectural theory* (in preparation).
Bibl: *APSD*; *Colvin*; *DNB*

Collection of miscellaneous prints from various sources, including plates from Thomas Hearne, *Ectypa varia*, 1737; Thomas Hearne, *The History and antiquities of Glastonbury*, first published 1722, and various other plates d. 1711-61
Bound in brown morocco in slip case, spine insc: *Miscellaneous Antique Prints, 1737* (390×310)
Prov: Pur. 1965

Bound in with these prints are 19 designs, made c.1739 by William Halfpenny

[1] WATERFORD (Ireland): Cathedral (Protestant)
Alternative designs (unexecuted), 1739 (9):

- 1 Plan
Scale: 1₁₀in to 1ft
Sepia pen & wash, double page

2 Plan & S elevation

3 Plan & S elevation

4 Plan, N elevation & details of alternative treatment for spires [Fig.50]

5 Plan, N & W elevations, cross-section

- 2-5 Scale: 1₂₀in to 1ft
Pen & wash, shaded, single ruled border

6 S elevation & longitudinal section
s & d: *Wm Halfpenny Delin 1739*

7 Plan & S elevation

8 Plan & S elevation

9 Plan, S elevation & cross-section

6-9 Scale: 1₁₆in to 1ft
Pen & wash, shaded, single ruled border, double page
Plan shapes are generally either a Greek cross plan with octagonal baptistery extension to W & 2 square pavilion extensions at E end (Nos.1, 2 & 7) or rectangular plans with square, octagonal or apsidal extensions. Elevations show semicircular headed windows, some keystoned, some with Gibbs surrounds, others with ears & framed by voussoirs - plain or with Y tracery. Considerable variations in treatment of spires & lanterns.

[2] WATERFORD (Ireland): Bishop's Palace
Alternative designs (unexecuted), 1739 (8):

1 Plan & principal elevation: rectangular U-plan, symmetrically disposed; 7 bay front, ground floor openings with bracketed cornices, quoining &c

2 Plan & principal elevation: rectangular plan with corner pavilions; 9 bay front, Gibbs surrounds to openings on ground floor

3 Plan & principal elevation: rectangular plan, 7 bay front; ground floor openings with Gibbs surrounds, keystoned windows on 1st floor, 3 dormers with semicircular heads, framed by volutes, in a steeply pitched hip roof with balustraded platform

1-3 Scale: 1₁₆in to 1ft; 1₁₀in to 1ft
Pen & wash, shaded, single ruled border

4 Plans to *celler floor & parlour floor*; front elevation; back front elevation: rectangular U-plan, 7 bay front, with quoining, keystoned windows, pedimented door reached by 5 steps, 3 pedimented dormers framed by volutes

Insc: As above, labelled & some dimensions given

5 *Celler plan, parlour plan & chamber plan*, front elevation: rectangular plan with bay extension to front; 7 bay elevation, central bay extension crowned by lantern; quoining, keystoned windows with bracketed sills, door framed by volutes & approached by double stair
Insc: *This Building may be executed for 850 pounds*, dimensions of rooms given & as above

6 *Celler plan, parlour plan & chamber plan*, front elevation: rectangular U-plan, 7 bay front with rusticated basement, quoining, rusticated attached Ionic columns frame the door, Gibbs surrounds to ground floor windows, keystoned shouldered architraves & aprons to 1st floor windows, 3 pedimented dormers
Insc: *This Designe (sic) may be Executed for 1400 pounds*, room dimensions given & as above

4-6 Scale: 1₁₀in to 1ft
5-6 s & d: *Wm Halfpenny 1739*
Pen & wash, shaded, single ruled border, double page

7 Preliminary plan in a rectangular U-shape
Scale: 1₈FS
Sepia pen, double page

8 Preliminary plan in the shape of a rectangular block with corner pavilions
Scale: 1₈in to 1ft
Sepia pen & grey wash, double page

It must be assumed that all nine designs for the church are projects for rebuilding the Protestant cathedral, associated as they are with the survey of the old cathedral dated 1739. This survey differs in minor details from the engraved survey, unincised, but possibly by Blaymires, the delineator of other engravings of Irish cathedrals in this volume dated 1738 & 1739. It should be noticed that some of these engravings are dedicated by 'W. H.'. There is no evidence for Halfpenny in Ireland, but he was resident in Bristol from c.1739, when he made designs for the Bristol Exchange and the Infirmary. Bristol was, of course, in a direct shipping link with Waterford. In 1739 Waterford cathedral was an old, decaying, unappreciated medieval building. It was not, in fact, rebuilt until 1774 and then by Thomas Roberts. In 1741, however, the Bishop's Palace was rebuilt for Bishop Charles Este, who employed Richard Castle. One may therefore assume that the eight designs for plans and elevations of houses are for the Bishop's Palace, commissioned of Halfpenny, not by Bishop Este, but possibly by his predecessor Bishop Milles. There is a similarity between some of Halfpenny's designs and the entrance front of Castle's building, although there are common links with Archbishop Bolton's palace at Cashel, designed and built by Sir Edward Lovett Pearce from 1730. Castle more definitely, and Halfpenny, tentatively, have been associated with Pearce. It is not known if Halfpenny designed the Bishop's church of St Olave's, Waterford, built in 1734, and creditably in Halfpenny's style.

[3] WATERFORD (Ireland): Cathedral
Survey plan of old Waterford cathedral, 1739
Scale: 7/8 in to 10 ft
Insc: *A General Plan of Christ Church Waterford s & d: Wm Halfpenny 1739*
Black & sepia pen, grey & yellow washes, single ruled border, double page

HALL, Alner Wilson (1884-)
Articled in 1902-07 to K. D. Young of London, with whom he later went into partnership. His works include a large number of hospitals and some commercial and private commissions. He was elected A in 1910, F in 1920.
Bibl: *Who's who in architecture*, 1926

SANDWICH (Kent): St Bartholomew's hospital chapel
Measured drawing, 1904
Plan, elevation, section & details of *four windows in N wall | built 1244*
Insc: *Measured & drawn July 1904 & as above*
Pen & wash (510 x 685)
Prov: Pres. by A. W. Hall (F), 1958

HALL, Arthur & Henry (fl.1913-14)

BELFAST (N Ireland): Museum & art gallery
Design, c.1913
Perspective of the exterior
s: *Arthur & Henry Hall, Architects*
Pencil & grey wash (510 x 725)
The conditions for the competition were published in *Builder*, CV, 1913, p.515. The winning design was by J. C. Wynnes, see *Builder*, CVI, 1914, pp.550-551.

A letter by the Halls criticizing the winning design and illustrating their scheme is in *Builder*, CVII, 1914, pp.8-9.

HALL, Edward (?-1880)
Served as an architect with Atkinson of Manchester before coming to London to work as a journalist. He won medals for essays from the Institute of Architects, 1838 & 1841. He was elected FSA, 1847. Shortly before his death he was connected with the Channel Tunnel Company.
Bibl: obituary: *Builder*, XXXVIII, 1880, p.109

NEWPORT (Essex): Church of St Mary the Virgin
Measured drawings of arch between tower & body of church, 1843 (7):

1 Elevation of *Large Arch leading out of Tower into Church*
Scale: 1 in to 1 ft

2 *Plan of Jamb to large Arch ... and the intended (?) Groin ceiling in the Tower*
Scale: 1 in to 1 ft

3 Detail of *Cill and String Moulding to Window over the West Entrances*
Scale: 1/2 FS

4 1/2 FS details of *Jamb and mullions to West Window over Door in the Tower; West Entrance Door Jamb; Lable (sic) with part of the Jamb to West Entrance Door*

5 FS detail of *Rib moulding plinth Base and Capital of Columns of Groin in Tower and Columns to Jamb of Large Arch*

6 Detail of *Jamb moulding to Large Arch of Tower*
Scale: 1/2 FS

7 Detail of *Plinth and base moulding to the Buttresses of Tower*
Scale: FS

1-7 Insc: As above
s & d: *Edwd Hall | Decr. 18th 1843*
Black & sepia pen with blue wash (650 x 520)

HALL, Henry (1844-1909) & POWELL, William Henry (1847-1900)
Born in Wansford, Lincolnshire, Hall became a pupil of Mr Pilkington of Bourne. Upon the completion of his studies he moved to London, entering numerous competitions for the design and renovation of schools and churches. In 1868 he was elected A and became F in 1878. Hall joined the Somerset Archaeological Society in 1876, and in 1899 was made a life member of St Paul's Ecclesiastical Society. In 1882-83 he entered the competition for the proposed government offices for Whitehall, in association with William Henry Powell (q.v.), his partner in Mecklenburgh Square, 1874-86.
Bibl: obituary: *RIBA Jnl*, XVII, 1909, p.122

LONDON: Admiralty & War Offices, Whitehall, Westminster
Competition designs, 1884 (2):

1 Perspective of the façade facing Whitehall
Pencil & grey wash (555 x 1005)

2 Perspective of the interior of one of the quadrangles
Pencil & grey wash (635 x 935)

1-2 Insc: With pseudonym for competition *St. George*
Prov: Pres by the Ministry of Works through the AA, 1953
Hall & Powell's design was selected for the second stage of the competition (see *Builder*, XLVI, 1884, p.493, & *Builder*, XLVII, 1884, p.488, for discussion and illustration of this design).

HALL, Sir James (1761-1832)
Geologist and chemist, was associated with James Hutton and W. H. Playfair. In 1797 he introduced his 'Essay on the origin and principles of Gothic architecture' (published in an expanded form in 1813) to the Royal Society of Edinburgh. His argument was that Gothic architecture derived from simple wattle buildings reproduced in stone. From 1807 to 1812 Hall was MP for St Michael, Cornwall.
Bibl: DNB

HALL, Sir James & CARSE, Alexander

Bound book of 32 pages, containing preliminary studies for Hall's *Essay on the origin and principles of Gothic architecture*, 1797 edition; extract, with coloured frontispiece by A. Carse & 6 engraved plates from the *Transactions of the Royal Society of Edinburgh*, read 6 April 1797, & 1813 edition with engraved frontispiece & 59 plates drawn, for the most part, by Edward Blore

Only the recto used throughout

1 Study for pl.I of 1813 edition, based on pl.I, figs.1, 2, 5, 6 of 1797 edition
Insc: *Same arrangement of | Ground plan as in plates | 3rd & 4th & numbered Fig I-IV*

2 Study, in reverse state, for pl.II of 1813 edition, based on pl.I, fig.3 of 1797 edition
Insc: *Fig V*

3 Study for pl.III of 1813 edition, based on pl.I, figs.7-8, 11-12 of 1797 edition
Insc: *Figs VI-IX*

4 Study, in reverse state, for pl.IV of 1813 edition, based on pl.I, figs.4, 9, 13 of 1797 edition
Insc: *Figs XIII*

5 Study for pl.V of 1813 edition
Insc: *Figs XIV-XV*

6 Study not used in either edition, but based on pl.II, fig.15 of 1797 edition
Insc: *Fig XVI*

7 Sketches for vaulting, not used in either edition
Insc: *Figs 8-11* (new series of numbering)

8 Sketches for windows, used in part for pl.IX of 1813 edition, & pl.IV of 1797 edition
Insc: *Figs 12-19*

9 Sketches, either based on or for pl.V, figs.31, 34, 35, 37 of 1797 edition, & later used in pl.XXIX, figs.1, 4 of 1813 edition (2 sketches not used)
Insc: *Figs 20-25*

10 Sketches for pl.V, figs.32, 26, 37, 1797 edition, for pl.XXX, figs.1-3 of 1813 edition
Insc: *Figs 26-34*

11 Sketch for pl.V, fig.38, of 1797 edition; lower part of sketch for cloister windows not in either edition
Insc: *Figs 35-36*

12 Preliminary wash sketch for frontispiece of 1797 edition by A. Carse

13 Blank
Insc: *Fig A36*

14 Study for pl.XXV, figs.1-3 of 1813 edition
Insc: *Figs 37-40*

15 Study for pl.XIV, figs.1-4 of 1813 edition
Insc: *Oxford | Edin. | Figs 41-2*

16 Study for pl.XV, figs.1-4 of 1813 edition
Insc: *Beverley Minister | Ely & Figs A43-Fig G.44*

17 Tracery details, not used in either edition
Insc: *Figs 47-49*

18 Gothic windows, not used in either edition
Insc: *Figs 50-50B*

19 Study for pl.LIV of 1813 edition
Insc: *Fig 51*

20 Perspective of conduit & a sketch for a wicker fence, not used in either edition
Insc: *Figs 52-53*

21 Perspective of a church tower & sketch for a wicker fence
Insc: *Figs 54-55*

22 Perspective of a church tower, not used in either edition
Insc: *Fig 56*

23 Decorative details for pl.XXXII of 1813 edition, not all details used
Insc: *Figs 57-66*

24 Decorative details for pl.XXXII of 1813 edition, not all details used
Insc: *Figs 65-77*

25 Sketches for Gothic tracery & spires, not used in either edition
Insc: *Figs 78-81, 83-89*

26 Study for pl.XLVII of 1813 edition
Insc: *Fig 82*

27 Sketch for a Gothic tower, not used in either edition
Insc: *Fig 90*

28 Study for pl.XLIX of 1813 edition
Insc: *Fig 91 St Nicholas Newcastle*

29 Study for pl.XLVII of 1813 edition
Insc: *Fig 92 Newark*

30 Perspective of E end of nave at Batalha, not used in either edition
Insc: *Fig 93 Batalha*

31 Gothic details, not used in either edition
Insc: *Figs 94-101*

32 Sketch for a Gothic tower, as in No.27, not used in either edition

1-32 Pencil, sepia & black pen & grey wash (255×205)
Prov: Pres. by Sydney D. Kitson FSA (F), 1937.
The previous attribution for this volume was to Edward Blore, who engraved the plates for the 1813 edition of Hall's essay. However, this attribution is not acceptable, as the hands in the two sets of drawings, this volume and those catalogued under **Blore, Edward & Carse, Alexander** are not similar. For the most part it is thought the sketches in this volume are probably by Sir James Hall, made both for the 1797 edition and also as a guide to show how the sheets should be set out in the fuller edition of 1813. Many of the sketches seem to be based on drawings engraved in the 1797 edition. The sheets were probably sketched and prepared by Hall over a period of time – probably from 1797, the date of the *Transactions* extract – and then bound together as a guide for more professional help, i.e. Edward Blore and the engraver. Certain drawings may have been

made by Alexander Carse in preparation for the coloured frontispiece of the 1797 edition. Hall does mention Carse in the 1797 edition (p.26): 'soon after the work was finished [of the Willow Cathedral], a very accurate drawing of it was made by an ingenious young artist, Mr. A. Carse, which it is proposed to engrave for the illustration to this Essay, when published at full length.' Hall also states (p.5): '... the whole Essay being written out, and accompanied with a set of drawings sufficient to render it intelligible, but by no means in a state for publication. To bring them to such a state must be a work of much labour and time, especially since the nature of the subject has hitherto compelled me to execute all of them with my own hands.'

HALL, William (fl.1790)

HEXHAM (Northumberland): Bridge
Drawing, possibly after an engraved design
Plan & elevation
Insc: *A Plan of Hexham Bridge & some dimensions given*
s & d: *Wm. Hall Delin | 1790*
w/m: Curtels & Son
Pen & wash with double ruled border (165×380)
Prov: This drawing with another of Hexham bridge by William Johnson (q.v.) was previously bound into a Grangerized copy of Charles Hutton, *The Principles of bridges*, Newcastle upon Tyne, 1772, in the possession of the RIBA Library
Hexham bridge, with 9 segmental arches, was designed by Robert Mylne in 1785-88.

HALLAM, J. Algernon (1880-1948)

From Cardiff, trained at the AA school and with Horace Field, later serving as assistant to Sir Reginald Blomfield and to the LCC Architects Department. In 1914 he became Deputy Architect to the Welsh Town Planning and Housing Trust, working with I. Alwyn Lloyd, whose staff he subsequently joined as principal assistant. Hallam was one of the early members of the Town Planning Institute, being elected in 1917; he was also a Fellow of the South Wales Institute of Architects. A fine draughtsman who engaged in oil painting as a hobby, Hallam exhibited his paintings at the RA, New English Academy and elsewhere. He was chiefly known for his service to the housing and town planning aspects of the architectural profession.
Bibl: obituary: *Journal of the Town Planning Institute*, XXXIV, 1948, p.103

LONDON: The Writing School, Christ's Hospital, Newgate Street, City
Measured drawings for a competition, 1902 (4)
Plans, elevations, sections & details
Insc: With pseudonym *Brickbat*
s & d: *J. Algernon Hallam mens et del | 02*
Pen (560×755)

HALLETT, John (?-1841)

Exhibited at the RA 1827-1835; was President of the Surveyors' Club in 1836.
Bibl: *Colvin*

LONDON: Chapel of Ease, Enfield (Middx)
Design
Perspective view from the NE, showing the square tower at the E end
Insc: verso *Perspective View of a design for a Chapel of Ease - at Enfield - Middlesex*
s & d: *John Hallett, Archt. 5 Mortimer St. Cavendish Square, 1830*
Watercolour (435×520)

HALLETT, John & NEWMAN, ...

Design for a Gothic Revival church, c.1829 (3):
1 Sketch elevation for the W end
s: *Hallett & Newman Archts. 5 Mortimer St. Cavendish Square*
w/m: J. Whatman 1829
Pencil, sepia & blue washes, shaded (460×335)

2 Alternative design for the W end
Elevation
Scale: $\frac{1}{8}$ in to 1 ft
Pen, sepia & blue washes, shaded (400×310)

3 Perspective view from the SW, showing an amended W end & a square tower over the E end
Watercolour (350×455)
1-3 Prov: Pres. by Raymond Mander, 1939

HALLETT, William T. (1829-1908)

F of the American Institute of Architects.
Bibl: obituary: *The American Architect & Building News*, XCIII, 1908, p.16

ASTORIA (New York): Church of the Redeemer
Design in Revived Gothic style
Perspective from the NE showing tower & spire on N side
Insc: *Ch. of the Redeemer | Astoria | N.Y. | Cost \$25000*
s: on mount *W. T. Hallett F.A.I.A.*
Photograph of original drawing (100×60)

WILLIAMSTOWN (Mass): Williams College
Design for chapter lodge of Delta Psi Fraternity in Revived Gothic style
Perspective view of exterior
Insc: *Chapter Lodge of the Delta Psi Fraternity Williams College*
s: *W. T. Hallett | F.A.I.A. | 111 Broadway New York* (rubber stamp)
Photograph of original drawing (340×315)

HALLIDAY, PATERSON & AGATE

Competition design for working class cottages, 1918
See **Davison, T. Raffles**: Perspectives of some of the winning designs in the RIBA competition

HAMES, Francis J. (fl.1871-1879)

Designed Leicester town hall, 1874-79, see **Pevsner, Leics & Rutland**, 1960, p.150; *Builder*, XXXVII, 1879, pp.1204-1229

Sketchbook covering period 1871-73, containing details of Gothic & Renaissance architecture in England
Insc: *To Francis Hames | from W Eden Nesfield | Sept 23rd 1871 ...*
Pencil on grey tinted leaves, in black morocco covers with clasp (230×160)

HAMILTON, James (fl.1785-1817) *Attributed to*
Hamilton was in practice in Weymouth, Dorset, in the early C19. He designed the monument erected in that town in 1809 to commemorate the 50th year of George III's reign. He also designed Nos.1-4 Gloucester Row and the church of St Mary, 1815-17. A plan of Weymouth showing developments proposed by him is in the Bodleian Library together with a design for an obelisk at Moreton, Dorset, erected 1785-86.
Bibl: *Colvin*

BLANDFORD (Dorset): Langton House
Alternative designs for a house for J. J. Farquharson,
1810 (4):

1-2 Design I: with a prostyle tetrastyle entrance
portico & rooms of larger proportions than those of
Design II, the hall being 33ft, the dining room 48ft

1 Plan of Principal Floor | Entrance Front & of Upper
part of | the Metzinine

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

Insc: As above; J. J. Farquharson Esqre. Sept. 1810;
rooms labelled & dimensions given

s: JH fec

w/m: Ruse & Turners 1810

Pen & wash (365 × 515)

2 Plan of Principal Bed Room Floor & of Attic Chambers
over | the Metzinine Floor

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

Insc: As above & as 1

s: JH fec

w/m: Ruse & Turners 1810

Pen & blue & grey washes (355 × 515)

3-4 Design II: without portico, the hall 23ft, the
dining room 36ft

3 Plan of Basement Story

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

Insc: As above, 2d Design & as 1

s: JH fec

w/m: Ruse & Turners 1805

Pen & wash (355 × 515)

4 Plan of Principal Floor ... Entrance Front

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

Insc: As above, 2d Design & as 1

s: JH fec

Pen & wash (330 × 515)

1-4 Prov: Pur. 1963

These designs were not executed. Langton House was
finally built to designs of C. R. Cockerell, 1827-33; in
1947 it was dem. and only the stables remain.

HAMILTON, Richard Malone (fl.1884-c.1916)

Elected A 1884, Hamilton lived and worked in New
Zealand and Australia (Christchurch, Wellington,
Perth). He wrote the following articles: 'The City of
Perth, Western Australia', *RIBA Jnl*, XI, 1903,
pp.15-20; 'Domestic architecture in Western Australia',
RIBA Jnl, XIV, 1907, pp.20-28; and 'Proportion in
architecture: an explanation from a new point of
view', *American Architect & Building News*, XCIX,
1911, pp.79-80.

CHRISTCHURCH (New Zealand): Cathedral

Design for suggested alterations for the upper portion
of the spire showing construction and effects of the
earthquake, c.1888

Plan, elevation & section

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

s: R. M. Hamilton ARIBA

Pen & wash (500 × 235)

Christchurch cathedral was designed by G. G. Scott
in Revived C13 Gothic style. Building started in 1864
and it was completed in 1904. In 1888 an earthquake
damaged the spire which was repaired in 1891.

HAMILTON, Thomas (1784-1858)

Born in Edinburgh, Hamilton served an
apprenticeship as operative carpenter with his
architect father (also Thomas), later becoming his
assistant. In 1818 his designs for the Burns monument
at Alloway (near Ayr) were chosen; the work was
begun in 1820 and finished in 1823. Among his other
works are the Knox monument, Glasgow, 1825; a
Burns monument on Carlton Hill, Edinburgh, 1830,
influenced by the monument of Lysicrates at Athens
and the Temple of Sibyls, Tivoli; an Egyptian obelisk
on Carlton Hill, 1844, in memory of political martyrs
of 1793; and numerous churches. His Royal High
School (see drawing below) was in the Grecian Doric
style, a copy of the Athenian Temple of Theseus; it
opened in 1829 and was considered one of the city's
chief ornaments. Also of interest was his pavilion for
the Grey festival in Edinburgh, 1834. Hamilton read
a description of this project at the RIBA in 1836
(*Transactions*, I, 1835, pl.I, p.65); a number of related
manuscripts are in the RIBA Library (MS SP 10). In
addition to his architecture, Hamilton played an
important role in planning and encouraging civic
improvements in Edinburgh and in promoting the art
of that city. One of the original founders of the Royal
Scottish Academy in 1826, he served as Treasurer,
1826-29 and 1845, and as Auditor, 1841. During this
time he arranged for the purchase of works by W.
Etty RA, now an important possession of the National
Gallery of Scotland. He was elected F 1836-46.
Bibl: *DNB*; obituary: *Builder*, 1858, XVI, p.146

EDINBURGH: Royal High School

Design, c.1829

Plan

Insc: Plan of | New High School | Edinburgh

Pen (300 × 490)

Prov: Pur. 1966

Lit: A. J. Youngson, *The Making of Classical
Edinburgh*, 1966, pp.156-157; *CL*, XCLII, 1967,
p.1254 (reprd)

HAMP, Stanley (1877-1968)

Educated at the City of London School, trained at
the AA, and in the office of T. E. Collcutt, with
whom he was later in partnership. His best known
work is the office block replacing the Adam
terraces of the Adelphi in London. His other works
include the river front of the Savoy Hotel, Strand,
London, 1903-04; the P&O offices in Leadenhall
Street, City, 1922-25; the Adelphi Hotel, Liverpool;
Didcot hospital, and the Hotel Rein Christina,
Algeciras. He served as President of the AA in 1922
and as Vice-President of the RIBA 1935-37. A 1900.
Bibl: obituary: *The Times*, 18 April 1968

Topographical drawing

RAVELLO (Italy): Church

Sketch of a Romanesque tower

s & d: SH 1937

Black chalk (295 × 155)

HAMPDEN, Viscount (Robert Hampden Trevor),
(1706-1783)

The third son of Thomas Trevor of Bromham,
Beds, he was educated privately and at Queen's
College, Oxford, and became a Fellow of All Souls in
1725. He served in the British Legation at The
Hague in various capacities from 1734 to 1746, and
in 1750 received the Commissionership of the Revenue
in Ireland. In 1754 he succeeded to the estates of
John Hampden at Great Hampden, Bucks, and added
the name Hampden. From 1759 to 1765 he was
Joint Postmaster-General. In 1764 he became 4th
Baron Trevor of Bromham, and in the same year was
elected Fellow of the Royal Society. Between 1761 and
1776 he wrote the three Latin poems, *Britannia*,
Lathmon and *Villa Bromhamensis*, descriptive of the
beauties of English architecture and landscape
gardening, which were edited by his son and published
by Bodoni in Parma in 1792 under the title *Poematia
Hampdeniana*. Created Viscount Hampden in 1776, he
died at Bromham seven years later and is buried there.
Besides the 13 architectural drawings listed below, 2
drawings in the Ashmolean Museum and 4 in the
Buckinghamshire County Record Office are attributable
to him, and it is possible that he was responsible for
alterations and additions to Hampden House, c.1735-40.
(Biography contributed by Dr M. J. McCarthy.)

[1] GLYNDE (Sussex): Church of St Mary

Design

Plan

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

Insc: A Plan for Glynde Church

Pen & wash (445 × 280)

This was a project prepared for Richard Trevor,
Bishop of Durham, before the executed one of 1765
by Sir Thomas Robinson.

[2] LONDON: Spring Gardens, Westminster
Design for a house adjacent to St James's Park,
Spring Gardens & Stable Lane

Plan

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

Insc: No 2

Sepia & red pen with grey wash (265 × 420)

[3] OXFORD: Radcliffe Library

Unexecuted design

Plan

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

Sepia pen & grey wash (530 × 435)

Lit: S. G. Gillam, *The Building accounts of the*

Radcliffe Camera, Oxford, 1958, pp.161-162 & pl.17

This design is related to a group in the Ashmolean
Museum (Gillam 37-38), which are inscribed
respectively *A design for Dr. Radcliffe's Library by the*
honble Mr Robert Trevor & For ye inside of the Library
by Mr Trevor.

The following are unidentified designs

[4] Design for a Doric arch

Elevation

Sepia pen (335 × 305)

[5] Design for a chimneypiece

Plan & elevation with pencil emendations

Scale: $\frac{3}{5}$ in to 1ft

Sepia pen & pencil (285 × 235)

[6] Design for an exchange

Plan
Scale: $\frac{1}{8}$ in to 1ft
Insc: *Plan for an Exchange*
Sepia pen (420 × 535)

[7] Design for a hall-staircase colonnade

Elevation
Sepia pen (270 × 340)

[8] Design for a large Palladian house of 11 by 7 bays

Plan
Scale: $\frac{1}{10}$ in to 1ft
Sepia pen (455 × 485)

[9] Design for a large Palladian house of 9 by 5 bays (2):

1 Ground floor plan
Insc: *Plan of the Best Floor & No 3*
2 Attic floor plan
Insc: *Plan of the Attick Story & No 4*
1-2 Scale: $\frac{1}{8}$ in to 1ft
Sepia pen & grey wash (365 × 385)

[10] Design for a pentagonal house with 5 circular towers

Plan
Scale: $\frac{1}{20}$ in to 1ft
Insc: *No 2*
Pen & wash (275 × 375)

[11] Design for an obelisk surmounting an arch

Plan & elevation
Sepia pen (470 × 295)
Reprd: A. Rowan, *Garden buildings*, 1968, pl.14

[12] Design for an octagonal domed temple

Elevation
Scale: $\frac{1}{2}$ in to 1ft
Sepia pen & pencil (225 × 190)

[13] Design for a temple in the form of a square with 6 columns on each side

Plan
Scale: $\frac{1}{8}$ in to 1ft approx.
Sepia pen & pencil (345 × 210)

1-13 Prov: Pur. 1963

HANSARD, Octavius (1826-1897)

Son of Luke Graves Hansard, printer to the House of Commons, he studied at the RA schools. He designed (with Sir Horace Jones) the Marshall & Snelgrove store in Oxford Street (dem. begun 1969). He was elected A 1848, F 1860.
Bibl: obituary: *RIBA Jnl*, V, 1897-98, p.106

LONDON: Banqueting House, Whitehall, Westminster
Measured drawing, 1850

Elevation
Insc: *Presented by Octavius Hansard Assoc. 21 Jan. 1850*
Pen (610 × 930)

HANSEN, Theophilus Edvard von (1813-1891)

A Danish architect born in Copenhagen, Hansen studied architecture under the direction of his brother Christian, F. A. Hetsch and at the Danish School of Fine Arts. He then settled in Athens where he built several buildings including the English church and an observatory, and, in 1846, went to Vienna where he designed the Gumpendorf church, 1849, the Synagogue, and a villa at Altenberg in association with Ludwig Forster. From 1849 to 1854 he worked on the construction of the Arsenal, and in 1860-61 he built the Academy of Science at Athens, a work in the Greek Revival mode, constructed entirely of Pentelic marble. His works in Vienna after 1860 include

Archduke William's Palace, the Exchange, the Academy of Fine Arts and the Austrian Houses of Parliament. He received the RIBA Royal Gold Medal in 1888.
Bibl: obituary: *RIBA Jnl*, VII, 1891, pp.215-216

ATHENS (Greece): Museum

Design, 1888 (10):
1 Perspective view of the building in relation to the Acropolis (255 × 585)
2 Site plan (540 × 465)
3 Ground plan (470 × 540)
4 Elevation of entrance façade (180 × 590)
5 Elevation of side façade (180 × 590)
6 Elevation of rear façade (180 × 590)
7 Transverse section (180 × 585)
8 Longitudinal section (180 × 590)
9 Detail from main façade (350 × 585)
10 Detail from longitudinal section (335 × 585)
Insc: 3 *Glyptothek für Athen*, plans labelled 1-10 s & d: T. E. Hansen | *Wien 1888*
Photographs of original drawings

HANSOM, Charles Francis (1816-1888)

Received his training from his brother J. S. Hansom, founder in 1842 of *The Builder*. He was the architect of Clifton College, 1860-80, and of University College, Bristol, 1880-83, and he superintended the rebuilding of St Paul's church, Clifton, in 1867. He designed, built and restored many churches in Bristol. Later in his career he was in partnership with F. B. Bond, with whom he did a great deal of work for the British School Board. He was President of the Bristol Society of Architects and F 1865-86.
Bibl: obituary: *Builder*, LV, 1888, p.423

ARSTAN (Glos): Church

Front elevation & details of W doorway (for pl.32)
s: *Charles Hansom del*
In Colling, James Kellaway (q.v.), *Details of Gothic architecture*, 2 vols, 1852-56, II, p.77

HARDWICK, Philip (1792-1870)

The son of Thomas Hardwick (q.v.), he was educated at Dr Barrow's school in Soho Square. In 1808 he entered the RA schools and at the same time became a pupil in his father's office. He exhibited at the RA 1807-44. In 1820 he began to practise independently from his father. Hardwick was elected RA in 1841. He was an original member of the RIBA in 1843, was Vice-President in 1851 and received the Royal Gold Medal in 1854. He is probably best known for his gateway to Euston station and Goldsmiths' Hall, London, 1829-35, but has many other notable buildings to his credit (see *Colvin* for complete list).
Bibl: *Colvin*; *DNB*; T.B.; obituary: *Builder*, XXIX, 1871, p.24

[1] LONDON: Lincoln's Inn, Holborn, Camden
Design for the new hall & library, 1842 (9):

1 N elevation (314 × 445)
2 S elevation (330 × 460)

3 W elevation (355 × 470)

4 E elevation (345 × 470)

5 NW perspective (240 × 355)

6 SE perspective (230 × 330)

7 Interior of great hall looking from S to N (240 × 190)

8 Interior view of library as executed generally but with different details [Fig.51] (215 × 165)

9 Interior view of library not as executed (175 × 225)

1-9 Pencil & wash

1-8 Numbered 7 to 14

10 SE view, alternative design to No.6

Insc: Numbered 12

Pencil & wash (355 × 235)

Prov: 1-9 Pres. by W. W. Begley (A), 1946; 10 Pres. by W. W. Begley (A), 1965

[2] Design for a house in the Tudor style with gables & mullioned & transomed windows

Elevation of *The West & Garden Front* showing also the office wing
Scale: $\frac{3}{4}$ in to 10ft
s: P. Hardwick. *Archit* | *London*
w/m: J. Whatman 1837
Pen & sepia wash (370 × 515)
Reprd: *RIBA Library Bulletin*, VII, February 1953

[3] HAMPTON COURT (Middx): Palace
Survey drawings, 1813 (5):

1 Site plan showing garden in relation to palace & surrounding villages

2 Ground plan of the entire palace
Scale: $\frac{1}{8}$ in to 10ft approx.

3 Outline plan of Wren block showing flues & drains

4 Elevations of the façades of the Wren block & interior of one side of Fountain Court
Scale: $\frac{3}{16}$ in to 10ft approx.

5 Plan of the *Great Hall fitted up for Theatrical purposes*
Scale: $\frac{3}{16}$ in to 1ft

1-5 w/m: J. Whatman 1813

Pen & wash (415 × 290)

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

[4] HAMPTON COURT (Middx): Palace
Measured drawings showing the roof of the great hall, c.1810-29 (3):

1 Half-transverse section showing carved decoration
Pen & wash (780 × 565)
Reprd: H. Colvin, *Royal buildings*, 1968, pl.3

2 Longitudinal section of 1 bay showing carved decoration
Pen & wash (775 × 565)

3 Outline half-section

Insc: *Section of the principal timber in the roof of the Gothic Hall | Hampton Court Palace*
Scale: $\frac{3}{4}$ in to 1ft
Pen (800 × 635)

1-3 s: Initialled (verso) WB

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

P. Hardwick was Clerk of the Works at Hampton Court, 1810-29.

Topographical drawings

Great Britain

[5] HAMPTON COURT (Middx): Palace
Views of the exterior & interior of the palace,
ornaments in the park & details of a tapestry &
crest, c.1810-29 (9):

1 Distant view from *Surrey side*
Pencil & sepia wash (265 × 340)

2 View from entrance stable yard
(260 × 285)

3 Frontal perspective of gateway from *Emperors
Court looking out*

4 Perspective showing the angle of the *Clock Court
with Hall*
(265 × 335)

Reprd: *RIBA Jnl*, XXVIII, 1931, frontispiece

5 *Bay in Great Hall*

Perspective showing the oriel window at the dais end
(335 × 260)

6 *Vase in the Gardens at Hampton Court removed to
 Windsor*

Perspective of urn on pedestal
(335 × 240)

7 *Coombe Wood - Conduit in Bushey or Hampton Court
Park*

Landscape showing 2 stone & brick conduit sheds
(260 × 335)

8 Detail of a crest (a jackdaw wearing a cap &
holding a sceptre), probably from a wood carving
w/m: J. Whatman 1810
Watercolour (245 × 295)

9 *Tapestry Board of Green Cloth*, covered with figures
in C16 costume

Pencil (235 × 340)

1-7 Pencil & sepia wash

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

Italy

[6] ROME: Temple of Antoninus & Faustina
Perspective sketch of the church incorporated in the
ruins of the temple, with adjacent houses

Insc: *Temple of Antoninus and Faustina at Rome
s&d: Sketched on the spot 1818 | Philip Hardwick*
Pencil (280 × 385)

Prov: From Collection of William Brockedon
(1787-1854), pur. 1959

[7] Sketchbooks (4):

1 Topographical drawings in England, 1809-11
Pencil, pen & wash in marbled boards with
red leather spine (120 × 190)

2 Views in Geneva & Milan, 1818
Pencil, pen & wash in brown boards with
red leather spine (140 × 215)

3 Views in England, 1823-31
Pencil in brown marbled boards with black leather
spine (120 × 190)

4 Topographical drawings in England & France,
1853-58

Pencil in grey marbled boards with green leather
spine (125 × 190)

Prov: Pres. by Lady Lyons, 1946

HARDWICK, Philip *Attributed to*
France

[8] PARIS

Views of Paris

1 The Pont Louis XVI (Pont de la Concorde) &
Chambre des Deputés (Palais Bourbon)
Pencil (160 × 270)

2 Pont de la Concorde & Chambre des Deputés
Pencil (155 × 225)
A closer view than No.1.

3 Pont des Arts (du Louvre) & Palais des Quatre
Nations (Institut de France)
Pencil & pen (130 × 305)

4 Pont de la Tournelle with Notre Dame in the
background
(145 × 215)

5 Pont Royal (Pont des Tuileries) with the Quatre
Nations on LHS & the Palais des Tuileries on RHS
Pencil (145 × 180)

6 *Port au Vin, et pont de la Tournelle* with Notre Dame
in the background

w/m: J. Whatman 1823

Pencil (145 × 240)

Almost identical to No.4.

7 Palais de la Légion d'Honneur (Hôtel de Salm)

Perspective sketch of the porte-cochère
Pencil (165 × 240)

8 Le Panthéon

Perspective sketch of the portico showing the dome
Pencil (170 × 245)

9 *Fontaine du Boulevard du Temple*

Insc: along right-hand margin *Cette maison n'est
pas un corps de garde*

Pencil (170 × 250)

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

[9] Sketchbook of 44 leaves containing landscape
views & houses, details of bridges, monuments,
sculpture, & in Paris & environs, probably drawn
c.1815
Pencil & some sepia wash in grey boards with brown
leather spine & metal clasp (140 × 215)

HARDWICK, Philip Charles (1822-1892)

The son of Philip Hardwick (q.v.), he trained under
Edward Blore and joined his father's practice in
1842, virtually running it after 1847. He succeeded
his father and grandfather as architect to St
Bartholomew's Hospital, and was also architect to
the Bank of England, the Goldsmiths' Company, the
Merchant Taylors' Company, Greenwich Hospital
and Charterhouse. Work not represented in the
RIBA Drawings Collection includes Aldermaston
Court, Berks, 1848-51; Bank of England, South
Parade, Leeds, Yorks, 1862-64; and Hassobury
House, Farnham, Essex, 1868. F 1850, and a Fellow
of the Society of Antiquaries.

Bibl: D. Ware, *Short dictionary of British architects*,
1967; obituary: *Builder*, LXII, 1892, p.108;
RIBA Jnl, VIII, 1892, pp.174-175

The following drawings pres. by Mrs Lyons, 1923

[1] ADARE (Co Limerick, Ireland)

Design for a monumental cross & well, c.1851-57
Perspective showing the cross & well set within a
break of a low wall outside the W end of a church
with a C13 gabled building in the background
s: on label, verso *Adare | P. C. Hardwick*
Pencil, pen & watercolour on backed cartridge
(375 × 610)

Hardwick designed Adare Manor House, Limerick,
for the Earl of Dunraven, c.1851, restored the RC
church at Adare and designed the school, 1857.

[2] ADDINGTON (Bucks): Manor House

Design for J. G. Hubbard, later Lord Addington,
c.1856 (3):

1 Perspective showing the NW view of the house
Watercolour, mounted (230 × 355)

2 Frontal perspective of N (entrance) front
s: on mount *Addington J. Hubbard Esqre | P. C.
Hardwick*

Pencil & watercolour on backed cartridge (400 × 635)

3 Perspective of the S (garden) front

s: on mount verso *Addington | P. C. Hardwick*

Pen & watercolour on backed cartridge (405 × 635)
Exhib: RA 1856, No.1136, 'Addington Park, Bucks'

Hardwick carried out his design for the Manor House
in late C17 style.

[3] ALDERSHOT (Hants): Church of All Saints
Design for the army church in red brick Gothic,
c.1863

Perspective from the NE showing the E end & the
tower at the NE angle
Pencil & watercolour on linen-backed cartridge
(510 × 740)

Exhib: RA 1863, No.895, 'Church at Aldershot'
Lit: Pevsner & Lloyd, *Hants*, 1967, p.74

[4] BIRMINGHAM (Warwicks): Church of St Martin
Designs for the restoration of the steeple & E end
of the C13 church, 1853-55 (2):

1 Perspective from the SW
Pencil with sepia wash & watercolour (705 × 520)

2 Perspective from the NW
Pencil with sepia wash & watercolour (685 × 510)

Lit: GR; Pevsner & Wedgwood, *Warwicks*, 1966,
pp.107-108

Hardwick's steeple was retained in the rebuilding of
the church by J. A. Chatwin in 1873. The church
restored after bombing in 1941.

[5] BRINGTON (Northants): School

Design for the village school in Revived Gothic style,
1850

Perspective

Insc: *School Brington*

s&d: P. C. Hardwick 1850

Pencil & watercolour on backed cartridge (230 × 305)
Lit: Pevsner, *Northants*, 1961, p.281

[6] CANTERBURY (Kent): Clergy Orphan School &
chapel

Design, c.1854

Perspective of the rear façade showing the E end of
the chapel

Pencil & watercolour on linen-backed cartridge
(485 × 860)

Exhib: RA 1854, No.1161, 'Clergy Orphan School,
Canterbury'

Lit: Newman, *NE & E Kent*, 1969, p.240 ('St
Edmund's School, St Thomas's Hill ... the style is
Dec')

- [7] COLLIER STREET (Kent): Church of St Margaret
Design for a church in EE Gothic style, c.1847-49
Perspective from the SE showing the tower & spire on the S side
Pen & watercolour on backed cartridge (430 × 335)
Lit: Newman, *W Kent & the Weald*, 1969, p.230
- [8] DURHAM: Town hall
Design for the interior of the hall with hammer beam roof, c.1851
Perspective, with figures
s: on label, verso *Town Hall | Durham | P. C. Hardwick*
Pen & sepia washes with watercolour (640 × 520)
Exhib: RA 1850, No.1196, 'Town Hall, Durham'
Lit: Pevsner, *Durham*, 1953, p.128 ('Perp ... for a Victorian town hall nicely humble')
- [9] GILSTON (Herts): Gilston Park
Design for T. Hodgson, c.1852
Perspective showing the entrance front
s: on label, verso *Gilston - T. Hodgson Esqre | P.C.H.*
Pen & watercolour on linen-backed cartridge (475 × 845)
Lit: Pevsner, *Herts*, 1953, p.96 ('Large asymmetrical mansion ... in early Tudor style')
- [10] GODALMING (Surrey): Charterhouse School
Design, c.1869
Perspective
Insc: *First sketch Charterhouse*
s: P. C. Hardwick
Watercolour (535 × 820)
Exhib: RA 1869, No.983, 'New Charterhouse Schools, Godalming, Surrey'
Lit: Nairn & Pevsner, *Surrey*, 1962, pp.121-122
Reprd: *RIBA Jnl*, XLI, 1934, p.726
- [11] HALL, nr Barnstaple (Devon)
Design for the house in Jacobean style, c.1850
Perspective showing the entrance front
s: *No 1 | Hall | Barnstaple | P. C. Hardwick & (in pencil) Hall | for (?) Chichester (?) | PCH*
Pencil & watercolour on backed cartridge (455 × 680)
Lit: Pevsner, *N Devon*, 1952, p.92
- [12] LAVERSTOKE (Hants): Gardener's cottage
Design for Mr Portal, c.1854
Perspective showing a cottage in Tudor style, red brick, tile-hung, barge-boarded with tower & timber veranda [Fig.52]
s: on label, verso *Gardeners cottage for Mr Portal | P. C. Hardwick*
Pen & watercolour on linen-backed cartridge (440 × 330)
Exhib: RA 1854, No.1180, 'Gardener's cottage at Laverstoke House for Melville Portal Esq MP'
- [13] LONDON: Albert memorial, Kensington
Competition design, 1863 (3):
1 Distant view from the top of an imaginary building in the foreground
Watercolour (610 × 990)
2 Frontal perspective of the terraces leading up to the monument
Watercolour (650 × 980)
3 Close-up perspective of the monument with the statue of the prince standing on a base surrounded by figures of the Muses; the base has a plaque insc: *ALBERTO | PRINCIPI | POPULUS GRATUS | ANNO DOMINI | MDCCCLXIII*
Watercolour (915 × 660)
- [14] LONDON: Freemasons' School, Boutflower Road, Wandsworth
Design in diapered red brick with tower over the entrance door, c.1852
Perspective showing principal façade
Insc: on label, verso *Freemasons School | Wandsworth*
Watercolour (545 × 760)
Exhib: RA 1852, No.1193, 'Royal Freemasons Female Charity School, Wandsworth'
Dem. c.1934, now the site of a Peabody Trust housing estate.
- [15] LONDON: Church of St John, Lewisham Way, Deptford, Lewisham
Design for the church in late Gothic style, c.1854
Perspective showing W end & the tower & spire at SW angle
s: on label, verso *St Johns Deptford | P. C. Hardwick*
Sepia pen & wash & watercolour (700 × 530)
Lit: Pevsner, *London II*, 1952, p.104 ('Typical additional parish church of a comfortably off district growing in population. Large with thick Kentish rag surface, tall spire and Dec tracery.')
- [16] LONDON: Church of St Mary, Lambeth
Design for rebuilding parish church, 1851-52
Perspective from the S, showing original C14 tower
s: on mount *Lambeth Church | P. C. Hardwick*
Sepia pen & wash & watercolour on backed cartridge (440 × 635)
Exhib: RA 1851, No.256, 'Restoration of Old Lambeth Church'
Lit: Pevsner, *London II*, 1952, p.269 ('Only the W tower ... is C14, the rest was built in 1851-52 by P. C. Hardwick in the style of the early C14')
- [17] LONDON: Euston station, St Pancras
Design for the great (booking) hall, 1846-49
Perspective of the interior showing the double-flight staircase leading to the gallery & the coffered ceiling
Sepia pen & watercolour (725 × 610)
Exhib: RA 1849, No.1108, 'Great Hall, Euston Station'
Lit: Pevsner, *London II*, 1952, pp.366-367
Reprd: N. Taylor, *Monuments of commerce*, 1968, pl.10
The design is as executed, except for the mural painting decorating the gallery. Dem. 1962.
- [18] LONDON: Bank for Jones Loyd & Co, Lothbury, City
Design for the bank premises in an Italian Renaissance style
Perspective showing the main façade facing Lothbury & the side (W) facing Tokenhouse Yard
s: on mount *Robarts (crossed out) Bank Jones Loyd | P. C. Hardwick*
Pen & watercolour on backed cartridge (660 × 485)
Reprd: N. Taylor, *Monuments of commerce*, 1968, pl.8
The building dem. 1949.
- [19] LONDON: Great Western Hotel, Praed Street, Paddington, Westminster
Design, 1851-53 (3):
1 Perspective showing the Praed Street façade
s: on label, verso *Gt Western Hotel | P. C. Hardwick*
Sepia pen & watercolour (500 × 370)
2 Perspective, close to 1 [Fig.53]
s: on mount as 1
Pencil & watercolour, mounted (420 × 270)
3 Design for the interior decoration of the coffee room
Perspective with figures
Sepia pen & watercolour (460 × 680)
Exhib: RA 1852, No.1197, 'Great Western Hotel, interior of coffee room'
Lit: Pevsner, *London II*, 1952, p.304
Reprd: N. Taylor, *Monuments of commerce*, 1968, p.32
- [20] LONDON: Australasian Bank, No.4 Threadneedle Street, City
Design for bank premises, c.1854
Perspective of fronts facing Threadneedle Street & Finch Lane, with figures in foreground [Fig.54]
Pen & watercolour (730 × 605)
Exhib: RA 1854, No.1164, 'Australasian Bank, Threadneedle Street'
Lit: Pevsner, *London I*, 1962, p.260
Now the Australia & New Zealand Bank.
- [21] RENDCOMB (Glos): House
Design in Italianate style, c.1863
Perspective of garden front
Pencil & watercolour on linen-backed cartridge (660 × 990)
Lit: Verey, *Glos: Cotswolds*, 1970, pp.378-379
- [22] SAINT COLUMBA'S COLLEGE (Dublin, Ireland)
Design for the addition of a chapel, school room & dormitory in Gothic style forming, with the older buildings, 2 quadrangles
Bird's-eye view & block plan
s: on label, verso *College St Columba Ireland partly executed | P. C. Hardwick*
Sepia pen & watercolour (615 × 850)
- [23] SOMPTING (Sussex): Sompting Abbots
Design for the house with square tower & high pitched roof, c.1854
Perspective
s: on mount *House at Sompting | Worthing | P. C. Hardwick*
Pen & watercolour on backed cartridge (440 × 565)
Exhib: RA 1854, No.1133, 'The Abbot's Sompting, Sussex for Capt Crofts'
Lit: Nairn & Pevsner, *Sussex*, 1965, p.332 ('Tudor, flint with a few brick panels and very spikey indeed')
- [24] Design for the addition of a tower & new wing to a C16 stone gabled country house
Perspective
Sepia pen & watercolour on backed cartridge (640 × 420)
- [25] Sketchbooks, 1837-47 (14):
1 1837: Ghent, Cologne, Coblenz
Pencil, grey boards with red leather spine (145 × 240)
2 1839: Rhine valley
Black chalk heightened with white & sepia wash on tinted papers, green boards with green leather spine (160 × 250)
3 1840: Kent, Hampshire & London
Pencil, brown marbled boards with green leather spine (140 × 220)
4 1840: Hampshire
Pencil, green boards with green leather spine (135 × 185)
5 1841: Devon, Cornwall & the Wye Valley
Pencil, marbled boards with maroon leather spine & metal clasp (100 × 155)
6 1841: Devon, Cornwall & Somerset
Pencil, green boards with green leather spine (145 × 235)
7 1841: Somerset, the Wye Valley & the Midlands
Pencil, marbled boards with maroon leather spine (145 × 240)
8 1842: Kent, Oxford & Berkshire; Bavaria
Pencil, green boards with green leather spine & metal clasp (135 × 195)

9 1843-44: Oxford, Hampton Court, Cambridge, London, Surrey, Sussex & Kent
Pencil, green marbled boards with green leather spine (185×125)

10 1843-44: West of England, but chiefly Germany
Pencil, brown marbled boards with maroon leather spine (185×130)

11 1844: Germany
Pencil, grey marbled boards with green leather spine (135×190)

12 1844-46: Germany; Kent, Dorset & Sussex
Pencil, brown marbled boards with maroon leather spine (185×130)

13 1847: Italy
Pencil, green boards with green leather spine (115×150)

14 1847: Italy
Pencil, maroon boards with maroon leather spine (115×150)

Sketchbooks pres. by Lady Lyons, 1946

HARDWICK, Thomas (1752-1829)

Son of Thomas Hardwick, a mason and architect of New Brentford, Middlesex, he received his architectural training as a pupil of Chambers, and as a student at the RA schools. In 1776 he travelled to Italy in company with Thomas Jones and an artist named Norton, arriving in Rome in November of that year and returning to England in May 1779. He was architect to St Bartholomew's Hospital, 1808, Clerk of the Works at Hampton Court, 1810, and at Richmond, 1815, and carried on a successful practice as a surveyor and architect. His works include churches and church restorations, and a Nelson's column at Hereford.

Bibl: *Colvin*

[1] Design for a 1 storey monumental building with a dome, Doric order & hexastyle portico
Entrance elevation
s: T.H.

Pen & yellow & grey washes, with a ruled margin (430×635)

Prov: Pres. by P. C. Hardwick, 1885

The severe use of this fluted Roman Doric order is alien to Hardwick's works, and the design is more frenchified than other buildings by him. This design may be a preliminary study for the design for a national museum exhibited at the RA in 1805 (No.677).

[2] Preliminary study for a villa
Elevation

Insc: *A design for a villa, intended for a particular situation in Middlesex*

s: in later hand Thomas Hardwick delint

Pen & watercolour (565×960)

Reprd: J. Harris, *Georgian country houses*, 1968, pl.23, pp.36-37

Possibly a design for Ealing Grove, Middlesex, for the 4th Duke of Marlborough

Prov: Probably pres. by P. C. Hardwick, 1885

Measured drawings

France

[3] PARIS: École de la Chirurgie

Measured drawings, 1776 (2):

1 *Plan of the Cortile of the School for Surgery at Paris*

2 *Elevation of the hexastyle Corinthian portico facing the courtyard of the School for Surgery at Paris*

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

Insc: As above

s & d: 1776 T.H.

Pen & wash with ruled border (280×460)

Prov: Probably pres. by P. C. Hardwick, 1885

[4] PARIS: Louvre

1 Measured drawings of windows: from the 1st storey of the Pavillon d'Horloge; pedimented window from the same storey of adjacent block

Elevations

Insc: *Windows in the principal Story of the Old Louvre & some dimensions given*

Pen & wash (400×480)

2 Measured drawing of 1 bay of the E colonnade with dimensions & scale

Insc: *Peristile du Louvre*

Black & sepia pen & pencil (440×280)

Prov: Probably pres. by P. C. Hardwick, 1885

The following entries, [5]-[42], were contributed by Pierre de la Ruffinière du Prey

Italy

The following measured drawings of buildings in Italy were pres. by P. C. Hardwick, 1885

[5] ALBANO (Lazio)

1 Plan of antique sluice gate or emissario at Lake Albano

Scale: $\frac{3}{16}$ in to 1 ft (& for each subsequent drawing)

A Ingression of Water | into the Channel cut | thro the Rock for above | $1\frac{1}{2}$ Mile | B Entrance into Lake. | All round the Lake, which | is above 7 Miles is an | Embankment of very large | Stones | CC large Stones to | fortify the Entrance of the | Emissario | D Circular holes to | prevent Rubbish | passing into the Emissario - | EEE Columns which | support a Bridge over | which there now runs a | Road which goes round the | whole Lake - | F Channell for the Water | G Modern Reservoirs for Fish - |

Verso: *Emissario of the Lake of Albano. | This curious & surprising Work was begun about the Year 355 (ab: U.C.) in Consequence of the | Oracle of Delphos reporting that the City of Veii, which the Romans were at that time | besieging, should not be taken till this Lake, which had rose of | a Sudden to an uncommon | Height was drained off to the Sea, to effect this they were under the necessity of cutting | a Channel through a Rock for near two Miles in length and in some Places above | 300 Roman feet from the Surface, the Channel is about 4ft Engl. wide and abt. 5 feet, | high, it is recorded that the Work was performed within a Year. Albano, antiently | Alba Longa, is abt. 14 miles from Rome & 7 from the Sea.*

s & d: T. Hardwick measd. Sepr. 1777

w/m: J. Honig & Zoonen & beehive on escutcheon (& on subsequent drawings)

Pen & blue & yellow washes (500×310)

2 Two transverse sections through sluice gate,

1 looking downstream (top half) & 1 looking upstream (bottom half)

Insc: *Transverse Sections of the Emissario at the Lake of - Albano (sic)*

s & d: 1777 T.H.

Pen & watercolour (500×310)

3 Longitudinal section through sluice gate (upstream at right) [Fig.55]

Insc: *Longitudinal section of the Emissario of the Lake of Albano. | A. Ingression of water into the Rock - | B. Entrance into Lake | CC. Level of Water -*

Pen & watercolour (500×310)

Uppermost in Hardwick's mind when he made these three drawings must have been the thorough survey of the site by Giovanni Battista Piranesi (1720-78) entitled *Descrizione e disegno dell' emissario del Lago Albano*, Rome 1762-64. Piranesi on his p.2 referred to the Titus Livius anecdote of the origin of the emissario, which Hardwick cited on the verso of No.1.

[6] ARICCIA (Lazio): Church of S Maria dell'Assunzione

1 Plan of church of S Maria dell'Assunzione

Scale: $\frac{1}{10}$ in to 1 ft (& for subsequent drawing)

Insc: *Plan of a Church at Laricia designed by Bernini; verso Bernini's Church at Larici, the plan is good but there is | too much panneling on the inside, the Pedestals too small | Columns badly proportioned & the whole too much crowded with Mouldings: | scrolls in the Dome have a bad Effect, Dome of the Lanthorn | painted in Chiaroscuro representing Angels round a Glory | the External part is simple, but the Pannelling has bad Effect*

w/m: J. Honig & Zoonen (& for subsequent drawing)

Pen & wash (430×570)

2 Elevation of W façade & section along the N-S axis

Insc: *Elevation of a Church at La Riccia (left half);*

Section of Ditto (right half)

Pen & grey, blue & pink washes (430×670)

Hardwick's teacher, Sir William Chambers, who generally condemned Italian Baroque architecture made an exception in the case of Gian Lorenzo Bernini (1598-1680). Writing to another pupil at Rome, Edward Stevens, Chambers had advised: 'Observe well the Works of the Celebrated Bernini, at Once an Able Architect, Painter and Sculptor; see how well they are conducted, how artfully he took advantage of circumstances, and Sometimes made even the defects of his Situations Contribute towards the Perfection of his work ...' (letter of Sir William Chambers to Edward Stevens, from London, 5 August 1774; cf. J. Harris, *Sir William Chambers*, 1970, p.22). Sir William might well have been thinking of the church at Ariccia when he wrote, for its plan is on a cramped site above a gorge, yet Bernini managed to squeeze in two pathways leading alongside and down behind S Maria dell'Assunzione (1662-64). It is obvious from the remarks on No.1 verso that Bernini was not so universally revered a master that Hardwick did not feel he could take him to task for the interior decoration.

[7] CAPRAROLA (Lazio): Palazzo Farnese

1 Plan of piano nobile of Palazzo Farnese at Caprarola with dimensions

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

Insc: *Plan of the Principal Floor of the Palace at Caprarola; at lower left corner At A a Fountain (referring to the letter A in the loggia directly above the entrance hall to the palace); 1 room labelled Chapel*

s & d: T.H. Novr. 1778 (& for subsequent drawing)

w/m: C. & I. Honig (& for the subsequent drawing)

Pen & pink wash (660×510)

2 Elevation & section of 1 bay of cortile with dimensions

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

Insc: *Cortile in the Palace of Caprarola*

Pen & pink wash (590×460)

For Grand Tourists and student-architects alike a visit to Jacopo Barozzi da Vignola's (1507-73) Palazzo Farnese (c.1550) was *de rigueur* if time permitted the detour en route between Rome and Florence. From a page in a Hardwick sketchbook (RIBA, H1/5, f.1 recto [46]) it would appear that he undertook a journey to Caprarola and Viterbo with his frequent companion, John Henderson (died 1789), a Scottish architect then at Rome (for Henderson cf. 'Memoirs of Thomas Jones', ed. A. P. Oppé, *London Walpole Society Annual*, XXXII, 1951, pp.63, 68, 79, 86, 89). The joint expedition from Rome presumably occurred in November, since the same notebook containing the list of travelling expenses includes preparatory pencil sketches of Caprarola (ff.90 verso-95 recto).

A date towards the end of that month is likely, for Henderson himself remained in Naples until 10 November (Oppé, *op. cit.*, p.81). It is remotely possible that the architect John Soane, also studying in Rome that autumn, joined the party. He claimed to have been inspired by the Palazzo Farnese's pentagonal plan in his Royal Palace design of 1778/79 (J. Soane, *Description of the house and museum* . . . , 1835, pp.17-18).

[8] CAPRI/CAPREA: Villa of Tiberius
Plan of ruins of Palace of Emperor Tiberius on Capri & detail of antique paving in Caprea cathedral with dimensions

Scale: $\frac{3}{16}$ in to 1 ft (in faint pencil writing)
Insc: *Plan of part of the Remains of Tiberius's Palace at Caprea, the walls are built of Brick faced with Stucco on the Inside without any Appearance of their having been ornamented / the Rooms all lighted from the Top - I could perceive no communication from the Rooms into the Parts market. A which have the Appearance of being filled up solid to the height of above 12 feet. / thro the Wall B is probably conveyed a flue as it doth not reach to the springing of the Arch, - at C are Small Conduits thro the Walls higher than the level of A - at D is part of a drain, / E - a long narrow Passage, I observed several of the same width in other Parts of the / Building - the cross Walls GG do not go as high as the Springing of / the Arch, - the walls at OO are perforated in the same Manner as at C - the height of the Rooms is abt. 40ft. - Beneath the line drawing of the paving stones in Caprea Cathedral An Antique Pavement at Caprea, now at the Altar of the / Cathedral, - All the large Squares are of a very dark color'd / Marble & Yellow Antique alternately, the small Triangles are / all Rosso Antico, the Small squares - Pavonazetto, the large / Sgrs wh[ic]h are dark are surrounded by Yellow Antique, those which are Yellow Antique by Pavonazetto*

Pen & wash on plan, pen only on paving detail (340 x 430)
The barrel vaulted chamber belonged to what Hardwick called 'Empr. Tiberius's Marine Pallace' when he visited it on 25 May 1778 (RIBA, H1/4, f.21 recto). He measured and elaborately annotated plans of the antiquities he saw on Capri must date from after his return to the mainland. The following day he spent 'at home drawing' (*ibid.*, f.23 verso).

[9] N^o CASERTA (Campania): Aqueduct

1 Elevation of S façade plans of arcades on each of the 3 storeys (bottom half of sheet)

Scale: 10 Neapolitan palms to $\frac{1}{2}$ in
Insc: *Plan & Elevation of the Aqueduct near his Sicilian Majesty's Palace at Caserta; transcriptions of Latin inscriptions on aqueduct as follows: QVA. MAGNO. REIP. BONO / AN. CDDCCXXIV / CAROLVS. INFANS. HISPANIAE / IN. EXPEDITIONEM. NEAPOL. PROPECTVS / TRANSDVXERAT. VICTOREM. EXERCITVM / MOX. POTIVS. REGNI. VTRIVS. SICILIAE / REBVSO. PVBL. ORDINATIS / NON. HEIC. FORNICES. TROPAES ONVSTOS / SICVTI. DECVISSET. EREXIT / SED. PER. QVOS. AQVAM. IVLIAM. CELEBRATISS / QVAM. QVONDAM. IN. V SVM. COLONIAE. CAPVAE / AVGVSTVS. CAESAR. DEDVXERAT / POSTEA. DISJECTAM. AC DISSIPATAM / IN. DOMVS. AVGVSTAE. OBLECTAMENTVM / SVAEQ. CAMPANIAE. COMMODOVM / MOLIM NE. INGENTI. REDVCERET / ANNO. CDDCLIX & CAROLO. VTRIVSO. SICILIAE. REGE / PIO. FELICE. AVGVSTO / ET. AMALIA REGINA / SPEI. MAXIMAE. PRINCIPVM PARENTE / AQVAE. IVLIAE. REVOCANDAE. OPVS / ANNO. CDDCCLIII. INCEPTVM / ANNO CDDCLIX. CONSVMMATVM / A FONTE. IPSO. PER. MILLIA. PASSVVM. XXVI / A. RIVO. SVBTERRANEO / INTERDV. ETIAM. CVNICVLIS / PER TRANSVERSAS. E.*

SOLIDO. SAXO. RVPES. ACTIS / QVA. AMNE. TRAJECTO / ET. ARCVATIONE. MVLTIPlici SPECVBVS. IN. LONGITVDINEM. TANTAM. SVSPENSIS / AQVA. IVLIA. ILLIMIS. ET. SALVBERRIMA / AD. PRETORIVM. CAESARTANVM. / PERDVCTA / PRINCIPVM ET. POPVLORVM. DELICIS. / SERVITVRA / SVB. CVRA. LVD. VANVITELLI / R.P. ARCHIT.

s & d: T.H. 1778

w/m: Lily on crowned escutcheon, & entwined monogram GR (& for subsequent drawing)

Pen (380 x 680)

2 Section through the aqueduct (left half) & elevation of principal bay & 2 bays to the left of it (right half)

Scale: 10 Neapolitan palms to 1 in, 10 Roman palms to $\frac{7}{16}$ in

Insc: *Section & part of the Elevation of the Aqueduct near his Sicilian Majesty's Palace at Caserta*

Pen (340 x 480 approx.)

As Hardwick realized from having copied the Latin inscriptions on the arcuated section of the aqueduct near Maddaloni, the architect Luigi Vanvitelli (1700-73) constructed it between 1753 and 1759. On 30 April 1778 Hardwick wrote: 'Went to Capua Vecchia . . . from thence to Caserta, saw the Palace - from thence took a chaise to the Aqueduct, (abt 5 miles further). This was made for conveying the water across a vast valley between the mountains it is constructed of tuffo & brick, . . . Beneath the description he added a sketch plan of the width of the roadway on the top of the aqueduct (RIBA, H1/4, f.6 verso). From a further note later on in his Neapolitan journal it would seem that Hardwick actually made the drawings in question on 7 & 8 May (*ibid.*, f.10 recto), basing them on 'some Prints of the Aqueduct' hence the scale was in palms not feet. Despite its association with an architect of reprehensible taste such as Vanvitelli, the aqueduct was admired by students in the C18 as an engineering feat. John Soane visited it on 2 March 1779 on his return from Benevento to Naples, and he sketched it with an aim perhaps to producing finished drawings such as Hardwick's (see Soane, MS 'Italian Sketches and Mem.', p.157).

[10] CASERTA (Campania): Palace

3 Plan of ground floor of Palace of Caserta

Insc: *Palazzo Caserta*

w/m: J. Whatman 1794

Pen (630 x 850)

A journey to Caserta at the end of April has been mentioned in the previous note. Sketching was undertaken (RIBA, H1/4, ff.46 verso, 47 verso & 49 verso), particularly in the area of the staircase, niches in cortile corners and chapel. Hardwick's written accounts of the as yet unfinished palace are interesting in themselves and in relation to the building's history. In general his reaction was not positive (*ibid.*, ff.48 verso, 47 verso). Having collected his material the architect returned to Naples. There on 1 June he 'Copied the Plan of Caserta' (*ibid.*, f.24 recto). In fact this statement makes it no surprise to find that the plan of the ground floor is a tracing of pl.ii in Luigi Vanvitelli, *Di biaraione dei disegni del reale palazzo di Caserta*, Naples 1756. Although a copy of a plan of Caserta was made in 1778 it cannot have been the one now under consideration, which bears a much later watermark. Perhaps when the original became tattered a copy was made from it or directly from the initial source, Vanvitelli's book.

[11] POMPEII (Campania): Temple of Isis

1 Plan of the temple & precinct of Isis & of adjacent buildings at Pompeii

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

Insc: *Plan of the Temple of Isis discovered in the Excavations at the Antient City of Pompeii. (from a drawing of Mr Edward Stevens in 1774) - the Letters are explained in his Letter to Sr. Wm. Hamilton dated 22d Oct. 1774 -*

w/m: Lily on crowned escutcheon with subscript monogram GR

Pen (475 x 340)

Stevens no doubt prepared the original plan at the request of Sir William Hamilton (1730-1803) with publication in his forthcoming book, *Account of the discoveries at Pompeii*, 1777, in mind. The plan and the key mentioned by Hardwick did appear as pl.xiii of Hamilton's *Account*, but no credit for it was given to the recently deceased Stevens. The letter dated from 'Rome 22d Octr 1774' is in the manuscript collection of the RIBA Library (H2/5-S). Hardwick, who corresponded with Stevens's widow (RIBA, H1/4, f.24 recto), would have had easy access to the dead architect's drawings and papers. He came into possession of Stevens's own copy of the letter and he appended one item of information to the key or legend so as to bring it up to date with letter C on his own plan (see following drawing).

2 Plan of above (right half): frontal & end view of an antique table presumably at Pompeii (top right); elevation of main façade of a small sanctuary within precinct (centre right); elevation of an altar adjacent to chapel (lower right)

Scale: $\frac{1}{2}$ in to 1 Roman palm (scale bar refers to left half only)

Insc: *right half Plan of the Temple of Isis with the surrounding Buildings from Observations on the Spot / References: A. This Room, a Kitchen / B. A Chimney / C. A Room where the Skeleton / of the Priest was found wt. an Ax / in his hand wt wh. he had broke / three holes in the Walls, attemptg. to get out / D. Corridore round the Theatre / E. Subterraneous Rooms, now / dangerous to Enter on Acct. of the / Mofette or bad Air / F. In this recess were hung up / the Voti / G. The Place where the Victim was killed / was in this part, the Ring to which they were / bound Remains on the floor; 3 names written directly on the plan refer to Latin signature inscriptions on the walls; left half from top Antique Table of Marble; Elevation on a large Scale of the Building H; altar at I s & d: in 1778 T.H.*

Pen & wash (510 x 650)

Since June 1765, when the Isis precinct was discovered, artists and architects had flocked to see (and if they were permitted) to draw the astounding remains (Egon Caesar Corti, *The Destruction and resurrection of Pompeii and Herculaneum*, 1951, p.135). Hardwick was one of a long train of such visitors. His plan differs from that of Stevens in a number of details and it is certain that he himself briefly visited the site 19 May 1778 on his return from a trip to Paestum (RIBA, H1/4, ff.17 verso, 18 verso). But neither on that occasion nor during his excursion to Pompeii on a second Neapolitan journey (September-October 1778, cf. *ibid.*, f.26) does Hardwick seem to have collected information of his own. It should be noted in this respect that he had a letter of introduction to the Spanish military engineer in charge of operations at Pompeii, Francisco La Vega, and on 11 May when he called on him, actually saw 'some Plans of Pompeia - extremely well Drawn' (*ibid.*, f.11 verso). Certainly the three drawings on the left half of Hardwick's sheet come from some secondary source. An exact duplicate of the chapel elevation was copied by John Soane around this time (Soane, drawer 45, set 3, item 2).

Lateral & longitudinal sections of above temple & precinct (lower & upper halves respectively)

Insc: *Temple of Isis at Pompeia; on extreme right of lower sectional drawing Section of the Street*
s& d: In 1778 T.H.

w/m: Lily on crowned escutcheon with subscript monogram C. & I. Honig

Pen & grey & tangerine-coloured washes (340 × 510)
The drawings indicate well the relative positions of altar, chapel and temple proper within the colonnaded Isis precinct. Lacking measurements, these sections (for which no preliminary sketches of any sort exist) may be seen along with the previous drawing as partly or wholly a copy after La Vega or some other source.

[12] POZZUOLI (Campania): Temple of Jupiter Serapis

A complete ground plan of the temple

Insc: *Pianta del Tempio di Giovi Serapide; verso Temple of Giovi Serapide at Pozzuolo | A. present Entrance | B. purifying Room for the Priests, C. a Drain or Canal round the Cortile to receive the water from the Roofs, & to carry it off | D. A Bronze Ring which still exists in the pavement to which the Victim was tied | E. A Small Grate in form of a Flower, of Bronze, which let off the blood F. A Canal or Drain for the Water G. Seat H. here is a flat from the Door over the Drain & a bronze pipe | passes under to convey the Water I. Altars | K. An Edging or Molding raised round this Octagon | The Walls are Brick encrusted with Marble & Marble pavements, laid in great Sgr. Slabs of white Marble | the Roof was also covered with Marble Tiles*

w/m: Hunting horn on crowned escutcheon with subscript J. Honig & Zoonen
Pen & wash (440 × 370)

In company with the painter John 'Warwick' Smith (1749-1831), Hardwick went to Pozzuoli on 2 June 1778 and 'measd. the Temp: of Serapis' (RIBA, H1/4, f.24 verso). Contemporary accounts attest that the precinct of the market hall complex or macellum was in a state of semi-submersion under water or debris, hence the partial ground plan by Hardwick.

[13] ROME: St Peter's basilica, Vatican

Measured drawing of an altar candlestick

Insc: *verso Candlestick on the high altar of St. Peters in the Vatican at Rome*
s: T.H.

Pen & blue & yellow washes (520 × 200)

[14] ROME: St Peter's basilica, Vatican

1 Measured ground plan of NW corner of Piazza di S Pietro showing entrance to the Scala Regia with dimensions

Pen & pink wash (410 × 530)

2 Plan with dimensions of N end of entrance loggia to S Pietro in Vaticano & of 1st bay of ritual N nave aisle with *Cappella di San Nicola*

Insc: As above

Pen & pink wash (880 × 560)

3 Plan of S end of the above loggia with *Baptismal Chapel*

Insc: As above

Pen & pink wash (880 × 620)

4 Plan with dimensions of main piers of the 3rd bay ritual N nave aisle of St Peter's basilica, Vatican, including the *Choir* with the *Gallery for the Choristers & Organ Loft*

Insc: As above

Pen & pink wash (620 × 930)

5 Plan of two piers at the crossing of above with dimensions

Insc: *One of the great Piers that support the Dome*
Pen & pink wash (885 × 545)

6 Plan of main apse of above with dimensions

Pen (585 × 965)

7 Plan of ritual N half of apse of above with dimensions

Pen (605 × 870)

8 Plan of S colonnade in Piazza di S Pietro with dimensions

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

Insc: *Fountain (in the Piazza); Stair leadg to Roof of Colonnade (at W end of colonnade)*

Pen & pink wash (940 × 535)

1-8 w/m: J. Honig & Zoonen & beehive on escutcheon

These measured drawings, though unsigned, are in Hardwick's hand. They constitute a thorough survey of certain aspects of St Peter's, notably Bernini's colonnades (1655-67).

[15] ROME: Church of S Agnese fuori le mura

Plan of the church

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

Insc: *Church of St. Agnes - without the Walls - at Rome*
s& d: June 1778, T.H.

w/m: Lily on crowned escutcheon with subscript monogram of paper maker Adriaan Rogge
Pen & wash (465 × 345)

On 21 May 1778 John Soane, then at Rome, dated a plan identical to this one though more elaborately executed and with measurements directly inscribed on the sheet, (Soane, drawer 45, set 3, item 3). Returning from Naples on June 7 after an absence of seven weeks (RIBA, H1/4, f.25 verso), Hardwick met Soane for the first time abroad; Soane having arrived on 1 May according to a letter (Soane, correspondence cupboard 2, division xiv, B(1), item 1b; cf. A. T. Bolton, *The Portrait of Sir John Soane*, 1927, p.16). An exchange of ideas, impressions and drawings took place, Hardwick was permitted to copy Soane's plan of S Agnese precisely, down to the inscription *48 Steps* (relating to the staircase up from the church) and to the triangular marking in the northern aisle chapel indicating the spot where a much admired antique candelabrum of marble stood. Hardwick did not, as far as is known, copy the sectional drawing along the E-W axis of the church the sectional drawing along the E-W axis of the church which occupies the top half of Soane's sheet. Soane by eliminating the apse mosaic and other later accretions (as he thought them to be) restored the church to the appearance he imagined it had as an antique hall of justice.

[16] ROME: Church of S Costanza

Plan of the church

Insc: *Pianta del Tempio di Baccho in Roma*
d: 1777 (in Hardwick's hand)

Pen & grey & yellow washes (635 × 480)

It was generally accepted in Thomas Hardwick's time that this church was an antique temple to Bacchus (a designation based on mosaics of grape harvesting putti in the ambulatory). Like the nearby church of S Agnese it was thus considered an extremely well preserved example of an ancient structure, hence its popularity among student-architects (John Soane drew it in the spring of 1778, cf. Soane, drawer 45, set 3, items 13, 14). Actually the building was of early Christian date, having served as a mausoleum for Costantia, daughter of the Emperor Constantine.

[17] ROME: Church of S Ignazio

Plan of church

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

Insc: *Chiesa di San Ignazio Rome*

s& d: 1778, T.H.

w/m: Lily with pendant shield & J. Honig & Zoonen
Pen (580 × 360)

[18] ROME: Church of S Maria degli Angeli

Plan of church with dimensions

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

Insc: *Santa Maria degli Angeli, formerly part of Dioclesian's Baths*

s& d: June 1778, T. Hardwick

w/m: Lily with pendant shield & J. Honig & Zoonen
Pen & wash (705 × 540)

Sometime around the middle or end of June Hardwick enlisted the help of his junior, John Soane, and the two men collaborated on a certain number of drawings. One of these was the plan in question of which an undated duplicate exists in Soane's own collection (Soane, drawer 45, set 2, item 26). In the vast space of the former tepidarium of Diocletian's baths, a team of two would greatly have facilitated the task of taking measurements. Hardwick probably took advantage of some spare time to make a pencil two-part sectional drawing of the church along its E-W axis (RIBA, H1/3, f.34 recto, 35 verso). At some point he made an ink and watercolour sketch of the exterior of the church seen from the south (RIBA, H1/5, p.59). The plan of Santa Maria would have complemented the series of studies of antique Terme (q.v.) which Hardwick had compiled, no doubt with the idea that Roman planning principles would eventually be of service to him in some connection when he returned to England.

[19] ROME: Church of S Maria Maggiore

Plan of church with dimensions

Scale: $\frac{1}{14}$ in to 1 ft

Insc: *Santa Maria Maggiore in Rome*

s& d: Measd. June 1778, T.H.

Pen & wash (750 × 530)

John Soane's measured working drawing for this plan survives (Soane, drawer 45, set 1, item 8 recto) and is inscribed 'June 16, 1778 with Mr Hardwicke'. This is the only written acknowledgement that a collaboration was in existence during the month of June. Hardwick always signed his own name, never mentioning Soane, and Soane for his part did the same except in this one instance. In all cases there is an exact correspondence between the dimensions inscribed by Hardwick on his finished plan of S Maria and those on Soane's working sheet. Hardwick did, however, misread as 23ft 4in the width of the west end of the north nave aisle which was 23ft 1in according to what Soane had written. Clearly the Soane sheet was the master copy on the basis of which each architect was expected to produce his finished version. Hardwick's survives, Soane's was either never done or was lost. It would appear that to Soane was delegated the arduous job of recording on paper the measurements as they were taken in the basilican church of S Maria.

[20] ROME: Church of S Maria sopra Minerva

1 Plan of a chapel with dimensions

Insc: *Plan of a Chapel near the Great Altar in the Minerva at Rome*

2 Elevation of an altar in chapel with dimensions

3 Elevation of chapel side wall & barrel vault with dimensions

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

2-3 Insc: *Chapel in the Minerva*
s & d: 1777. T.H.

1-3 Pen & wash (495 × 330)

Preliminary studies for these drawings were carried out by Hardwick with considerable care (RIBA, H1/2, ff.1 recto, 5 recto, 6, 7, 8 recto). It was presumably the coldly correct detailing of the interior which drew him to this little-known chapel. Almost certainly Hardwick's drawings show the Capella di Tutti i Santi to the north of the high altar in Santa Maria. To study so obscure a model was tantamount to breaking away from the beaten track followed by most architectural students. Such instances are rare in Thomas Hardwick's Grand Tour, whose chief interest lies in its almost absolute orthodoxy.

[21] ROME: Colosseum

1 Plan of ground level (right half); plan of seating tiers (left half) with dimensions

Insc: *Plan of the Colosseum at Rome from actual admeasurement*

s & d: In 1778 T. Hardwick

Pen & wash (885 × 560)

2 Elevation of 1 bay of the 4 storey high curtain wall with dimensions

Insc: *Elevation of part of the Colosseum - Diameters to outer wall inclusive 512 = 1 617 = 2 The Model to be made 1/11 of an Inch to a Foot*

There is a good deal of evidence to suggest that Thomas Hardwick earmarked delineation of the mammoth Colosseum arena as his biggest single student project while he was at Rome. His surviving sketchbooks preserve only a few preparatory drawings (RIBA, H2/1, ff.3-8, & H1/2, ff.150-152 recto), none of which correspond particularly to the two sheets remaining. Presumably there must have been more material at one time and two elevations and an ideal sectional reconstruction in John Soane's collection may record the appearance of Hardwick originals copied during the intimate collaboration between the two men existing in the summer of 1778 (Soane, drawer 45, set 3, items 24, 25, 26). The model referred to in No.2 was actually built in cork by Giovanni Altieri at Rome, transported to England and eventually presented to the British Museum's Graeco-Roman basement by Philip Hardwick in 1851 (cf. DNB). It has since disappeared. Thomas's *Observations on the remains of the amphitheatre of Flavius, Vespasian (Colosseum) at Rome as it was in 1777*, a paper transmitted to the Society of Antiquaries, exists in manuscript (Soane, AL, PC47), and in a printed version in letter form (*Archaeologia*, VII, 1786, pp.369-373).

[22] ROME: Grotto of the nymph Egeria

Plan with dimensions of grotto of the nymph Egeria near church of S Urbano S of Rome

Insc: *Plan of a Grotto, called 'the Grotto of the Nymph Egeria,' at a small distance from Rome, to the left of the Via Appia, it is built of Brick covered with Stucco, and part of the Work reticulated. Some very clear & excellent Water is conveyed into it, by means of Terra Cotta Pipes - one of which passes thro the Wall in the Manner expressed by the Plan A, A, etc. - and the Section B*
s & d: T.H. measd. Sepr 29th 1777

w/m: Lily in oval medallion

Pen (400 × 290)

The Roman poet Numa Pompilius was said to have sought inspiration directly from a Muse dwelling in this place. The grotto became a favourite haunt of C18 tourists. A grey wash view of the grotto dated by Hardwick 1779 was presumably done on a subsequent visit (RIBA, H2/1, f.64).

[23] ROME: Palace Farnese

Plan of entire ground floor with dimensions

Insc: *Plan of the Farnese Palace at Rome*

w/m: J. Honig & Zoonen

Pen & wash (615 × 465)

[24] ROME: Pantheon

1 Frontal elevation of Pantheon with dimensions included & numerous small inscriptions referring to materials used & state of preservation

Insc: *Pantheon at Rome Original Sketches & Memoranda made on the spot*

s & d: in 1777 by Thos. Hardwick

Pen (710 × 760)

A preparatory study for 5 below.

2 Plan at ground floor level of above with dimensions

Insc: *Ground Plan of the Pantheon*

3 Plan at level of internal cornice with dimensions

Insc: *Plan of the First Story of the Pantheon with the Chambers to which the entrances are from the internal Cornice*
w/m: J. Honig & Zoonen & beehive on escutcheon

4 Plan at level of ceiling of portico with dimensions

Insc: *Plan of the Upper Part of the Pantheon*

5 Frontal elevation

Insc: *Elevation of the Principal Front of the Pantheon*

w/m: J. Honig & Zoonen & beehive on escutcheon

6 Elevation of E side

Insc: *Flank Elevation of the Pantheon*

2-6 Pen & wash with ruled border (910 × 605)

7 Cross-section through portico but also showing body of Pantheon behind [Fig.56]

Insc: *Section through the Portico of the Pantheon*

Pen & grey, pink & yellow washes

Reprd: C. H. Townsend, 'The Royal Institute and some of its contents', *RIBA Jnl*, XIX, 1912, p.440

8 Full section along ritual E-W axis

Insc: *Section of the Pantheon at Rome from actual Measurements*

Pen & grey, pink & yellow washes

9 Cross-section through rear façade but also showing body of Pantheon behind

Insc: *Section through the Arches at the back of the Pantheon - & connected therewith supposed to have been part of the Baths of Agrippa*

Pen & grey & pink washes

2-9 Scale: $\frac{1}{8}$ in to 1 ft

s & d: In 1777 T. Hardwick

7-9 (605 × 900 approx.)

The better part of an entire Hardwick sketchbook devoted to the Pantheon indicates the care he lavished on delineating the structure correctly (RIBA, H1/2, ff.11 verso, 17-63, 144 verso-149, 153 verso-155 recto). That this paragon of antique Roman architecture should have received such attention is hardly surprising: a study of the Pantheon was at the core of almost every architectural student's Italian voyage, whatever his nationality. John Soane for one carried out his own survey of part of the Pantheon sometime during the latter half of 1778. When he saw Hardwick's achievements of the year previous, however, he must have been struck by the senselessness of duplicating all the effort. With Hardwick's permission he copied exactly Nos.3, 7, 9 (Soane, drawer 45, set 3, item 28; V & A, box A/148 No.3436.183; Soane, drawer 45, set 3, item 30 respectively). In the case of No.8 Soane used Hardwick's overall framework but introduced on to the sheet notes of his own concerning marbles revetting the interior mezzanine level (Soane, drawer

45, set 3, item 29). Beside these borrowings from Hardwick, Soane produced quite independently a watercolour façade elevation and a meticulously careful ground plan (*ibid.*, items 31 & 27 respectively). It is easily imagined that this one instance of sharing and copying of drawings is symptomatic of a general trend and widely followed practice existing among student-architects of the period at Rome.

[25] ROME: Argentin theatre

Plan of the Teatro Argentina on the Larga di Torre Argentina

Insc: *Plan of the Argentin Theatre at Rome*

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

w/m: Lily on crowned escutcheon with subscript

C. & I. Honig

Pen & grey & yellow washes (535 × 750)

Besides Hardwick, Sir William Chambers and John Soane both drew the theatre (cf. V & A, box QC2 & Soane, drawer 45, set 6, item 1 recto). It was logical for a young architect to spend some time studying theatres in Italy (a country which excelled in this branch of architecture) in order to prepare himself for the eventuality that he would be called upon to design one when he returned to England.

[26] ROME: Temple of Fortuna Femminile

Plan with dimensions of a tomb on the outskirts of Rome on the left or E side of the Via Appia Antica

Insc: *Plan of a Temple, at a small distance from Rome to the left of the Appian Way, called the Temple of Female Fortune, it is all Brick Capitals wh. are Corinthian & all the other Mouldings & Ornaments being worked in the same material, at the side A appears to have been a Portico - the Columns, at Q are half Cols of an Octagon Plan it receives Light by Windows above the Niches,*
s & d: T. H. Measd. Sepr. 29th 1777

Pen (400 × 285)

On the same day as he visited the Grotto of the nymph Egeria (q.v.) Hardwick continued out along the Via Appia Antica lined with mausolea, antique milestones and ancient villas. At some point (probably just south of the modern crossroads with the Via di Circumvalazione) he stopped to draw this tomb, then thought to be a temple. Of diverse and interesting shapes, the old Roman tombs might logically contribute to the stock of prototypes assembled by an Englishman in Italy for future reference and use.

[27] ROME: Temple of Minerva Medica

1 Ground plan (lower half) & plan at clerestory level (top half) with dimensions

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

Insc: *Plans of the Temple of Minerva Medica*

s & d: June 1778. T.H.

w/m: J. Honig & Zoonen & lily with pendant escutcheon

Pen & wash (590 × 440)

2 Section of above along E-W axis

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

Insc: *Section of the Temple of Minerva Medica*

s & d: 1777. T.H.

w/m: J. Honig & Zoonen

Pen & wash (395 × 375)

Three days after making working drawings of S Maria Maggiore (q.v.), John Soane used the verso of the same sheet for a similar purpose at the Minerva Medica Temple dating it 'June 19. 1778' (Soane, drawer 45, set 1, item 8 verso). Though no mention was made of Hardwick this time, his presence as collaborator cannot be doubted as his finished plans on No.1 reproduce identically the data written up on the master sheet by Soane. Undaunted by the height of the temple, still domed at the period, the two men scaled up it using the buttress at the lower left corner of Hardwick's bottom plan to prop ladders against. Measurements were then taken of a window embrasure and plumb-lines were dropped to

ascertain the height from the ground. Hardwick's section (No.2) testifies to an earlier visit to the temple. Soane modelled a sectional drawing of his own very closely on this Hardwick prototype yet incorporated some of the new information which had been gathered on 19 June (Soane, drawer 45, set 3, item 17). As far as is known Soane never produced a neat version of the plans comparable to Hardwick's

[28] ROME: Temple of Vesta
Partially finished plan (lower half) & elevation (top half) of temple (right half of elevation incomplete),
Scale: $\frac{1}{16}$ in to 1 ft
Insc: *Plan and Elevation of the Temple of Vesta at Rome*
s & d: 1778. T. Hardwick

w/m: Lily on crowned escutcheon with subscript
C. & I. Honig
Pen (695 × 465)

A heretofore unidentified series of rough sketches by John Soane on a scrap of paper can now be linked with certainty to the Temple of Vesta and to a partnership with Thomas Hardwick (see Soane, drawer 45, set 1, item 1). Though confusingly arranged, Soane's measured details provide all the necessary dimensions upon which Hardwick's plan and elevation were based except one. For some reason Soane omitted the height of the capital, but this information was supplied by Hardwick himself in a sketch entitled 'Altezza del Capitelle di Tempio di Vesta' (RIBA, H1/2, f.153 recto). Hardwick went on to assemble the data together in the form of (albeit unfinished) presentation drawings. Soane never got that far. The collaborative survey of the Vesta Temple may have taken place in the summer or autumn of 1778 but certainly no later. A squabble between Soane and the Edinburgh architect John Henderson over the pirating of designs for Frederick Harvey (1730-1803), the Bishop of Derry, brought the Scotsman's companion, Hardwick, into the quarrel. A dissolution of the Hardwick-Soane partnership followed, probably in November or December 1778 (see J. Soane, *Memoirs*, 1835, p.15).

[29] ROME: Baths of Agrippa
Largely restored plan of Baths of Agrippa
Insc: *Terme di Agrippa*
w/m: Lily on crowned escutcheon with subscript
monogram of papermaker J. Villedary of Hatten, Netherlands
Pen & black wash (for Pantheon & other extant remains of baths) & grey wash (for restored portions) with ruled border (505 × 670)

[30] ROME: Baths of Caracalla o Antoniniane
Restored plan of Baths of Caracalla
Scale: Scale bar but no indication of measure used
Insc: *Le Terme Antoniniane*
w/m: J. Honig & Zoonen & beehive on escutcheon
Pen & black wash (for extant remains of baths) & grey wash (for restored portions) & blue with ruled border (580 × 825)
This is an enlarged version of the restoration drawing inserted by Hardwick in one of his albums and inscribed by him 'Termi di Caracalla da Sigr. Byers Copia' (RIBA, Hardwick album, VII, p.53, q.v.). James Byers (1734-1817) was a Scottish architect, cicerone and antiquary working at Rome (see J. Fleming, 'Some Roman cicerones and artist-dealers', *The Connoisseur Year Book*, 1959, pp.24-27). Among the many activities of this versatile man must have been the making, selling or renting of architectural drawings such as the reconstructions of the Baths. This expedient, along with borrowing drawings from fellow-students, copying from books and engravings or collaborating with others, allowed an architect like Thomas Hardwick to return to England, his portfolios bulging with presumably original studies. As Robert Adam (1728-92) realized, a plethora of drawings after the antique impressed prospective clients back at home (J. Fleming, *Robert Adam and his circle*, 1962, p.247).

[31] ROME: Baths of Diocletian
Restored plan of Baths of Diocletian with dimensions
Insc: *Terme Diocleziane & The Dimensions figured on this Plan were from actual admeasurement*
s & d: in 1777 by T. Hardwick -

Pen & black wash (for extant remains of baths) & grey wash (for restored portions) with ruled border (610 × 892)
As in the previous drawing the framework is an enlargement from the 'Termi di Diocletiane da Sigr. Byers Copia' (RIBA, Hardwick album, VII, p.52, q.v.). In this case, however, Hardwick appended some measurements he himself had made, though he omitted those specifications which he and John Soane collected at S Maria degli Angeli (q.v.) in June 1778. Presumably this plan, as its inscription suggests, was finished sometime during 1777.

[32] ROME: Baths of Titus
Largely restored plan of Baths of Titus
Insc: *Terme di Tito*
Pen & black wash (for extant remains of baths) & grey wash (for restored portions) & blue wash with ruled border (518 × 727)
This is the last in a series of plans of the baths of Rome by Hardwick after Byers. Here again Hardwick enlarged the version of the baths which he had presumably purchased (RIBA, Hardwick album, VII, p.52).

[33] ROME: Villa Colonna, garden
1 Profile of antique cornice (right half); left half from top: 2 sections through top cornice & acroterion, elevation of corner of a triangular pediment, view of *Soffite of Cornice* with dimensions
Insc: *Entablature of Nero's Frontispiece in the Colonna Gardens at Rome This fragment of the Frieze and Architrave of one Stone* (referring to profile in left half of sheet)
w/m: J. Honig & Zoonen & beehive on escutcheon
Pen & wash (885 × 580)
The fragment here measured existed in the gardens of the Villa Colonna still occupying the slopes of the Quirinal Hill at Rome. It is believed that a Temple of the Sun stood on the site. While he was at Rome in 1778 John Soane sketched the celebrated remains and also made a measured drawing of them (Soane, *Miscellaneous sketches*, p.156, & drawer 45, set 5, item 8).

2 Sketch of a head- & shoulder-less antique statue of a human torso with acanthus leaves sprouting out below the waist & trailing off
Insc: *Antique Fragment in the Gardens of the Constable Colonna at Rome*
s & d: T.H. 1779
w/m: Part of beehive
Pen & wash (250 × 370)

[34] ROME: Villa Madama
Plan of Villa Madama & its terraced gardens immediately to the E
Scale: $\frac{1}{10}$ in to 1 ft
Insc: *Villa Madama*
s & d: 1778. T.H.
w/m: J. Honig & Zoonen & lily on crowned escutcheon with subscript monogram JH & Z
Pen & wash (750 × 530)
The same sort of paper was used by John Soane when he drew his almost identical version of this plan (Soane drawer 45, set 2, item 16). A collaborative effort between Thomas Hardwick and Soane must be in question here since Soane's plan corresponds exactly in every respect except that it is more elaborately measured on the surface of the sheet. This agrees with Hardwick's practice of restricting the number of dimensions inscribed presumably because of aesthetic considerations. Along with the plan Soane drew a side elevation of the Villa Madama along its

southern flank, a cross-section along the E-W axis and finally an elaborately detailed study of the stucco decorations in the east loggia, taken in the form of a section along the N-S axis (*ibid.*, items 17-19). The detail of the loggia particularly suggests the presence of Hardwick who interested himself in ornament to a greater degree than Soane and was more gifted at drawing it. One may hypothesize that at one time Hardwick's collection included a suite of Villa Madama drawings as numerous as Soane's and that both surveys were carried out consecutively in the summer of 1778.

[35] ROME: Villa Negroni
1 Plan of an antique Roman house discovered in the grounds of the Villa Negroni
Scale: $\frac{1}{8}$ in to 1 Roman palm
Insc: *Casa antica in Villa Negroni*
w/m: Lily on crowned escutcheon with subscript
J. Honig & Zoonen
Pen & wash (460 × 375)

2 Half-elevation of painted wall decoration in above
Insc: *Manner of finishing one of the Rooms in the House discovered in 1777 - near the Villa Negroni at Rome*
s: T. Hardwick
Pen & watercolour with ruled border (650 × 455)

3 Elevation of painted wall decoration in above
Pen & watercolour (290 × 630 framework, 165 × 140 allegorical subjects pasted in)

Between S Maria Maggiore and S Maria degli Angeli at Rome lay the extensive grounds of the Villa Negroni. There in the summer after Hardwick's arrival several chambers of an antique house were discovered underground. The painter and diarist Thomas Jones recorded 'July 5th [1777] went with Tresham to see the Antique Rooms just discovered by digging for Ancient Bricks in the Villa Negroni - The painted Ornaments much in the Chinese taste' (*Memoirs of Thomas Jones*, ed. A. P. Oppé, *London Walpole Society Annual*, XXXII, 1951, p.62). Jones furthermore painted the scene of workmen carting away earth from the excavation much as it must have appeared to his contemporaries at Rome, including Thomas Hardwick (see catalogue of the exhibition held at Marble Hill House, Twickenham, *Thomas Jones 1742-1803*, 1970, pp.19-20). Hardwick instead of measuring the site himself probably relied on the work of others. A competent ground plan was in circulation in 1778/79 on a printed *Manifesto* announcing the forthcoming publication of engravings of the wall paintings (for a copy of this document see BM, Add. MS 35378, ff.316-317). Frederick Hervey, the Bishop of Derry, claimed in letters from Rome to have purchased the paintings outright for installation in Downhill, his country estate in Northern Ireland (William Shakespeare Child-Pemberton, *The Earl Bishop*, 1924, I, p.178). Derry allowed a publication to be undertaken, however, and he himself received a full set of the hand-coloured engravings (Pompeian Room, Ickworth, Suffolk). The original draftsman was Anton Raphael Mengs (died 1779), who was then succeeded by others working in collaboration with the engraver Angelo Campanella. Production was slow; the earliest dated plate being 1781, the last being 1802. Hardwick's No.2 might be a freehand drawing of his own with watercolour added. No.3 has a hand-coloured border into which are pasted the two pictorial scenes of allegorical figures which seem based on the engravings. One showing a youth testing a spear tip could be copied from the fourth plate in the series dated 1797. The other of a seated semi-nude maiden surrounded by two amorini and a female attendant might also be a copy or freehand - it is difficult to say for certain.

[36] ROME: Villa Sacchetti

Plan with dimensions

Insc: *Plan of the Villa Sacchetti near Rome*

s & d: T.H. Decr. 1778

w/m: Lily on crowned escutcheon with subscript C. & I. Honig

Pen & pink, grey & green washes (540×755)

The Villa del Pignetto was designed for a member of the Sacchetti family around 1626-36 by Pietro da Cortona (1596-1669). It is known from engravings and drawings, though little but the foundations still stand (for a discussion of the villa see R. Wittkower, *Art and architecture in Italy 1600-1750*, 1965, pp.153-154 & pl.80a & b). Hardwick's sketches of the villa show that it was already in a ruinous state when he drew it (RIBA, III/5, ff.60 recto, 61 recto). When Percier and Fontaine published their plans and views decay had worsened (C. Percier, *Choix des plus célèbres maisons de plaisance de Rome*, Paris 1809, pls.39, 43). Thus Hardwick's plan has undoubted historical value as a precise record of a now-lost structure. The drawing also indicates that Hardwick continued to follow in the footsteps of his teacher, Sir William Chambers, who had drawn the villa a generation earlier (see J. Harris, *Sir William Chambers*, 1971, p.191)

[37] ROME: Cinerary urn

1 Elevation [Fig.57]

Scale: 1/4 in to 1 ft

Insc: *Antique Vase of Oriental Alabaster found near the Mausoleum of Augustus, Rome, In June, 1777*

d: As above (not necessarily when drawing was made)

w/m: Hunting horn on crowned escutcheon with subscript J. Honig & Zoonen

Pen & watercolour (405×255)

2 Section

Scale: No scale bar but identical scale to 1

Insc: *Section of a Vase (or Urn) found near the Mausoleum of Augustus, Rome, In June, 1777, one fourth the real size - also some Inscriptions found at the same Place & time; there follow these inscriptions: C. CAESAR / GERMANICI CAESARIS. F / HIC CREMATVS EST. // TI. CAESAR / GERMANICI CAESARIS. F / HIC CREMATVS EST. // TI. CAESAR / DRVSI. CAESARIS. F / HIC SITVS EST / LIVILLA / GERMANICI (lost) / HIC SIT (lost) // (lost) R / (lost) RMANICI CAESARIS F / HIC CREMATVS EST. // (lost) / (lost) / VESPASIANI*

d: As above (not necessarily when drawing was made)

w/m: Lily on crowned escutcheon with subscript monogram GR

Pen & yellow wash (390×230)

The only other information available about this urn is supplied by the diary of the painter Thomas Jones. In August 1777 he wrote: '2d Went with Hardwicke to see a large Urn of Terra cotta dug up this morning, where they are sinking a foundation for a house near S. Carlo's in the Corso - antiently within the Verge of the Mausoleum of Augustus... Afterwards went with the same person to see the fine antique Vase of Oriental Alabaster & the Armour - found some little time ago, in the same place... ('Memoirs of Thomas Jones', ed. A. P. Oppé, *London Walpole Society Annual*, XXXII, 1951, p.63). It may have been on this occasion that Hardwick measured and drew the alabaster vase.

[38] TIVOLI (Lazio): Temple of the Sybil

Plan of temple with dimensions & numerous mathematical calculations scribbled on sheet

Insc: *Tempio della Sibilla a Tivoli*

s & d: T.H. 1777

w/m: Hunting horn on crowned escutcheon with subscript C. & J. Honig

Pen & wash (465×370)

A dated note among Hardwick's preparatory sketches of the Temple of the Sybil would suggest that his visit took place on 10 October 1777 (RIBA, H1/2, f.85 verso). He did not confine himself to studies of the plan, but made sketch measured drawings of the frieze, column base, cornice and so forth (*ibid.*, ff.86-91 recto). Hardwick was not unique in this. Surveys of this highly esteemed temple were carried out by George Dance the Younger (1741-1825) in 1761-63 and by his pupil John Soane in 1778-79 (Soane, Dance cabinet, slider 3, set 1, items 1-6; & *Miscellaneous sketches*, pp.162-166).

[39] TIVOLI (Lazio): Temple of La Fossa

Plans at ground & clerestory levels (top half left & right respectively) & section (lower half) with dimensions

Scale: Plans 5/32 in to 1 ft; section insc. N.B. *This section drawn in a Scale of half the Size of the Plans*Insc: As above & *Plans & section of an antient Temple near Tivoli vulgarly called the Temple of La Fossa*

s & d: T.H. Octr. 1777

Pen & grey & pink washes (455×620)

Probably executed by Hardwick at the same time as his visit to the Temple of the Sybil at Tivoli (q.v.). A complete set of Hardwick's pen over pencil preparatory sketches survives, corresponding exactly to the plans and section in the finished drawing (RIBA, H1/2, f.92). Pencil annotations made on the spot were later gone over in pen, and then finally back in his headquarters at Rome Hardwick produced elegant presentation drawings for incorporation into his portfolio of Italian studies.

[40] TIVOLI (Lazio): Villa Adriana1 Plan of Tempio di Serapide with dimensions & 6 sectional vedute marked *Section of A*, *Section upon Line B* to *Section upon Line F*

Scale: 1/16 in to 1 ft

Insc: *In Adrians Villa*s & d: *measd. Novr. 1777 T.H.*

w/m: Lily with pendant shield, also J. Honig & Zoonen

Pen & grey & pink washes & coloured washes (for sections) with ruled border (550×450)

2 Plan of 4 chambers of which 3 can be identified: D Sala dei Filosofi (top left), C Biblioteca Greca, B Biblioteca Latina (lower left & right respectively) with dimensions

Scale: 1/8 in to 1 ft

Insc: *Plans of various Temples and Apartments in Adrian's Villa*s & d: *Measured in Novr 1777 T.H.*

w/m: Lily with pendant escutcheon & monogram GR, also J. Whatman & Co

Pen with ruled border (560×445)

3 Plan of Piccole Terme with dimensions & letters E & F

Scale: 1/8 in to 1 ft

Insc: As above & *In Adrians Villa*

w/m: Lily with pendant escutcheon & monogram GR, also J. Whatman & Co

Pen & wash with ruled border (455×575)

4 Plan of Grandi Terme with dimensionsInsc: *In Adrians Villa*s & d: *measd. Novr. 1777 T.H.*

w/m: Lily with pendant escutcheon & monogram GR, also J. Whatman & Co

Pen & wash with ruled border (455×570)

In the late autumn and early winter of 1777 Thomas Hardwick turned his attention from antique monuments at Rome to those surviving in the environs. During October he visited and probably drew both the Temple of the Sybil and the Temple of La Fossa (q.v.). He could at the same time hardly have been unaware of the sprawling ruins of Hadrian's Villa which lay by the road from Rome to Tivoli. He soon took the decision to make a sketching party to the villa, which happened to coincide with an excursion to the same region by the English painter Thomas Jones, who began his journey on 9 November. The next day Jones was already installed at Tivoli when he recorded: 'Late in the Evening Hardwick & Sig'r Giacomo, both of them Architects, arrived at the same house from Rome, we sup'd and passed the night very agreeably' ('Memoirs of Thomas Jones', ed. A. P. Oppé, *London Walpole Society Annual*, XXXII, 1951, p.64). The next day Jones continued his account: 'Tuesday 11th Went with Hardwick & Giacomo attended by our Cicerone with a basket of Provisions down to the Villa Adriana - where we took the dimensions of some of the Apartments - made Sundry Sketches - and dined there -' (*ibid.*, p.65). On the 12th the same party returned for a second sketching session and then Hardwick with Giacomo departed for Rome. Soon thereafter Hardwick set to work making finished drawings. No.1 included along with a plan and sectional view of the curiously shaped Serapeum, charming watercolours corresponding to three of the four plans on No.2. At the top of the sheet, however, two more sections in grey and pink washes only were added in as an afterthought and marked E and F (top left and top right). These sections come from one of the chambers in the Piccole Terme or small thermal establishment (No.3) within the grounds of the villa. Nearby stand the remains of the Grandi Terme or Great Baths which form the subject of the last of the four sheets.

The exact identity of 'Sig'r Giacomo' is uncertain, but he must certainly have been an architect of Italian origin, perhaps he was even a Roman. There is cause to believe, furthermore, that he made up his own set of drawings and by a curious coincidence loaned them to another collaborator of Hardwick's, John Soane. For Soane produced drawings of Hadrian's villa himself, though he dated one of the plans to February 1780 (Soane, drawer 45, set 3, item 5). The sheet in question was thus produced after Hardwick's departure from Rome in May 1779, but presumably while Giacomo remained on. This would explain why the Soane sheet, identical in every particular to Hardwick's Nos.3 & 4, differs in that it places together on one piece of paper the Piccolo and Grandi Terme, which though close to one another are not in fact contiguous. Similarly Soane grouped all the plans including that of the Serapeum on a second sheet, and all the sectional vedute on a third (Soane, drawer 45, set 2, items 30 & 27 respectively). The small but significant differences of grouping between the Soane and Hardwick sets would seem to be best explained by presupposing the existence of a third set, that of Giacomo, loaned to Soane in 1780 and copied by him.

[41] VENICE: Church of Il Redentore

Plan with dimensions

Scale: 1/16 in to 1 ft

Insc: *Pianta della Chiesa del Redentore a Venezia And: Palladio, Arco.*

s&d: T.H. measd. June 1779

w/m: Lily with pendant escutcheon & subscript

monogram GR, also J. Whatman

Pen & wash (604 × 490)

Hardwick left Rome with John Henderson on 26 May 1779 according to Thomas Jones ('Memoirs of Thomas Jones', ed. A. P. Oppé, *London Walpole Society Annual*, XXXII, 1951, p.89). The two companions almost undoubtedly travelled up the Adriatic coast by way of the so-called Temple of Clitumnus near Foligno (cf. RIBA, H2/1, f.73) en route to Venice. There, as might be expected, the architecture of Palladio attracted Thomas Hardwick. His teacher Sir William Chambers certainly considered a trip to the Veneto the essential finishing touch to a student's trip abroad, in that it was a chaste and sobering antidote to 'that Luxuriant bold and perhaps licentious Style, which you will have acquired at Rome, Florence Genoa and Bologna . . .' (J. Harris, *Sir William Chambers*, 1971, p.22).

[42] VICENZA: Villa Capra

Plan with dimensions

Scale: 1/8 in to 1 ft

Insc: *Pianta della Villa Capra a Vicenza And: Palladio Arco.*

s&d: T.H. measd. July 6. 1779 -

w/m: Lily with pendant escutcheon & monogram

GR, also J. Whatman

Pen & wash (490 × 600)

This, the last of Thomas Hardwick's Italian loose drawings, was fittingly devoted to La Rotonda or the Villa Capra, considered a masterpiece of classic design of Andrea Palladio (1508-80). One final, indispensable item thus joined Hardwick's portfolio. By a combination of hard work, collaboration and copying from others he had amassed an impressive collection of handsomely executed souvenirs of the Grand Tour to dazzle potential clients back in London and supply him with a rich mine of information to delve in for artistic solutions of his own in the years ahead.

The following sketchbooks & journal were pres. by Lady Lyons, June 1946

[43] Sketchbook of 163 leaves used in Rome, 1777-79, containing sketch details with measurements of the chapel in S Maria sopra Minerva, *Casa in Bianchi*, the Colosseum, the Pantheon, Palazzo Massimi, the Arches of Constantine & Titus, the Temple of Antoninus & Faustina, the Temple of Minerva, the Temple of Jupiter Tonans, the Temple of Mars near Forum of Nerva & the temples of the Sybil & La Fossa at Tivoli

Pencil & pen in vellum covers (198 × 141)

[44] Sketchbook of 130 leaves used in Rome, 1777-79, containing sketch details with measurements of *Bernini's church at Laricia* (S Maria dell'Assunzione, Ariccia), Trajan's column, Emissario from Lake Albano, S Maria Maggiore, Baths of Diocletian, Palazzo Mattei, the Arches of Constantine, Septimius Severus & Titus, the Temple of Antoninus and Faustina, the Temple of Minerva, the Temple of Jupiter Tonans, the Temple of Concord, the Theatre of Marcellus & the Portico of Septimius

Pencil & pen in vellum covers (198 × 141)

[45] Journal covering 2 journeys from Rome to Naples, 18 April-7 June 1778, & (ff.25v et seq.) 25 September-October 1778. Sketches at the back of the book include views & details, sometimes with dimensions, at Sermoneta, Terracina (antique fragments), Capreae (Virgil's tomb & amphitheatre) & Caserta (palace)

Pencil & pen in vellum covers (160 × 115)

Lit: In 'An English architect at Naples', *Burlington Magazine*, CX, 1968, pp.265-266, J. H. Dunbar discusses the journal in relation to 3 Hardwick sketchbooks in his possession

[46] Sketchbook of 95 leaves used in Paris, Rome & Naples, 1776-78, containing sketches of buildings, monuments & sculpture: École de la Chirurgie, Paris; 4 miles beyond Porta del Popolo; note on Italian scaffolding, S Agostino; Certosa with part of the baths of Diocletian; sculpture at the Capitol; Ponte Nomentana & Monument; Temple of Concord; In Ludovici Gardens; St. Peter's from the Central opening of the Colonnade; fragments from the Villa Negroni; Antique Bark near S Stephano Rotonda; Antique vase of white marble in the church of La Bocca della Verità serving for Baptismal Font; distant view of the Villa Sacchetti; Gate of St. Sebastian; eagle in the vestibule of the Church of the Santi Apostoli; Stufia at Pompeii; Entrance into the Sybils Grot at Cumae; Chiesa dello Santo Spirito nel Toledo, Naples

Pen & wash, some pencil, in brown leather covers with metal clasp (120 × 190)

[47] Sketchbook of 25 leaves used in Italy, 1779, including some original designs:

f.2 Unfinished sketch design for a country house (?)

Elevation

f.3 Sketch design for a country house (?)

ff.3v-4, 5-5v Sketch designs for pavilions &

monumental buildings

Plans, elevations & perspectives

f.7 Sketch design for a villa

Elevation & details

Insc: *make out this for Jenkins*

f.8 Design for a church

Plan & elevation

The volume also contains a number of topographical drawings: a wooden arch at Rome used in fireworks displays; a Florentine palace; the house reputed to have been Palladio's at Vicenza; the Villa Capra; a garden gateway at the Palazzo Valmarana; a sarcophagus in S Lorenzo, Genoa; a sketch of the harbour at Genoa; a plan of S Maria di Carigno, Genoa, & views in the Alps

Pencil, pen, & pen with grey & sepia washes in brown leather covers with metal clasp (150 × 240)

[48] Volume of 90 leaves, 11 of them blank: 57 leaves have separate pieces of paper pasted on to them, which include several original designs:

f.31 Design for a circular mausoleum with a quadriga over the entrance

Elevation

(150 × 185)

ff.59-59v Designs for 2 pavilions & (verso) for a larger house, apparently based on buildings seen in France

Elevations

(120 × 215)

f.60 Design for a country house with a giant Doric

hexastyle portico

Elevation & (verso) plan

(120 × 215)

f.79 Sketch design for an octagonal house

Plan

w/m: 1807

(160 × 200)

The volume also contains a number of topographical drawings made in Italy: views, & sketches of buildings, sculpture, vases, pedestals, a sarcophagus &c; they include Roman subjects: the Colosseum, Villa Borghese, Arch of Constantine, S Peter's, Porta S Sebastiano &c; there are also drawings made at Tivoli: Hadrian's villa, a brick temple called *La Fossa*, Maecenas's villa & the palace of the Marquese Palombini; other subjects are the Villa Foscari at Brenta, a temple near the river Clitumnus between Spoleto & Foligno, Augustus's bridge at Narni, & a temple at Paestum; & engravings of St Geneviève & the Académie de Musique, Paris

s&d: *Thos Hardwick 1779; f.63 1779 T.H.; f.67 1778 T.H.*

Pen with grey & sepia washes, a few in pencil, & some with coloured washes

Vellum covers (290 × 215)

HARDWICK, Thomas Attributed to

[49] Design for a screen, in the form of a triumphal arch decorated with sculpture panels, statues, trophies & urns; the smaller order, Tuscan, the larger, Corinthian; set in a mountainous landscape

Elevation

Pen & watercolour (430 × 635)

Prov: Probably pres. by P. C. Hardwick, 1885

This is possibly the triumphal arch exhibited at the

RA in 1774 (No.117).

[50] Albums (7)

These seven volumes contain a collection of contemporary drawings gathered by an C18 architect, and have been associated with Hardwick on the basis of the inscription, *Manocchi gave this to Tresham who gave it to me* (see Vol.V, p.4). The attributions to *Manocchi* and *Clérissseau* to be found throughout the volumes but particularly in Vols.III & IV, are in the same handwriting which, compared with that on his certain drawings, would seem to be that of Hardwick. The copies from published works have been attributed to Hardwick himself, but the volumes contain, besides the certain drawings of Giuseppe Manocchi and Giacomo Quarenghi, drawings, copies and tracings by many unknown Italian and French hands. The relationship between Manocchi and Adam which would seem to be apparent from the designs, and the fact that many of them are dated from London 1765-67, has not been confirmed by documentary evidence and the problem presented by the seven volumes should be studied in relation to a further volume, entitled *Adam's Works*, the contents of which will be found listed under the name of Robert Adam, Office of (q.v.)

Prov: According to the *Report to RIBA Council* for 1836, 'ten folio volumes of blank books, containing tracings, drawings and sketches by Clérissseau, Manocchi, and others' were presented by 'an anonymous friend'

Only the drawings attributed to Hardwick are referred to below; for references to the other drawings see Clérissseau, Charles Louis; Manocchi, Giuseppe; Quarenghi, Giacomo; Unidentified English C18; Unidentified French C18; Unidentified Italian C18

Vol.I

Copies of the orders from: Piranesi, *La Magnificenza di Roma*, 1751; Stuart & Revett, *Antiquities of Athens*, I, 1762; Clérissseau, *Antiquités de la France*, 1764; Society of Dilettanti, *Antiquities of Ionia*, I, 1769; Caryatid head after Sangallo

Possibly in Hardwick's hand; copies of capitals, some after Robert Adam, taken from a book by Andrea Caser in the Soane.

Vol.II

Copies of details & decoration from the sources listed for Vol.I, & also: Piranesi, *Trofei di Ottaviano Augusto*, 1753; *Lapides Capitolini* . . ., 1762; George Richardson, *Treatise on the five orders of Architecture at Rome, Pola, and south of France*, 1760-63 & 1787; Antoine Desgotetz, *Les Édifices antiques de Rome*, 1682, London, 1779

Vol.III

Copies of ornament after some of the sources listed for Vol.I, & also: Piranesi, *Vasi, candelabri, cippi, sarcophagi, tripodi, lucerne, ed ornamenti antichi*, 1778; various examples of border patterns from unidentified sources
Copies after Manocchi.

Vol.IV

Copies of ornament after: Clérissieu, *Ionian antiquities*, 1769, & Carlo Antonini, *Manuale di vari ornamenti*, 1777
Tracings of a Manocchi drawings.

Vol.V

Copies of examples of ornamental objects after: Piranesi, *Magnificenza* & Stuart & Revett, *Athens*

Vol.VI

Copies from Clérissieu

Vol.VII

Possibly by Hardwick: *Plan of an Albergo at the top of Monte Mario near Rome, thought by some to be by Vignola*

HARDY, Edwin George (fl.1881-1887)

Exhibited fourteen works at RA between 1881 and 1887, including architectural designs and a number of sketches made in Italy, 1885-86.

Bibl: Graves, *R.A. exhibitors*, 1905, pp.385-386

Sketchbooks of travels in northern Italy, 1884 (2)
s: *Edwin G. Hardy | 17 Brunswick Gardens | Kensington | W | & 1 Pisa | June 1884, 2 Padua | October 1884*
Pencil on squared paper in buff linen covers (165×115)

Prov: Pres. by H. Martineau Fletcher (F), 1941

HARRIS, Edward Swinfen (1841-1924)

Architect of Stony Stratford, Buckinghamshire, he was articled to a Mr Cram. Most of his work consisted of houses and churches in Buckinghamshire and vicinity. He was appointed County Surveyor to North Bucks c.1880. His works included a mansion and vicarage at Maids Moreton, additions to Tickford Abbey and houses at Newport Pagnell, Stony Stratford and Lake Windermere. A. H. R. Tenison was his only pupil. F, 1882.

Bibl: obituary: *RIBA Jnl*, XXXI, 1923-24, p.582

Design for a reredos

Elevation

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

s & d: *E. Swinfen Harris Archt | 15 Duke Street | Adelphi | London W.C.2 | September 1867*

Pen & watercolour (380×315)

Prov: Pres. by Mrs A. Tenison, 1931

HARRIS, Emanuel Vincent (1876-1971)

Articled to James Harvey of Plymouth, he studied at the RA and was subsequently in the offices of Leonard Stokes and William Emerson. He later worked for seven years in the LCC Architects' Department and set up in private practice in 1908. He rapidly won a succession of public competitions, designed in the monumental neo-Georgian style, of which he was a protagonist. These included

Glamorgan County Hall, Cardiff, 1908 (with T. A. Moodie, q.v.); Cardiff Fire Station, 1912; Government Offices, Whitehall, London, 1914 (building was twice postponed by two world wars and was eventually constructed throughout the 1950s); Sheffield City Hall, 1920; Manchester Central Library and extension of Municipal Buildings, 1925; Surrey County Hall, Kingston, 1925; Leeds Civic Hall, 1926; Somerset County Hall, Taunton, 1932; Nottingham County Hall, 1935; Bristol Council House, 1935; new buildings for Durham University, 1947, and for University College, Exeter, 1930-54. Awarded the OBE and in 1951 the Royal Gold Medal for Architecture. Elected A 1900, F 1914, RA 1942.
Bibl: *RIBA Jnl*, LVIII, 1951, pp.149-152; obituary: *Building*, CCXXI, 1971, p.66; *The Times*, 2 & 13 August 1971

[1] CARDIFF (Glam): County Hall, Cathays Park
Sketch elevations for the competition design, 1908 (4):
1 Sketch elevation for the main façade
Pencil on tracing paper (355×525)

2 Sketch plan & elevation of the final design for the main façade
Pencil (560×740)

3 Sketch elevation of the final design for the rear façade
Pencil (510×670)

4 Detail of end bay of main façade
Scale: 1in to 2ft
Pencil (730×515)

Lit: *AR*, XXXII, 1912, pp.343-352
Prov: Pres. by E. V. Harris (F), 1951
The building was completed in 1912.

[2] CHICHESTER (Sussex): County Buildings
Abandoned design, 1931
Bird's-eye view, with inset site plan, drawn by Lawrence Wright, 1931
Pen & watercolour (740×535)

[3] EXETER (Devon): University College
Unexecuted designs for the college, c.1930
Front & back perspectives
Pencil & watercolour (630×1005)
Lit: *Builder*, CXXXVIII, 1930, p.68

[4] LEEDS (Yorks): Civic Hall, Calverley Street
Design, 1937
Plan drawn by Arthur Bailey
Scale: $\frac{1}{16}$ in to 1ft
Exhib: RA 1937
Lit: Pevsner, *W Yorks*, 1967, p.315; *AR*, LXXIV, 1933, p.135, pls.ii & iii; *Ac&BN*, CXXXV, 1933, pp.215-220
Pen (750×1335)
This is the design as executed.

[5] LONDON: Clapton Free Library, Hackney
Competition design, 1910
Perspective, drawn by T. F. Green [Fig.58]
Pencil (380×510)
The present Clapton Free Library was designed by E. Cooper (F) and published in *BN*, CV, 1913, pp.396-398.

[6] LONDON: Nos.2-3 Duke Street, St James's, Westminster
Design, 1912, a variation on the theme of an Italian palazzo
Perspective drawn by Alick Horsnell
s: *Alick Horsnell | 1912*
Pencil & watercolour (495×370)
Lit: Survey of London, *Parish of St James, Westminster*, XXIX, p.309

Designed in partnership with T. A. Moodie, 1910-12, and considered by Harris himself to be his best building.

[7] LONDON: Kensington Central Library, Phillimore Walk, Kensington
Design, 1958
Perspective drawn by J. D. M. Harvey
s: *JDM Harvey | 58*
Pencil & coloured chalks (460×685)
Lit: *Official Architecture*, XXIII, 1960, pp.506-509

[8] MANCHESTER (Lancs): Central Reference Library
Design, 1937
Principal floor plan drawn by D. McMorran
Pen (1055×815)
Exhib: RA 1937
Lit: Pevsner, *S Lancs*, 1969, pp.281-282; *Builder*, CXXXIII, 1927, pp.532-538
Competition won in 1927, building completed to this design in 1938.

[9] SHEFFIELD (Yorks): City Hall
Design
Plan drawn by W. H. McNichol
Pen (750×1105)
Exhib: RA 1937
Lit: Pevsner, *W Yorks*, 1967, p.453
Competition was won in 1920, building completed to this design in 1932.

[10] SOUTHEAST (Essex): Civic Centre
Design (abandoned)
Pen & coloured crayon (535×865)
Exhib: RA 1942
Lit: *Builder*, CLXII, 1942, p.404

[11] Competition design for a flying school
Bird's-eye view
s & d: *AW'S (?) 23 Dec 192-*
Not executed.

Prov: All the above designs were pres. by E. V. Harris, 1967

HARRIS, Thomas (1830-1900)

Nothing is known about Harris's early life and training. One of Goodhart-Rendel's 'rogues', he is chiefly remembered as the first to apply the term 'Victorian' to architecture in the sense of a Victorian style. He wrote several books including an illustrated serial *Victorian architecture*, 1860, and *Three periods of English architecture*, 1894. His buildings include Stokesay Court, Salop, 1889; B. T. Batsford's premises, High Holborn, London (dem.); Milner Field, Yorks, 1873; Foster Warehouse, Lisson Grove, London, 1874; and alterations and additions to apse of St Marylebone church, 1883.
Bibl: *AR*, XCII, 1942, p.63; *AR*, XCIII, 1943, p.51; H. S. Goodhart-Rendel, 'Rogue architects of the Victorian era', *RIBA Jnl*, LVI, 1949, pp.251-259; obituaries: *Builder*, LXXXIX, 1900, p.39; *BN*, LXXIX, 1900, p.40

STOKESAY COURT (Salop)
Design for T. D. Allcroft, 1888-91
Ground & 1st floor plans & photographs of the exterior & interior just after completion
Reproduction of 2 original drawings with 11 photographs bound in red morocco (530×405)
Prov: Pres. by Thomas Harris (F), 1892
Lit: Pevsner, *Shropshire*, 1958, p.296 ('Symmetrically Elizabethan')

HARRISON, Thomas (1744-1829)

The following entries for T. Harrison were contributed by Peter Howell

Born at Richmond, Yorkshire, the son of a joiner. Sent to Rome in 1769 by Sir Lawrence Dundas (of Aske). There he attracted the attention of Pope Clement XIV, who nominated him in 1773 for membership of the Accademia di San Luca, apparently after intervention by Piranesi. Returned 1776 by way of France and went home to Richmond. Exhibited drawings made in Rome at RA 1777. Commissioned 1782 to finish off Lancaster town hall; 1783-88 built Skerton bridge there, moving from Richmond. In 1785 he won the competition for rebuilding Chester castle, which was begun in 1788 and carried on continuously until 1822. In 1786 he was commissioned to rebuild Lancaster castle, which he supervised until 1799. In 1793 he moved to Chester, where he practised until shortly before his death in 1829.

The Piranesian Neo-classicism which Harrison learned in Rome developed, after considerable influence from the French Grand Prix School, into a severe Greek Revivalism, relying largely on masonry for its effects. He was less happy working in Gothic, although Lancaster castle shows what he could achieve in this style. His constructional ability is shown by his fine series of bridges, culminating in the great single-arched Grosvenor bridge at Chester, only completed after his death, 1827-32. This, and Chester castle, are his masterpieces. C. R. Cockerell called him 'undoubtedly the noblest genius in architecture we have had'. It is undeniable that his remaining in the north-west meant that his talents did not find the scope which they deserved: the reasons for this lie in his character, a curious blend of modesty and stubbornness.

A number of drawings by Harrison are preserved at Chester, the chief collections being those of the Public Library and of the Chester Archaeological Society (now in the City archives).
Bibl: *APSD*; *Colvin*; *DNB*; *Builder*, XXI, 1863, pp.203-205; *CL*, CXLIX, 1971, pp.876-879, 944-947, 1088-1091

[1] CHESTER: Chester Castle
Design for the entrance gateway
Elevation & plan
w/m: J. Whatman 1794
Pen & sepia wash, shaded, mounted (410 × 530)
Prov: Pur. 1966
Repr: J. M. Crook, *The Greek revival*, 1968, pl.15
This was not the design used when the gateway was built in 1810-22. A perspective showing the same design in relation to the castle is in Chester Public Library. There are several similar designs in the same collection for private entrance gateways. For a plan of the castle see Donthorn, W. J.

[2] CHESTER: Chester Castle
Unexecuted design for a building in the 'Castle Style'
Perspective
Pen & watercolour with black wash border (310 × 495)
Prov: Pur. 1968
Repr: *CL*, CXLIX, 1971, p.878
On the right of the drawing appears the jail, built 1788-91. The site of the building represented (the S side of the Upper Ward) was occupied by the Governor's quarters: these were dem. c.1830, to be replaced by a new building for military use (J. Hemingway, *History of Chester*, II, 1831, p.438). This design was presumably for a similar, earlier project. The style was no doubt dictated by the proximity of the one surviving medieval tower.

[3] CHESTER: Church of St Bridget
Possible design for the church in the Gothic style, c.1824
W elevation [Fig.59]
Scale: $\frac{3}{4}$ in to 10ft
Sepia pen & wash, shaded, with single ruled border, mounted (420 × 325)
Prov: Pur. 1966
The medieval church of St Bridget was taken down to make way for the new road leading to the Grosvenor bridge. Harrison produced a design in December 1824 for 'A new church 55ft by 45ft . . . with steeple . . . etc cased with red stone' (Grosvenor Bridge Committee Minutes, Chester City Archives). The present design is probably connected with this project. Related designs, both Gothic and classical, are in the Grosvenor Museum, Chester. The church was built to a design by Harrison's pupil, William Cole Jnr, in 1827-28. Harrison also used an open-work spire at Our Lady & St Nicholas, Liverpool, 1811-15.

[4] Design, perhaps for a chapel, in Greek Revival style
Elevation
Scale: $1\frac{3}{4}$ in to 10ft
Insc: No 3
Pen with grey & yellow washes, shaded, mounted (290 × 485)
Prov: Pur. 1966
Possibly connected with the project for the Chapel of St John, High Legh, Cheshire, rebuilt to Harrison's design in 1814.

[5] Design for a grand quay
Perspective
Sepia pen & wash, mounted (275 × 635)
Prov: Pur. 1966
Repr: J. M. Crook, *The Greek revival*, 1968, pl.16; *CL*, CXLIX, 1971, p.1090
Harrison's interest in the project for a bridge on the site of Waterloo bridge went back to 1776-78, when he made a design for a naval triumphal bridge. When Rennie's bridge was built in 1811-17 he prepared a plan for a grand quay from Westminster to Blackfriars or London bridge. This design may be connected with the project, and may also be associated with his design for 'A National Building to record by painting and sculpture the Victories of the Marquis of Wellington and other commanders by sea and land during the present war', shown at the RA in 1814. The device of framing the design in the arch of a bridge probably derives from a design for a 'Ponte magnifico' by Piranesi, published in his *Prima parte di architetture e prospettive* of 1743; the same idea was used for an architectural capriccio by Thomas de Thomont in 1785 (in BM).

[6] Design for a monumental gateway
Elevation
Pen with sepia & yellow washes, with grey wash border, mounted (415 × 650)
Prov: Pur. 1966
There are many similar designs (some connected with the George III jubilee memorial project of 1810) in Chester Public Library.

[7] Design for a public building
Elevation [Fig.60]
Scale: $\frac{3}{4}$ in to 10ft
Pen with sepia & yellow washes, shaded, with grey wash border, mounted (465 × 630)
Prov: Pur. 1966
The style (showing French Grand Prix influence) suggests that this is probably the earliest drawing in the collection.

[8] Design for a rotunda
Elevation
w/m: J. Whatman 1794
Pen & sepia wash, shaded, with a single ruled border, mounted (355 × 465)
Prov: Pur. 1966
Repr: J. Mordaunt Crook, *The Greek Revival*, 1968, pl.17; *CL*, CXLIX, 1971, p.1090
In its combination of a Pantheon-type rotunda with a roughly triangular plan, this scheme develops favourite Grand Prix ideas. A perspective of the same design, showing the building in a setting of colonnades and palazzi, is in the collection of Mr Peter Howell.

[9] Design for a temple
Elevation & section
Sepia pen & wash, shaded, mounted (255 × 500)
Prov: Pur. 1966
Closely related to an early design for a market cross (in the National Museum, Stockholm), but with its Adamish style translated into strict Greek. The plan is also similar to that of Adam's mausoleum at Bowood, 1765.

HARRISON, W.

FOUNTAINS ABBEY (Yorks)
Plan & section of two spaces sunk 1' 5" below the regular level on the E side of the remains of a stone screen in the nave of the church at Fountains Abbey; the northern space having several earthenware jugs, or rude vases fixed in the masonry
s: W. Harrison, *Ripon delin*
Pen & wash (295 × 280)
Prov: Pres. by Earl de Grey, 1854

HARTLAND, Joseph (fl.1833)

Plan for Removing Houses. As adopted in the United States by Letter Patent
Elevation [Fig.61]
Scale: $\frac{1}{4}$ in to 1ft
s & d: Joseph Hartland Bristol | 1833
Pen & wash (430 × 330)

HARVEY, John Dean Monroe (1895-)
Born at Benton, Newfoundland (where his father, J. B. Harvey, was a construction engineer on the Reid-Newfoundland railway) he visited England twice as a young man and lived in Ottawa, Canada, 1905-12. He was educated at Model School and Ashbury College, Ottawa, St Paul's School, London, and at the School of Architecture, University College, 1914-18. He received a BA (Hons Arch) and the Donaldson Medal, 1918. After two years in the office of Wallis, Gilbert & Partners, he went into practice on his own as architect and perspective artist, and was subsequently associated with J. A. Bowden in the decoration of several interiors. His principal works are the reconstruction and interior decoration and furnishings of No.4, Cleveland Place, London W1, for the British Pacific Trust, 1936-37; and a house at Herne Hill for Dr M. I. Elliott, including all furnishings, 1938. During the Second World War he was site architect for the ITC camp, Warwick, and subsequently on various disposal factory and CID work. Since 1944 he has worked almost solely as a perspective artist and illustrator. He was co-author with James Burford of *Little known architecture of London*, 1925, and with S. C. Ramsey of *Small houses of the late Georgian period*, Vol.II, 1923. In 1945 he worked on architectural aspects and designs for the film *The Way we live*, dealing with post-war reconstruction of Plymouth. Mr Harvey is a Canadian citizen.

Bibl: Information supplied by Mr Harvey, 1971

LONDON: RIBA, No.66 Portland Place, St Marylebone, Westminster
Study of work in progress during construction of RIBA building, 1933
s: J.D.M.H.
Pencil, grey, green & yellow washes on buff tinted cartridge (535 x 355)
Prov: Pres. by J. D. M. Harvey through A. M. Foyle (A), 1952

See Harris, Emanuel Vincent for a perspective drawing for the following design
LONDON: Kensington Central Library, Phillimore Walk, Kensington, 1958

See Hill, Oliver F. for perspective drawings for the following designs
ARGENTINE: House, 1946
CANTERBURY (Kent): Auditorium, 1957
CORDOBA (Argentina): House, 1952
ESHER (Surrey): House, 1929
FAMAGUSTA (Cyprus): Hotel, 1945
FIFE: House, 1954
GUILDFORD (Surrey): Cathedral, 1930
HARE PARK (Cambs): House, 1935
HURTWOOD (Surrey): Marylands, c.1930
ISLE OF ELEUTHERA (Bahamas): School, 1952
KILMALCOLM (Renfrew): Craigmuir, 1934
LONDON: Lloyds Bank, Battersea Rise, Battersea, Wandsworth, 1930
LONDON: Gallery in Grosvenor Street, Westminster, 1930
LONDON: Commonwealth Institute, High Street, Kensington, 1957
LONDON: Lord North Street & Smith Square, Westminster, 1930
ROTHWELL (Yorks): Methley Senior School, 1939
SHANE'S CASTLE (Co Antrim, N Ireland): House, 1938
SUNNINGDALE (Berks): House, 1962
UPPINGHAM (Rutland): Uppingham School memorial library, 1948-49
WEYMOUTH (Dorset): Theatre, 1958
Unidentified design for a house, 1936

See Wornum, George Grey for perspective drawings for the following designs
LONDON: RIBA, No.66 Portland Place, St Marylebone, Westminster
Perspective drawing of the 1st premiated design, 1932
Perspective of a design for a shop, 1934
Perspective of a block of flats, 1939

HATTON, Edward (fl.1779-1785)
Master mason. 'Esteemed the finest workman in London and consequently in England', wrote Thomas Telford in 1785, when he was working as a journeyman mason at Somerset House.
Bibl: R. Gunnis, *Dictionary of British sculptors*, p.192
See Chambers, Sir William
LONDON: Strand, Somerset House, No.14

HAVILAND, John (1792-1852)
Born in England, Haviland was trained in James Elmes's office in London. He emigrated to the USA in 1816 and settled in Philadelphia. His first important commission was for a penitentiary at Pittsburgh, based on Bentham's radial plan. He built the Eastern State Penitentiary at Philadelphia, 1829-36. He also built a number of Greek Revival buildings in Philadelphia and several buildings in other states, including the Missouri State Prison, Jefferson City, 1838; New York Hall of Justice, 1836-38; Naval Hospital, Portsmouth, Va; and the County Courthouse, York, Penn.
Bibl: H. F. & E. R. Withey, *Biographical dictionary of American architects*, 1956

[1] NEW YORK (NY): Prison
Design for the *Halls of Justice* (The Tombs) in Egyptian style, 1835 (9):
1 Plan of cellars & foundations
2 Plan of principal floor
3 Plan of first floor
4 Elevation of principal / front [Fig.62]
5 Lateral elevation
6 Rear elevation
7 Longitudinal section
8 Transverse section
9 Isometric view
1-9 Insc: As above
s: John Haviland *Architect Philada*
Pen & wash (620 x 430)
Lit: H. R. Hitchcock *Architecture: C19 & 20*, 1958, p.77
The prison was built 1835-38 & dem. c.1898.

[2] PHILADELPHIA (Penn): Eastern Penitentiary
Design, 1823-35
Isometric view
Insc: *The first Prison erected on the Haviland Plan of Construction*
Pen & wash (635 x 935)

Prov: Pres. by T. U. Walter, 1838

HAWKSMOOR, Nicholas (1661-1736)
Taken into Sir Christopher Wren's service when he was about eighteen years of age, he was associated with him in nearly all his architectural works from c.1684 onwards, either as draughtsman, measurer or clerk of the works. Appointed Clerk of Works at Kensington Palace, 1689; Greenwich Hospital, 1698; Whitehall, Westminster and St James's, 1715. Employed by Vanbrugh at Castle Howard and at Blenheim. Appointed one of the two surveyors under the 1711 Commission for Building Fifty New Churches in London, for which he designed six churches.
Bibl: Colvin; K. Downes, *Hawksmoor*, 1959;
K. Downes, *Hawksmoor*, 1969

[1] LONDON: Royal Naval Hospital, Greenwich
1 'First' scheme with rectangular chapel (as originally drawn) & 'Third' scheme with square peripteral chapel (in its altered state)
The plan of the 'First' scheme can only be seen with the aid of strong light & has been altered by the addition of strips of paper pasted over to show the 'Third' scheme (dateable to 1711): plan of the 4 principal blocks with the addition of courts to the E of Queen Anne's & Queen Mary's blocks & to the W of King Charles's & King William's blocks & with pavilions added to each angle of the Queen's House. The chapel is set across *The New Road* dividing the hospital from the Queen's House & is connected with the William & Mary blocks by means of covered ways
Insc: *The Royall Hospitall at Greenwich*, labelled & as above
Scale: 1/2 in to 10ft
s & d: 1728 N.H.
Sepia pen & grey wash on backed paper (770 x 495)
Prov: Pres. by F. T. Dollman, 1849
Reprd: *Wren Society*, VI, p.84; K. Downes, *op. cit.*, 1959, p.90, fig.5 ('First' scheme as originally drawn) & p.95, fig.9 ('Third' scheme as altered); both plans have been redrawn for publication (K.D. cat. No.326); K. Downes, *op. cit.*, 1969, fig.81 (first plan, redrawn)

2 'Second' scheme with cruciform chapel & oval court
Block plan of the whole layout, showing design for encasing the Queen's House to form a monumental terminating feature with oval forecourt & vista with avenues of trees & 3 more buildings beyond: the top corners of the drawing are filled with scrolled cartouches, the one in the top right-hand corner is insc *Xenodoc Regal / Grenoicanum / Nautarum*; the in-filling in the bottom left-hand corner is a scale in the form of an unfurled & draped flag, & that in the right-hand bottom corner a pedestal with an indecipherable inscription
Sepia pen & grey wash (470 x 365)
Prov: From the set of 35 sheets on permanent loan from the Governors of the Royal Naval College (No.24)
Reprd: *Wren Society*, 1929, VI, p.84 (attributed to Vanbrugh & given the date of 1702 by Bolton); K. Downes, *op. cit.*, 1959, p.92, fig.6 (redrawn for publication) (K.D. cat. No.333) K. Downes, *op. cit.*, 1969, fig.82; *RIBA Jnl*, XXX, 1923, p.274 (redrawn)

3 Plan of the whole layout showing the addition of courts to the E of Queen Anne's & Queen Mary's blocks & to the W of King Charles's & King William's blocks, with pavilions added to each angle of the Queen's House and *The Infirmary* to the W of *The Great Esplanade* which in turn is to the W of King William's block; also included in the plan is *The New Church*
Insc: *A Plan / of the Royall Hospital / at Greenwich*, labelled & as above
s & d: N.H. / Anno 1728
Sepia pen & grey wash on linen-backed paper (690 x 1040)
Prov: Pres. by F. T. Dollman, 1849
Lit: K. Downes, *op. cit.*, 1959, cat. No.359

4 Block plan of the whole layout, showing courts to the E & W, pavilions added to the angles of the Queen's House & the 'Infirmary' further to the W (i.e. an outline plan taken from the proposed layout of 1728, see No.3)
Scale: 1 1/2 in to 100ft approx.
Sepia pen & pink & yellow washes on linen-backed paper (650 x 825)
Prov: Pres. by F. T. Dollman, 1849

5 Block plan of the whole layout with survey of the property to the E & to the W with list of references
Insc: *The Lands adjoining / To Greenwich / Hospitall* & labelled
s & d: 1728 by N.H.
Sepia pen with sepia, grey & yellow washes on linen-backed paper (695 x 1020)
Prov: Pres. by F. T. Dollman, 1849
Lit: K. Downes, *op. cit.*, 1959, cat. No.360

6 Block plan of the whole layout including the Queen's House with a survey of the property to the W, to which has been added in pencil the sites for a *Naval Column* on *The New Road* between the hospital and the Queen's House, the *Infirmary* to the W of King William's block & a *Proposed Market* further to the W of the infirmary
Pen & grey & yellow washes, sepia pen inscriptions & pencil amendments (540 x 750)
Prov: From the set of 35 sheets on permanent loan from the Governors of the Royal Naval College (No.20)

7 Block plan of Queen Anne's building & survey of the property to the E of it
Scale: 1/2 in to 10 ft
Insc: Labelled & Got from Mr Ibbetson, Ano.
1779 - R.M. - (Robert Mylne, Surveyor 1775-82) & (in pencil) as a friend to add to Mr Mylne's collection
Sepia pen & grey, blue & yellow washes on linen-backed paper (740 x 500)
Prov: From the set of 35 sheets on permanent loan from the Governors of the Royal Naval Academy (No.19)
Lit: K. Downes, *op. cit.*, 1959, cat. No.375; see also N. Hawksmoor, *Remarks on the founding and carrying on the buildings of the Royal Hospital at Greenwich*, London, 1728

LONDON: Royal Naval Hospital, Greenwich
Design for the domes, 1702
See Wren, Sir Christopher, Nicholas Hawksmoor *delin*

[2] LONDON: Church of St Augustine, Watling Street, City
Unexecuted design for the lantern, c.1692-93
Elevation, showing a 3 stage lantern, the 3rd stage a pineapple terminating in a mitre & crozier
Scale: 1/2 in to 10 ft
Insc: *A Lantern*
Pencil, grey & yellow washes (530 x 370)
Lit: K. Downes, *op. cit.*, 1959, p.52 (cat. No.19); K. Downes, *op. cit.*, 1969, p.30
Repr: *Architectural History*, XIII, 1970, fig.8b
Prov: Bute Collection Lot 6/13, Sotheby's, May 1951 (see Bute Collection)
Previously attributed to Wren; there is a similar drawing with many variations at All Souls (Wren Society, IX, 1932, pl.36; K. Downes, *op. cit.*, 1969, fig.16).

[3] LONDON: Westminster Abbey
Designs for a choir stall, c.1725 & for the W window (2):

1 Sketch elevation for one of the Knights of the Garter choir stalls, c.1725, as executed
Insc: *For Westminster Abbey* (in pencil, in later hand)
Pencil, sepia pen & wash (730 x 280)

2 Sketch elevation of the upper part of the W window, not as executed
Insc: *Window for Westminster Abbey* (in pencil in the same hand as No.1)
Pencil, sepia pen & wash (160 x 200)
Verso: Small, very rough sketch plan, possibly of a house
Insc: *Wrote to Mr ... & June - 20/- a sum of figures following*
Prov: Pur. 1963
After Wren's death in 1723 Hawksmoor succeeded him as Surveyor to Westminster Abbey (see K. Downes, *op. cit.*, 1959, pp.215-216).

[4] LONDON: Westminster Bridge
Design, 1736
Elevation of the central arch with the royal coat of arms & D GEORGIO II SEMP. AUGUSTO; a flier, over a pedestal on RHS of the parapet, with a design for a sculptured figure holding a trident [Fig.63]
Insc: *Tb: Span, 100f: 0 | at New Palace Yard Westminster | and High water | Low water*
s&d: N: Hawksmoor | N.H. March 1736
Pen & wash with some sepia pen (340 x 455, flier 35 x 25)
Prov: Pres. by J. D. Douthwaite, Librarian to the Corporation of London (Guildhall Library), 1937
Lit: K. Downes, *op. cit.*, 1959, (cat. No.410); K. Downes, *op. cit.*, 1969, pp.205-206
Hawksmoor's design was for a nine-arch bridge in stone (see N. Hawksmoor, *A Short historical account of London Bridge, with a proposition for a new stone bridge at Westminster*, 1736, p.17). The bridge was actually built by Charles Labelle, a Swiss engineer, and opened in 1750.

[5] WOTTON HOUSE (Surrey)

Design c.1713 (2):

1 Elevation of the principal façade [Fig.64]
Insc: verso *Upright Sr Chr* (in pencil & erased while being repaired)
Pencil & grey wash, shaded, ornaments in sepia pen (335 x 830)

2 Elevation of a side façade [Fig.65]
w/m: Strasbourg lily & CDG (Claud de George)
Pencil & grey wash, shaded (345 x 465)
Prov: Pur. 1957

Lit: K. Downes, *op. cit.*, 1969 (cat. Nos.526-527) & there stated to be probably of the 1690s

The following note was contributed by Howard Colvin

The Hawksmoor elevations at the RIBA correspond almost exactly to two drawings by Hawksmoor among the Evelyn family papers deposited in Christ Church Library, Oxford. One is an elevation, identical with the RIBA elevation so far as the house is concerned, but with a variant design for the wings. The other is a plan, or rather a vertical view showing the roofs, garden walls &c. This shows that the front represented by the principal RIBA elevation is the S or garden front and that the other RIBA drawing shows the E (side) front with the offices. The details of the garden prove that the house is Wotton and Sir John Evelyn's *Journal* (also at Christ Church) records that in August 1713 Hawksmoor came and 'took the dimensions of the house and offices in order to draw a plan for some new rooms'. Hawksmoor's scheme for a completely new house probably resulted from this visit.

[6] PATERA

Design for a patera to be executed in plasterwork
FS detail
Sepia pen & grey & sepia washes (205 x 160)

[7] LONDON: Queen's House, Greenwich
Copy of Inigo Jones's design for a chimneypiece (q.v. [23], [24])
Plan & elevation, with a slightly larger opening; with scale
Insc: *Queen M & The Cielings Greenwich* (in Hawksmoor's hand)
Pen (375 x 250)
Prov: Burlington-Devonshire Collection (q.v.)

[8] LONDON: Church of St Mary-le-Bow, Cheapside, City

Perspective from NW for the engraving by Henry Hulsbergh, showing the tower in the right foreground & the proposed vaulted Doric arcade of 2 bays with arcaded attic storey on the left; the optical correction of the spire away from the vertical & the construction lines in pencil are visible
Insc: *Bow Church & under the flier, Basilica sine Templum | Sancta Marie ab Arcubus | apud Londin | enses | cum* (not completed); verso *Mr Wren | May 15* (this must be Sir Christopher's son)
Pencil, pen & wash, shaded, mounted (715 x 500)
The sheet has been cut on RHS at the point where the title emblazonment appears on the engraving & a 13/4 in strip has been added along the bottom edge
Attached is a flier on which is drawn an outline plan
Scale: 1/2 in to 10 ft
Sepia pen (235 x 190)
Prov: Bute Collection, Lot 6/13, Sotheby's sale, May 1951 (see Bute Collection)
Engr: By Henry Hulsbergh
Repr: *Wren Society*, XVIII, 1941, pl.21; *Architectural History*, VIII, 1970, fig.22

[9] Topographical sketchbook of 55 leaves, 1680-83
f.1 recto (as are all entries unless otherwise stated)
Insc: *Ex Coll. Dom. Chr. Wren, Mil. | I collated these pen & ink views & | Drawings architectural with those | in Sir Christopher Wren's Collection | at All Souls, as also the hand | writing, & find that resemblance | between them which is abundantly | sufficient to confirm the above | Memorandum "Ex Collectione | Domini Christopheri Wren Militis" | as also the Tradition in the | Donors family. Vn. T. | Oxford Oct. 22 1846 & added to this in pencil Above note by Revd Vaughan Thomas*

f.2 Pasted-on cutting from a bookseller's catalogue, headed 'A memento of Sir Christopher Wren'

f.3, 4, 5 Blank

f.6 Insc: *fig:1 | The Ground plott of Nottingham | Castell, with scale*

f.7 Insc: *fig:2 | NOTTINGHAMIAE | prospectus occidenta, with key to buildings appearing in the view: A St Maria | B Castra | C St Petri | D Domus Mr Peirpoint | E Domus com: Clare | F Vulgo dict: Chapell Bar | G Castra Belvoir*
d: 1683
(folded leaf 195 x 280)

f.8 Blank

f.9 Insc: *fig:5 | Chapell-Barr* (Nottingham); frontal perspective of the gateway

f.10 Blank

f.11 Insc: *fig:4; the inscription in the top right-hand corner torn off*
d: 1680
The view shows Nottingham castle with 2 gabled houses & a church at the bottom of the hill

f.12, 13 Blank

f.14 Insc: *fig:3 | p:9*
Elevation of the N façade of Nottingham castle
(folded leaf 195 x 305)

f.15, 16, 17, 18 Blank

f.19 Insc: *fig:9 | Southe prospect | of Coventry | A St Michaels | B St Trinity | C Gray fryers Steeple | D Bablake church | fig:8 | St Michael's | Church; the latter shows a frontal perspective of the S façade*
(folded sheet 195 x 280)

f.21, 22, 23 Blank

f.24 Insc: *fig:9 | Northe prospect of | Warwick, with key: A The Castle | B St Nicholas | C Guy's Tower*

f.25 Insc: *fig:17 | The Entrance into | Warwick Castell; view of the outer walls including Guys | Tower*

f.26 Blank

f.27 verso Insc: *fig:10 | Markett house* (Warwick); frontal perspective

f.28 Blank

f.29 Insc: *fig:12 | The judgement Hall | at Warwick; elevation*
(folded leaf 195 x 185)

f.30 Blank

f.31 Insc: *fig:15 | Bathoniensis Ecclesia quond | coventualis facies occidentalis |*
s&d: *Anno 1683 NH: posuit*
(folded leaf 195 x 185)

HAWKSMOOR, N. & WREN, Sir C.-HAYWARD, A. B.

ff.32, 33, 34 Blank

f.35 Insc: *fig:16* | North prospect of Barbe

f.36 Insc: *fig:14* | *Bathoniensis prospectus* | *occidentalis*, with key: *A St Peters* | *B St James* | *C The prison* | *D St Michaels* | *E The town wall* | *F Westgate*

ff.37, 38 Blank

f.39 Insc: *fig:18* | *Bristow* (sic) *croise* (Bristol); frontal perspective of market cross showing vanishing points

ff.40, 41, 42, 43, 44, 45, 46 Blank

f.47 Insc: *fig:19* | OXONIAE PROSPECTORI, with key: *A Christ Church* | *B New tower* | *C St Mandeline* | *D St Martin* | *E All Saints* | *F St Mary's* | *G The Schools* (folded leaf 195 × 260)

ff.48, 49, 50, 51 Blank

f.52 Insc: *fig:20*; shows a distant view of Oxford with a key: *A The Castle* | *B St Peters* | *C St Paulinus or the Synagoge* | *D Alldhones* | *E St Giles* (sic)

f.53 Insc: *fig:21* | *St Alldhones church* | at Northampton; perspective view from the S (folded sheet 195 × 250)

f.54 Insc: *fig:22* | *Judgement hall* (Northampton); elevation & sketch plan of *The Ring of the Castle* (folded sheet 195 × 170)

f.55 verso Insc: *E.Coll.Chr.Wren.Mil*

Sepia pen, some with pencil, some with sepia wash, some shaded & hatched, bound in brown leather (original binding with spine repaired) (195 × 165); leaves 190 × 155 unless otherwise stated)

Prov: Pres. by Mrs R. J. Wilson (A), 1935
Lit: K. Downes, *op. cit.*, 1959, (cat. No.1); K. Downes, *op. cit.*, 1969, pp.13-14 (f.36 reprd); *RIBA Jnl*, XLIII, 1935, pp.466-46 (ff.7 & 14 reprd)

On the inner face of the back cover is insc. *In all 20 remaining / now (Oct 22 1846) reduced to 18* | V.T. In fact, the Rev. Vaughan Thomas's addition is inaccurate. In his list of drawings pasted inside the front cover, he has renumbered the drawings and records Nos.7 & 17 as being *lost*. According to the contemporary numbering on the sketches themselves, there were originally 22, figs.6, 11 & 13 being the ones which are now missing. The total number remaining therefore is 19 drawings on 18 pages. Many of the remaining blank leaves are numbered (erratically) and some have ruled margins.

HAWKSMOOR, Nicholas & WREN, Sir Christopher

EASTON NESTON (Northants)
Model

Oak, exterior painted in two shades of grey, on a brown sanded base with green edge; removable roof & ceiling (600 × 790 (base) × 300)
Prov: Pres. on indefinite loan by Lady Heskeith, 1971
Lit & reprd: K. Downes, *op. cit.*, 1959, pp.57-61, pl.3a; K. Downes, *op. cit.*, 1969, pp.31-42, pl.18; H. Colvin, 'Easton Neston reconsidered', *CL*, CXLVIII, 1970, pp.968-971

The model is close in all except details to the first Easton Neston built about 1685-95 to a design that owed as much to Wren as to Hawksmoor. By 1702 (the date on the frieze of the garden front) the house had been refronted and transformed by the application of a giant order. This later work by Hawksmoor alone. Internally, the disposition of the rooms in the model corresponds exactly with those of the house (before C19 alterations).

HAYCOCK, Edward (c.1792-?)

A pupil of Wyattville, Haycock exhibited at the RA 1808-10 & 1820. He had a considerable practice in the Shrewsbury area, and was equally competent in the Greek and Gothic styles.
Lit: *Colvin*

[1] ONSLOW HALL (Salop)
Alternative designs for remodelling the house in Greek & Gothic styles for Col. John Wingfield (1769-1862), c.1814-17 (14):

Drawings relating to the Greek (executed) scheme (6):
1 Ground plan of existing house with some amendments
Pen, pink & grey washes (545 × 755)

2 Plan of ground floor with a colonnade added
Pen, & pink & grey washes (545 × 755)
Verso: Sketch plan showing a smaller scheme

3 Sketch plan of ground plan showing the smaller scheme (2v) developed with sketch elevation of SW façade
Scale: 1/8 in to 1ft
w/m: E. & P 1802
Pencil (370 × 535)

4 Sketch elevation for entrance façade with tetrastyle Doric portico in antis
Pencil (755 × 545)

5 Sketch elevation as in No.4 drawn out again with slight variations
Pencil (755 × 545)

6 Elevations of the entrance & SW façades, the former with a giant tetrastyle Doric portico as built
w/m: J. Wharman 1814
Pencil (475 × 590)

Drawings relating to the Gothic scheme (8):
7 Perspective sketch showing entrance & side façades
w/m: J. Green 1817
Pencil (190 × 230)

8 Sketch plan & elevation with entrance porch off-centre
Scale: 1/8 in to 1ft
Pencil (250 × 370)

9 Plan of the ground floor
Insc: *Design A*
w/m: J. Wharman 1815
Pencil (535 × 370)

10 Plan of the chamber storey
Insc: *Design A*
Pencil (535 × 370)

11 Plan of the ground floor
Scale: 1/8 in to 1ft
Insc: *Design B*
w/m: J. Wharman 1815
Pencil (535 × 370)

12 Sketch elevations of the entrance & SW fronts of *Design A & Design B*
Verso: Slight perspective sketch of classical design
Pencil (370 × 535)

13 Elevation of the entrance front, combining designs A & B
Scale: 1/8 in to 1ft
w/m: J. Wharman 1814
Pencil (470 × 590)

14 Elevation of the SW front, combining designs A & B

Scale: 1/8 in to 1ft
w/m: J. Wharman 1814
Pencil (470 × 590)

The house was dem. c.1957.

[2] ONSLOW HALL (Salop): Lodges
Designs, c.1815 (5):

1 Plan & elevation of an octagonal lodge
Pencil (370 × 260)

2 Plan & elevation of a lodge with 2 rooms [Fig.66]
Scale: 1/8 in to 1ft
Pen & wash (370 × 260)

3 Plan & elevation of a lodge with 2 rooms on either side of gateway, the latter flanked by Doric columns
Pen (460 × 355)

4 Plan & elevation of a lodge with 3 rooms & Doric portico
Insc: *Plan & elevation of Lodge No 2*
s: *Edward Haycock Archt*
Pen & wash (525 × 363)

5 Plan & elevation of a lodge with 3 rooms, pitched roof & pedimented Doric portico
Pen (520 × 365)

1-5 Prov: Pur. 1954

HAYWARD, Arthur Baldwin (1874-c.1953)

Articled to his father, Charles Forster Hayward (q.v.), and studied at University College, London. From 1900 he worked in partnership with D. C. Maynard and the firm was responsible for a number of commercial, hospital and domestic buildings, mainly in London. From 1901 he was architect and surveyor to the Adelphi Estate. He was elected L in 1910; other qualifications included MI Struct E and ARICS. He last appears in the RIBA A Kalender for 1952.
Bibl: *Who's who in architecture*, 1926

LONDON: Adelphi Terrace, Strand, Westminster
Survey drawings, c.1906-36 (3):

1 Tracing of elevation of the terrace facing the Thames
Insc: *Elevation previous to alterations 1872*
s & d: *Hayward & Maynard* | 14 John Street | *Adelphi WC2* | May 1926
Pen on linen (355 × 840)

2 Sketch section | North to South | *Adelphi Estate*
Insc: Labelled & as above
s & d: *Arthur B Hayward* | *Architect* | 14 John Street | *Adelphi WC2* | April 1936
Pen on linen (345 × 690)

3 Unfinished measured drawing of main doorway to No 10 *Adelphi Terrace*
Insc: As above
s: *A. B. Hayward* | 14 John Street | *Adelphi*
w/m: 1906
Pencil (685 × 510)

Prov: Pres. by A. B. Hayward (L), 1951
Lit: Survey of London, XVIII, *St Martin-in-the-Fields. Part II (The Strand)*, pp.103-108, pl.72
Adelphi Terrace was dem. in 1936. See also Scurry & Wright for survey drawings of Adelphi Terrace, 1872, and designs for alterations; No.1 is a tracing from a survey elevation by Scurry & Wright.

Design for a main road inn, 1929
See Farey, C. A., Hayward, A. B. & Maynard, D. C.

HAYWARD, Charles Forster (1830-1905)

Studied at the RA schools & worked as an assistant in the offices of P. & P. C. Hardwick. Set up in practice with T. Roger Smith and in 1871 became District Surveyor, until his death, for the Bloomsbury and Soho areas. Had a large and varied practice, including church restoration work and the design of the mansion blocks opposite the British Museum, 1895; additions to Harrow School, c.1869-86; St Andrew's church, Malden Road, St Pancras, Camden 1866, &c.
Elected A 1855, F 1861, he was also a FSA. His private practice was carried on by his son, A. B. Hayward (q.v.).
Bibl: obituary: *Builder*, LXXXIX, 1905, p.72

LONDON: Thames Embankment

1 *View of buildings proposed to be erected on the New Thames Embankment, designed with | covered footways & shops on the first floor & light foot-bridges over the intervening streets . . .*

2 *Plan of the Strand portion of the New Thames Embankment showing the new streets as proposed in the Bill now before | Parliament, as suggestions within the lines of deviation, also elevation of the proposed buildings*

Insc: As above
s & d: (on mount) *Charles Forster Hayward FRIBA 8 Adam St WC | 28 April 1862*

Photographs of original drawings on cardboard mount (135×300, 80×225)

Prov: Pres. by C. F. Hayward (F), 1862

Exhib: International Exhibition, 1862, class 37

HAYWARD, R. (fl.1838)

LEEDS (Yorks): Conservative pavilion

Interior perspective drawn by R. Hayward, 1838

See *Chantrell, Robert Dennis*

HEALEY, Thomas (1809-1863)

Articled to R. D. Chantrell of Leeds, Healey went to Worcester in 1829 and practised there until 1844. Before engaging in his later ecclesiastical work in Bradford he travelled around the countryside of Worcestershire making measured drawings of churches &c. He joined James Mallinson in Bradford, and was responsible for the Gothic churches built under that partnership.

Bibl: RIBA Biographical files

[1] **GLASGOW** (Lanark): Bank of Scotland

Design in palazzo style
Elevation of principal façade
Scale: $\frac{1}{8}$ in to 1ft

Insc: *Bank of Scotland | Glasgow*

s: *Drawn by Thomas Healey* (in pencil)

Pen (330×560)

Prov: Pres. by F. H. Healey, grandson of the architect, 1953

[2] Design for W end of a church or chapel, with a rose window over a projecting entrance vestibule & turrets marking the junction of nave & aisles
Elevation
Pen (325×455)

Prov: Pres. by F. H. Healey

[3] Design for a church tower in Decorated style

Elevation of first 3 stages

w/m: J. Whatman 1827

Pen, unfinished (500×330)

Prov: Pres. by F. H. Healey

Measured drawings, pres. by F. H. Healey, 1935 & 1942

[4] **ALDWINKLE** (Northants): Church of St Peter
Measured drawings of windows in chancel (2):

1 Elevation of *Easternmost* window & detail of jamb
Scale: 1in to 1ft

Insc: As above, with some dimensions given

Pen (430×330)

2 Elevation of *Centre window* & detail of jamb

Scale: 1in to 1ft

Insc: As above, with some dimensions given (in pencil)

Pen (430×330)

[5] **BARNWELL** (Northants): Church of St Andrew
Measured drawing of a window

Elevation & details of mouldings

Scale: 1in to 1ft (elevation)

Pen (425×330)

[6] **BARTON-ON-HUMBER** (Lincs): Church of St Mary
Measured drawing of windows & a buttress

Elevations of *East end window Decorated* & *window in the South of Steeple Early English* & details of mouldings; elevations of the *angle Buttress at the East end*

Verso: Details of the *Capital of Column in Steeple windows* & *string in the centre of the columns in the steeple windows*

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

Insc: As above; recto *Ancient remains | St Mary's Church | Barton | Lincolnshire*; some dimensions given

Pen (325×515)

[7] **BEAUMARIS CASTLE** (Anglesey): Chapel

Measured drawing, c.1828

Transverse & Longitudinal sections

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

Insc: As above & *Chapel in Beaumaris Castle - Anglesey - erected by Edward 1st*

w/m: J. Whatman 1828

Pen & wash (475×345)

[8] **BIRMINGHAM**: Church of St Edburgha, Yardley

Measured drawings of *South porch*, c.1830 (4):

1 *S elevation*

2 *East Elevation*

3 *Section looking west*

4 *Section looking south*

1-4 Insc: *Yardley church Worcestershr*

1, 3 Pen & ochre wash (380×265)

2, 4 Pen (380×265)

[9] **BOCKING** (Essex): Church of St Mary

Measured drawing of details

Elevation & detail of *Portion of Ironwork on Inner Door of South porch*

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

Insc: As above & *Bocking Church Essex*

Pen with ochre & grey washes (315×315)

[10] **BOLTON** (Yorks): Priory

Measured drawings, c.1837 (4):

1 Elevation of the W façade

Pen, unfinished (535×415)

2 *Details of West front*, including elevation of W door & details of mouldings

Scale: $\frac{1}{2}$ in to 1ft (elevation)

Insc: As above

w/m: J. Whatman 1837

Pen with grey, blue & ochre washes (480×370)

3 Plan, elevation, section & details of *West end of North aisle*

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

Insc: As above, labelled

Pen with grey & ochre washes (480×345)

4 Elevation of *Entrance to Cloisters | from the South Transept*, with *plans of jambs & arch*

Scale: $\frac{5}{8}$ in to 1ft

Insc: As above

Pen (325×405)

[11] **BREDON** (Worcs): Church of St Giles

Unfinished measured drawings (6):

1 Plan

2 Elevation of W end

3 Elevation of E end

4 Elevation of S side

5 Longitudinal section

6 Transverse sections

Insc: *Bredon Ch.* (in pencil) & some dimensions given (in pencil)

Pen & pencil (425×560)

[12] **BROADWAY** (Worcs): Church of St Mary Magdalene

Measured drawings of chapel or aisle on S side, c.1836 (3):

1 Plan

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

Insc: Labelled

w/m: J. Whatman 1836

Pen & pink wash (255×395)

2 Elevation of 2 bays of nave arcade & of aisle wall behind; details of capitals

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

Insc: Labelled

Pen with pink & grey washes (265×425)

3 *Details of the two-light windows; exterior & interior elevations & details*

Scale: $\frac{1}{8}$ FS, $\frac{3}{4}$ in to 1ft

Insc: As above

Pen with blue & ochre washes (280×430)

[13] **CHADDESLEY CORBETT** (Worcs): Church of St Cassian

Measured drawings, c.1834 (2):

1 Elevation of the *East end of the chancel*

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

Insc: As above & *Chaddesley Corbet church, Worcestershire*

w/m: J. Whatman 1834

Pen with grey & ochre washes (515×395)

2 Part-elevation of the S side, showing 3 Decorated windows (unfinished)

w/m: J. Whatman 1834

Pencil, pen & blue wash (405×575)

[14] **CHESTER**: Cathedral, cloisters

Measured drawing of detail

Elevation & plan of *jamb & arch mouldings of Doorway N.E. Angle of Cloisters*

Scale: $\frac{1}{8}$ FS

Insc: As above

Pen with blue, ochre & grey-brown washes (330×190)

[15] **CONWAY CASTLE** (Caernarvon)

Measured drawings (2):

1 *Plan of the N.E. Tower & Oriel Window & Plans of the Lower Part & Upper Part of the Oriel*

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

Insc: As above & *Conway Castle, Caernarvonshire | Temp Edw. 1st*

Pen & wash (290×330)

2 *Transverse & longitudinal sections of Chancel of Chapel* (in pencil); *Oriel Window* (in pen) has been crossed out

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
Pen & wash (290 × 380)

[16] COVENTRY (Warwicks): Ford's hospital
Measured drawings (20)
Plans, elevations, sections & details
Insc: Dimensions occasionally given (in pencil)
Pencil, pen, pen with ochre, red & grey washes (515 × 760)

[17] COVENTRY (Warwicks): St Mary's hall
Measured drawing of King Henry VI's chair
Front & end elevations & section
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
Pen & ochre wash (360 × 515)

[18] EARLS CROOME (Worcs): Church of St Nicholas
Measured drawing of window
Elevation & details of *jamb & mullion of window North side*
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above
Pen with blue & grey-brown washes (290 × 275)

[19] FILEY (Yorks): Church of St Oswald
Measured drawing of piscina & sedilia, c.1840
Plan, elevation & details of mouldings
Scale: 1in to 1ft, except for details
w/m: J. Whatman 1840
Pen (420 × 560)

[20] GLOUCESTER: Cathedral
Measured drawings, c.1836 (2):
1 Elevation of the *monks treasury N transept*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
w/m: J. Whatman 1836
Pen & wash (350 × 470)

2 *Stone desk in North aisle of choir plans looking up & down & front & side elevations*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
Pen with grey & blue washes (325 × 415)

[21] GRANTHAM (Lincs): Church St Wulfram
Measured drawings of windows (5):
1 Elevation of *Window at East End of South Aisle of Choir*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Grantham Church Lincolnshire*
Pen & blue wash (405 × 330)

2 Elevation of window in *S Aisle of Choir*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *No 2*, labelled
Pencil, unfinished (405 × 330)

3 *Window S aisle of Choir: elevation & details of mullion*
Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft
Insc: *No 3*
Pencil, unfinished (405 × 330)

4 Elevation & details of window in *aisle of choir*
Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft
Insc: As above
Pen (405 × 330)

5 Elevation & details of *Window N Aisle of Nave*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *No 5*, labelled
Pencil (405 × 330)

[22] HANLEY CASTLE (Worcs): Church of St Mary
Measured drawings, c.1837 (2):

1 Elevations of the *side window, one of the East windows & North door of the Chancel* | A.D. 1674
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Hanley Castle church*
Pen with blue & ochre washes (280 × 420)

2 Elevation of the *octagonal font*
Scale: 2in to 1ft
Insc: As above & *Hanley Castle Church*
w/m: J. Whatman 1837
Pen (395 × 245)

[23] HOLT (Worcs): Church of St Martin
Drawings of doorways & chancel arch (3):
1 *South doorway: perspective with plan of jamb & arch*
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above & *Holt Church Worcestershire*
Pen with ochre & blue-grey washes (365 × 265)

2 *North doorway: perspective with plan of jamb & arch*
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above & *Holt church Worcestershire*
Pen with ochre & blue-grey washes (370 × 305)

3 *Arch in chancel: perspective with plan of jamb & arch*
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above & *Holt church Worcestershire*
Pen with ochre & blue-grey washes (410 × 315)

[24] HULL (Yorks): Church of the Holy Trinity
Measured drawing of choir stalls
Front & side elevation, section & details
Scale: $\frac{1}{2}$ FS, $\frac{1}{4}$ in to 1ft
Insc: As above, labelled
Pen (370 × 510)

[25] ILKLEY (Yorks): Church of All Saints
Measured drawing of doorway
Plan & elevation of Doorway South side of Nave
Scale: $\frac{5}{8}$ in to 1ft
Insc: As above & *Ilkley church*
Pen with ochre & red washes (320 × 400)

[26] KETTON (Rutland): Church of St Mary the Virgin
Measured drawing of seats in nave
Back elevation, side elevation, section & details
Scale: $\frac{1}{8}$ FS, except for details
Insc: As above & *Ketton Church Rutlandshire*, labelled
Pen (370 × 510)

[27] LEDBURY (Herefs): Church of St Michael & All Angels
Measured drawings, 1838 (4):
1 *Plan of Chapel, elevation of Doorway from Chapel on North Side of Chancel & details of mouldings*
Scale: $\frac{1}{4}$ in to 1ft (plan), $\frac{3}{4}$ in to 1ft (elevation), details $\frac{1}{8}$ FS
Insc: As above & *Ledbury Church Herefordshire*, labelled with some dimensions given
d: Feb'y. 6. 1838
Pen with pink & blue washes (425 × 285)

2 Elevation of *Window from Chapel on North side of the Chancel & detail jamb & mullions*
Scale: $\frac{1}{8}$ FS
Insc: As above & *Ledbury Church Herefordshire*
d: Feb 6. 1838
Pen with pink, blue & grey washes (420 × 290)

3 *Plan, exterior & interior elevations & details of Doorway in North Porch*
Scale: $\frac{1}{8}$ FS, $\frac{1}{2}$ in to 1ft
Insc: As above & *Ledbury Church Herefordshire*, labelled
Pen & coloured washes (320 × 405)

4 *Arcade: half-elevation towards aisle & half-elevation towards chancel; detail of corbel*
Insc: As above & *Ledbury church Herefordshire*
w/m: J. Whatman 1836
Pen & stone-coloured washes (370 × 475)

[28] LEEDS (Yorks): Kirkstall Abbey
Measured drawing of arcade in cloister
Elevation of the existing portion of the arcade & details
Scale: 1in to 1ft, except for details
Insc: As above
Pen & pink wash (400 × 560)

[29] LEOMINSTER (Herefs): Church of St Peter & St Paul
Measured drawing of windows, c.1837
Elevation & detail of jamb moulding of *window in South aisle*
Scale: $\frac{1}{2}$ in to 1ft, except for detail
Insc: As above & *Leominster church Herefordshire*
w/m: J. Whatman 1837
Pen with blue & brown washes (475 × 360)

[30] MALVERN, GREAT (Worcs): Priory church
Measured drawings, c.1839 (4):
1 *Elevation of the North Porch, with Plan below Archway & Plan at upper Range of Paneling*
Scale: $\frac{3}{8}$ in to 1ft (elevation)
Insc: As above
w/m: J. Whatman 1837
Pen with pink & blue washes (535 × 410)

2 Plan, elevation, *section looking West & details of mouldings of Westernmost Compartment of North Aisle of Choir*
Scale: $\frac{3}{8}$ in to 1ft
Insc: As above, labelled
w/m: J. Whatman 1839
Pen with pink & green washes (415 × 535)

3 *Longitudinal section of Chapel in South aisle of Choir*
Insc: As above
w/m: J. Whatman 1836
Pen & wash (305 × 485)

4 Elevation of *Doors in Altar Screen*
Scale: $\frac{1}{8}$ FS
Insc: As above
Pen & ochre wash (320 × 400)

[31] NANTWICH (Cheshire): Church of St Mary
Measured drawings of a door & window (2):
1 Elevation of *Doorway North Aisle of Nave, with plan of jamb, spandrel & arch*
Scale: $\frac{3}{4}$ in to 1ft, except for details
Insc: As above, labelled
Pen with pink, red & ochre washes (400 × 325)

2 Plan & elevation of *Window in North Transept, with plan of jamb, mullions & arch*
Scale: $\frac{1}{2}$ in to 1ft, except for details
Insc: As above
Pen with pink & blue washes (405 × 325)

[32] NORTHFIELD (Worcs): Church of St Laurence
Measured drawing of chancel, c.1830 (3):
1 Elevation & *section of Compartment N side of Chancel & detail of mouldings*
Scale: $\frac{1}{8}$ FS, $\frac{1}{2}$ in to 1ft
Insc: As above, labelled & *Northfield church, Worcestershire*

2 *Plan of chancel, elevation of exterior of window S. side of chancel, elevation of exterior & interior of South door & detail of window jamb & exterior door jamb*
Scale: $\frac{1}{8}$ FS, $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
Insc: As above & *Northfield church, Worcestershire*

3 Elevation of interior of East window & details of mouldings
Scale: $\frac{1}{2}$ in to 1ft, except for details
Insc: As above & Northfield church, Worcestershire

1-3 Pen & coloured washes (265 × 275)

[33] OXFORD: Church of St Mary Magdalene
Measured drawing of font, c.1837
Plans at 3 levels, elevation, section & details of Tracery of Saffie expanded
Scale: 2in to 1ft
Insc: As above, labelled
w/m: J. Whatman 1837
Pen & pink wash (420 × 285)

[34] PERSHORE (Worcs): Abbey
Measured drawing of niche or closet in wall of S transept
Plan, elevation & details of mouldings
Scale: $\frac{1}{4}$ FS, 1in to 1ft &
Insc: As above & Pershore church
Pen with ochre & blue-green washes (395 × 285)

[35] RINGSTEAD (Northants): Church of St Mary
Measured drawings of windows (2):
1 Elevation of 3 light window in Nave & detail of jamb
Scale: $\frac{3}{4}$ in to 1ft, except for detail
Insc: As above & Ringstead; some dimensions given
Pen (405 × 330)

2 Elevation of another 3 light window & detail of jamb
Scale: $\frac{3}{4}$ in to 1ft, except for detail
Insc: Ringstead, some dimensions given
Pen (420 × 360)

[36] ROTHERHAM (Yorks): Church of All Saints
Measured drawing of seats in N aisle of chancel
Front elevation, End Elevation & section
Scale: 2in to 1ft
Insc: As above & Rotherham Church
Pen with pink & ochre washes (370 × 510)

[37] SELBY (Yorks): Abbey church
Measured drawing of exterior of E end
Elevation
Scale: $1\frac{1}{4}$ in to 10ft
Pencil (525 × 325)

[38] SHARROW (Yorks): Church of St John the Divine
Measured drawing (unfinished) of pulpit & reading desk
Plan & elevation of pulpit; plan, front & side elevations of reading desk
Insc: Sharrow church
Pen with some pencil (330 × 535)

[39] SHENSTONE (Staffs): Church of St John the Baptist
Measured drawing of S doorway
Elevation & details of Capital & Jamb & Arch mouldings
Scale: $\frac{1}{8}$ FS, $\frac{1}{2}$ in to 1ft
Insc: As above & Shenstone church Staffordshire
Pen & coloured washes (325 × 215)
This church was designed by John Gibson, 1853 (GR).

[40] SIBBERTON (): Sibberton Lodge
Measured drawing of window, 1848
Elevation
Insc: window in West | Gable at Sibberton | Lodge, dimensions given
d: Decr. 27th 1848
Pen, pencil & wash (330 × 265)

[41] SKIPTON (Yorks): Church of the Holy Trinity
Measured drawings of windows (2):
1 Plans & elevations of window within a pointed arch & of square-headed window; also attached sheet of sketch elevations of the 2 windows
Insc: Skipton Cb, dimensions given (on attached sheet)
Pen (main sheet) & pencil (attached sheet) (445 × 570)

2 Outline elevation of window within pointed arch
Insc: Skipton Cb | Yorks
Pen (355 × 265)

[42] SLEAFORD (Lincs): Church of St Denys
Measured drawing of window in S aisle
Plan & elevation
Scale: $\frac{1}{2}$ in to 1ft
Pen with pink & grey washes (405 × 325)

[43] SNITTERFIELD (Warwicks): Church of St James
Measured drawings of oak desks, c.1839 (2):
1 End Elevation & Plan, elevation & Section of Compartment of Front
Scale: $2\frac{1}{2}$ in to 1ft
Insc: As above & said to have been brought from the Abbey Church of Evesham; Snitterfield Church, Warwickshire
Pen & ochre wash (510 × 370)

2 End elevation of Two Varieties of Oak Desks
Insc: As above & the Arms are those of the Abbey of Evesham (the final is a Restoration); Snitterfield Church, Warwickshire
w/m: J. Whatman 1839
Pen & ochre wash (510 × 370)

[44] SPOFFORTH CASTLE (Yorks)
Measured drawing of a 3 light window, c.1840
Plan, elevation & detail of jamb
Scale: $\frac{3}{4}$ in to 1ft, except for detail
w/m: J. Whatman 1840
Pen (420 × 340)

[45] STAMFORD (Lincs): Church of St John
Measured drawing of oak screen in chancel, c.1836
Elevation & details of mouldings
Scale: 1in to 1ft, except for details
Insc: As above
w/m: J. Whatman 1836
Pen & ochre wash (340 × 500)

[46] WARMINGTON (Northants): Church of St Mary
Measured drawing of a 2 light Early English window
Elevation
Scale: 1in to 1ft
Pen & pencil (415 × 325)

[47] WARWICK: Church of St Mary
Measured drawings (unfinished) of Beauchamp chapel, c.1832 (2):
1 Elevation of E end of exterior
w/m: J. Whatman 1832
Pen & pencil (420 × 380)

2 Elevation of S side of exterior
Scale: $\frac{1}{2}$ in to 1ft
Pen & pencil (380 × 535)

[48] WEDNESBURY (Staffs): Church
Measured drawing of eagle lectern
Plan & Front & Side elevations
Scale: $\frac{1}{8}$ FS
Insc: As above
Pen (380 × 560)

[49] WELLINGBOROUGH (Northants): Church of All Hallows
Unfinished measured drawing of a Decorated 5 light window, c.1844
Sketch plan & elevation
Insc: Wellingborough
w/m: J. Whatman 1844
Pen & pencil (560 × 380)

[50] WORCESTER: Cathedral
Measured drawings of doorways & window, c.1837 (2):
1 Elevations & details of Doorway N.E. Angle of Cloisters & Doorway on South Side of Cloisters
Scale: $\frac{1}{2}$ in to 1ft, 2in to 1ft
Insc: As above, labelled
w/m: J. Whatman 1837
Pen with pink, grey & buff washes (280 × 435)

2 Elevation of square-headed reticulated tracery window from Kings School | Worcester Cathedral
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
Pencil (420 × 330)

[51] YORK: Church of All Saints, North Street
Measured drawings, c.1837 (2):
1 Elevation of W end & details
Scale: $\frac{1}{4}$ in to 1ft, except for details
Insc: York
Pen with grey, ochre & blue washes (545 × 420)

2 Elevation & details of 1 bay of Arcade of Nave
Scale: $\frac{1}{8}$ FS, $\frac{1}{2}$ in to 1ft
Insc: As above, labelled & All Saints Church North Street York
Pen (545 × 420)

[52] YORK: Church of St Edward the Confessor, Dringhouses
Measured drawing of E window
Plan, interior & exterior elevations, transverse section & section of arch mould
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & Dringhouses church
d: Feby. 9th 1848
Pen with blue & ochre washes (370 × 475)

[53] YORK: Minster
Measured drawing of a window
Elevation & detail of moulding of First window . . . Aisle of Nave
Scale: 1in to 1ft, except for detail
Insc: As above, some dimensions given
Pen (420 × 560)

[54] Measured drawing of a carved wooden poppy-head decoration for a stall or pew
Front & side elevations
Pen & brown wash (370 × 515)

[55] Measured drawing of a carved pulpit
Elevation
Pen (420 × 330)

[56] Measured drawing of a reading desk
Plan, front & side elevations
Pen (410 × 570)

[57] Measured drawings of traceried windows (8)
Insc: Scales & dimensions generally given
Pen (535 × 420 largest)

[58] Topographical drawings, pres. by F. H. Healey, 1935 & 1942
HALESOWEN (Worcs): Church of St John the Baptist
Perspective sketch of Norman door
Insc: Some dimensions given
Pen & stone-coloured washes (285 × 220)

HULL (Yorks): Church
Elevation of windows in N & S transepts
Pen & wash (325 × 305)

KINGS NORTON (): Church
Perspective view from SW
Insc: *S. W. View of Tower. Kings Norton church*
Pen (370 × 510)

LOPHAM, NORTH (Norfolk): Church of St Nicholas
Sketch elevation of E window of S aisle of nave
Insc: *not to scale*
Pen & wash (385 × 385)

OMBERSLEY (Worcs): Church of St Andrew
Perspective sketch from SW
Insc: *Ombersley Church, Worcestershire. | T. Rickman. Archt.*
Pen (250 × 275)
The church was erected 1825-29.

ST NEOTS (Hunts): Church of St Mary
Sketch elevation of W end
Insc: *Saint Neot's Church. Huntingdonshire | A.D. 1507*
Pen & wash (325 × 220)

SEVERN STOKE (Worcs): Church of St Denys
Elevations of 2 Decorated windows
Insc: *Severn Stoke church, Worsh*
Pen & blue wash (255 × 395)

HEBB, John (1833-1916)
Chief Assistant Architect to the LCC, retiring in 1901.
A member of the RIBA, he was elected A 1868, F 1882, and served as a member of the Literature Standing Committee.
Bibl: obituary: *Builder*, CXI, 1916, p.375

CLYNNOG (Caernarvon): Church of St Bruno
Plan
Scale: $\frac{1}{10}$ in to 1ft
Insc: Labelled
Pen on backed tracing paper (370 × 560)
Prov: Pres. by J. Hebb, 1896
There is an attached sheet with a description of the church taken from a report by Mr. Jethro A. Cossins / *Architect Birmingham Nov. 1896.*

HELLYER, Thomas (1811-1894)
Little is known of the architect Thomas Hellyer, apart from the fact that he apparently worked primarily in Hampshire and the Isle of Wight. In the 1859 *Ryde Directory* he is listed as architect, No.26 Melville Street, and is mentioned as one of the Commissioners of a Municipal Improvement Act. In addition to the works below, he was responsible for the churches of the Holy Trinity, Ryde, 1841-45, and St John's, Oakfield, 1843. He also built the pier pavilion at Ryde in 1842, and rebuilt most of Binstead in 1844.
Bibl: W. White, *History, gazetteer, and directory of Hampshire and the Isle of Wight*, 1859, pp.652, 658; P. Hughes, *The Isle of Wight*, 1967, p.75; N. Taylor & A. C. Sewter, *AR*, CXLI, 1967, pp.224-227.

The following drawings were pur. 1970

[1] BRADING (IoW): Parsonage house
Working drawings for a parsonage house in the Elizabethan style, 1848 (2):
1 Plans: *Basement, Ground, Chamber, Attic*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Working Drawing No 1*; rooms labelled & dimensions given
s & d: *Thos. Hellyer Archt | Sept. 1848*
Pen & coloured washes (500 × 720)

2 Elevations & Detail: *East & West elevations; Jamb to Inner Doorway | of Porch; Outer jamb to Porch; Jamb to Doorway of | private entrance to Study; Jamb to Windows; Details to Porch; Label to Porch*
Scale: FS, $\frac{1}{8}$ FS, $\frac{1}{4}$ in to 1ft
Insc: As above; an explanatory note & dimensions given on W elevation
s & d: *Thos. Hellyer Archt | Sept. 1948*
Pen & coloured washes (510 × 730)
Lit: W. White, *op. cit.*, p.645
White mentions 'the Rev. Dunbar Isidore Heath, M.A., who has a good Vicarage House, built by the patrons in 1848, at the cost of £1300'.

[2] DEAL (Kent): Wesleyan chapel
Contract drawings, 1864 (2):
1 North, East & West elevations
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{4}$ in to 1ft
Insc: As above & No. 2; *This is the plan referred to in the agreement | made and entered into by us the 25th March 1865 | William Denne | George Henry Denne | James John Wile | Henry Page | Jeffrey Brett (the last two in brackets) on behalf of the Committee; some dimensions given*
s & d: *Thos. Hellyer | Dec. 1864*
Pen & coloured washes (510 × 715)

2 Ground plan . . . cancelled . . . ; plan of soldier's gallery; longitudinal, transverse, & half-sections; elevation & section of W.C.
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & No 3; ground plan labelled & as No.1
s & d: *Thos. Hellyer | Dec. 1864*
Pen & coloured washes (510 × 700)

[3] EAST STOKE (Dorset): Parsonage house
Design in the Elizabethan style for a parsonage house for the Rev. W. Hennah, 1868
Site plan of land showing | drains etc., with 2 sections of site showing falls of ground; transverse & longitudinal sections
Scale: $\frac{1}{8}$ in to 1ft, 1in to 2 chains
Insc: As above, dimensions given
s & d: *Thomas Hellyer | archt | July 1868*
Pen & coloured washes (345 × 540)

[4] KINGSLERE (Hants): Church of St Mary
Preliminary designs & contract drawings for proposed reconstruction, c.1848 (8):
Design I for a church with bell tower higher than Norman crossing tower (2):
1 East elevation
Insc: As above
Pen & wash (480 × 365)
2 West elevation
Insc: As above
Pen & coloured washes (485 × 365)

Design II for a church with bell turret lower than crossing tower (2):
3 Plan; South, West & East elevations
Insc: As above & No 2
s: *Richd. Pole*
Pen with ochre, grey & grey-blue washes (515 × 745)

4 Longitudinal section | looking South; transverse section | looking West; transverse section | looking East
Insc: As above & No 2; pencilled list of dimensions given
s: *Richd. Pole*
Pen & coloured washes (360 × 525)

Design III for a church without bell turret to crossing tower
5 Ground plan
Insc: As above, plan partially labelled
Pen & coloured washes (365 × 510)

6 Contract drawings (3)
West elevation; section looking West
Insc: As above & *This is the plan upon which | the deductions have been made and | the final tender offered & accepted*
s: *Thos. Hellyer Archt. | Edward Balding*
Pen with blue & ochre washes (485 × 335)

7 North, South, East & West elevations
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, some notes given
s: *Edward Balding*
Pen with blue & ochre washes (525 × 740)

8 Transverse Section | looking East; Transverse Section | looking West; Longitudinal Section | looking South
Scale: $\frac{1}{8}$ in to 1ft
Insc: *These are the plans offered to (sic) | in the original contract*
s: *Thos. Hellyer | Archt | Edward Balding*
Pen & coloured washes (510 × 715)

Lit: W. White, *op. cit.*, p.474; Lloyd & Pevsner, *Hants*, 1967, pp.310-311
Two sets of contract drawings of slightly different design seem to have been made, since the design shown in Nos.7 & 8 differs from that shown in No.6.

[5] KINGSLERE (Hants): Vicarage house
Working drawings for 2 slightly different designs, 1850 (4):
Design I, for a house in brick & knapped flint (2)
1 Plans: *Basement, Ground, Chamber & Attic*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *working drawing No 1*, rooms labelled & dimensions given
s & d: *Thos. Hellyer Archt | April 1860*
Pen & coloured washes (370 × 530)

2 North, South, East & West Elevations; Transverse & Longitudinal Sections
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Work Drawing No 2*, dimensions given
Pen & coloured washes (375 × 545)

1-2 These elevations & sections correspond to the plans in No.1, except for the omission of scullery & larder.

Design II for a house with diaper brickwork (2)
3 Plans: *Basement, Ground, Chamber, Attics & Roofs*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *working drawing No 1*, dimensions given
w/m: J. Whatman 1846
Pen & coloured washes (375 × 545)

4 North, South, East & West Elevations; Transverse & Longitudinal Sections
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Working drawing No 2*, dimensions given
Pen & coloured washes (375 × 535)

3-4 These elevations & sections correspond to the plans in No.3, except for the omission of scullery & outhouses.
1-4 Lit: W. White, *op. cit.*, p.474

[6] KINGSLERE WOODLANDS (Hants): Church of St Paul
Design (3):
1 Plan
Insc: Some dimensions given
Pen & coloured washes (375 × 545)
Verso: Pencil drawing of windows

2 Plan of Foundations; Section of Footings | to Nave Aisles | Chancel Walls; section of Footings to Tower
Insc: As above & Working drawing No 1, with some notes & dimensions given
Pen & coloured washes (350 × 515)

3 South elevation; Section of Top Cornice | on Top of Tower; Elevation of Spire Light | with plan of Tower at commencement
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft, 1in to 2ft
Insc: As above & New Church | in the Parish of | Kingsclere, No 4
s & d: Thomas Hellyer | Architect | April 1844
d: 20 June | 1844 (with sealing wax)
Pen & coloured washes (365 × 525)

Working drawings (2)
4 East Window of Chancel: Plan of Window, Outside Elevation, Inside Elevation & Section
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above & working drawing No 21, notes & dimensions given
s & d: Thos. Hellyer | Arch. Ryde | Nov. 1844
Pen & coloured washes (370 × 535)

5 Altar Table: Front Elevation, Side Elevation & Details: Base of Table, Top Slab, Base, Cap & Zone
Scale: FS, 1in to 1ft
Insc: As above & Working Drawing no 58, notes on construction given
s & d: Thos. Hellyer | Archt | April 1845
Pen & ochre wash (315 × 470)

Lit: W. White, *op. cit.*, p.474; Lloyd & Pevsner, *Hants*, 1967, p.311

[7] KINGSCLERE WOODLANDS (Hants): Parsonage house
Design, 1846
Roughly sketched ground plan, Attic Plan, Plan of Roofs & West Elevation
Insc: As above
s & d: Thos. Hellyer | Archt | June 1846
Lit: Lloyd & Pevsner, *Hants*, 1967, p.311

[8] RYDE (IoW): Milligan convalescent home
Design for convalescent home in memory of Capt. & Mrs Milligan, c.1880
Ground, First Floor & roof plans; north, south, east, & west elevations; 2 sections
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, dimensions given
Pen & coloured washes (545 × 750)
Attribution by J. Wheeler. Similar plans, now in the possession of the Ryde authority for bylaw approval, bear Hellyer's signature and the date 1880.

[9] RYDE (IoW): Cemetery
Design
Perspective of chapels & lodge & bird's-eye view of whole cemetery
Insc: General Prospect of Design no.2 with enlarged view of Chapels & Lodge
Pencil & blue wash (455 × 530)
Attribution by J. Wheeler.

[10] SHANKLIN (IoW): Church of St Saviour, Queen's Road
Design, c.1876-87
Plan; Detail of Foundations; Half elevation & Section | of Tower Arch; Elevation of Nave Arcade | and Respond
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
Insc: As above & No 1, explanatory notes & dimensions given
s: Thos. Hellyer | Archt; Henry Lawrence
Pen & coloured washes (500 × 700)
Lit: Lloyd & Pevsner, *Hants*, 1967, p.769

[11] VENTNOR (IoW): Royal National Hospital for Consumption (later National Hospital for Diseases of the Chest)

Design for Jones memorial block, c.1884 (4):
1 Ground plan
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, rooms labelled & dimensions given
Pen with coloured washes (497 × 875)

2 East & West elevation
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, tunnel labelled
Pen with coloured washes (595 × 960)

3 North Elevation [Fig.67]
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
d: 1884 (on gable)
Pen with coloured washes (594 × 940)

4 Longitudinal Section, $\frac{1}{2}$ looking north, $\frac{1}{2}$ looking south
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, dimensions given
Pen with coloured washes (596 × 960)

The original hospital buildings were by Hellyer (1868-70); the hospital's annual report for February 1870 states that 'Various designs were laid down before the Committee and those of Mr. Hellyer met with their unanimous approval. . .'. Hellyer's name is given as 'Architect' or 'Honorary Architect' in every annual report from 1870 until his death in 1894. As no other architect is mentioned, it is assumed that he was responsible for the Jones block, which was built 1885-86 and opened in 1887. The property was purchased by the Ventnor Urban District Council in the late 1960s, and the buildings were subsequently dem. For a description of the original building - over a quarter of a mile in length with cast iron balconies facing seawards - and of the chapel added by Hellyer, 1871-72, see N. Taylor & A. C. Sewter, 'Morris in hospital', *AR*, CXLI, 1967, pp.224-227.

HELMER, Hermann (1849-1919)
Born in Harburg, he was a pupil of Rudolph Gottgetreu in Munich before entering the firm of Ferdinand Fellner the Elder in Vienna. From the time of the latter's death in 1872 until 1915 he worked in partnership with the elder Fellner's son, also called Ferdinand. Together they built 48 theatres in central Europe, as well as a number of other buildings.
Bibl: T.B.
See Fellner, Ferdinand & Helmer, Hermann

HENDERSON, Arthur Edward (1870-1956)
Educated at Aberdeen, he served his articles with T. Heygate Vernon of Westminster. In 1897 he won the Owen Jones studentship and went to Constantinople, where he remained until 1904 and designed several buildings. From 1904 to 1906 he was architect to the British Museum excavations of the Temple of Artemis at Ephesus. After his return to England in 1906 he specialized in the decoration and restoration of churches and the design of war memorials. He was elected F 1928, and he was also FSA and member of the Royal Society of British Artists.
Bibl: obituaries: *Builder*, CXCI, 1956, pp.857, 1092; *RIBA Jnl*, LXIV, 1956-57, p.123

EPHESUS (Turkey): Temple of Artemis
Suggested reconstruction of the Croesus structure
Frontal perspective
Insc: *The Temple of Artemis (Diana) at Ephesus. Restoration of the Croesus (VIth century B.C.) Structure by Arthur E. Henderson, R.B.A. Architect*
s & d: A. E. Henderson 1908
Pen & brown wash (590 × 1015)
Reprd: *RIBA Jnl*, XVI, 1908, p.77

HENDERSON, Arthur Edward & BAYES, Gilbert

EPHESUS (Turkey): Temple of Artemis
Restoration of the Hellenistic structure
Frontal perspective
Insc: *The Temple of Artemis (Diana) at Ephesus Restoration of the Hellenistic (IVth Century B.C.) Structure by Arthur E Henderson F.S.A. Architect - Sculpture by Gilbert Bayes*
s & d: Arthur E Henderson Del: *Architecture* | Gilbert Bayes Del: *Sculpture* 1911
Pen & brown wash (750 × 1300)
Reprd: W. B. Dinsmoor, *The Architecture of ancient Greece*, 1950, pl.LIV
Henderson wrote an account of the 1904-05 excavations at Ephesus, and described his suggested reconstruction, in *RIBA Jnl*, XV, 1908, pp.77-96. Another account of the excavations, illustrated with an atlas by Henderson, is to be found in D. G. Hogarth & others, *Excavations at Ephesus*, 1908.

HERING, Frederick (fl.1825-1853)
Exhibited at the RA in 1825, 1834 and 1836.
Bibl: *Colvin*

Design for a church in Romanesque style, 1853
Elevation of the W end [Fig.68]
Insc: verso *Sketch for a Church presented to the Architectural Society Jany, 1853, agreeably to a law of the Society contained in Section 2*
s: Frederick Hering, 23 Duke Street, Portland Place
Pen & brown wash (485 × 355)

HERON, Arthur Henry (1862-1965)
Articled in 1881 to William Wallen of Greenwich and meanwhile studied at evening classes at South Kensington. In 1886 he became Wallen's assistant. Later, he practised on his own, in collaboration with Bellairs and with Hobart. He was elected A 1890 and retired in 1934.
Bibl: obituary: *Builder*, CCIX, 1965, p.997

[1] IVER HEATH (Bucks): Laurel Cottage
Design
Perspective
s: A. Harry Heron delt
Pen & coloured wash (370 × 475)

[2] LONDON: House, Bedford Park (Ealing), Hounslow
Design for a small detached house, 1905
Perspective [Fig.69]
Insc: *A House to be built at Bedford Park W*
s & d: A.H.H. 1905
Pen (240 × 205)

[3] LONDON: Wesleyan-Methodist Hall, Westminster
Competition design, c.1905
Perspective with figures in foreground
Insc: *Design for Proposed Wesleyan-Methodist Hall Westminster*
s: A. Harry Heron Invit
Pen & wash (395 × 545)

[4] LONDON: Congregational church, West Ealing
Proposed design, c.1905
Perspective of exterior, drawn by T. Raffles Davison,
with small inset plan
s: *Heron & Bellairs | Architects | 27a Sackville St.
Piccadilly | W & T. Raffles Davison*
Pen (710 × 580)

[5] Design for a half-timbered detached house,
c.1905
Perspective set in a garden, with figures
s: *Heron & Bellairs | Architects*
Print (190 × 285)

[6] Design for proposed offices
s: *A. Harry Heron | Architect*
Pen (390 × 555)

[7] Design for municipal offices, possibly law
courts
Perspective, with figures in the foreground
s: *A. Harry Heron | Archt*
Pen & wash (430 × 610)

Prov: All drawings pres. by Mrs A. H. Heron, 1966

HETSCH, Gustav Friedrich (1788-1864)
First studied architecture in his native town of
Stuttgart under Eberhard von Etzel. In 1808 he
went to Paris, and in 1809 became a pupil at the
École des Beaux Arts, where he studied under
Charles Percier and L. H. Le Bas. Later he worked
under J. B. Rondelot on the restoration of the
Pantheon. In 1812 he left Paris, stayed briefly in
Stuttgart and then went to Italy. In Rome he met P.
Malling and other Danish architects, and in 1815
accompanied Malling back to Copenhagen, where
he spent the rest of his life, becoming naturalized in
1822. In 1820 he became a member of the Danish
Academy, and from 1829 taught at the Polytechnic,
becoming its Director in 1844. His works include
the synagogue in the Krystalgade, 1822-23, part of
the redecoration of the Kristianborg royal palace,
1826, and the Catholic church in the Bredgade, 1842.
His writings include *Models for artisans*, 1839-43, *On
the teaching of drawing*, 1847, and *Guide for the study of
perspective*, 1839-51. He was an honorary corresponding
member of the RIBA
Bibl: T.B.

COPENHAGEN: Synagogue, Krystalgade
Tracings, made in 1838, of the 1832 drawings for a
Romantic Classical design for a synagogue (9):
1 Ground plan & combined gallery & ceiling plan
2 Front & rear elevations
3 Side elevation & longitudinal section
4 Transverse sections
5 Perspective view of the interior looking towards the
ark
6 Doorway: plan & elevation
7 Echal: elevation & section
8 Details of decoration
9 Candelabra: plan, elevation & detail showing
alternative method of decoration
1-9 s & d: *Hetsz 1838*
Pen on tracing paper (535 × 330)
Prov: Pres. by G. F. Hetsch, April 1838
Lit: R. Wischnitzer, *The Architecture of the European
synagogue*, Philadelphia 1964, pp.183-185

HEWITT, ... (fl.1865) & NEWMAN, Alfred
(fl.1842-1875)

LONDON: Wilson & Beadell's, No.69 New Bond
Street, Westminster
Design for alterations 1865
Plan & sections
See Newman, Alfred

HILL, Arthur (1846-1921)
Born in Cork, the son of Henry Hill, an architect,
and educated at Queen College, Cork, studying
engineering. About 1869 he went to London and
was for a short time in the office of T. H. Wyatt. He
also attended University College and the AA. He was
noted for his topographical sketches and with
Edmund Sharpe published *A Visit to the domed churches
of the Charente*, 1884. He also published a number of
monographs on ancient Irish architecture. In the 1870s
he began to practise with his father and his work was
Gothic and French in inspiration. Among his buildings
were Nos.31 & 80 Patrick Street, Cork (dem.); the
Munster & Leinster Bank, Kilmallock, Co Limerick;
the School of Art, Cork, c.1885, and many other
buildings in Ireland.
Bibl: T.B.; obituary: *RIBA Jnl*, XXVIII, 1921, p.300

LONDON: Temple church, City
Measured drawing
Section through interior looking North
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Silver Medal and life studentship
awarded | by the Royal Academy of Arts, London |
Arthur Hill. BE. MR.IA. ARIBA | Cork & A.D.
1185* (sic)
Pen & coloured washes (795 × 1030)
Prov: Bequest, received 1952

HILL, Oliver F. (1887-1968)
After school at Uppingham, worked at Lutyens's
suggestion in a builder's yard for eighteen months.
From 1907 to 1910 he was a pupil of William
Flockhart, a Scottish architect with an office in Old
Bond Street, and at the same time attended evening
classes at the AA. Without the usual period of
apprenticeship he set up his own practice in 1910, and
his first important commission was for the gardens at
Moor Close in Berkshire, 1910-14. The pergolas,
garden house and stairs were carried out in a
Lutyenesque baroque; the landscaping owed something
to Gertrude Jekyll. After service in the First World
War, he resumed his practice and was fortunate in
capturing an affluent clientele who supplied him with
a steady stream of commissions, mostly for houses.
Since his first object was to satisfy his client, he
rapidly became a practitioner in many styles. He
designed Lutyenesque houses such as Cour House in
Argyllshire, 1920; sober Georgian town houses, like
Wilbraham House, London, 1922, and North House,
London, 1930; C18 chateausque houses, such as
Nos.40 & 41 Chelsea Square, London, 1930 & 1933;
Hansel and Gretel fantasies in timber, thatch and
waney elm, like Fox Steep, Wargrave, Berks, 1923;
Woodhouse Copse, Holmbury St Mary, Surrey, 1924;
Knowle, Warwicks, 1924; Croyde, Devon, 1925 - 'too
soft, picturesque and charming almost to be real'.
Marylands at Hurtwood, Surrey, 1928-29, was
designed after a visit to Granada; a villa at Biarritz,
1930, in a Basque vernacular style followed, and a villa
in the Provençal manner at Cannes, 1929-30. In 1931
he designed Joldwynds at Holmbury St Mary, Surrey,
in an almost Hollywood version of the International
Modern style. Holthanger at Wentworth, Surrey, 1923,
and his housing estate at Frinton-on-Sea, Essex,
1934-35, are in the same idiom. A critic wrote of him
as 'the most facile and versatile of our young
architects', and indeed he was happy to offer a client
alternative designs of a very different character, e.g.
Hare Park, 1931 & 1935. He aimed at designing not
only houses and gardens, but 'furniture, décor,
upholstery and maids' dresses, summer and winter'.
He gained a considerable reputation for his extravagant
interiors, using engraved glass, chromium, vitrolite,
silver and gold foil, fluted marble, onyx, alabaster,
exotic woods, silver mosaic, for a series of luxurious
bathrooms, boudoirs &c. Devonshire House, London,
1927 and Gayfere House, London, 1930, are examples.

This was the world of Oliver Messel, Noël Coward,
Rex Whistler and Madame Chanel. Besides his
domestic and interior work, he was responsible for
some important exhibitions: British Industrial Art
Exhibition, 1933, British Art Industry Exhibition,
1935, and the British pavilion at the Paris Exhibition,
1937. He designed a notable hotel at Morecambe,
Lancs, 1932, and a series of schools including
Whitwood Mere primary school, 1937, the planning
of which owed something to the ethos of the
Sunshine League (of which he was a founder-
member). After the Second World War his work
included the Magdalen College, Oxford, scheme,
1946; a Palladian villa at Coombe Hill, Surrey, 1958,
and the award-winning Newbury Park, Essex,
underground station, 1949. From c.1948 he lived at
Daneway House, Sapperton, Gloucestershire -
previously Ernest Gimson's workshop and showroom.
Hill skilfully restored and converted the old manor
house and laid out a charming informal garden. He
became A 1921, F 1923. Oliver Hill contributed many
articles to *Country Life*. Other publications include:
The Garden of Adonis, 1923; *Pan's garden*, 1928; *Jonquil*,
1930 (photographic studies of children); with Hans
Tisdall, *Balibus, a picture book of building*, 1944, and
Wheels, 1946 (books for children); *Fair horizons of
today*, 1950; *Scottish castles of C16 & C17*, 1953; and
with John Cornforth, *English country house: Caroline
1625-85*, 1966.
Bibl: *Building*, V, 1930, pp.432-438; XX, 1945,
pp.116-121; XXIV, 1949; XXV, 1950, p.97
(incomplete series of autobiographical notes);
obituary: *RIBA Jnl*, LXXXV, 1968, p.277

Provenance of drawings: 21 drawings were given
to the RIBA by Oliver Hill in 1964; after his death
Mrs Hill presented all the drawings now in the
RIBA Collection

Edward Duley (F) worked in Oliver Hill's office
between 1919 and 1939 and for a short time after
1945. Hill's office was always very small and the
drawings in the RIBA for this 1919-39 period are
almost all in either Hill's or Duley's hand, though
invariably signed by Oliver Hill. Thomas J. Denny
(F), Ralph Bull, John Soper and John Harman also
worked for Oliver Hill during this period. Mr Duley
recalls the office between the wars as having been
extremely busy, half-inch details were drawn up for
every job, but site supervision was minimal - often
restricted to a visit every two months. Mr Duley has
been most helpful with information on the execution
or nonexecution of work for the period that he was
Oliver Hill's assistant.

[1] ALDEBURGH (Suffolk): Aldeburgh Lodge
Sanatorium
Working drawings, 1926-27 (5):
1 *First floor plan, north, south & west elevations, cross-
section*: 3 storey building, semicircular headed
windows on S elevation, steeply pitched black
pantile roof with central chimney; 14 bedrooms
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s & d: *Oliver Hill FRIBA | 23 Golden Square |
London W1 | May 1926*
Pencil & coloured washes (540 × 680)

2 *Details of SE & NE elevations & roof*

3 *Details of staircase*

4 *Details of steel casements etc.*

2-4 Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, labelled & dimensions given
s & d: *Oliver Hill FRIBA | 23 Golden Square |
London W1 | Sept. 1926*
Pencil on tracing paper (540 × 765 largest)

5 *Details to surgery & stairs to heating chamber*

Scale: FS
Insc: As above, labelled & dimensions given
d: May 1927
Pencil on tracing paper (425 × 675)

[2] ALDEBURGH (Suffolk): Sandhill
Working drawings 1923 (2):

1 *Ground floor & first floor plans*: Shallow cruciform plan, with a loggia added on LHS, garage added RHS
Pencil, grey & yellow washes on detail paper (220 × 585)

2 *Front & entrance elevations, cross-section*: front elevation shows a hipped roman-tile roof on a 2 storey house; small shuttered windows on 1st floor, 3 tall semicircular headed windows in centre bay at ground floor level
Pencil, crayon, sepia & emerald green washes (290 × 720)

1-2 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, plans labelled & dimensions given
s & d: *Oliver Hill FRIBA* | 23 *Golden Sq. W.1* | May 1923

3 Front elevation
s: *Oliver Hill FRIBA*
Pencil, watercolour, crayon & chinese white (380 × 410)

Lit: *Builder*, CXXIX, 1925, p.703
Executed.

[3] ARGENTINA: House
Design for Madame Carcaro, 1946
Perspective of entrance front, drawn by J. D. M. Harvey: 3 storey, 9 bay house with hipped pantile roof; projecting centre 3 bays crowned by pediment with oeil-de-boeuf & festoon in tympanum
Insc: *House in Argentina for the Argentine Ambassador* (on mount)
s & d: *Oliver Hill FRIBA* | JDM Harvey | 46
Pencil, sepia pen, chinese white & watercolour on grey paper, mounted (505 × 760)
Exhib: RA June 1946
Reprd: *Architecture Illustrated*, XXV, 1946, p.89;
Builder, CLXX, 1946, p.478
Not executed.

[4] BAGHDAD (Iraq): House & clinic
Preliminary design for Dr H. K. T. Tchobanian, 1939
Ground floor & first floor plans: courtyard plan with SW orientation
Scale: 0.05m to 1m
Insc: As above, labelled & dimensions given
s & d: *Oliver Hill FRIBA* | 9 *Hanover Square* | London W | July 1939
Pencil on tracing paper (640 × 410)
Not executed (?).

[5] BATSFORD PARK (Glos): Pair of estate cottages
Preliminary design, 1964 (2):

1 Site plan, plans to *ground floor & first floor*: semi-detached cottages, with an approximately rectangular U-plan; 3 bedrooms

2 S, N, E elevations, cross-section: gabled N & S elevations, external stair on LHS

1-2 Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above, plans labelled
s: *Oliver Hill FRIBA* | *Daneway House Glos*
Pencil on tracing paper (430 × 670, 730 × 580)

[6] BEAULIEU (Hants): St Leonard's
Three alternative designs, 196? (4):

1 *Scheme 1, Ground floor plan*: square plan, with a pair of smaller square bedroom areas set diagonally at SE & SW corners; lobby & WC small rectangular extension on E side; curved outdoor *swim pool* on S side

2 *Scheme 2, Ground floor & upper deck plan*: similar to No.1 but with bedroom extension over N end reached by an internal spiral stair

3 *Scheme 2, N, S, W elevations, sections*: timber construction with massive rubble stone chimney on E elevations; shallow double pitched roofs

4 *Scheme 3, Ground floor & upper deck plan*: broadly the same as No.2 but bedroom areas on S side are smaller, lobby extension has gone &c

1-4 Scale: $\frac{1}{16}$ in to 1 ft
Insc: As above, plans labelled
s: *Oliver Hill FRIBA*
1 Pencil & blue crayon on tracing paper (755 × 590)
2-4 Pencil on tracing paper (755 × 615, 755 × 650, 480 × 610)

[7] BERRYNABOR (Devon): Higher Tayne
Design for reconstruction & additions, 1941
Garden & entrance elevations
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above
s & d: *Oliver Hill FRIBA* | 35 *Cliveden Place* | London SW1 1941
Pencil, brown wash, crayon & chinese white on buff tinted paper, mounted (520 × 775)
Verso: *Perspective of a mountain house, timber & stone construction*
s & d: *Oliver Hill FRIBA* | 1941
Pencil, black chalk, sepia wash & chinese white on detail paper (470 × 735)

[8] BEXHILL (Sussex): De la Warr Pavilion
Competition design, 1934 (5):
1 *Plan of layout*
Scale: $\frac{1}{20}$ in to 1 ft

2 Floor plans

3 S, N, E elevations

4 Sections

2-4 Scale: $\frac{1}{16}$ in to 1 ft
1-4 Insc: As above & labelled
s: *Mr O Hill FRIBA* | London | 45 (label)
1 Mounted (770 × 1100)
2-4 Pencil, mounted (1100 × 770)

5 Isometric projection
Pencil, black & green crayon on buff tinted paper (495 × 700)
The winning design was by Eric Mendelsohn (q.v.).

[9] BIARRITZ (Basses-Pyrénées): Villa
Preliminary design for Baron de Forest, 1930 (3):
1-3 *SE elevation, S elevation, NE elevation*: 1, 2 & 3 storey building, with shallow hipped pantile roofs
Scale: 0.005 = 1m
Insc: As above
s & d: *Oliver Hill FRIBA* | 9 *Hanover Square* | London W.1 | August 1930
Pencil, green & brown crayon on detail paper (265 × 640, 275 × 535, 290 × 590)
Lit: *Builder*, CXL, 1931, pp.827, 848
Not executed.

[10] BINFIELD (Berks): Binfield Manor House
Working drawings & perspective for alterations, 1926-27 (6):

1 *Survey plan of first floor*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above
Pencil & red crayon on tracing paper (395 × 610)

2 *Ground floor & first floor plans; Palm lounge, 2 storey bay window & added*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above & labelled
s & d: *Oliver Hill FRIBA* | 23 *Golden Square* | London W.1 | April 1927
Pencil & coloured washes on tracing paper (710 × 930)

3 *Details of new bay window*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above & labelled
s: As No.2
d: Feb 1927
Pencil & coloured washes on tracing paper (565 × 400)

4 *Details of new casement & windows to billiard room*
Pencil on tracing paper (470 × 495)

5 *Details of new windows to dining rooms*
Pencil on tracing paper (420 × 515)

6 *Details of plaster cove to upper hall*
Pencil, blue & red pen, blue wash on tracing paper (375 × 680)

4-6 Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above & labelled
s: As No.2
4-5 Dec 1926; 6 March 1927

The plans to convert the house into a country club for Mr Crisp were not completely carried out (E. Duley).

[11] BINFIELD (Berks): Moor Close
Designs for alterations & additions to the house & garden for C. Birch Crisp, 1910-13 (12):
Designs for alterations & additions to the house (6)
1 *Ground floor plan, sketch view*: additions include ballroom, library, dining-room, kitchen & servants' quarters
Insc: *Additions for C. Birch Crisp Esq. | Scheme no.1 & labelled*
s & d: *Oliver Hill* | 49 *Dover St. W.* | Oct 1910
Pencil & coloured washes on tracing paper (570 × 870)

2 *Part East elevation, part South elevation*
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above
s & d: *Oliver Hill* | Sept. 1910
Pen, grey & light red washes on tracing paper (520 × 910)

3 *Bird's-eye perspective sketch from south east*
Insc: As above
s & d: O. Hill | Sept. 1910
Pencil (390 × 570)

Designs for *ballroom additions*
4 *Part ground floor plan, sections* showing wall treatment, sketch details

5 *Part first floor plan, part east elevation*
4-5 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above & labelled
s & d: *Oliver Hill* | No.7 *Gl. Marlboro' St* | Jan. 1913
Pencil & coloured washes on detail paper, mounted (410 × 710, 415 × 690)

6 Details of staircase (possibly redrawn at a later date for publication)
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s & d: *Oliver Hill 1913*
Pen on detail paper (600×550)

7 Perspective of interior of the *Palm Lounge*
Insc: As above
s: *Oliver Hill Archt | no 49 Dover Street | Piccadilly W | OH del*
Pencil (405×395)

Designs for the garden (5)
Design for *Italian garden*

8 Detail of retaining wall between pool court & lawn
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above & labelled
s & d: *Oliver Hill | Sept. 1913 |*
Pencil & coloured washes (380×560)

Design for a swimming pool

9 Plan & perspective view of swimming pool: in the background, rusticated brick piers, segmental-pedimented, keystone & quoined doors to garden wall & garden house
Scale: $\frac{1}{16}$ in to 1ft (plan)
Insc: *The | swimming pool | in a | garden | in Berkshire (within a cartouche held by a pair of putti)*
s & d: *Oliver Hill Archt | No.49 Dover Street | Piccadilly W | 1911 OH. 12*
Pencil & charcoal on mounted cartridge (390×555)

Design for a water garden

10-11 Plan [Fig.70], *Sections*: includes much Baroque garden architecture – pergola, garden pavilions, stairs, balustrades &c; floor finishes include *York stone paving, black & white marble, brown & blue pebble paving, red tile on edge, red brick on edge, portland stone, grass*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, plan labelled
s & d: *Oliver Hill ARIBA | 23 Golden Square | London W1 | 1914 (added later?), elsewhere 1913*
Pen & crayon on detail paper (810×1440, 685×1430)

12 Perspective view of water garden scheme from E end
Insc: *The Gardens at | Moor Close | Binfield | for C. Birch Crisp Esq. (within a cartouche)*
Pencil, charcoal, white chalk on mounted cartridge (345×580)

Lit: *Academy Architecture*, I.III, 1921, pp.46-51 (8, 9 reprd)

[12] BINFIELD (Berks): Moor Close
Designs for proposed rebuilding of house, 1922 (4):
1 *North east elevation*: 3 shaped gables, 1 with an oriel; battlemented central bay, ground floor windows with elaborate glazing patterns, partly glazed loggia

2 *South west elevation*: 5 shaped gables, 3 hipped dormers on LHS, mullioned windows, double-height canted bay windows

3 *North west elevation*: stone slab roof becomes conical in 3 areas, elaborate spiral & chamfered chimneys; Baroque entrance

1-3 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s & d: *Oliver Hill A.R.I.B.A. | 23 Golden Square | London W.1. 1922*
Pencil (505×785)

4 NW elevation similar to No.3: porch over left-hand doorway & an outhouse on RHS are additional
Pencil (560×765)

Designs for garden (3)

5 *Elevation of new entrance to drive*: shows brick wall with York stone capping, brick piers, lead vases
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & labelled
s & d: *Oliver Hill ARIBA | 23 Golden Square | London W | July 1922*
Pencil & crayon on detail paper (445×760)

6 Plan of garden: shows a block plan of house, with water parterre, sunk garden &c
Scale: $\frac{1}{16}$ in to 1ft
Insc: *Moor Close garden* & labelled
s & d: *Oliver Hill | 23 Golden Square | London W.1*
Print (525×620)

7 *Section thro' water parterre*
Pen on detail paper (140×300)

Lit: *AR*, LVI, 1924, pp.92-93, 95; LVII, 1925, pp.22-25, 156, 158 (6 reprd)

[13] BINFIELD (Berks): Park Farm cottages
Design, 1923 (2):

1 *Ground floor & first floor plans*: 4 attached 3 bedroom cottages on an H-plan
Pencil, sepia & yellow washes (495×510)

2 *Front elevation, end elevation, section*: brick & tile construction, hipped roof, tiled porches on brackets over front doors; semicircular arch to central passageway at ground floor level
Pencil, crayon & sepia wash (245×940)

1-2 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, plans labelled
s & d: *Oliver Hill ARIBA | 23 Golden Square | London W1. April 1923*
Not executed.

[14] BIRMINGHAM (Warwicks): Theatre & restaurant
Design, c.1950-9 (11):

1 *Site plan*
Scale: 1 : 500
2 *Second floor plan*
3 *Mezzanine | 3rd-4th floor*
4 *Fourth floor plan*
5 *Mezzanine | 4-5th floor*
6 *Fifth floor plan & upper fifth*
7 *North elevation*
8 *South elevation*
9 *East elevation*
10 *Longitudinal section*
11 *Cross-section showing escape stairs*

1-11 Prints on detail paper, elevations have pencil, charcoal, red pen & green wash added, site plan has red wash added, mounted (625×430 average)
Site plan shows the building site to be a roughly triangular island site between Hill Street, Severn Street and John Bright Street.

[15] BLACKHILL (Herefs): Studio
Design for Sir Barry Jackson, 1930

Part plan & elevation (NW) of studio over garage, possibly redrawn for publication: concrete block construction; massive stepped chimney, Palladian window with balcony on principal (NW) front, external stair
Scale: $\frac{1}{8}$ in to 1ft
s & d: *Oliver Hill ARIBA 1930*
Insc: As above
Pen on detail paper (450×520)
Lit: *Builder*, CXXXII, 1927, p.483; *AJ*, CXXVII, 1931, p.211

[16] BOXHURST (Kent): Boxhurst Farm
Working drawings for remodelling of house for Wilfrid Greene, 1927 (3):

1 *South elevation*: barn with hipped tiled roof, elm weather boarding; oasthouse on RHS
Pencil & coloured washes on detail paper (350×620)

2 *Ground floor plan* of barn & oasthouse converted to a dance room, games room, loggia &c
Pencil on tracing paper (460×690)

3 *North elevation, sections*
Pencil & red pen on tracing paper (670×725)

1-3 Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, detailed labelling & dimensions given
s & d: *Oliver Hill FRIBA | 23 Golden Square | London W.1 | March 1927*
Lit: *Studio*, XCV, 1928, pp.94-98

[17] BRACKNELL (Berks): Lynwood Chase
Design for alterations, 1923 (3):

1 *Sketch part ground floor plan*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & labelled
s & d: *Oliver Hill FRIBA | June 1925*
Pencil & crayon on tracing paper (480×475)

2 *Sections A-A to G-G*
Insc: *This is one of the | drawings referred to | in our contract dated | Tuesday June 9th 1925*
s: *Leonard Fitt for self & partner | trading as McCarthy & Fitt | Edward A. Duley | draughtsman | 23 Golden Sq. W.1*
Print with coloured washes, pencil details (520×705)

3 *Sketch detail of own bed*: a 4 poster bed, with an elliptical dais & tester; detail of lavatory basin
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, labelled & dimensions given
s: *Oliver Hill FRIBA | 23 Golden Sq. | W.1*
Pencil & crayon on detail paper (365×540)

Executed.

[18] BRITWELL (Oxon): House
Design for Dr Allan, 1939

Site plan, plans to ground floor & first floor, SW, NE, SE, NW elevations, section, perspective from west: split-level house with double-height living room, bedrooms reached by internal spiral stair; timber construction, mono-pitched roof, loggia on SW side, with tree-trunk columns supporting the extended eaves
Scale: $\frac{1}{8}$ in to 1ft, site plan 1:2500
Insc: As above & plans labelled
s & d: *Oliver Hill FRIBA | 9 Hanover Square | London W | July 1939*
Pencil on tracing paper (620×695)
Not executed.

[19] CALSTONE (Wilts): Garden pavilion
Design, 1965

E, S, N elevations, elevation of gate: quoined rectangular pavilion pedimented on N & S faces, oeil-de-boeuf in E wall; flanked on S side by garden wall with 2 keystone elliptical openings; S elevation has keystone semicircular opening with pilasters, on either side are straight-headed glazed doors; N elevation has a keystone straight-headed glazed door; brickwork is English bond, *architraves, plinths, quoins | & cornices etc. rendered | in cement & finished Snowcem*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & dimensions given
s: *Oliver Hill FRIBA | Daneway House | Sapperton Glos*
Pencil on tracing paper (665×755)

[20] CAMBERLEY (Surrey): House

Working drawing, 1936

Ground floor plan: rectangular plan, with symmetrically placed porch on 1 short side; *Living room, dining room, kitchen, hall, W.C., maids' W.C.*Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & dimensions given

s & d: *Oliver Hill FRIBA* | *9 Hanover Square* | *London W1* | *April 1936*

Pencil on tracing paper (690 × 615)

Executed.

[21] CANNES (Alpes Maritimes): Villa

Preliminary design & working drawing for Mr & Mrs T. A. Scully, 1929-30 (5):

1-2 Sketch *west elevation*, sketch *south elevation*: 1, 2, & 3 storeyed house with hipped pantile roofs; segmental headed windows with shutters on 1st floor, random masonry constructionScale: $\frac{1}{8}$ in to 1ft

Insc: As above

Pencil, charcoal, green & brown crayon on tracing paper (260 × 355, 365 × 540)

3 Sketch elevation of south front: development of No.2Scale: Metric scale (= $\frac{1}{4}$ in to 1ft)

Insc: As above

s & d: *Oliver Hill FRIBA* | *9 Hanover Sq.* | *London W.1* | *Jan 1929*

Print on paper, pink & sepia wash, green crayon (405 × 875)

4 East and west elevations | of garage block

Scale: As No.3

Insc: As above, with notes & dimensions given

s & d: *Oliver Hill FRIBA* | *9 Hanover Sq.* | *London W.1* | *Jan 1931*

Pencil on tracing paper (300 × 685)

5 Perspective view from SW of villa & gardensInsc: *House near Cannes Alpes Maritimes* (on mount)s: *K.M.*, 1929; *Oliver Hill FRIBA* | *9 Hanover Square* | *London W.1* | 1930 (on mount)

Pencil & gouache on tracing paper, mounted (600 × 845)

Exhib: RA 1929

Lit: *Builder*, CXXXVI, 1929, p.862 (5 reprd); CXLIII, 1932, pp.70-71; *AR*, LXXI, 1932, pp.3-5; *CL*, LXXV, 1934, p.xlix
Executed.**[22] CANTERBURY (Kent): Auditorium**

Preliminary design & perspectives, 1957 (4):

1-2 *Plan & section; Entrance elevation*: plan is fan-shaped, with a concourse on the semicircular perimeter, a 10,000 seat auditorium in the main body & a circular choir in the tapered end of the fan, which is enclosed by a semicircular extension housing *vestry, green room, practice room* &c; there is also a detached campanile with a triangular plan; the elevation shows a saucer-domed buildingScale: $\frac{1}{32}$ in to 1ftInsc: As above & *Canterbury Auditorium*s: *Oliver Hill FRIBA* | *35 Cliveden Place SW1*

Pencil on tracing paper (755 × 620)

3-4 View of entrance facade; general view, drawn by

J. D. M. Harvey

Insc: As above

s & d: *JDMH* | *57* | *Oliver Hill FRIBA*

Pencil & coloured washes, mounted (665 × 840, 650 × 875)

[23] CHARMINGTON (Glos): House

Preliminary design, c.1964

Elevation: 9 bay 2 storey house; centre projecting 3 bays crowned by pediment with swag & cartouche in tympanum, 3 keystone semicircular headed glazed doors below; behind the pediment, at 1st floor level, 4 oval lattice dormers; left-hand 3 bays with keystone segmental windows, right-hand bay was identical, but redrawn with different roofline &c; loggia on RHS

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

Insc: As above

s: *Oliver Hill FRIBA* | *Daneway House*

Pencil on tracing paper (535 × 1160)

Not executed.

[24] CHATHAM (Kent): Royal Engineers' war memorial

Competition design, 1921 (4):

1 Block plan, plan, elevations, sections

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

Pencil & grey wash (580 × 1000)

2 Plan, elevations, sectionsScale: $\frac{1}{8}$ in to 1ft

Pencil (580 × 1000)

3 DetailsScale: $\frac{1}{2}$ in to 1ft

Pencil & sepia wash (580 × 1000)

4 Perspective view1-4 Insc: *Royal Engineers' War Memorial*

Pencil, watercolour & gum arabic (580 × 1000)

Competition was won by Hutton & Taylor (*Builder*, CXX, 1921, p.578).**[25] CORDOBA (Argentina): House**

Design, 1952 (2):

1 Perspective of front of house with Doric portico

drawn by J. D. M. Harvey

2 Perspective of back of house drawn by J. D. M.

Harvey

1-2 s & d: *JDM Harvey* | *52*

Pencil, watercolour & gouache (480 × 650, 445 × 765)

[26] COUR, KINTYRE (Argyll): Double cottage

Design, 1920 (3):

1-3 *Ground and first floor plans; Front elevation; Back & side elevations, cross section, longitudinal section*:

H-shaped plan, random masonry & stone slate construction, casements with hinged shutters, shaped gable dormers on side elevations

Scale: $\frac{1}{8}$ to 1ftInsc: As above, *Cour* | *Double Cottage at Gorton an t**Sallier* & plans labelleds & d: *Oliver Hill* 1920

Pencil & crayon on detail paper (460 × 580)

[27] COUR, KINTYRE (Argyll)

Three alternative designs, perspectives &c, 1920-21 (20):

1 Site plan

Scale: 1 : 500

Insc: '*Cour*' Part showing position of house & steadings & d: *H. E. Clifford FRIBA* | *209 St. Vincent St.* | *Glasgow Dec. 1918*

Pencil & coloured washes on tracing paper (390 × 510)

Sketch design for scheme 1

2 Sketch *ground floor plan* irregularly shaped; circular still room on LHS**3 Sketch First floor plan****4 Sketch North west elevation**2-4 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, plans labelled

2-3 Pencil & crayon on detail paper (380 × 515)

4 Pencil & charcoal on detail paper (380 × 515)

Design for scheme 2

5-9 *Plan of ground floor, N, S, E, W elevations*: plan is close to No.2, smaller than No.10; plan & elevations have no plastic shapes as in later scheme; plain hipped roof with gabled extensions, square-headed mullioned windows, segmental-headed doorways with square hoodmoulds, corkscrew chimneypotsScale: $\frac{1}{8}$ in to 1ftInsc: *Cour, Kintyre* | for (?) *J. B. Gray, Esq.* (this erased) & as above, plan labelled

Pencil & coloured washes on tracing paper (460 × 610)

Mr E. Duley suggested that scheme 2 could well be that of another architect.

Design for scheme 3 (as built)

10-11 *Plan of ground floor, Plans of first floor & second floor* irregularly shaped plan, with circular gun room, elliptical flower room & a bastionScale: $\frac{1}{8}$ in to 1ft

Insc: As above & labelled

s & d: 10 *Oliver Hill FRIBA* | *9 Hanover Square, London W.1*; 11 *Oliver Hill Archt* | *23 Golden Square W* | *London* | 1920

Print, pencil details (495 × 710, 680 × 810)

12-15 North elevation (entrance front); South elevation[Fig.71], *West elevation, East elevation*: buttressed walls of rubble masonry with wide mortar joints, stone slab roof becomes conical over circular rooms; mullioned windows of 2, 3, 4, 5 & 6 lights with three-centred arched heads; semicircular headed doorwaysScale: $\frac{1}{8}$ in to 1ftInsc: *The Mansion House of* | *Cour* | *Argyllshire*s & d: *Oliver Hill ARIBA* | *23 Golden Square* | *London W.1* | 1920

Pencil on detail paper (460 × 580)

16 Perspective of The Entrance Front

Pencil, black & white chalk, gum arabic, mounted (400 × 530)

17 Perspective of The Entrance Front

Pencil, black chalk, gum arabic on detail paper, mounted (345 × 475)

18 Perspective of The Kitchen Court

Pencil, black & white chalk, gum arabic on detail paper (300 × 515)

19 Perspective of The South Terrace

Pencil, black chalk & gum arabic on detail paper, mounted (405 × 540)

16-19 Insc: As above

s & d: *Oliver Hill Archt Del* | *23 Golden Square* | *London W* | 1921**20 Sketch view of the kitchen court**s & d: *Percival* 29

Pencil (175 × 140)

Lit: *Academy Architecture*, LIV, 1922, pp.49-63(16, 17, 18 reprd); *AJ*, LXIV, 1926, pp.264-265

Described by one critic as 'orgiastically picturesque'.

[28] COUR, KINTYRE (Argyll): Ploughman's cottage
Designs, 1920 (2):

1-2 *Ground floor plan, first floor plan;*

South, north, east, west elevations, section: random masonry & stone slate construction; strap-hinged doors & shutters; dormers in shaped gables

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

Insc: As above & plans labelled

s & d: *Oliver Hill FRIBA | 23 Golden Square | London W.1 | 1920*

Pencil, sepia wash, crayon on detail paper (275 × 425, 460 × 580)

[29] COUR, KINTYRE (Argyll): Power house in the garden of Cour House

Design, c.1921

Ground | floor | plan, upper floor | accumulator | store, side elevation, perspective view: elliptical plan, buttressed random masonry walls, conical stone slab roof

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

s: *OH inv & del*

Pencil, chinese white on detail paper, mounted (530 × 400)

Repr: *Academy Architecture*, LIV, 1922, p.49

[30] CROYDE (Devon): House

Design, 1925

Entrance elevation, elevation to the sea, section: shows a tiled roof (built design had a thatched roof); other details differ, but general massing is similar

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

Insc: As above & *No 9 casements at | 30 | square*

leads 1 | 10 | diamonds 2/-

Pencil & crayon on tracing paper (305 × 545)

Lit: *Academy Architecture*, LVII, 1926, pp.1-8; *AJ*, LXIV, 1926, pp.268-269

The built design was of whitewashed brick, with rubble stone piers and chimneys, reed-thatched roof.

[31] CROYDON (Surrey): St Andrew's Club

Working drawing, 1933

Details of front elevation: 2 storey, flat-roofed building; on the ground floor the entrance (with *Saint Andrew's Club* on fascia) is flanked by *shop windows*, right-hand window *fascia* inscribed *Grace Upton*; above the 3 door entrance is a square panel with note, *leave | 8" boasting | for carver*; 1st floor has continuous metal windows, alternately fixed & hinged, below these a *coloured | glazed cement | soffit*

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

Insc: As above

s & d: *Oliver Hill FRIBA, 9 Hanover Square, London W.1 | Oct. 1933*

Pencil on tracing paper (410 × 610)

[32] DUBLIN (Ireland): Kildare Street Club

Alternative designs for an indoor swimming pool, 1936 (2):

Scheme A

1 *Basement plan, new swimming pool floor plan, Leinster Lane elevation, sections*

Scheme B

2 *Basement plan, new swimming pool floor plan, upper part of swimming pool plan, sections*

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

Insc: As above, labelled & some dimensions given

s & d: *Oliver Hill FRIBA | 9 Hanover Square | London W.1 | July 1936*

Pencil on tracing paper (650 × 645, 780 × 710)

Not executed (?).

[33] EAST DEAN (Sussex): House
Working drawings for a house for Dr Thornton, 1935 (2):

1 *Site plan, ground floor & first floor, roof plans, N, S, E, W elevations, sections, details of eaves &c:* rectangular-shaped plan with a semicircular extension on N side containing stair; loggia on SW corner, 3 bedrooms; brick walls, pantile roof, elm weather boarding at 1st floor level, Crittall's standard metal casements

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

Insc: As above, labelled & dimensions given

s & d: *Oliver Hill FRIBA | 9 Hanover Square | London W.1 | Oct. 1935*

Pencil on tracing paper (675 × 645)

2 *Details of staircase*

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

Insc: As above, labelled & dimensions given

d: *Nov. 1935*

Pencil on tracing paper (495 × 750)

Executed.

[34] ESHER (Surrey): House

Preliminary design & perspective & design for garden, 1929 & 1930 (3):

1 *Plans to ground floor & first floor, entrance elevation, garden elevation:* symmetrical shallow rectangular U-plan with central projecting bay on garden & entrance fronts; brick construction, hipped tile roof, pedimented central bays; the garden elevation has a loggia on LHS with 3 semicircular stilted arches

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

Insc: As above, plans partly labelled

s: *Oliver Hill FRIBA | 9 Hanover Sq. | London W*

Pencil & crayon on detail paper (660 × 475)

2 *Perspective of garden front, drawn by J. D. M.*

Harvey, shows 2 loggias

s & d: *J D M Harvey | 29; Oliver Hill FRIBA*

Pencil, charcoal, indian ink, chinese white, yellow & brown crayon & pale yellow wash (385 × 560)

Design for garden, 1930

3 *Garden plan*

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

Insc: As above & labelled

s & d: As No.1 & *June 1930*

Pencil on detail paper (765 × 970)

Lit: *Architecture Illustrated*, XXI, 1941, p.123

House was built, but not to this design.

[35] ESSENDON (Herts): Essendon Place

Alternative designs for additions to a house for Sir Frederick Lewis, 1929 (7):

1-2 *Ground floor & first floor plans (scheme A)*

3-4 *Ground floor & first floor plans (scheme B)*

5 *First floor plan (scheme D)*

1-5 Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above & labelled, with notes

s & d: *Oliver Hill | FRIBA | 9 Hanover Square | London W.1 | March 1929*

Pencil, red & blue washes, crayon on tracing paper (460 × 840 largest)

6 *NE elevation, NW elevation*

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

Insc: As above

s & d: As Nos.1-5

Pencil & crayon on tracing paper (500 × 850)

7 *Interior view showing chair & table*

Insc: *Essendon. Dining room furniture ... in sycamore & lacquer. £25.0.0*

s: *Oliver Hill FRIBA*

Pencil & coloured washes, mounted (345 × 460)

Executed.

[36] FAMAGUSTA (Cyprus): Hotel

Perspectives, 1945 (2):

1 *Perspective of hotel from sea drawn by J. D. M. Harvey*

Pencil, coloured washes & gouache on buff tinted paper (400 × 770) *dated 1947*

2 *Perspective of entrance drawn by J. D. M. Harvey*

Pencil, ink, watercolour & gouache on buff tinted paper (425 × 610)

1-2 s & d: *J D M Harvey | 45*

Exhib: RA 1948

Lit: *Architecture Illustrated*, XXVII, 1948, p.137

(2 reprd); *A&BN*, CXCI, 1948, p.69 (1 reprd)

[37] FIFE: House

Design, 1954

Perspective of entrance portico drawn by J. D. M. Harvey

s & d: *J D M Harvey | 54*

Pencil, gouache, chinese white & watercolour on buff tinted paper, mounted (350 × 550)

Exhib: RA 1954

[38] FRINTON-ON-SEA (Essex): Frinton Park Estate
Working drawings, 1934-35 (33):

1 *Layout plan:* shows a formally laid out *shopping centre* on the same axis as the *hotel*; provisions for *Catholic, Protestant & Methodist churches, bank, railway station, college, playing fields, town hall &c*; house plot numbers go up to 1082

Scale: 1 in to 200 ft

Insc: As above

s & d: *Oliver Hill FRIBA | 9 Hanover Square | London W.1 | July 1934*

Pen on tracing paper (525 × 840)

2 *Layout plan of the SE portion of the site, between the sea & the railway line:* shows promenade & house plots; some plots numbered & labelled with names of architects, e.g. *Fred | Gibberd, Mendelsohn & Chermayeff, Tecton | Wells | Coates, FRS Yorke, Holford & | Stevenson, Connell | Ward & | Lucas &c*

Scale: $\frac{1}{64}$ in to 1 ft

Insc: As above

s: As No.1

d: *Sept. 1934*

Pencil on tracing paper (490 × 740)

Working drawings for 2 shops

3 *Longitudinal section & side elevation, shop no.1:*

3 storeys, external stair from 2nd floor to flat roof of ground floor & then to pavement level; 5 *bullseye* windows on ground floor of side elevation

4 *Longitudinal section & side elevation, shop no.2:* right-handed version of No.3

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

Insc: As above & some dimensions given

s: As No.1

d: *Dec. 1934, Feb. 1935*

Pencil on tracing paper (480 × 710, 465 × 700)

Working drawing for information bureau

5 *Ground floor & first floor plans, E & W elevations & section of Information Bureau and Estate Office: circular plan, the 1st floor of a smaller diameter than the ground floor; Bulls eye & standard metal windows*
Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, labelled & dimensions given
s: As No.1

d: Nov. 1934

Pencil on tracing paper (720 × 440)

Working drawings for individual houses

6 *House in Audley Way plot no.4*

Ground & first floor plans, roof plan, NE, SW, NW, SE elevations, sections: 50ft frontage, L-shaped plan with quarter-circle extension on NW front; flat-roofed house, bullseye & standard metal windows, tubular-railed balcony on NW elevation

7 *House in Audley Way plot no.16*

Ground & first floor plans, roof plan, SW, NE, SE, NW elevations, sections: 50ft frontage, inverted L-plan, with a quarter-circle extension finished at either end by balconies to the S

8 *House on plot no.17*

Ground floor, first floor & roof plans, N, S, E, W elevations, sections: rectangular plan, with rectangular extensions, circular water tank on flat roof; loggia & balcony on S front

9 *House on plot no.18*

Ground floor, first floor & roof plans, SE, NW, SW, NE elevations, sections: basically rectangular shape, loggia & balcony on SE elevation

10 *House on plot no.19*

Ground floor, first floor & roof plans, E, W, N, S elevations, sections: T-shape plan, loggia & balcony on E front, bullseye & standard metal windows, circular water tank on flat roof

11 *Ground floor & first floor plans of No.10 probably redrawn for publication*

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

Insc: As above & Type C

Pen on tracing paper

12 *Layout plan for plots 30, 31 & 32: details of layout of paving blocks*

13 *House on The Leas plot no.30*

Ground floor, first floor & roof plans, S, N, E, W elevations, sections: rectangular plan with an apsidal extension on E elevation; loggia or balcony on S front; circular water tank on flat roof

14 *House on The Leas plot no.31*

Ground floor, first floor & roof plans, SE, NW, SW, NE elevations, sections: rectangular plan with rectangular extension to NW; loggia & balcony the length of the SE front

15 *House on The Leas plot no.32*

Ground floor, first floor & roof plans, E, W, N, S elevations, sections: T-plan, with semicircular extension consisting of a loggia & covered balcony to S; circular water tank on flat roof

16 *Plot no.33 Warley Way type, site plan: 50 × 60ft plot size*

17 *House in Warley Way plot no.33*

Ground, first floor & roof plan, NE, SW, NW, SE elevations, sections: left-handed version of No.7

18 *Layout plan for plots 67, 68 & 69: shows paved areas in detail*

19 *House in Marney Way plot no.66*

Ground floor, first floor & roof plans, SW, NE, NW, SE elevations, sections: right-handed version of No.6; elevation partly coloured with pink crayon

20 *House in The Leas plot no.67*

Ground floor, first floor & roof plan, SE, NW, NE, SW elevations, sections: 4 of the 6 bedrooms on 1st floor fit into the curved wall on S side

21 *House in The Leas plot no.68*

Ground floor, first floor & roof plan, SE, NW, SW, NE elevations, sections: rectangular plan, balcony over loggia on SE front reached by an open spiral stair

22 *House in Easton Way plot no.69*

Ground floor, first floor & roof plans, SE, NW, SW, NE elevations, sections: rectangular plan, with rectangular extension to NW & tongue-shaped extension to SE

23 *House in Easton Way plot no.70*

Ground floor, first floor & roof plans, N, S, E, W elevations, sections: rectangular plan with curved NW corner

24 *House in Easton Way plot no.93*

Ground floor, first floor & roof plans, SW, NE, SE, NW elevations, sections: quadrant plan

25 *House in Quendon Way plot no.192*

Ground, first floor & roof plan, SE, NW, SW, NE elevations, sections: rectangular plan with quarter-circle extension to S

26 *House in Quendon Way plot no.193*

Ground, first floor & roof plans, SE, NW, SW, NE elevations, sections: rectangular plan with quarter-circle extension to E

27 *House in Cliff Way plot no.246*

E elevation, sections

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

28 *House in Cliff Way plot no.246*

Ground, first floor & roof plans, SE, E, W, N, S elevations, sections: segmental plan with rectangular extension

29 *House in Walton Road plot no.504*

Ground & first floor plans, SE, NW, SW, NE elevations, roof & window details: square plan, black pantile hipped roof, wooden casements, standard metal dormer on NW elevation; 40ft frontage

30 *House in Walton Road plot no.505*

Ground & first floor plans, SE, NW, SW, NE elevations, sections, roof & window details: same plan as No.29, 1 window at 1st floor level on SE elevation instead of 2; front door differs, brick plinth & piers added to ground floor, otherwise identical

31 *Houses on plots no.505 and no.504*

Floor plans, details

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

6-31 Scale: $\frac{1}{8}$ in to 1ft (unless otherwise stated)

Insc: As above, plans labelled & dimensions given
s & d: Oliver Hill FRIBA | 9 Hanover Square | London W1 | July 1934-May 1935

Pencil on tracing paper unless otherwise stated (various sizes)

32 *Details of tubular entrance gates, Types A-F*

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

Insc: As above

s: As Nos.6-31

d: May 1935

Pencil on tracing paper (540 × 545)

33 *Isometric projection of houses in Grand Avenue and The Leas: 13 houses*

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

Insc: As above

s: As Nos.6-31

d: May 1934

Print on paper, crayon added (495 × 950)

Lit: *Builder*, CXVII, 1934, pp.382-387; *Building*, IX, 1934, pp.482-487; *CL*, LXXVIII, 1935, p.182; *Architecture Illustrated*, XIV, 1937, pp.145-146; *Builder*, CLV, 1938, p.788

Frinton Park Estate was planned according to its brochure as a 'well-kept and well-bred' seaside resort, of 200 acres between Frinton-on-Sea and Walton-on-the-Naze. 'The whole area carefully zoned, with houses built in different styles, each style conforming to its particular zone.' Forty acres were set aside for 'houses of modern design'. In fact the general scheme was not carried out, the road layout south of the railway line was adhered to but the grandiose shopping centre planned as a circus had only a part of the SW quadrant built - this now converted into flats. The circular information bureau was built, now converted into a house, and Oliver Hill houses were built on sites 3, 4, 16, 192-193, 244, 246, 268, 275-278, 280-281, 284, 289-293, 301-306 (as shown on No.1). Of the sites in Easton Way allocated to a galaxy of '30s architects sites 70, 89, 90, 91, 93, 94, 100, 101 and 102 have pre-war houses on them, all except possibly 89 by Oliver Hill. The remainder of the estate has mainly post-war houses of little distinction. Those houses designed by Hill were of two storeys, cement-rendered brick painted white, with pink/blue/green soffit, circular water tank on flat asphalt roof, Crittall's standard metal windows, tubular-railed balconies, loggias, three to six bedrooms.

[39] FRINTON-ON-SEA (Essex): Hotel Design, 1934-35 (8):

1 *Layout plan of hotel and seafront development, seaward elevation, section of hotel: hotel plan is a shallow curve with convex side to the sea, with a detached circular restaurant & a swimming pool on LHS; line of bathing chalets on L & RHS*
Scale: $\frac{1}{16}$ in to 50ft
Insc: As above
s & d: Oliver Hill FRIBA | 9 Hanover Square | London W1 | July 1934
Pencil, pen labelling, on tracing paper (635 × 1085)

2 *Ground floor plan: differs from No.1*

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

Insc: As above & labelled

s: As No.1, without date

Pen on tracing paper, pen details (495 × 935)

3 *Sketch entresol floor plan: 30 servants' rooms & baths*

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

Insc: As above & labelled

s: As No.1

d: Jan 1935

Pencil on tracing paper (250 × 875)

4 *Seaward elevation & return elevations of hotel, elevation of restaurant, promenade, chalets, cross-section of hotel*

Scale: $\frac{1}{32}$ in to 1ft

Insc: As above

s: As No.1

d: Nov. 1934

Pencil on tracing paper (150 × 895)

5 *Landward & seaward elevations*, cross-sections: ship-like elevations emphasized by porthole windows over entrance, funnel-like structure on roof with flagpole; 3 floors, entresol & basement
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above
s & d: Messrs. Wall Bros | Contractors | 10 Meredith Road | Clacton-on-Sea | Novr '34
Print, with coloured washes & chinese white added (565 × 760)
Pencil on tracing paper (610 × 960)

6 *Ground plan of bathing chalets & latrines etc.*, section of chalet, sketch of shower bath, sketch perspective showing hotel & promenade
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above
s & d: Messrs. Wall Bros | Contractors | 10 Meredith Road | Clacton-on-Sea | Novr '34
Print, with coloured washes & chinese white added (565 × 760)

7-8 Axonometric view of hotel complex from sea & land sides
s: Oliver Hill FRIBA
Pen on tracing paper (7 pencil details) (280 × 750, 350 × 840)

Lit: *Builder*, CXLVII, 1934, p.385 (1 reprd); *CL*, LXXVIII, 1935, p.182 (6 reprd)
Not executed.

[40] FRINTON-ON-SEA (Essex): The Long House
Working drawings for alterations, 1928 (3):
1 *Plan, section & S. elevation of new garage & toy shed*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, labelled & dimensions given
s & d: Oliver Hill FRIBA | 23 Golden Square | London W1 | Nov. 1928
Pencil on tracing paper (330 × 350)

2 *Details of panelling etc to lounge*
Scale: $\frac{1}{9}$ in to 1ft
Insc: As above, labelled & dimensions given
s & d: As No.1
Pencil on tracing paper (675 × 760)

3 Sketch view of Long House from West
Insc: As above & New trellis | and brick jamb
Pencil on ruled writing paper (180 × 230)

[41] GLEN OGIL (Forfar): Hotel
Design, 1928
South elevation: 2 storey, hipped roof building attached by a loggia to a hipped roof 1 storey pavilion with venetian windows
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s & d: Oliver Hill FRIBA | Nov 1928
Pencil & crayon on tracing paper (260 × 900)

[42] GUILDFORD (Surrey): Cathedral
Competition design, 1930 (7):
1 *West elevation*
2 *South elevation*
3 *Section thro' nave*
4 *Section thro' north & south transepts*
1-4 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s: Oliver Hill FRIBA | 9 Hanover Square | London W1
Pencil, coloured washes, chalk, chinese white on buff tinted paper, 1, 2, 4 mounted (650 × 910, 655 × 1110, 640 × 1100, 650 × 915)

5-7 Three perspective views drawn by J. D. M. Harvey
5 *West view*
Pencil, charcoal, watercolour, mounted (640 × 960)

6 *South view*
Pencil, charcoal & watercolour on buff tinted paper, mounted (590 × 1005)

7 Interior
Pencil, charcoal, watercolour & gouache, mounted (770 × 550)
s & d: 5, 7 J D M Harvey | 30; 6, 7 Oliver Hill 1931

The competition was won by Sir Edward Maufe, 1932.

[43] HAMPTON SEALE ()
Designs for furniture, c.1933 (5):
1 View of a hall table for the garden hall
2 View of a small table for the hall
3 View of a circular table for the hall
4 View of a chest for the vestibule
5 View of a table with pedestal ends for the vestibule
1-5 Insc: As above & Hampton
Pencil, crayon & coloured washes, mounted (200 × 160 average)

[44] HARE PARK (Cambs)
Alternative designs, 1931 & 1935 (11):
Scheme A, 1931 (6)
1-2 *Ground floor, first floor plans*: a very large house, accommodation includes dining room, sitting room, library, study, games room, gun room, butler's room, large enclosed swimming pool, rooms for 2 footmen, squash court, 4 guest's suites, 4 bachelor's suites &c
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above & Newmarket, labelled, scheme no.3
s & d: Oliver Hill FRIBA | 9 Hanover Square | London W1 | June 1931
Pencil & black wash (355 × 610, 335 × 595)

3 *Entrance & SW elevations*: long, asymmetrical 2 storey elevation; entrance elevation has 1 storey apsidal entrance vestibule, curved glass wall to stair on RHS, service wing on RHS; S elevation is symmetrically planned, with double-height windows to swimming pool in centre; flat roof
s & d: As Nos.1-2
Pencil on tracing paper (460 × 755)

4 *Sections*
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above & Newmarket
s & d: As Nos.1-2
Pencil & black wash on tracing paper (535 × 550)

5-6 Views of entrance to SW front
Pencil, crayon & coloured washes (235 × 545, 330 × 480)

Scheme B, 1935 (5)
7 *Entrance elevation, garden elevation, south elevation, section*: 3 floors, hipped pantile roof; symmetrical garden elevation has 19 pointed arch openings, 3 unglazed, on ground floor; on 1st floor, 23 casements with segmental heads, some with segmental sills, louvred shutters; pediment with oeil-de-boeuf over centre 3 bays; entrance elevation has segmental headed & silled windows, semicircular porch service wing on RHS; design differs radically from earlier scheme

8 *W & E elevations to service wing, sections*

7-8 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s & d: Oliver Hill FRIBA | 9 Hanover Square | London W1 | May 1935
Pencil on tracing paper (655 × 1260, 680 × 1035)

9-11 Perspectives drawn by J. D. M. Harvey
9 Preliminary perspective of garden front
10 Perspective of garden front
11 Perspective of entrance front
9-11 Pencil & coloured washes (525 × 785, 385 × 715, 550 × 730)
10-11 s & d: J D M Harvey | 35

Lit: *Architecture Illustrated*, VI, 1933, p.169
Designs not executed.

[45] HARE PARK (Cambs): Cottages
Alternative designs for a pair of cottages & design for a kennelman's cottage, 1931 (3):
Scheme A
1 Unfinished elevation of pair of semi-detached cottages, Nos.2 & 3: 2 storey, 4 bay, outhouses to left & right, central chimney; flint & brick construction, slate roof; 4 barge-boarded dormers on 1st floor; casements with square hood moulds on ground floor; elevation of cottage no 1: detached, brick & slate construction; barge-boarded porch
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & Elevation of cottages to entrance drive on | Six Mile Bottom to Newmarket Road
s & d: Oliver Hill FRIBA | 9 Hanover Square | London W1 | Sept. 1931
Pencil on tracing paper (345 × 1530)

Scheme B
2 *South elevation of semi-detached cottages*, Nos.2 & 3: 2 storey, 4 bay, outhouses to left & right, central chimney, pantile roof; 4 hipped dormers with louvred shutters on upper floor; 4 doors with concentric lozenge mouldings; *South elevation of lodge no 1*: hipped pantile roof, pediment with oeil-de-boeuf over centre bay; keystoned windows
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & Elevation of cottages and lodge to entrance drive on main | Six Mile Bottom to Newmarket Road
s & d: As No.7
Pencil on tracing paper (330 × 1270)

Design for kennelman's cottage
3 *W. elevation and section thro' drive*: steeply pitched pantile roof, latticed casements; 1 storey canted bay window, glazed door on LHS, timber door with concentric lozenge mouldings on RHS
Scale: $\frac{1}{4}$ in to 1ft
Insc: Details of Kennelman's cottage & entrance drive | on Newmarket to Cambridge Road
s & d: As No.7
Pencil on tracing paper (300 × 615)

[46] HARNHAM, WEST (Wilts): Old Mill Hotel
Design for alterations, 1935 (2):
1-2 *Ground floor, first, second & third floor plans; Front elevation, end elevation, back elevation*: 4 storey mill house with black glazed pantiled hipped roof, white weather boarding for 1st-3rd floors, whitewashed brickwork on ground floor attached to a 2 storey house with steeply pitched tiled roof & with chequerboard work & square hood-moulded windows on ground floor
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & plans labelled
s & d: Oliver Hill FRIBA | 9 Hanover Square | London W1 | June 1935
Pen & pencil on tracing paper (590 × 400)
Not executed.

HIGHWOOD HILL (Middx): Glenamoy
See LONDON: House at Mote, Mill Hill, Barnet (Middx)

[47] HOLMBURY ST MARY (Surrey): Joldwynds
Preliminary designs, working drawings & perspectives
for Wilfrid Greene, 1930-32 (26):

Preliminary design A

1 Sketch ground floor plan

2 Sketch first floor plan

3 Sketch 2nd floor plan

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

Insc: As above & labelled

Pencil & red crayon on tracing paper (520 × 520,

360 × 545, 335 × 490)

Preliminary design B

4 First floor plan

5 Elevation of entrance front

6 South elevation

7 West elevation

8 Section looking East

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

Insc: As above

d: Dec. 1931

Pencil on tracing paper (410 × 480, 250 × 700,

245 × 680, 260 × 660, 265 × 735)

Preliminary design C

9 Second floor plan

10-11 Sections

9-11 Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above & labelled

s & d: Oliver Hill FRIBA | 9 Hanover Square | London

W1 | March 1932

Pencil on tracing paper (395 × 525, 275 × 780,

420 × 560)

Preliminary design D

12 Lower ground floor plan

13 Ground floor plan

14 Second floor plan with plan of tower

15 North elevation

16 South elevation

17 West & East elevation

18-20 Sections & service wing elevation

12-20 Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above & labelled

s & d: Oliver Hill FRIBA | 9 Hanover Square | London

W1 | May 1932

Pencil on tracing paper (430 × 680 largest)

Working drawings &c

21 Sketch details of vestibule

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

Insc: As above, labelled & some dimensions given

s & d: Oliver Hill FRIBA | 9 Hanover Square | London

W1 | April 1932

Pencil (555 × 760)

22 Details of service entry & staircase

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

Insc: As above, labelled & fully dimensioned

s: As No. 21

d: Sept. 1932

Pencil on tracing paper (525 × 440)

23-24 First floor plan, Second floor plan, probably
redrawn for publication

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

Insc: As above

Pen on tracing paper (295 × 540, 300 × 385)

Perspectives

25 Perspective drawn by Oliver Hill [Fig. 72]

Insc: Holmbury St Mary

s & d: Oliver Hill '30

Pencil, crayon, black chalk on detail paper (330 × 680)

26 Perspective view of entrance front drawn by

J. D. M. Harvey

s & d: J D M Harvey | 32

Pencil, crayon, yellow & green gouache on grey

tinted cartridge (490 × 765)

Lit: Nairn & Pevsner, *Sussex*, 1965, p. 271; *Architecture*

Illustrated, VI, 1933, pp. 170-174; *CL*, LXXXVI, 1934,

pp. 276-281; *AR*, LXXXVI, 1934, pp. 115-119

Designed in Hill's version of the International Modern

style.

[48] HOLMBURY ST MARY (Surrey): Woodhouse

Copse

Design, 1924 (4):

1 Plans of ground floor & first floor: approximately

L-shaped plan, with a spiral stair at inner angle,

loggia at apex

2 South, north & south-east elevations, sections: thatched

roof becomes conical over stair; brick with tile-

hanging at 1st floor level, lattice windows

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

Insc: As above, plans labelled

s & d: Oliver Hill FRIBA | 23 Golden Square | London

W1 | July 1924

Pen & pencil on tracing paper (480 × 300, 370 × 750)

3 Details of staircase (probably redrawn for
publication)

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

Insc: As above

s & d: Oliver Hill ARIBA 1925

Pen on detail paper (720 × 640)

4 Perspective of entrance

Insc: Woodhouse Copse | Holmbury St Mary

s & d: Oliver Hill Architect | Percival '29

Pencil (175 × 140)

Lit: *Builder*, CXLVIII, 1935, p. 1138

The built design differs in a few details - half-
timbering was used on NE elevation and the loggia
was replaced by a pergola. Gertrude Jekyll was the
landscape architect.

[49] HURTWOOD (Surrey): Marylands

Design, 1928-30 (5):

1 Ground floor plan, S & W elevations, transverse

section through hall: rectangular U-plan with a

segmental shaped service wing to N; semicircular

headed windows & doors, massive stepped buttress

to W elevation; loggia on 1st floor of S elevation

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

Insc: As above, plan labelled

s & d: Oliver Hill FRIBA | 1930

Pencil & crayon (590 × 535)

2 Details of West elevation(n) [Fig. 73]

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

Insc: As above & labelled

Pencil on tracing paper (435 × 695)

3 Details of East elevation of service wing

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

Insc: As above & labelled

s & d: Oliver Hill | 23 Golden Square London W1 | July

1928

Pen & pencil on tracing paper (400 × 960)

4 Details of amended return W elevation to | chauffeurs wing

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

Insc: As above & dimensions given

5 Perspective of the W front drawn by J. D. M.

Harvey

s: J D M Harvey

Pencil & watercolour, mounted (440 × 565)

Lit: *Builder*, CXXXIV, 1928, pp. 330b-c, 331-333;

CXXXV, 1928, p. 135; CXXXVIII, 1930, pp. 75-76;

CL, LXX, 1931, pp. 452-453

Built of local sandstone with green glazed Swedish

roofing tiles, rooms with vaulted or beamed ceilings.

The hall recalls that of some Norman castle, staircase

'betokens admiration of Sir Edwin Lutyens's work'.

Otherwise, generally in Spanish style. A design for

Marylands was exhibited at RA, 1928.

[50] HYVER HILL ()

Working drawing, 1937-38

Ground floor & 1st floor plans, NW, NE, SW, SE

elevations: rectangular plans, with rectangular extension

on E side; 3 bedrooms, room for photography &c;

hipped tile roof, semicircular headed windows on

ground floor, cornice over door

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

Insc: As above plans labelled & dimensions given

s & d: Oliver Hill FRIBA | 9 Hanover Square | London

W1 | Dec. 1937 | Feb. 1938

Pencil on bound tracing paper (956 × 600)

[51] INCHDREWER CASTLE (Banff)

Design for alterations, c. 1965 (3):

1 Ground plan, plans to first, second & third floors, roof

plan: at ground level forecourt walls & bastion

remain, part of the castle is left as a ruined shell, the

remainder provides a vaulted kitchen & armoury on

the ground floor; hall with dais on 1st floor, stateroom

& bedroom &c on 2nd floor, 2 bedrooms & oratory

on 3rd floor, circular stair towers provide access

Pencil & black wash on tracing paper (710 × 1100)

2 W, S, E, N elevations showing conical roofed

bartizans, machicolated look-out tower &c

Pencil on tracing paper (695 × 600)

3 Site plan, sections

Pencil & black wash on tracing paper (700 × 605)

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

Insc: As above, plans labelled

s: Oliver Hill FRIBA | Daneway House Glos

[52] ISLE OF ELEUTHERA (Bahamas): School

Design, 1952 (2):

1-2 Perspectives of south court & of entrance, drawn

by J. D. M. Harvey

Insc: As above

s & d: J D M Harvey | 52

Exhib: RA 1952 (1)

1 Pencil, gouache, watercolour & chinese white

(350 × 455)

2 Pencil, gouache, watercolour & chinese white

on yellow tinted paper (440 × 760)

Lit: *Builder*, CLXXXII, 1952, p. 706 (1 reprd)

[53] KENFIELD HALL (Kent)

Design for a Persian garden, c. 1920-29

Plan & section: a formal symmetrical layout,

incorporating a paved area in the shape of an 8

pointed star

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

Insc: As above

s: Oliver Hill FRIBA | 23 Golden Square | London W1

Pencil (875 × 710)

[54] KILLINEY (Ireland): House

Design, 1946

W, S, E elevations: 2 storeys with parapet, keystone

square-headed windows with louvred shutters;

S elevation is of 6 bays, E elevation of 5 bays with

segmental pedimented door asymmetrically placed, 1

storey extension on RHS

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

Insc: As above

s & d: Oliver Hill FRIBA | 35 Cliveden Place | London

SW1 | Oct 46

Pencil, ballpoint pen on detail paper (470 × 725)

[55] KILMACOLM (Renfrew): Craigmuir Design, 1934 (3):

1 North elevation: 5 bay, 2 storey house with service wing on LHS; pedimented door, flanked by tall sash windows with lugged architraves; 3 of Hill's characteristic shaped gabled dormers at 1st floor level; pantile roof

2 South elevation: 5 tall sash windows with 5 gabled dormers above

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

Insc: As above, levels &c given

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W.1 | Mar. 1934

Pencil on tracing paper (355 × 615, 275 × 465)

3 Perspective of main front drawn by J. D. M. Harvey

s & d: *J D M Harvey* | 34

Pencil & watercolour (495 × 710)

Exhib: RA 1934

Lit: *Builder*, CXLVI, 1934, p.792 (3 reprd)

Not executed.

[56] KNOWLE (Warwicks): House

Working drawings for a house for Gilbert Edgar, 1924 (6):

1 Ground floor plan

2 First floor plan

3 Attic floor plan

4 End, South, North elevations: thatch, brick & weatherboarding construction

5 Sections

1-5 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, plans & sections labelled, numbered 1A-5A

s & d: *Oliver Hill FRIBA* | 23 Golden Square | London W.1 | January 1924

Print on linen with red pen, pencil & coloured washes (1-3, 300 × 370; 425 × 540, 250 × 585)

Close to the built design, but some details differ.

6 Details of staircase (probably redrawn for publication)

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

Insc: As above

s & d: *Oliver Hill ARIBA* 1930

Pen on detail paper (590 × 660)

Lit: *Academy Architecture*, LVII, 1926, pp.10-11; *CL*, LX, 1926, pp.223-224

Written of by one critic as 'draining the cup of picturesqueness to the dregs . . . one can forgive Knowle for practically growing like a mushroom in a single night, for it is a real fairy house - a sort of "Hansel and Gretel" affair, immemorially old and perennially youthful' (G. Wellesley, *CL*, LVIII, 1925, p.707).

[57] LIVERPOOL (Lancs): RC cathedral of Christ the King

Competition design, 1960 (7):

1 Site plan

Scale: 1:500

2 Ground plan

3 West & East elevations

4 South & North elevations

5 Cross-sections

2-5 Scale: $\frac{1}{16}$ in to 1ft

6 Details to altar &c

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

1-6 Insc: As above & labelled

Prints with pencil & sepia wash added, mounted (690 × 1020-690 × 1070)

7 Report & estimate

14ff, typescript in buff manilla folder (330 × 200)

The competition was won by Frederick Gibberd (q.v.).

[58] LONDON: Lloyd's Bank, Battersea Rise, Battersea, Wandsworth

Design, 1930 (3):

1 Elevation on corner | amended scheme

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

Insc: As above, labelled & floor to ceiling heights given

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W.1 | Aug. 1930

Pencil & brown crayon on tracing paper (305 × 480)

2 Extended elevation on corner, similar to No.1: 1st & 2nd floors in brick with tall balconied windows on 1st floor; ground floor & mezzanine clad in *Botheim's* marble; & twin bronze doors, flanked by shop windows

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

Insc: As above with note on brick courses

s: As No.1

d: Nov. 1930

Print on paper with pencil details (510 × 695)

3 Perspective drawn by J. D. M. Harvey

s: *J D M Harvey* | 31

Pencil, watercolour & gouache (775 × 875)

Not executed.

[59] LONDON: Business premises, Bishopsgate, City Preliminary design, 1924 (2):

1 Sketch elevation: 7 bay, 7 storey building, the lower 3 ground floors, stucco-faced, the remainder of red brick with a steeply hipped red pantile roof; 5 semicircular arched doors at street level, alternate segmental & triangular pedimented windows with balconies at 2nd floor level; the centre bay of 4th & 5th floors a semicircular headed double-height recess with balcony

Insc: *Ordinary* | windows | here

Pencil, charcoal & crayon on detail paper (380 × 450)

2 Perspective

Pencil & watercolour (830 × 710)

Exhib: RA 1924

Reprd: *Academy Architecture*, LVI, 1924, p.49 (2 reprd)

[60] LONDON: Hall Place, Bourne Road, Bexley (Kent)

Design & contract drawings for alterations, 1926 (3):

1-2 Plans showing alterations to ground floor & first floor: panelling & screen removed & refixed in great hall, WC removed from hall, kitchen converted into library, new kitchen fitted out

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

Insc: As above, labelled

s & d: *Oliver Hill FRIBA* | 23 Golden Square | London W.1 | October 1926 | *John D. Williams & Sons* | *Edward Duley* | draughtsman

Print on linen with coloured washes (380 × 660, 365 × 655)

3 Sketch view of screen

Insc: *Hall Place screen*

s: W

Pencil, crayon & coloured washes (360 × 425)

Hall Place is a C16 & C17 house now owned by the local authority. Hill's designs were executed.

[61] LONDON: 'British Art in Industry' exhibition, at the Royal Academy, Piccadilly, Westminster Working drawings, 1935 (3):

1 Details of Bathroom in gallery No 4 | *White opaque glass tiles* to floor, pair of *blue silvered glass cylinder columns*, bath front | *White opalescent glass acid surface fluted*, glass rod motif by *John Skeaping* &c

2 Details of bathroom or bedroom in gallery No 5

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

Insc: As above, labelled & dimensions given s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W.1 | Sept & Oct 1934

Pencil on tracing paper (415 × 620, 495 × 625)

3 Sketch plan & elevations to *Garden Room* | executed in sandblasted marble: shows table & 8 chairs, trees in tubs &c

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

Insc: As above & dimensions given

s: As Nos.2-3

d: Sept 1934

Pencil & crayon on tracing paper (530 × 755)

Executed.

[62] LONDON: British industrial art exhibition, at Dorland Hall, Regent Street, Westminster Designs & working drawing, 1932-33 (3):

1 Details of elevations of stands in back hall, *The Equipment of the Home*, *The Weekend House*

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

Insc: As above, labelled & dimensions given

s & d: *Wells Coates* | *Serge Chermayeff* | *Architects of the section* | *Oliver Hill* | 9 Hanover Square W.1 | *Architect to the Exhibition*, May 1933

Pencil on tracing paper (675 × 990)

2 Sketch elevation of curved stand, with shelves for tableware

Pencil on tracing paper (555 × 820)

3 Plan & elevations of bedroom set: circular plan with glass walls & glass furniture

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

Insc: As above

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W.1 | April 1932

Pencil on tracing paper (610 × 455)

Lit: *CL*, LXXIII, 1933, pp.692, 708-713; *AJ*, LXXVII, 1933, pp.851-853

Wells Coates designed the 'Minimum flat' exhibit, Chermayeff designed the 'Weekend House'.

[63] LONDON: No.63 Cadogan Place, Kensington & Chelsea

Working drawings for alterations, 1925

Plans to first, second, third & fourth floors: new windows, new elliptical mosaic bath, new cupboards &c

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

Insc: As above, plans labelled

s: *Oliver Hill FRIBA* | 23 Golden Square | London W.1

Pencil on tracing paper (410 × 670)

Lit: *Academy Architecture*, LVIII, 1926, pp.117-122

Executed.

[64] LONDON: No.73 Cadogan Square, Kensington & Chelsea

Preliminary design & working drawings for alterations & additions, 1924 (7):

1 Details of main entrance door

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

s: *Oliver Hill FRIBA* | 23 Golden Square

Pencil, pink & grey washes & crayon with gum arabic on detail paper (720 × 535)

2 Sketch details of screen & stair; with Corinthian columns

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

s: As No.1

Pencil, crayon & coloured washes with gum arabic on detail paper (440 × 615)

3-6 Sketch details of *study fireplace, hall fireplace, drawing room fireplace, dining room fireplace*: plain designs in pink, green, black marble
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & numbered 5-8
Pencil & coloured washes on detail paper (370×250 average)

7 *Details of fireplace in drawing room*: festoons, wheat-ear ornament, bead & reel mouldings &c
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *Farmer & Brindley* £287, dimensions given
s & d: *Oliver Hill FRIBA* | *April 1924*
Pencil & sepia wash on detail paper (260×425)

Executed.

[65] LONDON: No.40 Chelsea Square, Kensington & Chelsea
Design for a house for Lord Vernon, 1930 (2):
1 *Elevation to street, elevation to garden*: 2 storey, 5 bay house with curved wing walls; pediments with bull's-eye windows over centre 3 bays of front & back elevations; stucco walls, hipped pantile roof; in the style of a small C18 château
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s & d: *Oliver Hill FRIBA* | *Hanover Square W.1* | 1930
Pencil, brown & green crayon, sepia wash, chinese white on backed tracing paper (400×360)

2 *Sketch facade to garden*: similar to No.1, keystones omitted from windows
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
Pencil, green crayon on tracing paper (250×440)

Lit: *A&BN*, CXXXVII, 1934, pp.133-135; *Building*, VIII, 1933, pp.484-485
Oliver Hill also designed No.41 Chelsea Square, for Lady Forbes, in a similar manner.

[66] LONDON: No.41 Chelsea Square, Kensington & Chelsea
Design for a house for Lady Forbes, c.1930-33 (4):
1 *Principal floor plan* with layout plan of garden
2 *First floor plan*
1-2 Probably redrawn for publication
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *41 Chelsea Square*
s & d: *Oliver Hill FRIBA* | *9 Hanover Square* | *London W1*; 2 *July 1938* (sic)
Pen on tracing paper (465×390, 275×335)

3 *South elevation & east elevation*: S or garden elevation shows a 3 bay, 3 storey pedimented front with 2 storey 1 bay wings to left & right; street elevation shows an asymmetrical façade which differs from the built design, though both designs have the external stair at right-angles to the 1st floor entrance
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Lady Forbes*
s: *Oliver Hill FRIBA*
Pencil & green crayon on tracing paper (460×485)

4 *Plan & section of pool outside studio window*: octagonal pool with flagstone surround
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Forbes House*
s & d: *Oliver Hill FRIBA* | *9 Hanover Square* | *London W1* | *July 1933*
Pencil, green & blue crayon on tracing paper (460×710)

Lit: *CL*, LXXVII, 1935, pp.168-172

[67] LONDON: No.9 Chester Terrace, Camden
Working drawings for alterations & additions, 1936 (3):
1 *Details of wall treatment & new panelled ceiling of ground floor dining room*
2 *Details of fireplace, walls, ceiling of own bedroom, second floor*
3 *Details of own bedroom, second floor. Green vitriolite wall lining, 1 in. glass rods with tubular light behind & 1-3* Scale: $\frac{1}{2}$ in to 1ft
Insc: As above; 3 dimensions given
s & d: *Oliver Hill FRIBA* | *9 Hanover Square* | *London W1* | *April, Mar 1936*
Pencil & green & yellow crayon on tracing paper (415×700, 540×605, 395×510)

[68] LONDON: No.35 Cliveden Place, Kensington Chelsea
Design for alterations for the architect, 1946
View of interior of living room, with details of figure drawings for a mural by Eric Gill attached
Pencil on tracing paper (480×755); pen on tracing paper (figure drawing) (105×120)
Lit: *Builder*, CLXXII, 1947, pp.39-41
Executed.

[69] LONDON: Commonwealth Institute, High Street, Kensington
Design, 1957 (3):
1-3 Perspectives drawn by J. D. M. Harvey showing a view of the forecourt, a general bird's-eye view, a view of the entrance court: a long rectangular unfenestrated building with top-lighting & attached to this a circular domed glass-walled 2 storey pavilion
s & d: *Oliver Hill FRIBA* | *J D M Harvey* | 57
Insc: (on mount, now discarded) *New Imperial Institute*
Pencil, crayon, gouache, coloured washes & chinese white on grey tinted card, white card & buff tinted cartridge (415×590, 365×595, 500×740)
Not executed. The Commonwealth Institute was built to the design of Robert Matthew, Johnson-Marshall & Partners and opened in 1962.

[70] LONDON: The Pavilion, Coombe Hill, Kingston-upon-Thames (Surrey)
Alternative designs for Mr & Mrs Arnold Goldodetz, 1958 (5):
1 *Half south elevation, plan & section of first floor balcony*: shows on LHS 3 tall round-headed windows under a pediment with oval cartouche in the tympanum; this single-storey element flanked on RHS by a 2 storey corner pavilion (left-hand pavilion not shown on drawing) with a flat roof, balconied window on 1st floor

2 *North elevation*, RWP's & metal windows

3 *East elevation*: on LHS an oeil-de-boeuf, then a keystoned doorway, with above it a segmental headed window with louvred shutters fronted by a balcony; between this & an identical window on RHS is a tall window with segmental head & sill

1-3 Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, some dimensions given
s & d: *Oliver Hill FRIBA* | *35 Cliveden Place* | *London SW1* | '58
Pencil on tracing paper (465×760, 500×640, 470×755)

Alternative design

4 *South & east elevations*: S elevation shows a single-storey 3 bay composition as in No.1 flanked by a pair of 2 storey pavilions with hipped roof, no balconies; E elevation is of 4 bays; 1st floor has 4 plain casements, ground floor has 3 keystoned casements & a door; hipped pantile roof

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Scheme 4*
s: *Oliver Hill FRIBA*
Pencil on tracing paper (510×640)

5 *Detail of panelling to Mrs Goldodetz's bedroom, 3 inch mouldings, 6 inch margins* ...
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s: *Oliver Hill FRIBA*
Pencil on tracing paper (375×525)

Lit: *CL*, CXXX, 1961, pp.1636-1637
Design based on a Palladian villa. The executed design is close to Nos.1-3.

[71] LONDON: Devonshire Lodge
Design for a garden for Baron Oppenheim, 1914 (5):
1 *Plan of garden*, divided by screen wall into 2 courts
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Devonshire Lodge W* | *The Garden* & labelled
s & d: *Oliver Hill Archt* | *61 Pall Mall SW* | *July 1914*
Pencil & coloured washes (750×560)

2 *Plan of garden*, development of No.1 & probably redrawn for publication
Scale: $\frac{1}{4}$ in to 1ft
Insc: As No.1
s & d: *Oliver Hill FRIBA* | *9 Hanover Square* | *London W1* | 1914 (sic)
Print with crayon (615×430)
Hill's office was in Hanover Square between 1929 & 1939 only.

3 *Elevation to forecourt* of a screen wall with pedimented niche, rusticated doorways &c
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s: *Oliver Hill FRIBA* | *23 Golden Square* | *London W1*
Pencil, pen, coloured washes, chinese white & crayon, mounted (215×360)

4 *Sketch of niche & doorways to Outer Court*

5 *Sketch of Inner Court*

4-5 Insc: As above
s: *OH*
Pencil & crayon, 4 mounted (175×275, 255×200)

[72] LONDON: Wilbraham House, D'Oyley Street, Kensington & Chelsea
Working drawings, 1922 (2):
1 *Front elevation, garden elevation, cross & longitudinal sections*: plain neo-Georgian front
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, labelled & dimensions given
s & d: *Oliver Hill ARIBA* | *23 Golden Square* | *London W1* | *Dec 1922*
Black & red pen on linen (760×680)

2 *Details of fire place to long room* (possibly redrawn for publication)
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Wilbraham House, SW*
s & d: *Oliver Hill ARIBA* | 1922
Pen on detail paper (375×400)

Lit: *AJ*, LVII, 1923, pp.614-615; *AR*, LVI, 1924, pp.210-214
Constructed of grey hand-made bricks with red brick quoins, Portland stone dressings and hand-made roman roof tiles. Rooms have vaulted ceilings. Hill also designed the garden.

[73] LONDON: No.37 Eaton Terrace, Westminster
Working drawing for studio addition, 1927
Details

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

Insc: As above, labelled & dimensions given
d: Sept. 1927

Pencil & red pen on tracing paper (325×505)

[74] LONDON: Middle Park Junior Mixed School,
Eltham, Woolwich
Alternative designs for London County Council,
1938-39 (16):
Scheme A

1 First floor plan: segmental plan, with extensions to
E, wedge-shaped assembly hall extension to N & c

2 S, N, E, W elevations: S front is mostly window,
the N or entrance elevation has a windowless area in
the centre, with a *skintled brick plinth & pier*, the latter
with a clock mounted on it

3 Sections

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

Insc: As above, plans labelled

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London
W1; 1-2 March 1938, 3 April 1938

Pencil on bound tracing paper (1070×955, 605×1190,
615×810)

4 Isometric view, south facade

5 Perspective view of north & entrance front

4-5 Insc: As above

s: As Nos.1-3

d: 4 March 1938; 5 April 1938

Pencil on bound tracing paper (890×985, 390×710)

Scheme B

6 Layout plan: basically a rectangular plan, with
unequal tongue-shaped extensions to NW, SE & SW

7 Amended layout plan: plan has become more
irregular

6-7 Scale: $\frac{1}{32}$ in to 1ft

Insc: As above; 6 marked *original*

s: As Nos.1-3

d: 6 August 1938; 7 August 1938 | amended November |
Feb 1939 | July

Pencil on bound tracing paper (490×545, 480×540)

8 First floor plan: long narrow rectangle runs NE to
SW, with wider rectangular extension to NE,
rectangular assembly hall extension to NW; same
classroom accommodation as No.1

d: August 1938 | Amended Nov. 1938 | Dec. 38 |
Feb. 39 | July 39

Pencil on bound tracing paper (550×1055)

9 Roof plan

d: September 1938 | Amended Feb. 1939

Pencil on bound tracing paper (560×1055)

10 Elevations, SE, NW, NE, SW: a smaller building
than in No.2

Print on paper (590×1075)

11 Amended elevations, substantially the same as No.10
d: Sept. 1938 | Nov. 1938 | Dec. 38 | Feb. 39 | July 39
Pencil on bound tracing paper (570×1110)

12 Sections

d: August 1938

Print on paper (565×900)

13 Amended sections

d: August 1938 | Amended Nov. 1938 | Dec. 38 |
Feb. 39 | July 39

Pencil on bound tracing paper (550×895)

8-13 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, plans labelled

s: As Nos.1-3

14 Sketch plan for ramp scheme B

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

Insc: As above & some dimensions given

Pencil on tracing paper (490×750)

Design for schoolkeeper's house

15 Site plan; Ground floor plan, first floor plan, NE, SW,
SE, NW elevations, section: monopitch roof, 3 bedrooms
Scale: $\frac{1}{8}$ in 1ft

Insc: As above, plans labelled

s: As Nos.1-3

d: Nov 1938 | Amended Feb. 1939

Pencil on bound tracing paper (405×630)

16 Architects report & estimate: a project sponsored
by the Council for Art & Industry; intended to be
built in timber, with ramps, the classrooms facing S;
accommodation for 480 children at a cost of £22,850,
or 1s 5d per cubic ft

d: October 1938

s: As Nos.1-3

121 foolscap sheets typescript stapled into grey linen
covers

Not executed.

[75] LONDON: Farm Street, Westminster

Design for a house, after 1945

Plans to ground floor, first & second floors, section:

rectangular site, house fills 3 sides, with a small paved

garden on W side; 3 bedrooms, flat roof

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

Insc: As above & Farm Street site Mayfair, labelled

Pencil & blue crayon on tracing paper (465×345)

Not executed.

[76] LONDON: Festival of Britain, South Bank,
Lambeth

Proposed design, c.1949

Plan showing layout of site, with circular planetarium,
quarter-circle cinema, rectangular tower and aquarium,
restaurants, hotel &c

Scale: $\frac{1}{32}$ in to 1ft

Insc: As above

s: *Oliver Hill FRIBA*

Print with pencil, blue crayon & gouache added
(590×765)

Lit: *Building*, XXIV, 1949, pp.269-271 (reprd)

Not executed.

[77] LONDON: No.12 Gayfere Street, Westminster
Design, 1934 (2):

1 Elevation: shows Venice Yard House & 41 Smith
Square (designed 1924 by Hill) & on RHS No 12
Gayfere Street, the latter with a narrow (16 $\frac{1}{2}$ ft)
front of 3 bays, 3 storeys high [Fig.74]

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

Insc: As above, floor to ceiling heights given

s: *Oliver Hill FRIBA* | 9 Hanover Square | London W 1

Pencil, chinese white, sepia wash & crayon on tracing

paper (255×420)

2 Incompleted elevation as No.1

d: April 1934

Pencil on tracing paper (285×390)

Executed.

[78] LONDON: Cone School of Dancing, Gloucester
Place, St Marylebone, Westminster
Alternative designs, 1939 (10):

Scheme A

1-4 Lower ground floor plan, Ground floor plan, First
floor plan, Longitudinal section: basically wedge-shaped
plan; Gymnasium, canteen, dressing rooms on lower
ground floor; 401 seat theatre on ground floor, with
3 studios to the rear, the stage in the tapered end of
the plan; eleven studios & 2 schoolrooms, offices on 1st
floor; section shows a 3 storey building, double-height
stage area, flat roof with domed top-lights

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

Insc: As above, plans labelled & numbered 1-4

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London
W1 | May 1939

Pencil on tracing paper (735×490, 740×545,
730×555, 310×705)

Scheme B

5-6 Lower ground floor plan, Longitudinal section: stage
moved to broad end of wedge, tapered end of wedge
finishes in a glass-enclosed spiral stair

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

Insc: As above & numbered 5 & 6

s & d: As Nos.1-4

Pencil on tracing paper (760×515, 335×750)

Scheme D (sic)

7-10 Lower ground floor plan, Ground floor plan, Second
floor plan, Longitudinal section: 4 & 5 storey building,
with tennis court on roof; Ballrooms on 1st & 2nd
floors, horse shoe-shaped 544 seat auditorium

Insc: As above & numbered 16-19

Pencil on tracing paper (760×520, 755×520,
755×520, 330×710)

Not executed.

[79] LONDON: No.49 Great Cumberland Place,
St Marylebone, Westminster

Design for a lamp, 1919

Sketch detail of lamp to stairs: base is a spiral column
with Corinthian capital

Scale: 1in to 1ft

Insc: As above

s & d: *Oliver Hill* | 10 West Eaton Place W | May 1919

Pencil & crayon (470×505)

[80] LONDON: No.70 Grosvenor Street, Westminster
Design for chairs, c.1930

Design for garden room chairs, with Chinese
Chippendale back, but slender legs & arms

Insc: As above

s: OH

Coloured washes, mounted (250×175)

Lit: *Builder*, CXXXVIII, 1930, pp.48, 92-93

[81] LONDON: Grosvenor Street, Westminster

Design for gallery, 1930

Perspective of entrance, drawn by J. D. M. Harvey

Insc: *Gallery in Grosvenor Street W*

s & d: *Oliver Hill FRIBA* | J D M Harvey | 30

Pencil & coloured chalks on grey tinted paper,
mounted (555×380)

[82] LONDON: Hambros Brothers Bank

Competition design, c.1930-39 (7):

1-4 Basement plan, Ground floor plan, Entresol plan,
First floor plan: top-lit elliptical public space, with
elliptical counter in the centre of an approximately
rectangular plan

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

Insc: As above & labelled, some dimensions given

Pencil & coloured washes on tracing paper
(355×385)

6-7 Perspective view of interior, showing elliptical room, counter, roof light &c
Charcoal on detail paper (470 × 385, 445 × 385)

Not executed.

[83] LONDON: Hammersmith Broadway, Hammersmith
Design for rebuilding for Sir William Bull, c.1924
Perspective view: shows a 7 bay, 4 storey building with steeply hipped pantile roof, segmental plan; 5 large semicircular headed shop windows at street level, flanked by doors; pedimented windows on 1st floor
Insc: *Hammersmith Broadway for the Right Hon Sir William Bull Bart MP*
s: Oliver Hill, Architect | H F Waring
Pencil & watercolour, mounted (540 × 680)
Exhib: RA 1924
Reprd: *Academy Architecture*, LVI, 1924, p.55

[84] LONDON: Rudder Bar, Hanworth, Hounslow (Middx)
Working drawings, 1932 (5):
1 *Ground floor, first floor & flat roof plans*: small 2 bedroom house; rectangular plan with rectangular 1 storey projection at SW corner; SE & NW corners are curved; open well in centre of 1st floor

2 *South elevation, north elevation, longitudinal section*: canted bay fireplaces on LHS of S elevation; N elevation is the principal elevation, with 4 pairs of 7ft high windows on ground floor, balcony on 1st floor

3 *West elevation, east elevation, cross section*: ladder to roof & balcony on 1st floor of W elevation; ladder to roof on E elevation

1-3 Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, details labelled & dimensions given; 1 *£1650 | all in*
s & d: Oliver Hill FRIBA | 9 Hanover Square | London W1 | Jan 1932
Pencil on tracing paper (435 × 765, 660 × 425, 290 × 760)

Revised design

4 *Ground floor, first floor, top floor plans*: curved screen walls added to RHS, covered loggia & terrace on N elevation, circular stair added; bathroom removed from 1st floor & put on roof – circular structure

5 *Elevation (N) to aerodrome, longitudinal section*: shows addition to roof, guard rail to roof &c

4-5 Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & plans labelled
s: Oliver Hill FRIBA | 9 Hanover Square | London W1
Pencil on tracing paper (640 × 425, 480 × 470)

Not executed.

[85] LONDON: No.54 Harley Street, St Marylebone, Westminster
Design for a bathroom, 1933
Floor plan & 4 internal elevations
Scale: $\frac{1}{2}$ in to 1ft
s & d: Oliver Hill FRIBA | 9 Hanover Square | London W1 | June 1933
Pencil on tracing paper (410 × 495)
Executed.

[86] LONDON: No.43 Hay's Mews, Westminster
Design for alterations to rear premises, 1937
Block plan, plans to ground floor, first & second floors, elevation to Hay's Mews, cross & longitudinal sections
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, plans labelled
s & d: Oliver Hill FRIBA | 9 Hanover Square | London W | Feb. 1937
Pencil on tracing paper (410 × 575)
Partly executed.

[87] LONDON: No.15 Hill Street, Westminster
Design for alterations & additions, 1923 (3):
1 *Site plan, plan, elevation & section, showing proposed new porch | and front to dining room*
Scale: $\frac{1}{4}$ in to 1ft & not stated
Insc: As above, plan labelled
s & d: Oliver Hill ARIBA | 23 Golden Square W1 | July 1923
Pen on linen (260 × 640)

2 *Elevation of entire house, showing new bay and | porch to street front; part ground floor plan*: new windows as in No.1, semicircular arched doorway differs
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s: As No.1
Print on linen (400 × 275)

3 *Plan of dining room & vestibule, section thro' centre | of window, elevation*: elevation shows existing porch & proposed new window (differs from Nos.1 & 2)
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s & d: Oliver Hill ARIBA | 23 Golden Square | London W.1. May 1923
Pencil, grey & yellow washes & crayon (320 × 730)
Lit: *AJ*, LXIV, 1926, p.267

Executed.

[88] LONDON: Hill Street, Westminster
Design for rebuilding, 1949
Perspective of 9 storey, 13 bay neo-Georgian building, drawn by J. D. M. Harvey
s: J D M Harvey
Pencil, gouache, chinese white & watercolour (640 × 925)
Exhib: RA 1949
Lit: *Architecture Illustrated*, XXIX, 1949, p.172 (reprd); *Building*, XXIX, 1949, p.201 (reprd)

[89] LONDON: Industrial Art Centre
Preliminary design for the Council for Art & Industry, 1938
Sketch scheme, plans to basement, ground floor & first floor, sections; Exhibition halls for metalwork, pottery, glass, furniture, textiles &c
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & labelled
d: March 1938
Pencil & pink wash on tracing paper (610 × 990)
Not executed.

[90] LONDON: Jews Free School, Stepney, Tower Hamlets
Design, 1950
Bell Lane elevation, Strype Street elevation, Middlesex Street elevation: 9 storeys, with shops at street level
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above
s & d: Oliver Hill FRIBA 1950
Pencil on tracing paper (680 × 560)
Hill's design was not executed. The original Jews Free School was in Bell Lane, Stepney, and was destroyed in the Second World War. A new JFS secondary school, built to Solomon, Kaye & Partners' design at Camden Road, London NW1, was opened in September 1958.

[91] LONDON: Kensington Gardens Square, Paddington, Westminster
Designs for furniture, 1925 (7):
1 Elevations of elliptical table, round table, straight-back chair & elbow chair, with scroll legs & stretchers, crested backs
2 Elevation of straight-back chair with cabriole legs
3 Elevation of small easy chair & straight-back chair with cabriole legs & turned stretchers
4 Elevations of a 4' 6" sofa, elbow chair, a 6' 6" sofa, the last with scroll legs & turned stretchers
5 Elevation of wing armchair with turned legs & stretchers
6 Elevation of armchair with turned legs & scrolled stretchers
7 Elevation of sofa to match No.6
1-7 Insc: *A-L, P, R*; 1 *Ken. Gdn. Sq.*; notes on furniture (& prices) required for *dining room, drawing room*
d: 1 *11.1.25*
Pencil & coloured washes on detail paper (560 × 385 largest)
All of Queen Anne character.

[92] LONDON: Kensington Palace Gardens, Kensington & Chelsea
Designs for furniture, c.1925-26 (4):
1 Elevation of a 5ft sofa, wing armchair & 10ft sofa
Insc: *Kensington Palace Gardens*, notes on price & yellow, fringe, softwood feet silvered and boned
s: Oliver Hill
Pencil & yellow wash on tracing paper (460 × 290)

2 As No.1, without details of price
(545 × 290)

3 Elevation of glass-fronted bookcase
Insc: Dimensions given
Pencil & coloured washes on tracing paper (350 × 350)

4 Elevation of a sofa, with let-down sides, held by cords
Insc: *£40*
Charcoal on tracing paper (335 × 410)

[93] LONDON: No.11 Kensington Park Gardens, Kensington
Design for furniture, 1926 (2):
1 Details of 3 ft. lacquer writing bureau
Scale: $\frac{1}{8}$ FS approx.
Insc: 11 *Ken Pk Gdns*
Pencil & coloured washes on detail paper (285 × 345)

2 Elevation of lamp standard on scrolled foot supports
Insc: *Kens. Pk. Gardens. W*
s & d: Oliver Hill 1926
Pencil on tracing paper (425 × 305)

[94] LONDON: Quality Court, Lincoln's Inn, Holborn, Camden
Design for Philip Allen, 1922
Perspective view of a 3 storey neo-Georgian office building
Insc: *Quality Court Lincoln's Inn WC | In the County of London Inscribed to Philip Allen Esq.*
s & d: Oliver Hill ARIBA Archt | 23 Golden Square W1 | Walter M Keerey 1922
Pencil, mounted (450 × 570)
Exhib: RA 1924
Lit: *Academy Architecture*, LVI, 1924, p.36; *Builder*, CXXXI, 1926, p.915

[95] LONDON: London Scottish regimental memorial
Three designs, 1920:

1 Elevation & section, showing memorial in the form of a Celtic cross for an outdoor site
Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above & *First scheme*

s & d: *Oliver Hill, Capt | 23 Golden Square | London W 1920*

Pencil, blue wash & gum arabic on detail paper (555 x 805)

2 Elevation & plan of proposed London Scottish memorial tablet in St Columba's (Church of Scotland), Pont Street
Scale: 1 in to 1 ft

Insc: As above

s & d: *Oliver Hill Archt | 23 Golden Square | W Oct 1920*

Pencil & crayon on detail paper mounted on yellow tinted cartridge (320 x 395)

The church of St Columba, Pont Street, Chelsea, was completely destroyed in the Second World War and has since been rebuilt to designs by Edward Maufe (q.v.).

3 Sketch elevation to fireplace & plan of proposed memorial in the drill hall, Buckingham Gate

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

Insc: As above & labelled

s & d: *Oliver Hill Archt | 1920*

Pencil, crayon, sepia wash & gum arabic on detail paper (205 x 435)

In 1952 Oliver Hill designed a Second World War memorial for the London Scottish Regiment at its headquarters in Buckingham Gate. He served in that regiment in the First World War. See also [124].

[96] LONDON: Lord North Street & Smith Square, Westminster

Design for houses, 1929

Perspective drawn by J. D. M. Harvey

Insc: *Houses corner of North Street Smith Square Westminster*

s: *Oliver Hill FRIBA | J D M Harvey | 29*

Pencil & coloured washes on buff tinted board (480 x 560)

Exhib: RA 1930

Lit: *A&BN, CXXIII*, 1930, p.596 (reprd)

Not executed.

[97] LONDON: No.1 Lord North Street, Westminster
Preliminary design, c.1930

Site plan, lower ground floor, ground floor, first, second & third floor plans, elevation to Wood Street: sited on the corner between Lord North Street & Wood Street (later renamed Great Peter Street) opposite North House; 8 bay house with rusticated masonry on ground floor, brick 1st & 2nd floors with 4 columns supporting a pediment over bays 3, 4, 5; 5 dormers in hipped roof

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

Insc: *Sketch plans for new house | at | No 1 North Street Smith Square | Westminster*

s: *Oliver Hill FRIBA | 9 Hanover Square | London W1*

Pencil & crayon on tracing paper (710 x 490)

Not executed.

[98] LONDON: North House, Lord North Street & Great Peter Street; Gayfere House, Great Peter Street & Gayfere Street; 2 small houses in Gayfere Street, Westminster

Design for 4 attached houses, including North House for Robert Hudson & Gayfere House for Lord & Lady Mount Temple

Design, 1930 (4):

1 Elevation to Wood Street (later renamed Great Peter Street): shows a 13 bay, 5 storey building, arranged as a pair of houses

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

Insc: *Houses in North Street, Wood Street & Gayfere Street*

Print with brown crayon added (205 x 310)

2 Details of hall & stairs to North House

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

Insc: *Re North Street & Gayfere Street SW House A (i.e. North House)*

d: 22.5.30

Pencil, yellow & green crayon on tracing paper (370 x 655)

3 Longitudinal section | through stairs | to | Gayfere House (probably redrawn for publication)

Insc: As above

s & d: *Oliver Hill FRIBA 1935*

Pen on tracing paper (550 x 400)

4 Perspective from corner of Wood Street & Gayfere Street

Insc: *Sketch Gayfere Street corner*

Pen on tracing paper (275 x 430)

Lit: *Architecture Illustrated*, III, 1931, pp.35-64; *AR*, LXX, 1931, pl.VIII; LXXI, 1932, pp.31-32; *CL*, LXXI, 1932, pp.176-182; LXXIII, 1933, pp.680-685; *Building*, VII, 1932, pp.264-267; Pevsner, *London I*, 1962, p.603 (of North House: 'Neo-Georgian ... and does no harm')

Design executed.

[99] LONDON: No.12 Loudoun Road, St John's Wood, Camden

Design, 196?

Ground floor & first floor plans, SW elevation: square plan with rectangular extension at back & LHS; drawing room, book room, 3 bedrooms on 1st floor; dining room, study & kitchen on ground floor; SW elevation shows a 2 storey 5 bay house; projecting centre 3 bays crowned by a pediment with 3 semi-circular voussiered arches fronted by steps, leading to a patio; pedimented windows on either side

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

Insc: *scheme for site at 12 Loudoun Road St. John's Wood*

Pencil on tracing paper (510 x 630)

[100] LONDON: Lyndhurst Grove Junior Mixed School, Camberwell

Design for London County Council, 1936 (4):

1 N elevation to road, showing faience facings: clerestory windows; circular windows arranged diagonally

s: *Oliver Hill*

2 South elevation to playgrounds

s & d: *Oliver Hill FRIBA | 9 Hanover Square | London W1 | July 1936*

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

Insc: As above

Pencil on tracing paper (440 x 1605)

3-4 Isometric view north façade, Isometric view south

façade: long narrow flat-roofed 2 & 3 storey building, some curved walls

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

Insc: As above, partly labelled

s: As No.2

d: Sept 1936

Prints (620 x 830, 630 x 850)

Lit: *Design & Construction*, VII, 1936, pp.63-65

(3 & 4 reprd); *Builder*, CLII, 1937, pp.309-310, 320

(3 & 4 reprd)

Accommodation for 800 children in entirely south-facing classrooms, reached by ramps or lift. Estimated cost £38,480; Hill designed it without fee. Not executed.

[101] LONDON: Paul Manship exhibition of sculpture at the Tate Gallery, Westminster
Preliminary design, 1935

Floor plan & elevations

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

Insc: As above & labelled

s & d: *Oliver Hill FRIBA | 9 Hanover Square | London W | June 1935*

Pencil on tracing paper (495 x 495)

[102] LONDON: People's Palace, Mile End Road, Stepney, Tower Hamlets

Design for a gymnasium, 1938 (5):

1 Ground floor plan of proposed gymnasium: sited between existing theatre, existing college building & existing swimming bath

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

Insc: As above & labelled

s & d: *Oliver Hill FRIBA | Hanover Square | London W1 | Feb. 1938*

Pencil, sepia wash on tracing paper (510 x 660)

2 Sketch plan of gymnasium (similar to No.1), sketch sections

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

Insc: As above, plan labelled

s: As No.1

Pencil & brown crayon on tracing paper (655 x 820)

3 Amended sketch second floor plan; Sunbathing flats, showers, changing cubicles, 2 committee rooms

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

Insc: As above

Pencil & crayon on tracing paper (255 x 395)

4 Survey of swimming bath, sections

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

Insc: As above & labelled

s: As No.1

d: Oct. 1938

Pencil on tracing paper (570 x 505)

5 Axonometric view looking south | of new gymnasium & alterations to swimming bath

Insc: As above

s: As No.1

d: June 1938

Pencil, sepia wash, chinese white on tracing paper (490 x 755)

Not executed.

[103] LONDON: House at Mote, Mill Hill (Middx)
Design for house & furniture, 1936-37 (8):

1-5 Ground floor & first floor plans; Foundation Plan; E, extended entrance (North), W, extended S elevations; Revised elevations; Cross & longitudinal sections; segmental shaped plan, with 1 storey garage on E side, 3 bedrooms, married couple's bedroom, bathroom & sittingroom on ground floor; thatched roof; segmental headed latticed dormers on 1st floor, the westward dormer larger & with a latticed timber balcony; ground floor windows segmental headed mullioned & transomed; some tile hanging on S elevation

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

Insc: As above, plans labelled

s & d: *Oliver Hill FRIBA | 9 Hanover Square, London W.1 | Dec. 1936 | Mar. 1937 | April 1937*

1-2, 4-5 Pencil on tracing paper; 3 print with sepia wash & crayon (600 x 890 largest)

6 *Sketch designs of sitting room furniture: 12 drawer chest with fielded panels to drawers; wheel table (i.e. incorporates a ship's wheel); writing table with 6 fielded drawers; adjustable settee with let-down sides held by cords at corners*

7 *Sketch view of dining room furniture; side table on a baluster leg; oval dining table on two baluster legs; arm chair & straight-backed chair*

8 *Sketch views of own bedroom furniture: four-poster bed with spiral posts; kidney-shaped dressing table with chintz valance, two side tables; corner table, stool*

6-8 Insc: As above

s & d: *Oliver Hill FRIBA* | Aug 37

Pencil on tracing paper (345 × 625, 220 × 520, 490 × 455)

Lit: *CL*, LXXX, 1938, p.111, pl.xxvi

The built design was larger, and though the plan was similar, a loggia was added to the S side and the dormer windows were omitted. The thatched roof was retained.

[104] LONDON: Mount Albany

Design for a block of luxury flats, 1934 (5):

1 *Ground floor plan*: unequal 4 sided courtyard plan with curved corners; on 3 sides are 1 & 2 bedroom flats, on the N side 3 shops & a motor showroom; in the courtyard is a circular club building & a swimming pool

Pencil, red pen on tracing paper (425 × 595)

2 *Plan of first to seventh floors*: flats on 4 sides & in central tower, squash courts over swimming pools

Pencil, red pen on tracing paper (405 × 540)

3 *Plan of penthouse flats & roof terraces*: roof terrace on central tower, roof terrace on the outside of the quadrangular block of flats

Pencil, red pen on tracing paper (425 × 550)

4 *East elevation*: 296ft long, with 4 entrances; grid-like elevation

Pen on tracing paper (315 × 675)

5 *Sections*

Pencil on tracing paper (495 × 550)

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

Insc: As above, plans labelled

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W1 | Sept 1934

Not executed.

[105] LONDON: Devonshire House, Piccadilly, Westminster

Designs for interior & furniture for Mr & Mrs Albert Levy, 1927 (5):

1 *Plan showing rearrangement | to Bedroom 'G' (Mrs Levy's bedroom)*: door repositioned, alcove & dais put in

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

Insc: As above, labelled & *Alterations as shown on | this plan are approved*

s & d: *Oliver Hill FRIBA* | 23 Golden Square | London W1 | February 1927

Pen, pencil, coloured washes & crayon (340 × 390)

2 Design for an armchair

3 Design for a settee on walnut frame to match No.2

2-3 Insc: As above & *Devonshire House | Music Room*

s: *Oliver Hill*

Green & sepia wash with silver, pencil inscriptions, mounted (270 × 385)

4 Design for a backless couch

Insc: *Settee on walnut frame | Music room | Devonshire House*

s: *Oliver Hill*

Yellow & sepia wash with silver, pencil inscriptions, mounted (275 × 380)

5 Design for a settee on walnut frame

Insc: As above

Yellow & grey washes, with silver, mounted (150 × 240)

Lit: *CL*, LXII, 1927, pp.845-869

A scheme of great extravagance, with an all-marble dining-room (except for the chairs), a mirrored hall and a music room with walnut panelling on which George Sheringham painted landscape scenes.

[106] LONDON: Royal Institute of British Architects, No.66 Portland Place, St Marylebone, Westminster

Preliminary competition design, 1931 (6):

1 *Basement floor plan*

Pencil, pen & yellow crayon on tracing paper (775 × 450)

3 Elevation to Portland Place scheme F

4 Elevation to Weymouth Street scheme F

5 Elevation to Portland Place

6 *Unfinished elevation to Weymouth Street*: shows details of treatment to I. & RHS of 7th (top) storey; the classical urns, pediments & sash windows contrast with the very plain elevations in Nos.3-5

Insc: As above, plans labelled with some dimensions

3-6 Pencil on tracing paper (435 × 500, 420 × 760, 775 × 455, 760 × 960)

Lit: *AC&BN*, CXXX, 1932, pp.22-23

The joint final design by Oliver Hill & E. Wamsley Lewis was described in the *AC&BN* as 'rather like and very nearly as good as the winner, but it fails ... in the complexity of its plan'.

[107] LONDON: Hill House, Redington Road, Hampstead, Camden

Design & working drawings 1936-37 (10):

1 *Ground floor plan & site boundaries*: ground floor plan basically the same as No.3, but internal planning differs

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

Insc: As above

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W1 | Dec. 1936

Print on linen (510 × 820)

2 *First floor plan*: same as No.4, but labelling differs (probably prepared for publication)

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

Insc: As above & rooms labelled

Pen on tracing paper (350 × 690)

Working drawings

3-9 *Ground floor plan, First floor plan, Roof plan, SE & NW elevations, NE elevation, SW elevation, Cross sections*: approximately rectangular plan, with semicircular extensions at each short end; study, living room, dining-room, kitchen & semicircular loggia to NW on ground floor; 3 bedrooms, boudoir, nurse's bedroom, nursery & c, semicircular roof terrace to SE, quarter-circle balcony to NW

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

Insc: As above, plans labelled & dimensions given

s: As No.1

d: *Jan, Feb, 1937*

Pencil on tracing paper (460 × 1540 largest)

10 Plan of garden layout, details of step, retaining walls, paving

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

Insc: Labelled, with notes & dimensions given

s: As No.1

d: *Oct. 1937*

Pencil on tracing paper (750 × 940)

Lit: Pevsner, *London II*, 1952, p.197; *CL*, LXXXV, 1939, pp.96-97; *Builder*, CLVI, 1939, pp.427-429; *AR*, LXXXV, 1939, pp.187-188

Alternating bands of vertically and horizontally coursed brickwork with stone string courses, flat roof. Garden designed by Christopher Tunnard.

[108] LONDON: St Catherine's Lodge, Regent's Park

Design for alterations & additions, 1914-c.1920 (8):

1 Elevation, part plan showing *suggestion for new entrance façade*

2 Elevation, showing *rearrangement of south façade*

1-2 Insc: As above

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

s & d: *Oliver Hill Architect* | 61 Pall Mall SW | September & October 1914

Pencil & crayon (380 × 530, 475 × 755)

3 Elevation of *new south façade*, same as No.2, with addition of trees, shading &c

s & d: *Oliver Hill Architect* | 61 Pall Mall SW 1914

Pencil, grey wash & crayon with gum arabic on cartridge cut to a rectangle with semicircular ends (495 × 790)

4 View of entrance front, same as No.1

Insc: As above & *St Catherine's Lodge | Regents Park W*
s: *Oliver Hill Archt Inv* | 23 Golden Square | London W
Pencil & crayon with gum arabic (290 × 410)

5 Design for new range of glasshouses &c

Elevation of loggia, longitudinal section

Insc: As above

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

s & d: As No.2

Pencil & crayon (550 × 780)

6 *View across circular court from dining room*

s: As No.4

Pencil & crayon on detail paper, mounted (450 × 580)

7 Perspective of *pool court & pergola*

Insc: As above

s: *Oliver Hill | Architect* | 1914

Pencil & crayon with gum arabic (330 × 530)

8 *View from dining room window across fountain court*

Insc: As above

s: *Oliver Hill Architect* 1914

Pencil & crayon (375 × 505)

Lit: *Academy Architecture*, LIII, 1921, p.56 (6 reprd)

[109] LONDON: Dorland Hall, Regent Street, Westminster

Design for new entrance, 1935

Details

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

Insc: Labelled

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W1 | July 1935

Pencil on tracing paper (230 × 290)

[110] LONDON: St Pancras Hotel, Camden
Working drawings for the new American bar, 1934
Details
Scale: $\frac{1}{2}$ in to 1ft
Insc: Labelled & dimensions given
s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London
W1 | Feb 1934
Pencil on tracing paper (560×640)
Executed. The hotel was built 1866-67 by Sir George
Gilbert Scott (q.v.), but is now used as offices.

[111] LONDON: St Paul's bridge, City
Competition design, c.1914 (6):
1 Plan, elevation & section of 5 arched bridge
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above & *Design for the new St Paul's bridge*
s: *Oliver Hill Archt* | 23 Golden Square | London W1
Indian ink, & blue crayon on linen-backed cartridge
(570×1690)

2 Plans, elevation & section to staircase buildings &c
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
Pen & sepia wash with pencil details on linen-backed
cartridge (615×970)

3 Perspective of part of the bridge
s: As No.1
Pencil & charcoal on linen-backed cartridge
(730×485)

4 Perspective of staircase buildings & footbridge
Pencil & charcoal on linen-backed cartridge (610×965)

5 Perspective of east side
Pencil & sepia wash on linen-backed cartridge
(650×830)

6 Perspective of staircase &c
s: As No.1
Indian ink, pencil, charcoal, black wax crayon &
sepia wash (475×810)

Not placed in the competition results. For another
design see *Richardson, Sir Albert*

[112] LONDON: Sloane Terrace, Kensington & Chelsea
Design for a house, c.1923
*Ground floor, first, second & third floor plans, elevation to
street, cross section:* elongated rectangular plan for a
fairly large town house; 7 bay, 3 storeyed front with
yellow brickwork & red brick quoining, keystone
sash windows & hipped tile roof
Insc: As above, plans labelled
Pencil, crayon & coloured washes (430×700)
Similar to the 1924 designs for Smith Square.

[113] LONDON: Sloane Terrace, Kensington & Chelsea
Design for a 'House of the Future' for Mrs Murray,
c.1923
Ground floor plan, first & second floor plans: rectangular
plan, with a semicircular extension into garden, this
becomes a circular roof garden at 1st floor level;
Sitting room on ground floor is a rectangle intersected
at one corner by a circle; 4 bedrooms on 1st floor,
arranged on a segmental plan around the roof garden
Insc: *Mrs Murray's 'House of the Future'*
w/m: J. Whatman 1923
s: *Oliver Hill FRIBA* | 23 Golden Square | London W1
Pencil, yellow wash & blue crayon (565×395)
Presumably an alternative scheme to [112]. Both sites
are 63ft deep, though the width is not the same.

[114] LONDON: Smith Square, Westminster
Design for Gayfere House & Venice Yard House,
1924 (3):
1 Front elevation: 6 bay, 4 storey front; quoining
brickwork, keystone sash windows, latticed casement
dormers in hipped tile roof
Scale: $\frac{1}{8}$ in to 1ft
Insc: *Venice Yard House Westminster*
s: *Oliver Hill FRIBA*
Print with sepia wash, chinese white & crayon
(255×305)

2 Details of staircase of Gayfere House

3 Details of staircase of Venice Yard House

2-3 Probably redrawn for publication
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s & d: *Oliver Hill ARIBA 1930*
Pen on detail paper (590×595, 495×400)

Lit: *Builder*, CXXIX, 1925, p.738
Venice Yard House, consisting of the three left-hand
bays, was designed for Mrs & Miss Girvin; Gayfere
House, i.e. the three right-hand bays, was designed for
Col. & Mrs Wilfrid Ashley, later Lord & Lady Mount
Temple, for whom Hill designed the second and larger
Gayfere House near Smith Square in 1930, cf. [99].

[115] LONDON (?): Taglioni's restaurant
Preliminary design for conversion, 1939 (7):

1 Ground floor plan, sections, cloakroom, bar, lounge,
dance floor, band dais &c
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & labelled
Pencil & crayon on tracing paper (655×525)

2 Sketch view of street front: 6 bay front with stucco
at ground floor level, brick above

3 Another sketch view of street front

4 Sketch view of interior of cocktail bar

5 Sketch view of restaurant interior

6 Another view of restaurant

7 View of Georgian room
2-7 Insc: As above & s.p. 1, 3-7
Pencil & crayon on detail paper (2, 245×445; 3,
280×445; 4-7, 455×560)
Except for No.7, which has panelled walls, moulded
plaster ceiling, pedimented door &c, the interiors are
very thirtyish, with curved bars and curved continuous
seating, murals &c.

[116] LONDON: The White House, Tite Street,
Kensington & Chelsea
Design for alterations to The White House, 1926 (4):
1 Ground & mezzanine plan, first floor plan: alterations
to doorways, staircase wall, fireplace &c
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Original scheme*, plans labelled
s & d: *Oliver Hill FRIBA* | 23 Golden Square | London
W1
Pencil, black & red crayon on tracing paper (455×770)

2 Elevation to Tite Street
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above &c
s & d: *Oliver Hill FRIBA* | 23 Golden Square | London
W1 | Sept 1926
Pencil on tracing paper (330×595)

3 Details of entrance door: keystone semicircular arched
doorway, glass & bronze door; above a square window
crowned by a pediment with a cartouche at its apex
Scale: 1in to 1ft
Insc: As above, materials noted
s & d: As No.2
Pencil on tracing paper (705×555)

4 Details of entrance door: similar to No.3
Pencil & coloured washes on tracing paper (645×480)

The White House was designed by E. W. Godwin in
1879 and was dem. c.1965. Hill's scheme for alterations
was not executed.

[117] LONDON: House nr Twickenham (Middx),
Richmond-upon-Thames
Design (early) for a library
View of library addition with part-ground floor plan:
symmetrical elevation, heavily rusticated centre bay
crowned by open segmental pediment enclosing
a cartouche & festoons; in the sub-Baroque manner
of Moor Close
s: *O.H. delt*
Pencil, red, sepia & black pen (395×505)

[118] LONDON: British Empire Exhibition, Wembley,
Brent
Design for the pottery section, 1924 (5):
1 Longitudinal elevation, sections for Gallery B
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s & d: *Oliver Hill ARIBA* | 23 Golden Square | London
W1 Nov 1923
Pencil, light green wash, chinese white & crayon
(465×705)

2 Longitudinal section, cross section, sections for Gallery D
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s & d: As No.1
Pencil, pale yellow wash & red crayon on tracing
paper (560×760)

3 Isometric projection of Gallery D
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, with notes on benching, cases
s & d: As No.1
Pencil, pink & blue washes & crayon (410×530)

4 Elevation of glass cases ... with cupboards below for
Josiah Wedgwood & Sons Ltd
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above, with notes on paint colours & timber
Pencil & coloured washes (260×645)

5 Sketch detail of Pilkington stand
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, with notes
s & d: *O.H.* | 5.4.24
Pencil & light green wash on tracing paper (395×270)

Lit: *AR*, LV, 1924, p.225
Executed.

[119] LONDON: No.28 Woodfall Street, Kensington &
Chelsea
Design & working drawings for alterations to existing
house & for a new studio, 1931 (12):
1-3 Ground, first & second floor plans: single-storey
studio with roof garden
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & labelled
s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London
W1 | May 1931
Pencil & crayon on tracing paper (510×395, 430×365,
305×390)

4 *Elevation to Woodfall Street*: 3 floor, 3 bay elevation

5 Cross-section

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

Insc: As above & labelled

s & d: As Nos.1-3

Pencil on tracing paper (285 × 400, 335 × 480)

6 *First floor plan*

7-12 *Sections*

6-12 Scale: $\frac{1}{2}$ in to 1ft

Insc: As above

s & d: As Nos.1-3

Pencil on tracing paper (565 × 670 largest)

[120] LONDON: Woolwich Central School & Evening Institute

Design for the London County Council, 1939 (5):

1-3 *Ground floor plan, Second floor plan, Elevations & sections*, with *block plan*: site lies between Blomfield Road & Sandy Hill Road; irregularly shaped plan on 2 sides of the site; elevations show a 3 storey building, flat roofed with ribbon windows

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

Insc: As above, plans labelled

s & d: Oliver Hill FRIBA | 9 Hanover Square | London W1 | Aug. 1939

Pencil on tracing paper (585 × 650, 580 × 640, 650 × 840)

4 *Elevations & sections*

Print of No.3 with coloured washes & crayon added (645 × 835)

5 Perspective view from SW, with *diagram plans*

Scale: 1in to 176ft (plan)

Insc: As above

s & d: Oliver Hill FRIBA 1939

Print (370 × 775)

Not executed.

[121] LONG ACRE ()

Design for a house, c.1966 (2):

1 *Ground plan*: L-shaped house, with a walled square patio on overall square plan

Pencil on tracing paper (595 × 500)

2 E, E (i.e. S), S (i.e. W), W (i.e. N) elevations, section: 1 & 2 storey house with a partial lower ground floor

Pencil & blue crayon on tracing paper (1015 × 645)

1-2 Scale: $\frac{3}{4}$ in to 1ft

Insc: As above, plans labelled

s: Oliver Hill FRIBA | Daneway House Gos

[122] MARSHLAND ST JAMES, nr Wisbech (Cambs): Vicarage

Working drawings, 1927 (2):

1 *Roof plan, ground floor & first floor plans*

Pencil, red pen & coloured washes on detail paper (395 × 495)

2 *South, north, west, east elevations & sections*

Pencil & coloured washes (525 × 495)

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

Insc: As above, fully labelled & dimensions given;

2 *House to cost £1800 at 1/- per foot cube*

s & d: Oliver Hill FRIBA | 34 Golden Square | London W1 | Ecclesiastical Commissioners for England | Approved 30 May 1927

Executed.

[123] MELKSHAM (Wilts): House

Preliminary design for Dr Ivan Keir, 1914 (2):

1-2 *North elevation, South elevation; East elevation, West elevation*: N elevation shows a 2 storey, 7 bay house with scrolled pedimented doorway; French C18 in feeling with a service wing to the right in a more vernacular style, with mullioned windows & cupola

Insc: As above, with notes on cost, e.g. £2400 at 8d. per foot cube

s & d: Oliver Hill | 61 Pall Mall S.W.1 | July 1914

Pencil & crayon (560 × 780)

[124] MESSINES (Belgium): London Scottish regimental memorial

Design for a memorial in the form of a Celtic cross, c.1920

Elevation & section

Insc: As above

s: Oliver Hill Architect

Pencil & sepia wash on detail paper (460 × 375)

Executed. See also [95].1.

[125] MINSTER-IN-THANET (Kent): Prospect Inn

Design & working drawings, 1936-38 (8):

1 *Sketch site plan*, showing *suggested layout*

Scale: $\frac{1}{32}$ in to 1ft

Insc: As above

s & d: Oliver Hill FRIBA | 9 Hanover Square, London W.1 | November 1936

Pencil, green & pink washes on tracing paper (385 × 485)

2-3 *Ground floor plan, First floor plan*: plan shape is a three-quarter ellipse, with a rectangular extension to S & unequal tongue-shaped extensions to E & W at the junctions of the ellipse & rectangle; ground floor accommodation includes 4 saloons arranged around a central bar, games room, living room, kitchen, lavatories &c; 1st floor plan consists of the rectangular extension only, with 4 bedrooms; flat asphalted roof with top lighting & flower boxes over the remainder

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

Insc: As above, labelled & dimensions given

s: As No.1

d: Dec 1936, July 1937

Pencil on tracing paper (485 × 695, 475 × 655)

4-5 *Ground floor plan, First floor plan*: as Nos.2 & 3, but less detailed, probably prepared for publication

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

Insc: As above & labelled

s: As No.1

d: July 1938

Pen on bound tracing paper (580 × 845, 345 × 380)

6 *Sketch N elevation to road, E elevation*

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

Insc: As above

s: As No.1

d: November 1936

Pencil on tracing paper (545 × 610)

7 *Sketch perspective* from NW

s: OH

Pencil & crayon on tracing paper (330 × 665)

8 *Sketch details of neon star on pylon*

Scale: $\frac{1}{8}$ FS

Insc: As above, with notes on finishes &c

s: As No.1

d: November 1937

Pencil & red crayon on tracing paper (450 × 255)

Lit: *AJ*, LXXXVIII, 1938, pp.856-859; *A&BN*, CLVII, 1939, pp.7-9

[126] MORECAMBE (Lancs): Midland Hotel

Design, 1932-34 (9):

1-3 *First floor plan, Second floor plan, Roof plan*: shallow segmental plan, with a large circular staircase in centre which at roof level becomes a circular solarium; at bottom LHS a semicircular projection

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

Insc: As above & rooms labelled, numbered 77, 78, 79

s & d: Oliver Hill FRIBA | 9 Hanover Square, London W.1 | June 1932

Prints on linen with blue & green crayon (440 × 780)

4 *Half North sketch elevation to road* (i.e. E elevation)

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

Insc: As above

s: Oliver Hill | *inv et del*

Pencil, green crayon & black chalk (205 × 715)

5 *N, S, E, W elevation & cross-section*: shows a long building, 3 storeys high, concave front to the sea, convex to the entrance, with continuous balconies on 1st & 2nd floors of W elevation, & convex double-height staircase above entrance

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

Insc: As above

s & d: As Nos.1-3

Print on linen (810 × 1140)

6 *Sections*

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

Insc: As above, floor to ceiling height given

s & d: As Nos.1-3

Print on linen, blue & red washes (450 × 790)

7 *Details of verdis-green copper | entrance doors* (probably redrawn for publication)

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

s & d: Oliver Hill | 1934

Print on tracing paper (180 × 135)

8 *Rough sketch view of entrance hall & staircase*

Insc: *Instructions to draughtsman*

Pencil on tracing paper (555 × 735)

9 *Perspective drawn by J. D. M. Harvey*

s & d: J D M Harvey | 32

Pencil, coloured washes & gouache (640 × 1125)

Lit: *Builder*, CXLV, 1933, pp.378, 380-383; *Architecture Illustrated*, VII, 1933, pp.72-101; *CL*, LXXIV, 1933, pp.539-543; Pevsner, *N Lancs*, 1969, p.179
Framed construction, brick rendered white and polished. Precast window surrounds with blue aggregate, soffits of balconies &c rendered with blue-green glazed cement. Above the main entrance are stone sea-horses carved by Eric Gill, who did other work inside.

[127] NEWBURY PARK (Essex): Underground railway & bus station

Design for London Passenger Transport Board, 1947

Perspective drawn by J. D. M. Harvey

s & d: J D M Harvey | 47

Pen, chalk, chinese white & coloured washes on grey tinted paper, mounted (535 × 745)

Exhib: RA 1947

Lit: *Architecture Illustrated*, XXVI, 1947, p.67; *AJ*, CXII, 1950, pp.263-264

[128] NEWNTON, LONG (Glos): Newton Priory
Alternative preliminary designs for a house, 1963-67
(5):

Design A

1 First floor plan: L-shaped plan, with an existing building to the rear

2 E, S, W, N elevations: flat-roofed 1 & 2 storey building; rubble masonry construction, continuous horizontal windows on S elevation, monumental chimneys

3 Sections

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

Insc: As above, plan partly labelled

s: Oliver Hill FRIBA | 12 Lower Sloane St. S.W.1
Pencil on tracing paper (420 × 550, 560 × 630, 500 × 465)

Design B

4 South & East elevations: 5 bay, 2 storey house with steeply-pitched hip roof; shuttered casements at 1st floor level, semicircular headed windows at 1st floor on E elevation

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

Insc: As above

s: As Nos.1-3

Pencil on tracing paper (405 × 720)

Design C

5 East & South elevations: shows a single-storey orangery-like building; S elevation is of 11 bays, composed of 3 pedimented projections with keystone semicircular headed glazed doors, symmetrically disposed among 6 tall flat-headed windows; the central pedimented projection is flanked by similar round-headed glazed doors, & above it rises a cupola crowned by a cross; rubble masonry construction with coarse quoining around openings; hipped tile roof

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

Insc: As above

s: As Nos.1-3

Pencil on tracing paper (515 × 760)

[129] NORWICH: Municipal offices

Preliminary competition design, 1931 (5):

1 Ground floor plan, front elevation: double-height windows at 2nd & 3rd floor level with ogee-arched heads; sculpted figures over entrance

2 First floor plan, front elevation: plain windows

3 Elevations to Bethel Street & St Giles Street

1-3 Insc: As above, plans labelled

Pencil on tracing paper (765 × 550, 765 × 550, 535 × 775)

4 Draft copy of architect's report: *The main building should form a simple background of fine brickwork...*
Pencil on 5 leaves of writing paper (265 × 210)

5 Conditions and instructions | to competing architects
Architectural | Competition | for | proposed | Municipal Offices

Printed, with pencil notes on 7 leaves, thread-stitched into grey paper covers (330 × 215)

The competition for what is now the City Hall was won by C. H. James & S. Rowland Pierce (see Pierce, S. Rowland).

[130] OLD BURLIESDON (Hants): River Barn
Working drawing for a house for Mrs Atbey, 1934
Ground floor plan, first floor plan, N, S, E, W elevations, sections: rectangular plan, Forty foot × 31 foot, 3 bedrooomed house; pantile roof, shaped gable ends, elliptical brick chimney, pink painted cement-rendered walls, timber casements with louvred shutters; oeil-de-boeuf window on E & W elevations
Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, plans labelled & directions given
s & d: Oliver Hill FRIBA | 9 Hanover Square, London W.1 | Sept. 1934

Pencil on tracing paper (675 × 505)

Lit: *Ideal Home*, XXV, 1937, pp.94-95

[131] OXFORD: No.1 Cowley Place

Design, 1946-47 (4):

1 Ground floor plan of existing house (?), flanked by St. Hilda's & Magdalen College | School-House
Scale: $\frac{1}{4}$ in to 1ft

Insc: As above & £4800, partly labelled, with some dimensions given

Pencil on tracing paper (450 × 565)

2 Plans of ground floor & first floor showing layout of garden: rectangular plan with single-storey garage &c to the W, 3 bedrooms
Scale: $\frac{1}{4}$ in to 1ft

Insc: As above & labelled

s & d: Oliver Hill FRIBA | 35 Cliveden Place, London S.W.1 | 1946

Pencil on tracing paper (740 × 465)

3 Revised plans

Pencil on detail paper (755 × 520)

4 E elevation, W elevation: flat roof, double-height windows at S end of elevations, other windows long & continuous
Scale: $\frac{1}{4}$ in to 1ft

Insc: As above, plans labelled

s: As No.2

d: Feb. 1947

Pencil on tracing paper (480 × 495)

[132] OXFORD: Botanic Garden

Design for proposed building for Magdalen College, 1946 (3):

1 Diagram of accommodation; first floor plan, cross & longitudinal sections: Open colonnade (sic) on ground floor, first floor entresol, second & third floors, 40 sets & guest rooms | to each block
Scale: $\frac{1}{8}$ in to 1ft

Insc: As above & Magdalen College Botanic Garden Building
s & d: Oliver Hill | Sept. 1946

Pencil, grey wash on tracing paper (450 × 700)

2 North elevation (extended), end elevation: 2 identical blocks linked to an existing gateway by curved screen walls; the blocks of 13 bays, with segmental plan, mansard roofs with dormers, tall sash windows to 1st floor - 'the idiom adopted is a modern rendering of the Georgian classic style' (CL)
Scale: $\frac{1}{8}$ in to 1ft

Insc: As above

s & d: Oliver Hill FRIBA | London Sept. 1946

Pencil & blue ballpoint pen on tracing paper (640 × 1165)

3 Sketch plan & elevation of existing gateway, sketch details

Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{16}$ in to 1ft

Insc: *Garden 340 × 380 | Nicolas Stone | Inigo Jones Gateway at Botanic Garden Oxford | 1632*

Pencil on tracing paper (380 × 395)

Lit: CL, CI, 1947, p.1017; *Builder*, CLXXIII, 1947, pp.10-11

The Botanic Garden at Oxford was founded in 1621. The entrance to the garden is through Nicholas Stone's Baroque archway, 1632-33. Hill's unexecuted building was to have replaced some existing laboratories.

[133] PARIS: British pavilion at the International Exhibition, 1937

Design & working drawings, 1936-37 (6):

1 Lower floor plan, with extended elevation; elliptical ramp in the centre

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

Insc: Labelled

s & d: Oliver Hill FRIBA | 9 Hanover Square London W.1 | June 1936

Pencil on tracing paper (620 × 640)

2 Amended Section to the Buttery

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

Insc: As above with notes on materials & dimensions given

s: As No.1

d: January 1937

Print on linen, pencil detail (635 × 825)

3 Perspective from Place d'Honneur

Pencil & crayon (495 × 960)

4 Perspective of entrance portico

Pencil & watercolour (570 × 760)

5 Perspective from Port d'Iena, across the Seine

Pencil, charcoal, crayon, chalk, gouache & watercolour (680 × 1120)

6 Perspective of the buttery

Pencil, gouache & watercolour (515 × 730)

Lit: *Builder*, CLI, 1936, pp.470-472, 482 (1-3 reprd);

AJ, LXXXV, 1937, pp.259-262 (reprd); *CL*,

LXXXII, 1937, pp.90-95

Executed.

[134] PEASLAKE (Surrey): Rydings

Design, 196?

Ground floor & first floor plans: plan is a rectangle with a smaller rectangle on N (left-hand) side;

4 bedrooms & a bookroom on 1st floor

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

Insc: As above & labelled

s: Oliver Hill FRIBA | Daneway House Glos

Pencil & brown crayon on tracing paper (600 × 500)

[135] PIPPINGFORD (Sussex): Pair of semi-detached cottages

Design, c.1921-22

Ground floor & first floor plans, front garden & end elevation, section: rectangular plan with kitchen, parlour, 2 bedrooms on ground floor, bedroom, bathroom & store on 1st floor; thatched roof, waney elm boarding, brick chimneys; latticed casement dormers at upper floor level, shuttered casement at ground level

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

Insc: As above, plans labelled

s: Oliver Hill FRIBA | Architect | 23 Golden sq., London

Pencil, brown & green crayon on tracing paper

(520 × 545)

[136] POOLE (Dorset): House

Design & working drawings, 1937-38 (6):

1-3 *Ground floor plan, First floor plan, plan of Sun room on roof*: rectangular plan with curved NW corner & with large rectangular extension to W; external curved stair at SE corner to 1st floor; roof terrace with sunroom; 6 bedrooms; plans probably prepared for publication

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

Insc: As above & rooms labelled

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W.1 | July 1938

Pen & pencil on tracing paper (450 × 685, 355 × 555, 265 × 470)

4 Foundation planScale: $\frac{1}{4}$ in to 1ft

Insc: As above, labelled & dimensions given

s: As No.1

d: April 1937

Pencil on tracing paper (445 × 825)

5-6 *S & N elevations, W & E elevations*: continuous balcony to bedrooms on S front, below this a loggia

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

Insc: As above

s: No.1

d: February 1937

Pencil on tracing paper (495 × 880, 270 × 800)

Lit: *AR*, LXXXV, 1939, pp.224-225 (1-3 reprd)

Brick construction, rendered and whitewashed, external stair, flat roof.

[137] POPESWOOD (Berks): Popeswood Lodge
Design & working drawing for alterations, 1922 (2):

1 Elevation of *garden front*: shows the loggia (not as executed)

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

Insc: As above

s & d: *Oliver Hill* | 6.1921

Pencil & crayon on detail paper (555 × 1020)

2 Detail of amended entrance doorway | & window over:

Baroque doorway

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

Insc: As above, with notes on construction

s & d: *Oliver Hill ARIBA* | 23 Golden Square, | London W.1 | Jan 1922

Pencil on tracing paper (500 × 420)

Lit: *AR*, LIV, 1923, pp.102-107**[138] PORTRUSH (Co Antrim): House**

Design for Thomas Banford, 1936

Site plan, ground floor & first floor plans, main elevation, N & W elevations, section: on the corner of Coleraine Road & Croc-na-mac Road; rectangular plan with a symmetrically placed rectangular extension on S side, 1 storey service wing & garage on N side, 4 bedrooms; S elevation shows a neo-Georgian façade of 5 bays, with projecting 3 centre bays quoined & pedimented; hipped pantile roof

Scale: $\frac{1}{4}$ in to 1ft, site plan 1:500

Insc: As above, plans labelled

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W.1 | March 1936

Pencil on tracing paper (515 × 760)

[139] POSSINGWORTH (Sussex): House

Design for Lady Fitch, 1920-29

Garden front: 2 storey, 6 bay elevation; pediment supported by 4 Doric columns; hipped pantile roof

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

Insc: As above

s: *Oliver Hill FRIBA*

Pencil on card (380 × 480)

Not executed.

[140] PRINKNASH ABBEY (Glos)

Design, 1965 (2):

1 Elevation: the complex planned on a steeply sloping site includes the abbey church with shallow double-pitched roof, lean-to roofs to chapels, a battered tower to the left of the church with cloisters (?) fronting it; on RIIS a large flat-roofed element (guest house?) with 7 rows of windows arranged in an alternating pattern

2 S elevation: S wall of abbey church has 7 full-length slit windows

1-2 Pencil on tracing paper (755 × 1215, 755 × 1185)

These drawings presumably relate to the various modifications that have been contemplated and made since the death of H. S. Goodhart-Rendel (q.v.), architect to Prinknash Abbey.

[141] RHODESIA: House

Alternative designs, 1948 (2):

1 *Ground plan, entrance elevation*: 5 part single-storey building; central rectangular living area joined at each corner by a screen wall on N side, 2 square bedroom units, on S side a rectangular kitchen & caretaker's quarters, *Orange avenue, vine pergolas* &c; elevation shows Doric portico supporting a pediment with festoon & cartouche; tall keystone windows on ground floor; the main building flanked by single-storey hipped roof wings; N orientation

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

Insc: As above & labelled

s & d: *Oliver Hill FRIBA* | 35 Cliveden Place, | London S.W.1. 1948

Pencil on detail paper (760 × 640)

2 *Sketch ground plan, entrance elevation*: 5 part plan with rectangular living area & 4 detached circular sleeping areas at each corner, joined by a covered way; elevation shows a Cape Dutch façade; conical thatched roof to sleeping rondels

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

Insc: As above & labelled

s: *Oliver Hill*

Pencil, coloured washes, Chinese white on detail paper (670 × 945)

Lit: *Building*, XXIV, 1949, pp.189-191**[142] ROMNEY MARSH (Kent): House**

Preliminary design, 1932-33 (3):

1 *South elevation*, plan of tower: shows a 1 & 2 storey building with a loggia on RHS; a domed tower, octagonal on plan, with 4 straight sides alternated by 4 concave sides; paired window & door openings with semicircular heads; North African in style

2 North elevation & sections thro' kitchen wing**3 Section looking South**1-3 Scale: $\frac{1}{4}$ in to 1ft

Insc: As above & section labelled, numbered 25, 22, 26

s & d: *Oliver Hill FRIBA* | 9 Hanover Square, | London W.1 | Nov 1932

Pencil on tracing paper (610 × 905, 450 × 935, 440 × 760)

Revised design (6):

4-9 *Ground floor plan, First floor plan, S. elevation, N. elevation, W & E elevations, Cross Sections*: irregularly shaped plan; accommodation includes 4 bedrooms, 2 living rooms & loggias to S & N; elevations show a flat-roofed, 2 storey house with standard metal windows

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

Insc: As above & plans labelled, numbered 34-39

s & d: *Oliver Hill FRIBA* | 9 Hanover Square, | London W.1 | Jan. 1933

Pencil on tracing paper (350 × 590)

Lit: *Architecture Illustrated*, VI, 1933, p.175

Executed.

[143] ROTHWELL (Yorks): Methley senior school

Working drawings &c, 1938-39 (16):

1 Site plan and drainageScale: $\frac{1}{4}$ in to 10ft

2 *Ground floor plan*: main body containing *assembly hall* &c runs N to S, bisected at N end by E-W wing containing *art room, gymnasium* &c; bisected again at S end by E-W wing of greater span containing *classrooms, administration offices* &c

3 Plan of roof and clerestory windows**4 S, E, W, N elevations: 1 storey, flat-roofed building****5-6 Sections**2-6 Scale: $\frac{1}{8}$ in to 1ft

1-6 Insc: As above, plans labelled

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W.1 | July 1938-February 1939

Pencil on bound tracing paper (570 × 905 average)

7 Details of central corridor**8 Details of girls' entrance****9 Details of boys' entrance****10 Details of administration offices****11 Details of library & art room****12 Details of changing room etc****13 Details of heating chamber, stack and tank room**7-13 Scale: $\frac{1}{4}$ in to 1ft

Insc: As above & labelled, dimensions given

s: As Nos.1-6

d: January 1939; 13 March 1939

Pencil on bound tracing paper (460 × 570-545 × 1175)

14 Sketch scheme for schoolkeeper's house

Ground floor & first floor plans, N, S, E, W elevation, sections: square plan, 3 bedrooms, overhanging hipped roof with central chimney, dormers on E & W elevations

Pencil on tracing paper (495 × 555)

15 Revised scheme for schoolkeeper's house

Site plan, ground floor & first floor plans, NW, SE, NE, SW elevations, section: rectangular plan, monopitch roof

Pencil on bound tracing paper (410 × 625)

14-15 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above

s: As Nos.1-6

d: March 1938, Dec. 1938

16 Bird's-eye view from S drawn by J. D. M. Harvey

s & d: *J D M Harvey* 39 | *Oliver Hill FRIBA*
Charcoal, watercolour & Chinese white on buff paper (355 × 555)

Lit: *Builder*, CLIV, 1938, p.109

Not executed.

[144] SHANE'S CASTLE (Co Antrim)

Design for Lord O'Neill, 1938 (6):

1 *Site plan: Block plans* of proposed house & of extensive *old buildings* to the NE

Scale: $\frac{1}{2}$ in to 100ft

Insc: As above

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W.1 | March 1938

Pencil on tracing paper (380 × 360)

2 *First floor plan*: symmetrical rectangular U-plan
Pencil & pink wash on tracing paper (510 × 765)

3 *Entrance façade*: 9 bay, 3 storey house, pedimented entrance, quoins, shaped gabled dormers above heavy cornice, hipped pantile roof

4 *South façade*

5 *W & E façades*: 5 semicircular headed french windows to E front

2-5 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, plans labelled & dimensions given
s: As No.1
d: 1, 2, 3, 6 March 1938
3-5 Pencil on tracing paper (405 × 1045, 400 × 940, 620 × 910)

6 Perspective of N front; drawn by J. D. M. Harvey
s & d: *Oliver Hill Architect* | J D M Harvey '38
Pencil & watercolour on cream tinted cartridge, mounted (420 × 640)

Lit: *Builder*, CLIV, 1938, p.883 (6 reprd)
Not executed.

[145] SHANTUNG (China): Tsinan

Working drawings &c for a house for Dr Helena Wright, 1921 (4):

1 *Plans of Ground floor, first floor, attic floor and roof*: rectangular plan with a concave entrance on N side, a rectangular projection on W front; S orientation, 6 bedrooms with sleeping verandahs; designed in the Chinese idiom, with a pagoda roof

2 *Garden elevation, front elevation, side elevation*: front or N elevation & W elevation have very few windows; garden of S elevation has arched loggia on ground floor, with outdoor sleeping spaces above

3 *Sections*

1-3 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, plans labelled & some dimensions given
s & d: *Oliver Hill Architect*, 23 *Golden Square* | *London W1* | August 1921
Print on linen with red pen (750 × 525)

4 Perspective view of the *Entrance Front* drawn by H. F. Waring
Insc: As above
s & d: H F Waring | *Oliver Hill FRIBA* | 23 *Golden Square* | *London W1* | 1921
Pencil, watercolour & gouache, mounted (410 × 730)

Executed.

[146] SHENLEY (Bucks): Shenley Park

Working drawings for additions, 1937

Plan, S & W elevations, elevation of niche, sections: Doric columned loggia built out from dining-room
Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{8}$ in to 1ft

Insc: As above, labelled & dimensions given
s & d: *Oliver Hill FRIBA* | 9 *Hanover Square* | *London W1* | March 1937
Pencil on tracing paper (650 × 675)
Executed.

[147] SHERE (Surrey): Burrows Wood
Preliminary design & working drawings for house & for lodge, 1936 (6):

1 *Sketch Ground floor plan, first floor plan, S & N elevations, cross section*: segmental plan with rectangular extension symmetrically placed on N side
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, plans labelled
s: *Oliver Hill FRIBA* | 9 *Hanover Square* | *London W1*
Pencil & crayon on tracing paper (725 × 805)

2-3 *Ground floor plan with garden layout; First floor plan*: development of No.1, probably prepared for publication
Scale: $\frac{1}{4}$ in to 1ft

Insc: As above & labelled
s: As No.1
d: July 1938
Pen on tracing paper (795 × 905, 440 × 600)

4-5 *Elevations, NW, extended SW, extended NE, SE; Sections*: 2 storey 6 bedroom house with pitched pantile roof; gables & 1st floor level clad with cedar shingles, grey facing bricks at ground floor level; NE or entrance elevation has corniced door, oeil-de-boeuf window in gable end of extension, segmental headed dormers, windows on other elevations are plain casements, with louvred shutters at 1st floor level; cedar joinery generally
Scale: $\frac{1}{4}$ in to 1ft

Insc: As above, fully labelled & dimensions given
s: As No.1
d: November 1936
Pencil on tracing paper (605 × 785, 625 × 765)

Working drawings for lodge

6 *Plans to ground floor & attic floor, N, S, E, W elevations, sections*: rectangular plan, 2 bedrooms at attic level, cedar-shingled double-pitched roof, cedar roof, cedar shingle cladding to gable ends, exposed brick walls at ground floor level
Scale: $\frac{1}{4}$ in to 1ft

Insc: As above, fully labelled & dimensions given
s: As No.1
d: June 1936
Pencil on tracing paper (640 × 800)

Executed.

[148] SOUTHLINGTON MILL (Hants)

Design for a garden, 1938

Sketch plan

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

Insc: *Garden plan* & labelled

s & d: *Oliver Hill FRIBA* | 9 *Hanover Square* | *London W1* | Jan. 1938
Pencil on tracing paper (1740 × 735)

[149] SPAIN: Villa in the Basque provinces
Design, c.1926

Perspective of entrance front

s: F P M Woodhouse

Exhib: RA 1926 7

Pencil, gouache & watercolour, mounted (450 × 740)

[150] SPRINGFIELD (Berwicks): House

Design for alterations to a house for Admiral da Costa, 1920 (3):

1 *Plan of basement*

2 *Ground floor plan*

3 *First floor plan*

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

Insc: As above & labelled

s & d: *Oliver Hill Archt.* | 23 *Golden Square* | *London W1* | Sept. 1920
Pen on detail paper (510 × 820)

[151] STANMORE (): Garden
Design for Mrs Salomon, 1914 (2):

1 *Plan*

2 *Longitudinal section*

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

Insc: *Garden at Stanmore* & labelled

s & d: *Oliver Hill Architect* | 61 *Pall Mall SW* | Aug 1914

Pencil & crayon on detail paper (1485 × 1575, 560 × 1575)

[152] STANMORE (): House
Design, 1960 (4):

1 *Ground floor plan* & garden layout plan: rectangular plan with an irregularly shaped service wing to NW, rectangular garage for 4 cars with living accommodation over it to NE; loggia on SW side of house, detached enclosed swimming pool on NE side of garden, fronting the garage wing
Pencil on tracing paper (755 × 1035)

2 *First floor plan*: reached by a large circular stair, 6 bedrooms
Pencil on tracing paper (670 × 890)

3 *East elevation*: main house is flat-roofed, swimming pool & garage wings have opposing monopitched roofs; continuous horizontal windows on ground & 1st floors
Pencil & charcoal on tracing paper (420 × 1065)

4 *Alternative east elevation*: neo-Georgian with 7 bay, 2 storey front, flanked by single-storey double-arched patio on LHS, 3 arched swimming pool on RHS; centre 5 bays of main element crowned by pediment with oeil-de-boeuf, keystone segmental-headed casements, hipped tile roof
Pencil on tracing paper (420 × 985)

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

Insc: As above

s: *Oliver Hill FRIBA*

[153] STREET (Som): Street decorations

Design for a pair of obelisks, 1956

Plan & elevation showing a pair of obelisks: each obelisk supported by a pedestal standing on 3 steps having an elliptical plan; the obelisk crowned by a ball on which stands a putti; between the obelisks, a roadway and foot walk
Scale: $\frac{1}{2}$ in to 1ft

Insc: *Street Somerset. Two pairs of Portland stone obelisks & gilt figures at entrances*
Pencil on tracing paper (470 × 760)

Hill also designed 6 obelisks as part of the coronation decorations for Cirencester, similar but not identical to these.

[154] SUNNINGDALE (Berks): House

Preliminary design &c for Mr & Mrs Andrews, 1962 (3):

1 *First floor plan*: rectangular U-plan, upper part of a double-height sitting room in centre, 5 bedrooms &c in wings

s: *Oliver Hill FRIBA* | 12 *Lower Sloane St SW1*

2 *North elevation*: 5 bay 2 storey hipped-roof house with 3 large chimneys symmetrically arranged; keystone casements, pedimented door

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

Insc: As above, plan labelled

Pencil on tracing paper (510 × 755, 490 × 820)

3 Perspective of garden front drawn by J. D. M. Harvey; differs from No.2
s & d: J D M Harvey / 62
Pencil, watercolour, gouache & chine white
(495 × 815)

Hill also designed Tower Court ([190], q.v.) for Mr & Mrs Andrews.

[155] SUTTON ABINGER (Surrey): House Design, 1932

South elevation: 2 storey, 4 bay house; random masonry, double-pitched stone-slab roof, 3 stepped masonry chimneys; mullioned, mullioned & transomed windows, 2 with relieving arches
Pencil & watercolour, mounted (385 × 505)
Not executed.

[156] THORPE MANDEVILLE (Northants): Manor house

Designs for garden gate & for furniture, 1934 (5): Survey drawing

1 East elevation to garden, sections

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

Insc: As above, rooms labelled & some dimensions given

s & d: Oliver Hill FRIBA / *Chartered Architect* / 3 Hanover Square W1 / F. Clive Grimwade FSI / *Chartered Surveyor* / 52 Bedford Row W.1 / November 1934

Pen on tracing paper (760 × 845)

2 Design for wrought iron garden gates, with cast lead crest

Scale: 1 in to 1 ft

Insc: As above

Pencil, blue & grey washes on tracing paper (390 × 540)

3-4 Sketch design for an extending walnut dining table with ribbed gilt or / silver gilt decoration

Insc: As above, with some dimensions given

s & d: 3 Oliver Hill FRIBA / 23 Golden Square

3 Pencil & brown crayon on detail paper (225 × 585)

4 Pencil & brown crayon (380 × 565)

5 Sketch design for straight-back chair & similar chair with arms, in Stuart manner
Pencil (385 × 545)

Executed.

[157] TICKENHAM (Som): House

Working drawings, 1938 (4):

1-4 Ground floor plan; First floor plan & sections; Roof plan and elevations, N, S, E, W; foundation plan: rectangular plan with small narrow rectangular extension to S, 2 bedrooms, 2 maids' rooms; 3 bay S elevation with central projecting pedimented bay, semicircular headed keystone french window on ground floor, other windows are timber casements with plain shutters; shingle & copper roof, shingle cladding & horizontal boarding to walls, brick chimney
Scale: $\frac{1}{4}$ in to 1 ft

Insc: As above, plans labelled & dimensions given
s & d: Oliver Hill FRIBA / 9 Hanover Square / London W1 / Sept 1938 / Amended Nov. 1938; 4 Dec. 1938
Pencil on bound tracing paper (535 × 610, 495 × 890, 760 × 880, 440 × 490)

Executed.

[158] UPPINGHAM (Rutland): Uppingham School library

Design & working drawings for a war memorial library, 1948-50 (5):

1 Details of S, W, N walls to memorial room: shows library shelves, pedimented doorway, panelling, sash windows - 1 with oeil-de-boeuf in glazing pattern

2 Amended details to memorial room: segmental pediments added to panelling &c

3 Details of stone work to antechamber: barrel vaulting, the W wall of purple & orange Liddington & Ketton stone, with the inscription SAY NOT THE STRUGGLE / NAUGHT AVAILETH; Half plan, elevation & section of south wall, showing a keystone niche with swag, cornice &c

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

Insc: As above, with some labelling

s & d: Oliver Hill FRIBA / 35 Cliveden Place / London SW1; 1-2 Aug 49, 3 50

Pencil on tracing paper (380 × 980, 560 × 820, 330 × 1030)

4 Perspective of interior of antechamber drawn by J. D. M. Harvey

s & d: Oliver Hill FRIBA / *Architect* / J D M Harvey / 48

Indian ink, sepia pen, pencil watercolour & chine white on buff tinted cartridge, mounted (510 × 350)

5 Perspective of interior of library drawn by J. D. M. Harvey

s & d: J D M Harvey / 49

Pencil, crayon, chine white & watercolour on buff tinted paper (510 × 665)

4-5 Exhib: RA 1948

Lit: Pevsner, *Leics & Rutland*, 1960, p.331; *Building*, XXIII, 1948, pp.69-72; *CL*, CIX, 1951, pp.1642, 1644
Built within the shell of an existing building.

[159] WALPOLE ST PETER (Norfolk): Curton House Preliminary design, 1920

Ground floor plan, first floor plan, south elevation, west

elevation: Dutch gables, shuttered lattice windows

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

Insc: As above & *The Schoolmaster's House* deleted & *Custom House* substituted, plans labelled

s & d: Oliver Hill / 34 Golden Square SW / May 1920
Pencil & crayon on detail paper (490 × 525)

[160] WALPOLE ST PETER (Norfolk): War memorial Design &c, 1920 (3):

1 Details of a lantern cross

Scale: 1 in to 1 ft

Insc: As above & *Ham Hill stone*, labelled & dimensions given

s & d: Oliver Hill *Archit* / 1920

Pencil, crayon & sepia wash on detail paper (580 × 575)

2 Sketch view of memorial: stone crocketed lantern on a shaft

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

Insc: *Walpole St Peter*

s: O.H.

Pencil & crayon (360 × 235)

3 Leaf from a printed catalogue: shows a sketch view of a village cross, which consists of a chamfered shaft on a base, on steps; crowned by a crocketed stone lantern with trefoil headed niches on 4 sides; in each niche, a sculpted figure

Insc: *This / kind / of / thing / but / much more substantial steps; verso Rev. H. C. Staveley / Walpole St. Peter / Norfolk / R. L. Boulton & Sons / Sculptors / Bath Road / Cheltenham*
Print (280 × 220)

[161] WARGRAVE (Berks): Fox Steep, Holly Cross Design for conversion for Donald van den Bergh, 1923 (3):

1 Ground floor plan

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

Insc: As above, labelled

s & d: Oliver Hill ARIBA / 23 Golden Square / London W1 / 1923

Pen on tracing paper (340 × 555)

2 Perspective of entrance front

3 Perspective [Fig.75]

s & d: Oliver Hill *Archit* / 1924

2-3 Pencil (315 × 460)

Lit: Pevsner, *Berks*, 1966, p.258; *AR*, LVIII, 1925, pp.108-112; *CL*, LXIII, 1928, pp.31-32

Complete remodelling of an existing house, 'all wancy elm and roofs at odd levels, a Hansel and Gretel fantasy' (Pevsner).

[162] WENTWORTH (Surrey): Holthanger Preliminary design & design &c, 1933 (10):

1-2 Ground floor plan, First floor plan: basic plan shape is same as built design, but larger & internal planning differs

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

Insc: As above & labelled

s: Oliver Hill FRIBA / 9 Hanover Square / London W1

Pencil, red & green crayon on tracing paper (550 × 805, 440 × 735)

3 First floor plan (as built): a long rectangular plan, the W end made semicircular, the E end has a segmental shaped service wing attached to it, a circular stair projects from the N elevation; 4 bedrooms, 2 maids' rooms, bathrooms on 1st floor

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

Insc: Labelled

s: As Nos.1 & 2

Pen on tracing paper (360 × 755)

4-9 Sketch North elevation, sketch West elevation, detailed West elevation, sketch East elevation, cross-sections: very near to the built design; house was of hollow brick construction, rendered & distempered white, flat roofed, cylindrical water tank painted blue, soffits &c painted blue-green; reinforced concrete circular stair, the projecting part of the stairwell glazed; metal windows, internal wall finish of vertically combed 'Marb-L-Cote'

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

Insc: As above

s & d: Oliver Hill FRIBA / 9 Hanover Square / London W1 / August 1933

4-5 Pencil (455 × 965, 350 × 560)

6 Pencil on tracing paper (330 × 465)

7-9 Pencil (355 × 455, 345 × 460, 365 × 555)

10 Ground plan of chauffeur's bungalow; Living room, bedroom, bathroom, scullery: segmental plan

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

Insc: As above & dimensions given

Pencil & red crayon on tracing paper (450 × 375)

Lit: *AR*, LXXVII, 1935, pp.241-244 (3 reprd); *CL*, LXXVIII, 1935, p.XXIV (3 reprd); *Builder*, *CL*, 1936, pp.1217-1219 (3 reprd)

[163] WENTWORTH (Surrey): West Drive Designs for 2 houses, 1936 (10):

1 Sketch site plan: shows West Drive to the S, block plan of house A on W side of site, house B on NE area of site

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

Insc: As above

s & d: Oliver Hill FRIBA / 9 Hanover Square / London W1 / April 1936

Pencil & crayon on tracing paper (455 × 715)

House A design

2-6 *Sketch site plan, Ground floor plan, First floor plan, South & East elevations, West elevation*: square plan with symmetrically-placed rectangular extension (service wing) to E, projecting porches placed symmetrically on N, S & W sides; 4 bedrooms; S elevation has quoined pedimented porch with segmental pedimented door; steeply sloping pyramidal tiled roof with central chimney; louvred shutters to casements on ground floor, segmental headed dormer on 1st floor; weather boarding

2 Scale: $\frac{1}{16}$ in to 1ft
3-6 Scale: $\frac{1}{4}$ in to 1ft
2-6 Insc: As above, plans labelled
s & d: As No.1
Pencil on tracing paper (450 × 720 largest)

House B design

7-10 *Sketch site plan; Ground floor & first floor plans; revised ground floor & first floor plans; Extended entrance elevation, east elevation, extended N elevation, W elevation, sections*: segmental shaped plan, 4 bedrooms; thatched roof, segmental headed, latticed casement dormers on 1st floor, segmental headed, mullioned & transomed windows on ground floor

7 Scale $\frac{1}{16}$ in to 1ft
8-10 Scale: $\frac{1}{4}$ in to 1ft
7-10 Insc: As above, plans labelled
s & d: *Oliver Hill FRIBA* | 9 *Hanover Square* | London | W1 | June 1936; 9 *Aug 1936*
Pencil on tracing paper (460 × 715)
Not executed.

[164] WEYMOUTH (Dorset): Theatre

Design, 1958 (2):
1 Perspective of theatre from sea drawn by J. D. M. Harvey
Pencil, gouache, chinese white & watercolour on grey tinted paper (460 × 790)

2 Perspective of entrance drawn by J. D. M. Harvey
Pencil, crayon gouache & watercolour (490 × 775)

1-2 s & d: J D M Harvey | 58
Executed. The architects were Verity & Beverley, with Oliver Hill as consultant architect.

[165] WHITWOOD MERE, nr Castleford (Yorks):

Infants' school
Design, 1937
Ground plan: 5 classrooms, nursery classroom, cloakroom &c; Covered play space extension to W
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & labelled
s & d: *Oliver Hill FRIBA* | 9 *Hanover Square* | London | W1 | October 1937
Pen & pencil on tracing paper (645 × 820)
Lit: *Builder*, CLIV, 1938, p.119; *Building*, XVI, 1941, pp.230-234; *AR*, LXL, 1941, pp.159-162
Executed.

[166] WINDSOR, OLD (Berks): Park Place

Design for a nursery wing, c.1926 (2):
1 Perspective from SW: 2 storey, hipped green pantile roof, rough-cast walls; open semicircular arched loggia on ground floor; 1st floor has on S front half-moon opening flanked by a pair of shuttered windows with wavy horizontal glazing bars
Insc: *Children's Wing, Park Place, Old Windsor*
s: *Oliver Hill FRIBA*
Pencil, watercolour, gouache, with pen inscription (475 × 485)

2 Perspective from SW similar to No.1
Pencil & watercolour on tracing paper (450 × 745)

Executed.

[167] WINTERTON (Norfolk): Scouts' headquarters

Design, 1920 (2):
1 *West elevation*: wavy thatched roof, with small latticed casement; glazed doors at ground floor level
Scale: $\frac{1}{2}$ in to 1ft

2 *Birds Eye View*: shows a palisaded compound surrounded by trees; with in the compound, *Troop H.Q., Heron Patrol H.Q., Gull Patrol H.Q. & camp fire*

1-2 Insc: As above & numbered 4 & 7 respectively
s & d: *Oliver Hill Archt.* | 23 *Golden Square* | London | W | Sept. 1920
Pencil & pen on detail paper (380 × 500, 415 × 590)

[168] WISBECH (Cams): War memorial

Design, 1919
Design for a memorial in the churchyard
View looking from Museum Square towards the churchyard
Insc: As above
s & d: *Oliver Hill Archt.* | 23 *Golden Square* | W | March 1919 | OH delt
Pencil & black chalk with pen inscription (545 × 760)

[169] WISBECH (Cams): Church of St Mary

Design for a memorial within the church
Elevation of oak screen with *brass headpiece* (overthrow), set between chancel arch; plan of screen & Portland stone step with inset *black marble* plaque
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *Wisbech St Mary* | *War Memorial* & labelled
s & d: *Oliver Hill Archt.* | 19 *West Eaton Place* | London | Dec 1918
Pencil & crayon (530 × 395)

[170] WITNEY (Oxon): Merryfield House

Design for Sidney Smith, 1927 (3):
1 Ground floor plan & garden layout: asymmetrical plan, dining-room, sitting room, study, loggia &c; gazebo in the symmetrically laid-out garden
Scale: $\frac{1}{8}$ in to 1ft
Insc: Labelled
Pen on tracing paper (380 × 550)

2 *West & east elevations, sections*: 2 storey house, double-pitched slate roof; both elevations have 2 storey gabled porches
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above

s & d: *Oliver Hill FRIBA* | 23 *Golden Square* | London | W.1 | Jan. 27
Pencil on tracing paper (435 × 750)

3 Details of *main staircase* (probably redrawn for publication)

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s & d: *Oliver Hill ARIBA* 1930
Pen on detail paper (830 × 565)

Lit: *Architecture Illustrated*, XXVI, 1947, pp.84-97;

Builder, CLXXI, 1946, pp.538-541
Built of local stone and slates. Eric Gill carved a panel over the entrance.

[171] YATELEY COMMON (Hants): House

Working drawings &c, 1937 (5):
1-3 *Ground floor plan, First floor plan, SE elevation, section*: drawings submitted to RDC for planning approval; plans show 3 wings - 2 rectangular, 1 segmental; 3 bedrooms; elevation shows a reed-thatched roof, dormers with segmental heads, elm boarding on upper floor, segmental headed casements with louvred shutters on ground floor

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

Insc: As above, plans labelled & some dimensions given
s & d: *Oliver Hill FRIBA* | 9 *Hanover Square* | London | W1 | Mar 1937 *Hartley Wintney RDC*
Print on linen with crayon (520 × 555, 500 × 545, 595 × 550)

4 Floor plan, elevations to *kitchen & pantry*:

asymmetrical plan, with 2 concave walls
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, labelled & some dimensions given
s: As Nos.1-3
d: May 1938
Pencil on bound tracing paper (485 × 460)

5 Sketch *garden plan*: shows *kitchen garden, grass walks*, paved area around house, existing *oaks, hawthorn &c*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & levels given
s: As Nos.1-3
Pencil on tracing paper (760 × 965)

The following are unidentified designs

[172] Two bungalows

Designs, c.1955 (2):
1 Ground plan, elevation: approximately L-shaped plan, 5 bedrooms; elevation shows a continuous horizontal window, horizontal timber cladding, large masonry chimney

2 Ground plan, elevation: L-shaped plan, 4 bedrooms, maid's room; elevation shows an elevation similar to No.1, with 2 chimneys

1-2 Scale: $\frac{1}{8}$ in to 1ft
Insc: *Bungalow*
Pencil on tracing paper (385 × 255)

[173] Chair

Design, c.1929-39
View of a *ball chair lacquered green and white*, with a wheel back
Insc: 7
s: *Oliver Hill FRIBA* | 9 *Hanover Square* | W1
Coloured washes (280 × 145)

[174] Children's cottage unit

Design, c.1920-29
Ground floor plan, first floor plan, S & W elevation: segmental plan; 5 bay house, centre 3 bays 2 storeyed; semicircular headed windows at ground level, green pantiled roof; accommodation for 15 children
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, plans labelled with list of comments, e.g. *dormitories too small for beds longer than 4ft*
Pencil, red wash & green crayon (430 × 605)
Not executed.

[175] Cocktail cabinet

Design, c.1930-39
Sketch view with alternative treatment of lower half on a separate sheet
Pen, pencil & coloured washes, mounted (295 × 195)
Pencil, coloured crayons & washes on detail paper (110 × 245)

[176] Gate

Design, 1930
Elevation
Insc: *Wrough* (sic) *iron garden gate* (added later)
s & d: *Oliver Hill* 1930 (added later)
Pen on detail paper (255 × 225)

[177] Hospital for children

Preliminary design, 1935 (7):

1-4 Sketch plans of *ground floor, first floor, second floor & third floor*: long narrow rectangular plan, with symmetrically placed 1 storey segmental extension to S & a rectangular extension to N containing 2 open courts; continuous balconies on S elevation of 3 upper floors; 320 beds

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

Insc: As above & labelled

s & d: *Oliver Hill FRIBA* | 9 Hanover Square | London W.1 | July 1935

Pencil on tracing paper (1, 380 × 860; 2-4, 305 × 840)

5 Sketch *S & N elevations*: 3 storeys with 4th storey extension

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

Insc: As above

s & d: As Nos. 1-4

Pencil on tracing paper (305 × 860)

6 Isometric view

s: As Nos. 1-4

Pen, pencil, green & brown crayon (430 × 710)

7 Isometric view: differs from No. 6 in that there is no

segmental extension, 4th floor is continuous

Pencil on tracing paper (440 × 755)

[178] House & garden

Design, c.1912 (2):

1 Plan showing layout of garden, block plan of house, garden sections: irregular house plan, formal garden including *rose garden, iris garden, servants garden, tennis lawn, kitchen garden, orchard, wild garden &c*

Pen (505 × 745)

2 *N, W, E, S elevations*: S or garden elevation of 3 storeys & 5 bays, single- & double-storey service wing on RHS; 3 dormers in the roof, 4 light mullioned casement on 1st floor, mullioned & transomed leaded casement on ground floor

Pen, brown & green crayon (525 × 785)

1-2 Insc: As above

w/m: J. Whatman 1912, England

[179] House

Design, 1922

Perspective view of 5 bay, 2 storey cement-rendered house, with hipped pantile roof & 2 stepped chimneys; on the ground floor, 5 semicircular arches, the 3 in the centre unglazed, with a vaulted patio behind them; casements with louvred shutters on 1st floor, except for a rectangular opening with column on to a terrace; in the foreground a couple in C18 dress

Insc: *Holiday House on the South Coast*

s & d: *Oliver Hill Archt* | 23 Golden Square | London W.1 1922 | A. R. Thomson 22

Watercolour & gouache (420 × 580)

[180] House

Design, c.1929-39

Ground floor, first floor & roof plans, S & N elevations, section: basic plan is a 2 storey drum with garage &c at ground level, sitting room on upper floor; on the N side a segmental area two-fifths encloses the drum, providing kitchen &c at ground floor level, bedroom area above – this continued as a terrace to completely enclose the drum at 1st floor level

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

Insc: As above, plans labelled

s: *Oliver Hill FRIBA* | 9 Hanover Square | London W.1

Pencil on tracing paper (570 × 600)

[181] House

Design, c.1930-39

Sketch ground & 1st floor plans, isometric views, detail of *window*: ribbon windows, curved walls, flat roof &c in the style of Joldwynds/Wentworth, i.e. International Modern

Pencil (400 × 470)

[182] House

Preliminary design, c.1930-39 (2)

Sketch *Service wing West elev*, sketch elevation:

2 storeys, shuttered windows, pantiled roof; similar to Hill's other designs for houses in France

Pencil on tracing paper (250 × 650, 255 × 610)

[183] House

Design, c.1930-39

Perspective of entrance front to a 2 storey house: projecting entrance, windows mostly segmental headed with shutters; pantiled roof; perhaps for a site in southern France

Pencil, charcoal, green & orange crayon on tracing paper (475 × 670)

[184] House

Design, 1936

Perspective of entrance front drawn by J. D. M.

Harvey: 3 storey, 7 bay building, rendered, with stone architraves, quoins &c, hipped slate roof; projecting pavilion ends have balconied venetian windows at ground floor level

Insc: *House in the West Highlands* (on mount)s: J D M Harvey | *Drawn by J. D. M. Harvey. Designed by Oliver Hill FRIBA* (on mount)

Pencil, charcoal & watercolour on cream tinted cartridge, mounted (340 × 555)

Exhib: RA 1936

Repr: *AC&BN*, CLXVI, 1936, p.191

Not executed.

[185] House

Design for Arundell Clarke, 1929-39 (2)

Ground plan; Roof plan, S, N, E, W elevations: plan is an elongated rectangle, with symmetrically placed rectangular extension to S; S orientation; elevations show a 1 & 2 storey house, with 5 bays to N & S, 3 bays to E & W; central 2 storey area has a *green glazed pantile roof*, other parts are *copper roofed*; S or garden elevation has pediment over centre bay & at ground level 5 semicircular arched windows, 4 full length; corniced door & shuttered casements on N elevation

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

Insc: As above

s: *Oliver Hill FRIBA* | 9 Hanover Square | London W

Pencil & red wash on tracing paper (640 × 890,

760 × 1090)

[186] House

Design, c.1950

Lower floor, ground floor, first floor plans, S, N, E elevations, cross section: segmental plan with rectangular extensions to N, 5 bedrooms; elevations & section show a 7 bay house, 3 storeys to the S, 2 storeys to the N; S elevation has a continuous balcony reached by stairs from the garden, at upper ground floor level; square-headed windows with louvred shutters; pedimented door on N elevation

Insc: As above & *Number Nineteen*, plans labelled(including a bedroom for *Lady Heal*)

Pencil & sepia wash (1020 × 715)

[187] Two houses

Design, c.1955 (2):

1 Plans for *ground floor & first floor*: approximately L-shaped plan; double-height living room, 6 bedrooms

2 *Ground floor & first floor plans & elevation*: elongated rectangular plan, with rectangular projection on N side; 6 bedrooms; elevation shows a flat-roofed house on a steeply sloping site; continuous horizontal windows

1-2 Scale: $\frac{1}{8}$ in to 1 ftInsc: As above & *House*, plans labelled

Pencil on tracing paper (385 × 255, 380 × 255)

[188] House

Design, c.1960

N, W, E & lower part of S elevation: 1 storey masonry-constructed house, with timber-clad 1st storey extension; flat roofs, massive stone chimneys s: *Oliver Hill FRIBA*

Pencil on tracing paper (555 × 590)

[189] House

Alternative preliminary designs for a house for Mr & Mrs Andrews, c.1960 (4):

1-3 *First floor plans*: all basically L-shaped with 4 bedrooms; No.2 includes *SW elevation*; shows a hipped roof 2 storey house with a single-storey extension; 3 keystone semicircular headed arches on right of extension at garden level

1 Pencil on tracing paper (395 × 690)

2 Pencil on tracing paper (400 × 670)

3 Pencil on tracing paper (420 × 760)

4 *SW, SE, NW, NE elevations*: SW elevation

similar to No.2, chimneys differ; elevations generally have shuttered casements at 1st floor level, french windows at ground level

Pencil on tracing paper (550 × 760)

1-4 Scale: $\frac{1}{8}$ in to 1 ftInsc: As above & *Tower Court*s: *Oliver Hill FRIBA* | 12 Lower Sloane St SW1

Hill also worked for Mr & Mrs Andrews at

Sunningdale ([155], q.v.).

[190] House

Alternative designs for Rt Hon. Viscount Hereford, 1966 (3):

1 *Ground floor plan*: designed around 2½ sides of a square; the S-facing side of the house contains the main rooms & has an internal spiral stair; rear L-shaped portion contains services on SW corner, a 60 × 30ft *games room* with *stage*, projection room & space for *ancestral portraits*

2 *W, S, E elevations, section*: 2 & 3 storey house, flat *copper roof*, *Broughton Moor Slate cladding* on S & E elevations,

Snocem Tyrolean finish on 3 *façades*, *local stone* for lower ground floor games room &c

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

Insc: As above, plan labelled

s & d: *Oliver Hill FRIBA* | *Daneway House Glos* | 1 June 66

Pencil on tracing paper (775 × 755)

3 *N, S, W elevations*: 2 storey, 9 bay N elevation with Doric portico

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

Insc: As above

s: *Oliver Hill FRIBA* | *Daneway Glos*

Pencil & black wash on tracing paper (760 × 755)

A cutting in Oliver Hill's 'Scrapbook' (No.14) from the *Daily Express*, 17 February 1966, gives an account of Lord Hereford's C21 house that Oliver Hill was to design for him and says that no site has yet been decided upon. Not executed.

[191] Additions to a house

Preliminary design for Mrs A. E. Quicke, 1913 (2):

1 Longitudinal section showing wall treatment;
Transverse section through room, shows part-elevation to houseScale: $\frac{1}{4}$ in to 1ft

s & d: Oliver Hill | 7 Gt Marlboro' St Feb. 1913

Pencil & watercolour (555 × 750)

2 Perspective interior | of new room: shows book-lined walls, with shell-headed niches, billiard table in centre of room

Insc: As above

Pencil & watercolour (270 × 380)

[192] Additions to a house

Design for Mrs Syrie Maugham, 1933 (7)

Ground floor plan, First floor plan, S elevation, N elevation, E elevation, W elevation, Sections: original house has an H-plan with loggia on N side; rectangular extensions to E & W provide 6 new bedrooms &c; 4 gables on N & S elevations, 2 gables to E & W elevations; N orientation

Scale: Metric scale (= $\frac{1}{4}$ in to 1ft)

Insc: As above, plans labelled

s & d: Oliver Hill FRIBA | 9 Hanover Square | London W1 | Feb. 1933

1-2 Pen, pencil on tracing paper (475 × 900)

3-7 Pencil on tracing paper (315 × 495 average)

Not executed.

[193] Library, scheme of decoration

Design, c.1910 (2):

1 Plan of library ceiling

Verso: Sketch detail of cornices

2 Two elevations showing library decorations, including shelves, fire place, seat beneath window, doors: Edwardian Baroque decorations, with panelled walls, keystone semicircular headed niches, heavy mouldings, cartouches &c1-2 Scale: $\frac{1}{2}$ in to 1ft

Insc: As above; 1 verso Ceiling mahogany veneer | walls mahogany | shelves painted light green | cornice green and gilt s: O. Hill inv | et del

Pencil & watercolour (390 × 440, 395 × 345)

[194] Nursery observation school

Design for the British Council for Child Research, 1928

Ground floor plan, S. & E. elevation, cross section: rectangular plan with asymmetrically placed rectangular extension to N; elevations in Spanish mission style crowned by cupola with clock on a hipped pantile roof

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

Insc: As above

s & d: Oliver Hill FRIBA | 23 Golden Square | London W1 | June 1928

Pen & pencil on tracing paper (355 × 455)

[195] Opera house

Design, 1936 (2):

1 Ground floor plan, first floor plan, entrance & side elevations: circular 2000 seat auditorium, three-quarters enclosed by offices, restaurants &c; rectangular stage & dressing area; elevations show narrow double-height windows to auditorium area, with covered ambulatory; continuous horizontal windows to dressing room & rehearsal room areaScale: $\frac{1}{16}$ in to 1ft

Insc: As above & labelled

s & d: Oliver Hill FRIBA | 9 Hanover Square | London W1 | May 1936

Pen on tracing paper (685 × 755)

2 Mounted print of No.1 with crayon (680 × 760)

Not executed.

[196] Railway first class dining saloon
Design, c.1930-39 (2):**1** Plan, longitudinal & cross sections**2** Isometric projection1-2 Scale: $\frac{1}{2}$ in to 1ftInsc: As above with list of materials, e.g. *Woodwork Madrone and curly Jarrah veneer*

Pencil on tracing paper (560 × 890, 535 × 655)

[197] Recreation & occupation centre

Design, c.1930-39

Ground floor plan, south elevation, section: plan consists of a rectangular great hall, with left & right segmental wings containing scouts' room, carpenters' shop, art & embroidery & girl guides' room; elevation shows double-height windows & an entrance flanked by columns supporting sculpted figures

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

Insc: As above

Pencil, red wash & green crayon (525 × 995)

[198] Tower

Design, c.1930-39

Sketch plan & elevation: shows an octagonal tower built in 4 diminishing stages with an external spiral stair wrapped around it, segmental headed doorways; topped by a finial, ball & cross

Pencil & pink crayon on tracing paper (370 × 520)

[199] Village centre, shops, library, laundry & kitchen schools

Design, c.1930-39

Ground floor plan, S elevation, section: elongated rectangular plan, with symmetrically placed semicircular extensions to N & S; S elevation shows a loggia with semicircular arches on columns, green pantile roof

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

Insc: As above, plans labelled

Pencil, red wash & green crayon (395 × 600)

The following are student designs, 1908-11

[200] Design for a Campo Santo (7):**1** General plan of the island: domed chapel within a rectangular cloister, with lodges at corners of cloister; from the cloister entrance, curved ramps to a cypress avenue which leads to cliff-edge steps; the whole design very BaroqueScale: $\frac{1}{32}$ in to 1ft**2** General elevation & longitudinal section | showing chapel (sic) with crypt and | catacombs beneathScale: $\frac{1}{32}$ in to 1ft**3** Elevation of | chapel (sic) | and cloisters; section thro' cloisters; plan of stairway | up to the chapel (sic) | and entrance to catacombsScale: $\frac{1}{8}$ in to 1ft**4** Half elevation | half section thro' | chapel (sic). Plan of | upper | floor of | surveyor's | lodge. Plan | of | chapel (sic). Half plan | of domeScale: $\frac{1}{8}$ in to 1ft

1-4 Insc: As above

Pencil & watercolour (615 × 965 average)

5 Perspective

Pencil & watercolour (665 × 1100)

6-7 Preliminary perspectives

Charcoal (490 × 660)

[201] Design for a village church (3):**1** Key plan (E end), half (cross) section

Insc: As above

s & d: O. F. Hill | 2nd Year | 3/6/08 AA Evening School | 1907-8 | C. E. Varnell Master

Pencil & watercolour (560 × 780)

2 Details of an oak door, elevation outside & inside; FS detail of strap hinge, handle and keyhole

Pencil & watercolour (560 × 780)

3 Perspective: a romantic view of a masonry & tile church with large central tower, circular, machicolated stair turret, massive buttresses &c perched on a cliff top

Pencil & watercolour (455 × 755)

1-3 Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft**[202] Sketch design for a colonnade**

Sketch detail of part of a segmental colonnade with Corinthian columns, sculpted figures on balustrade above entablature; curved balustrade in foreground

Charcoal on detail paper (380 × 310)

[203] Preliminary design & designs for a customs house, bridge & lodges (3):

Preliminary design for a customs house

1 Half | plan | at | sub-basement | level, plan | at | road | level, elevation, end | elevation | half | section: in Baroque styleScale: $\frac{1}{8}$ in to 1ft

Insc: As above, labelled & some dimensions given

s & d: O. Hill | Jan 1910

Pencil & sepia wash on detail paper (545 × 740)

2 Plans of basement, ground floor, first floor, second floor, roof, general elevation, longitudinal section, cross section, perspective: shows a mansard-roofed customs house with dutch gables & heavy quoining around the windows, on a double-arched bridgeScale: $\frac{1}{16}$ in to 1ft

Insc: As above

s & d: O. Hill | AA evening school | session 1909-10 | C. E. Varnell Master

Black, blue & red pen & coloured washes (615 × 955)

3 Design for a bridge & lodges

Elevation of | lodge | and | one span of | bridge & details, with calculations for foundations

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

Insc: As above, with calculations

s & d: As No.2

Black & sepia pen (535 × 675)

[204] Design for the decoration of a public hall (2):**1** Plan of hall, longitudinal section, elevations of stage end & gallery end, detail of wall treatment (coupled Doric columns, segmental pedimented windows), sketch view of interiorScale: $\frac{1}{8}$ in to 1ft

Insc: As above & Materials, marble | The coved ceiling to be modelled in | plaster and painted

s & d: O. Hill | July 1910 | AA evening school C. E. Varnell Master

Pencil & watercolour (580 × 760)

2 Sketch detail for part of ceiling

Insc: As above; verso kindly | draw (?) | to order

s & d: O. Hill | 7 hours | A-A | 5.1910

Pencil, charcoal & watercolour (780 × 570)

[205] Design for a house & garden (3):

1 *Detail of house*: crow step gable, hexagonal brick chimneys
Scale: $\frac{1}{2}$ in to 1ft
Pencil & watercolour (560 × 780)

2 *Details of hall*: panelled walls with brick pilasters, brick fireplace with basket grate, timber & plaster ceiling
Scale: $\frac{1}{4}$ in to 1ft
Pencil & watercolour (495 × 615)

3 *Plan of the gardens*: orchard, water garden, rose garden, stream, herb garden, bowling green &c
Scale: $\frac{1}{8}$ in to 1ft
s & d: O. Hill | 3rd Year | July 1909
Pencil (510 × 675)

1-2 Insc: As above & labelled
s & d: 1 O. Hill | 13.7.1909; 2 *AA evening school* | 1908-9 C. E. Varndell Master

[206] Design for an institute for a small town (2):

1 *Ground floor plan, first floor plan, front & side elevations, section thro' A-A*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & labelled
s & d: O. Hill | II 1911
Pencil, pen & watercolour (560 × 750)

2 *Perspective*
Insc: *Institute for a small town*
s & d: Oliver Hill 1911
Pencil on grey paper (615 × 480)

[207] Design for a museum in the style of a Roman vaulted hall (2):

1 *Ground plan, main elevation, side elevation, cross-section, plan of heating chamber*
Scale: $\frac{1}{16}$ in to 1ft

2 *Half main elevation, half section, detail of cornice, perspective*
Scale: $\frac{1}{4}$ in to 1ft

1-2 Insc: As above
s & d: O. F. Hill | 2nd Year | 27.4.1908 *AA evening school* 1907-8 C. E. Varndell
Pencil & watercolour (1250 × 690)

[208] Design for a picture gallery (2):

1 *Ground floor plan, plans to basement & first floor, elevation, longitudinal section*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s & d: O. Hill | 12.1910
Pencil & coloured washes (565 × 780)

2 *Detail of elevation*: segmental pedimented door below segmental pedimented porch on pilasters, *Perspective view*
Insc: As above
s & d: O. Hill | *AA* 1910
Pencil & sepia wash (570 × 785)

[209] Design for a Scheme for the improvement of the Marble Arch (4):

1 *Block plan*: shows a semicircular colonnade, fountains & lodges
Scale: $\frac{5}{16}$ in to 1ft

2 *Elevation, longitudinal section, cross sections, detail of gate piers*
Scale: $\frac{1}{4}$ in to 1ft, $\frac{5}{16}$ in to 1ft

3 *Details of a pair of bronze gates to the Royal Entrance at the Marble Arch*
Scale: FS & not stated

4 Bird's-eye perspective

1-4 Insc: As above
s & d: O. Hill 1908 | *AA Evening School* | 1908-9 | C. E. Varndell Master
Pencil & watercolour (730 × 520, 525 × 740, 570 × 780, 395 × 705)

[210] Design for a school memorial hall (3):

1 *Ground floor plan, principal floor plan, block plan, front elevation, sections*: brick S bay, 2 storey building with stone architraves, quoins, keystones, frieze and cornice, cloisters either side
Scale: $\frac{1}{64}$ in to 1ft, $\frac{1}{8}$ in to 1ft
Pencil & watercolour (560 × 760)

2 *Details of roman-tile roof, frieze with cartouche, festoons & putti, segmental pedimented window with quoins, keystoned semicircular arch &c*
Scale: $\frac{1}{2}$ in to 1ft
Pencil (780 × 430)

3 Perspective

s & d: O. F. Hill 1909 | *AA evening school* | 1908-9 | C. E. Varndell Master
Pencil (520 × 575)

1-3 Insc: As above

[211] Design for a Valhalla for explorers (5):

1 *General plan & plan of crypt*
Scale: $\frac{5}{16}$ in to 10ft
Insc: As above
s & d: O. Hill | *AA evening school* | 1909-10 | C. E. Varndell Master
Pen & grey & sepia washes (760 × 560)

2 *Ground floor plan*: dome on a square, on a St Andrew's cross, each limb a chapel
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & labelled
s & d: O. Hill | *AA evening school* | 1909-10 | C. E. Varndell Master
Pen & grey & sepia washes (580 × 465)

3 *General elevation, section*: shows main building with a semicircular colonnade, stairs &c
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above
s & d: As No.1
Pencil & watercolour (535 × 760)

4 *Elevation & section* to main building: dome on a Doric-columned drum with fretted frieze & Doric columns in antis to lower part of building
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s & d: As No.1
Pencil & watercolour (635 × 950)

5 *First sketch for Valhalla*
s & d: O. Hill | 1909
Charcoal (545 × 660)

[212] Student measured drawings &c, 1907-10

1 CHELWOOD VETCHERY (Sussex)

Sketches (4):
1 *Entrance at Chelwood Vetchery*
2 *Sketch view*
3 *Sketch view of house & gardens*
4 *Pergola around fruit house Chelwood Vetchery*
s & d: 1 O. Hill | 1908
Pencil & watercolour (300 × 230, 145 × 230, 430 × 725, 225 × 305)

2 LONDON: Institute of Chartered Accountants, Great Swan Alley, Moorgate, City
Sketch of a carved stone ornament
Sketch drawing of a carved stone ornament | by | Harry Bates | on the | *Chartered Accountants Building*
Scale: approx $\frac{1}{3}$ FS
Insc: As above & 6 hours sketch
s & d: O. Hill | 1909 | *AA evening school* | 1908-9 | C. E. Varndell Master
Pencil & charcoal (785 × 520)
The Institute of Chartered Accountants was designed by John Belcher, 1889.

3 OUDENAARDE (Belgium)

Sketch of a cast of a panel
Drawing from cast of a panel of the doorway in the town hall at Oudenaarde (sic)
Scale: FS
s & d: Oliver Hill | 180 New Bond St. W. 1907
Pencil (450 × 225)

4 PENSURST (Kent): Swan Inn

Measured details (2):
1 *Measured details of part of elevation*
Scale: $\frac{1}{2}$ in to 1ft
Insc: *The Old Swan Inn Penshurst Elevation to Road*
s & d: D. Sowerby | O. Hill Menis. June 1908 Oliver Hill | Deli 1908
Sepia pen, pencil & watercolour (545 × 435)
2 *Sketch detail of ceiling by Poccetti*
Sketch detail of part of ceiling by Poccetti
s & d: O.H. 10
Pen & watercolour (285 × 230)

[213] 22 sketchbooks covering the period 1908-c.1950: include some sketch designs, but mostly topographical drawings, including buildings in Spain, Italy, Scandinavia &c, some figure studies & a few survey drawings
For a more detailed catalogue see typescript list kept with sketchbooks

[214] 130 photographs of houses designed in the 1920s & 30s
Various sizes, some mounted

[215] 14 books containing articles & illustrations from architectural & other periodicals, newspaper cuttings &c, all relating to Oliver Hill's work, numbered 1-13 (one not numbered), arranged in an approximately chronological order; with these a scrap book index
Vols.1-13, green cloth boards, half-bound black leather (370 × 290)
Unnumbered volume, green paper-covered boards, quarter-bound green cloth (345 × 225)
Scrapbook index in grey paper covers (370 × 240)

HILL, Thomas Kesteven (?-1879)

Articled to Gough & Roumieu in 1845, and while serving his articles also studied at the RA, the Institute of British Architects and University College, under Professor Donaldson. He subsequently assisted several architects, including Digby Wyatt and George Aitchison the elder, and in 1857 he made a visit to the Continent. Thereafter he practised on his own until 1877, when he entered into partnership with Reginald St Aubyn Roumieu. His works included private houses, schools, police stations, shops and outbuildings. He was architect to the Royal Naval Female School and surveyor to the French Hospital Estate. Elected A 1869, F 1878.

LONDON: Church of the Holy Trinity, Wealdstone (Middx), Harrow
Designs
See Roumieu, Reginald St Aubyn

Competition design for a pavilion with conservatories attached, 1848 (4):

1 Plan
Scale: 1/4 in to 1 ft
Insc: Labelled
Pen & wash (655 x 985)

2 Elevation
Scale: 1/4 in to 1 ft
Pen & wash (655 x 985)

3 Longitudinal section
Scale: 1/4 in to 1 ft
Pen with pink & grey washes (655 x 985)

4 Details of lower part of conservatory, ballroom window & upper part of conservatory
Scale: 1 in to 1 ft
Pen (480 x 660)

1-4 s: *Sum Cuique*
Lit & reprd: A. Rowan, *Garden buildings*, 1968, p.61 (pl.44)
For these drawings Hill won the Institute of British Architects' annual premium in books for 1848.

HINE, James (1830-1914)

A Plymouth architect, he founded the firm of Hine & Odgers, which became from 1906 Hine, Odgers & May. His works included: the Guildhall, Law Courts and municipal offices, Plymouth, 1872, designed with Norman as co-architect and E. W. Godwin (q.v.) as consultant architect; Launceston town hall, 1887, designed with O. B. Peters; and a hospital, many schools, workmen's dwellings, churches, church fittings and restorations in and around Plymouth. Elected F 1864, retired from the RIBA in 1907. Bibl: obituary: *Builder*, CVI, 1914, p.277

PLYMOUTH (Devon): Guildhall & public offices
Design & working drawings, 1870-74
See Godwin, E. W.

HINE, Thomas Chambers (1813-1899)

A Nottingham architect, he was articled to the architect Habershon and the latter's partner, the builder Palterson. He subsequently entered into partnership with Palterson, and in 1849 set up practice on his own. In 1867 he took his son G. T. Hine into the practice, and in 1890 he retired. He was the architect of Nottingham castle museum, and of many other works in or near that city. He was elected F 1878.

Bibl: obituary: *Builder*, LXXVI, 1899 p.150

Design for a pair of semi detached cottages 'to which the 1st Prize was awarded by the Society of Arts in the Competition of May 1848 [to] Mr Thomas C. Hine' Plans, elevations, sections & specification
Scale: 1/4 in to 1 ft
In Johnson, R. J. (q.v.), *Collectanea Architectura*, pp.111-113, 115-121

The following entries for W. & D. Hiorn were contributed by Dr T. F. Friedman

HIORN, William (1712-76) & David (died before 1776)

The leading architects in Warwick between mid-century and the 1770s (William's son, Francis, continuing the practice through the 1780s, see *Colvin*), specializing in the designing of country houses and garden buildings, although also concerned with a small number of churches. They extended the rich architectural patronage established in the Midlands during the first half of the century by the Smith family, to whom they were closely allied: a 'John Hyron', perhaps of Warwick and our architects' father, had been employed c.1720 by Francis Smith (acting as contractor) in the building of Ditchley in Oxon by James Gibbs (q.v.). These associations were crucial to the formation of the Hiorns' style and were particularly evident at Gopsall Hall. Bibl: *Colvin*; T. F. Friedman, *James Gibbs 1682-1754, the formation of his architectural style*, University of London PhD, 1971, appendix B, 7

GOPSALL HALL (Leics): Gopsall
The Hiorns are exclusively represented in the RIBA Drawings Collection by the Gopsall drawings. Individual contributions are difficult to assess since the few drawings, for the interior of the house and garden buildings, bearing their names are signed jointly or solely by William. In the Hiorns' development, Gopsall lies between their earliest, independent works, represented by Kyre Park, c.1753, and their mature houses, particularly Foremark, c.1760; Foremark and Gopsall representing their finest achievements. As an example of the final phase of English Palladianism, in which the patterns established by the Burlingtonians were combined with idiosyncrasies inspired by the Baroque-Rococo tradition of Gibbs and the Smiths, Gopsall was one of the most significant contributions to provincial domestic architecture in England; the house and outbuildings were dem. 1951.

During the period of lucrative building (1747-c.1770) the owner was Charles Jennens (1700-73), called 'Solyman the Magnificent', friend and champion of Handel and librettist of several of his oratorios, including *Messiah* (DNB, X, pp.755-756).

Since the Hiorns were preceded and succeeded at Gopsall by other architects and the majority of the 73 drawings relating to the estate are neither signed nor dated (only the Hiorns signed a few and only two are dated, 1749 and 1759) and since it is not always possible to discern where one sequence of designs ends and another begins, the building history of the house is difficult to sort out. Therefore, the present chronology and attributions to architects have been largely determined by considerations of style.

The drawings have been divided into four stages. I the preliminary, abortive designs for remodelling the existing (Elizabethan?) house, dating between 1747 (when Jennens inherited the estate) and 1749, by the Leicester builder-architect, John Westley (1702-69) (cf. *Colvin*; J. D. Bennett, *Leicestershire architects 1700-1850*, Leicester, 1968). II preliminary and some final designs for remodelling or rebuilding the existing house, including the internal decoration of the hall, library and music room, dating from 1749 and still under the supervision of Westley. One drawing (see

Grundy, John), dated 1749, establishes the achievement of the final design for the house and possibly the construction of at least its carcass. The Hiorns may already have been participating as mason, contractors, as they were doing elsewhere at this time (J. Throsby, *Select views of Leicestershire*, I, 1789, p.280), recorded that although Westley was architect, parts of the house 'through a misunderstanding, were built by Mr. Hiorn ...'. III (Nos.1-23): designs for alterations and additions to the house, particularly the service blocks (the executed complex was engraved in *Vit. Brit.*, 1767), and further internal decoration (the dining and drawing rooms and chapel), dating from the late 1750s (one drawing is dated 1759) and dominated by the Hiorns. The influence of Gibbs's *A Book of architecture*, 1728, is evident as well as a strong impact of the Rococo style, presumably directly through Thomas Chippendale's *The Gentleman and cabinet-maker's director*, 1754. IV (Nos.24-40): designs for the garden and its buildings, again exclusively the contribution of the Hiorns, sometimes relying on *A Book of architecture*. Woolfe & Gandon remarked, in *Vit. Brit.*, 1767, p.8, that the house 'is situated in a delightful park, that is now laying out at a great expence'.

During the 1770s the improvements to the house and garden buildings were entrusted to James Paine (q.v.) (cf. *Colvin*; A. Rowan, *Garden buildings*, 1968, pl.13); fragments of garden ornament, presumably dating from this period, are preserved at Belgrave Hall, Leicester. In 1819 Jeffrey Wyatville made minor alterations and additions for Earl Howe (cf. *Colvin*; D. Linstrum, *Sir Jeffrey Wyatville architect to the king*, Oxford 1972) and further additions date from 1871 (anonymous drawings inscribed 6 Stratton Street June 1871, photographs in National Monuments Record).

Stage I: Preliminary designs for remodelling the existing house for Charles Jennens, 1747-49
See Westley, John

Stage II: Preliminary designs for remodelling or rebuilding the existing house & for the internal decoration, for Charles Jennens, from 1749; 3 alternative designs (25 drawings)
See Grundy, John & Unidentified: English C18

Stage III: Designs, some executed, for the addition of service blocks & for the internal decoration of the house for Charles Jennens, from c.1759, by William & David Hiorn (23):

1 Ground floor plan of the house, quadrants & service blocks
Scale: 1/4 in to 1 ft
Insc: *A General Plan of the House & Offices Extends 336 Feet & room names given*
Pen & wash, sepia pen, with pencil additions (480 x 735)
Engr: *Vit. Brit.*, 1767, p.17, pl.65
The central block of the executed house, as shown in a plan and an elevation by an unknown hand (see Unidentified: English C18, GOPSALL Nos.10 & 12); in addition, twin, 5 bay quadrant walls, with niches, terminating in twin service blocks - a characteristic Palladian plan.

2 Plan of the W quadrant wall, service block & outbuildings, including *Brew house, Wash House, Bake House, Dairy &c*
Insc: *As above & Hall Court 226 Ft between c offices the offices Included make 336 Feet & Whole width of y Avenue & Part of ye Plan of Green house to answer an arcade, on y other side the house, in y same line*
Pen & grey & pink washes (290 x 455)

3 Plan of the E quadrant wall, the stable block & coach house

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

Insc: Room names & annotations given

Pen & wash (290 × 475)

A sketch by John Buckler (BM Add. MS 36, 369 ff.3-4) shows this quadrant wall with 6 rather than the 5 bays here.

4 Plan of part of the house, the quadrant wall & service blocks

Pen & wash & pencil (460 × 320)

5 Plan of part of the house, the quadrant wall & service blocks

Insc: Room names given

Pen (260 × 240)

6 Plan of the quadrant wall, with a perimetrical colonnade & a corresponding ground storey elevation

Insc: Room names given

Pen & grey & sepia washes (265 × 390)

7 Plan & elevation of the office block

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

Insc: *Front of little offices, from the House to Garden Wall 120 feet & Plan of some little offices Design'd in the kitchen court at Gopsal &c*

Pen & grey & sepia washes (240 × 510)

8 Plan of part of the house & the stable court

Insc: *Stable Court &c*

Pen & grey & red washes (360 × 495)

9 Plan of a quadrant wall & the kitchen block

Insc: Room names given

Pen & grey & red washes (350 × 490)

10 Plan of the house, quadrant walls, courtyard, service blocks & farm

Insc: Room names given

Pen & grey & red washes (550 × 880)

11 Plan & elevation of the stable block

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

Insc: *The Plan of an alteration of ye old stables & An alteration to the Front of the old Stables design'd for Charles Jennens Esqr. at Gopsal &c*

Pen & wash for the old buildings, red & blue washes for the proposed alterations (280 × 395)

12 N elevation of the house, 13 bays, the quadrant walls & service blocks

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

Insc: *North Front*

Pen & wash (250 × 735)

Essentially corresponding to No.1, the 3 centre bays are crowned by a pediment with a trophy relief and the windows have Gibbs surrounds; the quadrant walls have niches with statues; the service blocks are 2 storeys with crowning pediments and cupolas.

13 S elevation of the house

Scale: $\frac{3}{32}$ in to 1ft approx.

Insc: *South Front*

Pen & wash (240 × 475)

Reprd: J. Harris, *Georgian country houses*, 1968, pl.15

14 Elevation of the centre 4 bays of the house showing an attached pavilion & corresponding plan

Insc: *Mr. Jones*

Pen (315 × 340)

A tetrastyle, half-octagonal, Ionic temple attached to the house (see No.15), elevated on steps and crowned with an open balustrade and peaked roof; perhaps based indirectly on a design in W. Kent's *The Designs of Inigo Jones*, 1727, hence the inscription. Within the pavilion is a statue, perhaps that of Religion by Roubiliac, 1761, commissioned by

Jennens as a monument to his friend, Edward

Holdsworth, now at Belgrave Hall (A. Rowan,

op. cit., pl.13; Pevsner, *Leics*, 1960, p.169;

R. Gunnis, *Dictionary of British sculptors*, 1953, p.330).

15 Elevation of the centre 4 bays of the E front of the house showing an attached pavilion

Insc: *Plan of Portico to East front at Gopsal &c*

Pen & wash & sepia pen (320 × 335)

A hexastyle, Ionic half-rotunda with a dome, inspired by Vanbrugh's rotunda at Stowe (cf. *Colvin*), with an alternative (on the attached flyleaf) stepped dome crowned by an urn, perhaps derived from pl.77 in *A Book of architecture*. An alternative to No.14.

16 Elevation of the stable block

Pen & wash (175 × 365)

A 10 bay elevation with 2 entrances each in the form of a large arch on rusticated piers, crowned by a pediment and cupola, flanked by blind arcades with 'bath' windows.

17 Elevation of the kitchen block

Pen & wash (150 × 370)

An 8 bay variant of No.16.

18 Internal elevations of 4 walls of the dining-room

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

Insc: *A Section of Dining Room Design'd for Charles Jennens Esqr. with the Panels plain, being to be covered with valuable Paintings -*

s: *Wm: & D: Hiorn*

Pen & wash (525 × 595)

The room incorporates a mirror, chimneypiece and overmantel and ceiling decoration all in the mature Rococo style exemplified in Chippendale's *Director*. This decoration closely resembles the executed hall (see *Unidentified: English C18*, GOPSALL, No.14).

19 Plan & internal elevations of 4 walls of the dining-room [Fig.76]

Pen & wash (355 × 420)

A complete and elaborate example of English Rococo interior design, with consistently ornamented wall panels, chimneypiece and overmantel (cf. No.20). Tables and mirror (and that in No.21) are comparable to pls.CXLI-CXLVIII in Chippendale's *Director*.

20 Design for the dining-room chimneypiece

Insc: *Dining room chimneypiece & dimensions of*

fireplace opening given

s: *Wm: & D: Hiorn* (sic)

Pen & wash (335 × 185)

A detailed drawing of the chimneypiece in design No.19.

21 Internal elevation of 4 walls of the drawing room

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

Insc: *Section of Drawing Room for Charles Jennens*

Esqr. with the Panels plain -

s: *Wm: & D: Hiorn*

Pen & wash (350 × 400)

22 Plan & internal elevation of 4 walls of the chapel, showing planning of pews

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

Insc: Dimensions given

Pen & wash (360 × 440)

The walls are divided into small panels; the altar table and reading desk (No.23) are both in the florid English Rococo style of c.1760.

23 Design for the reading desk for the chapel [Fig.77]

Insc: *Front of reading desk over pulpit & plan of reading desk, dimensions given*

s: *Wm: & D: Hiorn*

As an example of architect-designed furniture in the Rococo style, a most interesting and significant creation in the history of English furniture design.

Stage IV: Designs for garden pavilions for Charles Jennens, from c.1759, by William & David Hiorn (17):

24 Plan & front elevation of a triumphal arch entrance

Pen & wash (300 × 240)

Lit & reprd: A. Rowan, *Garden buildings*, 1968, pp.18-19, pl.12

This and the variant design (Nos.25-26), in which the central arch is interpolated with half-pedimented arches, a composition ultimately deriving from Palladio's church façades, had been used by Gibbs for lodges at Sudbrook Park, Surrey, and Kiveton, Yorks, c.1740 (Gibbs Collection, Ashmolean Museum, vol.9); Gibbs (q.v.) had also introduced domes in several garden pavilions. I. Ware published a similar design (*Designs of Inigo Jones and others*, 1735, pl.43).

25 Plan & front elevation of a triumphal arch entrance

Pen & wash (340 × 230)

26 Side elevation of a triumphal arch entrance, No.25

Pen & wash (235 × 155)

27 Plan & front elevation of an entrance lodge

Pen & wash (285 × 145)

A variation of the designs in Nos.24-26, in which the flanking arches have been omitted and a smaller, domed pavilion has been inserted into the central arch.

28 Plan & front elevation of a garden seat

Pen & wash (290 × 225)

A tripartite façade with central, quadrastyle Doric portico, flanked by narrow, niched bays, the whole crowned by a complex triangular pediment with scrolled brackets. Derived with only minor alterations from pl.82 (right) in *A Book of architecture*.

29 Plan & elevation of an Ionic rotunda

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

Insc: *Plan & Elevation of an open Temple for Charles Jennens Esqr.*

s: *Wm: & D: Hiorn*

Pen & wash & pencil (465 × 255)

A development of the design in No.15, in which the columns are spanned by structural arches and the dome, set on a stepped drum (as in pl.79 of *A Book of architecture*), is crowned by Roubiliac's statue of Religion (design in No.14); the statue is shown as a pencil addition. A variant design was produced by Paine for Gopsall (A. Rowan, *op. cit.*, pl.13)

30 Plan & elevation of an Ionic rotunda (design in

No.29) in its landscape setting

Pen & wash (370 × 495)

31 Plan & elevation of a bath-house

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

Insc: *A Plan & Elevation of a Bath Room for Charles Jennens Esqr.*

s: *March y 24th 1759 Wm Hiorn*

Pen & grey & green washes (280 × 185)

A variation of the design in No.29, in which the rotunda is divided into two sections, the front being an Ionic distyle temple, the rear an enclosed half-cylinder with internal niches.

32 Elevation of a summerhouse

Insc: *Front of Summer House*

Pen & grey, green & brown washes (315 × 545)

The front is dominated by a venetian window entrance with busts in circular niches in the spandrels and crowned by a dome with an urn. The composition is closely derived from pl.70 in *A Book of architecture*, described as a pavilion for Sir John Curzon's seat near Derby, unexecuted.

33 Plan & front elevation of a summerhouse [Fig.78]
Insc: *Front towards the Green & Plan of Summer House*,
dimensions given
Pen & wash (210 × 165)

A single-story, 3 bay block with a central venetian window (a variation of design in No.32); the walls of all 4 elevations are slightly concave, this deriving from pl.4 ('A Summer Room ... the external Part resembling the Plan of an *Ionic Capital* on the *Abacus*') in Robert Morris's *The Architectural remembrancer*, 1751.

34 Plan & front elevation of a Gothic summerhouse
Pen & wash (255 × 305)
Reprd: A. Rowan, *op. cit.*, pl.22
A tripartite arcade in the tradition of Kent's Westminster Hall screen, 1739, and the Langleys' *Gothic architecture*, 1741-42 (pl.XXXII, a 'Gothick Portico').

35 Plan & front elevation of a boathouse
Insc: *Plan of a Timber Building to Cover a Boat*
Pen & wash (260 × 250)
Reprd: A. Rowan, *op. cit.*, pl.21

36 Elevation of a bridge
Scale: $\frac{5}{16}$ in to 1ft
Insc: *Elevation of a Bridge for Charles Jennens Esqr.*
Extends 24 feet
s: W. Hiort

Pen & grey & green washes (200 × 355)
The fretted balusters are related to pls.CL et seq. in Chippendale's *Director* (see No.37).

37 Elevation of a gate
Insc: *A Chinese Rail to be put a Cross the Avenue North front*
Pen & sepia pen & grey washes (155 × 385)
Based directly on pls.CL-CLX in Chippendale's *Director*: 'Chinese Railing ... very proper for gardens and other places ...'

38 Plan, front elevation & sections of a greenhouse
Scale: $\frac{1}{8}$ in to 1ft
Insc: *A Plan of Greenhouse for Charles Jennens Esqr &c*,
dimensions given
Pen & wash (310 × 510)
Reprd: A. Rowan, *op. cit.*, pl.17

39 Two elevations for alternative designs for a prospect tower
Pen & wash (380 × 300)
Reprd: A. Rowan, *op. cit.*, pl.15
In both composition and function related to Burlington's Bagin at Chiswick, c.1716, in *Vit. Brit.*, 1725.

40 Plan & 4 internal elevations of walls of an unidentified interior
Insc: Dimensions given
Pen & wash (405 × 255)
Internal elevation of four walls with window bays drawn on 7 attached flyleaves which can be made to stand up and form a three-dimensional model. Perhaps an interior of a garden pavilion.

1-40 Prov: Pur. 1951 with other drawings connected with Gopsall Hall
Lit: Nichols, *History of Leicestershire*, IV, II, 1818;
Pevsner, *Leics*, 1960, pp.110, 169

HIORT, John William (1772-1861)
Studied for a year with the miniaturist Peter Simon and then entered the office of Charles Alexander Craig, at that time one of the principal officers of the Office of Works. Through Craig he came to the notice of Sir Robert Taylor and passed through the ranks of seniority in the Office of Works, ultimately being promoted in 1805 to Third Board Clerk. He was known for several inventions, including a type of brick for building circular flues without necessitating cutting. These he explained in his *Practical treatise on the construction of chimneys*, 1826. Hiort specialized in the design and erection of temporary decorative structures for public ceremonies, including the funerals of Pitt, Nelson and Queen Charlotte. His private works include Dderw at Rhayader in Radnorshire, 1799, and works for Lord Bexley at North Cray, Kent, and Great George Street, Westminster.
Bibl: *Colvin*

[1] CLAREMONT PARK (Surrey)
Survey drawing
Section of the Ground | att the Temple
included in a letter addressed to J. W. Hiort from John Powe
Insc: Addressed to J. W. Hiort, *Office of Works*,
Whitehall
d: Claremont Sept. 2nd (postmark) 1818
Pen (200 × 330)
Prov: From the J. B. Papworth Collection

[2] LONDON: Church of St Paul, Covent Garden, Westminster
Measured drawing
Elevation of the E front, side pavilions & entrance gateway & detail of pilaster order
Insc: (by Wyatt Papworth) *Covent Garden Church - Designed by Inigo Jones | Measurements taken before the Restoration in 1788 | from the portfolios of the late John W. Hiort Archt & dimensions given*
Pen & wash (545 × 760)
Prov: Pres. by Wyatt Papworth, 1864

[3] Designs for a gas house, c.1814 (6):
1-3 Similar designs, with the gas house contained in a single building
1 Sketch plan & elevation
Insc: Partly labelled & some dimensions given
w/m: Phipps & Sons 1812
Pen (235 × 180)

2 Plan & elevation
Insc: verso *Office of Works Mr. Hiort*
w/m: J. Whatman 1814
Pen & wash (400 × 345)

3 Sections & elevation
w/m: O&P 1808
Pen (320 × 460)

4 Plan of a larger scheme, with 3 separate buildings, the centre one having an entrance portico
Pen & coloured washes (445 × 640)

5 Detail of machinery
Pen & grey & yellow washes (800 × 210)

6 MS estimate of cost for *Gass House in the Park Centre Building*
w/m: 1813

Prov: From the J. B. Papworth Collection

HIPPISLEY, Edwin ()

BUTLEIGH (Som)
Survey drawing
Site plan of village, including church & Butleigh Court & outbuildings
Scale: $\frac{1}{4}$ in to 1ft
s: *Edwin Hippiisley | Surveyor etc | Wells*
Pen on tracing paper (750 × 940)
Prov: Pur. 1961
Lit: Pevsner, *S & W Somerset*, 1958, p.111
This survey shows house and church in their present state and must have been made after J. C. & C. A. Buckler had rebuilt the house, 1845-51, and made extensive alterations to the church, 1851-59. For other drawings connected with Butleigh see
Blone, Edward; Buckler, John Chessell & Charles Alban; Lamb, Edward Buckton; & Paty, William.

HITCHENER, John F. (fl.1833)

LONDON: Goldsmiths' Hall, City
Measured drawing, 1833
Elevation of *West front*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & Presented to the *Architectural Society | in Conformity with the Laws*, 1833
s: John F. Hitchener
Pen (485 × 720)
Lit: Pevsner, *London I*, 1962, p.218
The Goldsmiths' Hall was designed by Philip Hardwick and built 1829-35.

HITTORF, Jacques Ignace (Jakob Ignaz) (1792-1867)
Born in Cologne, Hittorf studied there with the painter Grein and the architects Löwenstein and Leidel. In 1810 he went to Paris where he became a pupil of Bélanger, attended the École des Beaux Arts, and developed a close friendship with Percier. With the restoration of the Bourbons in 1814, Bélanger became chief architect of public fêtes and Hittorf his assistant inspector. The influence of this event on Hittorf's career was considerable, as thereafter he was constantly employed for public functions including the funeral poms of the Duc de Condé and Louis XVIII, the baptism of the Duc de Bordeaux and the coronation of Charles X at Reims. Between 1820 and 1823 Hittorf journeyed through England, N Germany, S France, Italy and Sicily; the results of these travels were the publications *Architecture moderne de la Sicile*, Paris 1835, and *Architecture antique de la Sicile*, Paris 1837. In 1832, with the assistance of the architectural engraver Olivier, Hittorf produced a French edition of the English work *Unedited antiquities of Attica*, dedicated to Percier; his biography of Sir Charles Barry appeared in 1860. The Grand Cirque Olympique, 1839, and the Cirque Napoléon, 1851, are considered important among his works. Other designs by him include the fountains in the Place de la Concorde, a mairie in the Place du Panthéon, a suite of buildings opposite the east façade of the Louvre and a circular range of edifices around the Arc de l'Étoile. His last great work was the terminus at Paris of the Great Northern Railway of France, designed in the Greek style. Hittorf was received into the Imperial Institute of France in 1853, and he won numerous foreign distinctions, including the Gold Medal of the Royal Institute of British Architects, which he received in 1856.
Bibl: T.B.; *Moniteur des architectes*, n.s. II, 1867, p.77; K. Hammer, *Jakob Ignaz Hittorf: ein pariser Baumeister, 1792-1867*, 1968; obituary: *Builder*, XXV, 1867, pp.266, 287-289

PARIS: Cirque Napoléon, Boulevard des Filles du Calvaire
Drawings made after the design as executed in 1852 (5):

1 *Plan du Rez-de-chaussée & Plan au dessus des Gradins*
Scale: 5mm to 1m
Insc: As above & labelled, with *Légende*
Pen with pink & a touch of blue wash on tracing paper (265 × 420)

2 Entrance *élévation*
Scale: 5mm to 1m
Insc: As above
Black & red pen on tracing paper (245 × 365)

3 *Coupe*
Scale: 5mm to 1m
Insc: As above
Black & red pen on tracing paper (245 × 365)

4 *Détail de la Grille* surrounding building
Scale: *au 10me*
Insc: As above & labelled
Pencil on tracing paper (314 × 130)

5 Detail of *frise de l'ordre extérieur*
Scale: *au 10me*
Insc: As above & labelled
Pencil on tracing paper (95 × 490)

HITTORFF, Jacques Ignace, ARMAND, Alfred, PELLECHET, Auguste Joseph, & ROHAULT de FLEURY, Charles

PARIS: Area between Rue de Rivoli & Rue St Honoré
Designs for individual houses & for the Hôtel du Louvre or Des Chemins de Fer, made for the Société Immobilière des Terrains de la Rue de Rivoli, 1854 (79):
1 Block plan of whole area
Print with coloured washes & some pen inscriptions (325 × 1360)

2-10 *Lot No 5 | Rue de Rivoli et de l'Echelle | A*
2-7 Plans
8 *Élévation sur la Rue de l'Echelle*
9-10 Sections
(730 × 1060)

11-21 *Lots 30, 31 | Rue du Coq et de Rivoli | B*
11-16 Plans
17-19 Elevations
20-21 Sections
(730 × 1060 & 730 × 530)

22-30 *Lot No 3 | Rue de Rivoli et de l'Echelle | C*
22-27 Plans
28 *Façade sur la Rue de l'Echelle*
29-30 Sections

31-39 *Lot No 33 | Rue de Rivoli & de l'Oratoire | D*
31-35 Plans
36-37 Elevations
38-39 Sections

40-47 *Lot No 2 | Rue de l'Echelle | E*
40-44 Plans
45-46 Elevations
47 *Coupe Transversale*

48-54 *Lot No 7 | Rue Rivoli | F*
48-53 Plans
54 *Élévation & section*

55-60 *Lots 9, 11 | Rue de Rivoli | H*
55-59 Plans
60 *Coupe Longitudinale*

61-70 *Lot No 4 | Rue St Honoré et de l'Echelle*
61-66 Plans
67-68 Elevations
69-70 Sections

71-79 *Grand Hôtel du Louvre or des Chemins de Fer*
71-74 Plans
75-78 Elevations
79 *Coupe sur la ligne AB*

1-70 Scale: 0.02 pour 1 mètre
71-79 Scale: 0.01 pour 1 mètre
1-79 Insc: As above & labelled, dimensions usually given
1-54, 61-79 s: *MMrs. Armand Hittorff Pellechet Rouault de Fleury Architectes*
2-10, 22-30, 40-54, 61-70 d: *Paris ce 1854*
Prints with pink, occasionally blue & grey washes added, kept in labelled folders

PARIS: Place de l'Étoile
Drawings made after the original design, & steel engravings, of a design for hôtels surrounding the Étoile, 1854 (5):
1 Block plan
Insc: Labelled, with key
Pen & coloured washes on tracing paper (205 × 140)

2 Block plan
Insc: (in pencil) *project approved by the Emperor for the arrangement of the ground round the Arc de l'Etoile | Hittorff Archt*
Pencil & coloured washes (760 × 560)

3 *Façade principale | donnant sur les jardins des Hôtels et sur la place*

4 *Façade latérale | donnant sur les avenues conduisant sur la place*

5 *Plan et élévations | des grilles qui doivent entourer les jardins des Hôtels et border l'Avenue, & élévation | d'une grille ouvrante*

3-4 Scale: 0.01 to 1m
5 Scale: 0.10 & 0.03 to 1m
3-5 Insc: As above
s & d: *Hittorff Architect, 1854; Normand Aîné sc.*
3-5 Steel engravings (440 × 555)

HOARE, Michael
See Halfpenny, William

HODGE, Henry (fl.1880)

LONDON: Harcourt House, Cavendish Square, St Marylebone, Westminster
Topographical drawings of the interior, 1880 (5):
1 View of the hall
2 View of the grand staircase
3 View of the breakfast room | 21'7" × 18'8"-22'3" height
4 View of the late duke's sitting room
5 View of the south bed chamber
1-4 Insc: As above & *Harcourt House Cavendish Square | the residence of His Grace the late Duke of Portland*
s & d: *Henry Hodge del | Decr 1880*
Pencil with pen ruled border (1-3, 405 × 490; 4-5, 260 × 310)
Prov: Pur. 1966
Harcourt House was built in 1722 by Edward Wilcox to the modified designs of Thomas Archer. Hodge's drawings show interiors which are basically early C18, but with some later additions, mainly of the late C18. The house was dem. 1903.

HODGKINSON, Walter (1835/6-1866)

In about 1853 became a pupil of R. C. Carpenter, and after the latter's death in 1855 completed his articles with a Mr Slater. He remained in the latter's office until shortly before his own death, and was involved in the restoration of the choir of Sherborne Abbey, the design of fittings for Chichester cathedral, the restoration of Tring parish church and the building of a new school at Tring. He was elected A 1863. Bibl: *RIBA Proceedings*, 5 November 1866, p.3 & *Occasional Paper* (vote of thanks for drawings bequeathed & a note about the architect)

Measured drawings, & some sketches, made in England between 1854 & 1864, in France between 1856 & 1861: mainly ecclesiastical subjects, including many details of wood & stone carving & tracery, tiles, glass & metal work
Pen, pencil, pen with grey or brown wash, & watercolour, generally on cartridge but occasionally on tracing paper

In 2 half-bound brown vols; drawings (170 × 90-330 × 430) mounted & bound in 1 vol. (550 × 390); drawings (500 × 700 largest), some mounted, bound in 1 vol. (915 × 515)

Prov: Bequeathed by W. Hodgkinson, 1866

A more detailed description of these drawings can be found in the card catalogue of the RIBA Drawings Collection.

HOLDEN, Charles Henry (1875-1960)

One of the foremost English architects between the two World Wars, Holden was born at Bolton and educated at Manchester Technical School and Manchester School of Art. He was articled to W. W. Leeson of Manchester. In about 1898 he came to London as assistant to C. R. Ashbee. A few years later he entered into partnership with Percy Adams. Most of his work was done as a member of the firm of Adams, Holden & Pearson. His earliest works were hospitals: Newcastle Royal Infirmary, 1902, and King Edward VII Sanatorium, Midhurst, 1906. Then he designed two buildings in Bristol: the Royal Infirmary 1912 and the Central Reference Library. Other important works include Rhodesia House, Strand, London, 1907; No.55 Broadway, Westminster, 1929; and many stations for London Transport on the tube extensions. From 1918 he became one of the architects to the Imperial War Graves Commission and did much work for it on the cemeteries in France (his drawings for these are still with the Commission). Probably his best known work is the Senate House, University of London, for which he was appointed architect in 1931. In 1936 he was awarded the RIBA Royal Gold Medal. In 1906 he gave the sculptor Jacob Epstein his first London commission for statues on the British Medical Association building (now Rhodesia House), Strand. He was elected A 1906, F 1921. Bibl: obituaries: *Ac&BN*, CCXVII, 1960, p.592; *AR*, CXXVII, 1960, p.371; CXXVIII, 1960, pp.446-448; *RIBA Jnl*, LXVII, 1960, pp.383-384

[1] LONDON: No.55 Broadway, Westminster Design, c.1927-29 (2):

1 Perspective of the entrance façade [Fig.79]
Insc: *Metropolitan District Railway - new office building - Broadway - Westminster - Adams, Holden & Pearson Architects*
s: C.H.
Pencil & wash (470 × 435)
Prov: Pres. by the architect, 1951

2 Perspective of the rear façade
s: *W. M. Keesey* (draughtsman)
Pencil, black chalk & watercolour heightened with white (420 × 395)
Prov: Pres. by W. M. Keesey, 1954

No.55 Broadway is the headquarters of the London Transport Executive and includes St James's Park station; it was formerly called Broadway House. See Pevsner, *London I*, 1962, pp.515-516.

[2] ÉTAPLES (Calais, France): Military cemetery
Three sheets of designs for the first scheme, never executed, designed by Lutyens, but drawn by Holden, 1918
See Lutyens, Sir Edwin

HOLL, Edward (?-1824)
Civil Architect to the Admiralty. His works include the Royal Naval Hospital, Yarmouth, 1808-09, and he began the extensive works at Sheerness which were completed by his successor, G. L. Taylor.
Bibl: *Colvin*

CHATHAM (Kent): Royal Marine barracks
Design, 1806
Plans & elevations of the Balconies designed for the Generals houses, new Mess room | and Drawing room, at the Royal Marine Barracks, at Chatham
Insc: As above & No 3; labelled & some dimensions given
s & d: *Edw. Holl | 19th August 1806*
Black, blue & red pen (630 × 380)
Prov: Pur. with drawings for Sezincote House, 1957

HOLLAND, Henry (1745-1806)
Son and pupil of Henry Holland, a master builder of Fulham. In 1771 he became the partner and assistant, and in 1773 the son-in-law, of 'Capability' Brown, the landscape gardener. He was District Surveyor to several areas of London, Surveyor to the East India Company and the organizer of a speculative venture on the Cadogan Estate called Hans Town. His works included Brook's Club, London; the Marine Pavilion, Brighton; Southill House; The Swan Hotel, Bedford; and additions and alterations at Woburn, Althorp and Albany in London.
Bibl: *Colvin*; D. Stroud, *Henry Holland*, 1950 & 1966

Volume of 101 leaves containing details of interior decoration, chiefly chimneypieces & mouldings: a record book compiled after 1801 (on f.1 is a w/m of 1801) by an assistant in Holland's office
The drawings which can be identified with known buildings are according to place; a number of the drawings represent commissions which are not fully identifiable & there are also details of: fencing (ff.58r, 70r & 73v), fireplaces (ff.5v, 13v, 14r & v, 15r & 16r), a lamp stand (f.33v), mirror frames (f.15v), mouldings (ff.18r, 22r, 34r, 57v & 58v), panelling (f.19r) & a wardrobe (f.73r) for which no place is given
Insc: As below; many drawings labelled & dimensioned
Pen, except in a few cases where coloured washes are used; brown leather binding (375 × 260)
Prov: Bequeathed by Henry Jarvis, 1910
Reprd: ff.33r & 73r in P. Ward-Jackson, *English furniture designs of the eighteenth century*, 1958, cat. Nos.299 & 300; & as cited below under individual drawings

[1] ALTHORP PARK (Northants)
(f.31v) Detail of moulding around glass frame for *Lord Spencer, Althorp Drawing Room*, 1/2 Size
Interior reconstructed c.1787-89 for Lord Spencer
See D. Stroud, *op. cit.*, 1966, pp.97-103

[2] DEBDEN HALL (Essex)
Interior details & Ionic portico (17):
1 (f.21v) *Bookcase in Library. Deal painted white*
Plan & elevation
Scale: 1/2 in to 1 ft
d: 1796

2 (f.20v) Details of *Pilaster to Bookcase & Base & Surbase Mouldings*
Scale: 1/2 FS

3 (f.21v) *Mahogany Door in Old Drawing Room*
Elevation, with dimensions & detail

4 (f.27r) *Shutter to the Masters Room*
Plan, labelled & with dimensions
Scale: 1/2 FS

5 (f.37v) *Details of Cornice & Pilaster, Masters Room & Soffit in Room over Master's Room*
Scale: 1/2 FS

6 (f.28v) Details of cornices in *Best Bed Room, Passage, Mezzanine & Dressing Rooms*
Scale: 1/2 FS

7 (f.28v) Details of cornices in *Bed Room, One pair backwards, Bed Rooms, Mezzanine, One pair Rooms, One Pair & Mezzanine Stairs & Passages, One pair*
Scale: 1/2 FS

8 (f.29r) Elevation of *Door in Passages, One Pair*, with dimensions, & *Finishings*
Scale: 1/2 FS

9 (f.29v) *Finishings in Lobbys*
Scale: 1/2 FS

10 (f.30r) *Skylight, Mouldings*
Scale: 1/2 FS

11 (f.30v) Detail of surround of chimneypiece
Scale: 1/2 FS

12 (f.31r) Elevation of above chimneypiece surmounted by a clock, with plan & section
Scale: 3/4 in to 1 ft

13 (f.62v) *Cornice to the Library*
Scale: 1/2 FS

14 (f.63r) *Cove, Cornice and Frame moulding to Ceiling of Drawing Room*
Scale: 1/3 FS

15 (f.63v) *Entrance Doorway*
Plan, elevation & details of mouldings
Scale: 1/4 in to 1 ft, mouldings 1/3 FS

16 (f.64r) *Entrance Door under Ionic Portico*
Elevation & details of mouldings
Scale: 5/16 in to 1 ft, mouldings 1/2 FS

17 (f.64v) *Ionic Portico*
Elevation of 1 column & section of portico
Scale: 5/16 in to 1 ft

Lit: D. Stroud, *op. cit.*, 1966, pp.131-133
Built for R. M. T. Chiswell, 1795. Main house dem. 1936.

[3] LONDON: Bedford House, Bloomsbury, Holborn
(f.32r) *New Cornice & Frieze to be added to old Glass Frame for Bedford House, Drawing Room*
Holland remodelled eating room for the Duke of Bedford, 1787, & supervised general repairs and the supply of furniture up to 1795 (see D. Stroud, *op. cit.*, 1966, p.105).

[4] LONDON: Carlton House, Pall Mall, Westminster
Details (2):
1 (f.31v) Detail of glass frame in *Anti Room East of Hall*
Scale: 1/2 FS

2 (f.32r) Detail of cornice in *Blue Room*
Scale: FS
Holland remodelled and refurnished Carlton House 1783-c.1789. It was altered again in 1811-16 & dem. 1827-29 to make room for Carlton House Terrace. See Survey of London, XX, *The Parish of St Martin-in-the-Fields*, 1940, pp.69-76; Pevsner, *London I*, 1962, p.521; D. Stroud, *op. cit.*, 1966, pp.61-86; J. M. Crook in *The History of the king's works* (ed. H. M. Colvin), V (in preparation).

Two sketchbooks of interior details of Carlton house: both are part of a series, since one is numbered 8, the other 13; the series was probably intended as a full & official record of this important royal building
The drawings are probably in the hands of two of Holland's assistants: Charles Heathcote Tatham & Jean Pierre Théodore Trécourt; see D. Stroud, *Henry Holland*, 1966, p.66
Insc: As below; many drawings labelled & with dimensions given
d: Drawings are d. between 1787 & 1795 (see below)

Sketchbook I: Pen, pen & coloured washes (usually yellow & grey)
Brown leather binding with metal clasps (120 × 190)
Prov: Unknown, but included in RIBA catalogue of drawings, 1871

Sketchbook II: Pen & pencil & a very little red pen
Brown leather binding (190 × 125)
Prov: Pur. 1966

Sketchbook I
41 leaves
f.1 Blank (stamped *William Goode | Thorn Lodge | Mulgrave Road | Sutton, Surrey*)
Verso: Sketch of a composite capital

f.2 *Entablature to Drawing Room*
Pen with yellow & grey washes
Verso: Detail of frieze & console of chimneypiece in armoury room

f.3 *Chimney Piece for the Armoury Room*
Elevation
Reprd: D. Stroud, *Henry Holland*, 1950, p.69
Verso: *Cap for the Chimney Tops of Stables*
Scale: 1/2 FS
d: *Carlton House Mar. 12*
ff.3r-3v now framed.

f.4 *Drawing Room Ceiling as Executed*
Reprd: D. Stroud, *Henry Holland*, 1950, p.69
Verso: *Frame Moulding to Ceiling - as executed*

f.5 Ornament for the angle of a ceiling
Verso: Panel ornamented with garlands
f.6 Ornament round Ceiling
Verso: 2 decorative motifs, probably for a ceiling

f.7 *Eating Room ceiling. Pannel as executed*
Verso: *Eating Room ceiling. Centre flower as executed*
ff.7r-7v now framed.

f.8 *Cornice for the Gallery*
Scale: 1/2 FS
Verso: *Mouldings for the Gallery full size*
d: May 1790

f.9 Mouldings of *Base & Surbase* for the gallery
Scale: FS
Verso: *Impost at End of Gallery*
Scale: FS
d: *Carlton House Sept. 1790*

f.10 Mouldings. at large round Pannells in Gallery

Verso: Chimneypiece for the Gallery
Half-elevation with dimensions & plan & profile of jambs & detail of surround

f.11 Throne Room Ceiling as executed

Verso: Ornament for Throne Room Ceilg
ff.11r-11v now framed.

f.12 More ornament for throne room ceiling

Verso: Urn & acanthus scroll decoration for throne room ceiling

f.13 Octagon Anti Room under the Tribune

Detail of the order, with scale
Verso: Mouldings at large to Do—
ff.13r-13v now framed.

f.14 Hand Rail to Great Stairs full size

Section
d: June 1791
Verso: Cornice round Riding House – not executed yet
Scale: $1\frac{3}{4}$ in to 1ft

f.15 Mouldings for Pilasters in Dressing Room

Scale: $\frac{1}{2}$ FS
Verso: Moulding round Glass & pannells in Blew Bow Room – Basemt Story
Scale: FS

f.16 Drawing of the Balustrade round the Top of the House

Scale: $\frac{1}{8}$ FS
d: August 1793
Verso: Design for Lamp Stand & Lamp for Screen Wall
Plan at 2 levels & elevations
Scale: $\frac{1}{2}$ in to 1ft
d: Oct. 1794

f.17 Front & side elevations of female bust on pedestal & details of bases

Scale: $\frac{1}{3}$ FS
Verso: Elevation of the gates next to Pall Mall
Scale: $\frac{1}{4}$ in to 1ft

f.18 Design for the Gates next Pall Mall

Details
Scale: $\frac{1}{3}$ FS
Verso: Detail of scroll-work for the gates
Scale: $\frac{1}{6}$ FS

f.19 One Quarter of Ceiling of Great Drawing Room

Scale: $\frac{1}{4}$ in to 1ft
d: Novr. 1794

f.20 Design for Lantern to Screen Wall

Elevation [Fig. 81]
Scale: $1\frac{7}{8}$ in to 1ft
d: Novr. 1794
Verso: Cornice for Anti Chamber to Library
Scale: $\frac{1}{3}$ FS
d: Novr. 1794

f.21 Stoves in the Kitchen

Plan & elevation, with dimensions
Insc: This has been repeated at Woburn only seven Arches Long
Verso: Mouldings Great Drawing room Enrichment to be carved on Astragal of Pillaster no.263
d: March 5th 1788

f.22 No.262. Great Drawing room. Moulding for the Windows & semicircular Pannell over the center Door

d: April 1788
Verso: No.320. Frame Mouldings small Pannells in Ceiling of anti Room
Scale: $\frac{1}{2}$ FS
d: June 1788

f.23 Design for the Trelliage next the garden

Elevation
d: June 1787
Verso: No.258. Doors from Drawing room to the Music room & Eating room
Elevation & plan of jamb
Scale: $\frac{3}{16}$ in to 1ft
Reprd: D. Stroud, Henry Holland, 1966, p.80, fig.50

f.24 No.313. Profil of Capital to the Column – Musick room

Scale: $\frac{1}{5}$ FS
d: June 3rd 1722 (this must be an error)
Verso: Elevation of the chimneypiece for the great dining-room with plan & profile of jambs
Scale: $\frac{3}{4}$ in to 1ft

f.25 Chimney piece for the Great Dining room. No.2

Dove Marble with Statuary ornaments
Elevation
Scale: $\frac{1}{3}$ FS
d: Nov. 1794

f.26 Detail of the above fireplace

Scale: $\frac{1}{3}$ FS
Verso: n.259. Truss &c for the Center Door Great Drawing Room
Scale: $\frac{1}{7}$ FS
d: April 12th 1722 (the first 2 is crossed out)

f.27 Stove in upper Octagon

Plan & elevation, with dimensions [Fig.82]
Scale: $\frac{5}{8}$ in to 1ft
d: Novr. 1794
Verso: No.317. Frame Mouldings for the ceiling of Anti Room
d: June 1788

f.28 Frieze for Ceiling of anti Room

Scale: FS
Verso: Design for the Iron work in front of Screen wall
Elevation
Scale: $\frac{1}{3}$ FS
d: Decr. 1794

f.29 Detail of above

Insc: this Iron work is 5:0 high from the Plinth to the Top of Pikes, which is the same hight as the pedestal part of the Screen wall, a Standard placed opposite each column
Verso: Side elevation of the urn on top of the above ironwork, with details of decoration

f.30 Details of mouldings

Verso: Detail of base & Capital to pilasters
Scale: $\frac{1}{2}$ FS
d: Jany. 1795

f.31 Entablature, capital & base for Columns to support the first Landing of Great Stairs

Scale: $\frac{1}{2}$ FS
d: Jany. 1795
Verso: Impost mould. for Arch &c under first landing of Great Stairs
Scale: $\frac{1}{2}$ FS
d: Jany. 1795

f.32 Glass & Frame for over Chimney pieces in Anti room East of the Hall

Elevation
Scale: $\frac{3}{8}$ in to 1ft
Verso: Details of Glass frame & Moulding to Pannell over the Glass
Scale: $\frac{1}{2}$ FS

f.33 Glass & Frame for over Chimney Piece Anti room next the Great Eating Room

Elevation, with dimensions & details
Scale: Details $\frac{1}{4}$ FS
Verso: Drawing for the Braces to the front railing
d: March 1795

ff.34-38 Blank except for some details of mouldings (pen & wash) on f.33v

ff.39-40 Index

f.41 Blank

Sketchbook II

71 leaves

f.1 Cornice for the North Front & for the Portico & architrave for the Portico of the north front

Scale: $\frac{1}{8}$ FS
Reprd: D. Stroud, *op. cit.*, 1966, fig.42 opp. p.64
Verso: Ballusters under the Windows | Principal Story. | Not executed
Scale: $\frac{1}{4}$ FS

f.2 pannells intended for the Cieling | of the Lower Octagon but not executed

Scale: $\frac{7}{16}$ in to 1ft
Verso: 2 more panels as above & a sketch, $\frac{1}{8}$ th size, of their placement in the ceiling decoration

f.3 Ornament for the ceiling of the upper octagon

Scale: $\frac{1}{4}$ FS, $\frac{1}{8}$ FS, $\frac{1}{2}$ FS, $\frac{1}{16}$ FS
Reprd: D. Stroud, *op. cit.*, 1966, fig.51 opp. p.80
Verso: Cornice for the Lower Octagon & profil of the key stone
Scale: Cornice $\frac{1}{5}$ FS

f.4 Key stone for the Arches in the Lower Octagon & flowers between the bands at the Bottom of spandrills Upper Octagon

Scale: $\frac{1}{5}$ FS, $\frac{1}{4}$ FS
Verso: Ornament in pannell between openings in the great staircase
Scale: $\frac{1}{2}$ in to 1ft

f.5 Cornice for the Hall

Scale: $\frac{1}{5}$ FS
Verso: Details for the balustrading of the staircase intended to be gilt
Scale: $1\frac{1}{4}$ in to 1ft
Reprd: D. Stroud, *op. cit.*, 1966, fig.46 opp. p.65

f.6 Ornament for the ceiling over the great staircase

Scale: $\frac{1}{4}$ FS, $1\frac{1}{8}$ in to 5ft
Reprd: D. Stroud, *op. cit.*, 1966, fig.47 opp. p.80
Verso: Cornice for the Best Stairs & Pavement for the Octagon Gallery
Scale: $\frac{1}{6}$ FS, $\frac{5}{8}$ in to 20ft

f.7 Pannel in Hall Cieling & Capital to the Columns in Great Hall

Scale: $\frac{5}{16}$ in to 1ft, $\frac{1}{6}$ FS
Verso: Capital to the Pillasters in Great Hall & Flower in the Centre of frame moulding Hall Cieling
Scale: $\frac{1}{6}$ FS, $\frac{1}{4}$ FS

f.8 Entablature over Columns in Gt. Hall

Scale: Frieze $\frac{1}{2}$ in to 1ft
Verso: Cornice round Oval kirb Under skylights in Great Hall | Not executed
Scale: $\frac{1}{8}$ FS

f.9 Cornice to frontispiece next Water House & Pannells for Soffits in Hall

Scale: $\frac{1}{3}$ FS, $\frac{1}{4}$ FS
Verso: Mouldings for doorways leading into Entrance Room & Base Moulding round the Lower Octagon in Wood
Scale: $\frac{1}{4}$ FS

f.10 Moulding for the Great Pannells in Lower Octagon

Scale: Upper figure $\frac{1}{6}$ FS
Verso: Entablature of Columns Under Landing of Great Staircase
Scale: $\frac{1}{8}$ FS

f.11 Ornament for *ceiling of the lower Octagon*
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{8}$ FS
Verso: *Impost & Base Moulding(s) for the Dado of the Upper Octagon and the Best Stairs & detail of Centre panel in Soffit of passage leading from the Upper Octagon*
Scale: $\frac{1}{4}$ FS, except detail

f.12 *Architrave of the Doors & pannells in great Hall & Mouldings & Enrichments to the pannells in Ceiling of Great Staircase*
Verso: Ornament for *circular Privy in the Garden*
Scale: $\frac{1}{8}$ in to 1ft

f.13 Elevation of doorway under staircase
Scale: $\frac{1}{8}$ in to 1ft
Verso: *scrawl at bottom of architrave, Upper octagon*

f.14 *Panneling for the kirk in great Hall*
Verso: Mouldings & decorations for the arches in the upper octagon
Scale: $\frac{1}{8}$ FS

f.15 *Ceiling and Skylight for the Hall*
View looking up
Verso: *flower in the frame moulding of the Hall Ceiling & decoration for soffit of archway between the upper octagon & Breakfast Room*
Scale: Soffit decoration $\frac{1}{4}$ FS

f.16 *Mouldings to the pannells in ceiling of lower Octagon, flower for the kirk of Hall Ceiling & section of Cove for Hall*
Scale: Flower $\frac{1}{4}$ FS
Verso: *ornaments in the two pannells of the great Hall Ceiling*

f.16v-17r *Impost moulding for the dado of the Upper Octagon & the best stairs & Base moulding for the dado of the Upper Octagon of best Stairs*
f.16v Scale: 2in to 1ft
f.17r Scale: $\frac{1}{4}$ FS

f.17v Part elevation of a chimneypiece

f.18 Details of chimneypieces
Verso: *Facia round the Best Staircase Level with the Octagon Floor*

f.19 Ornamental panel for the great staircase
Scale: $\frac{1}{4}$ FS
Verso: Ceiling ornament for the *Best Stairs*
Scale: $\frac{1}{3}$ FS

f.20 *Mouldings for the pannells | between the Arches in Great Staircase*
Scale: $\frac{1}{2}$ FS
Verso: *Outline for the Iron work to the Gt Staircase*
Scale: $\frac{1}{3}$ FS

f.21 *Outline for the Standard to the Iron Work of Gt. Staircase on principal floor*
Scale: $\frac{1}{2}$ FS
Verso: *Mouldings for the chimney in waiting Room*
Scale: $\frac{1}{4}$ FS
d: verso July 1788

f.22 Sketch for mouldings
Verso: Sketch for *Soffit of Gallery in Octagon Room*

f.23 Sketch for a clock
Verso: Mouldings for *Columns and Pilasters & Impost Moulding of the Pedestal of screen wall*
Scale: $\frac{1}{4}$ FS

f.24r-24v Mouldings for doors, windows, cornices, entablature & skirting
Scale: $\frac{1}{3}$ FS, $\frac{1}{2}$ FS

f.25r-25v Cornices for bedrooms
Scale: $\frac{1}{3}$ FS, $\frac{1}{2}$ FS

f.26r-26v Cornices for kitchen & dressing room
Scale: $\frac{1}{4}$ FS, $\frac{1}{3}$ FS

f.27 Plan, elevations & section of *chimney piece for the Bedchamber*
Scale: $\frac{1}{2}$ in to 1ft
Verso: Details
Scale: $\frac{1}{3}$ FS

f.28r-29r Part-plans & part-elevations of chimney-pieces for *Dressing room, Closett next Dressing room & Library*

f.29v-30v Details of mouldings for *Best Stair & for doorways*
Scale: $\frac{1}{2}$ FS

f.31r-33r Mouldings for the pilasters & columns of the screen wall
Scale: $\frac{1}{4}$ FS, $\frac{1}{3}$ FS

f.33v-34r Mouldings for *Great Drawing Room*
Scale: FS, $\frac{1}{3}$ FS, $\frac{1}{2}$ FS

f.34v-35r Elevation & profile of stove (cf. f.38)
Scale: $\frac{1}{3}$ rd size

f.35v *Entablature in the Billiard Room*

f.36r-36v Detail & part-elevation & profile of *Chimney piece in the Entrance Room*

f.37 *Side elevation of Cover for the Vase on top of the great Hall*
Verso: Part-elevation of *Entablature for the Door between First Hall and ante Room and the same to the other side opposite*
Scale: $\frac{1}{6}$ FS

f.38r-38v Plan, elevation, profile & section for the *Stove next the Hall*
Scale: $\frac{1}{3}$ FS

f.39 *Strengthening ornament to the Iron rail of great Stair*
Verso: Mouldings for *pannels of soffits of Arches in Great Drawing Room*
Scale: $\frac{1}{2}$ FS

f.40r *Entablature for the Eating Room*
Scale: $\frac{1}{7}$ FS
d: May 1788

f.40v-41r *Impost & Base moulding(s) for the Great Eating Room*
Scale: $\frac{1}{3}$ FS
d: May 1788

f.41v-42r *Impost & Base moulding(s) for ante room & for the Music Room*
Scale: $\frac{1}{2}$ FS
d: May 1788

f.42v *Architrave for Windows & Doors in Anti Room next Great Eating Room*
Scale: $\frac{1}{2}$ FS
d: May 1788

f.43 *Architrave for Doors in Anti Room next Great Eating room*
Scale: $\frac{1}{2}$ FS
d: May 1788
This page has been crossed through.
Verso: *Entablature for Anti Room next Great Eating room*
Scale: $\frac{1}{7}$ FS
d: May 1788

f.44r-44v *Capital & Base for Doric Columns in Ante room*

f.45 Unfinished elevation of a chimneypiece
Scale: $\frac{3}{4}$ in to 1ft
Verso: Sketch elevations for capitals

f.46 *Mouldings for pannelling shutters in Great Eating Room*
Scale: $\frac{7}{8}$ in to 1ft
d: June 1788
Verso: *Frame mouldings for the Ceiling of Great Eating Room*
Scale: $\frac{1}{4}$ FS
d: June 1783

f.47 *Frame Mouldings for small Pannells in Ceiling of Ante Room*
Scale: $\frac{1}{2}$ FS
d: June 1788
Verso: *Frame Mouldings for the Ceiling of ante room*
Scale: $\frac{1}{6}$ FS
d: June 1788

f.48r, 48v, 49r, 50r Decoration for lower eating room: *Entablature, Capital & Base, Architrave for Doors Windows, chimney-piece*
Scale: $\frac{1}{3}$ FS, $\frac{1}{4}$ FS, $\frac{3}{4}$ in to 1ft
f.48-49r, 50 d: July 1788

f.49r *Moulding for the Soffet of Architrave in Great Portico*
Scale: $\frac{1}{4}$ FS

f.50v *Soffet for the architrave in the Portico*
d: August 1788

f.51 *Moulding for pannell in ceiling of portico*
Scale: $\frac{1}{3}$ FS
Architrave to Doors in the great Eating room
Scale: $\frac{1}{4}$ FS
d: August 1788
Verso: *Drawing for the spers stones, showing 2 alternative designs*
Insc: As above & Executed as the Red
Scale: 1in to 1ft

f.52r *Chimney shaft for over the Great Eating Room*
Scale: $\frac{1}{2}$ in to 1ft
d: October 1788

f.52v-53r Part-plan, part-elevation, profile & detail of *chimney piece for the Bow Room on the Ground floor*
Scale: $\frac{3}{4}$ in to 1ft, $\frac{1}{5}$ FS
d: October 1788

f.53v-54r *Sections of the Roof of Riding House*
f.53v Scale: $\frac{1}{8}$ in to 1ft

f.54v *Mouldings round the Medallions in the Hall*
Scale: $\frac{1}{3}$ FS

f.55 Ornament for *frise in Great Eating Room*
Scale: $\frac{1}{8}$ FS
Verso: *Balustrade for the Entrance to Ridinghouse*
Scale: $\frac{1}{9}$ FS

f.56 Ornament for *four small Circles in Ceiling of great Eating Room*
Scale: $\frac{1}{6}$ FS
d: Decr. 1788
Verso: *Base to Pilasters & Base round the room in Great Eating Room*
Scale: $\frac{1}{6}$ FS
d: Decr. 1788

f.57 The Prince of Wales's device
Verso: *Cornice for under Balustrade to Entrance of Riding house*
Scale: $\frac{1}{4}$ FS
d: Decr. 1788

f.58r Elevation & details of a manger
Scale: Details $\frac{1}{3}$ FS
d: Decr. 1788

f.58v-59r Key Stone, Architrave &c. to Entrance of Riding house
Scale: $\frac{1}{6}$ FS
d: Decr. 1788

f.59v Entablature for the new Eating room in basement story
Scale: $\frac{1}{4}$ FS
d: Jan'y 1789
Reprd: D. Stroud, *op. cit.*, 1966, fig.49 opp. p.80

f.60 Plan & elevation of Balustrade between Columns to the Screen in the Sallon Chinois, Basement Story
Scale: $\frac{3}{4}$ in to 1ft
d: Jan'y. 1789
Reprd: D. Stroud, *op. cit.*, 1966, fig.48 opp. p.80
Verso: Detail for a Capital to left of the timber columns at the N end of the Chinese drawing room
d: Jan'y 1789
Reprd: D. Stroud, *op. cit.*, 1966, fig.53 opp. p.53

f.61 Mouldings for the Doors & windows over the stables
Scale: $\frac{1}{6}$ FS
d: Feby 1789
Verso: Base to columns & Pilasters in great Portico
Scale: $\frac{1}{4}$ FS

f.62 Mouldings for ceiling of great Portico
Scale: $\frac{1}{2}$ FS
Verso: Base & Surbase under the windows & Bead to Doors & windows

f.63 Unfinished design for the decoration of a lunette
Verso: Mouldings for the Dado in the Stables
Scale: $\frac{1}{2}$ FS

f.64 Details of Ceiling for Armory Room
Scale: $\frac{1}{4}$ FS
d: July 1789
Verso: frame Moulding to Ceiling of armory Room
Scale: $\frac{1}{4}$ FS
d: July 1789

f.65r Frame Moulding for Windial in Riding house
d: August 1789
The drawings on this page have been crossed through.

f.65v-67r Plan, Elevation, Section & FS details of mouldings for Niche Head to Riding House
Scale: $\frac{1}{2}$ in to 1ft
f.65v d: Sept'r. 1789

f.67v Elevation of Vase Etrusque tiré du museum qui a servi de model pour (l'illegible) de la colonnade

f.68 Elevation & section of colonnade showing vase in position
Scale: $\frac{3}{4}$ in to 5ft
Verso: Mouldings round Wind Dial in Riding house
Scale: $\frac{1}{3}$ FS, $\frac{1}{2}$ in to 1ft
d: Sept'r 1789

f.69 Cornice for the seat & corn bins in the Stables & Capital for Pilasters
Scale: Cornice $\frac{1}{2}$ FS
Verso: Mouldings for Impost & Base
Scale: Impost $\frac{1}{2}$ FS
Insc: (beside impost) See the Design for a Corn bin

f.70r-70v Cyma reversa mouldings
Scale: FS

f.71r-71v Light pencil sketches probably for decoration of panelling

A page removed from sketchbook II: it was originally between ff.11 & 12
Design for a stove in the upper octagon room
Elevation & profile
Reprd: H. Colvin, *Royal buildings*, 1968, pl.29, p.48
Verso: Therm to be placed between the Ironwork in Openings of Grand Staircase, with scale
Back & front elevations & profile

With the exception of the drawings for York House, which are on loose sheets, all the following drawings are contained in the 101 leaf volume of miscellaneous details described above

[5] LONDON: East India House, Leadenhall Street, City

Interior details (48):

1 (f.34v) Rose and Moldings to Soffite across Ceiling in Sale Room & Rose in the Center of the Upper Ceiling
Scale: $\frac{1}{4}$ FS

2 (f.35r) Entablature to Sale Room
Scale: $\frac{1}{4}$ FS

3 (f.35v) Ceiling to the Sale Room
Plan & section
Scale: $\frac{3}{8}$ in to 1ft

4 (f.36r) Moldings to the Ceiling of the Sale Room
Scale: $\frac{1}{4}$ FS

5 (f.36v) Door in Sale Room opposite the Directors Side
Elevation & details of mouldings
Scale: $\frac{3}{4}$ in to 1ft, $\frac{1}{2}$ FS

6 (f.37r) Key Stone for the Arches across the Principal Corridore
Scale: $\frac{1}{2}$ FS

7 (f.37v) Moldings for the Depths under the skylights in the Principal Corridore
Scale: $\frac{1}{3}$ FS

8 (f.38r) Cove and Moldings to the Principal Corridore
Scale: $\frac{1}{2}$ FS

9 (f.38v) Mahogany Door in Principal Corridore leading into Sale Rooms

10 (f.39r) Moldings to Door
Scale: $\frac{1}{2}$ FS

11 (f.39v) Architrave to Doorway in Principal Corridore
Scale: $\frac{1}{2}$ FS

12 (f.40r) Finishings to the Corridore South Side of Sale Room
Details, with elevation of door
Scale: $\frac{1}{2}$ FS details, elevation $\frac{1}{2}$ in to 1ft

13 (f.40v) Corridore South Side of Sale Room. Moldings for the Depths under Skylights
Scale: $\frac{1}{3}$ FS

14 (f.41r) Capital to the Columns of Doric Portico & Pilaster Capital
Scale: $\frac{1}{4}$ FS

15 (f.41v) Cove, Cornice & Moldings to Committee Room of Correspondence & Architrave to the Small Doors
Scale: Cove, cornice & mouldings $\frac{1}{3}$ FS

16 (f.42r) Finishing round the Opening of Skylight
Scale: $\frac{1}{2}$ FS

17 (f.42v) Skylight to the Small Room adjoining Committee of Shipping. Moldings & Skylight to the Committee Room of Warehouses
Scale: Mouldings $\frac{1}{2}$ FS

18 (f.43r) Detail of frieze to the portico, with Enrichment for Ovolo in Cornice not executed [Fig.80]
Scale: Detail $\frac{1}{8}$ FS

19 (f.43v) Capital to the Columns of Ionic Portico
Plan & elevation
Scale: $\frac{1}{6}$ FS

20 (f.44r) Console to Ceiling
Scale: $\frac{1}{3}$ FS

21 (f.44v) Chimney Piece to Committee Room of Correspondence - executed in White Marble
Scale: $\frac{1}{3}$ FS

22 (f.45r) Elevation of above chimneypiece, with plan & profile of jambs

23 (f.45) Chimney piece to Committee Room of Shipping - executed in White Marble
Scale: $\frac{1}{2}$ FS

24 (f.46) Elevation of above chimneypiece, with plan & profile of jambs

25 (f.46v) Chimney piece to the Small Rooms adjoining Committee Rooms - Executed in Veined Marble, Slab 1'6" wide
Scale: $\frac{1}{2}$ FS

26 (f.47r) Moldings to Skylight &c. in Octagon Room
Scale: $\frac{1}{2}$ FS

27 (f.47v) Center Door in Octagon Room
Elevation of door & details of moldings
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{2}$ FS

28 (f.48r) Glass Frame for over Chimney piece - not executed
Scale: $\frac{1}{2}$ FS

29 (f.48v) Doorway at West end of Corridore South of Sale Room
Elevation & details of moldings
Scale: Details $\frac{1}{2}$ FS

30 (f.49r) Circular End of Corridore. Entablature &c.
Scale: $\frac{1}{2}$ FS

31 (f.49v) Glass Frames for Committee Rooms
Scale: $\frac{1}{2}$ FS

32 (f.50r) Section of the Great Circular Hall
Scale: $\frac{3}{8}$ in to 1ft

33 (f.50v) Entablature to the Great Circular Hall
Scale: $\frac{1}{4}$ FS

34 (f.51r) Ceiling to Great Circular Hall & detail of Flower in Center of Ceiling
Scale: Detail $\frac{1}{4}$ FS

35 (f.51v) Finishings to Great Circular Hall
Scale: $\frac{1}{4}$ FS

36 (f.52r) Circular Frame moldings to Ceiling, Mask in the Architrave of Semi-circular Windows, Entablature to Doors & Architrave to Windows

37 (f.52v) Pilasters in Great Circular Hall
Scale: $\frac{1}{4}$ FS

38 (f.53r) Cornice of above
Scale: $\frac{1}{3}$ FS

39 (f.53v) Section of the Great Staircase in Old Corridore
Scale: $\frac{3}{16}$ in to 1ft

40 (f.54r) Entablature & Soffite of the Cornice of the staircase

41 (f.54v) *Therm and Impost Cornice to the Upper part of Great Staircase*
Scale: $\frac{1}{4}$ FS

42 (f.55v) *Window at the End of Pay Office*
Plan & Elevation next Street
Scale: $\frac{1}{4}$ in to 1ft

43 (f.56r) *Elevation inside of Pay Office with plan & section of the window*
Reprd: D. Stroud, *op. cit.*, 1966, fig.120, opp. p.136

44 (f.56v) *Balluster to Window at end of Pay Office*
Scale: $\frac{1}{3}$ FS

45 (f.57r) *Frett Work in Window at end of Pay Office*
Scale: $\frac{1}{3}$ FS

46 (f.61v) *Iron Railing in Front*
Scale: $\frac{3}{4}$ in to 1ft
Reprd: D. Stroud, *op. cit.*, 1966, fig.119, opp. p.36

47 (f.62r) *Details of Iron Railings*
Scale: $\frac{1}{2}$ FS

48 (f.72v) *Desks for Inner Freight Office*
Plan & front & back elevations, with dimensions

Lit: See Survey of London, XIV, *Parish of St Margaret, Westminster*, pt.iii, 1931, pp.61-65; D. Stroud, *op. cit.*, 1966, pp.92-93
Completed building after death of R. Jupp, 1799-1800.
Dem. 1861.

[6] LONDON: No.111 Pall Mall, Westminster
(f.31v) *Elevation of glass frame & details of mouldings*
Scale: Details $\frac{1}{2}$ FS
The lease of this building was held 1786-1828 by John Phillips, a master carpenter, who had worked with Holland. See Survey of London, XXXIX, *Parish of St James, Westminster*, pt.i, 1960, p.348; D. Stroud, *op. cit.*, 1966, p.62.

[7] LONDON: Sloane Place, Hans Town, Kensington & Chelsea
(f.4r) *Design for a fireplace with jambs carved in the form of caryatids*
Elevation showing surrounding wall panelling
Scale: $\frac{1}{8}$ FS
d: *Sloane Place 1792*
Pen & wash
Reprd: D. Stroud, *op. cit.*, 1966, fig.22, opp. p.48
Hans Town built c.1771 onwards. Sloane Place was Holland's own villa. It was dem. in the 1870s. See D. Stroud, *op. cit.*, 1966, pp.46-49.

[8] LONDON: York House (now Dover House), Whitehall, Westminster
Designs (2):
1 *Plan of the Basement Story*
2 *Plan of the Principal Floor*
1-2 Scale: $\frac{1}{8}$ in to 1ft
Insc: Rooms labelled & dimensions given
Pen (585 x 545)
d: *Sept. 1791*
Prov: Unknown, but included in RIBA 1871 catalogue of drawings
Lit: Survey of London, XIV, *Parish of St Margaret, Westminster*, pt.iii, 1931, pp.61-65; D. Stroud, *op. cit.*, 1966, pp.92-93
Originally Featherstonehaugh House, designed by Paine, 1754-58; sold, 1787, to HRH Prince Frederick, Duke of York, for whom Holland added portico and domed entrance hall; exchanged with Lord Melbourne for Melbourne House, Piccadilly, 1792; bought by Baron Dover, 1830.

[9] OAKLEY HOUSE (Beds)
Details of fireplaces (3):
1 (f.5r) *Elevation of fireplace in the Dukes Room with plan & profile of jambs*
Scale: $\frac{1}{8}$ FS

2 (f.6r) *Elevation of fireplace in the Duke's Dressing Room with plan & profile of jambs*
Scale: $\frac{1}{8}$ FS

3 (f.7r) *Elevation of fireplace in drawing room with plan & profile of jambs*
Scale: $\frac{1}{8}$ FS
Insc: *Duke of Bedford, Oakley, Drawing Room Statuary*
Holland carried out alterations to the late C17 house 1789-92 for the 5th Duke of Bedford. Despite some alterations, the house is much as Holland left it.

[10] SOUTHILL HOUSE (Beds)
Interior details (5):
1 (f.59r) *Finishings for Boudoir including Mouldings for Pannels all Gilt & fireplace with Glass Frame and Mouldings over it*
Scale: $\frac{1}{3}$ FS

2 (f.59v) *Design for two Bookcase tables, Glasses & Ornaments for the Piers in library*
Plan & elevation
Scale: $\frac{1}{2}$ in to 1ft
Insc: *The Bookcase to be painted White to match the rest of the Room, the Glass and Ornaments over to be Gilt*
Reprd: D. Stroud, *op. cit.*, 1966, fig.107, opp. p.128

3 (f.60r) *Mouldings of the Curtain Cornice all Gilt, the Glass Frame and the Pannel over the Glass*
Scale: $\frac{1}{2}$ FS

4 (f.60v) *Glass Frame and Mouldings over for the Pier between Windows in Mr. W's Room & Mouldings to the Greater Pannels to the Hangings*
Scale: Frame $\frac{1}{2}$ FS

5 (f.61r) *Mouldings for Glass Frame over Chimney piece & Pannels adjoining*
Scale: $\frac{1}{2}$ FS

Holland designed alterations and additions for Samuel Whitbread, 1795-1800. The principal interior changes involved the creation of a suite of reception rooms on the SW of the ground floor, the dividing of the old 1st floor library to make new bedrooms accessible from new cantilevered galleries on either side of the staircase hall and the redecoration of Lady Spencer's dressing room on the E side of the house. Although the entrance front was slightly altered in the C19, the interiors, including the furniture, are substantially as Holland arranged them. See D. Stroud, *op. cit.*, 1966, pp.113-114.

[11] STRATHARN (Sutherland or W Inverness)
(f.31v) *Detail of moulding round glass frame for Danl. Mc.Namara, Stratharn*
Scale: FS

[12] SURREY
(ff.73r & 74v) *Surrey County Lunatic Asylum*
Design for Cupboards in Day rooms with sliding doors
Details

[13] WOBURN ABBEY (Beds)
Interior details (19):
1 (f.2v) *Chimney Piece for the West Bed Chamber on South Front, Principal Story | Statuary Mantle & Jambs. Veined Marble Slab 1' 4" wide*

2 (f.3r) As No.1
Elevation of fireplace with plan of jambs
Scale: $\frac{1}{8}$ FS

3 (f.7v) *Chimney Piece for the East Bed Chamber on South Front Principal Floor | Statuary Marble Mantle & Jambs. Veined marble slab 1' 4" wide*
Detail of fireplace surround
Scale: $\frac{1}{3}$ FS

4 (f.8v) *Chimney Piece for Bed Rooms and Dressing Rooms in Attick Story on the South Front. Statuary Marble Mantle & Jambs. Veined Marble Slab 1' 4" wide*
Detail of fireplace surround
Scale: $\frac{1}{3}$ FS

5 (f.9r) As No.4
Elevation of fireplace showing alternative designs for the jambs & friezes, with plan of jambs
Scale: $\frac{1}{8}$ FS
Insc: *These two Chimneys to be alternatively in each of the Rooms & against the right-hand jamb This Ornament in the Pilaster will be altered*

6 (f.9v) *Chimney Piece for the New Eating Room*
Detail of fireplace surround
Scale: $\frac{1}{2}$ FS

7 (f.10r) As No.6
Elevation of fireplace with plan of jambs
Scale: $\frac{1}{8}$ FS
Reprd: D. Stroud, *op. cit.*, fig.92, opp. p.112

*8 (f.16v) *Glass over Chimney Piece in Toilette Room in South Front, Principal Floor*
Elevation with dimensions

9 (f.18v) *Glass over Chimney Piece in New Eating Room*
Elevation & detail of glass frame
Scale: $\frac{1}{2}$ FS

10 (f.19v) *Pier Tables with Glass over in Library*
Plan & elevation, with dimensions
Reprd: P. Ward-Jackson, *English furniture of the eighteenth century*, 1958, cat. No.302

11 (f.20r) *Bookcases, Chimney &c. in Library*
Plan & elevation
Scale: $\frac{1}{2}$ in to 1ft
Reprd: P. Ward-Jackson, *op. cit.*, cat. No.301

12 (f.22v) *Doors to Bed Chambers each Sides of Recess, Principal Story on South Front*
Elevation, with dimensions
Insc: *The Mouldings for pannelling the Doors, to be the same as in Doors of New Eating Room*

13 (f.23r) *Doors to Bed Chambers &c in lower part of South Front*
Elevation, with dimensions
Insc: *Mouldings to doors and Shutters, like New Eating Room*

14 (f.23v) *Mouldings to the East and West Bed Rooms, in the South Front, Principal Story*
Scale: $\frac{1}{2}$ FS

15 (f.24r) As No.14
More details of mouldings

16 (f.24v) *Door to the New Eating Room &c.*
Elevation, with dimensions, & details of mouldings
Scale: Details $\frac{1}{2}$ FS

17 (f.25r) *Architrave, Door Cap &c. to Doors in New Eating Room*
Details of mouldings
Scale: $\frac{1}{2}$ FS

18 (f.25v) *Finishings to Rooms*
Details of mouldings
Scale: $\frac{1}{2}$ FS

19 (f.26r) *Shutter for the Apartment in South Front, Principal Story*
Elevation, with dimensions, & plan
Scale: Plan $\frac{1}{2}$ FS
Insc: *Mouldings same as to Shutters of Eating Room & Library, Splayed 3" each side* –
Holland designed alterations and additions for the 5th Duke of Bedford. Most of the work on the main block was executed 1787-88, but work on outbuildings &c continued up to 1792. Some of Holland's work was dem. 1950, but the parts shown in the above drawings substantially survive: the S range, including the new library, and the new dining-room at the SW angle. See D. Stroud, *op. cit.*, 1966, pp.106-115.

[14] (f.32r) Detail from the *Bed Room for Mr. Dunmurge*

[15] Elevation & detail of the *Chimney Piece for Lower Drawing Room for Mr. Robinson* (2):
1 (f.12v) Detail of fireplace surround
Scale: $\frac{1}{2}$ FS

2 (f.13r) Elevation of fireplace with plan of jambs
Scale: $\frac{1}{8}$ FS

[16] (f.32r) Details of cornices for *Lord Visct. St. Asaph, Drawing Room*
Scale: FS

[17] (f.1v) Design for a 6 panelled door
Plan & elevation, with dimensions
Insc: *2 Inc 6 Panel, Ogee, | flatt, & astragal or Part ... | folding doors. | The Panels of Jambs ... | to range with the ... | of Doors* –

[18] Elevations & details of glass frames over fireplaces for *Mr. Stockwell* (2):
1 (f.32v) Elevation & section of *Drawing Room Glass frame* with detail of moulding
Scale: Detail $\frac{1}{2}$ FS

2 (f.33r) Elevation of glass frame in *Library* with details of *Mouldings*
Scale: $\frac{3}{4}$ in to 1ft, $\frac{1}{2}$ FS

[19] (f.1r) Design for a *Smoking House*
Plan & section
Scale: $\frac{1}{4}$ in to 1ft
Insc: *The Walls to be made of Mudd | and Straw, like the Cabbins in Ireland | the upper part of Slight timber, to be | thatched with Straw on the outside | & Pargetted within. The rows of | books are designed to hang the Meat | at different distances to Smoke it More or less – the Fire to be in | the Center of the floor. it should | be a block of Wood*
Reprd: A. Rowan, *Garden buildings*, 1968, pl.16 opp. p.23

[20] (f.57v) *Lord Ossery's and Lord Palmerston's Skittle Ground*
Plan, with dimensions & detail of skittles

[21] Elevations & details of *Mr. Soane's Design for two fireplaces* (4):
1 (f.10v) Detail of fireplace surround
Scale: $\frac{1}{2}$ FS

2 (f.11r) Elevation of above fireplace
Scale: $\frac{1}{8}$ FS
Pen & grey wash

3 (f.11v) Detail of fireplace surround
Scale: $\frac{1}{2}$ FS

4 (f.12r) Elevation of above fireplace, no scale

HOLLANDS, William Thomas (fl.1863-1904)
Articled 1863-68 to Charles Chapman of London.
From 1868 until 1874 he worked in the office of W. W. Gwyther of Lincoln's Inn Fields, and in 1875 he entered into partnership with J. M. St John Ingram, a partnership which lasted until the latter's death.
In 1896 he emigrated to South Africa, and he last appears in the RIBA Kalendar for 1904. His works include a block of buildings in High Street, Streatham, and shops, a foundry and villas at Dorking. He was elected A 1882, F 1883.
Bibl: RIBA Nomination Papers & Kalendars

LONDON: Streatham Common, Wandsworth
Design for rebuilding a villa for F. Hylands, 1888 (4):
1 *Sketch design for Villa. | Streatham Common, S.W. For Fre. Hylands Cellar, ground floor, first floor & attic plans*
Scale: 1in to 1ft
Insc: As above, labelled & some dimensions given
s&d: W. T. Hollands | *Archit* | 27 Chancery Lane | EC | April 25. 1888
w/m: J. Whatman 1887
Pencil & coloured washes (380×535)

2 Perspective showing entrance front & 1 side of villa proposed to be rebuilt | *Streatham Common, S.W.*
s: W. T. Hollands | *Archit* | 27 Chancery Lane
Pen, pencil & watercolour (380×535)
Prov: Since 1968 on permanent loan from W. Emil Godfrey, as part of the Devey Collection

LONDON: No.11 Streatham Common, Wandsworth
Alternative designs for alterations to a villa for F. Hylands, 1888 (2):
1 Design A, giving additions to front of house resulting in 5 more rooms
Plans of Ground Floor & Upper Floor, & Front & Side Elevations
Scale: 1gin to 1ft
Insc: As above, *Proposed Alterations &c on Villa at | Streatham Common S.W. | for Frank Highlands (sic) & labelled*
s&d: W. T. Hollands | *Architect* | 27 Chancery Lane EC | April 1888

2 Design B, incorporating the following additions: a bay window on front elevation, 2 new rooms at side & conservatory & services at rear
Plan of Ground & Upper Floors, Back, Front & Side elevations & Section of New Rooms
Scale: 1gin to 1ft
Insc: As above, *Alterations on No.11 Streatham Common | for F. Hylands Esq., labelled & some dimensions given*
s&d: W. T. Hollands *Archit* | 27 Chancery Lane EC | May 1888

1-2 Pen & coloured washes (525×365)
Prov: Since 1968 on permanent loan from W. Emil Godfrey, as part of the Devey Collection
The above two projects for F. Hylands may be related.

HOLLIS, Charles (fl.1820-1829)
Lived in Fenchurch Street, London, and designed St John's church, Windsor, 1820-22; Windsor bridge, 1822-24; and All Saints, Poplar, 1821-23.
Bibl: *Colvin*

WINDSOR (Berks): Church of St John the Baptist
Drawings made c.1829, after the church was built (7):
1 *Ground plan*
Insc: As above, *No 1*, labelled & dimensions given
Pen & wash (685×510)
2 *Plan of gallery*
Insc: As above, *No 2*, labelled & dimensions given
Pen with grey & blue washes (685×510)

3 *West elevation*
Insc: As above & *No 5*
Pen & coloured washes (685×510)
4 *Side (S) elevation*
Insc: As above & *No 6*
Pen & coloured washes (685×510)
5 Longitudinal section looking N
Insc: *No 3* & dimensions given
Pen with grey & ochre washes (685×510)
6 Transverse section looking W
Insc: *No 4*, labelled & dimensions given
Pen with grey & ochre washes (685×510)

1-6 Scale: $\frac{1}{8}$ FS approx.

7 Transverse section of roof with key to *skantlings of timbers*
Scale: $\frac{3}{8}$ in to 1ft
Insc: As above, labelled & dimensions given
Pen & wash (685×510)

1-7 w/m: J. Whatman 1829
Lit: Pevsner, *Berks*, 1966, pp.298-299
Church executed 1820-22 under the superintendence of Jeffry Wyatt. In 1869-73 S. S. Teulon added a chancel and remodelled most of the nave windows.

HOLMES, Edward N. (fl.1860s)
An architect practising in Birmingham and London in the 1860s, he designed a number of churches in or near Birmingham and in Burton-on-Trent. In the same period he designed the Exchange Buildings and the Birmingham & Midland Bank in Birmingham, and the Masonic Hall in Dublin.
Bibl: GR; *Builder*, XXV, 1867, pp.712-713; XXVII, 1869, p.47; Pevsner & Wedgwood, *Warwick*, 1966, pp.120, 139, 153, 201, 286

LONDON: Houses of Parliament, Westminster
Views of interiors of the New Palace of Westminster, 1862 (7):
1 *Members' Staircase*
2 *Royal Staircase*
3 *House of Commons*
4 *House Lobby*
5 *Royal Gallery*
6 *Cloisters. Members' Cloak Room*
7 *Star Chamber Court*
Insc: As above
1, 6 s&d: E.N.H. April 25 | 62
1-7 Watercolour, 1 & 6 cut to lunette, 5 to lancet shape, on backed cartridge (265×225 average)

HOOKE, Robert (1635-1703) *Attributed to*
A scientist and architect, he was educated at Westminster School and Christ Church, Oxford. From 1662 he was curator of experiments to the Royal Society and professor of geometry at Gresham College. He was one of the three surveyors appointed under the Act for rebuilding London, and was closely associated with Wren in this project. He was Wren's colleague in the design and erection of the Monument, Navy Office and City churches. In 1690-91 appointed Surveyor to the Dean and Chapter of Westminster.
Bibl: *Colvin*; M. Espinasse, *Robert Hooke*, 1956; Sir Geoffrey Keynes, *A Bibliography of Dr Robert Hooke*, 1960

Design for a military building
Elevation of 51 bays with pedimented frontispieces, the pediments containing carvings of royal coats of arms, an equestrian figure & trophies [Fig.83]
Sepia pen & grey wash (320×925)
Prov: Pur. 1962
This design has been attributed to Hooke on the basis of style by John Harris and Kerry Downes, and the elongated façade may be compared to Hooke's Bedlam Hospital. The royal and military nature of the design may connect it with Chelsea Hospital.

HOPPER, Thomas (1776-1856)

Received some practical training in his father's office but was otherwise a self-taught architect. He enjoyed the patronage of the Prince of Wales, for whom he altered Carlton House and added a Gothic conservatory, 1807. He was one of the more fashionable and able Regency architects and a principal exponent of the Neo-Norman style, which he employed notably at Penrhyn Castle, near Bangor, c.1827-47. He competed for the Houses of Parliament, 1836, and the new Conservative Club House, 1843, and was for about 40 years Surveyor to the County of Essex. He exhibited at the RA 1807-48. Hopper's works include Gosford Castle, Co. Armagh, Ireland, c.1820; Leigh Court, near Bristol, 1814; Llanover Court, Monmouthshire, c.1840; the Atlas Fire Office, Cheapside, London, 1839; Margam Castle, Glamorgan, 1830-35; and St John's church, Southend, 1842.

Bibl: *Colvin*

LONDON: Carlton Club, Pall Mall, Westminster
Competition design for alterations & extension, 1844 (15):

- 1 Basement plan
 - 2 Plan of Ground Floor, with an attached sheet (255×215) showing pencilled plan & perspective of Proposed Staircase
 - 3 Ground Plan with the Entrance in the east Front | Without altering the arrangements of the other plans
 - 4 Plan suggested for altering the situation of | the Coffee Room adapted to the Elevations of the plan or retaining the present Bay Window | in the Morning Room with an additional Bay | and 2 Bow Windows. The Entrance being | made on the East Side
 - 5 Plan of the First Floor
 - 6 Plan of the Second Floor
 - 7 Plan of the Mezzanine Story
 - 8 Plan of the Attic Story
 - 9 North Elevation
 - 10 The less decorated | South Elevation
 - 11 The more decorated | South Elevation
 - 12 East elevation
 - 13 Section from East to West
 - 14 Section from North to South
 - 1-14 Scale: 1/2 in to 1 ft
- Insc: As above, labelled & dimensions given
Pen with pink & grey or pink & orange washes (490×615)

- 15 Perspective of the Pall Mall façade from the NE
Insc: The colonnade is introduced for convenience | And may be omitted without injuring the Design
Pen & watercolour on linen-backed cartridge (480×660)

1-15 Prov: Pur. 1959

Exhib: RA 1844, No.1218, 'Design for the Conservative Club House'

Lit: *Builder*, III, 1845, p.269

With these drawings Hopper won second prize in a limited competition – the first prize being awarded to Anthony Salvin. However, the results of the competition were disregarded and the commission given to Sydney Smirke. When they entered into the possession of the RIBA, Hopper's drawings were bound in a volume together with his original covering letter, d. 1844. This letter apologizes for the slightly unfinished state of the drawings and explains how some of the drawings (Nos.3, 4, 10, 11) provide alternatives for the siting of the entrance, the treatment of the S elevation and the internal details of the plan; it also points out that the cost of the design would depend on the exact form adopted, the maximum being £22,000. Hopper's design is based on Inigo Jones's Whitehall Banqueting House and incorporates a saloon derived from Wren's St Stephen's Walbrook.

For other designs submitted for the competition see *Barry, Edward Middleton, Salvin, Anthony & Smirke, Sydney*, and for a sketch design made in 1842, but not submitted in 1844, see *Cockerell, Charles Robert*.

HOREAU, Hector (1801-1872)

Born in Versailles, Horeau entered the École des Beaux Arts, Paris, in 1819, a student of Debret and Nepveu. One of his earliest works was a float for Cailliaud's *Voyage à Méroé*, 1826. After extended travels throughout England and the Continent, he returned to Paris, where he designed a post office, 1829, a mansion in the Rue du Bac, 1837-38, and the Château des Fleurs, 1841. He submitted for an international exhibition on the Champs Élysées plans of a building with a glass roof and walls of porcelain, terra cotta and coloured glass. During a brief residence in London his plan for an exhibition building in Hyde Park, 1850, won a first prize medal, and in 1859 he designed and superintended the construction of a house in Regent's Park.

Bibl: T.B.; obituary: *Builder*, XXX, 1872, p.690

Design for a monument to Sir Robert Peel, 1850
Plan & elevation [Fig.84]

Insc: Ce monument en fer serait élevé sur la Tamise à cheval sur un pont, celui de Wauxhall ou de Westminster. Sa construction serait indépendante du pont, elle n'entraverait ni le service supérieure, ni le service inférieur: les quatre figures représenteraient la loi, l'agriculture, la marine, l'industrie
s & d: Hector Horeau | Paris Juillet 1850
Sepia pen & wash, cut to lunette shape (370×155)
Prov: Pur. 1968

HORNBLOWER, Joseph C. (1848-1908)

Born and educated at Paterson, New Jersey, attended Yale University and completed his architectural studies in 1871 at the École des Beaux Arts, Paris. After several years of independent practice, in 1883 he entered into partnership with John R. Marshall (q.v.). The firm's works include: the Army & Navy Club, Washington DC; the Custom House, Baltimore, 1906-08; and the Natural History Building of the Smithsonian group in Washington, completed after Hornblower's death. Independently he designed many residences in Washington and elsewhere.

Bibl: H. F. & E. R. Withey, *Biographical dictionary of American architects*, 1956

WASHINGTON (DC): National Museum, the Mall
Prints of design & working drawings for the National Museum, 1906-09 (7):

- 1-4 Basement, 1st, 2nd & 3rd floor plans, with scale
- Insc: Labelled
- Prints (445×535)

5-7 Working drawings

5 Basement plan

6 Part-section on N-S axis & details of stairway to dome

7 Sections, & ceiling plan of W hall showing lights

5-7 Scale: 1/2 in to 1 ft

Insc: Labelled, dimensions & notes on materials given

s: *Hornblower & Marshall Architects* (office stamp)

d: 5, 6 Sept 1 1906 | Revised Jany' 1909; 7 Dec 28 1907
Prints (700×1335)

Lit: *The American Architect & Building News*, XCIII, 1908, pp.203-204

HORSLEY, Gerald Callcott (1862-1917)

Educated at Kensington Grammar School, Horsley was articled to R. Norman Shaw, 1879-82, entered the RA schools and was the first to hold the Owen Jones Travelling Studentship, 1887-88, with which he visited Sicily. He was an active member of the RIBA, being elected F 1906, as well as of the AA, of which he was Vice-President, 1910-11, and President, 1911-13. A skilled draughtsman, Horsley illustrated W. S. Prior's *History of Gothic art in England*, 1900, contributed architectural drawings to RA exhibitions and was an editor of the AA *Sketch Book*. He was also the author of many papers on architectural subjects. For a list of his chief works see obituary in *Builder*.

Bibl: obituaries: *RIBA Jnl*, XXIV, 1917, pp.230-231, 240-241; *Builder*, CXIII, 1917, p.23

The following collection of drawings (with the exceptions noted) was pres. by Mrs Gerald Horsley, 1918, & by Maurice Whitelegge, 1948

- [1] BALCOMBE (Sussex): Balcombe Place
Design for the addition of a ballroom & for alterations, 1899-1900 (4):

1-2 Design for addition of ballroom

1 Perspective of part of the entrance front, with inset plan showing addition

Scale: 3/4 in to 5 ft

s: Gerald: C: Horsley: *Architect*

Pen (395×400)

2 Perspective of interior of ballroom showing music gallery at one end

s: As No.1

Sepia pen (420×550)

3 Design for panelling in the hall
Sketch elevation of fireplace wall

Scale: 1/2 in to 1 ft

s: As No.1

d: Aug. 13 1899

Pencil with coloured washes (485×660)

4 Design for fireplace in the hall
Plans, elevations & section

Scale: 1 in to 1 ft

Insc: Labelled, with some dimensions & notes on construction given

s: As No.1

d: 8 Jany: 1900

Pen with blue & pink washes, & some pencil, on tracing paper (530×690)

Horsley exhibited two drawings at the RA exhibition of 1900, No.1856, 'Balcombe Place'; No.1860, 'Music Gallery Balcombe Palace' (probably Nos.1 & 2).

- [2] BALCOMBE (Sussex): The Forest

Design for a house, c.1930

Perspective from the garden with inset small scale plan of ground floor

s: *Gerald C. Horsley Architect*

Sepia pen (395×520)

Exhib: RA 1904, No.1530, 'Brantridge Forest, Balcombe'

Reprd: *Builder*, LXXXV, 1903, p.435

- [3] ROTTESFORD (Leics): Church of St Mary

Design for a new organ case, 1891 (3):

1 Elevation with FS details of mouldings

Pen & coloured washes (520×660)

2 Elevation showing adjacent C17 tomb

Scale: 1 in to 1 ft

Pen (480×370)

3 Perspective sketch from SW
s & d: Gerald P. Horsley: *Archit.* | 14 Hart Street,
Bloomsbury Square | 11 March 1891
Sepia pen (415 × 250)

Horsley exhibited at the RA 1892, No.1639, 'Organ,
Church of St Mary, Bottesford' (probably No.2).

[4] BOURNEMOUTH (Hants): Church of St Peter
Design for a banner, 1911
Scale: $\frac{1}{4}$ FS
Insc: Labelled
s & d: Gerald C. Horsley: *Archit.* | 11 April 1911
Pencil & pen on tracing paper (550 × 290)

[5] BOURNEMOUTH (Hants): Church of St Swithun
Designs for painted decoration, 1909 (2):
1 Elevation of part of the N wall of the nave
showing also the decoration of the roof
s: Gerald C. Horsley: *Archit. Invt. et del.*
Pen & watercolour (585 × 355)

2 Sketch design for the painting on the roof
s & d: Gerald C. Horsley: *Archit.* | 2 Gray's Inn Square
W.C. 27 Feb. 09
Pen & coloured washes (495 × 685)

The church was designed by R. N. Shaw, 1876.

[6] CHEDDLETON (Staffs): Church of St Edward the
Confessor
Design for altar frontal, 1891 (4):
1 Elevation
Scale: $\frac{1}{4}$ FS
Insc: Labelled, with notes
s & d: Gerald C. Horsley: *Archit.* | 14 Hart Street
Bloomsbury Square 31 Jan 1891
Pen with yellow, blue & green washes (535 × 660)

2-4 Details of the figures of the Virgin Mary, Mary
the Mother of James & Mary Magdalene
Scale: $\frac{1}{2}$ FS
Insc: With notes on colouring
s: As No.1
d: Feby. 1891
Pen & blue wash on tracing paper (760 × 510)

[7] COLWYN BAY (Denbigh): Bron-y-Nant
Design for a house, c.1898 (2):
1 Perspective of the exterior with inset small scale
plan of ground floor
s: Gerald C. Horsley: *Architect*
Pen (485 × 640)
Exhib: Brussels International Exhibition, 1897,
No.60; RA 1898, No.1871, 'Bron-y-Nant, Colwyn
Bay'

2 Perspective sketch of the interior of the dining-
room showing the chimneyhood of modelled plaster
s: As No.1
Pencil & watercolour (340 × 480)

[8] COVERWOOD (Surrey): House
Designs for the interior of a house for Michael
Stephens, 1909 (2):
1 Design for chimneypiece & surrounding panelling
in living room
Sketch elevation
Scale: 1in to 1ft
s & d: Gerald C. Horsley: *Archit.* | 2 Gray's Inn Sqr 25
June 09
Pen on tracing paper (355 × 585)

2 Design for Marble & inlaid mahogany Chimneypiece in
bedroom No.1
Sketch elevation
Scale: 1in to 1ft
Insc: As above & labelled
s: As No.1
d: 28 July 09
Pencil & coloured washes (435 × 345)

[9] CULVERWOOD (Sussex): House
Design for the interior decoration of a large room &
for the dining-room, 1908
Elevations & sketch perspectives of fireplace walls
from each room
Scale: $\frac{1}{2}$ in to 1ft
Insc: Notes on materials & some dimensions given
s & d: Gerald C. Horsley: *Archit.* | 2 Gray's Inn Sq.
W.C. March 16, 1908
Pencil & coloured washes (470 × 610)

[10] HANLEY (Staffs): Church of All Saints
Design for the addition of a new nave & chancel,
c.1911-15 (2):
1 Perspective view of the church from the SE
Insc: *Tower not yet built*
s: Gerald C. Horsley: *Architect*
Pencil (465 × 605)
Reprd: *Builder*, CVIII, 1915, p.430

2 Perspective view of the interior looking towards
the E end, with inset small scale plan
s: As No.1
Pen & watercolour (635 × 520)
Exhib: RA 1911
Lit & reprd: *The Architect*, LXXXIX, 1913, pp.10,
222

Except for the tower, the additions to this church
were executed 1910-13.

[11] HINTON ST MARY (Dorset): Church of St Peter
Design for painted decoration in the chancel & for
stained glass windows, 1893 (4):
1 Interior elevation of N side of chancel
Scale: $\frac{1}{2}$ in to 1ft
Insc: Labelled & some dimensions given (in pencil)
s & d: Gerald C. Horsley: *Archit.* | 14 Hart Street
Bloomsbury Square: | April 1893
Pencil, pen & coloured washes on tracing paper
(345 × 505)

2 Interior elevation of the E wall with alternative
pencil sketch designs for the carved panels above the
altar
Insc: *Mr. Westcott, carpenter, Sturminster*
Pen & coloured washes with pencil amendments
(490 × 405)

3-4 Slightly differing designs for a 2 light window,
illustrating the text 'And Jesus said feed my sheep'
Elevations
Pen on tracing paper (535 × 420)

[12] HYTHE (Kent): The Links
Design for house, c.1914 (4):
1 Ground plan of the house & garden
Scale: $\frac{1}{4}$ in to 1ft
Insc: Labelled
Pencil & watercolour (400 × 485)

2-3 S & E elevations
Pencil & watercolour (230 × 485)

4 Perspective of terraces leading up to the pergola
Pencil & watercolour (450 × 535)

1-3 Reprd: *Builder*, CVI, 1914, p.590

[13] IPSTONES (Staffs): Church of St Leonard
Design for a new chancel screen, 1899 (2):

1 Elevation
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, labelled & (in pencil) some notes &
dimensions given
s & d: Gerald C. Horsley: *Architect* | 2 Gray's Inn
Square, London W.C. | January 1899
Pen & wash on tracing paper (380 × 530)

2 Perspective
s: Gerald C. Horsley: *Architect*
Pen (430 × 450)

Horsley exhibited at the RA 1899, No.1623, 'Screen,
Ipstones' (probably No.2).

[14] LEEK (Staffs): Church of All Saints, Compton
Designs for painted decoration on the chancel walls
& ceiling, for the bishop's throne & for stained glass
windows in the S aisle, 1891-92 (13):
1-9 Design for decoration of chancel
1 Detail of the chancel ceiling, with key plan &
section & inset photograph of executed ceiling
Scale: $\frac{1}{4}$ in to 1ft, 1in to 1ft
s: Gerald C. Horsley: *invent et pinxit*
Pen & watercolour (635 × 425)

2 Detail for the ceiling, pricked for transfer, showing
an angel holding a scroll
Scale: FS
Pencil on tracing paper (750 × 990, irregular)

3 Detail for the ceiling showing an angel holding
a scroll
Scale: FS
Black chalk & coloured washes (715 × 1245, irregular)

4 Sketch elevation of S wall
Pen & pencil on tracing paper (505 × 660)

5 Sketch elevation of decoration on whole of upper
part of S wall
Pencil & pen (520 × 1130)

6 Sketch elevation of decoration surrounding the
pair of Gothic windows in upper part of S wall
Pen & pencil (535 × 660)

7 Sketch elevation of decoration to W of windows on
upper part of S wall
Pen & coloured washes on tracing paper (460 × 520)

8 Detail of diaper pattern for lower part of S wall
Scale: $\frac{1}{4}$ FS
Insc: With notes
s & d: Gerald Horsley: *Archit.* | 14 Hart Street, Bloomsbury |
10 March 1891
Pencil, pen & coloured washes (660 × 535)

9 Interior perspective of chancel showing scheme of
decoration [Fig.85]
s: Gerald C. Horsley | 14 Hart St Bloomsbury Sqr
Pen & watercolour (685 × 505)

10-12 Designs for bishop's throne
10 Design I
Plan, front & side elevations
Scale: 1in to 1ft
s: As No.8
d: 22 Jan. 1892
Pencil & coloured washes (520 × 490)

11 Design II
Perspective sketch
Insc: With a note about possible alteration of the
design of the back
s: As No.8
Pen & green wash (345 × 245)

12 Design III

Perspective sketch

d: Dec. 10, 1892

Pencil & watercolour (360×210)

13 Design for 3 stained glass windows in S aisle containing figures of St Stephen, St Catherine & St Alban

Elevations

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

s: As No.8

Pencil & coloured washes (535×660)

Horsley exhibited at the RA 1891, No.1902, 'All Saints Leek' (probably No.9).

[15] LEEK (Staffs): Church of St Luke

Designs for reredos & organ case, 1890-93 (6):

1 Elevation of reredos

Scale: 1in to 1ft

Insc: Labelled

s&d: Gerald C. Horsley *Architect* | 14 Hart St.

Bloomsbury Sq. | 30 Dec. 1890

Pen & coloured washes (660×495)

2-6 Design for organ case

2 Sketch plan, elevation & section

Verso: Detail of carving on doors

Scale: 1in to 1ft

Insc: Labelled, with notes

Pencil (535×660)

3 Tracing of No.2 recto, with notes

s: As No.1

Pen with red & blue washes on tracing paper

(650×700)

4 Details

Scale: FS

Insc: Some notes given

s: As No.1

d: Aug. 1892

Pencil, pen, grey & sepia washes (1120×570)

5 Details

Scale: FS

Insc: Notes given

s: As No.1

d: Nov. 1892

Pencil & pen on tracing paper (1120×750)

6 Detail of carving for doors

Scale: FS

s: As No.1

d: June 1893

Pencil & black wash (1120×535)

[16] LONDON: No.10 Bishopsgate, City

Design for the rebuilding of an office block, c.1913

Elevation of façade facing street

Scale: $\frac{3}{8}$ in to 1fts: Gerald C. Horsley *Architect*

Pen & watercolour (750×400)

Exhib: RA 1913

Lit: AR, XXXV, 1914, pp.63-64; Pevsner, *London I*, 1962, p.200

Repr: *Academy Architecture*, XLIII, 1913, p.20

[17] LONDON: No.16 Charles Street, Westminster

Design for painted ceiling of corridor on 1st floor,

1893 (2):

1 Sketch design

Scale: 1in to 1ft

s&d: Gerald C. Horsley | 14 Hart Street Bloomsbury

Sq. | Aug. 1893

Pen & watercolour on tracing paper (300×550)

2 Design drawn out in more detail

Insc: With a passage from *A Midsummer night's dream*:

Where the Bee Sucks . . . Under the blossom that hangs on the bough

Pen & watercolour (690×510)

[18] LONDON: Universities' Mission to Central Africa,

Dartmouth Street, Westminster

Designs for a chapel, 1896 (2):

1 Design I, with a lantern

Perspective sketch of interior looking E

Insc: *Sketch of Chapel: No 2*

s&d: Gerald C. Horsley | 2 Gray's Inn Square | Jan.

31 | 96

Pen on tracing paper (395×280)

2 Design II, simpler & without a lantern

Perspective sketch of interior looking E

Insc: *Sketch of Chapel No 3*s: Gerald C. Horsley *Architect*

Pen on tracing paper (380×305)

Horsley exhibited at the RA 1896, No.1596, 'Central Africa Mission Dartmouth Street'.

[19] LONDON: Nos.24-25 King William Street, City

Design for a new building on a corner site, c.1896

Perspective

s: Gerald C. Horsley *Architect*

Pen (725×345)

Exhib: RA 1896, No.1596, 'Building, King William

Street'

Repr: *Builder*, LXXI, 1896, p.192

[20] LONDON: House of Retreat, Lloyd Square,

Clerkenwell, Islington

Design for roof decoration in the chancel, 1891

Elevation with inset sketch section

Insc: Ernest Newton *Architect*s: Gerald C. Horsley *invt et pinxit*

d: (in pencil) 1891

Pen & coloured washes on tracing paper (485×345)

[21] LONDON: Church of St George, Camberwell,

Southwark

Sketch design for a reredos, 1893

Front & side elevations

Insc: *This is quite a rough sketch, but may give some idea how the colour might be treated; some notes on colour given*

s&d: Gerald C. Horsley | 14 Hart Street, Bloomsbury |

Sept. 4, 1893

Pen & coloured washes on tracing paper (380×250)

[22] LONDON: St Paul's School for Girls, Brook

Green, Hammersmith

Design for organ in central hall, 1909-10 (4):

1 Sketch elevation

Scale: $\frac{1}{2}$ in to 1ftInsc: *carving in oak* & a few dimensions given

Pencil on tracing paper (510×555)

2 Front & side elevations & transverse section

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

Insc: *Approved R.W. Bidinell & (in pencil) Messrs. Walker & Sons | Francis St | (Mr Masey); partially labelled*

s&d: Gerald C. Horsley *FRIBA Architect* | 2 Gray's

Inn Square 15 May 1909

Pencil & coloured washes (505×675)

3-4 Two tracings from the above, No.3 including

a plan

s: As No.2

d: 19.5.09 & 20th January 1910

Pen, red pen & coloured washes on tracing paper

(650×685)

Lit: AR, XXIX, 1911, pp.152, 155

[23] LONDON: Church of St Peter, Hammersmith

Design for reredos in oak to surround existing altar,

1906

Plan, elevation & details of mouldings

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

Insc: Labelled

s&d: Gerald C. Horsley *Architect* | 2 Gray's Inn Square

W.C. | Feb 19, 1906

Pen & coloured washes on tracing paper (510×765)

A more finished version of this design was exhibited at

the RA in 1907 (see *Academy Architecture*, XXXI,

1907, p.471).

[24] LONGSDON (Staffs): Church of St Chad

Design for a new church, 1901-06, pulpit, 1905, &

organ, 1908 (10):

1-5 Designs for the church

1 Design I

Perspective from S, with inset plan

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

s&d: G.C.H. May 9, 1901

Pen (420×605)

Exhib: RA 1902, No.1513, 'Church of St Chad

Longsdon, Leek'

Repr: *Builder*, LXXXII, 1902, p.542

2-5 Design II

2 Sketch E elevation

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

Insc: Labelled & some dimensions given

s&d: Gerald C. Horsley *Architect* | 2 Gray's Inn Square

W.C., 29 Sept. 03

Pen on tracing paper with pencil amendments

(675×520)

3 Perspective from SE

s: Gerald C. Horsley *Architect*

Pen (605×500)

Exhib: RA 1905, No.1567, 'Church of St Chad,

Longsdon'

Repr: *Builder*, LXXXVIII, 1905, p.630

4 Perspective from W

s: As No.3

Pen (625×450)

Exhib: RA 1904, No.1506, 'Church of St Chad,

Longsdon'

Repr: *Builder*, LXXXVII, 1904, p.294

5 Perspective of interior of E end, showing proposed

tempera painted decoration

s: As No.3

Exhib: RA 1906, No.1532, 'Church of St Chad,

Longsdon'

Repr: *Builder*, XCI, 1906, p.260

6-9 Designs, with only slight variations, for a pulpit

6 Sketch design A for pulpit

Elevation to nave

Scale: 1in to 1ft

s: As No.1

d: 5. Jany. 1905

Pen & pencil on tracing paper (395×370)

7 Sketch design B for pulpit

Elevation to nave

Pen & pencil on tracing paper (395×400)

8 Design for pulpit

Plan, elevation, & details

Scale: 1in to 1ft, FS

Insc: *No 107*

s: As No.1

d: Jan. 30 1905

Pen & coloured washes on tracing paper (565×695)

9 Design for pulpit

Plan & elevation

Scale: 1in to 1ft

s: As No.1

d: March 27th 1905

Pen on tracing paper (585 × 480)

10 Design for organ case

Part ground plans, W elevation, elevation to chancel & transverse section

Scale: 1/2in to 1ft

s: As No.1

d: June 25. 1908

Pen with blue & brown washes on tracing paper (445 × 660)

[25] MOULTON (Northants): Moulton Grange

Design for chimneypiece in hall, 1913

Plan & elevation

Scale: 1in to 1ft

Insc: With a note about carving, some dimensions given

s&d: Gerald C. Horsley, FRIBA Archt. | 2 Gray's Inn Square, W.C. May 1913

Pencil & coloured washes (500 × 660)

[26] SANDON (Staffs): Church of St Andrew

Design for reredos, panelling & ceiling decoration in chancel, 1901 (2):

1 Plan, elevation & section of E end showing new reredos beneath E window, elevations of panelling on N & S sides of chancel & design for ceiling painting

Scale: 1/2in to 1ft

Insc: Some dimensions given

s: Gerald C. Horsley Archt. | 2 Gray's Inn Square W.C.

Pen & coloured washes on tracing paper (445 × 680)

2 Copy of the above, but omitting E windows & ceiling

s: As No.1

d: April 16th 1901

Pen & wash on tracing paper (280 × 740)

[27] STOKE POGES (Bucks): Framewood Manor

Design for the house, c.1904

Perspective of the garden façade, with inset small scale plan

s: Gerald: C: Horsley: Architect

Pen (445 × 585)

Lit: Pevsner, Bucks, 1960, p.28

Reprd: Builder, LXXXVI, 1904, p.664

[28] WHITLEY (Yorks): Whitley Hall

Design for new stables, c.1899

Perspective from above, with inset small scale plan

s: Gerald: C: Horsley: Architect

Pen (410 × 550)

Horsley exhibited at the RA 1899, No.1656, 'Stables, Whitley Hall' (probably this one).

[29] WINDSOR (Berks): Oakley Court

Design for proposed organ in hall, 1908

Front & side elevations

Scale: 1in to 1ft

s&d: Gerald C. Horsley FRIBA Archt. | 2 Gray's Inn Square W.C. Oct. 26. 08

Pencil & coloured washes (510 × 680)

[30] Design for a new building of 6 storeys, presumably business premises, set between existing buildings

Perspective of façade facing street

s: Gerald: C: Horsley: Archt

Pen (485 × 250)

[31] Design for the ceiling of a room with a

rectangular bay at one end, 1901

d: (on frieze) 1901

Pen & coloured washes (485 × 650)

[32] Design for a memorial litany desk in stone for Miss Brisco-Owen

Front & side elevations & perspective sketch

Scale: 2in to 1ft

s&d: Gerald C. Horsley. Archt. | 2 Gray's Inn Square W.C. | June 17. 1901

Pencil & sepia wash (480 × 635)

[33] Design for a hanging for Thomas Wardle of Leek, 1891 (6):

1 Sketch design

Scale: 2in to 1ft

Pencil & pen with blue & yellow washes on tracing paper (505 × 725)

2 Sketch design & detail

Scale: 1in to 1ft, 1/4FS

s&d: Gerald C. Horsley Archt. | 14 Hart Street

Bloomsbury Sq. | 11 May | 91

Pencil & watercolour (535 × 660)

3 Detail of an angel

Pencil on tracing paper (725 × 765)

4 Detail of an angel & glory with a portion of lettering

Scale: FS

Insc: With a note on manufacture

Pencil & sepia wash on tracing paper (1055 × 740)

5-6 Details of the lettering, *To Thee All Angels Cry Aloud*

Scale: FS

Pencil with green, blue & sepia washes on tracing paper (255 × 2240, 445 × 740)

[34] Design for an iron hinge

Details

Scale: 1/4FS

Insc: verso Q.I.C. (13) *Metal Work*

s&d: verso Ap. 13 1892. G.C. Horsley

Pen & wash (360 × 255)

✓ Prov: In 'Quarto Imperial Club' sketchbook II

[35] Design for an illuminated address on the recovery from illness of the Hon. Lady Catherine Milnes Caske, Vice-President of the Guild of Pity

Pencil (330 × 535)

[36] Design for Gothic lettering, pricked for transfer, *Christ Jesus came | into the World to | save sinners | if any man sin ...*

Pencil with black & red washes (585 × 1145)

[37] Design for Roman lettering, *Notes With | Many A Wind- | ding Bout*

Verso: Floral design

Pencil with black & blue washes (450 × 670)

[38] Design for a mosaic memorial panel, 1909Detail of half the mosaic surround & half the inscribed tablet, 1909 Ox ... | *Etbel Br ...*

Pencil & coloured washes with gold (560 × 765, irregular)

[39] Design for a monument, 1896

Sketch elevation

Scale: 1in to 1ft

Insc: (on base of monument) *This monument was erected by ... to memory ... Duke of York*

s&d: Gerald C. Horsley Archt. | 2 Gray's Inn Square | 26 Oct. 1896

Pen on tracing paper (510 × 330)

[40] Design for mural decoration surrounding a

3 light Gothic window beneath a lean-to roof

3 alternative elevations, showing the scene of the

Annunciation, c.1890

Pencil & coloured washes (535 × 660)

[41] Design for a country museum & institute

Perspective of principal façade set between existing houses, with inset small scale plan of top-lit principal floor, c.1890

s: Gerald: C: Horsley: Architect

Pen (380 × 460)

Horsley exhibited at the RA 1890, No.1740, 'A country museum & institute'.

[42] Design for an organ case

Perspective sketch

Pen on tracing paper (460 × 330)

[43] Design for a church tower

s&d: G. C. Horsley July 1891

Insc: verso Q.I.C. (11), *Towers, July 31, 1891, Gerald P. Horsley*

Pen (360 × 255)

In 'Quarto Imperial Club' sketchbook I

[44] Topographical drawings

France, 1886, 1910 & 1911 (6):

1 AMIENS (Somme): Cathedral

Sketch of the figure of Pharaoh from the carved wooden stalls

2 AZAY-LE-RIDEAU (Indre-et-Loire): Château

Sketch of entrance gateway & of roofs of the adjacent lodges

3 BLOIS (Loire-et-Cher): Château

Sketch of gallery & dome over staircase by François Mansart

4 CAEN (Calvados): La Trinité (Abbaye aux Dames)

Sketch of sculptured tympanum over W door

5 LES ANDELYS (Eure): Château Gaillard

Two sketches of the castle, one from the SE

6 LOCHES (Indre-et-Loire): Château

Sketch of an entrance gateway

Great Britain, 1884-1910 (9):

7 ABINGDON (Berks): Abbey

Perspective sketch of the abbey from the garden

8 FAIRFORD (Glos): Church of St Mary

Sketches of stained glass windows

9 GLOUCESTER: Cathedral

Perspective sketch of 4 bays on the N side of the choir

10 KNOLE (Kent): Knole Park (2)

1 Distant view

2 Perspective sketch of the entrance gateway

11 LONDON: South Kensington (Victoria & Albert) Museum

Studies of Italian mosaic work of the C14

Prov: Originally included in 'Quarto Imperial Club' sketchbook II

12 LONDON: South Kensington (Victoria & Albert) Museum

Study of a head in mosaic

13 PETERBOROUGH (Northants): Cathedral

Perspective view of one of the deep-recessed arches

of the W front

14 WELLS (Som): Cathedral (2)

1 Perspective sketch of part of the W front

2 Detail of one of the buttresses from the W front

15 WELLS (Som): Cathedral library

Detail from C15 stained glass window

Italy, 1886-89 (9):

16 BERGAMO: S Maria Maggiore
Perspective sketch of rood screen

17 BRESCIA: S Giovanni Evangelista
Elevation & perspective sketch of a wooden bench
end & sketch elevation of a wrought iron stand for a
candle

18 LUCCA (Tuscany)
Sketch of a domed church with a palazzo adjacent
to the W end & a walled garden

19 PALERMO (Sicily): La Zisa
Perspective sketch of the hall showing the stalactite
vault & the fountain

20 PERUGIA (Umbria): Museum
Sketch of a C14 century chalice in gold, silver & dark
blue enamel

21 ROME: S Onofrio
Perspective sketch of the apse

22 SIENA (Tuscany): Cathedral
Perspective of the interior looking towards the W end

23 VENICE: S Marco
Perspective sketch of the chancel arch from the gallery

24 VITERBO: Fountain
Perspective of free-standing fountain with basin

Turkey, 1886

25 EPHEBUS (W Turkey): Temple of Diana (2)
1 Fragment of Ionic capital
2 Fragment of cornice

HORSLEY, Hubert William (?-1949)

A London architect, his works include the White
House, Petersham, c.1910; St George's School,
Harpden, c.1916; & Heatherwood Hospital, Ascot,
1921-23. He was also responsible with Naylor &
Pearce for an unsuccessful competition design for
London County Hall, 1908; and, on his own, for the
design of a house at Westcott, near Dorking. In
1925 he transferred from being F of the Society of
Architects to being FRIBA, a position which he
relinquished a year before his death.
Bibl: RIBA Biography Files; RIBA Grey Books;
RIBA Kalendars; obituary (mention only): *Builder*,
CLXXVI, 1949, p.719

PETERSHAM (Surrey): The White House
Sketch design for a garden gate & retaining wall for
J. Percival Hughes
s & d: H. W. Horsley, *Archit.* | July 1910
Pencil & crayon (265 x 245)
Prov: Pres. by H. W. Horsley, 1928

HORSNELL, Alick George (?-1916)

Trained in Frederick Chancellor's office in Chelmsford
and was for some years an assistant in Ernest
Newton's office. He began private practice just before
the First World War and was regarded as one of the
most promising architects of his generation. He
competed for the Board of Trade offices in Whitehall.
He died in the war.
Bibl: obituary: *RIBA Jnl*, XXIII, 1916, p.306

CROWHURST (Surrey): Ardenrun Place
Perspectives of the house & entrance porch, 1909
See Newton, Ernest

DALLINGTON (Sussex): Oldcastle
Perspective of the house, 1912
See Newton, Ernest

LONDON: County Hall, Lambeth
Perspective of river front, 1914
See Knott, Ralph

LONDON: Nos.2-3 Duke Street, St James's,
Westminster
Perspective of design, 1912
See Harris, E. Vincent

SHURDINGTON (Glos): Greenway
Perspective of the house, 1912
See Newton, Ernest

Perspective of design for an unidentified house
See Newton, Ernest

Competition design for a Shakespeare memorial
theatre to seat 600, 1910 (4):

1 Ground floor plan
Pen (865 x 660)
2 S & N elevations
Pen (635 x 790)
3 Plan at gallery level & longitudinal section
Pen (660 x 930)
4 Perspective from the entrance approach
Watercolour (560 x 780)
1-4 Insc: Labelled
s: *Mirth* (pseudonym)
Prov: Pres. by E. Vincent Harris, 1934
1, 2, 4 Reprd: *Builder*, XCVIII, 1910, p.172
Awarded Sloane Medallion 1910 by the Institute of
Architects

Topographical drawing
Italy

ORVIETO: Duomo
View of the E end
s & d: Alick Horsnell April 1906
Watercolour (535 x 380)
Prov: Pres. on permanent loan by the AA, 1963

HOSKINS, George Gordon (1837-1911)

Educated at private schools in London and Paris,
Hoskins became a pupil of W. D. Haskoll of
Westminster. He went, in 1864, to Darlington to
live and his work is to be found in every part of the
district, consisting of churches, hospitals and
numerous public buildings. He was elected A 1867,
F 1870.
Bibl: obituary: *Builder*, CI, 1911, p.727; *RIBA Jnl*,
XIX, 1912, p.191

DARLINGTON (Durham): Woodburn
Design for a house, drawn by J. Livock
Plan of ground floor
Scale: 1/2 in to 10 ft
Insc: *Woodburn, Darlington. G. G. Hoskins, Archt &*
labelled
Pen on tracing paper (135 x 190)

HOUGH, George Cecil (fl.1929-1960)

Obtained a B.Arch from Liverpool and was elected
A 1929, but expelled 1960. For some years he was
schools architect for Portsmouth City Architect's
Department.
Bibl: RIBA Associates Nomination Papers; RIBA
Grey Books

LIVERPOOL (Lancs): Metropolitan cathedral of Christ
the King (RC)
Exhibition drawing of E elevation, 1932
See Lutyens, Sir Edwin

HOWELL, Albert (1860-1925)

Articled to his father, then to E. F. C. Clarke of
London, he later became managing assistant to
Chorley Connon in Leeds, 1882-84. In 1885 he
entered the architect's office of the Metropolitan
Police and eventually became Assistant Architect.
From 1885-95 he practised in partnership with
B. A. Elphincke. His works include the campanile,
St Augustine's church, Tunbridge Wells; the church
and schools, Southbridge, Tunbridge Wells; a new
tower and spire, Aylesbury church; the Chapel,
Convent of Notre Dame de Sion, Worthing; and
various private houses in southern England. He was
an active member of the AA, as well as being elected
F 1907.
Bibl: RIBA Nomination Papers; obituary (mention
only): *RIBA Jnl*, XXXIII, 1926, p.64

Prov: The following designs are included in the
'Quarto Imperial Club' sketchbook volumes (as listed)

[1] Suggested design for 1 bay of the chapter house
of a small cathedral (I, p.24)
Sketch elevation
Scale: 1/2 in to 1 ft
Insc: *The Chapter | House is proposed to be octagonal on |*
plan. In 6 bays | there wd. by re | presentations | of the
days of | creation in | sgraffito work. | In the 2 others | the
entrances & labelled; verso Q.I.C. (No 4) Treatment
of Wall surfaces | Albert Howell June 2, 1890
s & d: Albert Howell 24/7/90
Pencil (355 x 250)

[2] Design for a chimneypiece, 1893 (II, p.26)
Half-plans, elevation & details of mouldings
Insc: *A sketch for a Chimneypiece | proposed to be*
executed in deal painted white with blue and white tiles |
with different designs. The carving to be in very low relief;
verso Q.I.C. (16) Five places. Jan. 25, 1893
Pencil & coloured washes (355 x 255)

[3] Design for a W tower for a large town church,
1891 (I, p.65)
Sketch plans & elevation
Scale: 1/16 in to 1 ft
Insc: Some dimensions given; verso Q.I.C. (11)
Tower | A. Howell. | July 31. 1891
s & d: Albert Howell | 50 Queen Anne's Gate |
Westminster S.W.
Pencil (350 x 245)

[4] Design for a church screen, 1893 (II, p.35)
Elevation with details
Insc: verso Q.I.C. (17) *Screens A. Howell May 30. 1893*
s: Albert Howell 50 Queen Anne's Gate
Pencil (330 x 240)

[5] Design for a cottage in a stone district, 1890
(I, p.35)
Plan & elevation
Scale: 1/8 in to 1 ft
Insc: Rooms labelled on plan
s & d: Albert Howell, 50 Queen Annes Gate. S.W.
17.11.90
Pencil (355 x 255)

[6] Design for a terrace house, illustrative of the
treatment of town façades, 1890 (I, p.17) [Fig.86]
Elevation
Scale: 1 in to 1 ft
s & d: Albert Howell 31.4.90
Pencil (345 x 255)

[7] Design for a small town house (II, p.40)
Sketch plan
Insc: Rooms labelled
Pencil (345 x 255)

[8] Design for the internal treatment of a window with a window seat, 1890 (I, p.41)

Plan & elevation

Scale: 1in to 1ft

s & d: *Albert Howell* 23.10.90

Pencil & pink, brown & olive washes (255 × 345)

[9] Design for the internal treatment of a window, 1890 (I, p.45)

Plan & elevation

Scale: 1in to 1ft

s & d: *Albert Howell* 23.10.90

Pencil with pink, brown & olive washes (355 × 255)

[10] Measured drawing of a medieval confessional box, 1890 (I, p.10)

Plan & elevation of wrought iron grille

Scale: $\frac{3}{4}$ FS

s & d: *A. Howell* 27.3.90

Pencil (355 × 255)

[11] Measured drawings of churches in Norfolk, Suffolk, Northamptonshire & Cambridgeshire, 110 sheets kept in a quarto portfolio, 1887-94

The majority of drawings represent details of stone & wood carving

Pencil, with touches of sepia & red washes (355 × 255)

Prov: Pres. by E. Potterton, 1942, in memory of his son, G. E. Potterton

HUBBARD, George (1859-1936)

Born at Market Bosworth, Leics, he was educated at University College School and articled to a Mr Banks. He practised architecture in London for half a century, was surveyor to the Ironmongers' Company for twenty years and designed its premises at Nottingham. He was a noted collector of antiques and a well-known authority on dewponds. He was interested in the architecture of the Near East and wrote an important paper on the cathedral of Cefalù. His other buildings include the Camberwell public library, the restoration of the Deanery, Norwich, and war memorials at Cambridge, Nottingham and Shrewsbury. He was FSA and F 1895.

Bibl: obituaries: *Builder*, CL, 1936, p.624; *RIBA Jnl*, XLIII, 1936, p.608; *Ac&BN*, CXLV, 1936, p.387; *AJ*, XLIII, 1936, p.513; *The Times*, 27 March 1936

CEFALÙ (Sicily): Cathedral

Measured drawings, 1896 (8):

1 Sketch plan

2 Plan

3 E elevation

4 Another version of E elevation

5 W elevation

6 Another version of W elevation

7-8 Inscriptions on tie beam in roof

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

3-6 Scale: $\frac{1}{8}$ in to 1ft

2, 3, 5 s: *Measured by | George Hubbard | December 1896*

Pen, pen & black wash & pen & sepia wash

(740 × 540 largest)

Prov: Pres. by P. W. Hubbard, 1936

Lit: G. Hubbard, 'Notes on the cathedral church of Cefalù', *Archaeologia*, LVI, 1898, p.57

HUBY, Henry B. (fl.1893)

NEW YORK: The Columbian memorial arch, Central Park

Design

Insc: *Erected; October 12th 1893 & To Mr White with compliments of Henry B. Huby*

Photograph of original drawing (160 × 115)

Prov: Pres. 1893

HUDSON, Philip Burgoyne (1887-1951) & **WARDROP, James** ()

Attended Melbourne University, served his articles under a Mr d'Ebro and commenced practice in 1910. His works include the Geelong Grammar School; the Melbourne war memorial; the Union House at Melbourne University; the Commercial Union Building, Collins Street, Melbourne; and several factories. For some years after the First World War he worked in partnership with James Wardrop (q.v.), and at the time of his death he was practising with R. K. Stevenson and R. Howdell. In 1932 he was elected F, and other distinctions included the silver medal and subsequently the presidency of the RVIA. Bibl: obituary: *RIBA Jnl*, LIX, 1952, p.462

MELBOURNE (Victoria, Australia): National war memorial of Victoria

Competition design, 1924 (13):

1 Plan showing terraces, plazas of remembrance & immediate surroundings

2 Plan showing memorial shrine in detail

3 N elevation

4 W elevation

5 Section from N to S

6 Bird's-eye view from N

7 Perspective from S

8 Perspective from city approach

9 Perspective from W

10 Perspective showing NW part of monument & view of city from monument

11 Perspective of monument from city

12 Interior perspective of inner shrine

13 A composition of details

Photographs of original drawings (380 × 240)

This design won the first premium.

The photographs of drawings are accompanied by a photograph of a model and by an illustrated brochure, compiled by the architects and issued by the National Memorial Executive Committee, January 1924.

HUGALL, J. West (fl.1849-1878)

Specialized in the restoration and reconstruction of churches. He was elected F 1872.

Bibl: GR; H. S. Goodhart-Rendel, 'English Gothic architecture of the nineteenth century', *RIBA Jnl*, XXXI, 1924, p.331

[1] **ACKWORTH** (Yorks): Church of St Cuthbert

Design for alterations, 1850 (8):

1 Ground plan showing seating arrangement

Insc: Labelled & dimensions given

d: 1850

2 E elevation

3 S elevation

4 W elevation

5 Details of E window

6 Details of W windows

1-6 Pen, & pen & coloured washes on linen

(320 × 405 & 320 × 240)

5-6 Insc: Labelled & dimensions given

7 Elevations of stall ends

Insc: Labelled & dimensions given

s: *J. W. Hugall*

Pen & coloured washes (165 × 180)

Lit: Pevsner, *W Yorks*, 1967, p.70

[2] **ASHBURY** (Devon): Church of St Mary

Contract drawings for alterations to the church, 1872 (3):

1 Plan showing proposed new seating arrangement

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

Insc: *Wall & Hook*, labelled, dimensions & some

notes on seating capacity given

s & d: *J. W. Hugall | Sutton Courtney | 22 Aug. 1868*

Pen & coloured washes (345 × 520)

Attached is a printed label stating that the grant from the Incorporated Society for Promoting the Enlargement, Building and Repair of Churches and Chapels is dependent on the work being carried out according to these drawings and an accompanying specification.

2 S elevation of tower

Insc: *Wall & Hook*

s & d: *J. West Hugall FRIBA | Oxford | 30 May 1872*

Pen with grey, green & brown washes (350 × 245)

3 Design for a pulpit

Insc: Labelled

s: *J. W. H. ... | Sutton ... | 22nd* (partly torn off)

Pen & coloured washes (350 × 245)

Pevsner, in *N Devon*, 1952, pp.41-42, mentions a heavy restoration of 1849, but Hugall's work is not referred to.

[3] **CHIEVELEY** (Berks): Church of St Mary

Survey drawings, 1864, & contract drawings, 1872, for building a new nave & adding a N aisle to the church (6):

1-2 Survey drawings

1 N & W elevations

2 Sections through nave looking E & W & sections through chancel looking S & E

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

Insc: *Plans as at present*, labelled & dimensions given

s & d: *J. W. Hugall | 13 Talbot Terrace W | October 1864*

Pen with pink, pale blue & pale yellow washes

(635 × 460)

3-6 Design for rebuilding nave & adding a new N aisle

3 Ground plan

Attached is a printed label stating that the grant from the Incorporated Society for Promoting the Enlargement, Building and Repair of Churches and Chapels is dependent on the work being carried out according to these drawings and an accompanying specification.

4 S elevation

5 N elevation

6 E & W elevations of N aisle, transverse section through nave & N aisle & longitudinal section through N aisle looking S

3-6 Scale: $\frac{1}{8}$ in to 1ft

Insc: Stamped 18 June 1872 by the Incorporated

Society for Promoting the Enlargement, Building and

Repair of Churches and Chapels; dimensions given

in plan & sections

s & d: *J. West Hugall FRIBA | Oxford | April 1872*

[4] **COLESHILL** (Berks): Church of All Saints

Design for proposed alterations & topographical drawing, 1851 (8):

1-5 Design for proposed alterations to porch & parvise

1 Plans of porch & staircase, parvise & staircase

2 W elevation of porch & details of window

3 Longitudinal & transverse sections of porch & parvise

4 S elevation of porch & details of window

5 N elevation of porch & details of window

6 Longitudinal & transverse sections of porch & parvise

7 W elevation of porch & details of window

8 Longitudinal & transverse sections of porch & parvise

9 S elevation of porch & details of window

10 N elevation of porch & details of window

11 Longitudinal & transverse sections of porch & parvise

12 W elevation of porch & details of window

13 Longitudinal & transverse sections of porch & parvise

14 S elevation of porch & details of window

15 N elevation of porch & details of window

16 Longitudinal & transverse sections of porch & parvise

17 W elevation of porch & details of window

18 Longitudinal & transverse sections of porch & parvise

19 S elevation of porch & details of window

20 N elevation of porch & details of window

4 Parvise: section looking into organ gallery & longitudinal section
5 Part S elevation showing tower & porch
1-5 Scale: $\frac{1}{8}$ in to 1ft 1in to 1ft
Insc: Labelled & dimensions given

6-7 Details of new windows in chapel
Scale: $\frac{1}{8}$ in to 1ft, 1in to 1ft
Insc: Labelled & dimensions given
s & d: J. W. Hugall | 4 Augt. 1851
Pen & pen & wash (265 × 345 & 380 × 300)

8 Sketch of sculptured Pietà found in N wall of aisle
Pencil (265 × 180)

Pevsner, in *Berks*, 1966, pp.117-118, does not mention these alterations.

[5] DURRINGTON (Wilts): Church of All Saints
Design for rebuilding & measured drawings, 1850 (4):

1-2 Design for rebuilding
1 Plan showing seating arrangement, transverse section looking W & longitudinal section looking N
Scale: $\frac{1}{8}$ in to 1ft
Insc: Labelled & dimensions given
s: J. W. Hugall
Pen & wash on backed linen (355 × 405)

2 Elevations looking N, S & E & section through chancel
Scale: $\frac{1}{8}$ in to 1ft
s: J. W. Hugall
Pen on linen (280 × 535)

3-4 Measured drawings
3 Medieval painting found on N wall
Scale: $\frac{1}{8}$ FS
s & d: J. W. Hugall | 1850
Pen & watercolour (205 × 330)

4 Decorated stone found in roof
Elevation & section
Scale: $\frac{1}{8}$ FS
Pen & watercolour (100 × 65)

Lit: Pevsner, *Wilts*, 1963, pp.202-203

[6] EASTHAMPTSTEAD (Berks): Church of SS Mary & Michael

Preliminary design, 1865, & working drawings for rebuilding the body of the church & design for rebuilding the tower, 1873 (11):

1-6 Preliminary design
1 Ground plan showing seating arrangements for 396 people
2-4 N, S, E & W elevations, showing tower crossed through
5 Longitudinal section looking S
6 Transverse sections
1-6 Scale: $\frac{1}{8}$ in to 1ft
Insc: Dimensions given & plan also labelled
s & d: J. W. Hugall | 13 Talbot Terrace | Westbourne Park | April 1865
Pen & coloured washes (420 × 580)

7-10 Working drawings
7 Ground plan showing seating arrangements for 341 people
8-9 Longitudinal sections looking N & S
10 Section through chancel & vestry looking E
7-10 Scale: $\frac{1}{8}$ in to 1ft
Insc: Wall & Hook, labelled, notes & dimensions given
s: J. W. Hugall | 13 Talbot Terrace | Westbourne Park W
Pen & coloured washes (350 × 530)

11 Design for rebuilding tower
Elevation
Scale: $\frac{1}{8}$ in to 1ft
s & d: J. West Hugall | Oxford | Sept. 1873
Pencil & blue wash (635 × 330)

Lit: Pevsner, *Berks*, 1966, p.93

[7] FIGHELDEAN (Wilts): Church of St Michael
Survey drawing, designs for alterations & for the addition of a new tower, tower arch & gallery & measured drawings, 1850-59 (7):

1 Ground plan showing old seating arrangements
2 Ground plan showing proposed new seating arrangements
Scale: $\frac{1}{8}$ in to 1ft

1-2 Insc: Labelled & dimensions given
s & d: J. W. Hugall | Cheltenham 24 March 1851

3 Ground plan showing alternative new seating arrangements

4 Sections of nave roof & details
Insc: As above, labelled & dimensions given
d: 24 March 1851

1-4 Pen & coloured washes (240 × 355)

5 Section - looking West | Shewing new Tower Arch & Gallery
Insc: As above & width of gallery given
d: 18 April 1859, with the seal of the Incorporated Society for Promoting the Enlargement, Building and Repair of Churches and Chapels
Pen with blue, pink & ochre washes (330 × 235)

6-7 Measured drawings
6 Detail of stained glass window in clerestory
d: Dec. 1850
Coloured washes (190 × 305)

7 Tracing of details of stained glass in 2nd window from W in N aisle
Insc: The glass does not appear to have been made for this and is much broken
s & d: J. W. Hugall | Architect | 4 January 1851
Brown & yellow washes on linen (380 × 355)

Lit: Pevsner, *Wilts*, 1963, p.217

[8] GARSTON, EAST (Berks): Church of All Saints
Design for alterations, 1874 (3):

1 Ground plan as at present arranged showing old seating arrangements

2 Ground plan of proposed rearrangement showing different seating arrangements

3 The proposed Restoration: F. elevation, longitudinal section looking S, cross-sections of nave looking W & chancel looking E

1-3 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, plans labelled
s & d: J. West Hugall FRIBA | Oxford | 15 July 1874
Pen with orange, grey & blue washes (305 × 460)

Lit: Pevsner, *Berks*, 1966, pp.131-132

[9] OARE (Som): Church of St Bartholomew
Design for alterations, 1850
Plan, S & W elevations & sections of nave, showing a bell turret at the W end
Verso: Rough pencil sketches for a tower & lists of items in stone & wood for the nave & chancel

Scale: $\frac{1}{8}$ in to 1ft
s & d: J. W. Hugall | August 1850
Pen & coloured washes (355 × 485)
Pevsner, in *S & W Somerset*, 1958, p.265, states that the W tower and chancel are mid-C19, but does not name the architect.

[10] ROTHWELL (Yorks): Church of the Holy Trinity
Drawing connected with restoration of a ceiling, 1876
Plan of ceiling looking up & section of beam
Scale: 2in to 1ft
Insc: This ceiling was buried behind a plaster suspended one and was discovered and restored by me - nearly all the carved work was found perfect but out of place
s & d: J. West Hugall | Oxford | Augt. 1876
Pencil & sepia wash (520 × 425)

[11] SPOFFORTH (Yorks): Church of Ail Saints

Designs for alterations, 1854 (4):
1 Ground plan showing rearrangement of seating & alterations to church fabric with a part-plan showing alternative treatment of S aisle

Scale: $\frac{1}{8}$ in to 1ft
Insc: Labelled
s & d: J. W. Hugall | January 1854
Pen & coloured washes (420 × 560)

2 Ground plan showing rearrangement of seating & more extensive alterations to church fabric than are shown in No.1
Scale: $\frac{1}{8}$ in to 1ft
Insc: Labelled & a note stating that a grant towards reseating has been given by the Incorporated Society for Promoting the Enlargement, Building and Repairing of Churches and Chapels on condition that a fixed number of seats should be free
Pen & coloured washes on backed tracing paper (430 × 560)

3 Two transverse sections through nave & aisles showing alternative designs for alterations, longitudinal section through nave, N & W elevations & section of vestry
Scale: $\frac{1}{8}$ in to 1ft
Insc: Labelled
s & d: J. W. Hugall | January 1854
Pen & coloured washes (420 × 560)

4-5 Design for chancel restored to its ancient dimensions

4 Plan & N elevation
5 E elevation & details of window
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, labelled & dimensions given
s: J. W. Hugall | Cheltenham
Pen & coloured washes, 2 sheets mounted (390 × 250, 240 × 305)

Lit: Pevsner, *W Yorks*, 1967, p.495

[12] STAUNTON (Glos): Church of All Saints
Survey drawings & designs for restoration & reseating, 1861 & 1872 (7):

1-2 S & W elevations as at present
3-4 Longitudinal section & transverse sections through nave & aisles & through chapel looking E, showing proposed alterations
5 Ground plan showing seating as at present existing
1-5 Scale: $\frac{1}{8}$ in to 1ft

6-7 Design for proposed alterations
6 Longitudinal section through nave, crossing 1st bay of chancel looking N, transverse section through nave & aisles looking E & detail of New Roof to Nave
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft

7 Plans, elevations & a section of pews & prayer desk
Scale: 1in to 1ft

1-7 Insc: As above; in some cases labelled & dimensions given

1-4 s&d: J. W. Hugall | 18 Westbourne Square W | 25 June 1861

5-7 s&d: J. West Hugall FRIBA | Oxford | March 1872

Pen & pen with coloured washes (355×535)

Lit: Verey, *Glos: Vale*, 1970, p.346

The work seems to have been carried out with the aid of a grant from the Incorporated Society for Promoting the Enlargement, Building and Repairing of Churches and Chapels, since Nos.4, 6 & 7 bear the society's stamp with the date *March 21st 1872*.

[13] WELLAND (Worcs): Church of St James

Designs for a new church, 1864 & 1871 (7):

1 Ground plan, showing tower & vestry on NE, S porch & sketched in *Proposed Future North Aisle*

2 Section of nave & aisles (i.e. including a N aisle) looking E & section of chancel looking E

3 Longitudinal section looking S, showing 2 piers in the S arcade instead of the 3 shown in No.1

1-3 Insc: As above, labelled & some dimensions given

s&d: J. W. Hugall | 13 Talbot Terrace London W | 24 July 1864

4 S elevation, showing tower at SW corner

5 Elevation, showing tower at SW corner

6 W elevation, showing tower at SW corner

7 Longitudinal section looking S, showing vestry in crypt under chancel & 2 piers in the S arcade of the nave

4-7 Insc: *Wall & Hook* & some dimensions given

s&d: J. West Hugall | Oxford | May 1871

1-7 Scale: 1/2in to 1ft

Pen & coloured washes (330×485)

Lit: Pevsner, *Worcs*, 1968, p.285

Accompanying the drawings is a photolithograph showing a perspective view of the church from SE, s&d: J. West Hugall | Oxford 1874. The building must have been financed by the Incorporated Church Building Society, since Nos.4-7 bear the society's seal and its stamp with the date *Dec 17 1872*.

[14] WOOLASTON (Glos): Church of St Andrew

Design for alterations, 1858-59 (7):

1-2 N & S elevations

3 Longitudinal sections looking N & S

4 Sections through nave, chancel & porch

1-4 Scale: 1/2in to 1ft

s&d: Hugall & Male | 26 King William St. Charing Cross | 29 Novr. 1858

5-6 Window details

7 Details of nave arcade & chancel arch

Scale: 1/2in to 1ft

5-7 Insc: Labelled & dimensions given

s&d: Hugall & Male | 26 King William St. | Charing Cross, London | Feby 1859

1-7 Pen & coloured washes (355×510)

Lit: Verey, *Glos: Vale*, 1970, p.411

All the drawings bear the seal of the Incorporated Society for Promoting the Enlargement, Building and Repairing of Churches and Chapels with the date *18 April 1859*.

HUGHES, Edward (?-1886)

Designed the Market Hall, King Street, Huddersfield, 1878-80. He was awarded the RIBA Silver Medal in 1859, and was elected A 1863, F 1878.

Bibl: Pevsner, *W Yorks*, 1967, p.278; obituary:

Builder, LI, 1886, p.660

KILMALLOCK (Co Limerick): Kilmallock Abbey

Measured & topographical drawings, 1859 (10):

1-7 Measured drawings

Plans, elevation & details

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

Insc: *Caerlleon* (pseudonym) & labelled

8-10 Topographical drawings

Perspectives [Fig.87]

1-10 Insc: by E. Hughes | *Silver Medal 55 guineas* |

awarded to him | 14 Feby 1859

Pen, pen & wash, pencil & wash (495×675 largest)

HUMBERT, Albert Jenkins (1822-1877)

Began his career in partnership with C. F. Reeks, and his early works include Carlisle Parade and Robertson Terrace, Hastings. In 1853 they rebuilt Bodiam church. In 1854 Humbert rebuilt the chancel of Whippingham church, Isle of Wight, and in 1861-62 rebuilt the entire church. Also in 1860 he erected the mausoleum to the Duchess of Kent at Frogmore. Soon after Prince Albert's death he was directed by Queen Victoria to prepare designs for the royal mausoleum at Frogmore. He subsequently rebuilt Sandringham House, 1868-70.

Bibl: W. Ames, *Prince Albert and Victorian taste*, 1967, p.69 et seq; obituary: *Builder*, XXXVI, 1878, p.24

[1] SANDRINGHAM HOUSE (Norfolk)

Studies & designs for the house, c.1862-64 (11):

1-3 Perspective sketches of garden front, showing alternative treatments of detailing

1 Design with pierced balustrade & quoining

2 Design similar to No.1, but with the addition of gables, finials & other decorative features

3 Design similar to No.2, but with the addition of bay windows ornamented with banded rusticated pilasters

1-3 Insc: *Early study for* | *Sandringham House*

4 Perspective sketch of the entrance porch in neo-Jacobean style

Insc: *Study for* | *Sandringham House*

1-4 Pencil (400×565)

5-7 Designs, c.1862, including 2 towers in neo-Jacobean style

5 Perspective of entrance front

6 Perspective of garden front

Reprd: H. Colvin, *Royal buildings*, 1968, pl.35

7 Perspective of alternative design for garden front, showing a smaller main block connected to a subsidiary wing

5-6 Insc: *A study for rebuilding Sandringham House*

7 Insc: *(Study) Sandringham*

5-7 w/m: J. Whatman 1862

Watercolour (655×990)

8-10 Design for an L-shaped house, c.1864

8 Perspective sketch of entrance façades

9 Perspective sketch of rear façades

10 Perspective sketch of rear façades, showing slight alterations from No.9

8-10 Insc: *Study for Sandringham*

8, 10 s: A. J. Humbert Archt

8-10 w/m: J. Whatman 1864

Pencil (545×775)

11 Perspective by E. C. Sayer of the interior of the

Entrance Hall | as executed

Insc: As above & E. C. Sayer delt. 1871

s: A. J. Humbert Archt

Pencil (545×735)

1-11 Prov: Pres. by the Rev. L. M. Humbert, 1878

Lit: Pevsner, *NW & S Norfolk*, 1962, p.301

The rebuilding was carried out 1868-70.

[2] WHIPPINGHAM (IoW): Church of St Mildred

Design for the church (4):

1 Plan

2 S elevation

3 Longitudinal section

1-3 Scale: 1/2in to 1ft

Insc: Labelled

s: A. J. Humbert Archt

Pen & pen & wash (355×510)

4 Perspective from SW [Fig.88]

s: A. J. Humbert Archt

Pen (255×305)

1-4 Prov: Pres. by the Rev. L. M. Humbert, 1878

Lit: Pevsner & Lloyd, *Hants & I of W*, 1967, p.774

Chancel was built in 1854-55, the rest in 1861-62.

[3] WINDSOR (Berks): Royal mausoleum, Frogmore

Design for a mausoleum for Queen Victoria & the

Prince Consort in Romanesque style, c.1861 (2):

1 Perspective of preliminary design

w/m: J. Whatman 1860

Sepia pen & washes (570×860)

2 Perspective of design as executed

Pen & sepia washes (545×890)

Lit: Pevsner, *Berks*, 1966, pp.293-294

Reprd: H. Colvin, *Royal buildings*, 1968, pl.34

Prov: Pres. by the Rev. L. M. Humbert, 1878

Executed design was by A. J. Humbert and Professor Grüner of Dresden, Prince Albert's favourite specialist in decoration. Grüner also did the initial sketch for the whole building.

HUNT, Richard Morris (1828-1895)

One of the most distinguished C19 American architects, Hunt studied architecture in Paris at the Lefuel atelier and the École des Beaux Arts. He returned to America and settled in New York. His early works include a number of the first apartment houses in New York such as the Stuyvesant on East 15th Street, 1869. Outside New York he built the Fogg Museum, Harvard; the National Observatory, Washington DC; the Theological Seminary, Princeton; and the Divinity School, Yale. He was widely known as a domestic architect, and his houses include the J. J. Astor house, 65th Street, New York, 1893; the Vanderbilt house, New York, 1878; The Breakers, Newport, Rhode Island; and Biltmore, Ashville, North Carolina. He was awarded the RIBA Gold Medal in 1893.

Bibl: H. F. & E. Withey, *Biographical dictionary of American architects*, 1956

[1] NEW YORK: Statue of Liberty, Bedloe's Island, the harbour

Working drawing for base of Statue of Liberty, 1884

Plans, elevation & section

Scale: 1/2in to 1ft

Insc: Labelled & dimensions given

d: *Design adopted Aug. 7, 1884*

Blueprint of original drawing (1095×890)

Prov: Pres. by R. M. Hunt, 1893

[2] WEST POINT (New York): US Military Academy Working drawings for academic building & gymnasium, 1891 (3):

1-2 Working drawings for academic building
1 E (principal) & S elevations, with roof plan & part N & E elevations of tower
Scale: $\frac{1}{8}$ in to 1ft
s: R. M. Hunt *Archit* | New York

2 N elevation, plans of tower & elevation & section of spire
Scale: $\frac{1}{8}$ in to 1ft

3 N elevation of gymnasium
Scale: $\frac{1}{4}$ in to 1ft

1-3 Photographs of original drawings (380×485, 325×250, 265×300)
Prov: Pres. by R. M. Hunt, 1893

[3] YORKTOWN (Virginia): Monument to commemorate the siege of 1781
Working drawings (2):

1 Plans of capital & base & elevation of column, with detail of figure on summit
Scale: $\frac{3}{8}$ in to 1ft
Insc: Labelled
s: R. M. Hunt - *Architect - Chairman of the Commission on* - *Tribune Building*

2 Plans of lower courses of base & section through base & shaft
Scale: As No.1
s: As No.1

1-2 Prints from original drawings (965×610)
Prov: Pres. by J. H. Sturgis, 1885
With the prints are 2 photographs of the completed monument and of the base.

[4] Design for a country house
Perspective sketch

Insc: *Office of Richard M. Hunt, architect* | *Trinity Building No 111 Broadway, New York*
s & d: R.M.H. *May* | 72
Photograph of original drawing (230×185)
Prov: Pres. by J. H. Sturgis, 1885

HUNT, Thomas (1737-between 1809 & 1818)
Inherited Wadenhoe Manor, near Oundle, from his father Edward, a merchant of Oundle, and he seems to have been a minor, perhaps amateur, architect practising mainly in Northamptonshire. The volume described below is the only known evidence for his designs, which include: assembly rooms in London, 1765; the enlargement of Berrystead House at Oundle for his father; numerous small country houses; and some farm and outbuildings.

Drawings of various sizes tipped on to 65 leaves of a brown leather album (440×335): the album, which has *Original | architectural | plans | Hunt & 1765* insc. on spine, appears to have been bound in the C19 or later

The drawings are a heterogeneous collection. They vary in treatment. Some are neatly drawn out, usually in sepia pen & grey wash; others (ff.35v-36, 62) are more clumsily treated; others are mere jottings on the backs of invitations, bills &c; the treatment of watercolour in the frontispiece & on f.63 is rather different. There are designs, some dated between 1765 & 1769, others dateable to c.1778, c.1786 & c.1793. A feature of these designs is experimentation

in the treatment of plans: for example, octagonal houses & service buildings are shown on ff.12v, 16v, 33v, 50, 51v-52, 60, 63, 63v, & a triangular house appears on f.17. However, this experimentation often produces awkward shapes & is sometimes combined with conservative stylistic features. The volume also contains topographical drawings of contemporary buildings, including a house in Yorktown, Virginia, and also some drawings not positively identified as design or topographical drawings (ff.8r, 27r, 27v-28r, 29v-30r, 32v-33r, 35v-36r, 51v-52r, 54r, 55r, 57v, 58v).

Frontispiece Design for a small country house
Front elevation, showing the surrounding garden
Watercolour, with a painted banded border, on backed cartridge (285×405)

ff.1-7 LONDON: Assembly rooms between Wall Street, Fore Street & Aldermanbury Postern, City
Preliminary designs
Designs made according to incorrect site dimensions
f.1r Ground floor plan with 40ft frontage, 1st floor plan with 50ft frontage

f.3r Ground & 1st floor plans with 45ft frontage (310×400)

f.2v Elevations corresponding to plans on f.3r (195×310)

f.6r 1st floor plan with 60ft frontage, with main entrance on Aldermanbury Postern instead of Wall Street as in preceding designs (395×305)

f.5v Key to plan on f.6r

Designs made according to correct site dimensions
f.5r 1st floor plan with main entrance on Fore Street (300×290)

f.7r 1st floor plan with main entrance on Aldermanbury Postern (385×305)

f.6v Key to plan on f.7r

ff.1-7 Insc: Labelled & dimensions given, with notes indicating which plans were made according to the incorrect & which according to the correct site dimensions
d: versos *Feb'y, March 1765*
Sepia pen & grey wash

f.4r GADSDON HOUSE (Gaddesden, Herts?)
Design for a cottage, with an estimate of building costs
Plans & elevations
Scale: $\frac{1}{2}$ in to 1ft
Insc: Labelled, dimensions given & *An Estimate of the Charge of Building Gadsdon House*
Sepia pen & grey wash (320×400)

f.8r Design (?) for a 5 bay house
Incomplete plan & elevation
Verso: Rough pencil sketch plan
Sepia & black pen (310×220)

f.9r Design for a 5 bay house
Plans & entrance elevation which do not exactly correspond with plans
Insc: Labelled & dimensions given
d: elevation *Jany 1765*
Pen & wash on 4 small pieces of paper (220×125 largest)

f.9v Sketch & written description of an apparatus for tracing & reducing in scale

f.10r Design for a 5 bay house
Principal floor & bedroom floor plans
Insc: Labelled & dimensions given
d: verso *April 1765*
Sepia pen & grey wash (255×385)

f.10v Design for a 5 bay house with a 4 bay lateral extension
Plan
Scale: $\frac{1}{10}$ in to 1ft
Insc: Yards labelled & dimensions given
Sepia pen & grey wash (255×385)

f.11r Design for a 5 bay house with 2 detached service blocks
Ground floor plans
Insc: Labelled & some dimensions given
d: verso of plan of main block *Jany 1765*
Sepia pen on 2 pieces of paper with red ruled margins (each piece 190×270 approx.)

f.11v Design for a cottage with garden & woodshed, bounded by *Benefield Road & Mr Johnston's Wall*
Plan & cross-section
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, labelled & dimensions given, with *Particulars of the above Building* listed
Pen (330×220)
Benefield is a village 3 miles W of Oundle.

f.12r Design for a 5 bay house
Principal floor & bedroom floor plans
Insc: Labelled & dimensions given
d: verso *May 1765*
Sepia pen & grey wash (320×200)

f.12v Design for an octagonal stable block
Plan, elevation & sketch section of roof
Scale: $\frac{1}{8}$ in to 1ft (except for section)
Pen (320×400)

f.13r Design for a square house of 5 bays
Principal floor plan
Insc: Labelled, dimensions given & (at one side of house) *Out offices | in a Square | in this Place*
d: verso *Jany 1765*
Pen (305×265)

f.13v Design (or survey?) of a house with pencilled-in designs for additions
Ground & 1st floor plans & a cross-section
Verso: Sketch design (?) for an irregularly shaped house
Plan
Pen & pencil (270×405)

f.14r Design for a 5 bay house
Principal & bedroom floor plans & split rear elevation showing 2 alternative treatments
Insc: 1st floor plan labelled & dimensioned
d: verso of elevation *Jany 1765*
Sepia pen & grey wash on 3 pieces of paper (165×295 largest)

f.14v Preliminary designs for a 5 bay house
Principal floor & bedroom floor plans which do not correspond exactly with each other; design for a conservatory; sketch pencil elevation of 2 bays containing very large rectangular windows
Verso: Part-plan of an irregularly shaped house
Pen, pencil & wash (310×425)

f.15r Design for a 7 bay house with attached pavilions
Principal floor plan
Insc: Labelled & dimensions given
d: verso *Jany 1765*
Sepia pen (270×330)

f.15v Design for a 5 bay house with an attached chapel at one side
Ground plan & elevation, with an alternative treatment of the chapel pencilled in & an alternative treatment of the façade shown by means of a flier

f.16r Design for a 5 bay house with 2 pavilions linked to the main block by quadrant colonnades
Plan
Insc: Labelled & dimensions given
d: *Jan'y 1765*
Sepia pen (380×480)

f.16v Design for a house which in plan is an octagon with a tetrastyle prostyle portico on the entrance front & rectangular side projections
Plan
Insc: Labelled & dimensions given
Pen (315×190)

f.17r Design for a triangular house [Fig.89]
Insc: Labelled & dimensions given
d: verso *June 1765*
Sepia pen & grey wash (315×260)

f.18r Design for a house of approximate H-plan
Plans of principal & bedroom floors
Insc: Labelled & dimensions given
d: verso *May 1765*
Sepia pen & grey wash (400×290)

f.19r Design for a house, the main block of 5 bays, with attached blocks of irregular shape on either side & a detached stable court
Plan & front (E) elevation
Insc: Labelled & dimensions given
d: verso *June 1765*
Sepia pen & grey wash (305×385)

ff.19v-22r Slightly varying designs for a 5 bay house
f.19v Plans of ground & principal floors
d: *July 1765*
(385×305)

f.20r Elevation of rear façade
(200×310)

f.21r Ground & principal floor plans, slightly different from f.19v
Scale: $\frac{1}{10}$ in to 1ft
2 pieces of paper (195×310 approx.)

f.22r Ground & principal floor plans, slightly different from any of the preceding plans
(385×310)

f.24r Principal floor plan, which differs from any of the preceding plans not only in the internal arrangement of the main block, but also in the addition of 2 pavilions attached to the main block by quadrant colonnades & a detached service block; rear elevation, similar to that on f.20r, but also showing the quadrant colonnades & 2 pavilions
Scale: $\frac{1}{10}$ in to 1ft
s: *TH inst. et fact*
d: *Sept. 3rd. 1765*
(385×305)

ff.19v-22r, 24r Insc: Labelled & dimensions given
Sepia pen & grey wash

f.23r Design for a 5 bay house
Plans of principal & bedroom floors
Insc: Dimensions given
d: verso *May 1765*
Sepia pen & grey wash (525×195)

f.25r LONDON: Mr Thomas Jordan's house, St Mary Cray, Orpington, Bromley (Kent)
Design for the addition of a bay window
Plans of principal & bedroom floors, showing projected addition on principal floor plan
Insc: Labelled & dimensions given, with an account of the desirability of the addition
Sepia pen & grey wash (240×310)

ff.25v-26r Design for a 5 bay house with attached side pavilions
f.25v Front elevation
d: *Oct 14 1765*
(315×410)

f.26r Plans
Insc: Labelled & dimensions given, with notes
d: verso *Sept. 12th 1765*
(305×800)

ff.25v-26r Scale: $\frac{1}{10}$ in to 1ft
Sepia pen & grey wash

f.27r Design (?) for a 5 bay house with attached side pavilions
Principal floor plan & entrance elevation
Scale: $\frac{1}{10}$ in to 1ft
Insc: Rooms labelled & dimensions given
d: plan *Sept. 21st 1765*, elevation *Sept. 24th 1765* (both on verso)
Sepia pen & grey wash on 2 pieces of paper
(175×310, 225×310)

ff.27v-28r Design (?) for a house of U-shaped plan, the main block of 5 bays

f.27v Rear elevation
d: *Novr 29th 1765*
(190×300)

f.28r Plans of principal, bedroom & attic floors
Insc: Rooms labelled & dimensions given
d: verso *Novr 21st 1765*
(385×320)

ff.27v-28r Scale: $\frac{1}{10}$ in to 1ft
Sepia pen & grey wash

f.29r YORKTOWN (Virginia): House of Thomas Nelson
The Plan of the Parlour Floor of a House | now building by The Hon.ble Thos. Nelson Esqr. in York Town Virginia. Designed by himself
Insc: As above & It stands in his Garden about 200 yards from | the River bank & commands a fine Prospect | of York River, the Ships, Gloucester Town, & the Opposite Shore & also an unbounded | one both up & down the River; insomuch | that by the help of a good Glass in clear | Weather a person can see every Ship bound to any part of Chesapeake Bay above the | Mouth of York River | The long Passage leads to the Kitchen &c | NB. The above Act. is taken from his letter to | T.H. dated 15th Sept. 1765 as is the Plan | from his description of it in words | The Parlour Floor is 12ft 4in high | Chamber Do . . 11 . . | in the Clear | The best Parlour is divided into two Rooms above Stairs; labelled & dimensions given
d: verso *Novr 30th 1765*
Sepia pen & grey wash (190×310)
This was probably the house of the Thomas Nelson who was Secretary of the Colony of Virginia. His house was built after 1744, according to Waterman, and was described by the Marquis de Chastelux in his *Travels in North America in the years 1780-81-82*, New York 1828. It was destroyed in a siege of 1781, but the foundations still exist and their dimensions (the exterior of the house 45 $\frac{1}{2}$ ×57 $\frac{1}{2}$ ft, the foundation walls 2ft thick) correspond approximately to the house shown in Hunt's drawing. See C. Trudell,

Colonial Yorktown, Richmond, Dietz Press, 1938; T. T. Waterman, *The Mansions of Virginia, 1706-1776*, Chapel Hill, University of North Carolina Press, 1945, pp.168, 172-173; & E. F. Farrar, *Old Virginia houses along the James*, New York, Hastings House, 1957, pp.213-215.

ff.29v-30r Design (?) for a house of approximate U-shaped plan, the main block of 7 bays
f.29v Ground floor & 1st floor plans
d: verso *Jan'y 1766*

f.30r Attic plan & entrance elevation
d: *Jan'y 26th 1766*

ff.29v-30r Scale: $\frac{1}{10}$ in to 1ft
Insc: Rooms labelled & dimensions given, including height of storeys
Sepia pen & grey wash on 5 small pieces of paper (190×310 largest)

f.30v Design for a 7 bay house & accompanying outbuildings
Plan & Elevation of the Front of the Stables
Scale: $\frac{1}{20}$ in to 1ft
Insc: As above, with a key corresponding to letters on the plan
d: verso *Feb'y 1766*
Sepia pen & grey wash (310×390)

f.31r Design for a 5 bay house with attached side pavilions; on the pediment, a shield bearing the arms of the Hunts
Ground floor plan & entrance elevation
Scale: $\frac{1}{10}$ in to 1ft
Insc: Dimensions given on plan
d: verso *March 1766*
Sepia pen & grey wash (385×310)

ff.31v-32r OUNDLE (Northants): Berrystead House
Apparently unexecuted design for enlargement of the house belonging to E. H.
Cellar floor, Parlour Floor, Chamber floor & Attic floor plans & rear elevation
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above & plans labelled with letters which correspond to a key which gives the dimensions of the rooms; the dimensions of the old house are given in a brief note about the alterations
s: *Thos. Hunt inv. et fact.*
d: verso *June 4th 1766 & May 21st 1766*
Sepia pen with light brown & grey washes on 4 pieces of paper (200×290 approx.)
On the elevation is a shield bearing the Hunt arms. The house would seem to be Berrystead, of which John Bridges (1666-1724) in his *History and antiquities of the county of Northampton*, compiled from MS material c.1740 by Samuel Jebb, says 'The manor house, in which Captain Hunt resides, is called the Berrystead (sic)'. The front elevation of Berrystead is illustrated in J. A. Gotch, *Squires' homes and other old buildings of Northamptonshire*, 1939, pl.12, opp. p.6.

ff.32v-33r Design (?) for a 5 bay house with 2 pavilions attached to the main block by quadrants
f.32v Entrance elevation
d: verso *Sept. 16th 1765*
(195×285)

f.33r Plans of ground & principal floors
d: verso *June 9th 1766*
(385×305)

ff.32v-33r Scale: $\frac{1}{10}$ in to 1ft
Insc: Rooms labelled & dimensions given
Sepia pen & grey wash

f.33v Design for a small octagonal house with low wings
Plan, with fliers which lift to reveal on the RHS a plain rectangular wing & on the LHS a wing with an apsidal end, & entrance elevation
Insc: On plan, rooms labelled & dimensions given
Sepia pen & grey wash (320 × 240, top cut to the outline of the elevation)

f.34r **NR BATH** (Som): House of Mr Langston
Plan of Mr. Langston's House & Offices | about 4 Miles from Bath | Drawn chiefly by Memory
Scale: $\frac{1}{20}$ in to 1ft
Insc: As above & dimensions of rooms & heights of principal & bedroom floors given
d: verso 23d. June 1766
Sepia pen & grey wash (390 × 310)

ff.34v-35r Design for a 5 bay house with an attached pavilion on one side linked to a court with a service building on the far side

f.34v *Back Front*
d: verso 2d. July 1766
(140 × 160)

f.35r Plans of ground & principal floors & front elevation
(300 × 415)

ff.34v-35r Scale: $\frac{1}{10}$ in to 1ft
Insc: As above & dimensions given on plan
Sepia pen & grey wash

ff.35v-36r Design (?) for a 5 bay house with 2 pavilions attached to the main block by quadrant colonnades
Plan showing main block, service blocks & courtyards; front elevation showing main block & pavilions
Scale: $\frac{1}{20}$ in to 1ft (plan)
Insc: Plan labelled with letters which correspond to a key
d: verso 1765
Sepia pen & grey wash (380 × 490)

ff.36v-37r Design for a 5 bay house with 2 pavilions attached to the main block by quadrant colonnades
f.36v Front elevation
d: *Jany 11th 1768*
(195 × 390)

f.37r Ground floor plan
Insc: Dimensions given
d: *30th May 1767*
(310 × 385)

ff.36v-37r Scale: $\frac{1}{10}$ in to 1ft
Sepia pen & grey wash

f.38r Design for a square house with a tetrastyle prostyle entrance portico
Plan
Insc: Some dimensions given in pencil
Sepia pen & grey wash (280 × 200)

f.38v An invitation to dinner from Thomas Hunt to a Mr W

f.39r Design for a house with 2 bay lateral wings, the main block of 7 bays
Plan of ground floor & elevation of entrance front
Scale: $\frac{1}{10}$ in to 1ft
Insc: On plan rooms labelled & dimensions given
d: verso *July 24th 1767*
Sepia pen & grey wash (385 × 310)
Above the entrance is a shield bearing the arms of the Hunts.

f.40r Alternative designs for a small house
Four plans, 3 of the ground floor & 1 of the bedroom floor, & front elevation
Insc: Plans labelled & dimensions given
d: verso *Octr 14th 1767* ... (plans), *22d. April 1769* (elevation)
Sepia pen & grey wash on 4 pieces of paper (175 × 195 largest)

f.41r Design for a 5 bay house linked by quadrant passages to service blocks
d: verso *July 1768*
Sepia pen & wash (305 × 380)

f.42r Design for a 5 bay house with the principal front on the S & with 2 pavilions attached to the N of the main block by quadrant links
Plan
Insc: Rooms labelled & dimensions given
Sepia pen & wash (310 × 385)

ff.42v-44r Slightly varying designs for a 3 bay house with attached side pavilions
ff.42v-43r Two ground floor plans & 1 bedroom floor plan
Insc: Rooms labelled & dimensions given
Pen (135 × 360, 300 × 325)

f.44r Ground floor plan & front elevation
Insc: Dimensions given in plan
Pen & wash (290 × 300)

ff.42v-44r Scale: $\frac{1}{10}$ in to 1ft

f.45r Design for a 5 bay house with an H-shaped service block attached to 1 side
Plan
Insc: Labelled & dimensions given
Sepia pen & wash (285 × 380)

ff.45v-46r Preliminary designs for a small house
Five ground floor plans & 2 front elevations
Insc: Partly labelled & some dimensions given
Pen, 1 plan in pencil (260 × 385, 280 × 385)
Above the entrance on the elevation on f.45v is a shield bearing the Hunt arms.

ff.46v-47r Design for a villa, the main block of 5 bays, with 1 bay end pavilions
Two alternative principal floor plans & front elevation
Insc: Plans dimensioned & rooms labelled on 1 plan
Pen (375 × 35, 260 × 260)

ff.47v-48r Design for a small house, the central block of 3 bays, with low 1 bay wings
Two alternative principal floor plans, a basement plan & front elevation
Insc: Rooms labelled & dimensions given
Sepia & black pen & grey wash (320 × 280)

f.48v Small engraving of a river scene

f.49r Design for a small house
Principal & bedroom floor plans
Insc: Labelled & dimensions given
Pen (310 × 270)

f.50r Design for a small house
Two alternative plans
Insc: Partly labelled & dimensions given
Pen on 2 pieces of paper (100 × 160 approx.)

f.50v Design for an octagonal building with a central staircase
Plan
The outlines of the plan have been cut out of paper (115 × 115, irregular)

f.51r Design for a 5 bay house with an H-shaped service block attached to 1 side
Plan
Scale: $\frac{1}{10}$ in to 1ft
Insc: Dimensions given
Sepia pen & grey wash (195 × 300)
Design for a 5 bay house, perhaps related to the above design
Plan
Insc: Dimensions given
Sepia pen (170 × 170)

ff.51v-52r Design (?) for a house with attached pavilions

f.51v Entrance elevation
Sepia pen & wash (280 × 410)

f.52r Principal floor plan
Insc: Dimensions given
Sepia pen & grey wash (310 × 385)

Alternative designs for stables
2 octagonal plans & 1 rectangular plan
Sepia pen, pencil & grey wash (310 × 385)

ff.52v-53r Design for a house of 5 bays
Two slightly different principal floor plans, basement & bedroom floor plans & entrance elevation
Insc: Rooms labelled on plans & dimensions given
Pen & wash (165 × 230, 310 × 385)

f.53v Design for alterations to a large building of irregular shape
Plan & elevation
Scale: $\frac{1}{10}$ in to 1ft
Pen with grey, yellow & red washes (410 × 325)

f.54r Design (?) for a small house
Ground plan & front elevation
Insc: Rooms labelled on plan & dimensions given
d: verso *17th Feby 1769*
Pen & wash (310 × 190)

f.54r Design for a row of cottages & shops (?); design for a dairy (?)
Sketch elevations
Pencil (295 × 190)

f.55r Design (?) for a pair of semi-detached houses & design (?) for free-standing house
Two plans & front elevation for semi-detached houses; plan of free-standing house
Insc: In all plans dimensions of rooms given, & in plan of free-standing house rooms labelled
Pen & wash (300 × 270)

f.55v Design for a *small Farm House*
Ground & 1st floor plans, front elevation & section of *Gavell End*
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above, rooms labelled & dimensions given
s & d: *T. Hunt Invt et Fecit = Augst 1765*
Sepia pen & grey wash on left half of a piece of paper (385 × 310)

f.56r Sketch elevation of a street façade
Pen (200 × 280)
Sketch of a castellated Gothic house in wooded grounds, on the verso of a milliner's bill d. *2 June 1778*
Pencil (110 × 200)

f.56v **TWYWELL** (Northants): Mr Knight's house
Plans, front elevation & 1 side elevation of *Mr. Knight's house at Twywell*
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above, rooms labelled & dimensions given
Sepia pen & a touch of grey wash (320 × 305)

A photograph at the National Monuments Record of 'Home Farm, Twywell' corresponds in many features to the house on f.56v. Moreover, a lozenge on the side of the house bears the insc. *THA* (Thomas Hunt Architect?) together with the date 1663, which must refer to an earlier part of the house.

f.57r Design for a small house
Plan, with a flier which lifts to reveal an alternative treatment of 1 wing, & front elevation
Insc: Dimensions given
Pen & wash (280×225)

f.57v Design (?) for a small house
Plan & front elevation
Insc: Some pencilled dimensions given on plan
Pen & wash (280×310)

f.58r Studies for window designs
Elevations
Scale: $\frac{1}{2}$ in to 1ft
Pen & pencil (285×310)

f.58v Design (?) for a 7 bay house
Two plans
Insc: Rooms labelled & dimensions given
Pen
Design for a small building (cottage?)
Section
Pencil (395×315)

f.59r Perspective sketch of *Colonel Elliotts House near Kew Bridge*
Insc: As above
Pencil (160×200)

f.59v Sketch design for a house
Plan
Pencil (225×180)
This design is on the back of an invitation to dinner addressed to Thomas Hunt from the Morlands of Clopton Hall (Northants), d. 12 Sept. 1793.

f.60r Design for an octagonal service building
Plan & elevation
Scale: $\frac{1}{10}$ in to 1ft
Insc: Plan labelled
Pen & wash (125×255)
Design for an octagonal house with an entrance portico & lateral wings
Plan
Insc: Rooms labelled & dimensions given
Verso: A similar plan, but with 1 side squared off
Pen (180×225)

f.60v Alternative designs for a service court adjoining a *Dwelling House*
A plan with 2 alternative elevations for a service building & a plan with 1 elevation for a service building
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above & *Front Court* labelled
s&d: *Thos. Hunt inv. et fecit | May 26th. 1766*
Pen & wash (310×385)

f.61v Designs for a house
Plan & elevation for a different but possibly related design
Scale: $\frac{1}{2}$ in to 1ft
Insc: A few pencilled dimensions marked on elevation
Pen & wash (390×300)

f.62r Design for a 3 bay house
Ground & 1st floor plans, front elevation & section
Pen & wash (300×400, cut & torn)

f.62v Studies for house designs
Four plans drawn out in pen & 3 pencil sketch plans, 2 recto & 1 verso
Insc: Dimensions of rooms given on inked-in plans
Pen & pencil (305×385)

f.63r LONDON: Leicester Place, Westminster
Perspective of the street, showing the Sans Souci theatre & the street sign *Leicester Place*
Insc: As above
Pen & watercolour (170×230)
The Sans Souci theatre was apparently designed by Charles Dibdin in 1796. A very similar watercolour of the theatre is at the Guildhall and is reproduced in Survey of London, XXXIV, *Parish of St Anne, Soho*, pt.ii, 1966, pl.27b.
Design for an octagonal house
Ground & bedroom floor plans
Insc: Rooms labelled & dimensions given on ground floor plans
Sepia pen & grey wash (180×380)

f.63v Design for an octagonal house
Two alternative ground floor plans & a bedroom floor plan
Insc: Some rooms labelled & some dimensions given
Verso: Design for a house which is basically octagonal in plan but with 1 side squared off
Sketch plan
Pen & wash, pen & pencil (260×255)

f.64r Design for a small house, the centre part of 3 bays, with lateral 1 bay wings
Ground floor plan & front elevation
Pen (300×320)

f.64v Account between the *Otley Hall Estate* (Otley Hall, Suffolk?) & *Thos.s Rowld.d. Hunt*, involving also E.H. (Edward Hunt, the father of Thomas?), concerning various goods & services & covering the years 1784-86
Verso: A very sketchy pencilled plan of a house

f.64v An engraving of a river scene, another copy of the one on f.48v

HURST, Aaron Henry (1762-1799)
Admitted to the RA schools in 1788 and exhibited at the RA from 1778 to 1796. He designed the chapel of St James, Pentonville, 1787-88, and several houses.
Bibl: *Colvin*

WIMBLEDON COMMON (Surrey): Wimbledon Lodge
Design for a house for Gerard de Visme, 1792 (2):
1 Front elevation
2 Back elevation
1-2 Insc: on mount *Wimbledon Lodge*
s&d: on mount *A. H. Hurst Archt. MDCCXCII*
Pen & coloured washes, mounted (230×325, 350×430)
Prov: Pur. 1966
Lit & reprd: J. Harris, *Georgian country houses*, 1968, p.47, pl.29
In 1793 'Wimbledon Lodge, now erecting for Gerard de Visme Esq.' was exhibited at the RA, No.789.

HURST, William (1787-1844)
Born in Doncaster and articulated to William Lindley of that town. He afterwards joined the firm of Lindley & Woodhead, subsequently Woodhead & Hurst, and was extensively employed in Yorkshire and Nottinghamshire, especially in the building of churches. After Woodhead's death, c.1835, Hurst entered into partnership with W. L. Moffatt, with whom he designed churches and other buildings in Yorkshire, Derbyshire, Cheshire and Nottinghamshire.
He was elected F 1836.
Bibl: *Colvin*

HURST, William & WOODHEAD, ...

FIRBECK (Yorks): Firbeck Park
Design for 'Elizabethanizing' alterations to an C18 house, c.1817
South elevation
Scale: $\frac{1}{2}$ in to 10ft
Insc: As above & (in pen & pencil) partially labelled (in pencil) *L. G. Knight (?) Esq*
s: *Woodhead & Hurst*
w/m: J. Whatman Turkey Mills 1817
Pen (370×480)
Prov: Pres. by P. Mellon, 1969
Lit: Pevsner, *W Yorks*, 1967, p.201 (states that the house was probably in the mid-C19 widely Elizabethanized)

HUSBANDS, Alexander Mitchell (fl.1898-1905)

Prov: The following drawings were pres. 1969 by the London Museum, which acquired them from Miss J. Evans of the Worthing Museum

[1] LONDON: No.6 Cheapside, City
Design for front & for interior fittings for the Waltham Watches shop belonging to E. B. Dennison, 1902 (4):

1-2 Design for shop front
1 Sketch elevation, section & plan of soffits
Scale: $\frac{1}{4}$ in to 1ft
Pen on linen (250×315)

2 Plan at level of window sills & plan of soffits
Scale: $\frac{1}{2}$ in to 1ft
s&d: *A Mitchell Husbands | Architect & Surveyor | 13 South Square | Grays Inn W.C. | December 1902*
Print (515×690)

3-5 Design for interior fittings
3 Basement & ground floor plans; details of showcases, counter & chair
Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft
Print (500×725)

4 Sketch ground floor plan & details of fittings
Pencil & coloured washes (560×765)

5 Large scale detail of part of interior decoration
Insc: *Vogel 394 Euston Rd | Marquetric Cutter*
Black & white chalk on tracing paper (420×620)

[2] LONDON: No.2 High Street, Kensington
Design for additions & alterations to a shop for Frederick Bateman & Co (2):
1 Plan & elevation, showing adjoining premises
Scale: $\frac{1}{4}$ in to 1ft
s: *A. Mitchell Husbands. MSA | Architect & Surveyor | 13 South Square | Grays' Inn. Holborn | W.C.*
Pen & some pencil on linen (265×370)

2 Plan, elevation & section
Scale: $\frac{1}{2}$ in to 1ft
Insc: *cancelled & labelled*
s: *A. Mitchell Husbands MSA | Architect & Surveyor | 13 South Square | Grays Inn W.C.*
Pen on linen (410×460)

[3] LONDON: Nos.333 & 335 Kentish Town Road, St Pancras, Camden
Design for proposed alterations to shop premises for Norris & Beal
Plans, elevations & sections
Scale: $\frac{1}{4}$ in to 1ft
s: *A. Mitchell Husbands | Architect & Surveyor | 7 South Square | Grays Inn Holborn*
Pen & coloured washes on linen (485×740)

[4] LONDON: Lambeth town hall, Brixton Road & Acre Lane, Lambeth
Unexecuted preliminary designs for Lambeth town hall, c.1905 (8):

1 1st floor plan
Verso: Sketch ground floor plan
Insc: Labelled
Pen & pink wash (180×250)

2-5 Sketch plans of one part of the building at various levels
Pencil on detail paper (250×200 approx.)

6 Sketch perspective of entrance front
Verso: Sketch plan
Pencil (180×250)

7 Sketch perspective of entrance front, an alternative design to No.6
Pencil (255×205)

8 Ground plan, an alternative arrangement to that shown in the plans on Nos.1 & 6v
Pencil & grey wash on detail paper (390×540)

A competition for the design of the town hall was held in 1905 & won by S. Warwick & H. A. Hall, who erected the building in 1908.

[5] LONDON: Richboro Lodge, St Mary Cray, Orpington, Bromley (Kent)
Contract drawing for proposed alterations & additions to Richboro Lodge for J. H. Boome, 1899
Roof plan, elevations & sections
Insc: *This is the drawing referred to in an agreement signed 12 December 20th 1899 | Stebbings & Pannett | Dec. 18th | 99*
s: *Alec. M. Husbards M.S.A. | Architect | 13 South Square | Grays Inn W.C.*
Pen & coloured washes (790×555)

[6] LONDON: No.17 Westwell Road, Streatham, Lambeth
Design for a proposed studio for H. F. McConnell
Plan, elevations & section
Scale: $\frac{1}{4}$ in to 1ft
s: *A. Mitchell Husbards M.S.A. | Architect & Surveyor | 13 South Square | Grays Inn W.C.*
Print with coloured washes added (480×685)

[7] SOUTHAMPTON (Hants): No.97 High Street
Design for shop interior for Heppel & Co., chemists, 1898
Plan & elevations
Scale: $\frac{1}{2}$ in to 1ft
Insc: stamped *W. Sumner & Co | Limited | Surveyors Dept | January 4th 1898*
Pencil with blue, pink & green washes (565×770)

[8] Design for 2 terrace houses
Ground & 1st floor plans & sketch elevation
s: *A. Mitchell Husbards M.S.A. | Architect*
Pen & coloured washes on backed tracing paper (485×610)

[9] Design for a house
Perspective
Coloured washes (380×560)

[10] Design for an interior
Perspective
Pencil (560×765)

[11] Design for a showcase for hats
Elevation
Scale: 1in to 1ft
Insc: *Rosenwood; lined with yellow silk pleated | submit shades | ventilation in back panel & 20ins. deep*
Pencil & brown wash (240×250)

HUSSEY, Richard Charles (1806-1887)

As a young man Hussey was articled to the architect Wallen, Edwin Nash being a fellow pupil. In practice he was both architect and surveyor, accepting students in both capacities. In 1831 he travelled with Henry Gally Knight *MP* in Normandy, preparing illustrations for a book published in 1836 on the architecture of that region. The buildings observed during this and similar excursions throughout England had a decided influence on his later work. In 1835 he became the partner in Birmingham of Thomas Rickman, with whom he entered several competitions including those for the Fitzwilliam Museum, Cambridge, 1835, and the Houses of Parliament, 1836. Rickman died in 1841; his son Thomas was articled to Hussey in 1843 and both came to London in 1849. Hussey designed numerous monuments, including one to Rickman in St George's churchyard, Birmingham, and the restoration of the tomb of Walter de Merton in Rochester cathedral. His style was based largely on careful examination of old buildings, his measured drawings showing an antiquarian appreciation of old work. Details almost invariably came from his numerous sketchbooks. He contributed a number of papers to the *Archaeological Journal* and to the Kent and Sussex Archaeological Societies, and provided illustrations for J. H. Parker's *Glossary of architecture*, 1845, and for his brother, the Rev. Arthur Hussey's *Churches of Kent, Sussex, and Surrey*, 1852. Elected F 1852, he became Vice-President of the RIBA in 1859 and retired from practice in 1870. A selected list of Hussey's works appears in the *RIBA Proceedings*, III, 1887.
Bibl: *Colvin* (see Rickman, Thomas); obituary: *Builder*, LII, 1887, p.215; *RIBA Proceedings*, III, 1887, pp.163-166

[1] ASHTON (Northants): Church of St Michael
Design for a saddle-backed W tower, 1849
Perspective of tower from SW
s & d: R. C. Hussey *Archit.* 1849
Pencil & sepia wash (445×370)
Lit: Pevsner, *Northants*, 1961, p.85
The tower is an addition to a medieval church.

[2] BIRMINGHAM (Warwicks): Church of St George, churchyard
Design for a monument to the memory of Thomas Rickman, 1841 (2):
1-2 Perspectives
1 Insc: *to the memory of Mr Rickman*
w/m: J. Whatman 1833
Pencil (485×295)
2 Insc: *No 2*
Pencil & sepia wash with pencil amendments (425×270)
Lit: *RIBA Proceedings*, III, 1887, p.163

[3] BOWDON (Cheshire): Church of St Mary the Virgin
Perspective from NE
Insc: *Bowdon Parish church*
Pencil (355×420)
The attribution of this drawing to Hussey is on the grounds of draughtsmanship. W. M. Gallichan & E. H. Mason, in *The Little guide to Cheshire*, 1957, p.36, state that the present church is Late Perpendicular, restored in 1860. Since this drawing differs from the present appearance of the church it may either record the pre-restoration state or be an unexpected design for restoration.

[4] BRAMLEY (Surrey): Burial ground
Design for a cemetery chapel, 1850
Perspective from NE
s & d: *RCH Jan. 1850 & (in pencil) Richd. Chas. Hussey Archt*
Pencil & sepia wash (410×390)

Nairn & Pevsner, *Surrey*, 1971, p.118, mentions an 1881 cemetery chapel, but not one of 1850 by Hussey. However Thomas Rickman Jnr, in *RIBA Proceedings*, III, 1887, p.164, states that Hussey's 1850 design was carried out.

[5] CASTLE BROMWICH (Warwicks): Castle Bromwich Hall
Survey drawing connected with repairs to NE tower, c.1846
Perspective of tower
Insc: *Castle Bromwich Hall Warwicksh*
s: *RCH* (monogram)
w/m: J. Whatman 1846
Pen & watercolour (565×395)
Lit: Pevsner & Wedgwood, *Warwicks*, 1966, p.224
Thomas Rickman Snr built this tower, c.1825, and Hussey carried out repairs on it, 1838-49 (see T. Rickman Jnr, *op. cit.*).

[6] CHESTER: Cathedral
Survey drawings connected with restoration & refitting of the choir, c.1849-51 (3):
1 Details of pier in choir
Scale: $\frac{1}{8}$ FS
d: *Sep. 20, 1849*
Pen (505×330)

2 Perspective sketch of Decorated Gothic pulpit
Pencil (625×450)

3 *Screen at back of Pulpit | side next Choir*
Elevation
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s: *RCH*
w/m: J. Whatman 1851
Pen (655×505)

4 Choir stalls
Elevation of 2 bays with transverse section & details
Scale: $\frac{3}{4}$ in to 1ft, 2in to 1ft, $\frac{1}{4}$ FS
Insc: Labelled
Pen & pencil (505×655)
At least two of these drawings were made after Hussey's restoration and refitting of the choir, 1844-48 (see T. Rickman Jnr, *op. cit.*): they may therefore have been taken from earlier drawings.

[7] CHESTER: Cathedral
Design for an eagle lectern with steps (2)
Perspective sketches from 2 different angles
Insc: *Chester Cathl.*
w/m: J. Whatman 183
Pencil (370×305)

[8] CULWORTH (Northants): Church of St Mary the Virgin
Design for rebuilding the chancel, c.1840
Perspective sketch of the chancel looking E
Pencil (465×305)
Pevsner, *Northants*, 1961, p.168, states that the chancel was rebuilt in 1840, but does not mention the name of the architect.

[9] DEEPING ST NICHOLAS (Lincs): Church of St Nicholas
Design for a wall monument
Elevation
Insc: *in St Nicholas Ch. Deeping Fen*
s & d: *May 1847 | R. C. Hussey Archt: Birmingham*
Pen & sepia wash (380×290)
Pevsner & Harris, *Lincs*, 1964, p.511, states that Hussey designed a monument in the church to commemorate William & Nicholas Clarke Stevenson, who died in 1844 & 1843 respectively.

[10] FOLKESTONE (Kent): Church of St Mary & St Eanswythe
Design for enlargement, 1858
Perspective view from NW
Insc: *Folkestone - design for enlargement 1858*
s: R. C. Hussey *Archt*
Pen & sepia wash (235 × 285)
Lit: Newman, *NE & E Kent*, 1969, p.310
Hussey built a new E nave and N aisle, 1856-59, for Canon Matthew Woodward. Further extensions were built by other architects, 1872-74.

[11] FOLKESTONE (Kent): Church of St Peter, East Cliff
Design, 1861
Perspective sketch from the SW
Insc: *proposed mariners' church for Folkestone*
s&d: R. C. Hussey *Archt*. 1861
Pen (155 × 155)
Lit: Newman, *NE & E Kent*, 1969, p.311
The church was built 1862-64. It was subsequently altered by Stallwood, 1870.

[12] FRITTENDEN (Kent): Church of St Mary
Design for rebuilding, 1846 (2):
1 Perspective sketch of the church from the SE
Pencil (520 × 420)
2 Detail of the tower; elevation of S side & details of mouldings
Scale: 1/8 in to 1 ft
Insc: Some dimensions given
s&d: *Richd. Chas. Hussey Archt. | Birmingham | Feb. 1846*
Pencil (530 × 200)
Lit: Newman, *W Kent*, 1969, p.278
The rebuilding was carried out 1846-48.

[13] MILSTEAD (Kent): Church of St Mary & the Holy Cross
Design for a wall monument for the Rev. W. Tylden, 1856
Elevation
s&d: *Richd. Chas. Hussey Archt. | July 1856*
Pen & watercolour (450 × 330)
Lit: Newman, *NE & E Kent*, 1969, p.373

[14] ORLINGBURY (Northants): Church of St Mary
Design for a monument, c.1853
Elevation
Insc: *in Orlingbury Ch. Northants*
s: R. C. Hussey *Archt*
w/m: J. Whatman 1853
Pencil & sepia wash (465 × 320)
Lit: Pevsner, *Northants*, 1961, p.338
This is probably the monument erected by Hussey to commemorate Sophia Bridges, who died in 1853.

[15] RUGBY (Warwicks): Church of St Matthew
1 Design for a wall monument for the Rev. C. Mayor, 1841
Elevation
Insc: *Design for Monument at Rugby; No 3*
s&d: *Richd. Chas. Hussey Archt. | Birmingham Oct. 1841*
Pencil & sepia wash (370 × 270)

2 Design for a gravestone for the Rev. C. Mayor, 1842
Details
Scale: 1/8 FS
s&d: *Richd. Chas. Hussey Archt. | Birmingham Augst. 1842*
Pen (370 × 245)
Lit: Pevsner & Wedgwood, *Warwicks*, 1966, p.386
Hussey designed St Matthew's church, 1841.

[16] TUNSTALL (Kent): Church of St John the Baptist
Design for a wall monument, c.1849
Insc: *in Tunstall Ch. Kent*
s: R. C. Hussey *Archt*
w/m: J. Whatman 1849
Pencil & sepia wash (345 × 295)
Lit: Newman, *NE & E Kent*, 1969, p.462 ('heavily handled by Hussey in 1848-56')

[17] TINIVELY (): Church
Perspective sketch from SW
Insc: *Tinivelly Church*
s: RCH
Pencil (435 × 215)

[18] Chapel of St Kenelm
Design for a new roof, repairs & fittings, 1845-46
Perspective looking E & W
Pencil & yellow wash (355 × 545)
Lit: *RIBA Proceedings*, III, 1887, p.164

[19] Design for the W front of a church in Norman style
Elevation
Insc: *Ecclesia*
s&d: R. C. Hussey | *Invent. et Delt. | 1825*
Pen & watercolour (510 × 570)

[20] Design for collegiate building or school in Tudor-Gothic style
Perspective view of exterior
Pencil (300 × 515)
This might be Hussey's (unsuccessful) 1848 competition design for Cuddesdon College, Oxfordshire, mentioned by Thomas Rickman Jnr, *op. cit.*, p.163.

[21] Design for a wayside or churchyard cross in the manner of an Eleanor cross, 1853
Perspective
s&d: *Edgbaston 1853 | R. C. Hussey Archt*
Pencil & sepia wash (570 × 400)

[22] Design for a folly
Perspective
Pencil & sepia wash (485 × 365)
This has been attributed to Hussey on the grounds of style.

[23] Design for a free-standing tomb in Gothic style, c.1853
Perspective
s: RCH
w/m: J. Whatman 1853
Pencil & sepia wash (255 × 400)

[24] Sketch design for a tomb in Gothic style
Pencil (650 × 415)

Measured drawings
[25] HECKINGTON (Lincs): Church of St Andrew
Elevation of the tower from W
Pen (585 × 370)

[26] LONDON: Cathedral church of St Saviour, Southwark
Measured drawings of W doorway, 1827 (2):
1 Elevation
Scale: 1 in to 1 ft
Pen (580 × 480)

2 Detail of spandrel & details of mouldings
Scale: 1 in to 1 ft, 1/4 FS, 1/2 FS, FS
Pen & wash (490 × 655)
s & d: TF (Thomas Fulljames, q.v., also a pupil of Thomas Rickman, q.v.) & RCH 1827

[27] Unidentified measured drawings of details of nave, tower, windows & doorways, c.1823-48 (9)
w/m: Smith & Allnutt 1823, 1846 & 1848
Insc: Labelled & dimensions given
s: RCH
Pen & sepia wash (435 × 610)
Prov: Pres. by R. C. Hussey, 1854

[28] Volume of 22 leaves containing details of Early English & some Norman arcades, doors, windows &c; the majority from the church of St Saviour, Southwark, prepared as though for publication
s&d: on inside cover *Richd Chas Hussey | November 1824*
Pen & coloured washes (510 × 370)
A more detailed description of the above drawings can be found in the card catalogue of the RIBA Drawings Collection.

For works in conjunction with Thomas Rickman see Rickman, Thomas & Hussey, Richard Charles

HUTCHINSON, Henry (c.1800-1831)
A pupil in Thomas Rickman's Liverpool office, in 1820 he transferred to the latter's new office at Birmingham, and in 1821 entered into partnership with him. The firm was responsible for designing several churches and the New Court of St John's College, Cambridge, 1826-31.
Bibl: *Colvin*

See Rickman, Thomas & Hutchinson, Henry for designs made by the partnership

HUTTON, Addison (1834-1916)
A Philadelphia architect, he trained in the office of Samuel Sloan. His buildings include St Charles Borromeo Seminary, 1865, and the Connecticut State Hospital, Middletown, 1867 (with Sloan). He was the official architect to Lehigh University, Bethlehem, Pennsylvania.
Bibl: H. F. & E. Withey, *Biographical dictionary of American architects*, 1956

GERMANTOWN, Philadelphia (Pennsylvania): House
Design for alterations for Justus C. Strawbridge
Perspective
Insc: on mount *Alteration underway July 13, 1885*
s: *Addison Hutton Archt | Phila.*
Engraving (165 × 240)

WASHINGTON (DC): House
Design for Mr Elverson
Perspective
Insc: on mount *nearly finished July 13. 1885*
s: *Addison Hutton | Architect | Philada.*
Engraving (170 × 235)

WYNNWOOD (Pennsylvania): House
Design for Isaac H. Clothier
View from NE
Insc: on mount *In construction July 13. 1885*
Engraving (170 × 235)

Prov: Pres. by John B. Gass (A), 1885

HYDE, ...
See Nobbs, Percy Erskine & Hyde

I'ANSON, Edward Snr (1775-1853)

At an early age was articled to a London surveyor and architect called Healey, and in 1791 he entered the RA schools. For a while he practised on his own, chiefly as a measuring surveyor, and then became assistant, subsequently partner and finally successor to D. A. Alexander. He worked as a surveyor, chiefly in the City of London and Southwark. As Surveyor to the Commissioners of Sewers for Surrey and Kent, 1804-46, he drained and prepared for building large areas of land S of the Thames. His works include warehouses, offices and houses in London.
Bibl: *Colvin*

I'ANSON, Edward Snr & GWILT, George

LONDON: Cathedral church of St Saviour & St Peter, Southwark
Measured drawing
Transverse section through the nave
Insc: *Section of the Nave of St. Saviours Church Southwark / taken by Edwd. I'Anson Snr. & George Gwilt. Presented by Edwd. I'Anson Junr. Fellow. Dec. 15 1845 & dimensioned*
Sepia pen & wash, linen backed (580 × 540)
Prov: Pres. by Edward I'Anson Jnr, 1845
This drawing must antedate 1838, when the old nave was replaced by a neo-Gothic one (see Pevsner, *London II*, 1952, p.392). Gwilt made Southwark his particular study, and between 1822 and 1825 he restored the choir and tower of St Saviour's (*Colvin*).

I'ANSON, Edward Jnr (1812-1888)

Born in London, son of Edward I'Anson (1775-1853), architect and surveyor. Educated in France at the Collège Henri Quatre; articled at an early age to his father; then entered the office of John Wallen, principal quantity surveyor in the City. Afterwards he made an extensive tour of France, Germany, Italy, Greece and Turkey, returning home in 1837 with many sketches and memoranda. He then assisted his father and also set up in practice on his own. He was Surveyor to the Merchant Taylors' Company and to St Bartholomew's Hospital; District Surveyor for Clapham and part of Battersea from 1844 to his death; Fellow and President of the Surveyors' Institution; Fellow of the Geological Society; JP for Surrey; Fellow of the RIBA from 1840, and its President 1886-88; visited Russia 1867; Norway 1874; Rome 1878; Cyprus 1882.

I'Anson was a pioneer in the design of office buildings for that specific purpose, and the author of a paper 'Some notice of office buildings in the City of London', *RIBA Transactions*, 1st ser. XV, 1864-65, pp.25-36. He also gave many other papers at the RIBA, including one 'On the valuation of house property in London', *RIBA Transactions*, 1st ser. XXIII, 1872-73, pp.39-54, and others on his travels abroad and restorations in England. His works include Royal Exchange Buildings, City, later replaced by George & Yeates's Royal Exchange Buildings, 1907-10; restoration of Lingfield church, Surrey, 1845; Pavilion Buildings, Brighton, c.1850-51; Assembly Hall, Merchant Taylors' School, Charterhouse, Finsbury, c.1856; No.13 Chelsea Embankment, after 1873; Dutch Church, Austin Friars, 1865-66 (with William Lightly); British & Foreign Bible Society, 1866; chapel and almshouses for Boone's Charity, Lee High Road, Lee, 1875; the library, St Bartholomew's Hospital, City, 1878-79; S & W ranges of the Merchant Taylors' Hall, City, 1879; offices at No.65 Cornhill, City; and the Corn Exchange, Seething Lane, City, 1881 (front survives). His son, E. Blakeway I'Anson (1842-1912), continued his practice (obituary: *Builder*, CIII, 1912, pp.593, 745).
Bibl: DNB; H. R. Hitchcock, 'Victorian Monuments of Commerce', *AR*, CV, 1949, pp.61-66; obituary: *Builder*, LIV, 1888, pp.77-78, 98, 99-100, 101, 102-103

[1] LONDON: Church of St Martin Orgar, rectory, Martin Lane, City
Design for a rectory incorporating a belfry, 1851 (4):
1 *Basement, Ground, First & Second Floor plans*
Insc: As above, labelled &, on a piece of paper stuck on to sheet, *Saint Martin Orgar / proposed / rectory house and belfry*
s: On a piece of paper stuck on to the sheet, *Edward I'Anson junr. / Lawrence Pountney Lane*
2 *Elevation next Martins Lane*
Insc: As above
w/m: J. Whatman (partly cut off)
3 *Side Elevation*
Insc: As above
4 *Longitudinal & Transverse Section(s)*
Insc: As above
1-4 Pen & pink, ochre & blue-grey washes (330 × 430)
These drawings are contained in a paper portfolio insc. *Mr. P'Anson's design for St. Martin's Rectory / Martin's Lane / Submitted in limited competition in 1851 / Drawn by William Farnell / Note: This design was not carried out, Mr. Davies' design being ultimately chosen. JH 1864 & Saint Martin Orgar / proposed / rectory house and belfry*. The church of St Martin Orgar fell victim to the Great Fire of 1666. Its remains were patched up and made over to French Protestants, who used the church until 1820, when it was finally pulled down except for the tower. This remained until 1851, when a new tower was erected as part of the new rectory (by John Davies) for St Clement's Eastcheap with which the parish of St Martin Orgar had been united after the Great Fire.

[2] LONDON: British & Foreign Bible Society, Queen Victoria Street, City
Design for the society's building in the form of an Italianate palazzo, c.1869
Perspective
s: *Edward I'Anson (&c, very faint)*
Photograph of original drawing (150 × 205)
Lit: Pevsner, *London I*, 1962, p.252; N. Taylor, *Monuments of commerce*, 1968, pl.34 (reprd); *Builder*, XXIV, 1869, p.447

The following volumes were pres. by Miss B. D. Wigan, 1950

[3] Topographical drawings, & some prints, photographs & measured drawings
Vol.I 131 drawings & 62 prints of Italian subjects, including drawings made in Ancona, Baia, Maddaloni, Naples [Fig.90], Narni, Paestum, Pompei, Posillipo, Ravenna, Rimini, Roma, Spoleto & Terracina
d: On drawings made in Baia & Naples *July 1836*

Vol.II 118 drawings & 19 prints of French & Italian subjects, including drawings made in Dijon, Lyons, Paris, Bologna, Carrara, Florence, Genoa, Milan, Modena, Padua, Pisa, Rapallo, Siena, Turin, Venice, Verona & Volterra
d: On drawings made in Paris *April 29 1835 & June 1842*; on a drawing made in Modena *July 1835*

Vol.III 101 drawings & 5 prints of Sicilian subjects, including drawings made in Agrigento, Alcamo, Augusta, Catania, Giardini, Palermo, Sciacca, Segesta, Selinunte, Syracuse & Taormina
d: On a drawing made in Syracuse *1836*

Vol.IV 103 drawings, including drawings of antique colour decoration (some from Herculaneum); geometric patterns; heraldry, tiled & mosaic pavements (including examples from the cathedral at Messina; S Giovanni Laterano, Rome; the Baptistery, Pisa; S Anastasia, Verona; S Giustina, Padua &c); measured drawings of Italian palace façades (one from Parma), the *Entrance to the Catacombs near Syracuse* & a Greek Ionic tetrastyle temple; FS details of classical mouldings
The majority of the drawings are not inscribed.

Drawings in various media (pen, pencil, coloured washes, watercolour, crayon), generally on cartridge paper, but occasionally on tinted paper or tracing paper
Drawings of varying sizes, mounted except for a few in Vol.IV; half-bound calf, green marbled paper boards (480 × 350)

[4] Cyprus volume
56 drawings, 6 photographs & 2 prints, including drawings made in Ayia Napa, Bellapaise, Famagusta, Kouklia, Kyrenia, Kythrea, Larnaca, Limassol, Nicosia, Paphos, Pissouri & Salamis, 1882
Drawings in similar media to those in Vols.I-IV, of varying sizes & mounted; half-bound black morocco, dark green buckram boards (480 × 390)

I'Anson was sketching in Cyprus in January & February 1882 & read a paper, 'Medieval & other buildings in the island of Cyprus', *RIBA Transactions*, 1st ser. XXXIII, pp.13-31. The RIBA Drawings Collection card catalogue contains a fuller description of the contents of these volumes.

IHNE, Ernest Eberhard von (1848-1917) & STEGMÜLLER, Paul
Ihne was born at Elberfeld, and studied at Karlsruhe, Berlin and Paris. In 1878 he set up practice with Paul Stegmüller in Berlin and they obtained several commissions for country houses. The partnership lasted until c.1888, when Ihne was commissioned to build the Friedrichshof near Kronberg and became the Kaiser's court architect. Thereafter he designed a number of public edifices for Berlin, as well as more country houses, and he died in Berlin in 1917.
Bibl: *T.B.*

HUMMELSHAIN, nr Kahla (Thuringia, Germany):
Hunting lodge
Design in the style of the German Renaissance for the Duke of Altenburg, 1879 (5):
1 Plan
Insc: Labelled
(165 × 190)

2-5 N, S, E & W elevations
(255 × 310-415 × 470)

1, 3-5 s & d: *Ihne & Stegmüller Juni 1879*
Photographs of original drawings
Prov: Pres. by E. E. von Ihne, 1881

INCE, James Howard (fl.1882-1904)
Trained at the RA schools, he won the RA Gold Medal for architecture in 1882. In 1893 he was commissioned by the sculptor Sir Alfred Gilbert to design his house at No.16, Maida Vale, London, but he badly outran the estimate. He exhibited at the RA from 1882 to 1904 and at the Paris Exhibition of 1900.
Bibl: *T.B.*; Graves, *RA exhibitors*, 1905-06

The following drawings, volumes of topographical drawings & sketchbooks were pres. to the RIBA by Mrs I. M. Ince, 1947

[1] LONDON: No.16 Maida Vale, St Marylebone, Westminster
Design for a house & studio, built around a courtyard, for the sculptor Sir Alfred Gilbert, 1893 (3):
1 Sections through gateway with elevation of arcade side of courtyard; through studio & private studio; elevation of studio with section through heating chamber

2 Section through studio with elevation of gateway to courtyard; longitudinal section through studio, music room, wine cellar & dining-room; other transverse sections

1-2 Scale: 1/4 in to 1 ft

Pen & coloured washes (495 × 725)

3 Perspective of the house from the courtyard, with small scale plan

Insc: *House in St John's Wood for Gilbert Sculptor* s & d: *Howard Ince invt. et del. March '93*

Pencil & coloured crayons (455 × 585)

Exhib: RA 1893, No.1651

Lit: I. McAllister, *Alfred Gilbert*, 1929, p.157 et seq.; *Builder*, LXV, 1893, p.208

Extract from McAllister: 'Gilbert, with characteristic confidence in the ability of a friend, entrusted the responsible work of the architect to a young and rising man, because he wished to give him a chance to prove his capacity in his profession; but he was inexperienced, and had never been tested by a big scheme of this character. It was unlike any other in design; it required a thoroughly capable and astute man of business to carry it out successfully. The architect outran the estimate by thousands of pounds, and plunged his employer into needless expense.' Nowhere in the book is Ince's name mentioned. Expenditure on his house helped reduce Gilbert to a state of bankruptcy; he was forced to sell it and in 1904 went to settle in Bruges.

[2] MENTON (Alpes-Maritimes): British cemetery Design for a wall monument to John Richard Green (1837-83), historian, in Italian Trecento style with spiral columns supporting a canopy, c.1886

Elevation

Insc: *Here lies | John Richard Green | Historian | of the | English People | Born December 12 1837 | Died March 7 1883 | He Died Learning*

s: *Howard Ince del*
Pencil & sepia washes (515 × 355)

Exhib: RA 1886, No.1601

[3] OATLANDS (Surrey): Church of St Mary Design for a memorial reredos, with the inscription *Come Unto Me All Ye That Labor And Are Heavy And I Will Give You Rest* carved in an arc on the figure of *Our Lord of Rest* in a niche, c.1896

Frontal perspective

Insc: As above

s: *Howard Ince fecit et del*

Pencil & watercolour (350 × 330)

Exhib: RA 1896, No.1659

[4] Design for a casino in Flemish Gothic style, 1882

Perspective

Insc: *Royal Academy | Gold Medal | Awarded to James Howard Ince | Design for a Casino | Perspective View*

Sepia pen (605 × 830)

Exhib: RA 1882, No.1145

[5] Design for the ceiling of a theatre, c.1879 (2):

1 Quarter-plan with part of the colour decoration shown, & outline section of the ceiling

Pencil & watercolour with gold (380 × 280)

2 Details of the decoration of the ceiling & pendentive

Scale: 1 in to 1 ft

w/m: J. Whatman 1879

Pencil & watercolour with gold (380 × 305)

1-2 s: J. H. Ince

[6] Mausoleum

Design for a mausoleum on a sloping site, 1884 (6):

1 Elevation of the W or entrance façade

2 Elevation of the E or rear façade

3 Perspective of the exterior from the SW

4 Transverse section looking E

5 Longitudinal section looking E

Insc: *Along internal frieze HOC MAUSOLEUM.*

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6 Perspective of the interior showing the eastern

apse & the tomb in the centre of the chapel

Pen & watercolour (380 × 305)

[7] Design for a mausoleum to contain cinery urns, c.1904

Longitudinal section looking N & small scale plan

Insc: *The Dome of Cement | Concrete 6 in thick, the | Lower part armoured | with steel rods to take | tensile stress: lined | inside with mosaics | and covered outside | with steel netting set | in 1 1/4 in neat cement*

s: *Howard Ince Archt. invt. et del.*

Pencil & watercolour (405 × 535)

Exhib: RA 1905, No.1475

[8] Textile

Design for textile with repeating floral pattern

Insc: *Curtain*

s: J. H. Ince

Pen & watercolour (395 × 560)

[9] Wall decorations

Design for the wall decoration of the E end of

a church

Part-elevation showing one side of the altar, reredos with painted figures of St John the Evangelist, St James & St Thomas & part of the diaper patterning of the wall

s: J. H. Ince

Pencil & watercolour (560 × 380)

[10] Design for wall decoration in Italian Renaissance style

Part-elevation

s: *Howard Ince*

Sepia pen & watercolour (560 × 385)

[11] Design for wall decoration in Pompeian style

Part-elevation

s: J. H. Ince

w/m: J. Whatman 1879

Pencil & watercolour (560 × 390)

[12] Topographical drawings

Sketches

Italy

AGRIGENTUM (Sicily); AMALFI (Campania); ASSISI (Umbria); FLORENCE (Toscana); MONREALE (Sicily); PALERMO (Sicily); PERUGIA (Umbria); PISTOIA (Toscana); POMPEII (Campania); PRATO RAVELLO (Campania); ROME; SAN GIMIGNANO; SALERNO (Campania); SIENA (Toscana); TAORMINA (Sicily); VENICE; VERONA (Venezia Euganea); VITERBO (Lazio)

Morocco

TANGIERS; TETUAN

Spain

GRANADA; SEVILLE

Pencil &/or watercolour (average size 250 × 150)

[13] Two volumes of sketches, including sketches

listed

Austria

(Vol.I, pp.6, 7) BRIKEN (Tyrol)

France

(I, 9, 10) AVIGNON (Vaucluse)

Italy

(I, 10, 18, 19) BOLOGNA (Emilia)

(I, 9, 15) CATANIA (Sicily)

(I, 8) CORTONA (Umbria)

(II, 15) FIESOLE (Toscana)

(I, 13, 17, 23, 31, 42; II, 1, 23, 30, 31, 35, 38)

FLORENCE (Toscana)

(I, 25, 26, 47; II, 44) LUCCA (Toscana)

(I, 15, 43) MESSINA (Sicily)

(I, 45) MODENA (Emilia)

(I, 11, 12, 44; II, 21) ORVIETO (Umbria)

(I, 20; II, 49) PALERMO (Sicily)

(I, 27, 28; II, 42) PERUGIA (Umbria)

(I, 26, 28; II, 47) PISTOIA (Toscana)

(I, 39) RAVELLO (Campania)

(I, 40; II, 3, 5, 16) SALERNO (Campania)

(I, 8, 12, 13, 21; II, 43, 45) SAN GIMIGNANO (Toscana)

(I, 14, 16, 17, 25; II, 13, 28, 29, 37, 41, 50, 52)

SIENA (Toscana)

(II, 9) SYRACUSE (Sicily)

(II, 22, 28) TAORMINA (Sicily)

Also various Italian examples of details of capitals,

colour decoration, patterns, eaves, wrought iron &c

Morocco

(II, 12) TANGIERS

(I, 1-4) TETUAN

Spain

(I, 29, 30, 32; II, 24, 27, 28, 48) BARCELONA

(Catalonia)

(I, 50) SEVILLE

(I, 22; II, 24) TARRAGONA (Catalonia)

(I, 32) VALENCIA

Pencil, with some watercolour & pen, on cartridge & occasionally on tracing paper, mounted on 50 & 52 leaves of grey tinted paper; half-bound in black morocco with black cloth-covered boards (370 × 275)

[14] Sketchbook of 18 leaves used in Italy, including sketches made at FLORENCE (Toscana); LUCCA (Toscana); PISA (Toscana); PISTOIA (Toscana); SIENA (Toscana)

Pencil, bound between canvas covers (180 × 245)

[15] Sketchbook of 25 leaves, containing examples of Italian & Moorish patterns & decorations with colour notes; also (p.1) sketch of the doorway of the monastery of S Francesco at Assisi & (pp.16-21) survey plans of a house

Pencil & watercolour, bound between buckram covers (190 × 255)

INGELOW, Benjamin (?-1926)

In partnership with R. H. Carpenter from 1878 to 1893 at premises in Regent Street, London. He was elected F 1882, and between 1893 and 1910 served on various RIBA boards and committees.

Bibl: A. Graves, *R.A. Exhibitors*, 1905-06; obituary: *RIBA Jnl*, XXX, 1926, p.156

For his contributions to a volume entitled *Ancient buildings recently restored*, see *Carpenter, R. Herbert*

INWOOD, William (c.1771-1843) & **Henry William** (1794-1843)

Nearly all William Inwood's architectural work was carried out in conjunction with his elder son, Henry William, who contributed the Grecian scholarship so characteristic of their buildings. Together they designed a number of churches in or near London and the Ionic garden temple, Clandon, Surrey, 1838. With C. F. Inwood, William Inwood designed the New Westminster Hospital, Broad Sanctuary, 1832-33. He published *Tables for the purchasing of estates ... and for the renewal of leases held under ... corporation bodies*, 1811.

Henry William Inwood was trained in his father's office and exhibited at the RA from 1809 onwards. He subsequently travelled in Greece. He entered the RA schools in 1822. He was associated with his father in the design of a number of buildings, and on his own he designed the Parsonage, Radwinter, Essex, 1812. He published two works: *The Erectbeion at Athens ...*, 1827; *The Resources of design in the architecture of Greece, Egypt, and other countries ... from nature*, 1834.
Bibl: *Colvin*

[1] LONDON: Camden chapel (originally St Stephen's & from 1920 All Saints), Camden Street, Camden Working drawing, c.1822-24
Pulpit and reading desk, with anthemion motif
Insc: As above, labelled & dimensions given
Pen & coloured washes (330 × 480)
Lit: *Colvin*; Pevsner, *London II*, 1952, p.358; *Gentleman's Magazine*, XCVII, 1827, pp.393-398

[2] LONDON: Church of St Pancras, Upper Woburn Place, St Pancras, Camden
Copies of the Inwoods' contract drawings, 1819, made by J. D. Wyatt while he was articled to H. W. Inwood, 1840, & now bound in a volume (18):
1 *Vault plan*
Insc: As above & *St. Pancras New Church, London: 1819*; dimensions & contract agreement given
s & d: *29th day of April* | J. Seabrook | Wm Inwood, with witnesses' signatures
Pen & orange wash (510 × 715)

2 Plan showing *foundation of Yorkshire stone landing under brickwork & brick footings and foundation walls*
Insc: As above & dimensions given
Pen & orange & grey washes (440 × 640)

3 *Plan of floor sleepers, (walls) & plan of floor joists*
Insc: As above & some dimensions given
Pen & orange, grey & yellow washes (510 × 715)

4 *Ground plan*
Insc: As above
s & d: *Traced by J. Drayton Wyatt | Sept. 1840 from the Original Drawing*
Pen & pink, grey & yellow washes on backed tracing paper (480 × 710)

5 Plan of the *gallery timbers*, showing *principal timbers & the joists and bearers to seats and floors*
Insc: As above
Pen & orange, grey & yellow washes (510 × 700)

6 *Gallery plan*
Insc: As above & dimensions given
Pen & orange, grey & yellow washes (510 × 700)

7 *Plan shewing ceiling joists*
Insc: As above, *principal timbers & principal timbers and ceiling joists* labelled (in pencil) *lead flat*
Pen & orange, grey & yellow washes (465 × 660)

8 *Plan of coffering of ceiling*
Insc: As above & dimensions given
Pen with touches of blue wash (495 × 725)

9 *Plan of roofs & plan of roof timbers*
Insc: As above
Pen & orange, yellow & blue washes (480 × 655)

10 *Plan of tower*
Insc: As above & dimensions given
Pen & coloured washes (730 × 525)

11 *West elevation*
Insc: As above, dimensions given & *Premiums awarded*, | (1) Messrs. W. & H. W. Inwood £100.0.0. | (2) Mr. Francis Bedford £50.0.0. | (3) Mr. Thomas Rickman £25.0.0.
Pen & yellow & grey washes (655 × 455)
Lit & reprd: J. Mordaunt Crook, *The Greek revival*, 1968, pl.21

12 *East & North Elevations*
Insc: As above & dimensions given
Pen & coloured washes (520 × 730)

13 *Longitudinal section looking South*
Insc: As above & dimensions given
Pen & orange, yellow & grey washes (520 × 700)

14 *Transverse sections; section looking West & section looking East*
Insc: As above & dimensions given
Pen & coloured washes (655 × 480)

15 *Sections: from East to West through one of the mausoleum entrances; from East to West through one of the staircases; half sections; looking Eastward through the vestibule and staircases*
Insc: As above & a key to dimensions given
Pen & coloured washes (650 × 470)

16 *Sections of masonry etc.*
Insc: As above, labelled with a key, dimensions & materials given
Pen & grey, yellow & mauve washes (655 × 735)

17 *Plans & sections of ceiling to entrance portico and to mausoleum*
Insc: As above, labelled & dimensions given
Pen & coloured washes (510 × 705)

18 *Details of roof*
Insc: As above, labelled with a key & dimensions given
Pen & coloured washes (480 × 715)

1-3, 5-18 s & d: *Copied by J. Drayton Wyatt from the Original Drawing*; d. between July & September 1840
Prov: Pres. by J. D. Wyatt, 1889

Bound in the same volume are copies, 1839, by J. D. Wyatt of the designs, 1818, by Francis Bedford which gained the 2nd premium. Also bound with the drawings is a copy of the printed *Specification 1819*, and two letters from J. D. Wyatt: *Feb 20 1889*, presenting the specification and an engraving of the W end of the church by Thomas H. Shepherd & James Tingle, 1827; and *April 30 1889*, presenting the drawings, and concluding these "copies" were made from the original drawings in the year 1840, by the present Donor. He was then fulfilling his terms of articleship with Mr. Henry William Inwood the Architect, one of the joint Architects to the above Church.

Copies after the Inwoods' drawings, by George Ostell Leicester, 1839 (4):

19 *Outline elevation of the West front*
Insc: As above & *No 1*
w/m: J. Whatman 1827
Pen & wash (550 × 315)

20 *Transverse section of roof & details of 2 trusses*
Insc: As above & *No 2*, details labelled & some dimensions given
w/m: J. Whatman 1827
Pen & coloured washes (550 × 355)

21 *Plan of the stone arch and truss over the front of the communion & section of the arch & truss over the front of communion*
Insc: As above & *No 3*, labelled with key & dimensions given
Pen & coloured washes (550 × 355)

22 *Sections of the timbers of the side galleries & of the gallery at the West end & longitudinal section of a truss in the gallery*
Insc: As above & *No 4*, labelled
Pen & pink, yellow & ochre washes (550 × 355)

19-22 s & d: *GL (monogram) 1839*
Prov: Pres. by Miss Leicester, 1868 (given in insc. pencil note)

Working drawing
23 *Details of mouldings of the columns of the sides of the church*
Scale: FS
Insc: As above, labelled & dimensions given
s & d: *H.W.I.; March 25th/20 H.W.I.; March 18th/20 H.W.I.*
Pen & wash (535 × 685)
Prov: Pur. from the Quebec Port Authority, c.1969

Lit: Britton & Pugin, *Public buildings of London*, I, 1825, p.145; B. F. L. Clarke, *Church builders of the C19*, 1938, p.35; J. Summerson, *Georgian London*, 1945, pp.217-219; Pevsner, *London II*, 1952, pp.204-205; J. Summerson, *Architecture in Britain 1530-1830*, 1955, pp.314-315
The church was redecorated by the Crace firm in 1880.

The following drawings were pur. from the Quebec Port Authority, c.1969

[3] LONDON: Warehouses, Regent Street, Westminster
Design for *John Carbonelle Esq*, 1821
Working drawing
Details (recto & verso) of *section of iron beam & arch*
Scale: $\frac{1}{2}$ FS
Insc: As above & *Regent Street Warehouses*
s & d: *April 17/21 Ra*
Pen & pink & blue washes (510 × 690)

Unidentified designs
[4] Design for a church, 1821
Part of a plan of galleries, showing apsidal E. end
Insc: *produced to the Dean & Chapter of St Pauls this | 28th. day of June 1821. | Chris. Hodgson | Chapter Clerk*
s & d: *Wm. Inwood | H W Inwood June 1821*
Pen & wash (330 × 610)

[5] Design for *St Margarets church*, 1813
Plans of *ground story & galleries*
Scale: $\frac{1}{10}$ in to 1 ft
Insc: As above, labelled & dimensions given
s & d: *Wm. Inwood | Feb. 22. 1813*
Pen, pencil, grey & sepia washes (510 × 700)

[6] Design for a doorcase with elaborate mouldings
Elevations & plans of door frame ornament
Insc: As above & *Interior side entrance*, some dimensions given
Pen (305 × 305)

[7] Design for a house
General plan of roofs, truss to support wall under dome & across kitchen, & timbers of dome
Verso: Mouldings for interior
Insc: As above, partly labelled & some dimensions given
s: recto *Hen. Willm*
Pen & coloured washes (410×305)

[8] Design (?) for houses
Plans of 2 further semi-detached houses: basement, ground, first, second floors, attics & roof
Insc: As above, labelled & dimensions given
Pen on tracing paper (485×710)

[9] Design (?) for *Abbey Arms Public House*
West elevation, North elevation & section
Insc: As above, partly labelled & dimensions given
Pen & coloured washes (430×330)

[10] Design for a warehouse for J. G. Benson
Working drawings, 1818 (2):
1-2 Plans: foundation walls & footings & cellar story s&d: *W.I. | July 1818*
Insc: As above, labelled & dimensions given
Pen & coloured washes (520×330)

[11] Design for a warehouse for Messrs Burnet & Pomroy
Working drawings, 1815 (3):
1 Plan of wharf wall, plan of sleepers & section of a column

2-3 Plans of interior

1-3 Insc: As above, labelled & dimensions given s&d: *July 16th 1815 | H.W.I.*
Pen & pink, yellow & grey washes (320×510)

[12] Design for a warehouse for Mr Thomas
Working drawings, 1822 (2):
1 Plan of ground story with plan of wharf wall s&d: *W.I.; verso May 1822*

2 Another version of the same
s&d: *W.I. May 1822; verso May 1822*

1-2 Insc: As above, labelled & dimensions given
Pen & pink & orange wash (535×370)

Survey drawings

[13] LONDON: freehold estate ... on the North side of High Holborn
Survey drawing for Mr. Wm. Woodham, 1811
Plan of ground floor
Scale: 1/4 in to 1 ft
Insc: As above, labelled & dimensions given s&d: *surveyed by Wm. Inwood | Southampton Place, New Road | Decr. 1811*
Pen & pink & grey washes, canvas backed & bound with green ribbon (400×320)

[14] LONDON: estate ... in the parish of Ealing
Survey drawings for Mr Johnson, 1817 (2):
1 Plan of the estate
2 Plan similar to No.1
Scale: 1 in to 125 ft
Insc: As above, labelled & some dimensions given s&d: *W. Inwood | 1810; verso November 1817*
Pen & pink, blue & yellow washes (330×465)

INWOOD, William, INWOOD, Henry William & CLIFTON, E. N. (died 1889)

LONDON: Church of St James, Victoria Road, Holloway, Haringey
Working drawing, c.1837-38
Detail of capital of semi-columns of the exterior
Scale: FS
Insc: As above, labelled
s: *Wm. Inwood | Hen. Willm Inwood Archts | E. N. Clifton*
Pen & wash (520×330)

IRONSIDE, Christopher (1913-)
Artist and designer. In charge of the Education Section, Council of Industrial Design, 1946-48; part-time teacher at the Royal College of Art, 1953-63. Design work includes coinages for Tanzania, Brunei, Qatar and Dubai.
Bibl: *Who's who*, 1970

LONDON: Whitehall, Coronation decorations
Design for decorative trophy, 1952
See Casson, Sir Hugh

ISABELLE, Charles-Édouard (1800-1880)
Born at Le Havre, between 1818 and 1824 he attended the École des Beaux Arts, where he was a pupil of Achille Leclère. He spent 1824-28 in Italy, and on his return was made *inspecteur des travaux* at the Madeleine. In 1834 he won the competition for the customs house at Rouen, which was erected 1835-42. He built additions to the Écoles des Arts et Métiers at Châlons and at Angers, where he was architect to the fabric 1845-80 and 1855-77 respectively. From 1869 to 1877 he was official architect in charge of baths, and he built baths at Vichy and, with A. Normand, the Baths of Napoléon at Plombières. Other works include tombs - of Boildieu at Rouen, 1839, and those of David d'Angers and Geoffrey Saint-Hilaire, 1857, at Père Lachaise, Paris - and a theatre at Béziers, 1844. In 1831 he published *Parallèle des salles rondes antiques et modernes*; in 1844, *Tombeau de Napoléon*; and from 1843 to 1856, *Édifices circulaires et dômes*. His other distinctions included a professorship in architecture, the title of *officier* of the Légion d'Honneur in 1862, and honorary membership of the Conseils des Bâtiments Civils, 1872-73. (Biography contributed by R. Chafce.)
Bibl: T.B.; C. Bauchal, *Nouveau dictionnaire biographique et critique des architectes français*, 1887; E. Delaire, *Les architectes élèves de l'École des Beaux-Arts*, 1907

In 1894 the following drawings were numbered & bound in a black, buckram-covered volume with a leather spine (700×535); with the exception of the first item, they are listed in the order in which they are bound

AIX-EN-PROVENCE (Bouches-du-Rhône): École Impériale d'Arts et Métiers
Design, probably for additions to an existing building
Plan du rez de chaussée
Scale: 4mm to 1m
Insc: As above & 29, labelled
Pen & coloured washes on linen-backed tracing paper (585×1005)

CHÂLONS-SUR-MARNE (Marne): École Royale (& from December 1852 Impériale) d'Arts et Métiers
Design for additions & alterations to existing buildings, 1839-59 (28):
1 Bird's-eye perspective from S, showing both old & projected buildings
Pen & coloured washes (495×895)

2 Plan Général ... rez de chaussée, showing both old & projected buildings
Scale: 1cm to 5m
Insc: As above & labelled, with a colour key - projected buildings here, & often in the following drawings, are indicated in red or pink
Pen & coloured washes (615×760)

3 Façade de l'école sur la cour de récréation | État actuel; & façade de l'école sur la nouvelle place | État actuel & partie projetée
Scale: 8mm to 1m
Insc: As above
Pen & coloured washes (680×890)

4 Quartier des Ateliers: Plan du rez de chaussée
Scale: 2cm to 1m
Insc: As above
Pen & pink, grey & ochre washes (665×475)

5 Quartier des Ateliers: Plan du 1er. Étage
Scale: 2cm to 5m
Insc: As above
Pen & red, grey & ochre washes (820×570)

6 Ateliers de forges et de la fonderie: plan of rez de chaussée
Scale: 1cm to 2m
Insc: As above
Pen & red, grey & ochre washes (660×480)

7 Atelier des forges et de la fonderie: plan of 1er. Étage
Scale: 1cm to 2m
Insc: As above & labelled
Pen & pink, grey & ochre washes (660×480)

8 Atelier des forges et de la fonderie: plan of combles
Scale: 1cm to 2m
Insc: As above & labelled
Pen & pink, grey & ochre washes (660×480)

9 Détails des Latrines des Ateliers et des magasins particuliers: Plan, Élévation & Coupe
Scale: 1cm to 1m
Insc: As above
Pen & pink wash (500×660)

10 Complément des Ateliers | plan du rez-de-chaussée
Scale: 1cm to 1m
Insc: As above & labelled
Pen & pink, grey & ochre washes (510×630)

11 Complément des Ateliers | Plan du 1er. Étage
Scale: 1cm to 1m
Insc: As above & labelled
Pen & pink, grey & ochre washes (500×675)

12 Complément des Ateliers: elevation of Suites des Ateliers, with Coupe sur le Passage; elevation of Bâtiment entre la cour des Ateliers et celle des objets fabriqués
Scale: 1cm to 1m
Insc: As above
Pen & pink wash (510×675)

13 Atelier des forges et de fonderie | Plan au niveau du sol
Scale: 1cm to 1m
Insc: As above, labelled & some dimensions given
Pen & pink & grey washes (445×545)

14 Atelier de forges et de fonderie: Coupe sur la fonderie
Scale: 1cm to 1m
Insc: As above & labelled
Pen & pink wash (445×545)

15 Atelier de forges et de fonderie | Élévation sur la cour des ateliers
Scale: 1cm to 1m
Insc: As above & partie exécutée
Pen & pink wash (445×545)

16 *Complément des Ateliers: Plan du Rez de Chaussée*

Scale: 1cm to 1m

Insc: As above, labelled & dimensions given

Pen & pink & ochre washes (510×680)

17 *Complément des Ateliers | Plan du 1er. Étage*

Scale: 1cm to 1m

Insc: As above & labelled

Pen & pink & ochre washes (510×680)

18 *Complément des Ateliers: elevation of Suite des Ateliers, with Coupe sur le passage; elevation of Bâtiment entre la Cour des Ateliers et celle des objets confectionnés*

Scale: 1cm to 1m

Insc: As above

Pen & pink wash (495×660)

Nos.16-18 are slightly modified versions of Nos.10-13.

19 *Détail du mur séparant l'école de la propriété | des sieurs Neveu, showing actual state & proposed alterations:*

Plan & Coupe

Scale: Plan 1cm to 1m; section 1cm to 5m

Insc: As above & labelled, with a colour key; some dimensions given

Pen & coloured washes (480×315)

19a *Block Plan de Masse des cours et Bâtiments* showing old & projected buildings

Scale: 1cm to 10m

Insc: As above & labelled, with colour key

Pen & coloured washes (290×425)

20 *Infirmierie | Plan du Rez-de-Chaussée*

Scale: 1cm to 1m

Insc: As above

Pen & pink, grey & ochre washes (440×585)

21 *Infirmierie | Plan du 1er. Étage*

Scale: 1cm to 1m

Insc: As above

Pen & pink, grey & ochre washes (440×585)

22 *Infirmierie | Élévation*

Scale: 1cm to 1m

Insc: As above

Pen & pink wash (440×585)

23 *Infirmierie | Coupe*

Scale: 1cm to 1m

Insc: As above

Pen & pink wash (440×585)

24 Tracing of part of ground floor plan in No.25

25 *Restauration des bâtiments de la doctrine: plans of rez de chaussée, entresol & 1er. Étage, showing old structure in black & projected alterations in red*

Scale: 1cm to 1m

Insc: As above & labelled

Pen & red & grey washes (660×1015)

26 *Restauration des bâtiments de la doctrine: plan of 2e. Étage, & elevation of façade sur la cour*

Scale: 1cm to 1m

Insc: As above & plan labelled

Pen & pink & red washes (500×655)

27 *Restauration des bâtiments de la doctrine: elevation of façade sur la rue & coupe transversale*

Scale: 1cm to 1m

Insc: As above

Pen & pink wash (510×645)

28 *Construction des dépendances | Façade-sur-la-Rue-St-Nicolas*

Scale: 1-2cm to 1m

Pen & pink wash (325×485)

28a *Construction des dépendances*

Plan

Scale: 4cm to 30m

Pen & pink & grey washes (325×485)

1-27 s&d: dressé | rédigé par nous | l'architecte sousigné Isabelle Paris; 3 le 2 aout 1839; 4, 5 le 17 décembre 1841; 2, 6-12 le 20 septembre 1842; 13-15 le 23 avril 1845; 16-18 le 8 septembre 1849; 19 le 19 mai 1845; 20-23 le 20 janvier; 1847; 24-27 le 8 septembre 1854
28, 28a s&d: Paris, le 17 juillet 1859 | l'Architecte des Écoles Impériales d'Arts et Métiers | Isabelle
24 s: L'Architecte des écoles Impériales d'Arts et Métiers | Isabelle
2-18 Countersigned & d: Vue et approuvé ... le Ministre Secrétaire d'Etat des Travaux Publics | S. Dumoy; 3 no date; 2, 4-12 le 27 avril 1844; 13-15 le 10 juin 1845; 16-18 le 3 novembre 1846
20-23 Countersigned & d: approuvé par le Ministre de Conseiller d'Etat Directeur général de l'Administration Intérieure | S. Perry (?)
3-12, 20-28 Stamped & d: Vu au Conseil Général des Bâtiments Civils, Paris; 3 le 9 avril 1840; 4-12 16 janvier 1843; 20-23 1 avril 1847; 24-27 23 octobre 1854; 28 26 aout 1859

IVORY, John (fl.1752, died 1805)

Carver and monumental mason, nephew of the architect Thomas Ivory of Norwich.

Bibl: Colvin; R. Gunnis, *Dictionary of British sculptors 1660-1851*, 1953

[1] WOLVERTON HALL (Norfolk)

Designs for a marble chimneypiece, with estimate

d. February 24th 1773 (3):

1 Elevation with outline details of profiles

Scale: 1/8FS

Insc: Labelled & dimensions given

s: (but crossed out) W/I 173- (see Ivory, William

for similar signature & crossing out)

Pen & coloured washes (320×535)

2 Elevation of chimneypiece, with scale

Pen with grey & yellow washes (205×310)

3 *Estimate of a Chimney-Peice (sic) according to a Design |*

Delivered for the Right Honble. Lord Walpole | to be

Executed in Statuary and Sienna | Marble, the Cornice

Enrich'd with a Dental'd Moulding ... £26.6.9

s&d: February 24th 1773 | John Ivory | Norwich

Pen (165×210)

Prov: Pur. 1964

[2] Design for an unidentified house

T-shaped plan

Scale: 1/16in to 1ft

Insc: House 54 Feet Front by 50 Feet depth outside, with

key & measurements given

Sepia pen (205×325)

Prov: Pur. 1964

IVORY, William (1746-c.1801)

Son and successor of Thomas Ivory (died 1779).

Designed the Norfolk & Norwich Hospital, Norwich,

1770-75, and was associated with his father in the

alterations at Blickling Hall, Norfolk, from 1770

onwards.

Bibl: Colvin

Design for a bridge

Plan, with scale

Insc: verso Plan of | a Bridge | intended for the same

situation as the old | Bridge was in | Wm. Ivory

s&d: (but crossed out) W. Ivory: 1774

Pen & wash (345×535)

Prov: Bound in a volume (p.11) containing John

Sanderson's designs for interiors at Kimberley Hall,

Norfolk, pur. 1955

JACK, George (1855-1932)

Architect and designer. Born Long Island, USA; died Finchley, London. Articled to Glasgow architect Horatio K. Bromhead. Entered the office of a London architect, 1875. Entered the office of Philip Webb, c.1880. Became chief furniture designer to Morris & Co., c.1890. Took over the practice of Philip Webb, 1900.

Bibl: 'George Jack, architect and art worker', *The Artist*, XXXIV, 1899, pp.14-23; V & A, *Catalogue of the exhibition of Victorian and Edwardian decorative arts*, 1952, p.40

The following drawings were pres. by Lord Ferrers, 1937

[1] FENHAM, Newcastle upon Tyne, (Northumberland): Church of St James & St Basil
Designs for stained glass windows of 2 lights, each with 3 panels; the centre 2 stained & the upper & lower panels with inscriptions (8):
1 Layout for a complete window with asses & sheep
Gouache (1295 × 570)

2 Designs for 2 centre panels representing spring & summer, autumn & winter
Gouache (560 × 635)

3 Design for 2 centre panels with fishes & a ship, birds & a volcano
Gouache (380 × 560)

4 Design for 2 centre panels with cranes on fir tree & pigeons
Gouache (560 × 480)

5 Design for a central panel with mountain goats & rabbits, suggested as a pair to the cranes on fir tree
Gouache (570 × 535)

6 Design for a central panel with men in a wheat field
Gouache (400 × 290)

7 Design, 1 in gouache & 1 in monochrome, for a central panel with lions, suggested as a pair to the wheat field
Gouache, sepia wash (560 × 610)

8 Design for a central panel with asses
Gouache (530 × 380)

1-8 Insc: With full inscriptions that would appear on the upper & lower panels
Pevsner, *Northumberland*, 1957, p.153, notes that the church is by Lofting, 1932.

[2] Design for a bishop's throne in wood, decorated with carved foliage panels & heraldic shields
Perspective
Pencil & watercolour (570 × 315)

[3] Design for a hinged bookbinding, with the arms of the See of Cork, Cloyne & Ross
d: *Tracing sent to the Dean Feb: 14, 1921*
Pencil (560 × 545), drawn on No.3 verso of *Carvings on a War Memorial* (see below)

[4] Sketch designs for *Carvings on a War Memorial* (4):

- 1 Soldiers in the trenches
 - 2 A wounded soldier being carried on a stretcher
 - 3 Fisherman rescuing survivors from a sinking ship
 - 4 A nurse administering to a wounded soldier in bed
- Pencil (560 × 560)

[5] Design for a mural decoration, possibly in mosaic, over the arcade of the nave of a church, with scenes representing *Bethseda, Sanctus Andreus Apostolus & Amalfi*

Insc: As above & On inner side | *Amalfi St. Andrews - Milan* | on window side | *Bethseda* | *Constantinople* | *Patras*
Gouache & gold (395 × 760)

JACKMAN, Frank Leonard (1904-)
A 1927, F 1938.

CRAYFORD (Kent): Garden village
LONDON: Hampstead Garden Suburb, houses in Hill Rise
Perspectives
See Allen, J. Gordon

JACKSON, Gildert Edgar Pemberton (1906-)
Educated at Aldenham School and at Peterhouse, Cambridge. Articled to A. B. Pite, c.1930, and became a junior partner in 1932; on Pite's death in 1934 formed a partnership with the latter's son, I. B. Pite, known as Beresford Pite, Jackson & Partners, which practised from Nos.1 & 2 Grays Inn Place, London WC2. Work largely consisted of finishing off A. B. Pite's jobs and making alterations to large houses and building smaller new ones. The Second World War brought work to a standstill and G. E. P. Jackson ceased practice as an architect. A 1932. (Biography furnished by Mr Jackson, 1971.)

Design for a group of houses on a semicircular plan in Georgian style, 1936
Perspective sketch
s & d: *Beresford Pite, Jackson & Partners* | 122 *Gray's Inn Place* | *W.C.1* | *July 17th 36*
Pen & wash (345 × 515)
Prov: A. B. Pite Collection; pres. by G. E. P. Jackson, 1959

JACKSON, Sir Thomas Graham (1835-1924)
Architect and writer on architecture; RIBA Royal Gold Medallist, 1910. After a brilliant career at Oxford (Wadham College, Hon. Fellow 1882), he entered the office of Sir George Gilbert Scott in 1858 and set up practice in London in 1862. In 1864 he travelled abroad with J. Oldrid Scott. His work consisted largely of scholastic and ecclesiastical buildings, and for the former he favoured the Jacobean style. His principal buildings were: in Oxford, the Examination Schools, 1876, Girls' High School, 1879, and Boys' High School, 1881; new buildings at Trinity College, 1883-87; at Brasenose College, 1886-89 & 1909-11; at Hertford College, 1887-90 & 1903-13; and also at Balliol, Corpus Christi and Lincoln; in Cambridge, Law School, Museum of Geology and Museum of Archaeology and Ethnology, 1904-11; in London, entrance and staircase, Drapers' Hall, Throgmorton Street, 1878-79; No.1 Kensington Court, 1883; Nos.2-3 Hare Court, Temple, 1893; elsewhere, the restoration of St Nicholas, Pyrford, 1896; All Saints, Annesley, Notts, 1873-74; St John, Spencer Hill, Wimbledon, Surrey, 1875; the cricket pavilion on Agar's Plough, and clubhouse on Queen's Eyot, at Eton College, Bucks, 1901-02; No.54 Ridgway, Wimbledon, Surrey, 1908; Temple speech room, Rugby School, Warwick 1902-09; and restorations at Winchester cathedral, 1905-12, Bath Abbey, Great Malvern priory church, Christchurch Priory, Hospital of St Cross, Longleat &c. In 1891 Jackson was estranged from the RIBA over his disagreement with its policy on official registration, but was reconciled

later. He was an Hon.LLD of Cambridge; Hon.DCL of Oxford; A of the Académie Royale de Belgique; RA, FSA and F; made a baronet 1913. Author of numerous books, notably *Modern Gothic architecture*, 1873; *Byzantine and Romanesque architecture*, 1913; *Gothic architecture in France and Italy*, 1915; *The Renaissance of Roman architecture*, 1921-22.

Bibl: T.B.; B. H. Jackson, *Recollections of Thomas Graham Jackson, Bart.*, R.A., 1950; BN, LVIII, 1890, p.227; *Art Journal*, 1892, p.94; C. E. Mallows, 'The Complete work of T. G. Jackson RA', *AR*, I, 1897, pp.136-160; E. George, 'RIBA Gold Medal 1910', *RIBA Jnl*, XVII, 1901-10, pp.621-629; P. B. Wight, 'Jackson's Gothic architecture', *Architectural Record*, XL, 1916, pp.282-284; obituary: *RIBA Jnl*, XXXII, 1924-25, p.49

The following drawings were presented by Basil H. Jackson, 1951

[1] LONDON: Queen Victoria memorial, The Mall, Westminster
Design, 1901 (3):

1 Elevation showing *railings and gates facing The Mall*: consists of a series of gates & railings between masonry piers crowned by pineapples, the composition finished at each end by arched pavilions with scroll pediments crowned by sculpted reclining figures & obelisks; *Side elevation*, showing colonnade between pavilions
Scale: $\frac{1}{4}$ in to 1ft & not stated
Insc: As above & labelled
Pen & grey & yellow washes, with red double ruled borders, on linen-backed cartridge (625 × 960)

2 Elevation & plan of *arch at east end of avenue*
Scale: $\frac{1}{4}$ in to 1ft
Pen, yellow, blue & sepia washes on linen-backed cartridge (975 × 645)

3 *Elevation of angle pavilion*
Scale: $\frac{1}{2}$ in to 1ft
Pen, grey & yellow washes, with red double ruled border, on linen-backed cartridge (965 × 635)

1-3 s & d: T. G. Jackson R.A. | 14 *Buckingham Street* | *Strand* | *WC* | *June 1901*
Unexecuted. The memorial as built was designed by Sir Thomas Brock, 1901.

LONDON: St Pancras hotel & railway station, St Pancras, Camden
Perspective of interior of curved dining-room
See Scott, Sir George Gilbert

[2] OXFORD: Brasenose College
Design for the *New Front to High Street*, 1888
Perspective
Insc: As above
s & d: T. G. Jackson, *del.* Jan. 18/1888
Pen (485 × 840)
Reprd: B. H. Jackson, *op. cit.*, pl.XVI
Exhib: RA 1888, No.1689, 'Brasenose College, Oxford'

[3] OXFORD: Examination Schools, High Street
Design for *New Examination Schools, Oxford*, 1876
View in the High Street & (inset) Bird's-eye view of the Quadrangle
Insc: As above
s & d: T. G. Jackson, *Architect*, Jan. 1876
Pen (635 × 890)
Reprd: B. H. Jackson, *op. cit.*, pl.XV
Exhib: RA 1877, No.1153, 'Examination Schools, Oxford'

[4] Designs for binder's stamp for book covers for Brighton College, Sussex, 1882-86 (3), & a bookplate: 1 Design I

Insc: As above
s & d: T. G. Jackson | *Archit.* | Dec. 3, 1882
Gold & red wash on card (175 × 115)

2 Design II

Insc: (explanation of the three coats of arms) *The See, a prester John sitting on a tomb in his mouth a sword. The County, six Martlets. The Town, two Dolphins.*
s & d: T. G. Jackson, *Archit.* | May, 10, 1886 | 4 Nottingham Place W
Sepia pen on card (230 × 160)
With samples of the stamp pressed in gold on red leather & pale blue cardboard

3 Proof of engraved bookplate

s: TGJ

[5] Design for a binder's stamp for book covers, & a bookplate, for Wadham College, Oxford, 1890-94 (2):

1 Design for a book stamp

Insc: As above
s & d: T. G. Jackson *Archit.* | Ap. 1, 1890
Gold & red wash on card (230 × 145)
With samples of the stamp pressed in gold on red & blue leather

2 Proof of etched bookplate

s & d: T.G.J. 1894

[6] Design for a binders stamp for book covers for Brasenose College, Oxford, 1890

Design for a book stamp with Arms at / large / for die sinker's / better / information

Insc: As above
s & d: T. G. Jackson | *Archit.* | Ap. 1, 1890
Pen, gold & blue wash on card (230 × 140)
With samples of the stamp pressed in gold on blue & red leather

[7] Design for a Cover for | *Book on Flutes*, 1882

Insc: As above
s & d: T. G. Jackson. *del.* | Dec. 7, 1882
Gold & black wash on card (180 × 115)

[8] Design for a book-plate for the | cathedral library of St David's, 1892

Insc: As above
s & d: T. G. Jackson, *A.R.A.* | Oct. 14, 1892
Pen on card (230 × 175)

[9] Designs for a headpiece & tailpiece for the *Inner Temple records*, London, 1895-98 (2):

1 Rough sketches

Insc: As above
s & d: T. G. Jackson. *Feb. 16, 1895*
Pencil & pen (125 × 205)

2 Revised design for headpiece (in proof form)

Insc: *Just received from Walker & Boutall 28:3:98*

[10] Design for a press mark for the | University Press, Oxford, 1893 (2):

1 Design I, composed within a circle

Insc: As above
s & d: T. G. Jackson *A.R.A.* | *inv. et del.* | Jan 7, 1893
Pen on card (230 × 185)

2 Design II, composed within a square

s & d: T. G. Jackson *A.R.A.* *inv. et del.* Jan 13, 1893
Pen on card (230 × 185)

With proofs (2) from engraved plate, reduced in size & samples (4) of stamps made from variations of the above designs pressed blind on to black leather

[11] Design for the seal of the school board for

Sevenoaks, 1875
Insc: verso *The relief to be tolerably bold, the / figure to stand above the / margin. The foliage to be of oak leaves. / Boy in modern dress, tunic / & reading a book*
s & d: T. G. Jackson *des.* | July 24, 1875
Black wash heightened with white on backed grey tinted paper (75 × 75)

[12] Topographical views, with some measured drawings of details of buildings, church furniture &c Great Britain, 1891-92, 1912 (6)

Hungary (2)
Italy, 1878, 1881, 1883-85, 1896, 1898, 1911, 1913 (16)
Netherlands, 1890 (4)
Yugoslavia (Dalmatia), 1882-85 (76)
Black pen, sepia pen, pencil, grey wash, sepia wash, yellow wash & coloured washes, in various combinations, on cartridge paper &, on 2 occasions, on tracing paper (195 × 190-580 × 370)
Many of the drawings were reproduced to illustrate *Dalmatia, the Quarnero and Istria, with Cattigne in Montenegro and the Island of Grado*, 3 vols, 1887; 'Architecture of Dalmatia', *RIBA Transactions*, III, 1887, pp.161-178; *Byzantine and Romanesque architecture*, 2 vols, Cambridge 1913; & *Gothic architecture in France, England and Italy*, 2 vols, Cambridge 1915. A more detailed description of the above drawings can be found in the card catalogue of the RIBA Drawings Collection.

JACOMB, William (fl.1877)

Member of the Institute of Chartered Engineers.

LONDON: Offices, Waterloo station, Lambeth
Design for new offices for the London & South Western Railway, 1877 [Fig.91]

Perspective

Insc: (on old mount, now cut up) L: & S: W: R: | *Design for New Offices / at / Waterloo Station / The Hon R. H. Dutton Chairman / June 1877 / Windham S. Portal Esq Deputy Chairman / William Jacob M.I.C.E. / Chief Resident Engineer*
s: W.H.M. 21.6.77 (draughtsman?)
Watercolour (255 × 570)
Prov: Pur. 1967

Lit: *Builder*, XXXV, 1877, p.66

The Builder names Mr Jacomb, the railway company's engineer, as superintendent of all the work carried out.

JAMES, James Walter (1845-1935)

Educated privately. He received his architectural training under John Belcher Snr, and afterwards was in partnership with his son, John Belcher Jnr. In 1875 he commenced practice in London, and in 1876 was elected A. By 1914 he was retired.
Bibl: *Who's who in architecture*, 1914

LEEDS (Yorks): Catholic apostolic church

Design in partnership with John Belcher Jnr
See Belcher, John Jnr

JAMES, John (c.1672-1746)

One of the leading architects of the English Baroque, little is known of James's early life. He began his career as a carpenter and competed unsuccessfully for the post of Clerk of the Works at Greenwich Hospital in 1698. From 1699 to 1718 he acted as assistant Clerk of the Works at Greenwich, and in 1718 was made joint Clerk with Hawksmoor, and remained in charge until his death. He also held posts as Master Carpenter, Assistant Surveyor and Surveyor to the Fabric of St Paul's (the latter from 1723). His works include a house at Twickenham for the Hon. James Johnston, 1710; St George's church, Hanover Square, London, 1712-15, work at Canons House, Middlesex, 1714-15, Wricklemarsh, Blackheath, 1721, and the steeple of St Alphege, Greenwich, 1730.
Bibl: *Colvin*

[1] LONDON: Church of St George, Hanover Square, Westminster

Design

Elevation of N façade
Insc: verso *New Church Strand*
Pen & wash (345 × 395)
Prov: Pur. 1957

The body of the church is as executed 1712-25, but the lantern and cupola are different. The inscription is later and mistakenly refers to Gibbs's St Mary-le-Strand, begun 1714.

[2] LONDON: Royal Naval Hospital, Greenwich
Block survey plan of layout, 1728

Scale: 1in to 80ft approx.

Insc: *A plan of the Buildings and Foundations of Greenwich Hospital as they are now carrying on and advancing pursuant to the Original Scheme together with the Roads and Grounds and the Private / Tenements contiguous to the said Hospital in the Irregular Manner they lie at present. Viz. in Anno, 1728, with list of references & indications probably added later in pencil for the site of the infirmary to the W of King William's block*
Pen & wash (510 × 725)

Prov: From the set of 35 sheets on permanent loan from the Governors of the Royal Naval College (No.10)

JARVIS, Henry Jnr (?-1910)

Educated at King's College, London, and served five years under his father, Henry Jarvis, architect and District Surveyor of St Giles, Camberwell. In 1867 he qualified as a district surveyor and in the same year went into partnership with his father. Works carried out by the firm include the churches of St Stephen, Walworth, 1884; All Souls, Grosvenor Park, Newington, 1870; St Augustine, Bermondsey, 1877; St Paul, Holloway, 1871; St Mark, Walworth, 1875. They were the architects of the improvements in Winchester and Cathedral Streets, Southwark, together with the covered stands, the flower market &c of the Borough Market, 1897. A 1866, F 1868.
Bibl: obituary: *RIBA Jnl*, XVII, 1910, pp.426, 613

Leaves (96) from sketchbooks covering a period between 1861 and 1881, chiefly of Gothic architecture in the British Isles, 1861-70, including a plan & elevation of a bench end, church of St Peter, Great Marlow, Bucks (by A. W. Pugin, 1846); France, 1861, 1864, 1866-67; Italy, 1866, 1873; Germany, 1869; Greece, 1869; Belgium and the Netherlands, 1873; Egypt, 1876; Spain, 1877, 1879, 1897; and Turkey, n.d.

Pencil, pen & watercolour; mounted & half-bound in green calf with green cloth-covered boards (445 × 305)

A more detailed description of the above drawings can be found in the card catalogue of the RIBA Drawings Collection

JEANNERET, Charles-Édouard (1887-1965)
See **Le Corbusier**

JEFFERSON, John England (1863-1939)
Trained in the office of Edward Taylor of York, afterwards worked for seven years in the office of F. W. Tasker and then with G. H. Hornblower and Max Clarke, before his appointment in 1904 as architect and surveyor to Hoare & Co. He designed the screen and choir stalls at St Nicholas's church, Strood, Kent, and the war memorial and retable, screen and reredos in the Lady chapel at St Luke's church, Bromley Common, London. He was elected A 1891 and retired in 1932.
Bibl: obituary: *RIBA Jnl*, XLVI, 1939, p.744

Sketchbooks, 1899-1936 (11):

1 March 1899-August 1900
ALFRISTON (Sussex); BOURNEMOUTH (Hants);
FARNDALE (Yorks); KIRBY MOORSIDE (Yorks);
CHELSFIELD (Kent)
Buff canvas covers (140 × 185)

2 August-September 1909
N Riding, Yorkshire
Green cloth covers (130 × 180)

3 August 1910
Lake District
Buff cloth covers (130 × 190)

4 August 1913-September 1914
Lake District
Buff canvas covers (130 × 1380)

5 September 1915-June 1919
PAINSWICK & AMBERLEY (Glos)
Blue paper covers (270 × 215)

6 August-September 1924
Switzerland
Grey cloth spine & grey paper-covered boards
(145 × 255)

7 August-September 1926
Northern Italy
Buff buckram covers (150 × 230)

8 May-August 1928
Shropshire & Cambridgeshire
Green cloth spine & grey paper-covered boards
(130 × 190)

9 June 1929-August 1936
HAYES (Kent); WESTERHAM (Kent); WHITBY
(Yorks); WOODSTOCK (Oxon) &c
Maroon paper-covered boards (210 × 130)

10 August 1931
CLOUGHTON, SCARBOROUGH, SKIPHAM, MALTON
(Yorks)
Maroon paper-covered boards (130 × 180)

11 1897 & 1931-35
Kent, Lake District
Black leather spine, black paper-covered boards
(190 × 255)

s & d: J. E. Jefferson; 1 8 Homedale Road Bromley Kent
1899; 2 Keston, Bickley, Kent 1909; 4 Magpie Hall Lane
Bickley Kent; 10 26 Old Road Headington Oxford;
11 Bickley Kent 1935
Pencil, pencil & coloured washes, watercolour
Prov: Pres. 1971 by Geoffrey Beard (A), who
discovered the sketchbooks in the attic of a house that
he had just moved into

JELICOE, Geoffrey Allan (1900-)
Architect, landscape architect and town planner.
Awarded CBE in 1961; elected A 1927, F 1936,
a past President of the Institute of Landscape
Architects.
Bibl: *Who's who*, 1969

Original drawings for *Italian gardens of the
Renaissance*, 1925
See **Shepherd, John Chiene & Jellicoe, Geoffrey
Allan**

JENKINS, Edward (fl.1825)
Architect, of Cheltenham.
Bibl: *Colvin*

CHEL TENHAM (Glos): Church of St James, Suffolk
Square
Design & working drawings, 1825 (11):
Design
1 Ground plan
2 Gallery plan
3 W elevation
4 Longitudinal section
Insc: As above & 1 *Examined Thos Rickman 1826*
Pen & coloured washes (520 × 420, 520 × 420,
310 × 360, 290 × 495)

Working drawings
5 Ground plan
s & d: E. Jenkins 1825
6 W elevation
7 Longitudinal section
8 Transverse section looking W
9 Transverse section looking E
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above & some dimensions given
Pen, pink, grey & yellow washes (775 × 620,
525 × 575, 405 × 520, 460 × 520, 485 × 650)
10 Details of roof joist
11 Details of ceiling & arch moulding
Scale: FS, 1 in to 1 ft & not stated
Pen & coloured washes (630 × 535 & 500 × 655)

Prov: From the J. B. Papworth Collection, pres. by
Miss Dorothy Palmer from the collection of E.
Horsman Coles, 1957
Lit: Verey, *Glos: Vale*, 1970, pp.128-129 ('In
Regency Gothic ... the exterior is typical of its date,
but nothing mean ...')
J. B. Papworth was appointed in an advisory
capacity in 1828 because Jenkins was having difficulty
with the enormous span of the roof. The church was
completed in 1830.

JENKINS, J. (c.1798-?)
Admitted to the RA schools in 1821 and was
awarded the Silver Medal in 1823. He travelled in
Italy in 1824, and exhibited at the RA 1825-32. It is
possible that he and William Jenkins (q.v.) were the
sons of W. Jenkins of Red Lion Square.
Bibl: *Colvin*

Drawing for Britton & Pugin's *Public buildings of
London*, 1825-28
See **Pugin, A. C. et al**, p.22

JENKINS, William (fl.1814-27)
Travelled in Greece, and on his return exhibited at
the RA 1822-27. W. Jenkins Jnr of Red Lion
Square was among the competitors for the new
buildings at King's College, Cambridge, in 1823.
Bibl: *Colvin*

LONDON: Great Queen Street (Wesleyan) chapel,
Lincoln's Inn Fields, Holborn, Camden
Section & plan prepared for a plate in Britton &
Pugin, *Public buildings of London*, 1825-28, but not used
Insc: J. Jenkins del. W. Jenkins Archt. built 1817
See **Pugin, A. C. et al**, p.22

Drawing for Britton & Pugin, *Public buildings of
London*, 1825-28
See **Pugin, A. C. et al**, p.29

JOASS, John James (1868-1952)
Worked first in his father's small office in Dingwall,
then went to Glasgow, where he was articled to Sir
John Burnet and studied part-time at the Glasgow
School of Art. In 1892 he won the Pugin Prize and,
in 1895, the Owen Jones Prize. He came to London in
1895 and worked in the office of George & Yeates.
From 1897 he worked full-time for John Belcher Jnr,
becoming his partner in 1905 until the latter's death
in 1913. Joass was elected A 1895, F 1912 and was
a member of the RIBA Council. His work (in
London) includes (with Belcher) Mappin House,
Nos.158-162 Oxford Street, 1906-08; Mowbray's
bookshop and offices, No.28 Margaret Street,
St Marylebone, 1907-08; Royal Insurance Building,
Piccadilly, 1907-08; Whiteley's department store,
Queensway, Bayswater, 1910-12; (without Belcher)
Holy Trinity church, Kingsway, 1910-12; Royal
Society of Medicine, Wimpole Street, St Marylebone,
1910-12; offices for the Zoological Society, Outer
Circle, Regent's Park, 1910-12; No.31 Weymouth
Street, 1912; Mappin Terraces, Zoological Gardens,
Regent's Park, 1913; Dorland House, No.14 Lower
Regent Street, 1924; Lex Garage, Brewer Street,
1927; central section of the Royal London House,
Finsbury Square, c.1930 (begun 1904-05 by Belcher
with Joass); National Bank of Australia, Old Jewry,
c.1930; Abbey House, Baker Street, c.1930; and
Finnigan House (now Clarendon House), New Bond
Street, 1932.
Bibl: A. Service, 'Belcher and Joass', *AR*, CXLVIII,
1970, pp.282-290; obituaries: *Builder*, CLXXXII, 1952,
p.748; *RIBA Jnl*, LIX, 1952, p.386

The following drawings were pres. by H. Bramhill
(F), 1952

[1] LANCASTER: Dalton Square
Design for a new arrangement shewing | Town Hall &
Queen's Memorial, 1904
Bird's-eye view
d: 20 Hanover Square | London W 1904
Pencil & coloured washes on card (370 × 540)
Lit: Pevsner, *N Lancs*, 1969, p.157
Pevsner does not mention Joass; the town hall was
built by E. W. Mountford, 1906-09; the Victoria
monument by Herbert Hampton, 1907.

[2] LONDON: Church of the Holy Trinity, Kingsway,
Holborn, Camden
Revised design for tower, 1930
Elevation
Scale: $\frac{1}{16}$ in to 1 ft
Insc: N.B. A model required | to scale $\frac{1}{2}$ inch - one ft of
each design | Draw both sides to $\frac{1}{2}$ scale
Pencil on backed tracing paper (480 × 265)
Lit: Pevsner, *London I*, 1962, p.287; *AR*, CXLVIII,
1970, p.289
The church was built in 1910; through lack of money,
the interior was left undecorated and the tower was
not built.

LONDON: No.82 Mortimer Street, St Marylebone, Westminster
Perspective, 1897

LONDON: St Marylebone Dispensary, No.77 Welbeck Street, St Marylebone, Westminster
Perspectives, 1896 & 1897
See Pite, Arthur Beresford

[3] LONDON: No.31 Weymouth Street, St Marylebone, Westminster
Design, c.1910
Elevation of front façade [Fig.92]
Scale: $\frac{1}{8}$ in to 1ft
Pen on cartridge-backed tracing paper (545×395)
Lit: AR, CXLVIII, 1970, p.289
The built design is entirely ashlar-faced and not brick and ashlar masonry as indicated on the drawing; otherwise the design is as executed.

Measured drawings

[4] BARNCLUTH (Lanark): Castle
Measured drawings of the formal garden & perspective 1896 (4):

1 Plan of garden, elevation to the south, section of terraces
Scale: $\frac{1}{16}$ in to 1ft

2 West & East elevations & details of a garden house
Scale: $\frac{1}{4}$ in to 1ft, $\frac{3}{4}$ in to 1ft

3 Details of a dovecote, icehouse, fountain &c
Scale: $\frac{1}{8}$ FS, $\frac{3}{8}$ in to 1ft

1-3 Insc: As above & labelled
s&d: J. J. Joass 1896
Pen (345×510)

4 Bird's-eye view of part of the garden with the garden house
s&d: As Nos.1-3
Pen on backed cartridge (255×180)

[5] CRAIGIEVAR (Aberdeen): Castle
Measured drawings, 1893 (4):

1 South & West elevations, details of corbels &c, with plan to ground floor

2 East & North elevations, details of finial & sculpted heraldic figures, with Plan of East Tower

3 Details of ceilings to bedrooms & friezes

4 Details of a room on first floor

Scale: $\frac{1}{4}$ FS, $\frac{1}{32}$ in to 1ft, $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft, 1in to 1ft

Insc: As above & labelled

s&d: J. J. Joass Sept-Oct 1893

1-3 Pencil & coloured washes, 4 pen (335×510)

[6] EDINBURGH: Holyrood Palace
Measured drawing & perspective, 1890 (2):

1 Details of doorway at Holyrood

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

Insc: As above & labelled

s&d: J. J. Joass October 1890

Pencil & sepia washes (525×340)

2 Perspective of Queen Mary's Bath house
s: J. J. Joass
Pencil (130×110)

[7] EDZELL (Forfar): Castle
Measured drawings of the pleasure gardens & summerhouse, 1893 (3):

1 Elevation & details of summerhouse, prospect from SE

2 Elevation of summerhouse, plan of the walled pleasure garden, 1604

1-2 Scale: $\frac{1}{8}$ FS, $\frac{3}{4}$ in to 1ft
Insc: As above & labelled
s&d: J. J. Joass October 1893
Pen (355×510)

3 Details of Panels in Wall of the Pleasure garden

Scale: $\frac{1}{8}$ FS

Insc: As above & labelled

s&d: As Nos.1-2

Pencil, green & brown washes (355×255)

[8] ELGIN (Moray): Boundary cross

Measured drawing, 1893

Details of a boundary cross to divide the land | of the Borough from that of the Church

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

Insc: As above & labelled

s&d: J. J. Joass Sept 1893

Pen (500×325)

[9] FYVIE (Aberdeen): Castle

Measured drawing & perspective, 1893 (2):

1 South elevation

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

Insc: As above; verso Return to | J. J. Joass | 18

Maddox St

s&d: J. J. Joass Sept 1893

Pencil & coloured washes (330×505)

2 Sketch of the interior of the | spiral | staircase of Fyvie Castle

Insc: As above & Fig 9

s&d: Redrawn Dec 1893 J. J. Joass

Pen (230×105)

[10] MIDMAR (Aberdeen): Castle

Measured drawing & perspective, 1893 (2):

1 Details of stone & woodwork including doors and panelling to bedroom, fireplace &c

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

Insc: As above & labelled

2 Perspective view from the North with inset block plan

1-2 s&d: J. J. Joass Sept & Oct 1893

Pencil, green & brown washes (330×495, 345×255)

[11] STIRLING: John Cowanes Hospital

Measured drawing & perspective, 1893 (2):

1 Plan & details of the pleasure garden, elevation of terraces from bowling green

Scale: $\frac{3}{4}$ in to 1ft, $\frac{3}{8}$ in to 10ft

Insc: As above & labelled.

2 Prospect from the Bowling Green | with Greyfriars K & the Palace

Insc: As above

1-2 s&d: J. J. Joass 1893

Pen on backed cartridge (370×510, 140×230)

[12] PALERMO (Sicily): Capella Palatina

Measured drawings showing interior decoration, 1895 (9):

1 Plan of ceiling

2 Section through nave looking north

3 Section through aisle & transept looking north

4 Section through aisle & transept looking south

5 Cross section looking east; cross section through nave looking west

1-5 Scale: $\frac{3}{4}$ in to 1ft

Pencil & coloured washes on backed cartridge (475×685)

6 Detail of panel from vault of north transept

7 Detail of panel from E wall of north transept

6-7 Scale: 1in to 1ft

Pencil, coloured washes & gold on backed cartridge (665×385)

8 Details of a mosaic panel & inlay on marble

9 Detail of inlay on marble

8-9 Scale: FS

1-9 Insc: As above

s&d: J. J. Joass April 95

[13] Topographical drawings, Scotland, 1893 (8)
Castles of Balcaskie (2), Castle Fraser, Crathes (2), Huntly & Stirling, & Bishop's House at Elgin

JOHNSON, Arthur Ebdon (1821-1895)

Apprenticed as a merchant seaman when he was sixteen and went to the East Indies. In 1838 he was articled for five years to Wigg & Pownall of London. Subsequently he worked in the offices of Sir George Gilbert Scott and Philip Hardwick, afterwards being in partnership with Sir Horace Jones. He was one of the earliest of the Soane Medallists in 1843, and also won the RA Gold Medal in 1845. In conjunction with J. L. Pearson, he built Weybridge church, Surrey, 1848. In 1852 he went to Melbourne, Australia, and won several public competitions, including Melbourne General Post Office and the Church of England grammar school. He was afterwards connected for several years with the Public Works Department of Victoria, remodelled the Melbourne Custom House and had charge of all the public buildings in the Melbourne district. He retired in 1875. In 1884 he was elected F, and he was President of the Royal Victorian Institute of Architects 1894-95.
Bibl: obituary: RIBA Jnl, II, 1894-95, pp.625, 669

Design for a princely palace in Elizabethan style, 1843 (7)

Plans, elevations & sections

Scale: $\frac{1}{20}$ in to 1ft, $\frac{3}{16}$ in to 10ft

s: Detur Digniori

Pen, sepia & blue washes (915×595; 3, 6, 485×640)

Awarded the Soane Medallion, 1843.

JOHNSON, James (?-1807)

Architect to the Barrack Department of the War Office until 1805. In 1794 he became Surveyor to the Mint and designed the new Royal Mint on Tower Hill, 1806-07, which was built after Johnson's death under the direction of Sir Robert Smirke, between 1807 and 1809.
Bibl: Colvin

LONDON: Royal Mint, Tower Hill, Tower Hamlets
Design, 1806 (7):

1 Ground plan of His Majesty's New Mint Little Tower Hill

Scale: $\frac{3}{8}$ in to 10ft

Insc: As above

s: Jas. Johnson Archt

Pen with pink & grey washes, pencil amendments (560×815)

2 Revised ground plan

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

Insc: Rec. from Mr Smirke on August 4 1812

Pen & pink wash (725×840)

3 Elevation of the Back Front of His Majesty's Mint Little Tower Hill [Fig.93]
(610×1005)

4 Elevation of the end façade
(660×475)

5 Three transverse sections
(615×1035)

6 Longitudinal section
(615 × 1035)

3-6 Scale: $\frac{1}{4}$ in to 1 ft

Insc: As above

s: *Jas. Johnson Archt*

Pen & wash with ruled & wash border

7 *The Three Engravers' Houses* in a terrace

Elevations & sections

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

d: June 6 1806

Pen & wash (545 × 590)

Prov: Pres. by Arthur Cates (F), 1898

Lit: J. Craig, *The Mint*, 1953, p.270

The Mint was enlarged in 1881-82.

JOHNSON, John (1807-1878)

Started his career with honours, gaining the Gold Medallion of the Royal Society of Arts for a competition design in 1833, the Silver Medal of the RA in 1834, the Gold Medal of the RA in 1835 and the Travelling Studentship in 1836. His work includes the first Alexandra Palace, Wood Green, Middlesex (destroyed by fire, June 1873) and second Alexandra Palace, 1873-75; some of the tall terraced housing at Lancaster Gate, Bayswater, London, 1865; Tedworth House and church, Wilts, 1878, for Sir John Kelk. A full list of his works is given in the *Builder* obituary. Bibl: obituary: *Builder*, XXXVII, 1879, p.53

LONDON: Church of St Paul, Camden Square, Camden Design, 1847

See **Ordish, Frederick Webster & Johnson, John**

LONDON: Church of St Paul, Camden Square, Camden Window
WALMER (Kent): Church of St Saviour Window
See **Barry, Edward Middleton**: Sketchbook

Royal naval school

Design in Classical style, 1833 (3):

1 *Plan of principal story*, with key

2 Sections

1-2 Pen & watercolour on backed cartridge (605 × 860)

3 Perspective

Watercolour (545 × 860)

Lit: *Transactions of the Royal Society of Arts*, L, 1833-35, p.18

This design was awarded the Gold Medallion of the RSA in 1833.

JOHNSON, Robert James (1832-1892)

Articled to J. Middleton of Darlington and later became an assistant in the office of Sir Gilbert Scott. He first entered into partnership with F. R. N. Haswell in North Shields, but later he joined T. Austin in Newcastle upon Tyne, where together they purchased the practice of the deceased J. Dobson. Johnson became Diocesan Surveyor to the Dioceses of Durham and Newcastle and in that capacity built or repaired a number of churches and other buildings in the area. He was also noted for his house designs. In 1865-66 Johnson was elected President of the Northern Architectural Association, and in 1861 was elected A. Subsequently he became F 1865, and from 1869 to 1871 he was a member of the RIBA council. His most celebrated publication was *Specimens of early French architecture*, 1864. Bibl: GR; Pevsner, *Northumberland*, 1957, *passim*; obituaries: *Builder*, LXII, 1892, p.353; *RIBA Proceedings*, VIII, 1892, p.290

Topographical & measured drawings with 5 original designs (3 vols):

Vol.I (106 leaves) & **Vol.II** (104 leaves)

French cathedrals, churches & châteaux

Exterior & interior views, with some dimensioned sketches & measured drawings; executed between 1859 & 1862, except for one drawing which was made in 1876

Pen or pencil, mounted & bound in maroon cloth boards with maroon leather spine (475 × 330)

Many of these drawings were published in *Specimens of early French architecture. Selected chiefly from the churches of the Ile de France and illustrated in geometrical drawings and perspective views*, 1864

Vol.III (117 leaves, 36 of them blank)

English Gothic architecture, mainly in the north
Topographical views & some dimensioned sketches & measured drawings; executed 1852, 1858-62, 1865-66, 1872, 1874-75, 1877, 1880 & 1882, with 3 drawings of medieval buildings in Normandy, 1859

Pen or pencil, mounted & bound in maroon cloth boards with maroon leather spine (475 × 330)

Vol.III includes the following original designs (5):

f.69r ACKLAM (Yorks): Church of St John the Baptist

Design for *Proposed Steeple*, 1874

Perspective sketch from the SE

Insc: As above

s & d: *Robert J. Johnson Archt. | Newcastle upon Tyne | 5. Aug. 1874*

Pencil (355 × 255)

f.15r CRAMLINGTON (Northumberland): Church of St Nicholas
Design, c.1865

Sketch plan, N elevation, transverse & longitudinal sections

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

Pencil (370 × 275)

Lit: GR; Pevsner, *Northumberland*, 1957, p.135

The church was erected to the design of Thomas Austin & R. J. Johnson, 1865-68.

f.88r DARLINGTON (Durham): Grange House
Design for *Proposed alterations | Grange House*
Plan

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

Insc: As above & labelled, with notes

Pencil & pink wash (260 × 360)

f.67r MITFORD (Northumberland): Church of St Michael

Design for *the Chancel seating and Screen across Chancel arch*, 1875

Perspective looking towards the nave

Insc: As above

s & d: *Austin, Johnson & Hicks | Newcastle on Tyne and Middlesboro. Oct. 1875*

Pen & sepia wash (345 × 240)

The church is now dedicated to St Mary Magdalen.

f.77r Design for *Karilepas* church, in a Romanesque style

Exterior view

Insc: As above

s: JR

Pencil (95 × 180)

Prov: Pres. by Mrs Johnson, 1898

A more detailed description of these volumes can be found in the card catalogue of the RIBA Drawings Collection

Collectanea Architectura, measured drawings & perspectives (365pp)

The illuminated title page is followed by drawings of examples of ecclesiastical & some domestic architecture, details & church fittings, partially grouped under headings: Norman, Early English, Decorated & Perpendicular. The examples are drawn not only from medieval buildings, but also from the work of contemporaries, including: R. R. Banks & C. Barry, W. Butterfield, R. C. Carpenter, a Mr Cotterell, T. Cundy, a Mr Evans, Thomason & Brown of Birmingham, B. Ferrey, E. C. Hakewill, J. Hardman & Co. of Birmingham, T. Hine, G. G. Scott, G. E. Street, a Mr Sutton, H. Woodyer and T. H. Wyatt. All the C19 examples are medievalizing, except for some Italianate buildings on pp.11-23. Black & occasionally red pen on tracing paper (250 × 200 approx.), mounted & bound in dark red buckram-covered boards with dark red leather spine (315 × 255)

Prov: Pres. by B. T. Batsford, 1906

Many of the drawings appear to have been traced from printed sources, for example *The Builder*, and the *Instrumenta ecclesiastica*, 2nd ser., 1856. Others were probably traced from Johnson's own drawings, including 2 of inlaid cosmati work (pp.288 & 290), which are dated *Sia Croce Rome | May 2nd 1857*.

A more detailed description of this volume can be found in the card catalogue of the RIBA Drawings Collection

JOHNSON, William (fl.1796)

HEXHAM (Northumberland): Bridge

Drawing, possibly after an engraved design
Plan & elevation

Scale: $\frac{1}{4}$ in to 10 ft approx.

Insc: *A Plan and elevation of Hexham Bridge*

s: *W. Johnson | Delint*

w/m: J. Whatman 1794

Pen & grey, yellow & green washes with double ruled border (225 × 565)

Prov: This drawing with another of Hexham bridge by William Hall (q.v.) was previously bound into a Grangerized copy of Charles Hutton, *The Principles of bridges*, Newcastle upon Tyne, 1772, in the possession of the RIBA Library

Hexham bridge, with 9 segmental arches, was designed by Robert Mylne, 1785-88.

JOHNSTON, Francis (1760-1829)

Irish architect. From 1786 to 1793 he lived in Armagh, where he is said to have reconstructed the cathedral and to have designed the library, the chapel of the Archbishop's Palace and the courthouse. He then moved to Dublin, having been appointed Architect and Inspector of Civil Buildings in the Office of Public Works. His buildings there included St George's church, 1794-1802; the cash office of the Bank of Ireland, 1804; the Chapel Royal in Dublin Castle, 1807-16; and the General Post Office, 1815-17. Bibl: *Catalogue of an exhibition of Irish architectural drawings*, RIBA, 1965

DUBLIN: Nelson's pillar, Sackville Street, 1808
See **Butler, W. Deane**

JOHNSTONE, Frederick (fl.1842)

Park entrance
Design, 1843
Plan & elevation: shows a pair of gates flanked by lodge houses with Doric distyle porticoes, crowned by trophies
Scale: $\frac{1}{6}$ in to 1ft
Insc: *Admitted student | from the Archt Society | 31 Jan'y 1842 & Monthly sketches*
s&d: *Fredk Johnstone | 6th Feby 1843*
w/m: J. Whatman 1840
Sepia pen & wash, pencil & blue wash (360×515)
Prov: Included in the 1871 catalogue of RIBA drawings & presumably pres. by the architect

JONES, Sir Horace (1819-1887)

After serving his articles and travelling in Greece and Italy, he started practice in 1843. He was appointed architect and surveyor to the City of London in 1864. His work in that capacity included Smithfield markets, 1868-83; Guildhall Library & Museum, 1872, and new council chamber, 1884; Guildhall School of Music, 1885-87; the Griffin at Temple Bar, 1880; and (in collaboration with Sir James Wolfe Barry) Tower Bridge, 1882-83. He was President of the RIBA, 1882-84.
Bibl: DNB; T.B.; obituaries: *American Architect and Building News*, XXI, 1887, p.253; *RIBA Proceedings*, III, 1887, p.370; *BN*, LII, 1887, p.793; *Building*, VI, 1887, p.200

[1] LONDON: Guildhall Free Library & Museum, City

Design, 1872 (3):
1 *View of exterior*
(350×480)

2 *Plan of Library Floor & Plan of Museum Floor with View of Interior of Museum looking North*
(355×270)

3 *View of Interior of Library, looking N*
(360×280)

1-3 s&d: on mount *Horace Jones Architect, 1872*
Photographs of original drawings
Prov: Pres. by Horace Jones (F), 1875
Lit: Pevsner, *London I*, 1962, p.177 ('Rock-faced, Gothic and gloomy')

[2] LONDON: London Bridge

Photograph of a model showing a scheme for widening the bridge, c.1875
(175×215)
Prov: Pres. by Horace Jones (F), 1875

[3] LONDON: Tower Bridge

Unexecuted *Design for a Bascule Bridge Across the River Thames*, 1878 (2):
1 Perspective showing the bridge up
2 Perspective showing the bridge down [Fig.94]
s&d: *By Horace Jones FRIBA 1878*
Pen & sepia wash (305×710)

JONES, Inigo (1573-1652)

The drawings of Inigo Jones with those of John Webb (1611-72) are the subject of a separate volume by John Harris in the RIBA Drawings Collection Catalogue series

JONES, John D. (fl.1838)

A Philadelphia architect, 'unknown' to H.-R. Hitchcock, but possibly English born.

Design for a house in the Greek Revival style, 1838

Elevation

Scale: $\frac{1}{6}$ in to 1ft

Insc: *Design for a dwelling house for B. Smith Esq. s&d: John D. Jones Archt. et Delt. Philada. June 14 1838*

Pen & wash (510×635)

Prov: Pres. by T. U. Walter, architect, & included in the 1871 RIBA catalogue

Lit: H.-R. Hitchcock, 'American Drawings at the RIBA', *Opus musivum*, 1964, p.412

JONES, Owen (1809-1874)

Born in London, the son of a Welsh antiquary. He studied at the RA and was a pupil of the architect Lewis Vulliamy. As a part of his education Jones went abroad, first to the Continent in 1830 and later to Greece and the Middle East in 1833. In 1834 and 1837 he visited Granada and made a study of the Alhambra. This early introduction to Arabic ornament had a profound effect on him, and he returned to England to become an important interior designer of the mid-C19. In 1851 he was appointed superintendent of works for the Great Exhibition, and in 1852, when the Crystal Palace was moved to Sydenham, he became joint director of decoration and designed the Egyptian, Greek, Roman and Alhambra courts. Jones had been elected F 1843, and in 1857 he received the RIBA Gold Medal. His greatest contribution to the decorative arts was the use of colour and geometric patterns in his decoration of such buildings as the palace of the Viceroy of Egypt and St James's Hall, London. He was also noted for his illustrated publications, e.g. *Plans elevations, sections and details of the Alhambra*, 1842-45, and *Grammar of ornament*, 1856.
Bibl: DNB; T.B.; obituary: *Builder*, XXXII, 1874, pp.383-385

Studies for *The Grammar of ornament illustrated by examples from various styles of ornament*, published London 1856 in folio & small folio editions
Pencil, pen, coloured washes, gouache & gold
69 leaves of which only 7 have been used, bound in maroon leather (345×370)

Title page (not used in this form in published editions) *List of Plates ... Egyptian | Greek Carved | Greek Painted | Roman Carved | Roman Painted | Byzantine Carved | Byzantine Painted | Persian Painted | Arabian Carved | Arabian Painted | Moresque Carved | Moresque Painted | Gothic Carved | Gothic Painted | Gothic Written | Turkish Carved | Turkish Painted | Venetian | Italian Carved | Renaissance | Elizabethan | Chinese | Hindoo | Yucatan*
f.7 *Greek Painted* [Fig.95]
ff.10v, 11 *Roman Painted*
ff.28v, 29 *Byzantine Painted*
f.41v *Italian Painted*

A few other unspecified examples of ornament
Insc: As above

Prov: Pres. by the Misses Jones, 1880

Topographical drawings

Egypt, c.1831 (5):

1 Ruined fort
(185×280)

2 Two obelisks seen through a gap in a ruined masonry wall
(145×230)

3-4 Interiors of a temple
(230×165)

5 Views on the Nile

Insc: *Dandoor*

w/m: J. Whatman 1831
(140×375)

1-5 Watercolour

Prov: Pres. by the Misses Jones, 1880

JUDGE, George Jnr (1826/7-1902)

Architect and surveyor. Appointed to design a block of working-class dwellings at Nos.5-8 Dove Court, Leather Lane, Holborn, London. A 1848, F 1868.
Bibl: obituary: *Builder*, LXXXII, 1902, p.296

Water gate

Competition design, 1846 (3):

1 Plan

2 Elevation

3 Section

s: *Spes Incerta Futuri*

d: *June 1846*

Pen & wash (635×960)

Prov: Included in the 1871 RIBA catalogue & presumably pres. by the architect

The RIBA premium in books was awarded to Judge on 22 June 1846.

JUDSON, Robert (fl.1834)

POCKLINGTON (Yorks): Malt kiln

Design with MS specification, 1834

Plans & sections

Insc: *Plan of Malt Kiln Built at Pocklington the first of June 1834 for Robt. Deneson Esq. by Robt Judson &c*
Pen (510×610)

Prov: Pur. 1965, with T. Cubitt drawings (q.v.)

JUPP, William Snr (?-1788)

Elder brother of Richard Jupp (died 1799), his designs include the rebuilding of the London Tavern, c.1765, and the entrance hall and staircase of the Carpenters' Hall, London Wall, c.1780.
Bibl: *Colvin*

DONCASTER (Yorks): Mansion House

Measured drawing

Plan

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

Insc: *Sketched | Plan of the Mansion House at | Doncaster - by Payne | Archt & rooms labelled*
Sepia pen & pencil (375×310)

Prov: From the William Newton Collection (q.v.), pres. 1891

James Paine designed the Mansion House, Doncaster, 1745-48.

LONDON: The London Tavern

Interior, 1768

See Newton, William

JUVARRA, Filippo (1676-1736)

Born in Messina, Juvarra's training in Rome, 1703-04, included academic architecture, decorative arts and theatrical design. He made his debut as a designer in Naples, 1706, and became one of the first to imitate the *scena per angolo* invented shortly before by Ferdinando Bibiena. However, in a series of scenes for Cardinal Ottoboni's theatre in Rome, 1708-12, which established his reputation as a stage designer, Juvarra deviated from the complexity, long vistas and rigid 45 degree angles of the Bibiena style, designing instead circular, semicircular and octagonal plans, often with indeterminate points of view. An exponent of the growing taste for the broken and unfocused, he is credited with introducing the rococo spirit into the Italian theatre. As an architect, he was responsible for a number of important Italian theatres and palaces, remarkable for their open design. For further information on his architecture and drawings see bibliography.

Bibl (selected): T.B.; Comitato per le Onoranze a Filippo Juvarra, *Filippo Juvarra*, I, Milan 1937, *passim* (this volume deals primarily with Juvarra's drawings and is highly recommended for its chronology of his life and work and for its reproductions); R. Pommer, *Eighteenth-century architecture in Piedmont*, New York & London 1967, *passim*; W. Jeurwine, *Stage designs*, 1968, *passim*; M. Ferrero Viale, *Filippo Juvarra scenografo e architetto teatrale*, Edizioni Pozzo, Turin 1969

JUVARRA, Filippo (1676-1736) Attributed to

Design for a stage set for *Costantino Pio*: drawing representing a group of tents

Insc: lower margin in *Hoc Signo Vincas* + (in this sign you shall conquer)

Sepia pen & wash, partially ruled borders (215 x 165)

Lit & reprd: M. Ferrero Viale, *Filippo Juvarra scenografo e architetto teatrale*, Edizioni Pozzo, Turin 1969: RIBA drawing p.315, tav.8, p.126, Berlin drawings pp.250, 313, 314, Fontana drawings p.375 Prov: Natali Album, pres. by T. L. Donaldson, 1875 The inscription refers to Act I, Scene I of the opera *Costantino Pio* ('Campagna, con padiglioni ed esercito'), presented in 1710 at the Teatro Ottoboni, Rome, with staging by Juvarra. Attribution on this basis. The drawing is clearly related to the engraving after Juvarra for the first scene of *Costantino Pio* (Biblioteca Marucelliana, Florence), although the exact relationship is not known. As the size and proportions of the drawing differ from the engraving, it is probably not a preparatory study, nor is it a copy as there are many intentional variations. However, a similar situation exists with 11 Juvarra drawings in Berlin which are related to a set of engravings of larger size. The inscription here is not thought to be in Juvarra's hand, and certain distortions in the drawing are not characteristic, although they do occasionally occur in works securely attributed to him (*Porto di Mare* and *Tempio di Marte*, Collection Vincenzo Fontana, Turin). Thus, an attribution to Juvarra is possible, though at the present time not entirely satisfactory. Some connection with him can, in any case, be assumed.

JUVARRA, Filippo (1676-1736) Studio of

Design for a stage set, showing a hall with a staircase Verso: Sketches of 3 scrolls

Sepia pen & wash (205 x 260)

Lit & reprd: W. Jeurwine, *Stage Designs*, 1968, p.12, pl.9

Prov: Natali Album, pres. by T. L. Donaldson, 1875

KAFTANZOGLU, Lyssandros (1811-1885)
Trained at the École des Beaux Arts in Paris and Milan. Director of the Polytechnic School, Athens, 1844-62. His designs included the Technical University, Arsakeion School for Girls, St Constantine church, St Irine church and the Catholic cathedral in Athens. He was elected an Honorary Corresponding Member of the RIBA in 1857.
Bibl: Hitchcock, *Architecture: C19 & C20*, pp.38-39; obituary: *Builder*, LI, 1886, p.660

ATHENS: Technical University, Patissia Street
Design

Plan & elevations
s: *Lyssandros Kaftanzoglou* (in Greek characters)
Photographs of original drawings, mounted (535 × 330)

Prov: Pres. by Arthur Cates, 1884
Designed in the 1850s and erected 1860-80.

KAULA, William (c.1871-1953)
Studied architecture at the Stadel School, Frankfurt, and University College, London. From 1905 to 1909 he worked in various London offices and travelled in Europe; in 1909 he was elected A and commenced practice in London. He was elected F 1937.
Bibl: RIBA Nomination Papers

LONDON: No.82 Portland Place, St Marylebone, Westminster

Design for a block of flats, c.1922

See **Wills, Herbert W.** & **Kaula, William**

KAY, Joseph (1775-1847)
Pupil of S. P. Cockerell. He travelled abroad 1802-05 and in 1807 married William Porden's daughter. He assisted Porden in the erection of Eaton Hall, Cheshire, completed 1812. He succeeded Cockerell as surveyor to the Foundling Hospital and designed the garden and a terrace of houses in Mecklenburgh Square, London, 1812-21. He became architect to the Post Office in about 1814 and designed the post office, Edinburgh. In 1823 he became surveyor to Greenwich Hospital and carried out extensive improvements in that locality. He worked for the Earl of Chichester at Hastings, the Marquis of Camden at Camden Town and the Earl of Radnor at Folkestone. He exhibited at the RA 1793-1812.
Bibl: *Colvin*

LONDON: Royal Naval Hospital, Greenwich
Plan of the E end of the chapel showing the pulpit & reading desk in a central position, with elevations of the pulpit & reading desk
Insc: *The Board approve this arrangement E. H. Laker 22 Jany, 1827*

Pen & wash, pencil & wash (415 × 545)
Prov: From a set of 35 sheets on permanent loan from the Governors of the Royal Naval College (No.11)

KECK, Anthony (1726-1797)
Had an extensive practice in the West Midlands. His works include the County Infirmary, Worcester, 1767-70; St Martin's church, Worcester, 1768-72; reconstruction of Flaxley Abbey, Glos, 1780; Longworth, Herefs, 1788; and perhaps work at Moccas Court, Herefs, c.1780.
Bibl: *Colvin*

ALLENSMORE HOUSE (Herefs)
Unexecuted design for alterations & additions, involving the creation of 2 bow windowed front rooms & a central pedimented front door, for Edmund Patterhall, 1781 (4):

1 *Plan of the Principal Chamber Floor at Allensmore*, showing floor joists

Insc: As above & No.2

d: *Hereford Feb 6th 1781*

Pen & coloured washes (325 × 510)

2 Front elevation

Insc: *A plan given to Edmund Patterhall Esqre for adding to the house at Allensmore | before the present front was built to it*

Pen & coloured washes (335 × 480)

3 *Section throu Vestibule*

Insc: As above & No.3

d: As No.1

Pen & coloured washes (510 × 340)

4 Plan & section of half of the roof

Scale: 1/2 in to 1 ft

Insc: *This plan is supposed to be half of the Roof, which is designed with a Lead Gutter in the Middle | or to be Leaded on the top A*

Pen & coloured washes (280 × 313)

Prov: Pur. 1967

KEESEY, Walter Monckton (1887-1970)
Architect, painter and etcher. An exhibitor at the Royal College of Art, he became ARCA in 1906. He was later appointed art master at the AA. In 1922 he was elected A, and in 1924 he entered into partnership with Kefffer & Fleming. He was very successful as a perspective artist. He retired from practice in 1953 and devoted himself to publishing.
Bibl: *Who's who*, 1969; RIBA Nomination Papers

LONDON: No.55 Broadway, Westminster
Perspective of the rear façade of the headquarters of the London Transport Executive by Adams, Holden & Pearson, c.1927
See **Holden, Charles Henry**

SALAMANCA (Spain): Cathedral

View

s: *W. M. Keesey*

Watercolour (325 × 445)

Prov: Pres. on permanent loan by the AA, 1963

There is also a collection of drawings, not yet catalogued, bequeathed by Mr Keesey to the RIBA

KEIRLE, Robert (fl.1862-1902)

An architect practising in London. Elected A 1862, F 1868. He is last mentioned in the RIBA Kalendar for 1902-03.

Drinking fountains

Designs, c.1874 (15):

1 Gothic with tower & cross

Elevation

(1270 × 485)

2 Surmounted by an obelisk

Elevation

(675 × 425)

3 Surmounted by a gas lamp

Elevation

(700 × 430)

4 With octagonal trough

Plan & Elevation

(685 × 430)

5 Surmounted by Gothic gables

Front elevation, side elevation & section (425 × 660)

6 Rectangular, with plaque for inscription
Plan, front elevation & side elevation (660 × 430)

7 *Donkey trough 6' 6" long*
Plan, front elevation, side elevation & section
Cattle trough 9.6 long

Elevation

(620 × 470)

8 With plaque dated 1874

Elevation

(485 × 330)

9 With bowl set into niche

Elevation

(485 × 305)

10 Against a wall

Elevation

(485 × 330)

11 Octagonal

Plan & elevation

(660 × 400)

12 With 2 bowls & inscribed plaque

Elevation

(495 × 355)

13 With 2 bowls, surmounted by a circular structure

Elevation

(490 × 355)

14 Gothic, surmounted by a pinnacle

Elevation

(750 × 460)

15 Gothic, surmounted by a pinnacle

Elevation

(750 × 460)

Scale: 1, 3-15 1/8 FS; 2, 1 in to 1 ft

Insc: As above & 4-6 partly labelled

s: 2-13, 15 *Robt. Keirle Archt*

Pen, or pen & wash, on tracing paper, mounted, half-bound in brown calf with green cloth-covered boards (780 × 545)

KENDALL, Henry Edward (1776-1875)

Pupil of Thomas Leverton and reputedly of John Nash. He was employed by the Barrack Department of the War Office until 1823, when he became surveyor to the district of St Martin-in-the-Fields and St Anne, Soho. He was one of the founders of the RIBA and exhibited at the RA 1799-1843. His works include Tillington parsonage, Suffolk, 1818; work at Kemp Town, Brighton, 1828-30; the Sessions House, Sleaford, Lincs, c.1831; and Chiddingstone Castle, Kent, 1838.
Bibl: *Colvin*; obituary: *Builder*, XXXIII, 1875, p.33

LONDON: Pavilion for the Conservative Association, Grays Inn Road, St Pancras, Camden

1 *Plan of the Pavilion erected on the premises | of Messrs. Cubitt in Grays Inn Road | under the direction of | H. E. Kendall Fellow of the Institute of British Architects | for the Anniversary Banquet of the City of London | Conservative Association | 14 June 1837*

Scale: 1/2 in to 1 ft

Pen & wash (635 × 815)

2 Plan of entrance

Pen & wash (535 × 675)

Prov: Pres. by H. E. Kendall, 1837

KENT, John (fl.1802-19)

Architect, of Southampton, he remodelled Paultons, near Romney, Hants, 1805, and designed Chessell House, Butterne, Hants, 1802 (dem.).
Bibl: *Colvin*

SOUTHAMPTON (Hants)

Design for a house

Ground plan

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

Insc: *a house built in or near Southampton | with double walls - it did not answer. JBP & labelled in the architect's hand*

s: *Mr Kent Archt*

Pen & grey wash on mounted tracing paper (215 × 330)

Prov: J. B. Papworth Collection

KENT, William (?1685-1748)

Born at Bridlington in Yorkshire, he is said to have been apprenticed to a coach-painter in Hull. Patrons were found to finance a Continental visit, 1709-19, and he returned to England with Lord Burlington, who became his life-long patron, and obtained for him both official posts and commissions. At first he worked as a painter and interior designer: he executed history paintings at Burlington House and Kensington Palace; designed interior decorations at Chiswick, Middlesex, c.1726, and Houghton Hall, Norfolk, c.1726-31; remodelled the interior of Raynham Hall, Norfolk, c.1731; and published various of his own designs in *Designs of Inigo Jones* . . . , 1727, which he edited. From the 1730s he began to design architecture and his works included: Kew House, 1730; Holkham Hall, Norfolk, c.1731-34 (carried out by Matthew Brettingham); Treasury Buildings, Whitehall, 1733-36; Devonshire House, Piccadilly, 1734-35; No.22 Arlington Street, London, c.1740-55 (completed by S. Wright); No.44 Berkeley Square, London, 1742-44; and Horse Guards, Whitehall, 1750-60 (built by John Vardy after Kent's death). He was an early exponent of the Gothick style, for example at Esher Place, Surrey, c.1730. He also designed garden buildings and created an arcadian type of landscape garden, as at Rousham, Oxon, 1738-41. Other fields in which he worked include sculpture, book illustration and scenery and costume design.

Bibl: *Colvin*; P. Hodson, *William Kent: a bibliography and chronology*, American Association of Architectural Bibliographers, No.27, Charlottesville spring 1964

[1] ASKE HALL (Yorks): Temple

Unexecuted design for Sir Conyers D'Arcy, c.1740s
Floor plans & elevation, with scale

Insc: *Sr Con: Darcy*, with measurements

Pen with brown wash (300 × 170)

Prov: Pres. by the Duke of Argyll, Inverary Castle, 1967

Lit & reprd: J. Harris, 'The Dundas empire', *Apollo*, LXXXVI, 1967, pp.170-179, fig.7; A. Rowan, *Garden buildings*, 1968, pl.19

See **Garrett, Daniel** for executed temple at Aske.

LONDON: No.44 Berkeley Square, Westminster

For a drawing of Kent's staircase see **Unidentified, English, C18**, Measured drawings

LONDON: Horse Guards, Whitehall

The General Plan of the Ground Floor of the Horse & Foot Guards at Whitehall. Design'd by Wm Kent Esqr
See **Milton, Thomas**

[2] LONDON: Houses of Parliament, Westminster

The idea of building a new Parliament house had been under consideration since the early years of the C18 and had received the attention of Sir Christopher Wren and William Benson. Various designs were prepared under Kent's supervision, and no doubt with Lord Burlington's approval, between 1733 and c.1739. Between them these designs provided new accommodation for the Cottonian Library, public records, Houses of Parliament and Law Courts. All that materialized, however, was the partial completion of new Law Courts facing St Margaret's Lane. These were erected by Vardy & Couse to their own designs after Kent's death.

The surviving Kent designs are now in the Soane (drawer 36), V & A (93.II.20), PRO (29/3358 & 29/29), RIBA, and (a single plan) Serlby Hall, Notts. At the Soane and V & A there are also C19 copies, some by C. J. Richardson (1806-1871), of the original drawings. The drawings in the Soane and V & A, together with a design for the House of Lords in the RIBA, were published by Fiske Kimball, with an analysis of the evolution of the designs, in *RIBA Jnl*, XXXIX, 1932, pp.800-807. In 1938 the RIBA acquired a volume of drawings which was published in *RIBA Jnl*, XLVI, 1939, pp.228-231. M. Jourdain's brief account of the designs in *William Kent*, 1948, pp.46-48, followed Fiske Kimball's analysis; but H. M. Colvin, in *The History of the king's works*, V (in preparation), slightly modified Fiske Kimball's analysis, and his description was the first to take into account the PRO drawings as well as those in other collections.

The drawings in the RIBA collection, described below, consist of several loose sheets and a bound volume

1 Survey drawing of the old House of Commons, as refitted by Wren in 1707

Plan & section, showing polygonal seating arrangement & gallery supported on slim columns

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

Insc: *Copy of this sent to | Mr Kent Oct 25/1735 & dimensions given*

w/m: Strasbourg bend & lily

Black & sepia pen (475 × 280)

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

There are other versions of this drawing in the RIBA volume (see below) & the PRO volume.

2 Survey drawing of *The Rooms under the Records of the | King's Bench*

Plan

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

Insc: As above, surrounding buildings & courtyards labelled & dimensions given

d: *Novr. 30th | 1739*

w/m: Crown & horn / L. V. Geerevink / IV

Pencil & wash, with inscription & some dimensions in sepia pen (320 × 420)

Prov: As for No.1

There is another copy of this drawing in the RIBA volume, f.22 (see below).

3 Design for House of Lords

Plan showing seating arrangements & elevations of the interior walls: the plan basically rectangular with a coffered niche for the throne at the S end; open arcades all the way round carry a balustraded gallery; above the gallery the walls are pierced by rectangular openings (blind windows or niches?) alternating with round-headed niches containing sculptures; coved ceiling apparently with top lighting; sketches show (top left of sheet) the ceremony of presenting the Speaker of the Commons

to King George II on 23 January 1735, (top right of sheet) 2 ornamental vases & (bottom right of sheet) lion & unicorn device

Insc: *the King came to ye house of Lords | 10 other a speaker for ye house | of Commons Mr. Onslow was | at ye Barr & ye black rod stood by him | Duke of Bolton held ye cap of mentenance | Lord Ownsly (sic) ye sword of State | Duke of Montague & Duke of Richmond | Duke of Ancaster Lord great Chamberlaine with his rod*
d: *January ye 23 1735*

w/m: — / IHS / I Villedary

Pen & sepia wash (480 × 360)

Prov: Pres. by John Dibble Crace, 1931

Lit & reprd: A. F. Richardson, *RIBA Jnl*, XXXVIII, 1931, pp.175-176 (reprd p.175); Fiske Kimball, *RIBA Jnl*, XXXIX, 1932, pp.880-802 (reprd fig.31); M. Jourdain, *The Work of William Kent*, 1948, fig.27, p.106; *Architectural drawings from the collection of the RIBA*, 1961, pl.11; H. M. Colvin, *Royal buildings*, 1968, pl.21, p.34

The date of this drawing connects it with the stage in the evolution of the general design which Fiske Kimball designated the '2nd General Scheme' of 1735-39. There is a similar drawing, which shows the addition of a fireplace, in the Soane (reprd *RIBA Jnl*, XXXIX, 1932, fig.32, p.801). A tracing of this Soane drawing is in the V & A. These designs correspond to surviving general plans to the extent that the latter all show a rectangular House of Lords; but in all cases the chamber seems to be lit by windows in the S wall rather than by top lighting. One of the designs for the House of Commons in the RIBA volume, on f.18 (see below), has certain features which are comparable to these designs for the House of Lords: a coved ceiling apparently with top lighting and a similar treatment of the walls above the gallery.

4 Design for W elevation facing Old Palace Yard

Pen & wash (330 × 470)

Prov: Probably pres. by J. D. Crace, 1911

There is another copy of this drawing in the RIBA volume, f.14, which is described below. These drawings belong to the stage of evolution of the general design which Fiske Kimball dated to December 1739.

5 Design for rusticated gateway & steps leading down to the Thames

Plan & elevation, with scale

Pen & sepia wash (325 × 525)

This design is identical to one in the volume of Kent designs at the PRO. The PRO volume also contains an alternative design for this watergate, which, according to the inscription, would have been cheaper to execute.

Volume of designs (21) for new Houses of Parliament & Courts of Justice, including 5 schemes for a new House of Commons, & one survey drawing of the old House of Commons: 19 of these drawings are more or less identical with some in a volume at the PRO, which contains 30 drawings in all & is still in its original binding, insc. *Westminster 3*; it therefore seems probable that the drawings in the RIBA volume represent a companion set (or part of a set) prepared at the same time as the PRO volume, probably in December 1739

f.1 Title page

Insc: *A Statement of the Expences of | Building the New Houses of Parliament | also an Explanation of the Various Plans | designed by Wm. Kent | 1739*

w/m: J. Honig

Pen (370 × 230)

f.2 Transcript of a letter from Kent & his colleagues *To the Right Honourable the Lords Commrs. of his Majesty's Treasury*, giving a description of the designs for new Houses of Parliament & Courts of Justice & an estimate of the costs
s&d: H. Fox | Thos. Ripley | Wm. Kent | Westby Gill | Whitehall | Office of Works | Dec. 11th 1739
w/m: Fleur-de-lis
Pen (370×240)
The original letter, Works 6/16, f.103v, is quoted in full in *RIBA Jnl*, XXXIX, 1932, pp.739-740.

f.3 *List of The Dimensions of the House of Commons | Mark'd A*
Pen (355×230)
For plan A, see f.17. This plan seats 528 people with 146 more in the gallery in single rank.

f.4 *List of The Dimensions of the House of Commons | Mark'd B*
Pen (305×190)
For plan B, see f.18. This plan seats 512 people with 125 in the gallery in single rank.

f.6 *List of The Dimensions of the present and proposed House of Commons Mark'd D*
Pen (355×230)
Plan D is not included in this volume, but there is a plan D at the Soane which is reprd in *RIBA Jnl*, XXXIX, 1932, fig.33, p.802. This plan seats 520 people with 220 people in the gallery. The old House of Commons is here recorded as seating 300 with 120 in the gallery.

f.7 *List of The Dimensions of the Present and proposed | House of Commons Mark'd D²*
Pen (355×230)
For plan D² see f.20. This plan has the same seating capacity as plan D.

f.8 *List of The Dimensions of the present and proposed House | of Commons Mark'd E*
Pen (355×230)
For plan E see f.21. This plan seats 515 people with 112 in the gallery in single rank.

ff.3-8 w/m: 4 Fleur-de-lis; 2 G.R. & crown in wreath
The PRO volume also contains the lists given on ff.3-6, 8.

f.9 Blank

f.10 Ground plan: Westminster Hall has been adapted so as to join up on the W side with the proposed new Courts of Justice, which are attached to the proposed new Houses of Parliament by a N-S passage which runs along the S of Westminster Hall & the old Auditor of the Exchequer & Burgess Courts; *The Buildings ... Now Used for the Accommodation of Parliament*, the surrounding buildings on the W & the river & stairs on the E are shown in outline
Scale: $\frac{3}{4}$ in to 10ft
Insc: As above & labelled
Black pen for outlines & sepia pen for labelling, with grey wash for Westminster Hall & the old Auditor of the Exchequer & Burgess Courts, yellow wash for the proposed new buildings & an enclosing line of pale red wash for the old *Buildings ... for the Accommodation of Parliament* (525×730)
This plan is identical to one in the Soane, reprd in *RIBA Jnl*, XXXIX, 1932, fig.27, p.752, & to another in the PRO volume.

f.11 Main floor plan corresponding to that on f.10, but without the block plan of the existing Parliament buildings & of the layout of the surrounding area
Scale: As f.10
Insc: Labelled & *General Plan of Westminster Hall: | And Houses of Parliament, as they now are, and are proposed to be; | And how Courts of Justice may be Erected when required* (this inscription is in fact inappropriate since the old Parliament buildings 'as they now are' are not shown)
Black pen for outlines & sepia pen for labelling, with grey wash for old buildings & yellow wash for proposed new ones (525×730)
Reprd: *RIBA Jnl*, XLVI, 1939, fig.4, p.230
Other copies of this plan are in the PRO volume and, in this case a C19 copy, at the V & A. There are also 2 copies of a similar plan in the PRO and at the Soane (reprd *RIBA Jnl*, XXXIX, 1932, fig.26, p.751). This last plan also has an inscription referring to the old Parliament buildings, but in this case it is appropriate, since they are shown. New Courts of Justice do not appear in any of the general plans which Fiske Kimball dated to before December 1739, and no elevations for the new courts survive. However, the designs submitted on 20 August 1739 had been accompanied by an *additional Plan how we think Courts of Justice should be Erected if required* (Works 6/16, f.69v, quoted in *RIBA Jnl*, XXXIX, 1932, p.739).

f.12 Main floor plan of new Houses of Parliament superimposed on ground plan of old Parliament buildings
Scale: $\frac{1}{4}$ in to 1ft
Insc: Labelled & in C19 (?) hand, in pencil, on plans of Painted Chamber, House of Lords & Prince's Chamber dimensions marked &, in the last 2 cases, *Demolished Sept., 1823*
Media as f.11 (730×525)
Reprd: *RIBA Jnl*, XLVI, 1939, fig.5, p.230
Two more copies of this plan are at the PRO, in the volume and on a loose sheet. The plan is almost identical to the main floor plan on f.11. There is another main floor plan in the PRO volume which is very similar to those on ff.10 & 11 and is d. *September 1739*.

f.13 Elevation of *Front to the River of Thames* (E front): 1×5×5×5×1; 2 main storeys & an attic above a rusticated basement; end pavilions surmounted by low stepped domes; centrepiece with Corinthian pedimented portico; the whole surmounted by an octagonal tower with temple porticoes on its cardinal faces
Scale: $\frac{3}{4}$ in to 10ft
Insc: As above
Pen & wash (315×495)
Reprd: *RIBA Jnl*, XLVI, 1939, p.228, fig.1
This elevation is almost identical with one in the PRO volume and is similar to a C19 copy in the Soane, reprd in *RIBA Jnl*, XXXIX, 1932, fig.28, p.753. Two C19 tracings of the elevation shown in the Soane drawing are at the V & A.

f.14 Elevation of the *Front to the Old Palace Yard* (W front): 1×5×3×5×1; as in elevation on f.13, 2 main storeys, domed end pavilions, pedimented centrepiece & octagonal tower; but unlike elevation on f.13 no basement, an arcaded loggia on the ground floor, a centrepiece consisting of 3 open arches framed by coupled columns below 3 Palladian windows & an octagonal drum supporting the tower
Scale: As f.13
Insc: As above
Pen & wash (315×495)
Reprd: *RIBA Jnl*, XLVI, 1939, fig.2, p.228
There are other copies of this drawing on a loose sheet in the RIBA collection (see above) & in the PRO volume.

f.15 Appears to be an alternative design for the elevation of the front to Old Palace Yard: 1×4×5×4×1; similar to the elevation on f.14, but with a rusticated ground floor & an expanded centrepiece consisting of 1 bay pavilions surmounted by lanterns flanking a 3 bay pedimented frontispiece
Scale: As f.13
Pen & wash (310×495)
Reprd: *RIBA Jnl*, XLVI, 1939, fig.3, p.228; H. M. Colvin, *Royal buildings*, 1968, pl.20
There is a similar, but not identical, elevation in the PRO volume.

f.16 Appears to be an alternative design for the elevation of the front to the Thames: 1×4×5×4×1; an elevation similar in some respects to that on f.13 but with several differences – vermiculated rustication on the basement floor, smooth rustication on the ground floor & smooth rusticated quoins at the corners of the pavilions; the fenestration is different – square-headed openings in the basement & Palladian windows on the ground floor; the centrepiece is quite different – 1 bay pavilions surmounted by lanterns flanking 3 recessed bays; & the octagonal tower appears to rise directly above the frontispiece, instead of appearing from behind the roof
Scale: As f.13
Pen & wash (325×495)
There is another copy of this elevation in the PRO volume.

The elevation on f.13 corresponds except for a couple of minor details, and the elevation on f.14 corresponds exactly, with the plans on ff.10 & 11. The elevations on ff.15 & 16 do not correspond to the plans.

ff.17-21 Alternative designs for the House of Commons chamber
Plans & elevations of the 4 internal walls
f.17 Design A, with circular seating arrangement & cruciform plan: as in the other designs on ff.18-21, a gallery is carried round all 4 walls on consoles; in the end walls at gallery level 3 large pedimented windows on the N side & an arcade with 3 corresponding openings on the S side
Scale: $\frac{3}{4}$ in to 10ft
Insc: As above & 75: *Sqr.*
Pen & wash (360×455)
Reprd: *RIBA Jnl*, XLVI, 1939, fig.6, p.231
There is another copy of this drawing in the PRO volume. The plan for the House of Commons is cruciform in the designs which Fiske Kimball designated the '1st General Scheme' of 1732, and the '2nd General Scheme' of 1735-39. See *RIBA Jnl*, XXXIX, 1932, fig.3 & fig.10, where circular seating as in f.17 is indicated, pp.737 & 742. The plan is cruciform also in a plan in the Soane, reprd in *RIBA Jnl*, XXXIX, 1932, fig.13, p.743, which Fiske Kimball suggested was submitted on 20 August 1739. None of these cruciform plans corresponds exactly to design A, however.

f.18 Design B, with irregular oval seating arrangement & rectangular plan; above the gallery on the end walls plain rectangular openings (blind windows or niches?) alternate with round-headed niches containing sculptures; square- & round-headed niches, the latter containing sculptures, alternate along the side walls; coved ceiling, apparently with top lighting [Fig.96]
Scale: $\frac{7}{8}$ in to 10ft
Insc: As above & 50ft. by 15ft.: and 50 high
Pen & wash (350×450)
The drawing is unfinished. There is another drawing for this design in the PRO volume. A rectangular plan for the House of Commons appears lightly sketched in over a cruciform plan on a drawing at the Soane which Fiske Kimball suggested was submitted on 20 August 1739 (see *RIBA Jnl*, XXXIX, 1932, fig.13, p.743).

Rectangular plans also appear in several designs which Fiske Kimball dated to the autumn of 1739 (see *RIBA Jnl*, XXXIX, 1932, figs.22, 23 & 24, pp.748 & 749). Design B does not however correspond exactly to any of these general plans.

f.19 Design C, with a seating arrangement which is straight at the sides & curved at the ends & a plan which is rectangular with one apsidal end; on the N side at gallery level 3 large windows, the centre one round-headed & the flanking ones pedimented; on the S side an arcade with 3 corresponding openings
Insc: As above
Pen & wash (325 × 470)
There is another drawing of this design in the PRO volume. There is a basically similar chamber plan in a general plan at the Soane, reprd in *RIBA Jnl*, XXXIX, 1932, fig.18, p.745, which Fiske Kimball dated to August 1739. Chamber plans which are rectangular with 1 apsidal end may also be seen in general plans which Fiske Kimball dated to August & 11 December 1739 (*RIBA Jnl*, XXXIX, 1932, figs.19 & 26, pp.746 & 751) and in the plans in this volume on ff.11 & 12.

f.20 Design D², with a polygonal seating arrangement & a rectangular plan with 1 polygonal end; on the N side at gallery level 3 straight-headed windows, the centre one tripartite; on the S side at gallery level an arcade with 3 straight-headed openings
Scale: 7/8 in to 10 ft
Insc: As above
Pen & wash (330 × 435)
There is another drawing of this design in the PRO volume and a very similar design is in the Soane, reprd in *RIBA Jnl*, XXXIX, 1932, fig.33, p.802, which Fiske Kimball dated to August 1739. A tracing which is very similar to the Soane design is in the V & A.

f.21 Design E, with asymmetrical polygonal seating arrangement & a rectangular plan with 1 polygonal end; the window arrangement at the N end is similar to design D & the openings in the arcade at the S end are similar to those in design C [fig.97]
Scale: 7/8 in to 10 ft
Insc: As above
Pen & wash (335 × 455)
There is an almost identical drawing in the PRO volume. It is possible that plans A, B, C & E are the same as those mentioned in a letter of 20 August 1739 (Works 6/16 f.98): '... We have likewise sent your Lordships three other Plans for a House of Commons Marked A. B. C. either of which (if thought by your Lordships preferable to that Marked E, Which is what We Apprehend to be the most commodious) may be executed on the same Ground & at the same Expence as that Mark'd E, without causing any Alteration in the General Plan ...' However, plan A on f.17 fits into a cruciform space, whereas plans B, C & E on ff.18-19 fit into a rectangular space, so that they could not all 'be executed on the same Ground'. They may therefore be some of the 'General Designs ... for a House of Commons' which had been presented for the Speaker's consideration on 5 September 1739 (see letter of 11 December 1739, Works 6/16 f.98, quoted in *RIBA Jnl*, XXXIX, 1932, pp.739-740). Plan D² on f.20 is probably the plan approved by the Speaker on 11 December 1739, and is an only slightly modified version of a plan in the Soane marked D (*RIBA Jnl*, XXXIX, 1932, fig.33, p.802), which in turn is probably another of the designs presented in September.

f.22 Survey drawing of the old House of Commons, as refitted by Wren in 1707

Plan & section, showing polygonal seating arrangement & gallery supported on slim columns
Scale: 1/2 in to 1 ft
Insc: Dimensions given
Black pen, with figures in sepia pen (305 × 475)
An inscription on another version of this drawing in the RIBA collection (see above) reads *Copy of this sent to Mr Kent Oct 25/1735*. So the drawing on f.22 is either a later copy of an earlier drawing or an earlier drawing which has been bound in with later drawings. There is yet another copy of this drawing in the PRO volume. The retention of the old House of Commons seems to be indicated on the plans on ff.11 & 12 and on several of the plans dated by Fiske Kimball from August 1739 onwards (see *RIBA Jnl*, XXXIX, 1932, figs.18, 22, 23 & 26, pp.745, 748 & 751).

ff.9-22 w/m: One of the following: I. Villedary, I.H.S + : crown, fleur-de-lis, or 4.W.V.
Prov: Pres. on permanent loan, 1938, by C. A. R. Barry; an undated inscription on the flyleaf in John Gregory Crace's writing, lost in 1960 when the volume was rebound, indicated that the volume once belonged to him; he probably passed it on to C. A. R. Barry's greatgrandfather, Sir Charles Barry, for whom he had worked on the decoration of the new Houses of Parliament

LONDON: Old Somerset House, The Strand, Westminster
For a measured drawing of a chimneypiece which may have been designed by Kent see *Unidentified, English, C18*, Measured drawings

[3] LONDON: Westminster Abbey
Preliminary design for the tomb of Sir Isaac Newton, c.1727 [fig.98]

Elevation
Scale: 1/2 in to 1 ft approx.
w/m: + / IHS / I Villedary
Pen & sepia wash (360 × 220)
Newton died in 1727 and according to Vertue the monument was complete in 1731. In the executed version Kent was responsible for the general design and J. M. Rysbrack executed the sculpture. There are 2 other drawings by Kent for this monument in the Departments of Prints & Drawings at the V & A and the BM (the latter reprd in *The Architect*, CVIII, 1922, p.166). There is also a drawing by Rysbrack in the Department of Engravings at the V & A which is probably related to this monument.

[4] Design for the barge commissioned by Frederick, Prince of Wales in 1732 (2):
1 Plan & side elevation with figure of oarsman standing on the prow marked 6ft; detail of oarsman's costume & sketch of a triton
Insc: As above (in pencil) & *The Queen came in the Barge the first day it was upon the Water by Sommerset House*
Pen & sepia wash (330 × 520)

2 Details of the poop with the garter badge surrounded by marine motifs & details of the state cabin showing 1 bay in elevation & a faint plan; sketches of 2 heads & of a vase
Insc: verso ornaments of ye Prince's Barge
s: verso W.K.
w/m: + / IHS / I Villedary
Pen & sepia wash (305 × 470)

1-2 Prov: Pres. by J. D. Crace, 1911
Lit & reprd: M. Jourdain, *The Work of William Kent*, 1948, p.82; H. M. Colvin, *Royal buildings*, 1968, p.32, pl.19; A. E. Richardson, *RIBA Jnl*, XXXVIII, 1931, p.82; G. Beard, *Burlington Magazine*, CXII, 1970, pp.488-495, figs.3 & 5

The barge as executed is now at the National Maritime Museum, Greenwich. Photographs of it have been published in M. Jourdain, *op. cit.*, figs.74 & 75, and in *Burlington Magazine*, CXII, 1970, pp.489, 490 & 493, figs.2, 4, 6 & 7. The barge was launched early in 1732. The chief carver was James Richards.

For original drawings for Vols.I & II of William Kent's *The Designs of Inigo Jones ...*, 1727 see *Flitcroft, Henry*

The RIBA also possesses some MS material connected with Kent: the building accounts for No.17 Arlington Street, Westminster, 1741-50, designed for the Rt Hon. Henry Pelham and completed by Stephen Wright after Kent's death in 1748; and the accounts for the Horse Guards, Whitehall, 1750-60, built to Kent's designs after his death by John Vardy & William Robinson.

KERR, Robert (1823-1904)

Born in Aberdeen, he received his architectural training from a local architect, John Smith. As a young man he worked in New York. On his return to England, he established a London-based practice, and was District Surveyor for St James's, Westminster, 1860-1902. His principal works are Bearwood, Berks, 1865-70, and the National Provident Institution, Gracechurch Street, 1863 (dem.). He took an active interest in the organization and education of his profession. An energetic member of the RIBA, he served for many years as an examiner, was elected F 1857, and served on the Council 1861-62 and 1870-72. He was Fellow and Professor of King's College, London, 1861-1900, and he was a co-founder and first President, 1847, of the AA, lecturing there from 1892. An influential author, he contributed to journals and wrote: *Newleafs discourses on the fine art architecture &c.*, 1846; *The Gentleman's house*, 1864; *A Small country house*, 1873; five chapters on 'Plan and thoroughfare' in *The Principles and practice of modern house construction*, ed. L. Sutcliffe, 1900; and a new edition, with introduction, of Fergusson's *History of the modern styles of architecture*, 1891.
Bibl: DNB, 2nd supplement II; T.B.; obituaries: *Builder*, LXXXVII, 1904, p.445; *RIBA Jnl*, XII, 1904, p.14; *American Architect & Building News*, LXXXVI, 1904, p.50

[1] BERLIN: Reichstags-Gebäude
Competition design, 1872
Perspective showing principal front
s&d: Robert Kerr del. | April 1872
Photograph of original drawing (200 × 320)
Prov: Pres. by the architect, 1872
Did not gain a premium. The original drawing was exhibited at the RA 1873, No.1138, 'Berlin Parliament House'.

[2] LONDON: Natural History Museum, South Kensington
Competition design for a museum on the site of the 1862 International Exhibition, 1864
Perspective
Photograph of original drawing (215 × 370)
Reprd: *Builder*, XX, 1864, p.475
The 1st premium was awarded to Capt. Fowke, the 2nd to Kerr and the 3rd to Cuthbert Brodrick.

Objections to the Award of the First Premium to the Design marked "Ad ogni vicello sue nide e bello" (Capt. Fowke) together with Block Plan and Perspective sketch (of Kerr's own design) representing the Design Treated Externally as a Single Composition for the Entire Site s&d: on drawing Robert Kerr | May 16. 1864
Printed text & photograph of original drawing in a folder (570 × 410)
Prov: Pres. by the architect, 1864

KING, Charles Robert Baker (1837-1916)

Articled in London to S. Dawkes, in 1859 he entered the office of Sir George Gilbert Scott, eventually becoming the latter's chief assistant. He was elected A 1862. He left Scott's office in 1878, when the latter died, and established an ecclesiastical practice based on London.

Bibl: obituary: *Builder*, CXI, 1916, pp.354, 385

ST DAVID'S (Pembroke): Cathedral

Measured drawings of parts of the interior, c.1877 (10):

1 *Screen to Bishop Vaughan's Chapel*
Elevation & details of mouldings
w/m: J. Whatman 1877

2 *Arcade between Ante Chapel & South Chapel*
Elevation & details of mouldings

3 *Arcade between Ante Chapel & North Chapel*
Elevation & details of mouldings

4 *Details of Windows in Chapel*

5 *Piscina North Chapel and Piscina & Corbels S. Chapel*
Plans, elevations & details of mouldings of piscine; elevations of corbels

6 *Canopy for Tomb S. Chapel*
Elevation & details of mouldings

7 *Lady Chapel*
Plan

8 *Lady Chapel*
Longitudinal section superimposed on elevation of North side

9 *Lady Chapel*
Longitudinal section superimposed on elevation of S side

10 *Lady Chapel*
Transverse sections superimposed on elevations of East End & West End

1-10 Scale: 1in to 1ft, details $\frac{1}{4}$ FS
Insc: As above & labelled
Pencil & blue, mauve & ochre washes
(490 x 660 & 330 x 495)
Prov: Pres. 1881

KITCHIN, George Herbert (c.1870-1951)

Son of Dean Kitchin of Winchester and Durham, he practised as an architect in Winchester from 1903 and wrote articles on architectural subjects for the *Winchester Cathedral Record*.

Bibl: RIBA Biography File

Sketchbooks (32), covering the period 1886-1929, including a few sketch designs

EASTON GREY (Wilts): Bridge House
Design for *Kenneth Shennan* | *Sunk garden & cow shed loggia*, 1929

Perspective

Insc: As above

d: July '29

Sketchbook 28, f.29v.

LILLESALL (Salop): Lilleshall Hall

Design for *sundial for Millie Duchs* | at *Lilleshall*, 1909

Perspective

Insc: As above

Sketchbook 20, f.1. Presumably for the Duchess of Sunderland.

MEVAGISSEY (Cornwall): Portgisky

Plan for *joining yacht house & cottage for Jack Tremayne*

Perspective

Insc: As above, *grey slate & reed thatched*
Sketchbook 15, f.20.

PENCOED CASTLE (Mon)

'Before & after' sketches for *Lady Rhonda* showing design for proposed restoration

Perspectives

Insc: As above & each view labelled

Sketchbook 23, ff.19-23v.

GOLDEN MANOR OF WOLVERTON, nr Golden (?) (Cornwall)

Sketch for *Mrs Justice Hawkins* | *showing wings added to make a garden forecourt on S. front*

Perspective

Insc: As above

Sketchbook 17, f.17v.

Most of the drawings are topographical sketches, a few with dimensions given. Recurring themes are the houses of his friends: Mathern Place, Monmouth & Mounton, Chepstow, Monmouth, H. A. Tipping; Munstead Wood & Millmead, Bramley, Surrey, Miss Gertrude Jekyll; Sydenham, Devon, the Hon. Mrs Tremayne; Heligan, Cornwall, J. C. Tremayne; Cardew, Cornwall, Charles Tremayne; The Grange, Rottingdean, Sussex, Sir George Lewis; &c. There are also many sketches of the villages of Hants and the counties surrounding his home.

- 1 1886 July-August: Normandy
 - 2 1889 October-November: England
 - 3 1894 March-August: England & Wales
 - 4 1897 January-March: England & Wales
 - 5 1897 July-December: England & Wales
 - 6 1899-1900 October-August: England & Wales
 - 7 1900 June-August: England
 - 8 1901 June: Italy & Germany
 - 9 1901 May-September: England, Germany & Netherlands
 - 10 1902 March-August: England
 - 11 1903-04 September-August: England & Brittany
 - 12 1900 August-September: Brittany
 - 13 1904 September-December: Brittany & England
 - 14 1905 July-September: England
 - 15 1905-06 September-December: England, Switzerland & France
 - 16 1906 January-June: England
 - 17 1907 March, April & June: England
 - 18 1907 May-October: England
 - 19 1908 October-November: England
 - 20 1909 January-August: England, Austria & Spain
 - 21 1911 June: Belgium
 - 22 1916-17 July-January: England
 - 23 1917 January-October: England
 - 24 1918 April-August: England
 - 25 1918-19 October-December: England
 - 26 1920 August: England (Somerset)
 - 27 1920 August: England (Somerset)
 - 28 1926 March-November: England
 - 29 1926 August-September: England (Sussex)
 - 30 1927 January-December: N Ireland & England
 - 31 1928 February-October: England
 - 32 1928-29 October-June: England
- Pencil, & pencil with wash or watercolour, in canvas-bound volumes (125 x 180-180 x 255)
Prov: Pres. by Lt-Col. Nairn, 1958

KITSELL, Thomas R. (c.1860-post-1915)

Articled to R. R. Anderson at Edinburgh and studied under Professor Baldwin Brown at Edinburgh University. He was elected A 1891, at which time he professed himself to be 'a student of English architecture of the past'. In 1915 he resigned his membership of the RIBA. In 1898 he exhibited at the RA No.1791, 'Plymouth citadel - soldiers' block', and in 1904 No.1507, 'Soldiers and Sailors' Institute, Devonport'.

Bibl: RIBA Nomination Papers; A. Graves, *RA exhibitors*, 1905-06

FIVEHEAD (Som): Church of St Martin
Design for restoration of tower

Diagram showing method of strengthening and repair, accompanied by folio typescript report; plans, elevation & details of tower

Insc: As above, labelled & dimensions given
s: T. R. Kitsell *Archit*

Pen & wash (325 x 280)

Pevsner, *S & W Somerset*, 1958, p.170, states that the tower has been much renewed, but does not say who was responsible.

KITSON, Sydney Decimus (1871-1937)

Articled to F. J. May, in 1896 travelled in Italy and Greece and in 1897 was for a short time an assistant in London to W. D. Caröe. He then returned to his native Leeds, where he worked in partnership with F. W. Bedford, then for a while on his own, and finally in partnership with Parish, Ledgard & Pyman. His work in the Leeds district included banks, hospital buildings and country houses. Elected F 1906, he served on the Council of the RIBA and became its Honorary Secretary in 1928. He was also active in the Yorkshire Archaeological Society, serving as President 1910-12. A collector and connoisseur, he was generous in his donations to the RIBA Drawings Collection; his fields of study included John Carr of York and Sir William Chambers. His consuming interest, however, was John Sell Cotman, and this filled the later years of his life, when, after the First World War and due to ill-health, he had to give up his practice in Leeds. According to A. P. Oppé, 'he worked unceasingly in bringing together and arranging methodically all available documents regarding Cotman - photographs, books and copies of correspondence - until he had formed an unrivalled apparatus of biographical material, as well as a large collection of drawings which in the end included some of Cotman's finest watercolours. Finally, when the recurrence of his illness chained him to the house, Kitson still had the strength to embody the results of his investigations in a biography of the artist' (*The Life of John Sell Cotman*, 1937).

Bibl: A. P. Oppé, *Architectural drawings and watercolours by John Sell Cotman*, 1939; obituaries: *Builder*, CLV, 1937, p.74; *RIBA Jnl*, XLIV, 1937, pp.878, 913, 914; *A&BN*, CLI, 1937, pp.71-72

Sketch- & notebooks, 1893-1936 (65)

The earlier volumes, up to c.1920, contain sketches of objects in books & museums, sketch plans, elevations & many details, sometimes with dimensions & occasionally drawn to scale, & notes, as well as topographical views; the later volumes are largely devoted to views; the earlier drawings, up to c.1930, are executed mainly in pencil, with some pen, coloured crayon & watercolour; in later volumes a freer type of watercolour sketch predominates

- 1 1892-93 December-April: England
- 2 1893 August-September: Scotland & England
- 3 1893-94 October-January: England
- 4 1894 April-May: England
- 5 1896 April: Greece (Athens) & England
- 6 1897 April-May: England
- 7 1897 July-October: England
- 8 1904-05 July-February: England

- 9 1906 May-August: France & Ireland
 10 1908 May: Belgium & Netherlands
 11 1908 June-October: England
 12 1909 April-May: Italy
 13 1910 September: Netherlands
 14 1911 May: Netherlands & 1922 January: England
 15 1919-20 June-July: England
 16 1920 August-December: England
 17 1920 September-December: England
 18 1921 January-May: England
 19 1921 May-October: England
 20 1921 October-August: England
 21 1922 March: Italy & Sicily
 22 1922-23 August-June: England
 23 1923 May-July: England
 24 1923 August: France
 25 1925 August-October: France & England
 26-27 1924 March: France
 28 1924 April-June: England
 29 1924 September: England
 30 1924 October-November: England
 31 1924 October: Unidentified landscapes
 32 1924-25 December-January: England & Italy
 33 1925 February-April: Italy
 35 1925 May-June: Italy & France
 35 1925 July-August: France
 36 1925 August-October: France & England
 37 1925-26 October-February: England & Italy
 38 April 1926 & August-September 1927: Mediterranean cruise
 39 August 1926 & May 1927: England
 40 1926 September: France
 41 1926 June-July: England
 42 1927 July-September: England
 43 1928 April-July: England
 44 August 1928 & May 1929: England
 45 1929-30 June-June: England
 46 1929-30 April-June: England
 47 1929 April: Greece, Sicily & Italy
 47 1929 April: Greece, Sicily & Italy
 48 1930 April-May: Greece & France
 49 1931-32 August-June: England, Italy, Gibraltar, Corsica & Majorca
 50 1931 March-April: Italy, Malta & Spain
 51 1932 April: Italy & Sicily
 52 August 1932-August 1933: England & Wales
 53 1933 March-April: Greece & Italy
 54 1933-34 September-July: England
 55 1934 February-March: Mediterranean cruise
 56 1935-36 December-September: Algiers, France & England
 57 189? March: England
 58-61 Undated, but probably 1890s or early 1900s: England
 62-63 Undated, but probably before 1930s: Italy
 64 Undated, but probably before 1930s: Italy & Greece
 65 Undated: 2 sketches of Mediterranean scenery
 Bound in canvas or leather covers
 (115 × 185-290 × 230)
 Prov: Pres. by Misses Barbara & Elizabeth Kitson,
 5-7, 31 & 41 in 1940, the rest in 1971

KITTON, R. (fl.1840s)

In 1847 he exhibited at the RA drawings of Nuton church, Norfolk, including a design for a baptistery. At that time he gave a Norwich address.
 Bibl: A. Graves, *RA exhibitors*, 1905-06

TODDINGTON MANOR (Glos)

- Views of the house, c.1840 (2):
 1 Perspective of entrance front from the NW
 2 Perspective of garden front from the SW
 Pen & watercolour (290 × 450)
 Prov: Pres. by Lord Joicey, 1939

The house was built between 1819 & c.1841 for Charles Hanbury-Tracy, 1st Lord Sudeley, to his own designs (see *CL*, LXXXII, 1970, pp.376-377). The above drawings are probably studies for the engraved plates by Kitton in John Britton, *Graphic illustrations with historical and descriptive accounts of Toddington, Gloucestershire, the seat of Lord Sudeley*, 1840, pls.V & VI.

KLENZE, Leo von (1784-1864)

An exponent of the style of architecture which H.-R. Hitchcock calls Romantic Classical. He studied in Berlin (with Hirt and Gilly), Paris (with Durand, Percier and Fontaine) and Italy and travelled extensively in S France, Italy and Greece. He was chief architect to King Jerome of Westphalia, 1803-13, and to Ludwig I of Bavaria in Munich, 1816-64. Among the most important of his works are the Pinacothek in Munich and the Valhalla, near Regensburg. He produced a number of publications on classical and Renaissance architecture, as well as on his own work. In 1835 he became an honorary corresponding member of the RIBA, and in 1852 was awarded the Gold Medal.
 Bibl: *T.B.*; Hitchcock, *Architecture: C19 & 20*, p.23 et seq.; O. Hederer, *Leo von Klenze: Persönlichkeit und Werk*, Munich 1964; obituaries: *Builder*, XXII, 1864, p.126; *RIBA Transactions*, 1st ser. XIV, 1863-64, pp.xix-xxxii

MUNICH (Germany): Residenz

Design for a Greek Ionic monopteral temple for the park, 1836 [Fig.99]
 Elevation

Insc: *Temple polychrome exécuté dans le parc Royal à Munich 1836*

Pen & watercolour (675 × 495)

Prov: Pres. by Leo von Klenze, 1837

A letter by von Klenze which accompanied the gift of the drawing claimed the work as 'the first example of lithochromy' (a method of painting on stone) 'in the present day'. Part of this letter is quoted in *The Civil Engineer & Architect's Jnl*, I, 1837, p.72.

REGENSBURG (Germany): Valhalla

Perspective of interior, 1843

See Woolley, J.

KNAPP, Johann Michael (1793-1861)

Architect and etcher. He was in Rome 1819-40, living among the international circle of students of architecture and archaeology. He became a member of the Congregazione de Virtuosi and of the Florentine Academy, published engravings of Roman subjects and built some houses in Rome. In 1840 he returned to Stuttgart as court architect and erected a number of state and private buildings there.
 Bibl: *T.B.*

Topographical drawing

ROME: Church of S Clemente

Interior view looking towards E end, c.1823

s: J. M. Knapp *Roma*

Hand-coloured engraving (465 × 380)

Prov: Pres. by S. D. Kitson, 1933

This same engraving, but uncoloured, is pl.XXXIII in C. C. J. Bunsen, *Die Basiliken des christlichen Roms. Aufgenommen von den architecten J. G. Gutensohn und J. M. Knapp*, Rome 1823, Munich 1842.

KNAPP-FISHER, Arthur Bedford (1888-1965)

Articled to Charles Spooner 1910-12, then set up on his own and later became senior partner in the firm of Knapp-Fisher Powell & Russell. He was elected A 1911, F 1924. His works include country houses, rectories and vicarages, school buildings, cottages, offices and a hospital. He was an active administrator, serving on the councils of the RIBA and AA, becoming Vice-President of the former and President of the latter. He published articles on architecture and topography, and illustrated a book, L. Rice Oxley, *Oxford renowned*, 1925.

Bibl: *Who's who*, 1963; obituary: *RIBA Jnl*, LXXXII, 1965, p.471

Topographical drawing

OXFORD: The Jolly Farmers

Perspective

s & d: 1927/A. B. Knapp-Fisher

Pencil & brown wash (265 × 235)

Prov: On permanent loan from the AA, 1963

KNIGHT, Frederick George (?-1930)

A draughtsman who worked in G. E. Street's office before setting up on his own. He was elected A 1881, F 1896, and exhibited at the RA 1877-92.

Bibl: A. Graves, *RA exhibitors*, 1905-06; obituary: *Builder*, XXVII, 1930, p.742

LEE (Kent): Church of St Margaret

LIVERPOOL (Lancs): Cathedral

WILLESDEN GREEN (Middx): Church of St Andrew

Perspectives, 1885-88

See Brooks, James

KNOTT, Ralph (1878-1929)

Articled to Wood & Ainslie, he then worked in Sir Aston Webb's office for eight years. In 1908 he won the competition for County Hall, London, a remarkable achievement for a man of 29. Another important commission was for the public offices of the Northern Ireland Parliament, Belfast, designed in association with A. Thornely and built between 1924 and 1932. Other works include private houses, factories and hospital buildings. In 1921 he was elected F, and in the same year he entered into partnership with E. S. Collins, with whom he designed the Speaker's House, Belfast, in 1927.

Bibl: D. Ware, *Short dictionary of British architects*, 1967; obituaries: *RIBA Jnl*, XXXVI, 1929, p.296; *Builder*, CXXXVI, 1929, pp.237, 255

LONDON: County Hall, Lambeth, Wandsworth

Design

Perspective drawing of river front

s & d: *Ralph Knott 27. IV | 19 | 14 & Alick Horsnell 1914*

Pencil & watercolour (850 × 1460)

Prov: Pres. by E. Stone Collins (F), n.d.

Lit: *Builder*, XCIV, 1908, pp.136, 153; *RIBA Jnl*, XV, 1908, p.229; Pevsner, *London II*, 1952, p.274

In 1908 Knott won the competition for County Hall. Building began in 1911 and the S part of the river front was completed in 1922. The N part followed 1931-33. An additional wing towards York Road, by E. P. Wheeler and F. R. Hiorns, has since been added.

KNOWLES, James Thomas (1806-1884)
Architect of Silverton Park, Devon, 1839-45 (dem.);
Cook's warehouse, St Paul's Churchyard, City of
London, 1853 (dem.); the E corner of Chancery Lane
and Fleet Street, 1854 (dem.); Grosvenor Hotel,
Victoria Station, London 1860-61; Hedsor, Bucks,
&c. His office was in Raymond Buildings, Gray's
Inn, Holborn, London, from 1839. He was elected
F 1847 and was a member of the RIBA Council
1852-54, 1880-84. He was the father of J. T. Knowles
Jnr (1831-1908).
Bibl: P. Metcalf, *The Rise of James Knowles* (in
preparation)
(Miss Metcalf provided the above biography and
information about all the Knowles drawings.)

[1] BRAMLEY HOUSE OF PARK (Surrey)
Two sheets possibly related to Bramley House or
Park, probably rebuilt by Knowles for Capt. Wyndham
before he succeeded as 4th Earl in 1837
1 Note on projection of pilasters
Insc: Messrs. *The Projection of the Pilasters 2/2 | is added
on each side of the - | that the present drawing shews | more
than the existing width* (cut off at RHS)
d: May 29th 1837
Pencil & sepia pen (425 × 155)

2 Five rough mechanical sketches, possibly plumbing
s: J. T. Knowles, *Architect | Reigate Surrey*
Pencil & sepia pen (425 × 180)

[2] REWE (Devon): Rectory House
Design, 1842
Basement Plan; Transverse Section
Scale: 1/10 in to 1 ft
Insc: As above & *Design for a Rectory House at Rewe |
in the county of Devon and Diocese of Exeter*
s&d: J. T. Knowles *Archit | Raymond Build | Gray's
Inn | March 1842 | London*
Pen with coloured washes, ruled border (630 × 450)
See letter in the RIBA MSS Collection from Knowles
to the Earl of Egremont, 5 August 1842, regarding
this building.

[3] SILVERTON (Devon): House
Design for the Rt Hon. the Earl of Egremont,
c.1839-45 (3):
1 *Longitudinal Section through hall*
Insc: As above
s: James Thos. Knowles | *Architect | Raymond Buildings |
Gray's Inn*
Pen & pale blue wash (720 × 975)

2 Detail of end pavilions with order, possibly relating
to Silverton
Pencil (355 × 590)

3 Perspective of exterior
Pen with sepia, pink & blue washes on heavy paper
backed with linen (485 × 645)
Pevsner, *J Devon*, 1952, p.263, notes that Silverton was
built by the 3rd Earl of Egremont (died 1845) in
'severely Grecian style'. P. Metcalf, 'Silverton Park,
Devon', Colvin & Harris (ed.), *The Country seat*,
1970, pp.234-236, attributes the inspiration of this
design to the unexecuted designs for Egremont's
castle at Williton, near Orchard Wyndham (q.v.).

[4] WILLITON (Som): Church of St Peter
Alternative designs for rebuilding, 1841 (8):
Design No.1
1 *Ground Plan*
Scale: 1/10 in to 1 ft
Insc: As above & *The Right Honble The Earl of
Egremont | Design for a Church at Williton | near
Orchard Windham | Somersetshire; Accommodation | Free
Seats ... 466 | Seats in Pews ... 236 | Total ... 702
sittings*
Pen & coloured washes, ruled border (470 × 655)

2 *South Elevation*
Scale: 1/10 in to 1 ft
Insc: As above & *Design for a Gothic Church D. G.
No.2*
Pen & sepia wash, ruled border (490 × 630)

3 *West Elevation*
Scale: 1/10 in to 1 ft
Insc: As above & *The Right Honble The Earl of
Egremont ... &c as No.1*
d: July-1841
Pen, with ruled border (645 × 470)

4 *Interior Perspective View from Altar*
Insc: As above
Pen & sepia wash, ruled border (385 × 410)

5 *Perspective view of a design for a Gothic Church*
Insc: As above
Pen & sepia wash (485 × 591)
Design No.2

6 *Ground Plan*
Scale: 1/10 in to 1 ft
Insc: As above & *The Right Honble The Earl of
Egremont ... &c as No.1; Accommodation | Free
Seats ... 420 | Seats in Pews ... 230 | Total ... 650*
Pen & coloured washes, ruled border (470 × 660)

7 *West Elevation*
Scale: 1/10 in to 1 ft
Insc: As above & *The Right Honble The Earl of
Egremont ... &c as No.1*
d: July-1841
Pen, ruled border (650 × 490)

8 *Perspective View*
Insc: As above
Sepia pen & wash (635 × 510)

Prov: All above drawings presented on indefinite
loan by Wyndham Estate Offices, 1970
Pevsner, *J & W Somerset*, 1958, p.345, notes that
Williton is mostly the work of Giles, who restored and
enlarged it in 1858. According to P. Metcalf, neither
of the above design schemes was used at Williton,
but design No.2 was used by Knowles for St John's,
Redhill, Surrey, 1842-43, for another client.

WILLITON (Som): Egremont Castle
Contract drawings for the Earl of Egremont, 1838
(2):

1 *Ground Plan*
Scale: 3/8 in to 1 ft
Insc: As above & *No. one; verso: Orchard
Wyndham | July 26th 1838 | This plan with the
accompanying Elevation are | to be considered as the plans
mentioned in my will as plans | to be followed in the
construction of the new house | to be built at Orchard
Wyndham and which | is to be called Egremont Castle
when finished | (s.) Egremont | the Elevation is marked
No. two*
s&d: J. T. Knowles *Architect | Reigate Surrey; March
1838*
Pen & pencil with coloured washes & ruled border
(595 × 950)

2 *Front Elevation*
Insc: As above & *No.2; verso as No.1 verso but
referring to accompanying plan, marked No.1*
Pen with sepia & blue washes (720 × 1280)
Lit: P. Metcalf, 'Silverton Park, Devon', Colvin &
Harris (ed.), *The Country seat*, 1970, pp.234-236,
(reprd p.235)
The Egremont Castle designs were never executed but
were the inspiration for Silverton Park (q.v.).

For sketchbook & drawing of Greek vases possibly
relating to Knowles, see **Unidentified, English, C19:**
Topographical drawings

KNOWLES, William Henry (1857-1943)
Articled to W. L. Newcombe of Newcastle upon
Tyne; he practised in Newcastle, 1884-1922, sometimes
on his own account and sometimes in partnership with
a Mr Armstrong or with Oliver & Leeson. He was
elected F 1891, FSA 1899 and FSA (Scotland) 1906.
His works include banks, churches, educational
buildings, country houses, industrial buildings and
restorations. He was very interested in archaeology,
conducted excavations and contributed articles to
learned journals.
Bibl: obituaries: *Builder*, LXIV, 1943, p.104; *RIBA
Jnl*, L, 1943, p.90

Competition design for working-class cottages, by
Knowles, Oliver & Leeson, 1918
See **Davison, T. Raffles**: Perspectives of some of the
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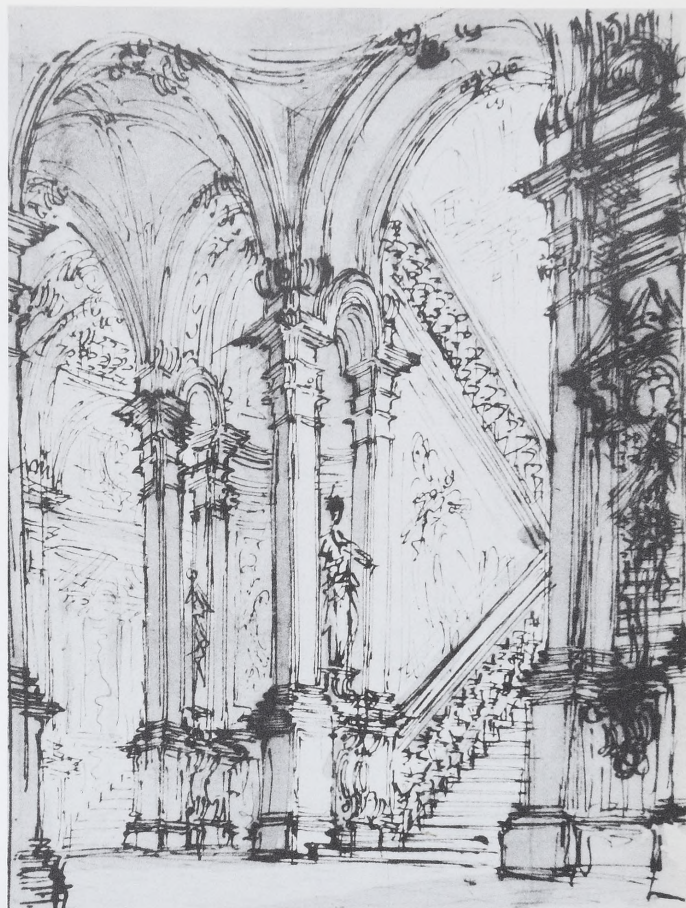


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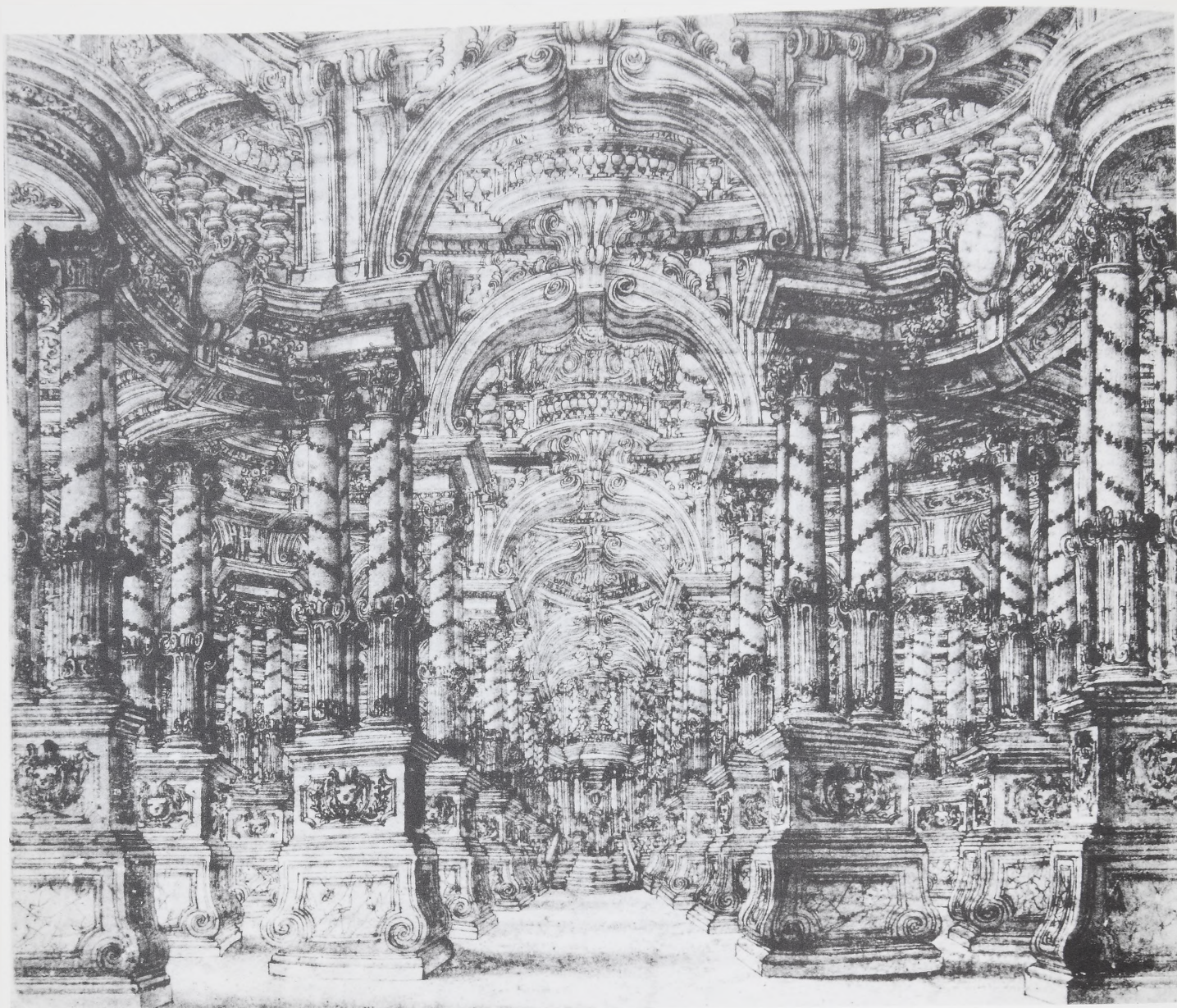


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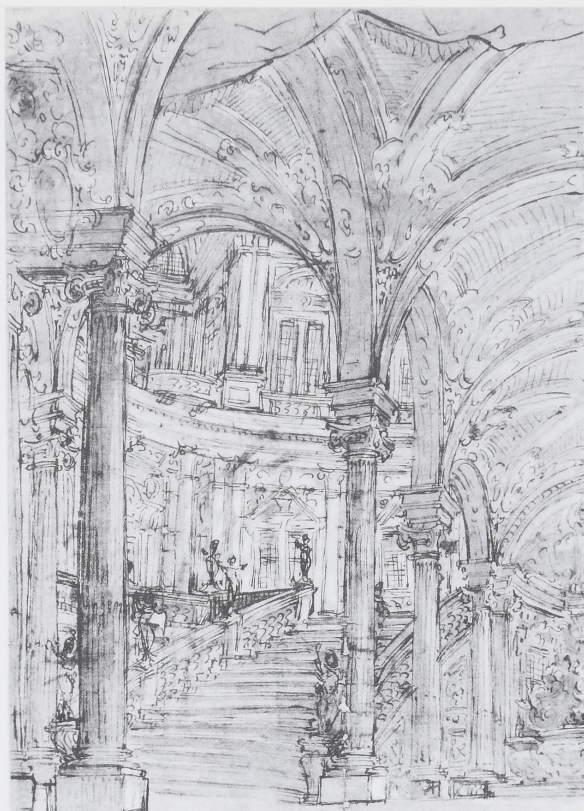


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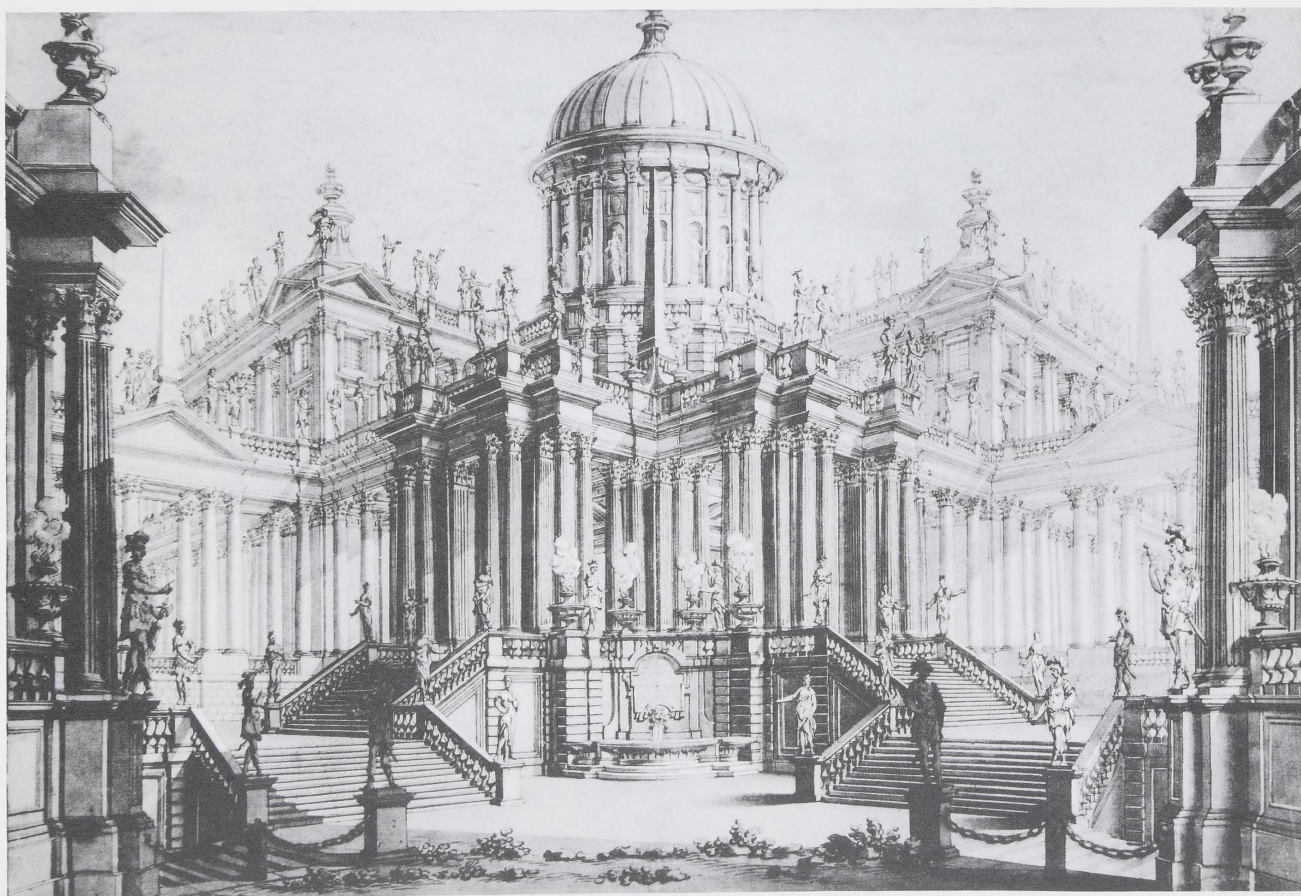


Fig. 5



Fig. 6

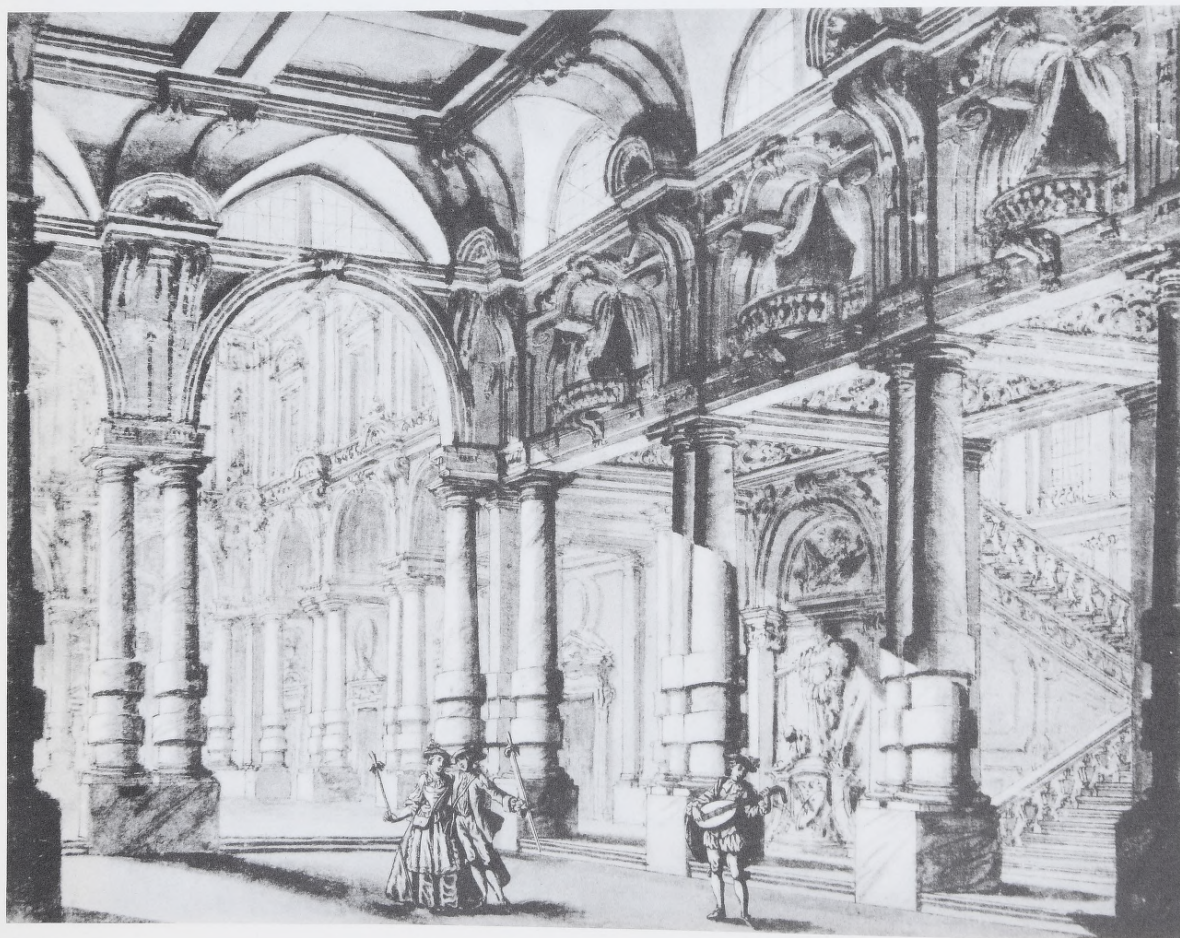


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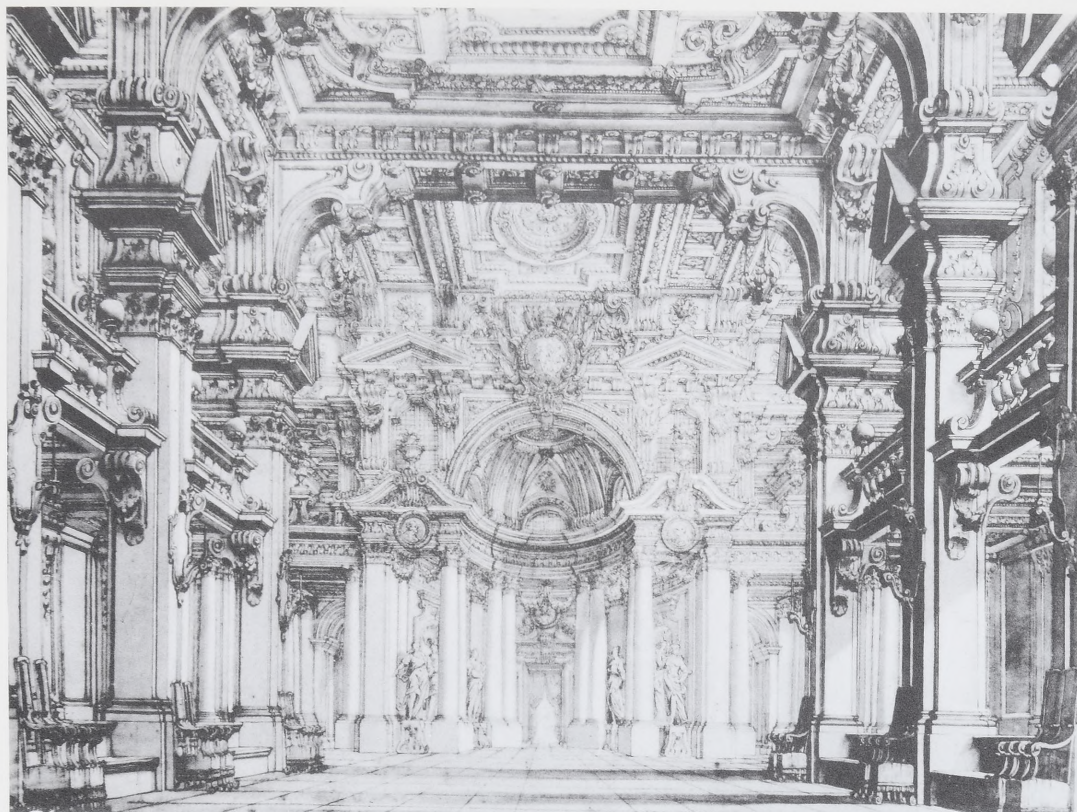


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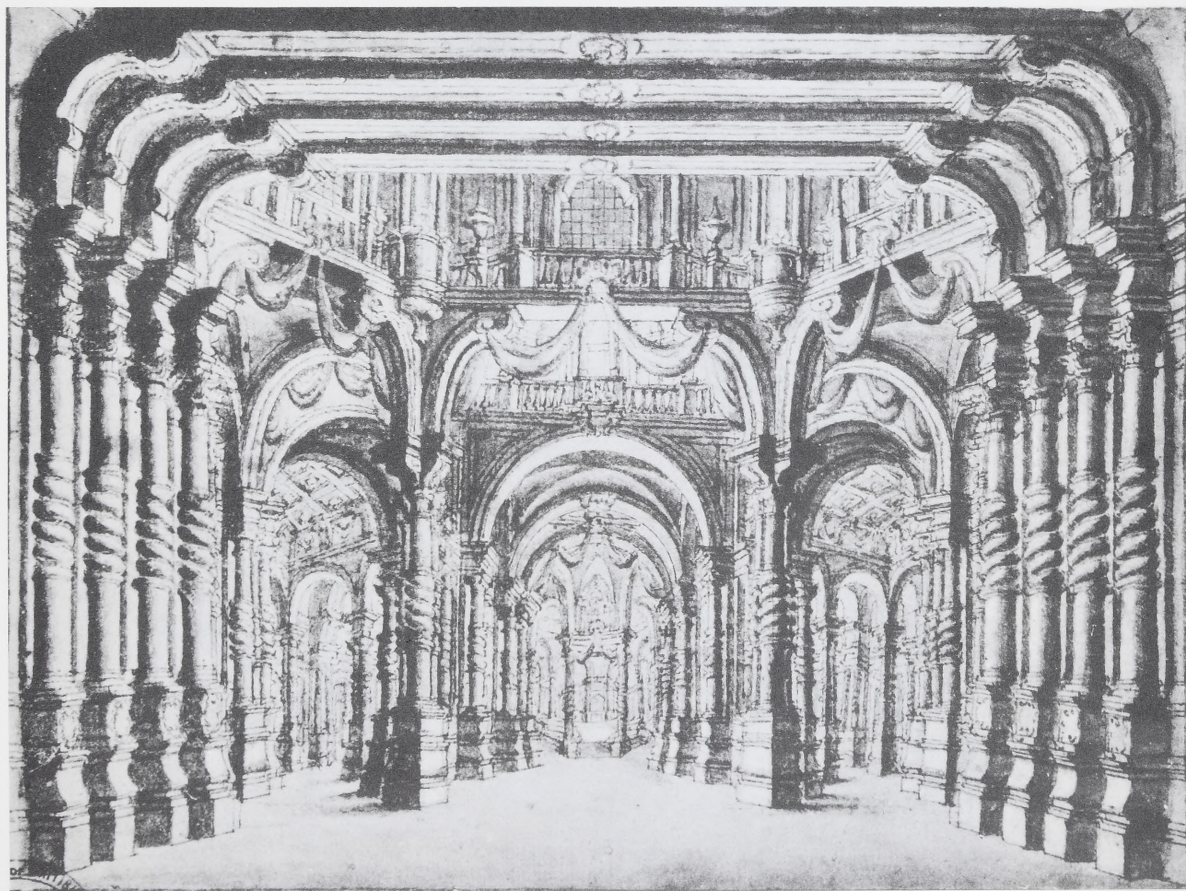


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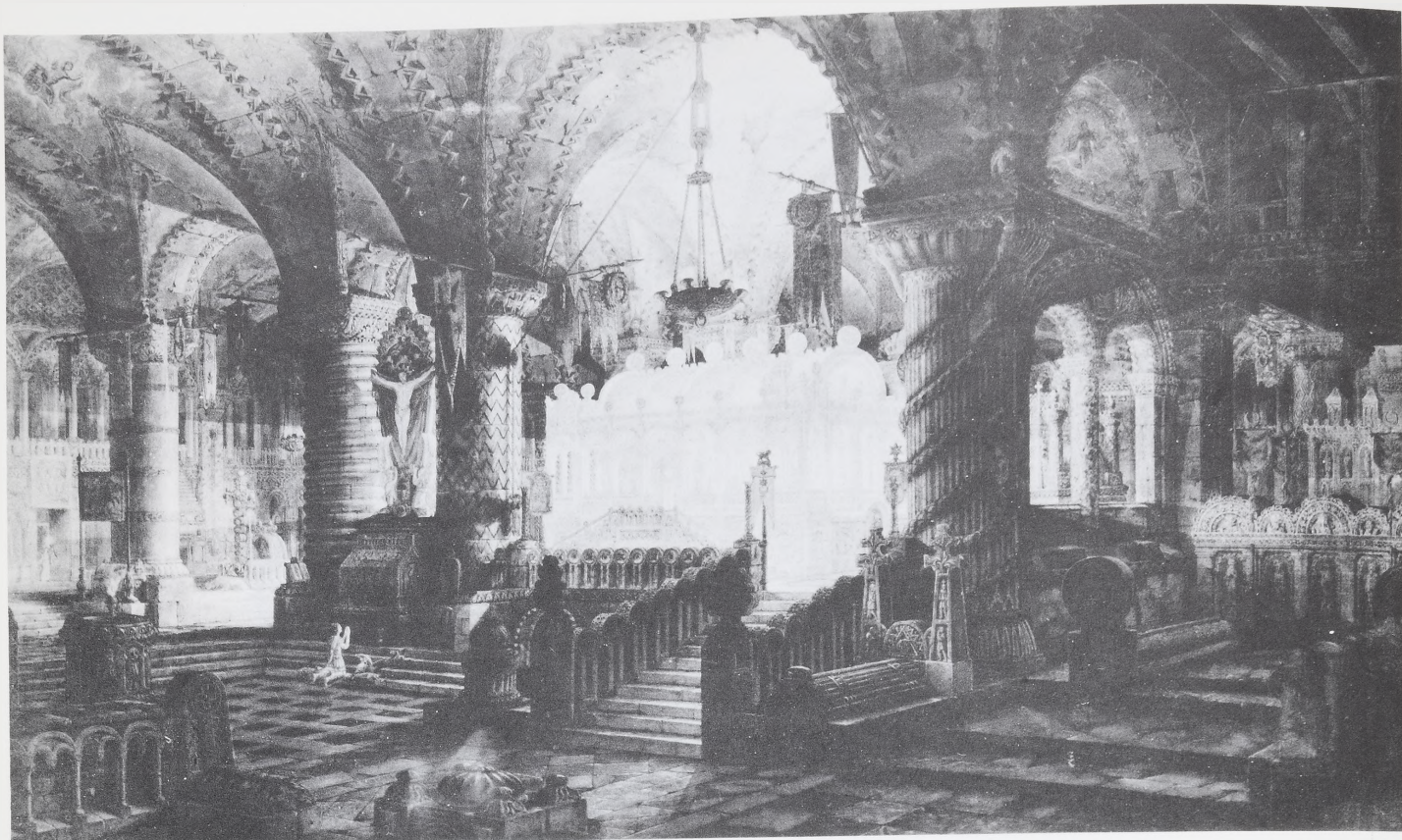


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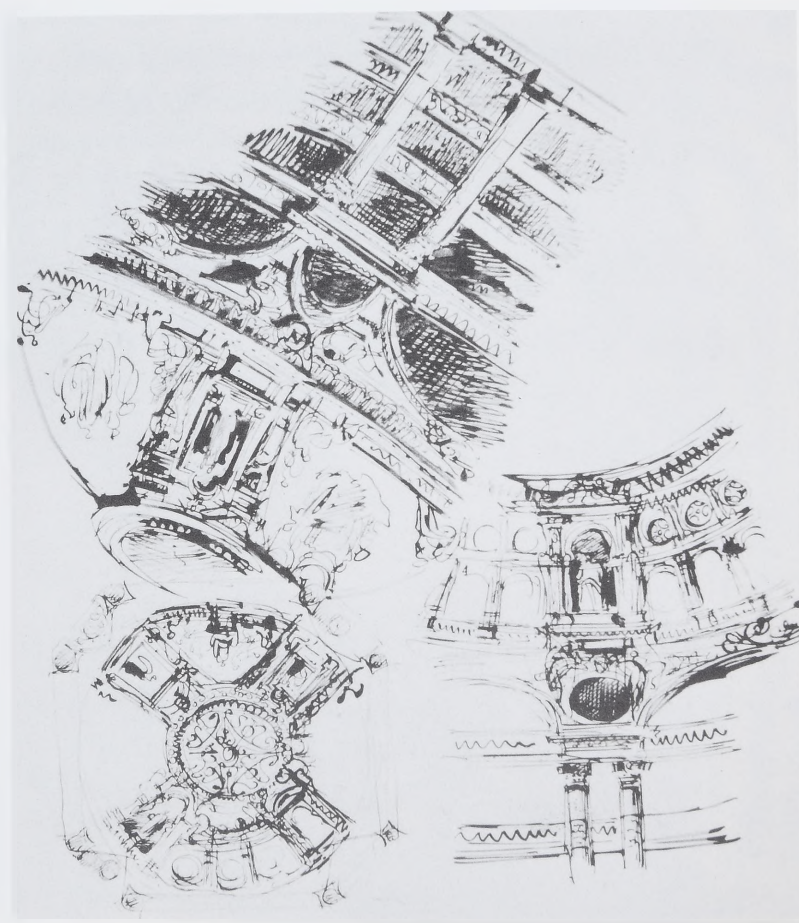


Fig. 11



Fig. 12



Fig. 13



COFFEE TAVERN & HOSTELRY.
— NUREMBERG, GERMANY —
for THE VISCOUNTESS OF LINCOLN.
— ERNEST GILBERT & CO. LTD. —

Fig. 14

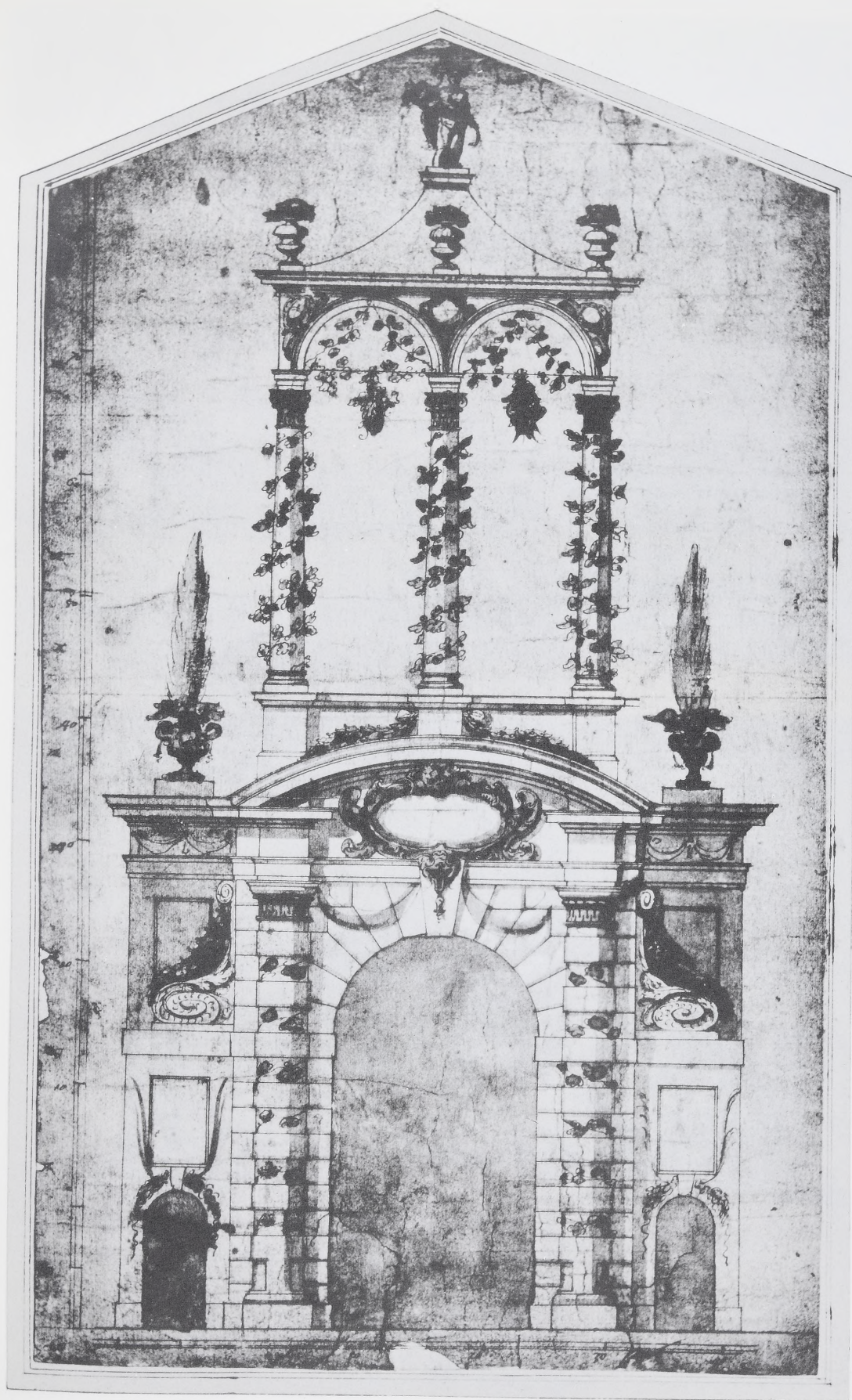


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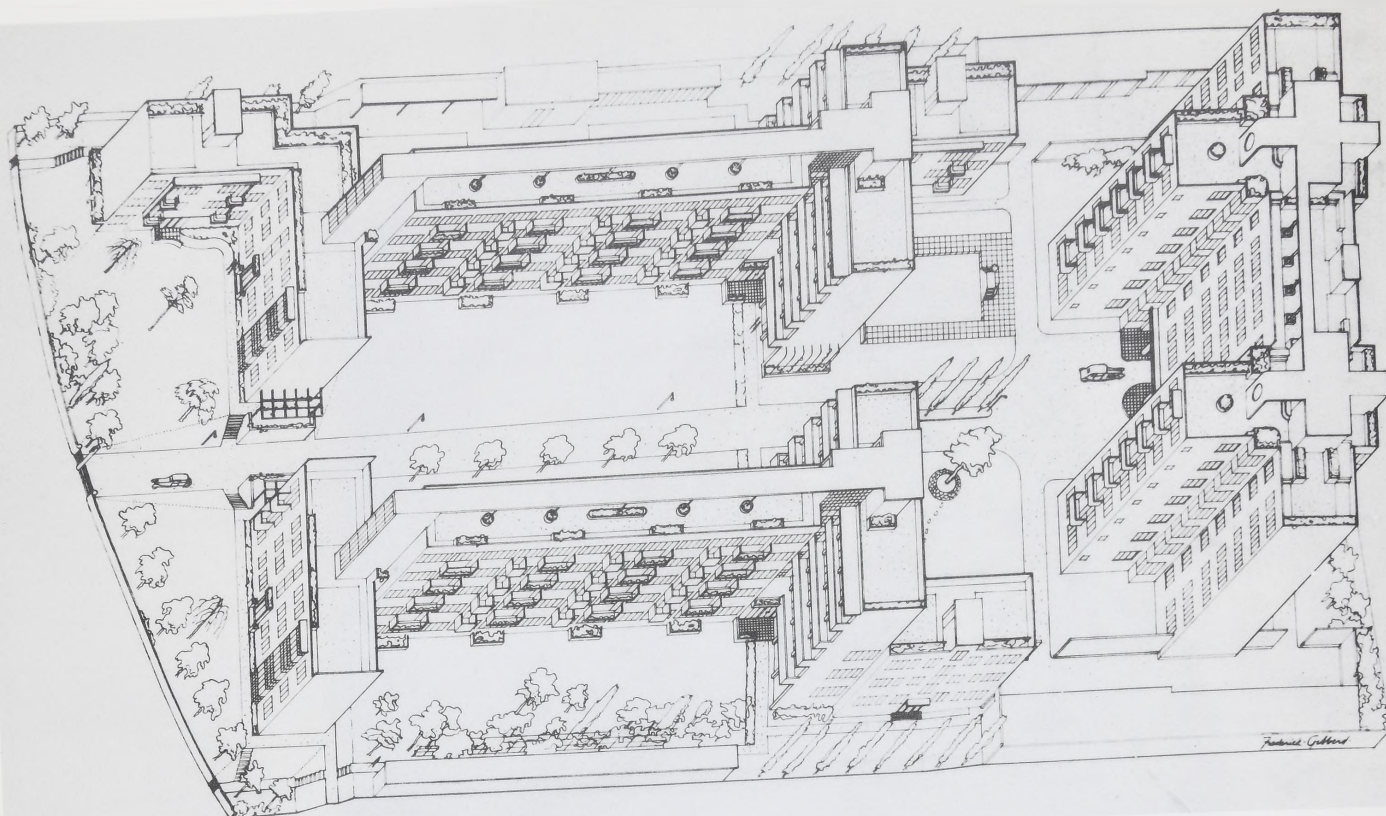


Fig. 16



Fig. 17

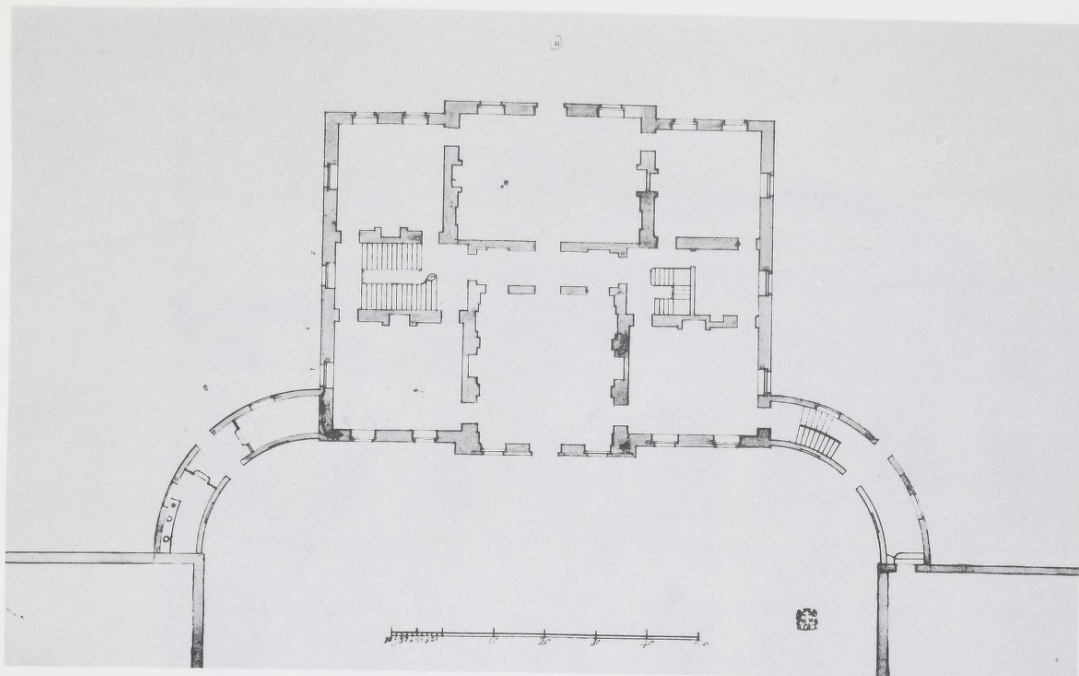


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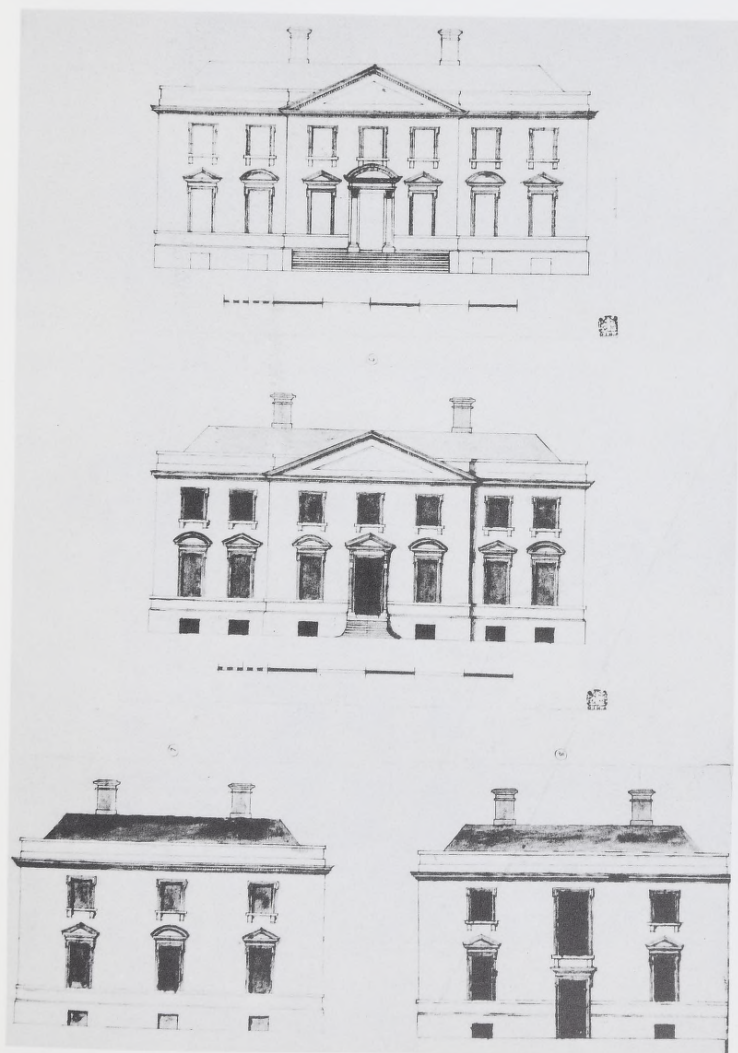


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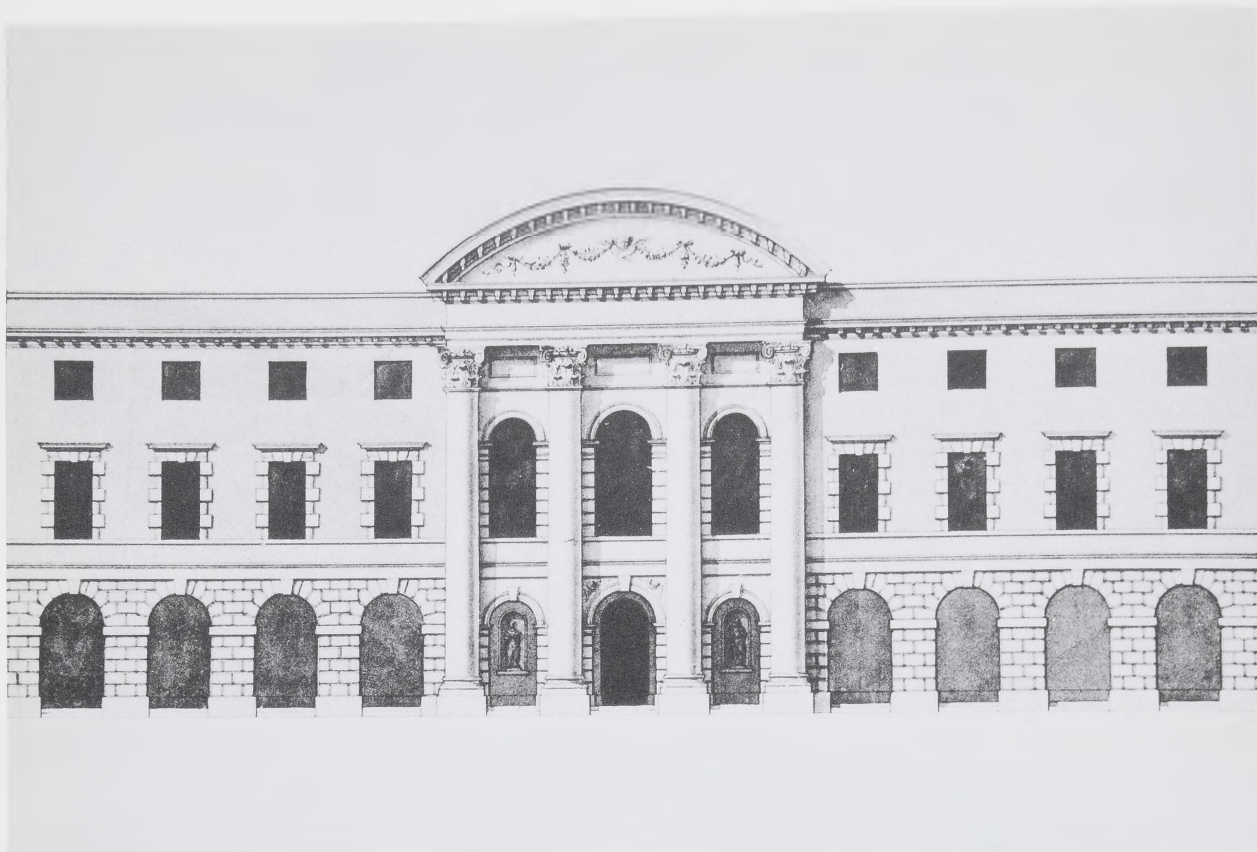


Fig. 20



Fig. 21

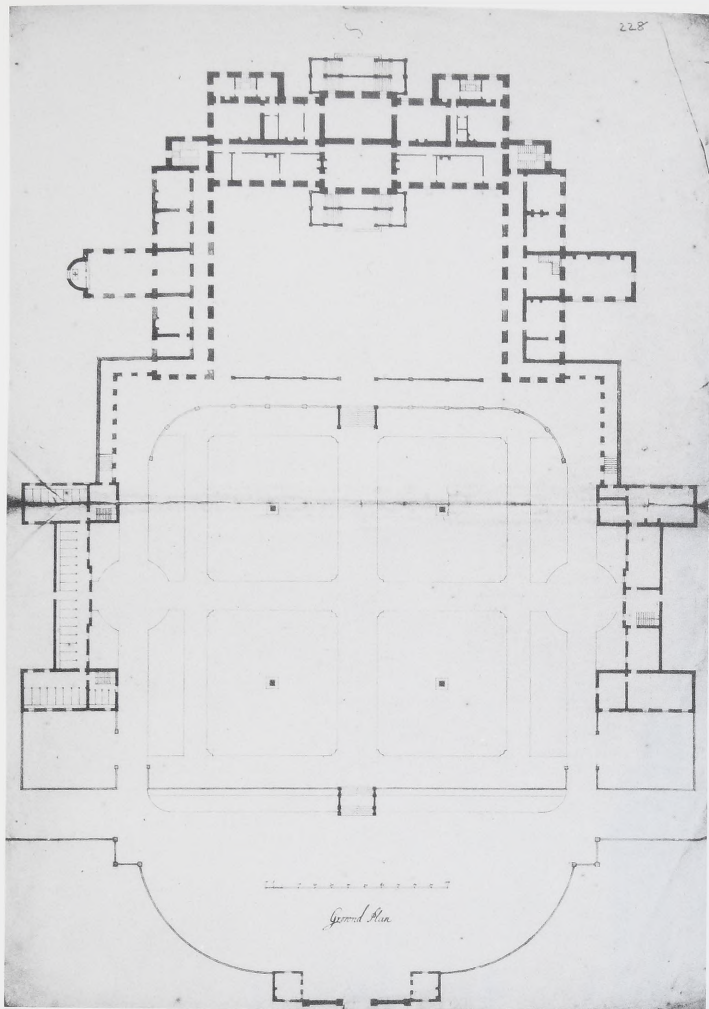


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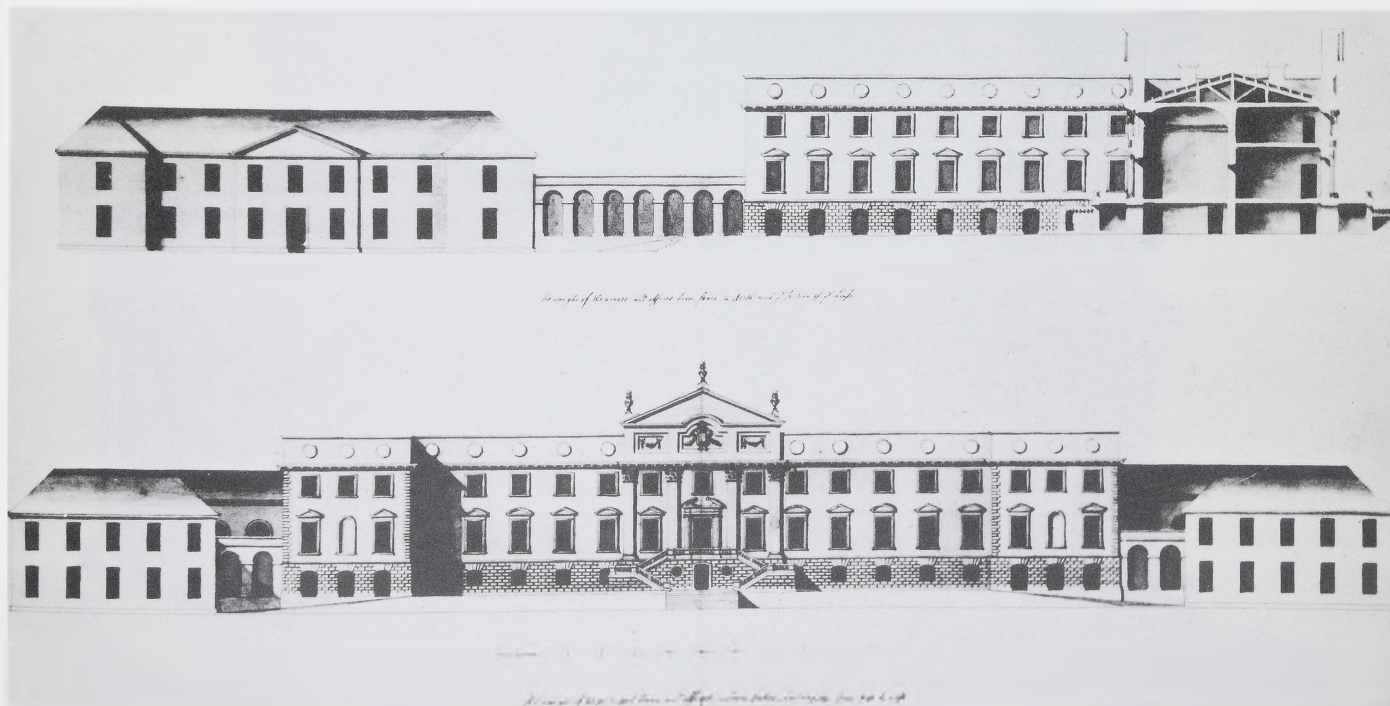


Fig. 23



Fig. 24



Fig. 25

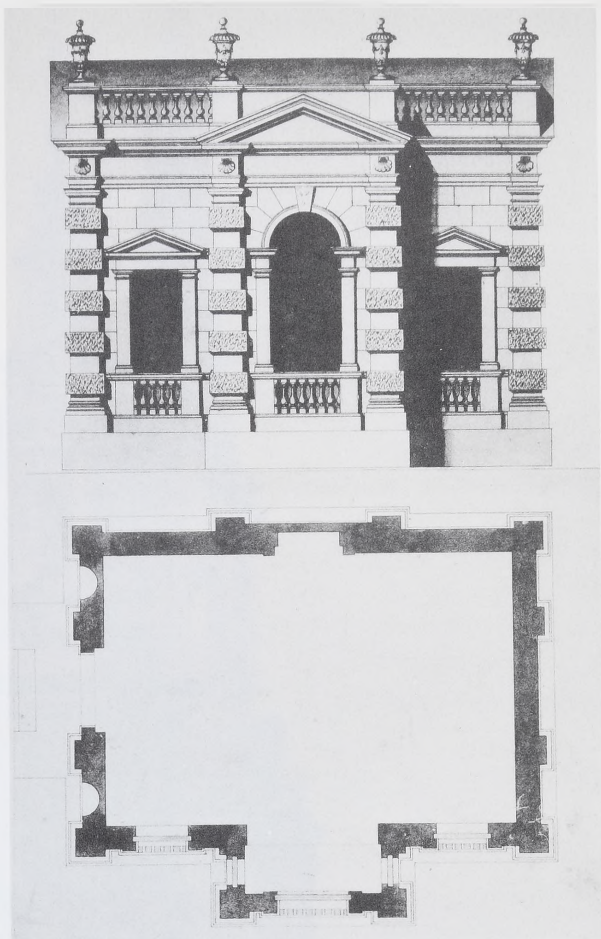


Fig. 26



Fig. 27



Fig. 28

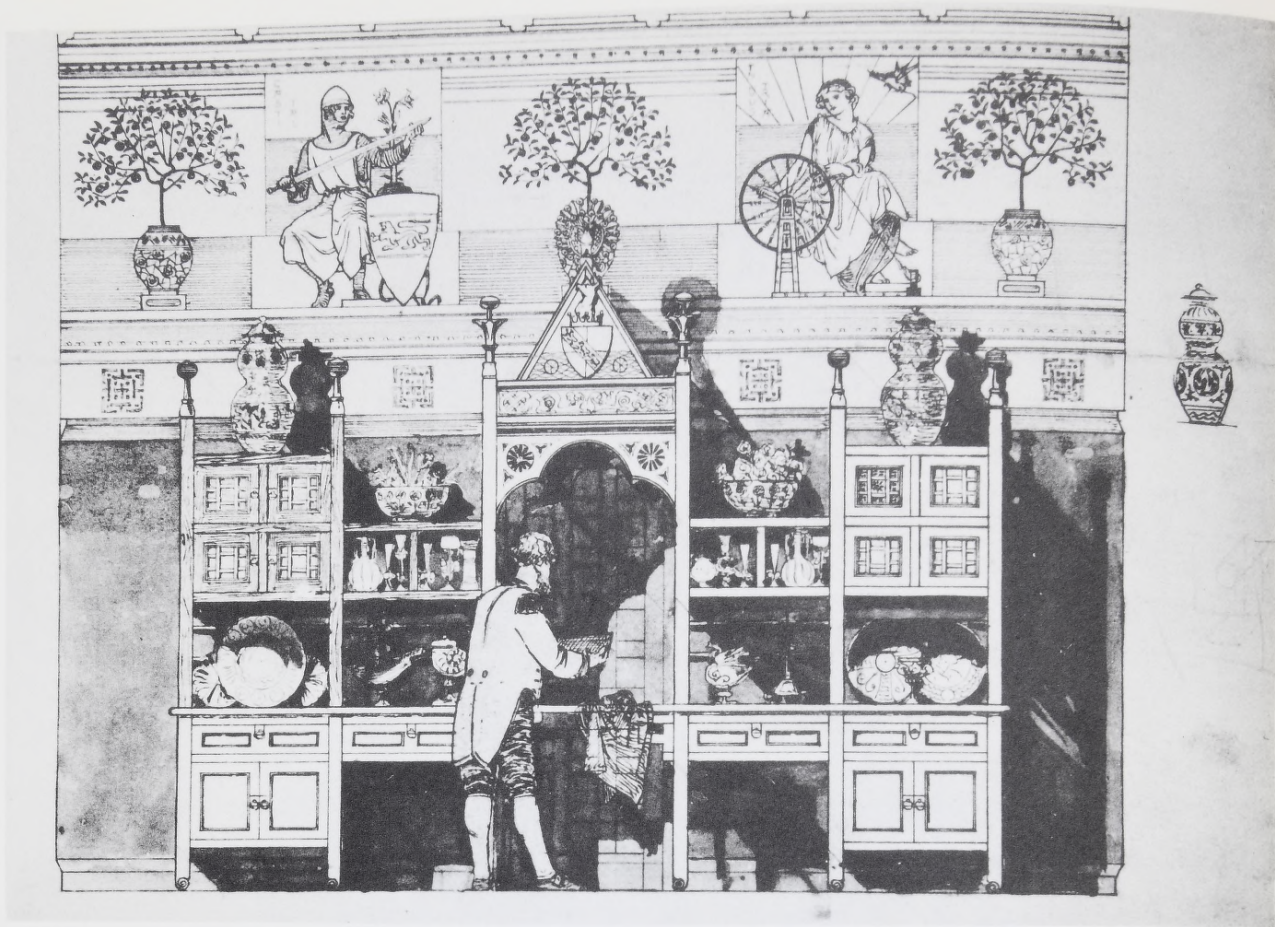


Fig. 29



Fig. 30

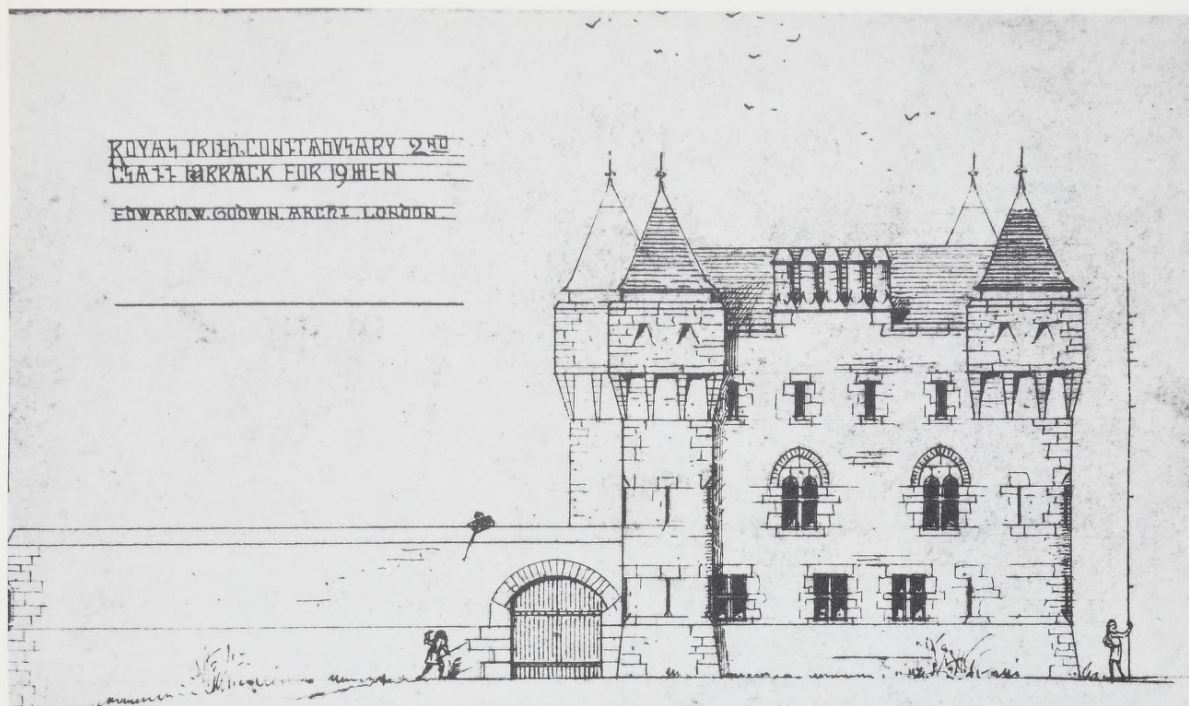


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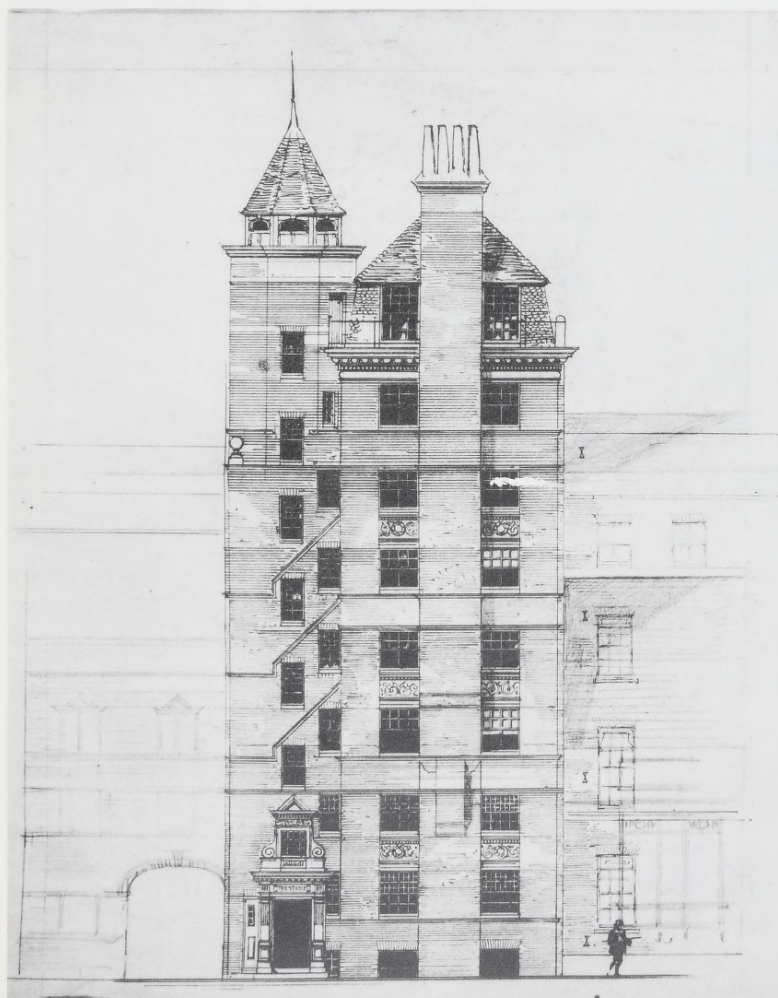


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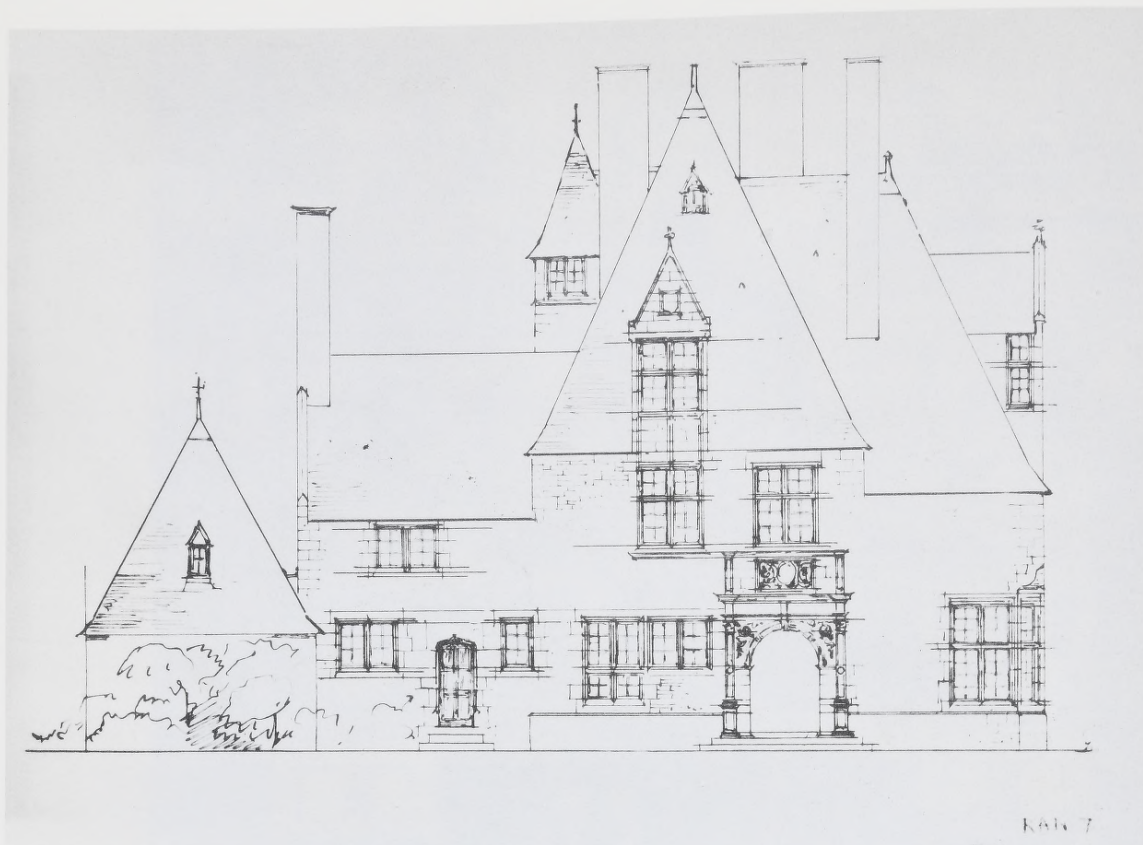


Fig. 33



Fig. 34



Fig. 35

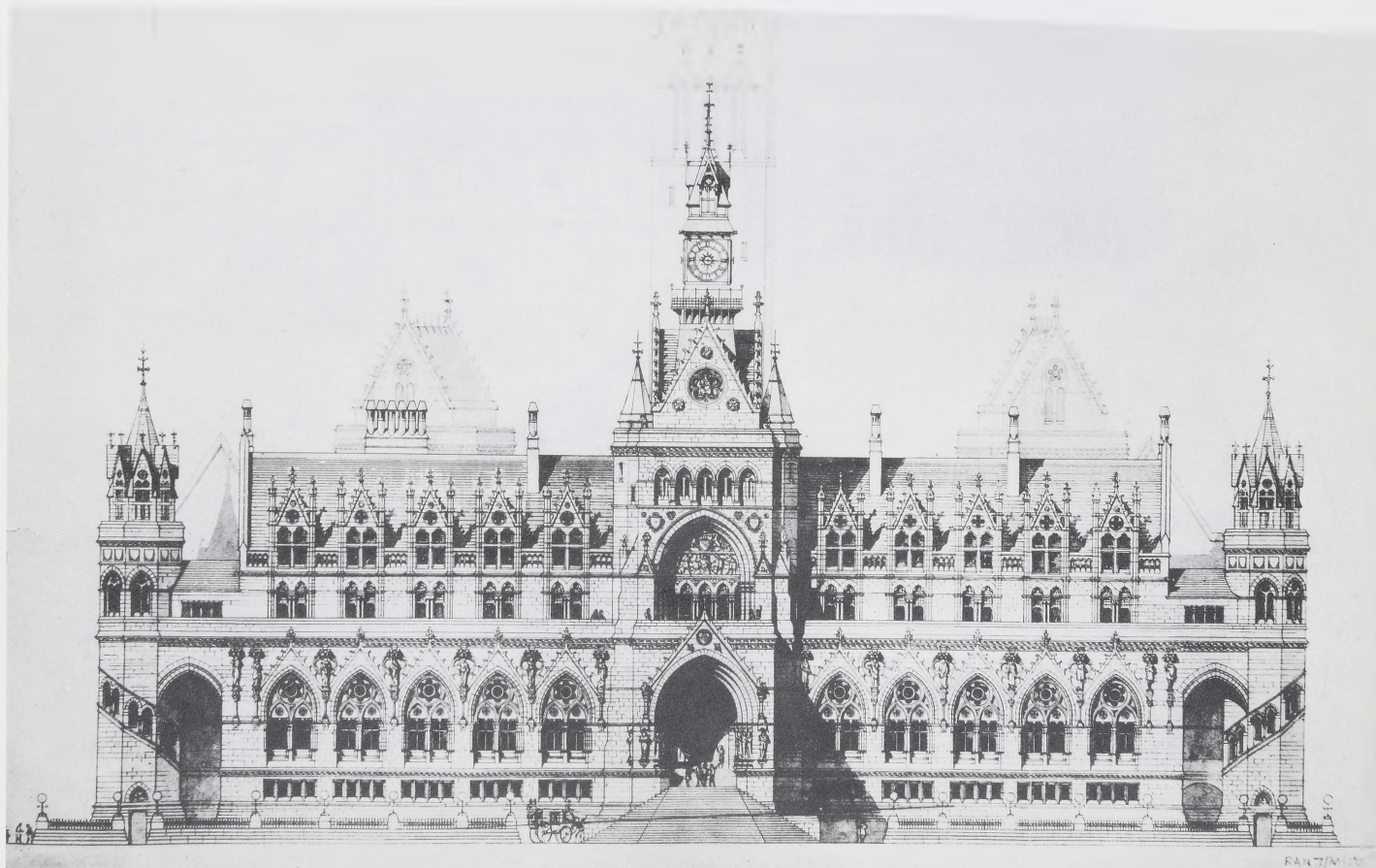


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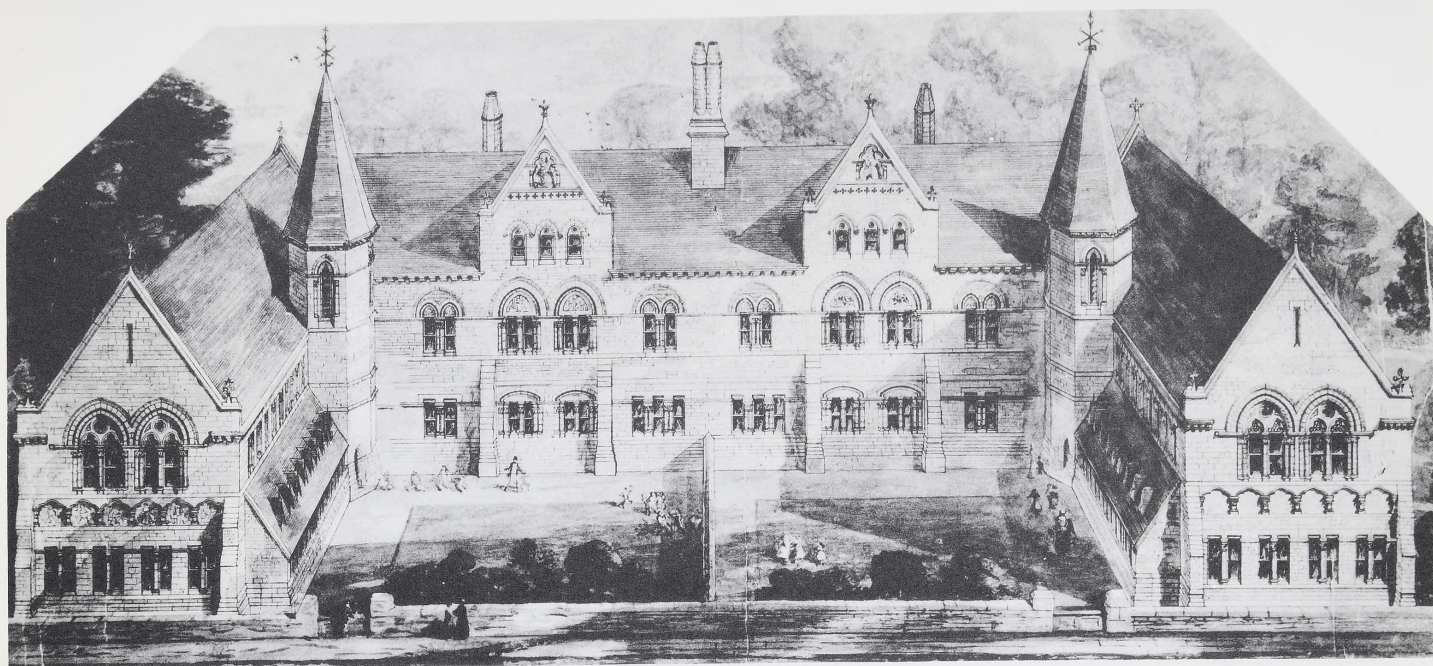


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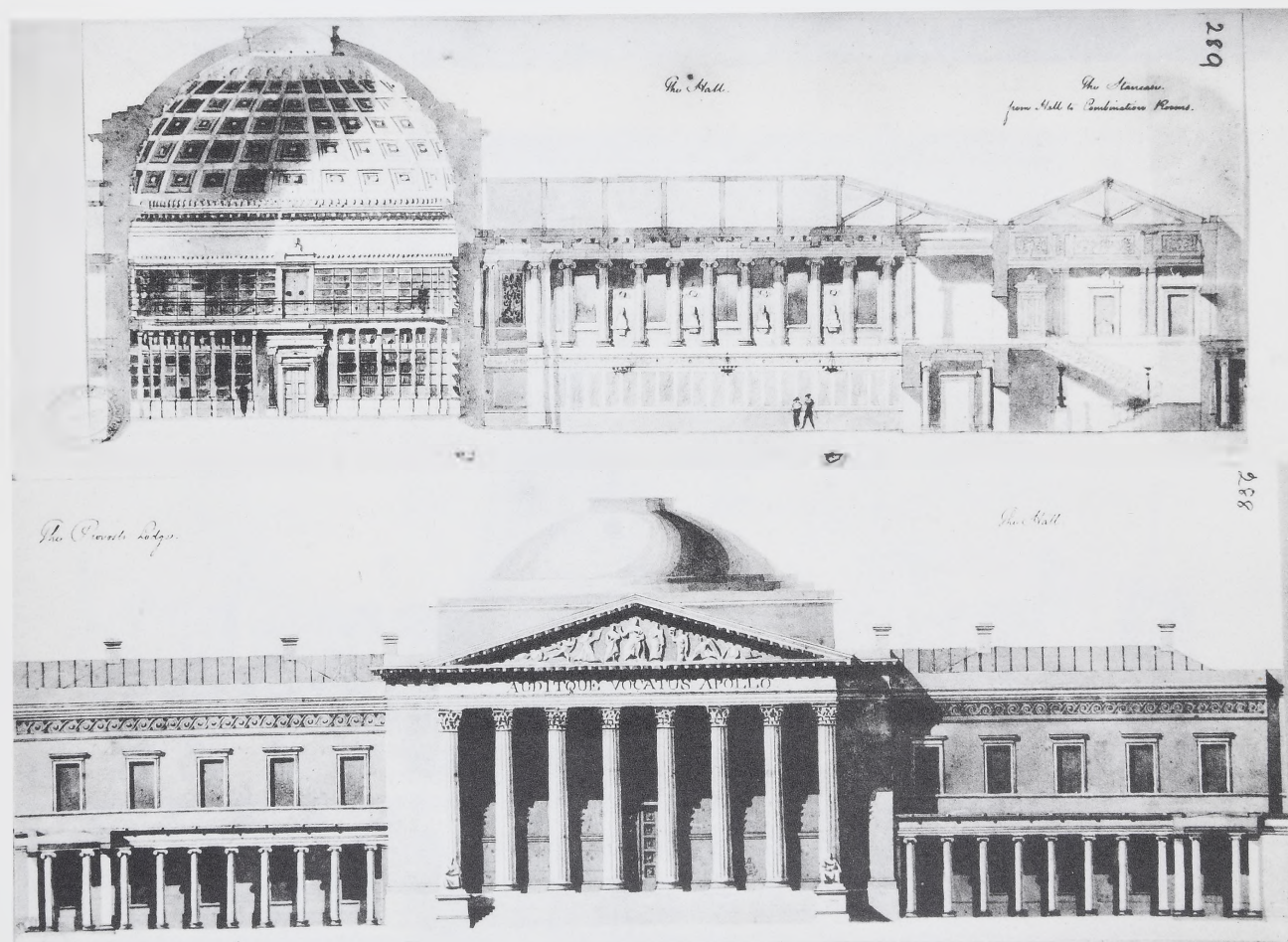


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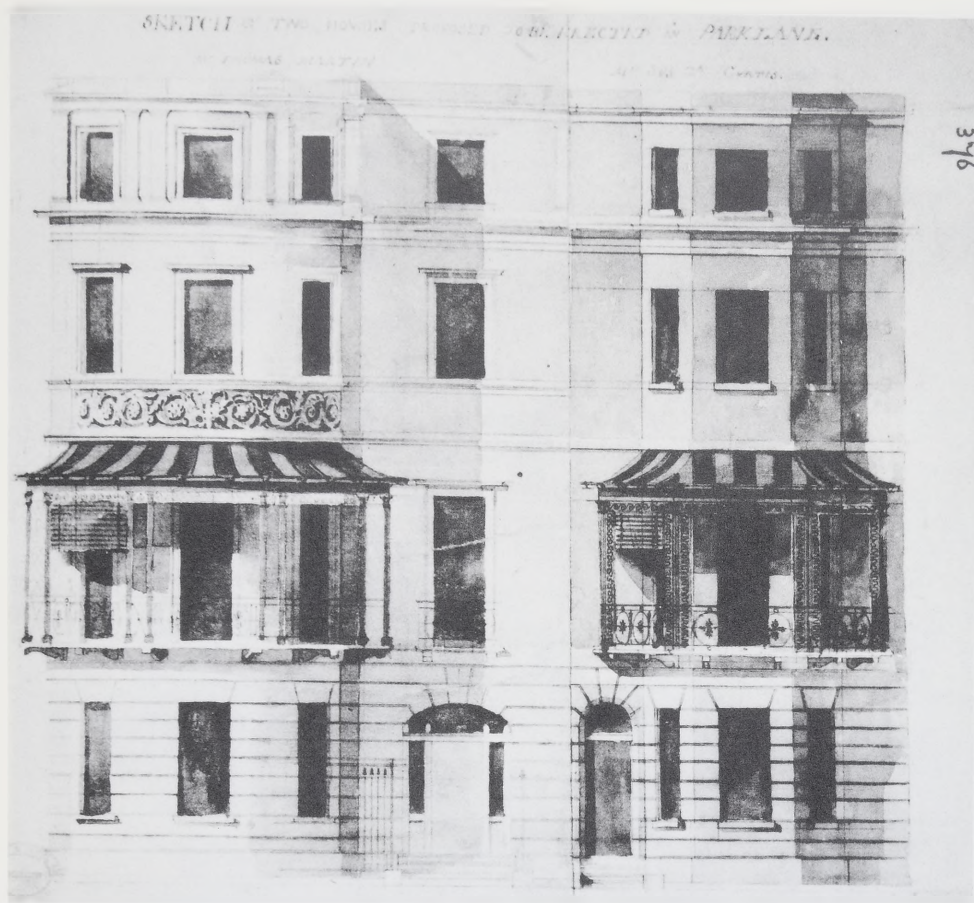


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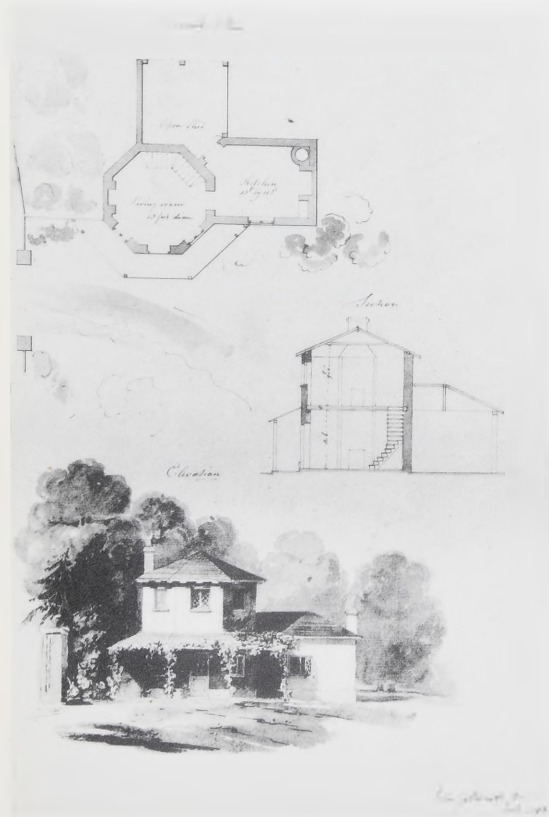


Fig. 40



Fig. 41

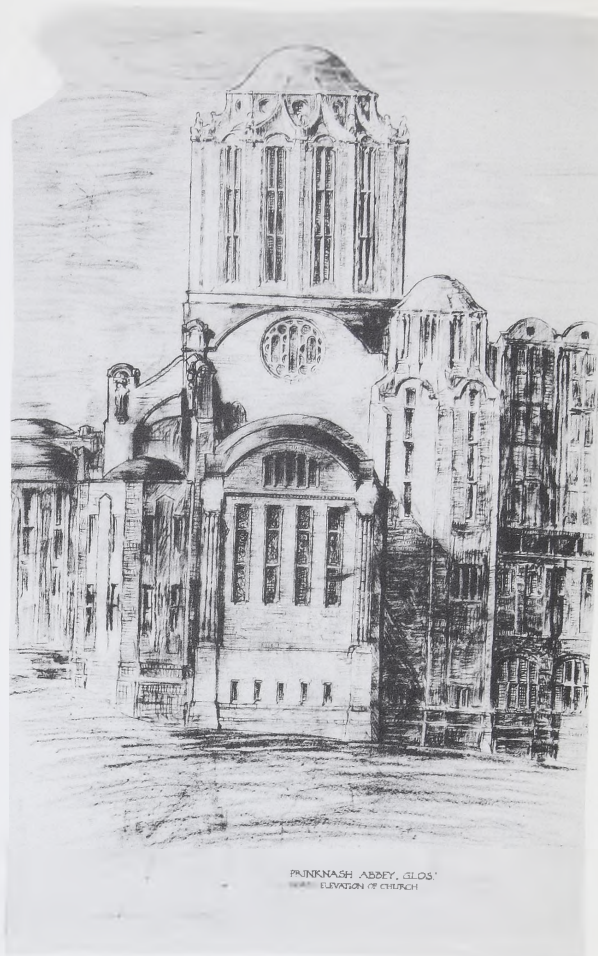


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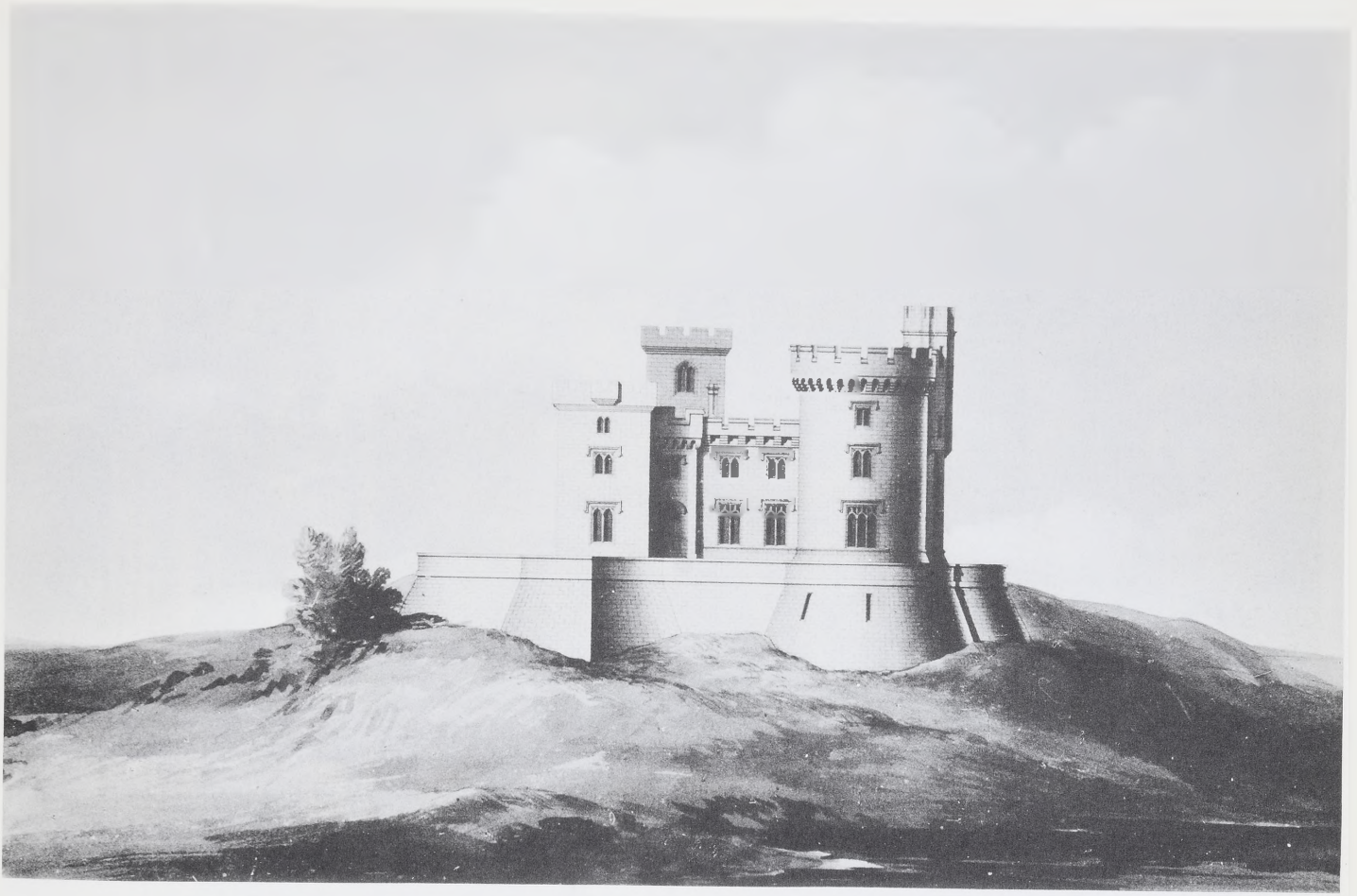


Fig. 43



Fig. 44



Fig. 45



Fig. 46

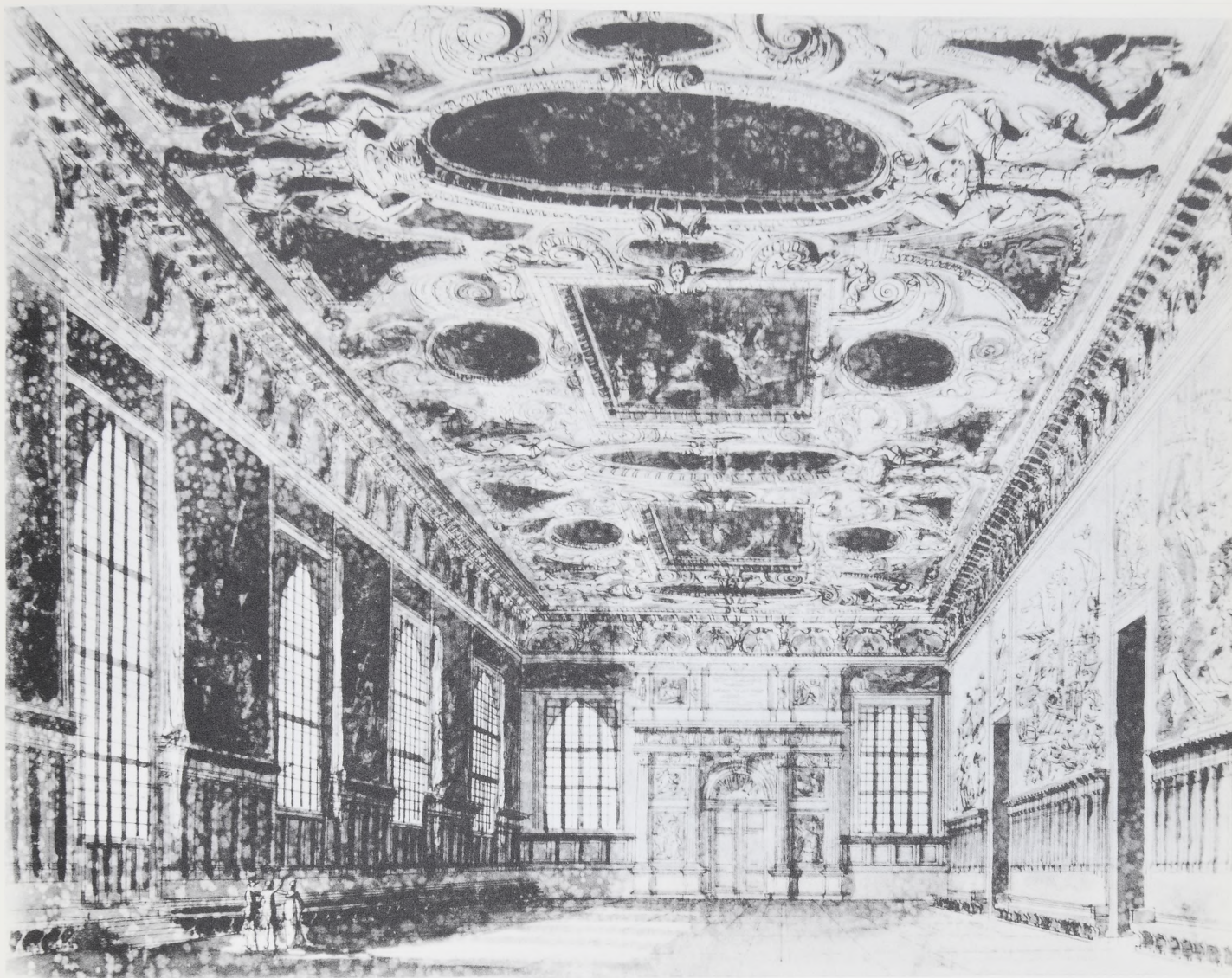


Fig. 47



Fig. 48



Fig. 49

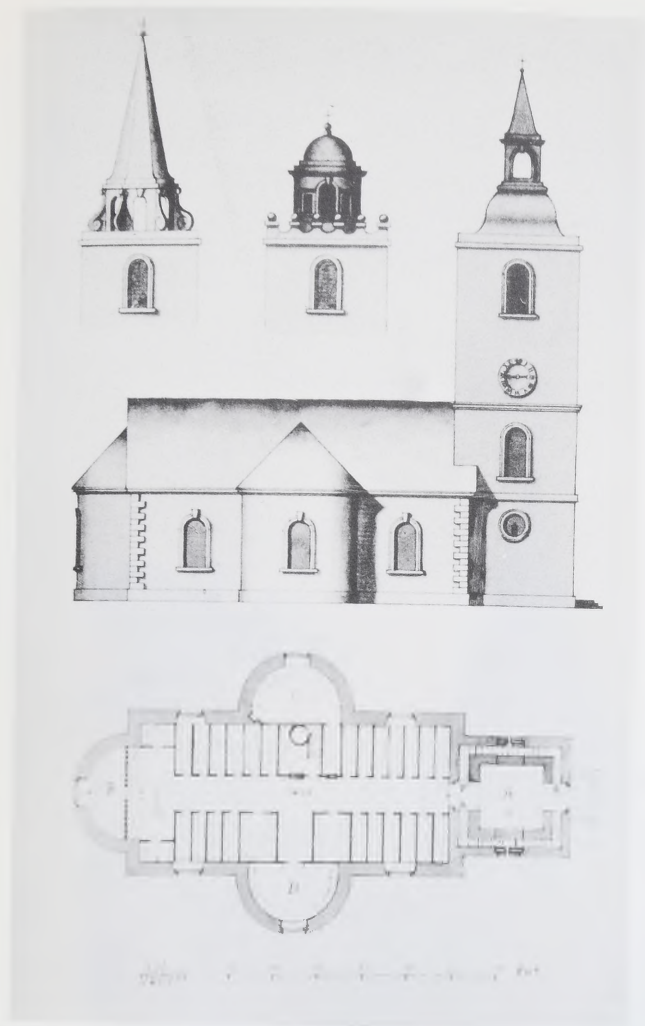


Fig. 50



Fig. 51



Fig. 52



Fig. 53



Fig. 54



Fig. 55

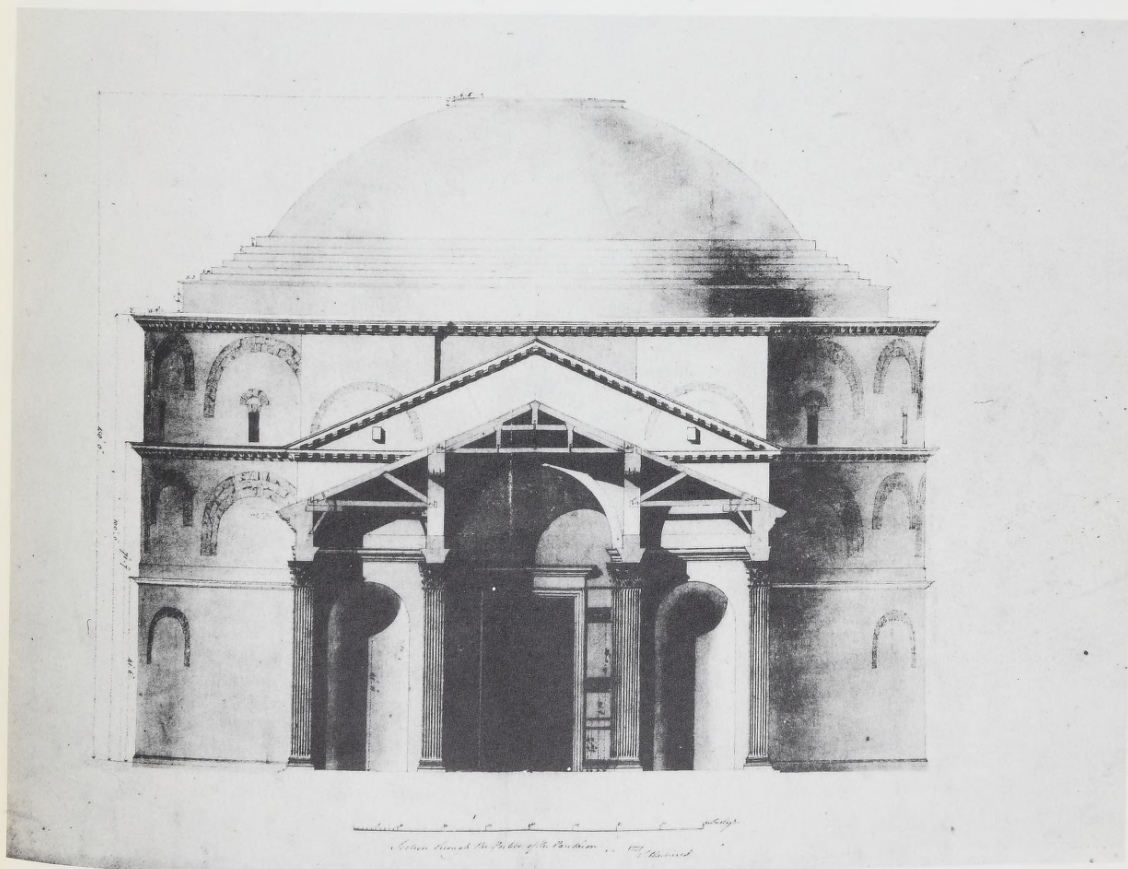


Fig. 56



Fig. 57



Fig. 58

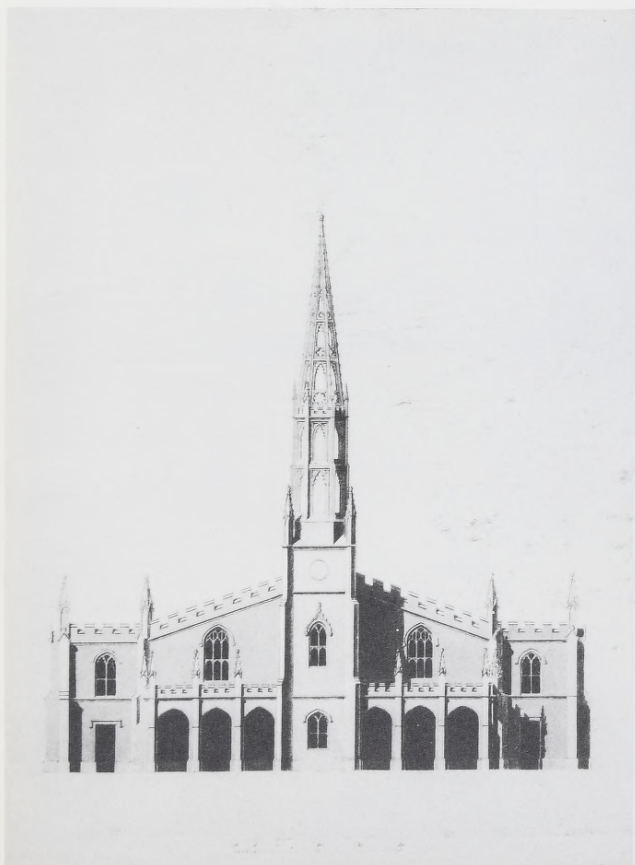


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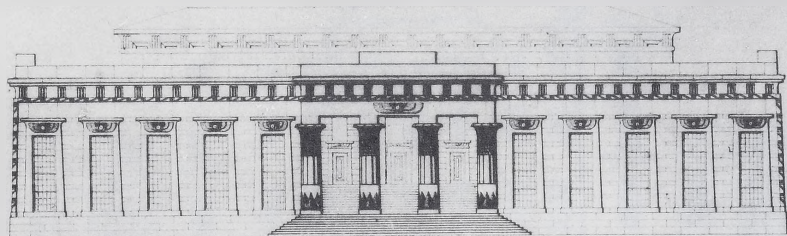


Fig. 60



Fig. 61

N^o 4.



*Hall of Justice
New York*

*Elevation of the Principal
Front*

*John Haviland, Archt.
Philad.*

Fig. 62

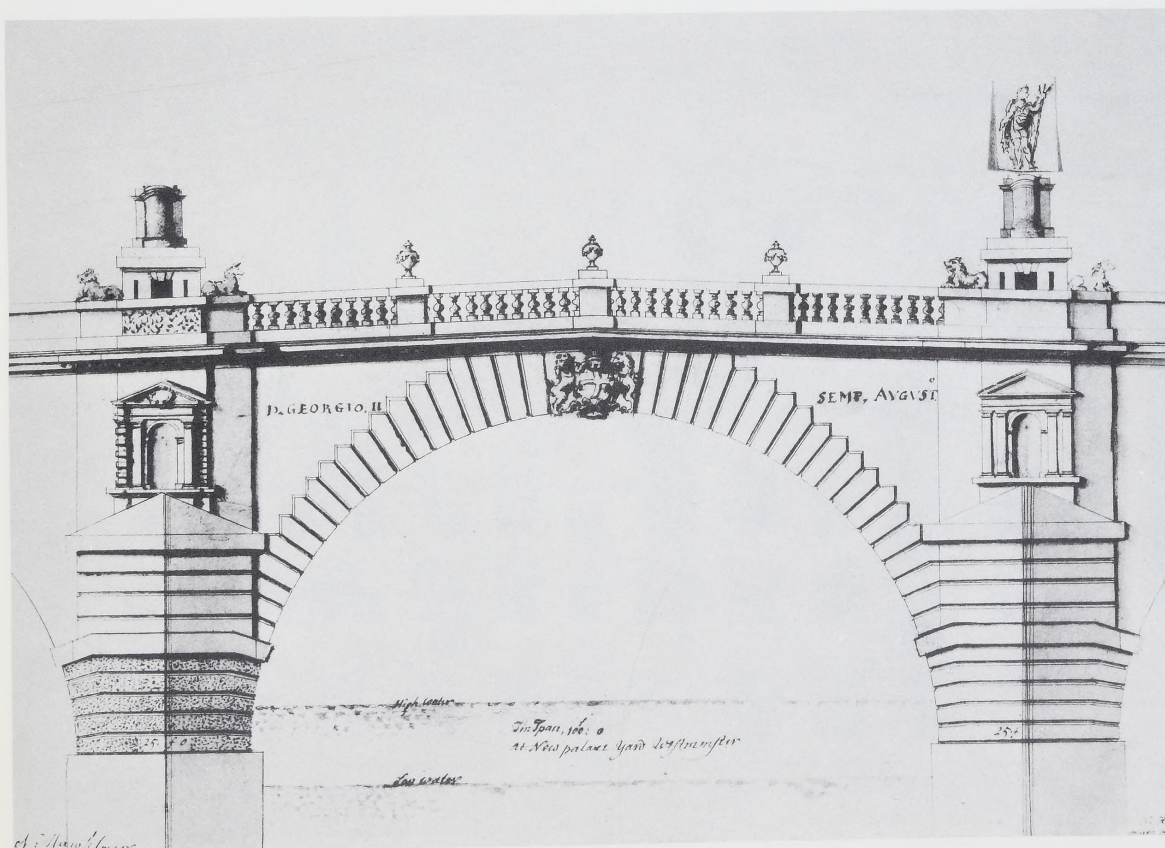


Fig. 63



Fig. 64

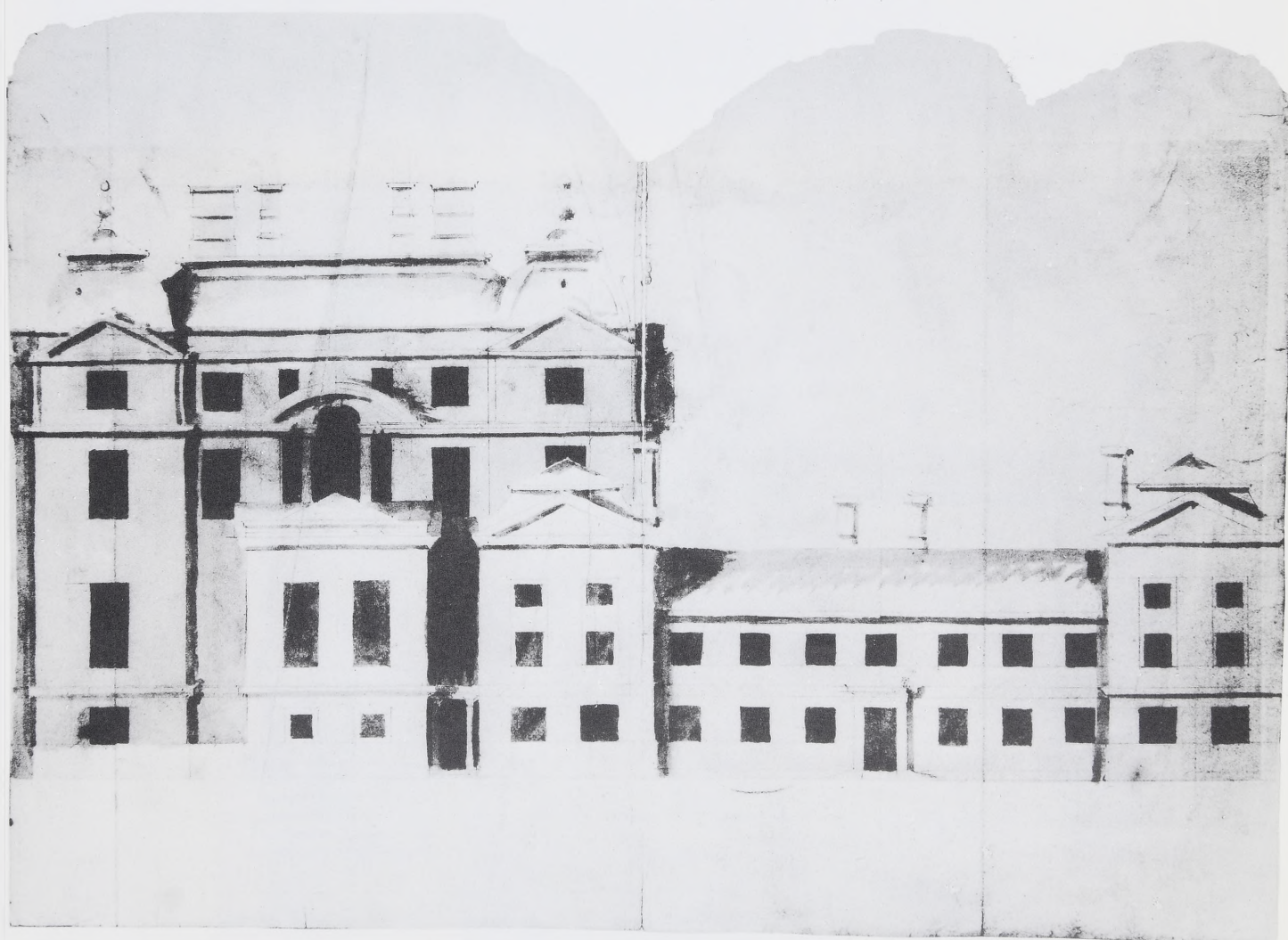


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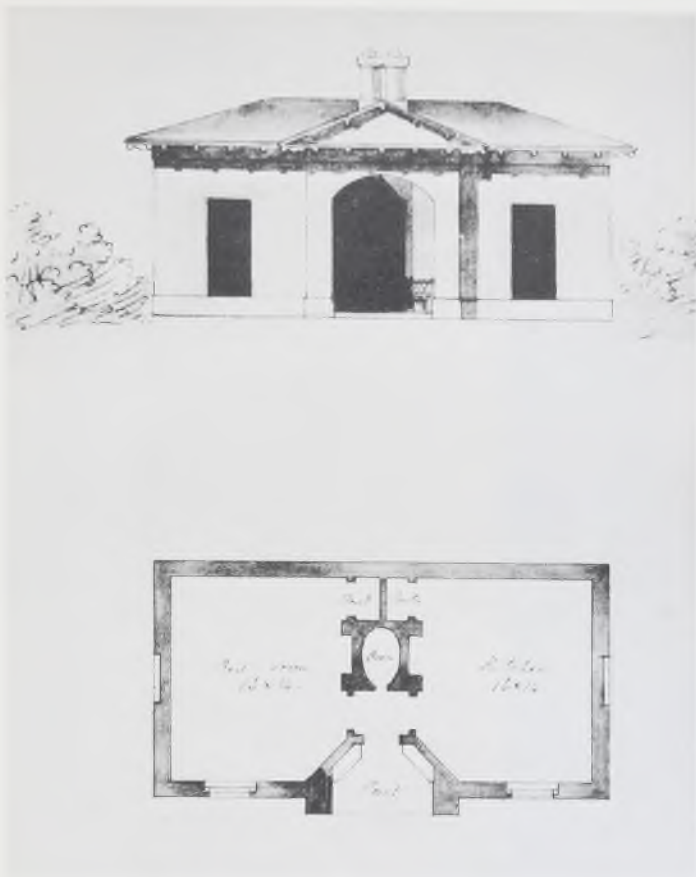


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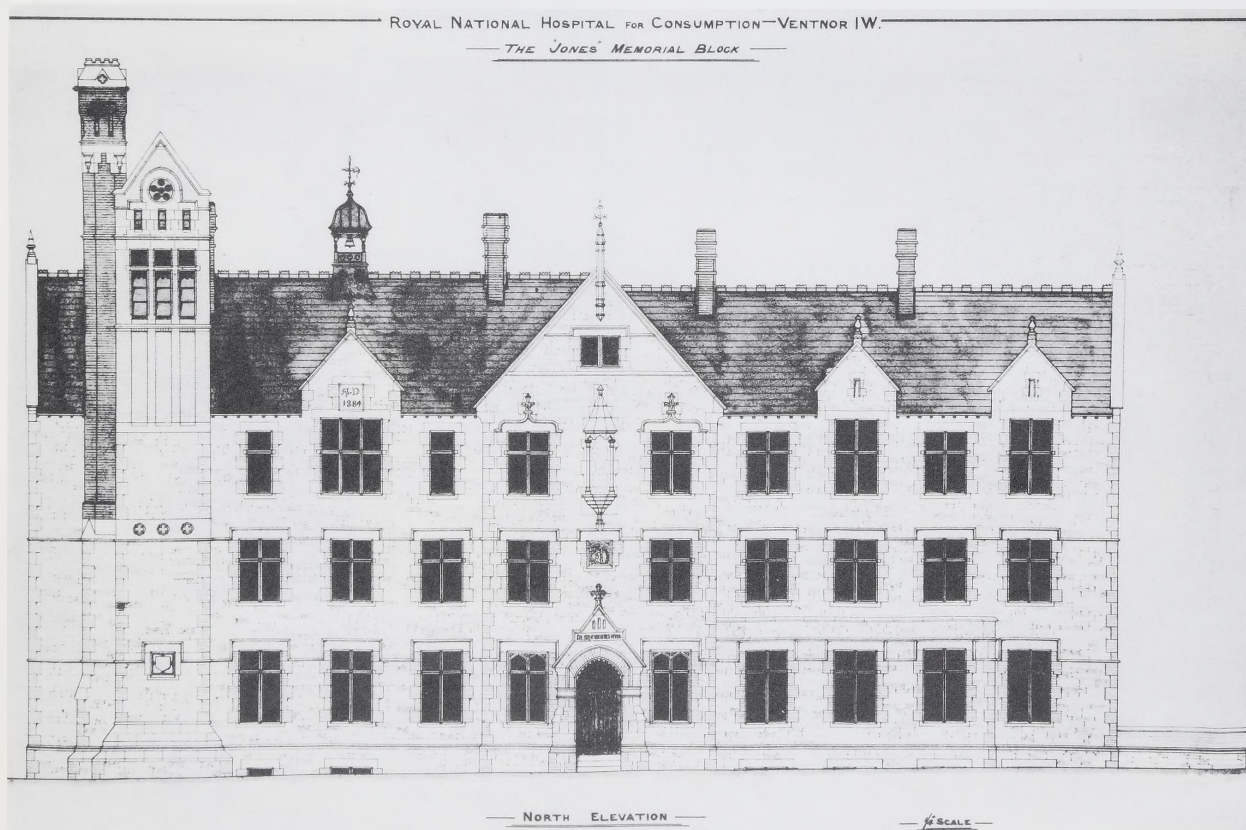


Fig. 67



Fig. 68

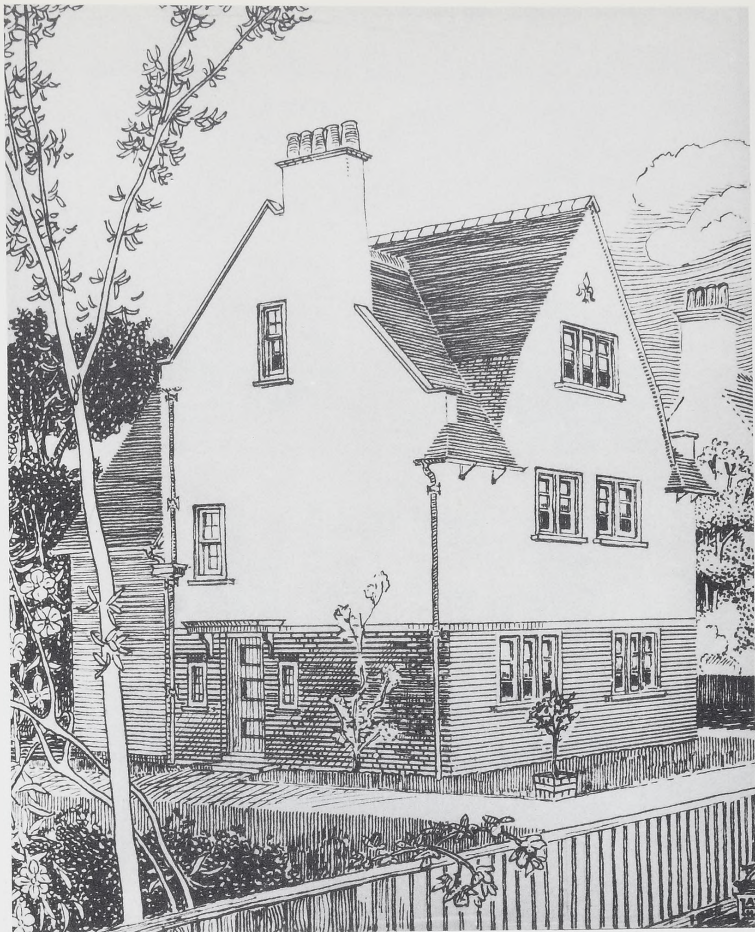


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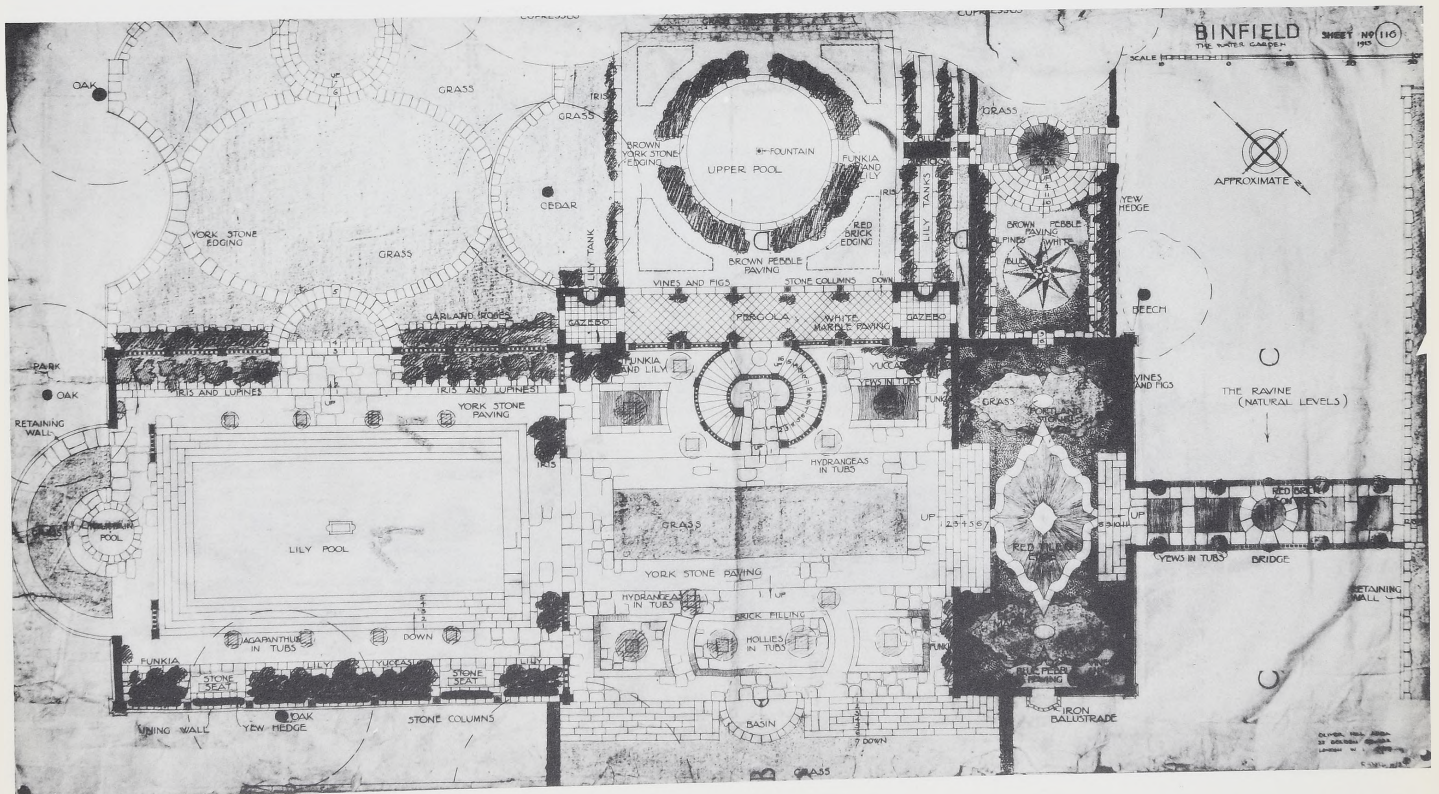


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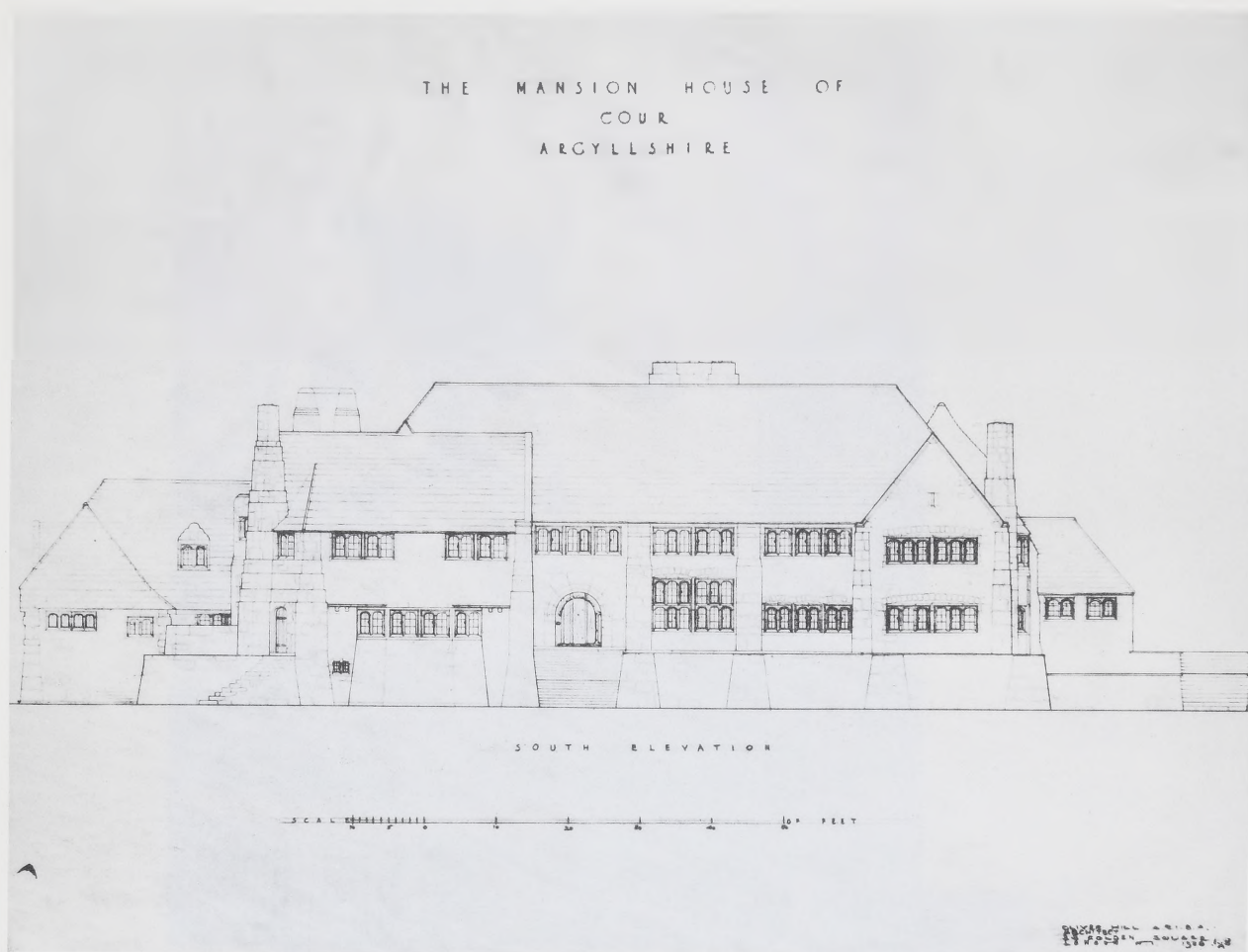


Fig. 71



Fig. 72

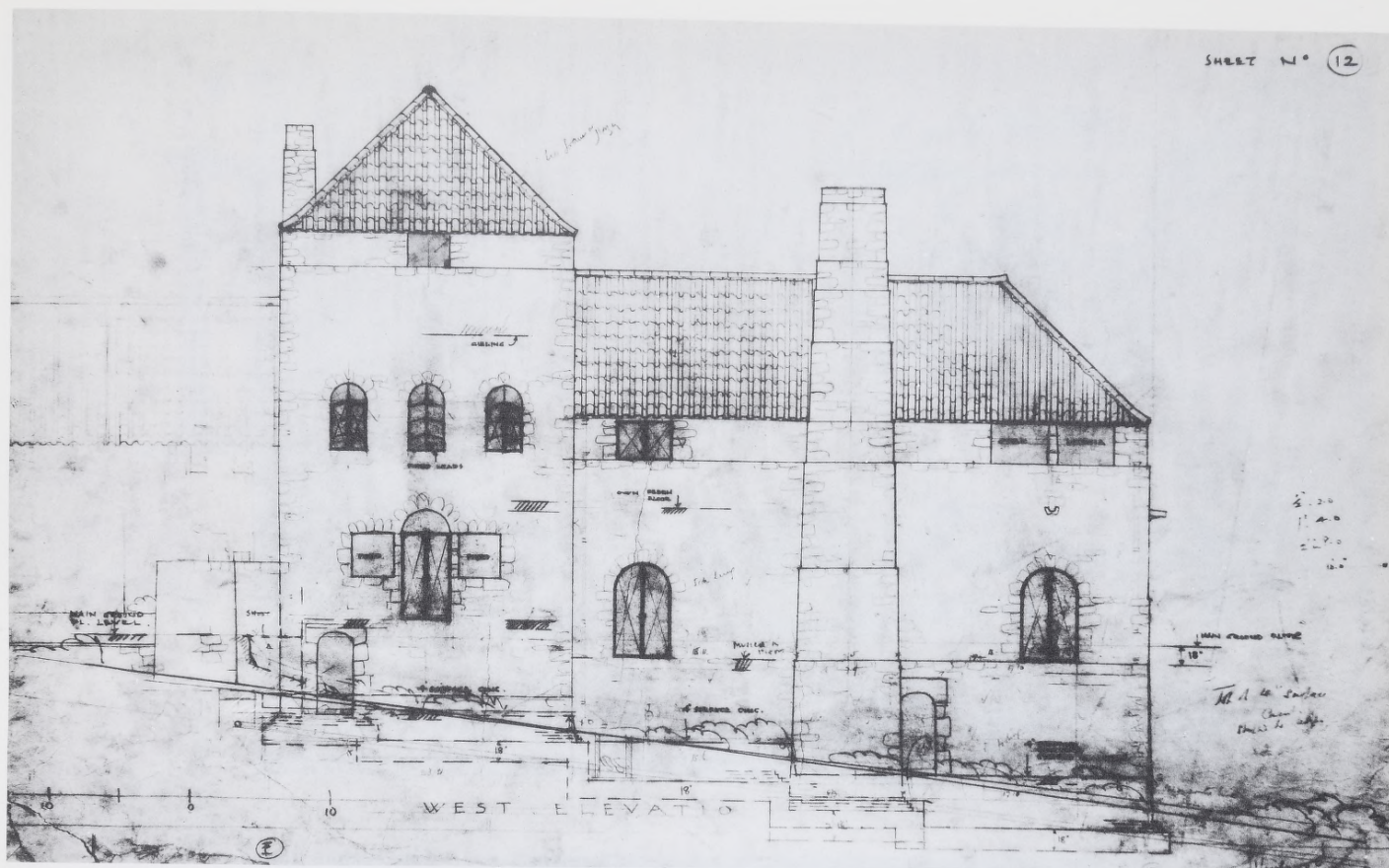


Fig. 73

N° 12 GAYFERE STREET WESTMINSTER
EIGHTH SCALE ELEVATION

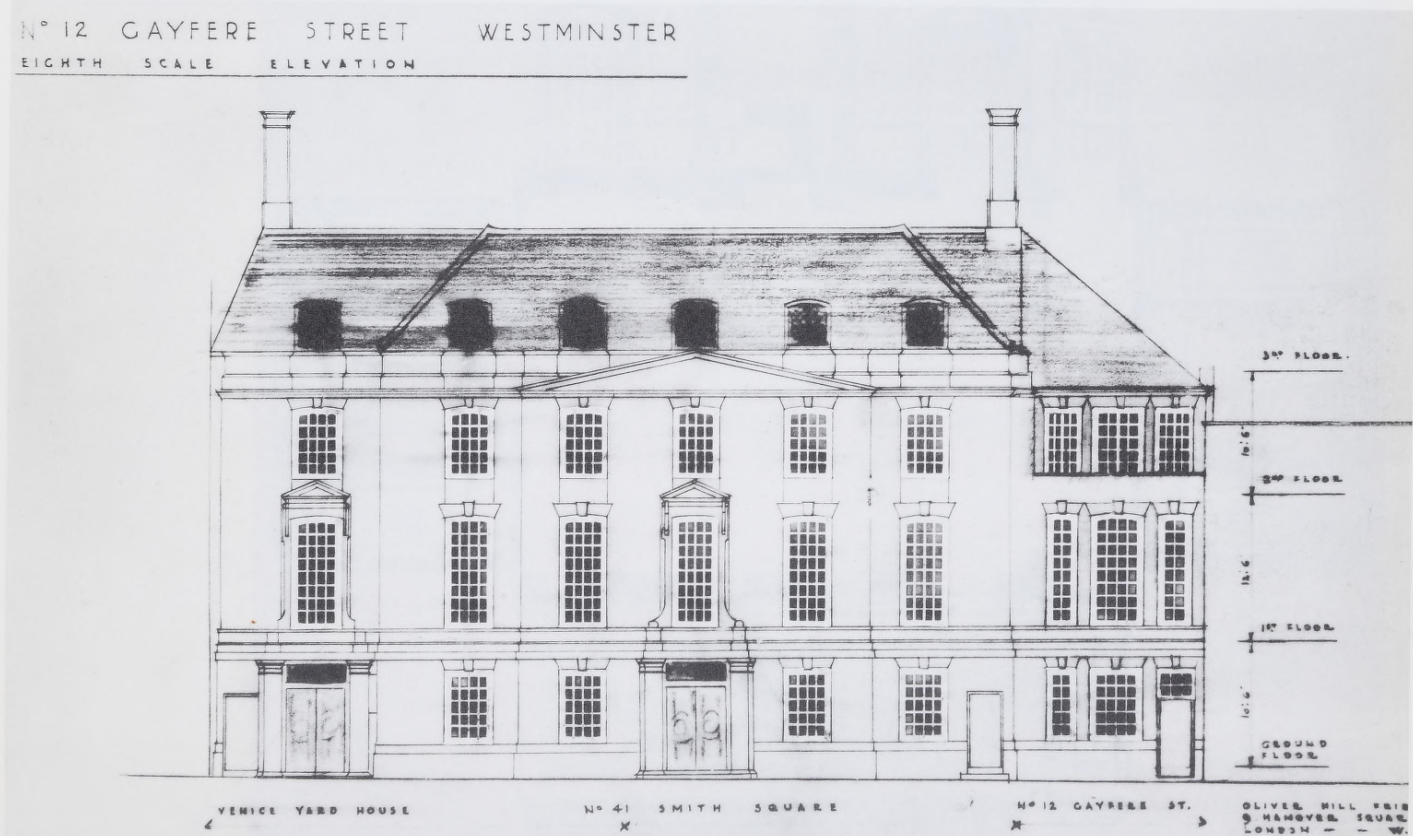


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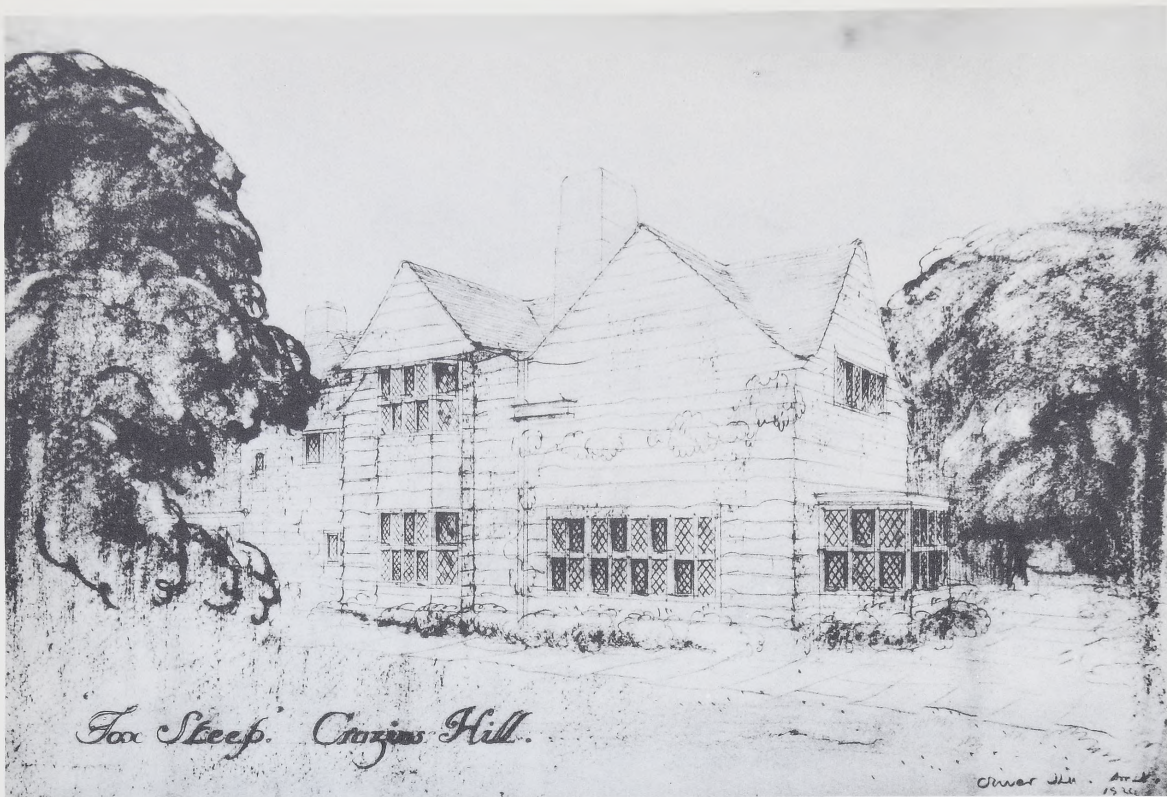
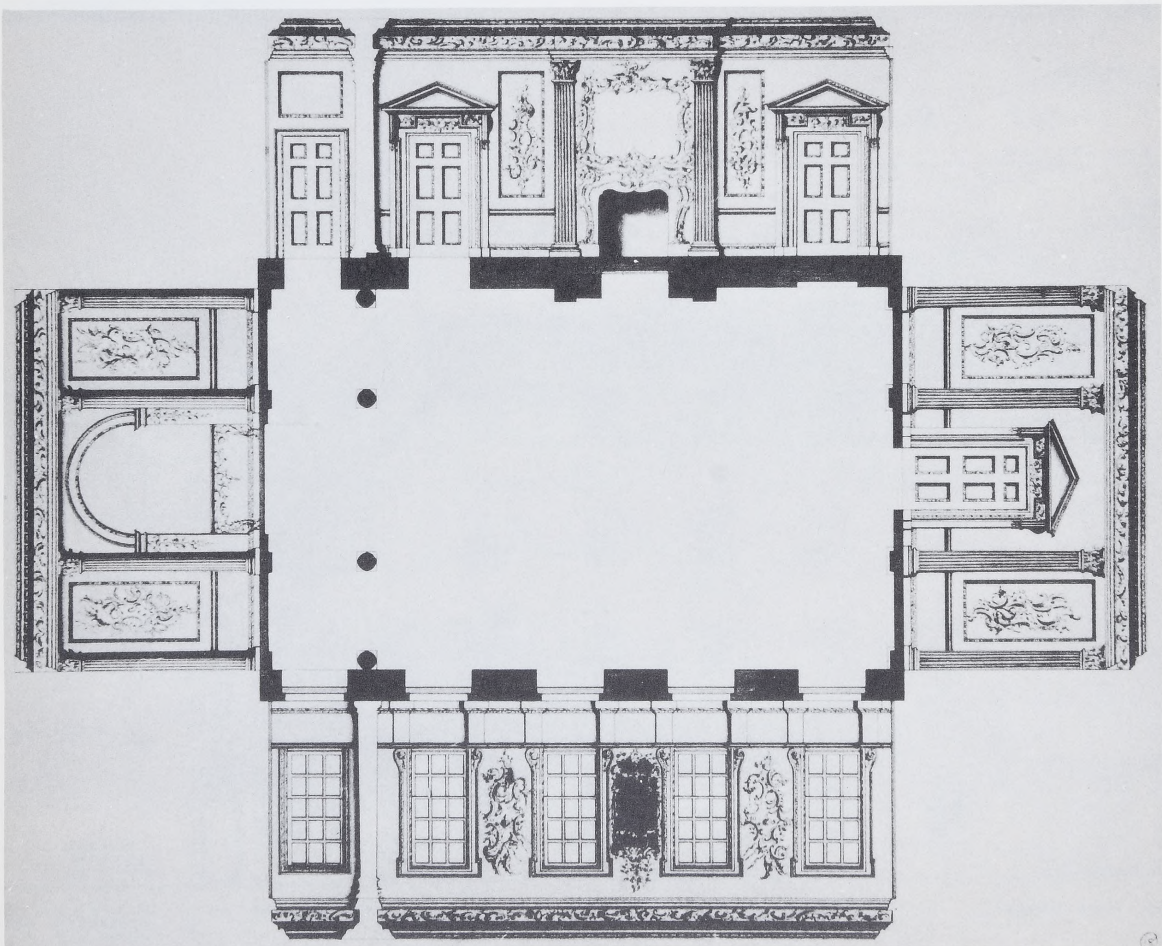


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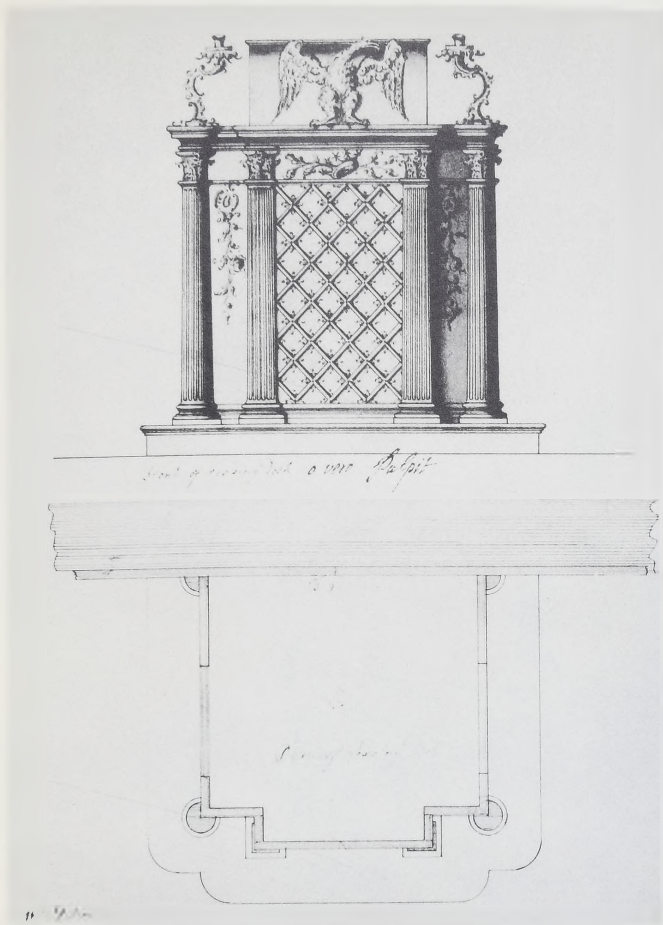


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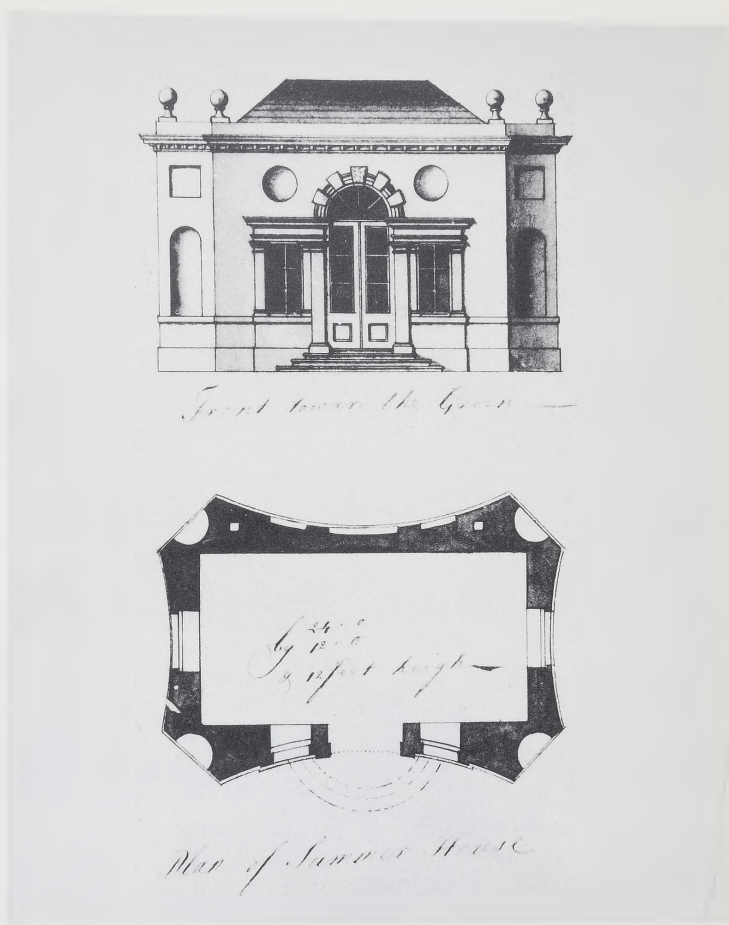


Fig. 78



Fig. 79

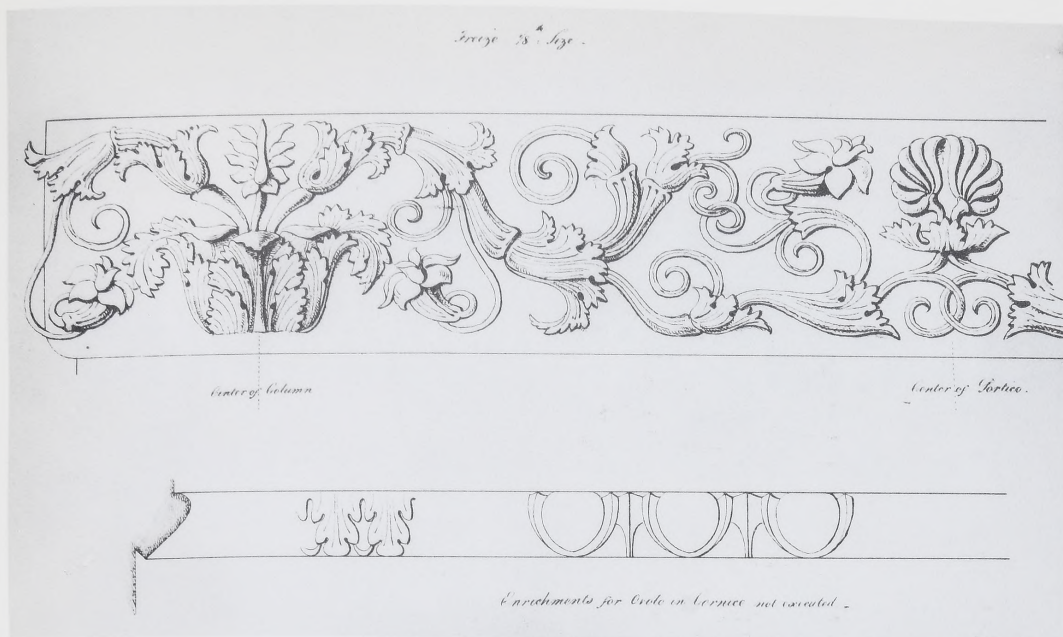


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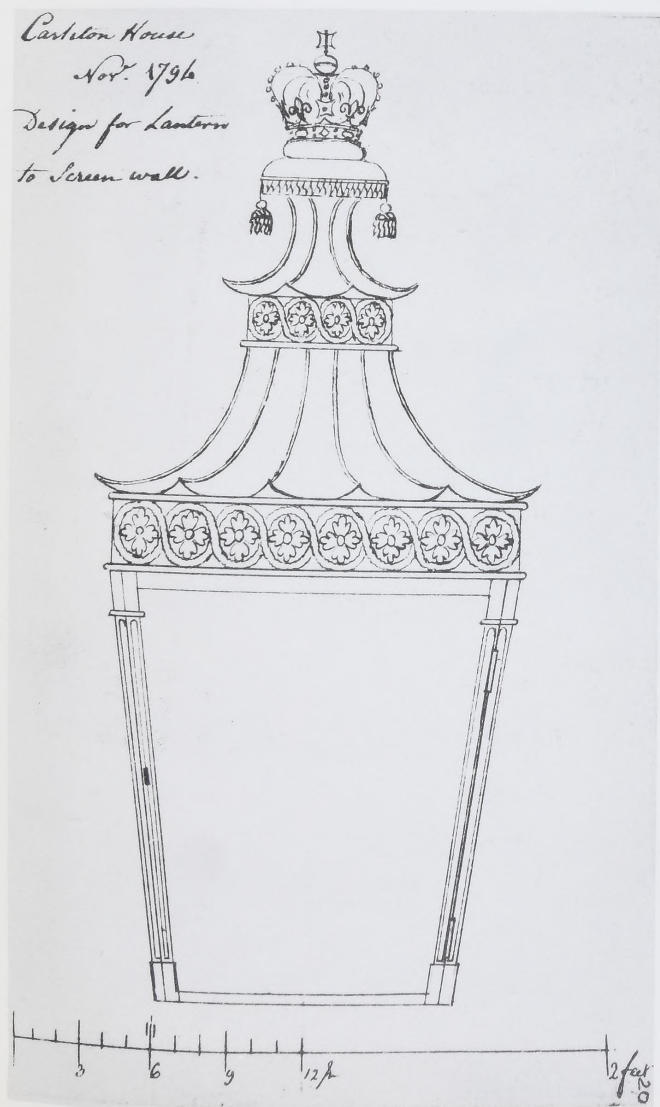


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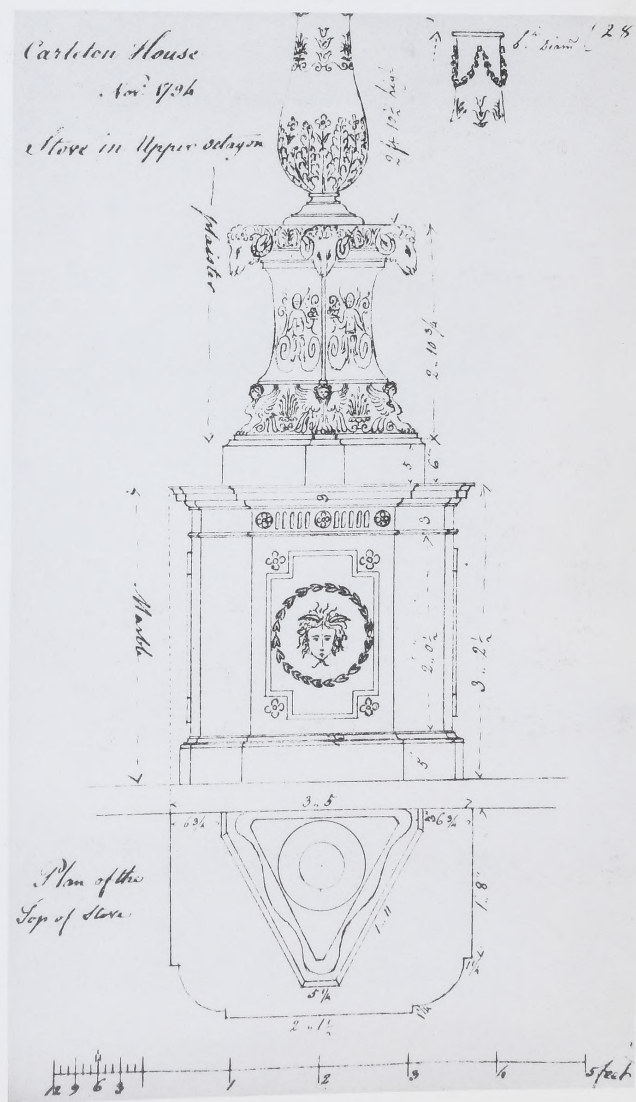


Fig. 82



Fig. 83

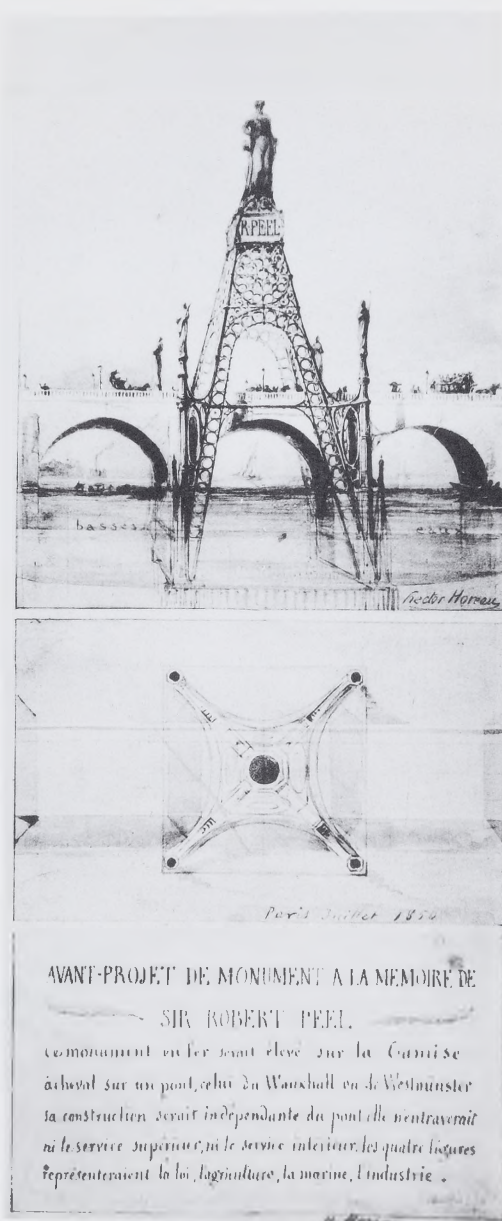


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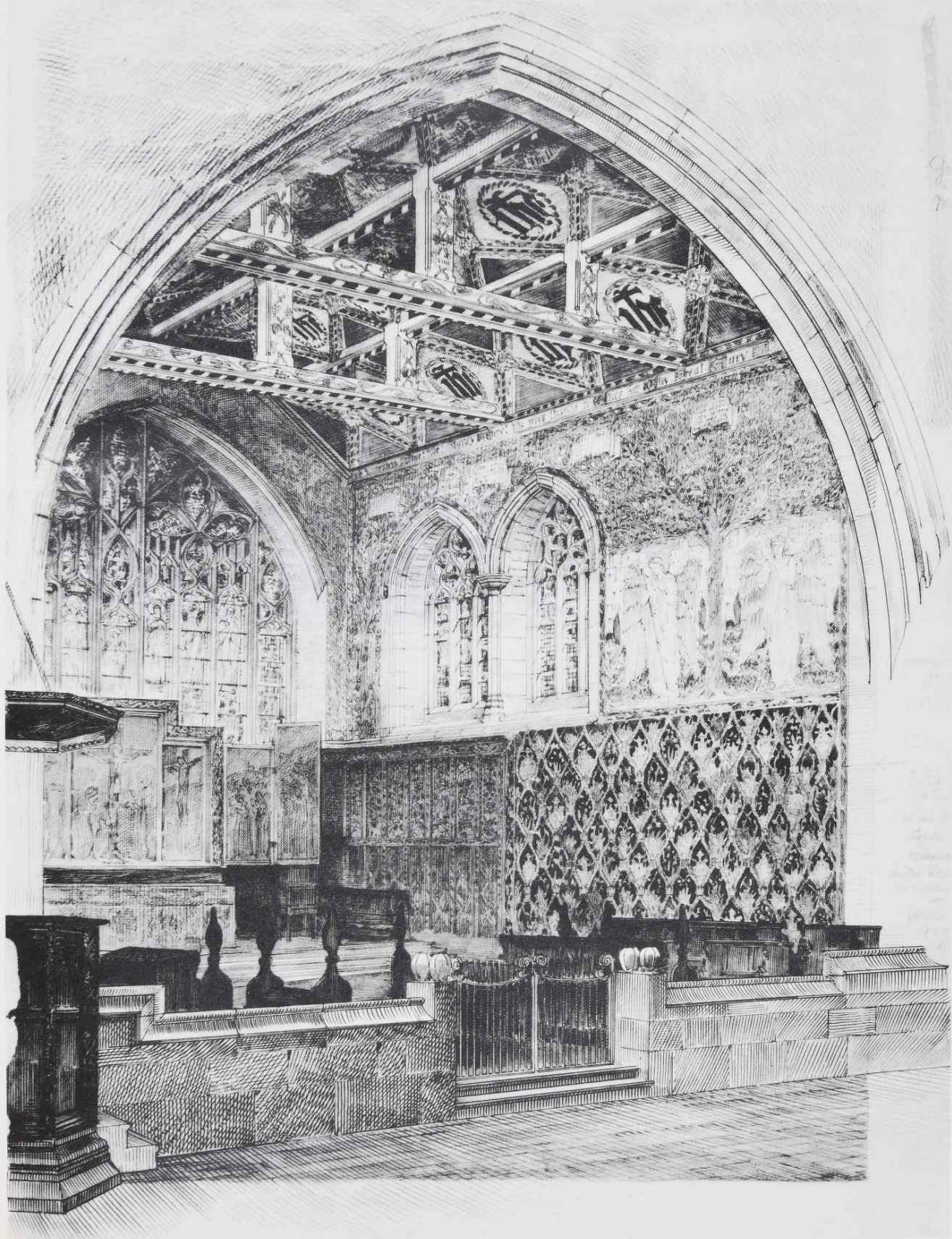


Fig. 85





Fig. 88

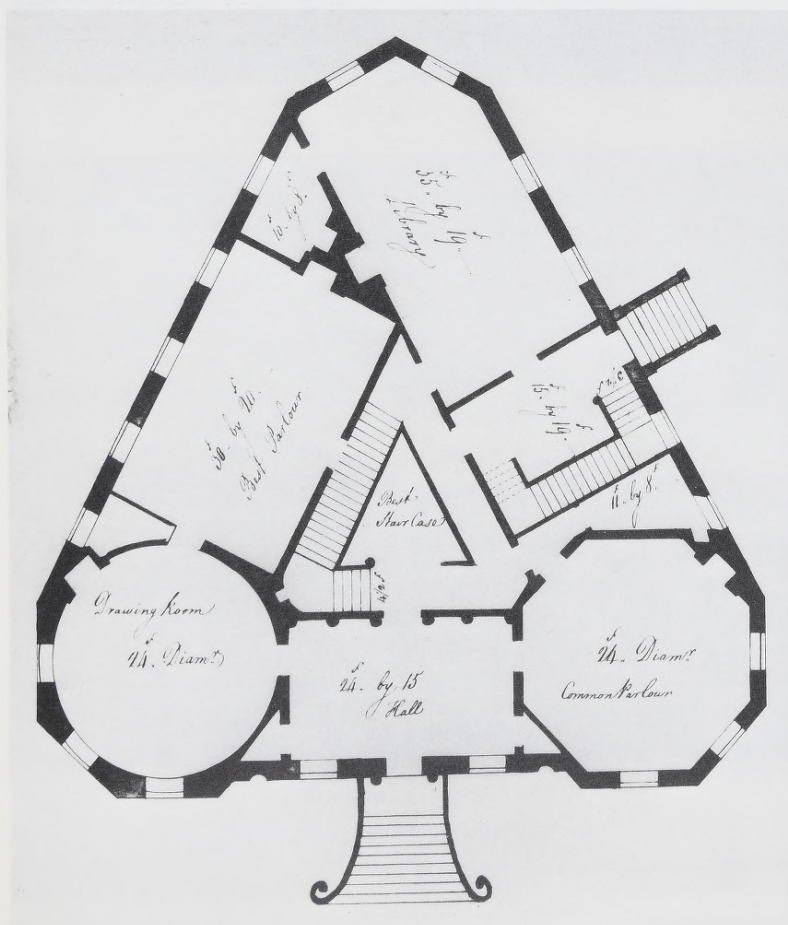


Fig. 89

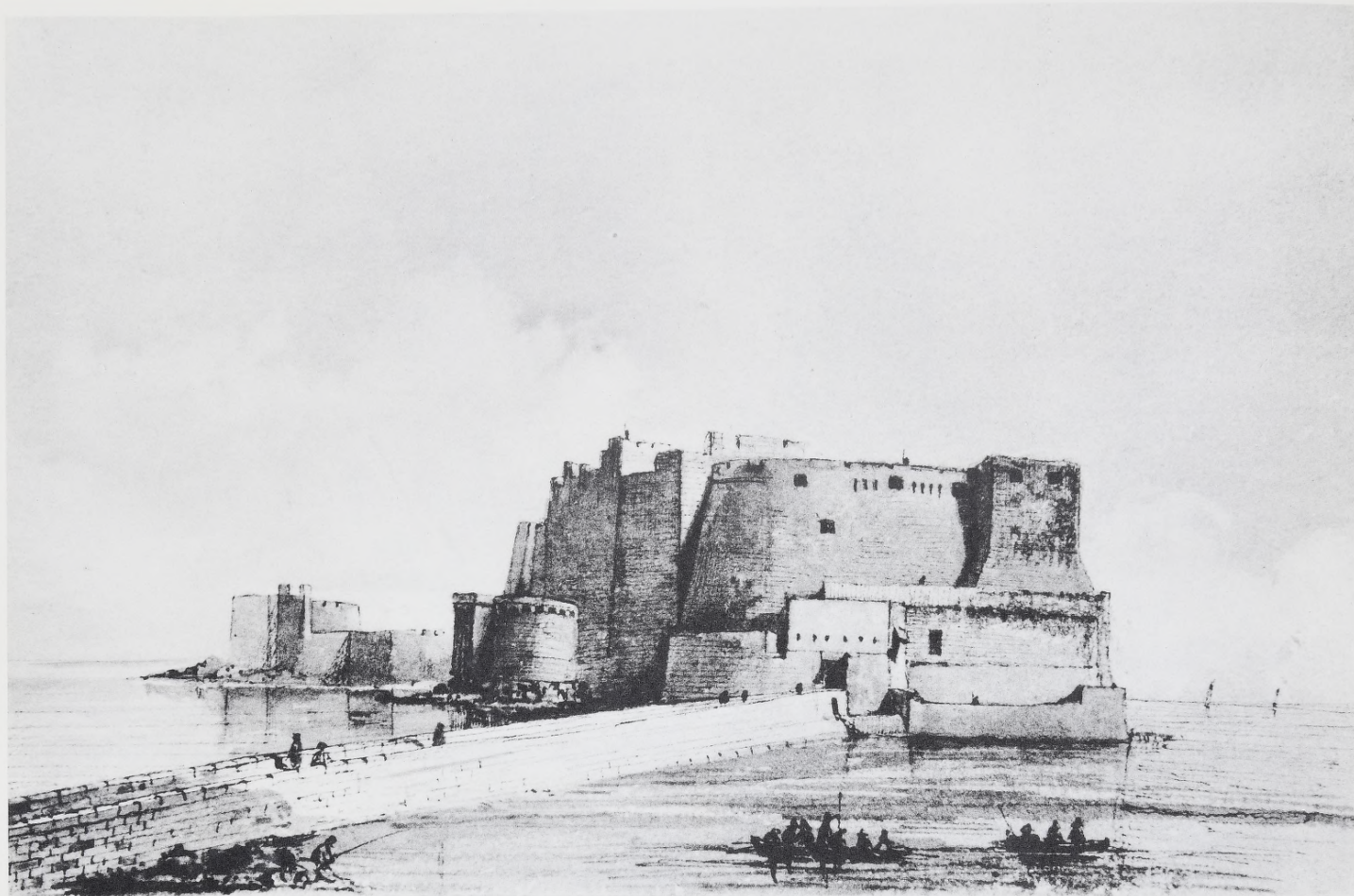


Fig. 90



Fig. 91

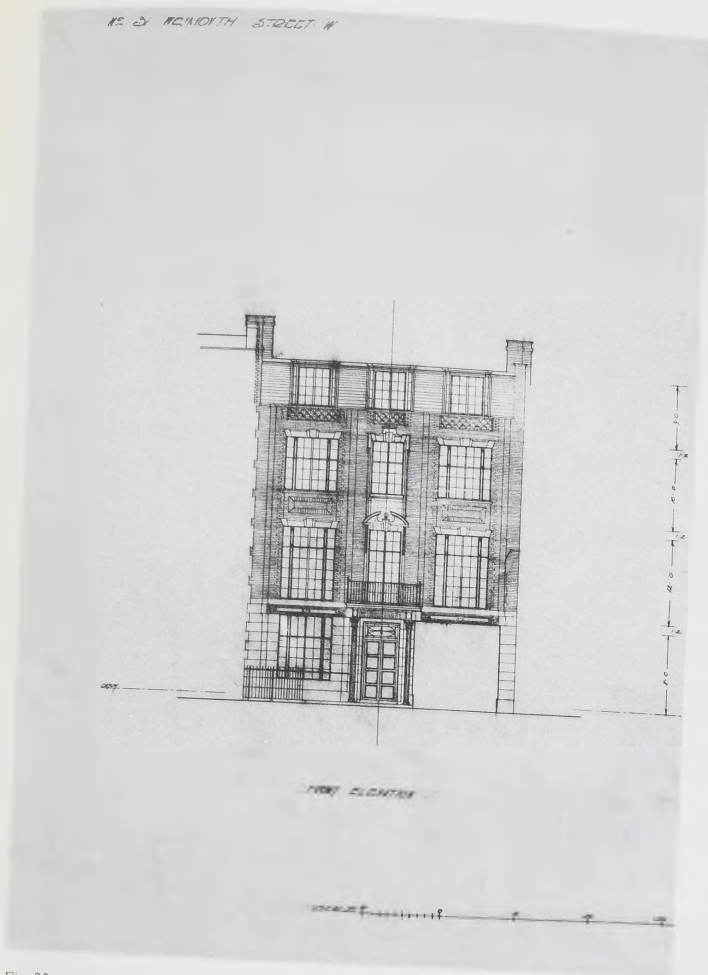


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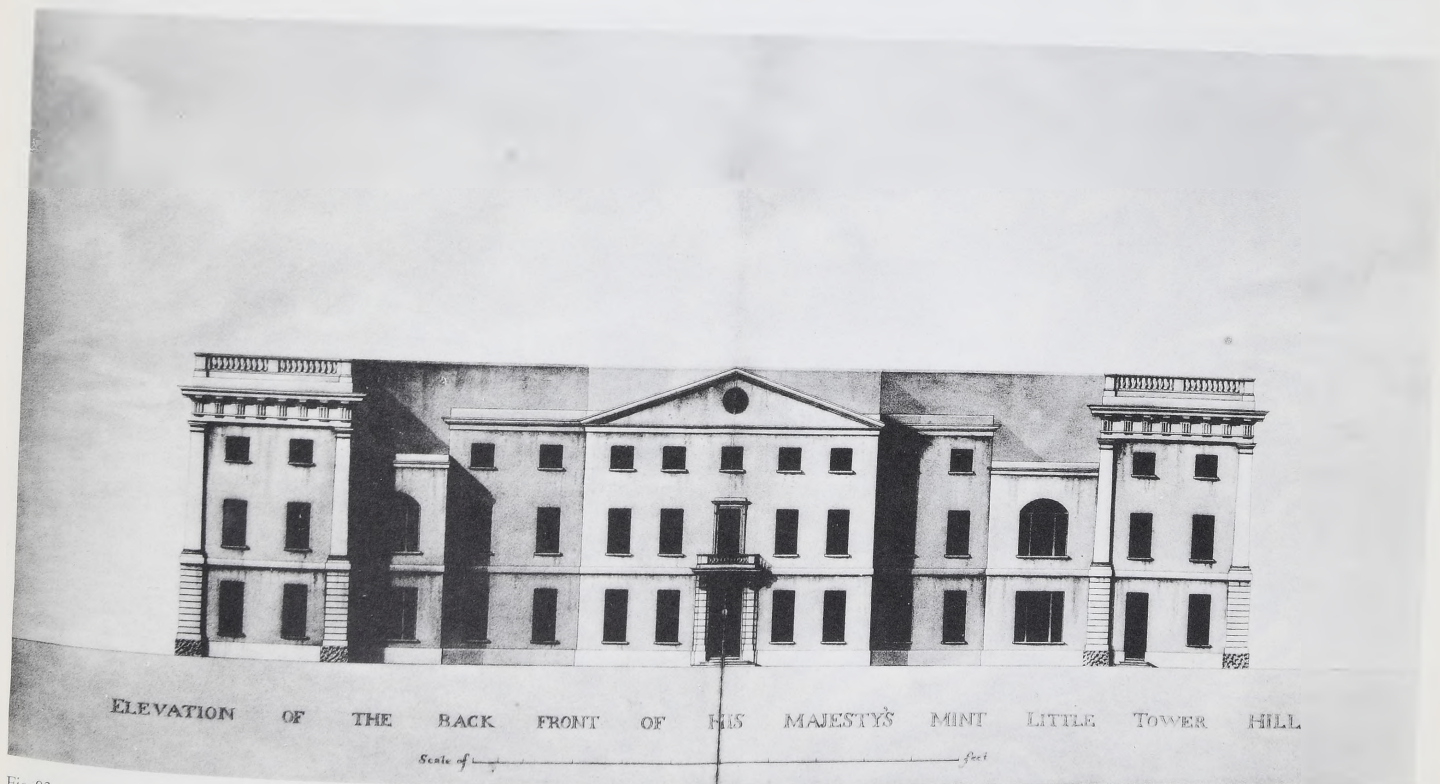


Fig. 93



*Design for a "Gothic" Bridge
Across the River Thames*

*Edw. Bouverie Esq. F.R.S.B.
1878*

Fig. 94



Fig. 95

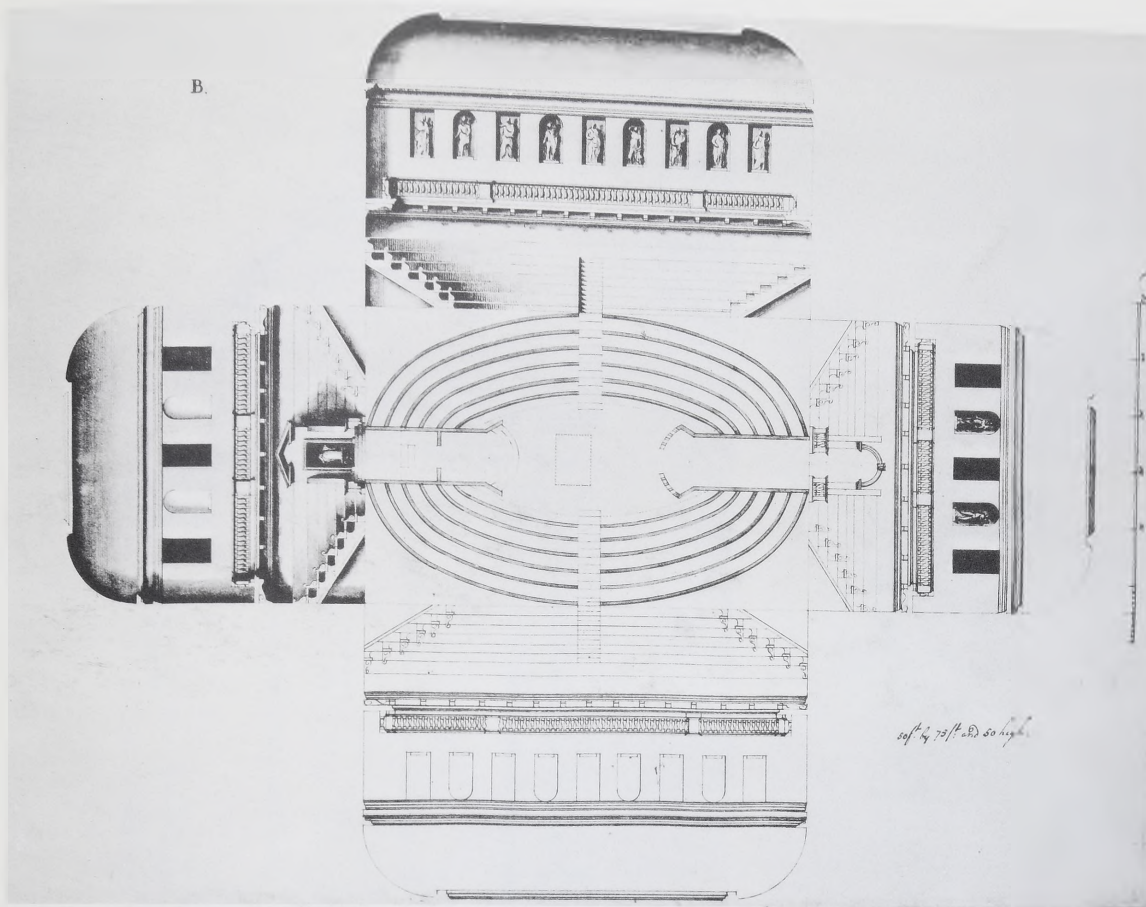


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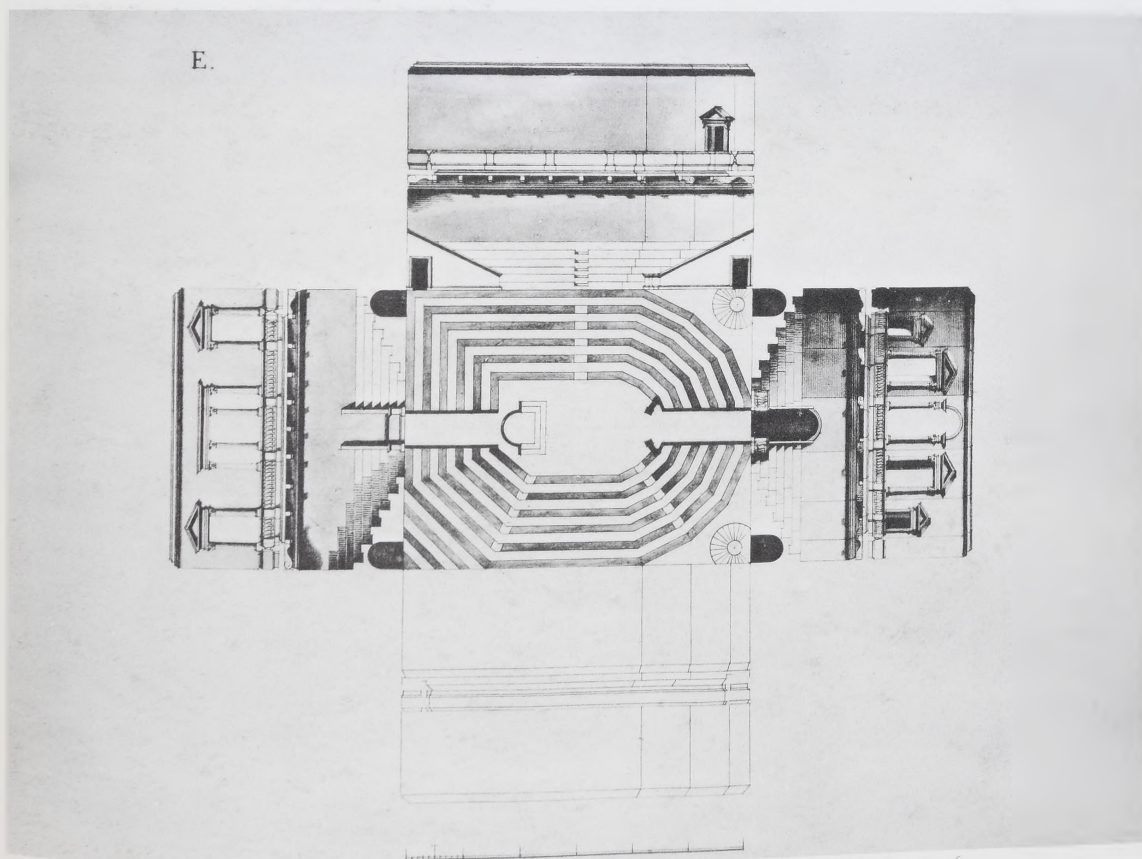


Fig. 97

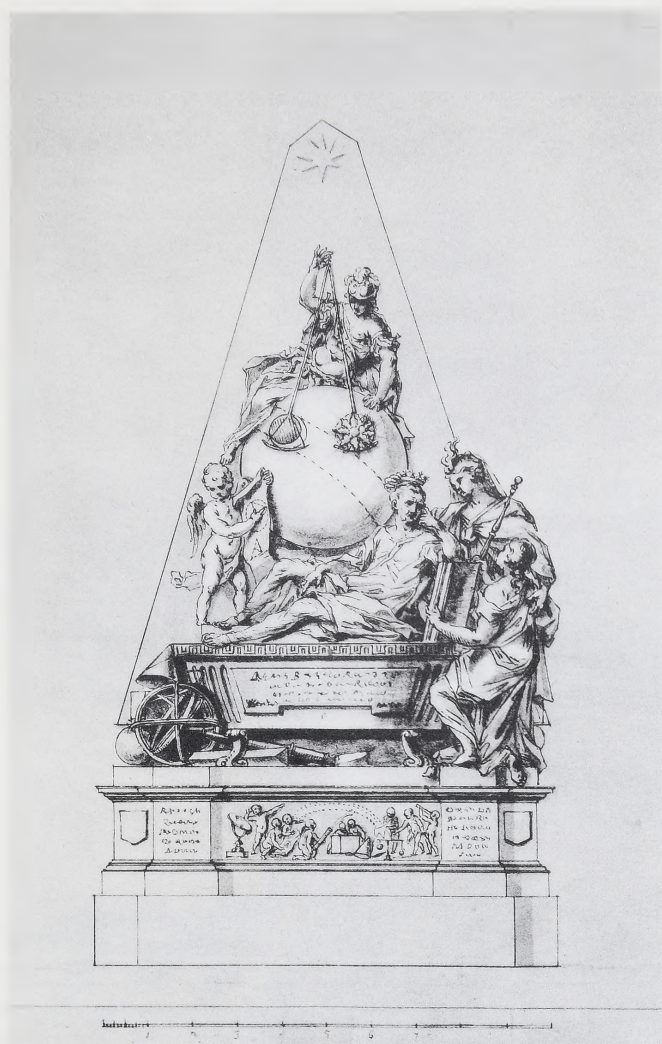


Fig. 98

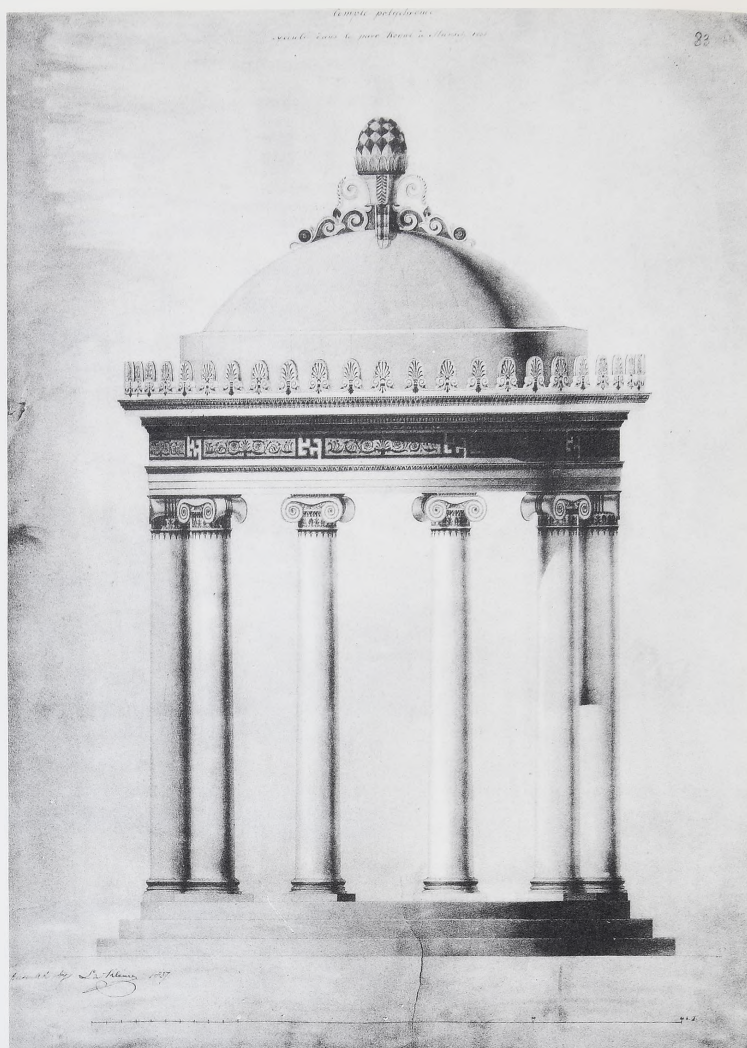


Fig. 99