

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



ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

*Drawings
Collection*

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

L-N

edited by Jill Lever

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Introduction

This volume was compiled between July 1971 and October 1972 and seen to press by Jacqueline Chadwick, George McHardy, Joanna Symonds, Alexandra Wedgwood and myself. We were helped by Mrs Margaret Horton, who catalogued the drawings by Sir Charles Nicholson, and by Mr Howard Colvin, Mr William Hawkes, Mr John Newman, Mr Godfrey Ruben, Mr Ben Read and Mr Andrew Saint, all of whom read portions of the typescript and were kind enough to suggest revisions and new facts.

The indexes were compiled by George McHardy and Lionel Bell took the photographs.

This volume is dedicated to Howard Colvin, in recognition of the debt architectural historians owe to him for his *Biographical dictionary of English architects, 1660-1840* (1954) and in anticipation of the new revised edition now in preparation.

JILL LEVER

September 1973

TO
H. M. COLVIN

A
BIBLIO
AC&BN
AJ
AR
APSD
Arch
Archit
His
Build
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Colvin
1866
CL
DNB
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Pevs
19
RIB
Surv
G
C
T.B.
K
Viz.
at
&
Viz

Abbreviations

BIBLIOGRAPHICAL

- Ac&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*, Leipzig, 1907-50
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 |
| pl. | plate |
| Pres. | presented |
| Prov | provenance |
| Pur. | purchased |
| RA | Royal Academy of Arts |
| RBHM | Royal Commission on Historical Monuments |
| 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 design (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 Measured drawings under country
- 4 Topographical drawings under country (though in general these are not individually catalogued)

Scope The catalogue includes entries for all drawings which have entered the Collection up to the date of the MS going to press (September 1972).

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.

LACEY, Frederick William (?-1916)

Articled in 1872 to John Wimble of London, Lacey was from 1875 to 1879 assistant, first in the office of John Johnson and then with Goymour Cuthbert, both of London. In 1879-80 Lacey travelled in the United States and studied constructional ironwork. He started in practice at Brentford and Cecil Street, Strand, London, and his early works include the Public Offices, Post Office Buildings and Castle Hotel, all in Brentford; the Wayside Inn, Ealing, London; hotels at Willesden, Wandsworth and Kensal Green, as well as the Sludge Pressing Works at Brentford. In 1889 he was appointed Town Surveyor of Bournemouth, and later Borough Architect and Engineer, appointments which he held for 27 years. During this time he all but reconstructed not only the main drainage, but the whole of the subsidiary and surface draining. He was responsible for the tramways throughout the borough and rebuilt and enlarged the refuse destructors. He made frequent enlargements of the hospital, designed the three main and three subsidiary fire stations, laid out Meyrick Park and transformed Queen's Park and King's Park. He also advised on the layout of the Talbot, Boscombe Manor and Carberry Estates. Lacey's most important architectural works at Bournemouth are the Municipal College, 1911-14, and the Law Courts. He was a Member of the Institute of Chartered Engineers and elected F in 1898.

Bibl: obituary: *RIBA Jnl*, XXIII, 1916, p.215

See **Mallows, Charles Edward**, BOURNEMOUTH (Hants): Municipal buildings, law courts & town hall

LAING, David (1774-1856)

LONDON: Custom House, Lower Thames Street, City Plan of 1st floor & section of Long Room
Measured drawings made for Britton & Pugin, *Public buildings of London*, I, 1825

See **Pugin, Augustus Charles & others** (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

LAING, George Edward (1808-1874)

Elected A in 1838, when his address was given as No.5 Charlotte Street, Bloomsbury, London. Though the 1838 nomination paper is endorsed 'Retired Octr. 1848', he was elected F in 1867 when he is described as of No.1 Raymond Buildings, London. The notice of his death in *RIBA Proceedings*, 1874-75, p.35, gives his address as No.2 Verulam Buildings, Gray's Inn, London. Beyond these facts and those few ascertainable from the Collection's drawings, nothing seems known of either Laing or his work.

LLANTHONY (Mon): Priory

Survey drawings & design for restoration, 1838 (7):

1-3 Survey drawings

1 Plan of the existing portions

Insc: As above, the rooms labelled & with some measurements marked & a note explaining the differentiation of the original & modern parts
Sepia pen & wash within single ruled border (640×940)

2 North & West elevations of the existing portions**3 Section at AB & Longitudinal Section of the Church (looking North)**

2-3 Insc: As above

Sepia pen & wash within single ruled borders (940×640)

4-7 Design for the restoration of the priory Plan**5 North & West elevations**

Insc: (to the W elevation) *The screen wall omitted*

6 Section at AB**7 Section at CD & Longitudinal Section of the Church looking North**

4-7 Pen & wash within double ruled borders (4, 6, 640×940; 5, 7, 940×640)

Insc: As above & *Design for the Restoration of Llanthony Priory Monmouthshire*

1-7 Scale: $\frac{1}{4}$ in to 1ft

s&d: (added later?) by G. E. Laing afterwards associate | *Medal of Merit awarded* | 12 Febr 1838

Llanthony Priory, an Augustinian house, was built in two stages, c.1175-90 and c.1200-30. After a series of falls of masonry in the early C19, four piers of the S nave arcade fell down in 1837. After that, first aid measures were taken to keep up the remainder of the nave arcade, and the restoration of the priory ruins will have been a topical scheme for an aspiring architect. The priory, which never was restored, is now in the care of the Department of the Environment.

LAMB, Edward Buckton (1806-1869)

Lamb served his articles with L. N. Cottingham. He exhibited at the RA from 1824 and worked with J. C. Loudon on his *Encyclopaedia of cottage, farm and villa architecture and furniture*, 1833. His own published works include *Etchings of Gothic ornament*, 1830, and *Studies of ancient domestic architecture*, 1846. His architectural works include some 35 churches 'in most of [which] he rejects completely the neo-medieval ground plan and section . . . and experiments instead with large unbroken areas covered at a low level by steep roofs of broad span' (GR). Lamb was also extensively employed in remodelling and adding to country houses. He was re-elected F in 1860 after having retired from the RIBA in 1844.

Bibl: DNB; J. Summerson, *Victorian architecture: four studies in evaluation*, 1970, especially ch.3; H. S. Goodhart-Rendel, 'Rogue architects of the Victorian era', *RIBA Jnl*, LVI, 1949, especially pp.251-252; obituary: *Builder*, XXVII, 1869, p.720

[1] ASHRIDGE (Herts): Ashridge House

Design for additions

Ground Plan of additions comprising *Summer Larder*, *Fagot Place*, *Arcade* &c with, inset, *Section of footings*

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

Insc: As above & measurements marked

s: E. B. Lamb *Archit* | *Hinde St* | *Manchester Sqre*

Pen with sepia, pink & yellow washes on linen-backed cartridge (410×560)

[2] BUTLEIGH COURT (Som)

Design for a fountain (2):

1 Plan & Section

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

Insc: As above & (on the section) indications of the water line, ground level & composition of basin, viz. *clay & brick in cement*

s: EBL

Pen (320×230)

2 Frontal perspective

Insc: *Road Fountain Butleigh Court & (in pencil in a later hand) This or something like it was built | at the "Horse & Lion" the old Entrance to the Court | at the East of Biggs Lane, but pulled down some | years after as no water supply was found in dry weather | from the Ditch at the bottom of Hutchings - It was called the Dolphin as the | water spouted out of a Frankland | Dolphin - not a Lions head (as shown in the drawing); s. R.M.N.G.*

s: E. B. Lamb *Archit*

Pen (230×320)

1-2 Prov: Pur. 1961**[3] Design for a double lodge & gateway, 1856 (5):****1 West Elevation****2 North Elevation****3 South Elevation**

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

Insc: As above, *Double lodge and Gateway & No.4, No.6 & No.7* respectively

s: E. B. Lamb *Archit* | *Hinde St* | *Manchester Sqre*; 3 with Lamb's monogram in a shield embossed in the bottom edge

Pen (360×500)

4 Perspective from the NW

s&d: E. B. Lamb *Archit* | 3 *Hinde St* | *Manchester Sqre* | *Jany 1856*

5 Perspective from the SE

4-5 Pen (280×370)

1-5 Prov: Pur. 1961

See also **Unidentified, English C19**

LAMB, Edward R.

See **Seddon, John Pollard**, LONDON: Design for imperial monumental hall & tower, Westminster, 1904

LAMBERT, Edwin J. (fl.1877-1904)

A painter especially of landscapes, he exhibited at various galleries from 1877 and at the RA between 1892 and 1904. In 1892 his address was given as No.10 Blenheim Villas, London, and from 1894 as No.4 Wildwood Terrace, Hampstead Heath.

Bibl: A. Graves, *Dictionary of artists*, 1895; A. Graves, *RA exhibitors*, 1905-06

LONDON: St Paul's Girls' School, Hammersmith
Design for the ceiling decoration of the school hall, c.1904

Perspective

s: *Edwin J. Lambert*

w/m: J. Whatman 18— (cut)

Watercolour (470×740)

In 1904 Lambert exhibited at the RA (No.1641) a preliminary sketch for decoration of the central hall, St Paul's Girls' School.

LANCHESTER, Henry Jones (1834-1914)

Articled to John Wallen, he began practice as an architect in 1856. He carried out a number of buildings mostly in the neighbourhood of Greenwich, being also engaged at this time in railway and estate surveys. In 1870 he moved to Hove, Sussex, where he worked on the Stanford housing estate, and in 1873 published *How to make a house healthy and comfortable*. He was interested in schemes for the control of traffic in London. He was elected A in 1874 and F in 1903. Bibl: obituaries: *Builder*, CVI, 1914, p.47; *RIBA Jnl*, XXI, 1914, p.175 (same as *Builder*)

COUTANCES (Normandy, France)

Sketch of the tower of the cathedral

Insc: (on mount) "*Contances*" | *Normandy Sketches* | (when very young)

s: H. J. Lanchester

Pencil, mounted (250×175)

Prov: Pres. by J. L. Malyan (A), 1960

LANCHESTER, Henry Vaughan (1863-1953)

After a private education, Lanchester was articled to his father, Henry Jones Lanchester. Until 1887, when he began practising alone, he served as an assistant in the offices of F. J. Eadie, T. W. Cutler and George Sherrin. From 1896 he worked in partnership with E. A. Rickards. Their talents matched admirably, Lanchester being a planner and Rickards a designer and draughtsman. After the death of Rickards in 1920, Lanchester continued in practice with G. Lucas and T. A. Lodge during most of the inter-war period. Lanchester was a founder-member of the Town Planning Institute and served as its President in 1922-23. He was a consultant on many town planning projects, notably for New Delhi. From 1910 to 1912 he was editor of *The Builder*. Lanchester was, indeed, an able lecturer and writer and greatly advanced the cause of town planning by such works as *Talks on town planning*, 1924, *Town planning in Madras*, 1918, and, especially, *The Art of town planning*, which appeared in 1925. His principal buildings are the City Hall and Law Courts, Cardiff, 1899, and the Central Methodist Hall, Westminster, 1905. He was elected A in 1889 and F in 1906 and served twice as Vice-President, 1913-17 and 1927-29. He received the Royal Gold Medal of the RIBA in 1934 and an honorary Litt.D. from the University of Leeds in 1936.
Bibl: obituaries: *RIBA Jnl*, LX, 1953, pp.162-163; *Builder*, CLXXXIV, 1953, pp.154 & 202

Topographical drawings

Great Britain

[1] LONDON: Crystal Palace, Penge (Kent), Bromley
View of the interior of the Alhambra Court
s: H. V. Lanchester
Watercolour (495 × 380, mount cut to shape)
Prov: Pres. by H. V. Lanchester, 1952, as a contribution to the collection of drawings by recipients of the Royal Gold Medal for Architecture

[2] KING'S LYNN (Norfolk): Town gate
Sketch of the *South Gate*
Insc: As above
Pencil & grey wash (280 × 190)
Prov: Pres. by J. L. Malyan, 1960

Italy

[3] FLORENCE: Church of S Croce
Details of inlaid marble tombs (2):
1 Two shields encircled with foliage, one with part of an insc: (?) *QUI (?) D · IOHANES* (sic) · *MCCCLXXXVII* & each with a length of its respective fillet border

2 A shield of arms encircled with foliage & another shield of arms encircled with the legend *BERTO · DILIONARDO · BERTI · ESFORVM · M · CCCC · XXX*, each with a length of its respective fillet border

1-2 Scale: 1/4FS
Insc: *Tombs in Pavement & (1 only) Early 15 Centy in elucidation of the undated shield*
s: H. V. Lanchester
Pen & coloured washes on backed cartridge (545 × 300)

[4] FLORENCE: Palazzo Vecchio
Detail of a frieze
Scale: 1in to 1ft
Insc: *Frieze in Bedchamber of Eleanor of Toledo*
s: H. V. Lanchester
Pencil & watercolour on backed cartridge (300 × 545)

[5] PAVIA (Lombardia): Certosa
Sketch & details of a spandrel
Insc: *The large Cloisters*
d: May 94
Pencil & red crayon on backed cartridge (350 × 245)
Prov: Pres. by J. L. Malyan, 1960

[6] PRATO (Toscana): Church screen
Measured drawing
Elevation of part of a screen with details
Scale: 1in to 1ft, 1/4FS
Insc: *Bronze Screen*
Pencil & grey wash (355 × 250)

Spain

[7] Portfolio of sketches (10):
1 Title page of 2 angels within a lunette, kneeling & holding an inscribed cloth
Insc: *To The Royal Institute of British Architects for the Library with H. V. Lanchester's Compliments* | *Jan'y 1891*
2 *S. Lesmes* | *Burgos*
3 *St Nicholas, Burgos*
4 *S Side of Court of Justice* | *Granada*
5 *La Concepcion* | *Granada*
6 *Carrera del Darro Granada*
7 *On the Darro Granada*, showing a bridge
8 *On the Darro Granada*, showing a church
s: 25/6/90 (others of the series, e.g. 5, show parts of dates)
9 *S. Eulalia* | *Mérida*
10 *S. Ildefonso, Zaragoza*
1-10 Insc: As above
s: H. V. Lanchester (on mounts)
Photographic reproductions of pencil sketches, some of them retouched in pencil, mounted on card (1, 85 × 135, cut to the shape of the design; 2-9, 140 × 80 approx.; 10, 80 × 140)

[8] GRANADA: Alhambra
Sketch of the fountain of Charles V
s: H. V. Lanchester
Watercolour on backed cartridge (365 × 285)
Prov: Collection of watercolours of Sir Thomas Graham Jackson (q.v.)

[9] SEVILLE: Cathedral
View of the exterior of the cathedral from the SW with the Giralda in the background
s: H. V. Lanchester
Watercolour on backed cartridge (355 × 250)
Prov: Collection of watercolours of Sir Thomas Graham Jackson (q.v.)

See Rickards, Edwin Alfred for works by the firm of Lanchester, Stewart & Rickards

LANDAUER, Fritz (1883-1969)

Landauer was born in 1883 in Augsburg. He studied in Karlsruhe and Munich with Thiersch, with whom he was associated for a time. In 1908 he designed a Festhalle in Friedberg, Hessen, and from then worked independently on a variety of projects in Munich and other German and Austrian cities. Working with Heinrich Lömpel, he designed a synagogue in Augsburg, c.1914. In 1926 Landauer designed a military cemetery and memorial for Munich, where he also did a number of housing developments. Besides those for which there are drawings in the Collection, Landauer also entered designs for competitions for a synagogue at Würzburg, a military memorial cemetery at Nuremberg and the Elias Holl monument in Augsburg. It is not known when Landauer immigrated to Great Britain, but the evidence of the drawings catalogued below accords well with the assumption that he did so about 1933.
Bibl: G.-A. Platz, *Die Baukunst der neuesten Zeit*, 1927, p.562

Prov: All the drawings were pres. by Mrs N. Fried, 1969

[1] AUGSBURG (Swabia, Germany): Workers' flats
Design for M. S. Landauer, 1925(?)
Street elevation
Scale: 1:50
Insc: *Werkwohnungsbau M S Landauer Augsburg* | *Strassenseite*, with measurements
Print with watercolour added (380 × 755)

[2] AUGSBURG (Swabia, Germany): House
Preliminary design for Counsellor Dr Eugen Strauss, c.1930
Perspective showing front entrance
Insc: *Haus Justizrat Dr Eugen Strauss Augsburg*
s: F Landauer
Charcoal & coloured pastel on tracing paper (315 × 465)

[3] BOGENHAUSEN (Bayern, Germany): House & summer house
Preliminary designs for a house & summer house for Carl Bach, 1923 (3):
1 Site plan, cellar, ground & upper floor plans of the house
Scale: site plan 1:100; others 1:200
Insc: *Projekt 3* | *Lageplan* | *Erdgeschoss* | *Obergeschoss* & labelled
s & d: F Landauer 23
Pen with pencil additions & inscriptions on tracing paper (345 × 520)

2 Elevation showing façade of the house towards the street
Scale: 1:100
s & d: F Landauer
Charcoal, yellow & green crayon on tracing paper (200 × 315)

3 Plan & elevation of the summer house
Scale: 1:50 (plan)
Insc: *Haus CB* | *Thee Häuschen*
s & d: FL
Pencil, charcoal & yellow & green crayon (360 × 360)

[4] FÜRTH (Bayern, Germany) House
Preliminary alternative designs for Herr Hirschmann, c.1930 (5):
1-2 Preliminary design for a house of 2 attached cubic shapes, 1 smaller, lower & at right-angles to the other
1 Perspective of a house with a hipped roof
Insc: 2
Charcoal & coloured pastel on tracing paper (480 × 740)

2 Perspective of an almost identical house with flat roof
Insc: *Haus H Fürth & 2v 2*
Charcoal & coloured pastel on tracing paper (465 × 710)

1-2 s: FL 30, with office stamp

3-5 Preliminary design for a house of squared-S shape having also a lower projecting wing
3 Bird's-eye view
Insc: *Haus Direktor Hirschmann* | *Vorschlag 3* | *Blick aus der Vogelschau*
s: Fritz Landauer (office stamp)
Pencil, charcoal, with yellow, red & blue crayon (365 × 340)
This drawing shows as an alteration the corners of the lower projecting wing chamfered. See No.4 below.

4 Floor plan

Scale: 1:100

Insc: *Haus Direktor Hirschmann | Erdgeschoss, 3 & labelled*

s: Fritz Landauer (office stamp)

Pencil & yellow crayon on tracing paper (300×350)

The plan shows the lower projecting wing with chamfered corners as indicated in the alterations added to No.3 above.

5 Exterior perspective showing the proposed mural decoration

Insc: *Vorschläge für eine Fassadenbemalung | Haus Herr Dir Hirschmann (Fürth)*

Gouache on cardboard (430×555)

Verso: Rough exterior perspectives all slightly different, especially in the detail of the proposed mural decoration

Pencil

[5] GLASGOW: Montague Burton Ltd shop

Alternative preliminary designs of various schemes for façade, 1939 (13):

1-13 Front elevations

Insc: Numbered but not consecutively (1-10); *Glasgow* (except 7, 8, 10, 11 & 13)

s & d: (F) Landauer (39) (except 8, 10, 11)

Charcoal with different combinations of red, green & yellow crayon on tracing paper (250×365 average)

[6] HALLE-AM-SAALE (Anhalt, Germany): Lingel's store

Alternative preliminary designs for a shopfront, 1932(?) (2):

1-2 Street elevations showing alternative schemes

Insc: *Laden Lingel Halle a/S & (on No.1) Vorschlag 2, (on No.2) Vorschlag 3*

s: F Landauer & office stamp

Blue pen with pencil additions & inscriptions on tracing paper (370×390)

Both designs show a window fascia with the word *Herrenschuhe*; so these drawings may be connected with the 4 drawings at [45] below, which, however, give no indication of the location and, with the exception perhaps of No.1, seem to be for a bigger shopfront than do these two.

[7] HAMBURG (Germany): Israelitische Tempel, Oberstrasse

Alternative competition designs for a synagogue, 1929 (15):

1-7 Design for a synagogue with an L-shaped fore-building

1 Ground floor plan

Insc: *Grundriss Erdgeschoss*

Pen & pencil on tracing paper (405×340)

2 Upper floor plan

Insc: *Grundriss Obergeschoss*

Pen & pencil on tracing paper (405×315)

3 Street & side elevations

Insc: *Strassenansicht | Seitenansicht*

s: Landauer

Pen, pencil & grey wash on tracing paper (380×660)

4 Site & cellar floor plans, transverse section & longitudinal section

Scale: 1:500 (site plan)

Insc: *Querschnitt | Grundriss Kellergeschoss | Längsschnitt | Lageplan* & labelled

s: Landauer

Pen & pencil on tracing paper (450×650)

5 Axonometric projection

s: Landauer

Pen on tracing paper (280×260)

1-5 Insc: As above & *Motto „Thora“*

6 Perspective showing façade & main entrance concourse

s: Landauer

Charcoal (475×700)

7 Interior perspective looking towards the ark

s: Landauer

Charcoal (560×635)

The ark and its background as shown in this drawing differ slightly from those shown in No.4 above.

8-15 Design for a synagogue with a cubic centre block & 2 return wings

8 Site plan

Scale: 1:500

Insc: *Lageplan*

s: Landauer

Pen & charcoal on tracing paper (330×330)

9 Ground floor, mezzanine, upper storey & cellar plans

Insc: *Erdgeschoss | Zwischengeschoss | Obergeschoss | Kellergeschoss*

s: Landauer

Pen, pencil & charcoal on tracing paper (460×695)

10 Street & garden elevations

Insc: *Strassenansicht | Gartenansicht*

s: Landauer

Pen & charcoal on tracing paper (385×700)

11 Transverse & longitudinal sections of the temple; cross-sections of mezzanine & projecting wings

Insc: *Schnitt DD Tempelraum | Zwischengeschosse | Schnitt DD Vorbauten | Längsschnitt*

s: Landauer

Pen, pencil & charcoal on tracing paper (430×620)

12 Interior perspective looking towards the ark

Insc: *Tempelraum*

s: Landauer

Pencil & charcoal with pen inscription on tracing paper (420×485)

13 Perspective showing main entrance & concourse

Insc: *Vorhof*

s: Landauer

Pencil & charcoal with pen inscription on tracing paper (380×525)

14 Perspective from street

s: Landauer

Pen & pencil on tracing paper (330×400)

15 Axonometric projection

Pen & charcoal on tracing paper (350×310)

9-15 Insc: As above & *Kennwort: Abraham*

Landauer did not win the competition and Felix Ascher and Robert Friedmann designed the structure that was actually built and is now used as an office building.

[8] LONDON: Association for the General Welfare of the Blind, Nos.257-258, Tottenham Court Road (Holborn), Camden

Working drawings for shop front, 1935 (2):

1 *Plan, Plan at XX, Soffit plan, Front & Side Elevations & Sections AA, BB & CC*

Scale: 1/4in to 1ft

Insc: As above & *Proposed New Shopfront for the Association for the General Welfare of the Blind Nos.527-528 (sic) Tottenham Court Road*s & d: Joseph Emberton, FRIBA | *Architect | 136 Regent Street W1 34 | 35 & Fritz Landauer, Architect*

Print (740×980)

The street number on the drawing is incorrect.

2 Perspective showing the main entrance

s: LW

Pencil & gouache on tracing paper, mounted on cardboard (200×475)

The shopfront was executed in accord with these designs. The Association moved from the premises in 1967 and the shopfront was stripped. The whole corner building has since been refaced and the shop is now (October 1971) vacant.

[9] LONDON: Boots chemist, Regent Street, Westminster

Preliminary design for new shopfront decoration, 1933 (5):

1 Elevation & section of the existing façade showing additions

Scale: 1/2in to 1ft

s & d: F. Landauer | 33

Pen & pencil on tracing paper (660×565)

2-3 Perspectives of the façade & entrance

s & d: F. J. Landauer | 33 (3 only)

Charcoal & pencil on tracing paper (755×365, average size)

4 Perspective of the façade & entrance

s: F. Landauer

Charcoal & pencil (625×370)

5 Perspective of shop entrance

Brown crayon with pencil alterations (355×435)

This drawing does not appear to belong with Nos.1-4 above and, among the pencil alterations, is the deletion of the Boots house mark. It has not been possible to ascertain whether these designs were ever executed or not; certainly the existing façade is very different from the superimposition on the original façade of the jazzy metal runners here suggested.

[10] LONDON: Montague Burton Ltd, corner of Charing Cross Road & St Giles High Street, Westminster

Preliminary design for renovation & shopfront, 1935(?) (2):

1 *Ground floor plan*

Scale: 1/4in to 1ft

Insc: As above, 2 & labelled

Pencil on tracing paper (285×380)

2 *Front Elevation*

Scale: 1/4in to 1ft

Insc: As above & 1

Pencil on tracing paper (235×470)

This design was not executed.

[11] LONDON: Montague Burton Ltd, Churchfield Road, Welling (Kent), Bexley

Preliminary designs for proposed premises, 1935(?) (2):

1 *Ground Floor Plan, Suggestion a, Alternative b & Second Floor Plan of Proposed Premises*

Insc: As above, 1 & labelled

Pencil on tracing paper (350×630)

2 *Elevations to Churchfield & Bellegrave Roads*

Insc: As above, 2 & labelled

Pencil on tracing paper (270×635)

This project was never carried out.

[12] LONDON: Montague Burton Ltd, West Ealing branch, Ealing

Preliminary alternative designs for the façade, 1935(?) (5):

1-2 Rough studies for the front elevation

Insc: 3a (2 only)

1 Charcoal, blue pen & pencil on tracing paper (170×260)

2 Blue pen & pencil on tracing paper (170×260)

3 *Ground floor plan* & an alternative plan for the front entrance

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

Insc: As above, 3 & labelled

Pencil on tracing paper (445 × 280)

4-5 Alternative schemes for the front *Elevation*

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

Insc: As above & (4) *Suggestion 1*; (5) *Alternative 2*

Pencil on tracing paper (235 × 280)

All these designs are typical of the façades used by Montague Burton Ltd in the late 1920s and throughout the 1930s.

[13] LONDON: Synagogue, Kensington Park Road (Kensington), Kensington & Chelsea
Preliminary design & working drawings for alterations, 1934 (3):

1 Elevation showing the entrance

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

s: Landauer

Blue pen, pencil with red & yellow crayon on tracing paper (240 × 160)

This design was not executed.

2 Transverse & longitudinal sections

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

Insc: Materials labelled

s & d: Fr Landauer | 34

Blue pen with red & yellow crayon on tracing paper (230 × 440)

3 *Ground Floor Plan, Balcony Plan & Sections A-A & B-B for Proposed Alterations to Balconies, etc*

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

Insc: As above & labelled

w/m: Exalid

Print with red & yellow washes added (480 × 560)

[14] LONDON (?): J. Lyons & Co. Ltd teashop &/or restaurant premises

Preliminary designs for the interior decoration of a teashop or teashops, 1933 (22):

1 Interior perspective with furnishings

Insc: *Basement-café* | *Suggestion & 1*

s & d: F. J. Landauer | 33

Pencil & watercolour (320 × 490)

2 Interior perspective with furnishings

Insc: *Basement Café J. Lyons & Co. Ltd & 2*

s & d: F. J. Landauer | 33

Pencil & watercolour (375 × 540)

The arrangement of the tables and chairs as well as the use of white spherical lampshades in both of these drawings makes it certain that these drawings relate to teashops. In addition, No.1 has the white vitrolite ceiling panels used in many of the company's teashops.

3-5 Interior elevations in various colours showing the position of the tables in relation to the walls

Insc: *Study*

s & d: Landauer | 33

Pencil, blue crayon & watercolour (270 × 510 average size)

These drawings also seem to relate to teashops.

6 Interior elevation showing the position of the tables in relation to the walls

Insc: *Study 11 & Example for another task* (the last word has been deleted)

s & d: Fr Landauer | 33

Pencil, blue crayon & watercolour (315 × 545)

With the imitation brown marble walls and the white ceiling panels this drawing must relate to a teashop.

7-8 Interior elevations in different colours showing the position of the tables in relation to the walls

s & d: Fr Landauer | 33 (7 only)

Pencil, blue crayon & watercolour (330 × 550 average)

These drawings are similar to Nos.3-6 above and probably relate to a teashop. No.8 has the white ceiling panels again.

9-13 Interior elevations in different colours showing the position of the tables in relation to the walls

Insc: 1, 4, 5, 6 & 7 respectively

s & d: Fr Landauer | 33 (except 11)

Pencil & watercolour (300 × 530 average)

Except for No.13, all these drawings have the white vitrolite panels used in many of the company's teashops. The drawings are all very similar to each other and similar to Nos.3-8 above.

14 Interior perspective

Charcoal & coloured pastel on tracing paper

(445 × 600)

This drawing seems to be for a teashop rather than a restaurant, but is in a style different from Nos.3-13 above.

15-16 Sketch elevation of wall showing arches & a fireplace

15 Pencil & watercolour on rice paper (225 × 460)

16 Pencil & watercolour on tracing paper (110 × 170)

17-19 Perspective of an interior with pillars & arches

Watercolour on tracing paper (200 × 305 average)

20-22 Perspective of an interior with pillars & arches

Pencil & watercolour on rice paper (435 × 605)

Because of the pillars, Nos.15-22 have been associated with the Oxford Street Corner House premises. None of these schemes – whether for teashop or corner house – was ever executed nor was Landauer ever employed on any operation within the J. Lyons Group.

We acknowledge with thanks the help received from J. Lyons & Company Ltd in the compilation of this entry.

[15] LONDON: North Hill, Highgate, Haringey
Alternative preliminary designs for a block of flats, 1935 (22):

1-5 Scheme I for a block of segmental shape with 1 attached wing with a roof garden

1 Basement plan

2 Plan of one of the upper floors

3 Roof plan

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

Insc: Numbered 1 & labelled

s & d: *London in July 1935* | Landauer

Pencil on tracing paper (530 × 560)

4 Perspective from the SW

Insc: 22

s & d: F. Landauer 35

Charcoal with yellow & green crayon on tracing paper (290 × 515)

The fenestration of this rough perspective differs from that in No.5 below.

5 Perspective from the SW

Insc: I

s & d: *Georg (?) Hoch*... & countersigned in blue ink
Fr Landauer 35

Print with double border (390 × 600)

This seems to be a print from the original drawing. Similar perspectives with double borders exist for schemes II, III & IV and for what is perhaps (though unnumbered) Scheme V and all of them are signed in pencil by Georg(?) Hoch... and countersigned by Landauer in blue pen. See also Nos.19-21 below.

6-10 Scheme II for a block consisting of 7 stepped blocks

6 *Ground Floor plan*

7 Plan of one of the upper floors

6-7 Scale: $\frac{1}{16}$ in to 1ft

Insc: Numbered II & labelled

s & d: *London in July 1935* | Landauer

Pencil on tracing paper (490 × 625)

8-9 Perspectives from the SW

Insc: *Flats – Highgate* (8 only)

s & d: (8) Fr Landauer; (9) F. Landauer 35

Charcoal with yellow & green (8 & red) crayon on tracing paper (270 × 430 average)

These perspectives are so rough that it is not possible to tell whether they differ at all from No.10.

10 Perspective from the SW

Insc: II

s & d: As No.5

Pen on tracing paper (345 × 570)

11-14 Scheme III for a block of segmental shape

11 Plan of the 1st (possibly ground) floor

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

Insc: III & labelled

d: *London in July 1935* superimposed on half-erased
Muenchen im Juli 1935 (?)

Pencil on tracing paper (560 × 620, lower left corner torn)

12-13 Perspectives from the SW

Insc: *Flats – Highgate* (13 only)

s & d: (12) F. Landauer | 35; (13) Fr Landauer 35

Charcoal with yellow, red & green crayon on tracing paper (285 × 445 average)

These perspectives are so rough that it is not possible to tell whether they differ at all from No.14.

14 Perspective from the SW

Insc: III

s & d: As No.5

Pen on tracing paper (350 × 570)

15-18 Scheme IV for a block of horseshoe shape

15 Plan of ground (?) floor

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

Insc: IV & labelled

d: *London in July 1935*

Pencil on tracing paper (535 × 590)

16-17 Perspectives from the SW

Insc: (16) *Flats – Highgate*; (17) *Flats – The Cedar – Highgate*

s & d: (16) Landauer 35; (17) Fr Landauer 35

Charcoal with yellow & green (16 & red) crayon on tracing paper (225 × 410 average)

These perspectives are so rough that it is not possible to tell whether they differ at all from No.18.

18 Perspective from the SW

Insc: IV

s & d: As No.5

Pen on tracing paper (345 × 570)

19-21 Scheme V for an L-shaped block or blocks punctuated perhaps by 1 or more series of vertically-arranged bay windows

19 Plan showing traffic circulation routes (?) for 3 variants of Scheme I & for a Scheme V (superimposed over a half-erased Id)

Scale: 1in to 44ft

Insc: Ia, Ib, Ic, V & labelled

d: *London in July 1935*

Pencil on tracing paper (535 × 615)

The plan of Scheme V is shown as an L-shaped block with, on the upright, 2 and, on the bottom, 1, bay window unit (?). See also Nos.1-5 above.

20 PerspectiveInsc: *Flats - Highgate*

s & d: F. Landauer / 35

Charcoal with yellow & green crayon on tracing paper (240 × 400)

This very rough perspective corresponds more closely with Scheme V than with any of the other schemes; but it does not seem to tally very well with either the plan in No.19 or the perspective in No.21.

21 Perspective of a block of flats 7 storeys in height & with a single series of vertically-arranged bay windows

s & d: As No.5

Pen on tracing paper (350 × 570)

The supposed Scheme V is deduced from this drawing and No.19, though the elevation here shown would not correspond with the plan shown in No.19.

Scheme VI for a block of quadrant shape with small wings at the ends

22 Plan of the 1st (possibly ground) floorScale: $\frac{1}{16}$ in to 1ftInsc: *VI* & labelledd: *London in / July 1935*

Pencil on tracing paper (545 × 615)

The Cedars was a large house; Highpoint One & Two, by Lubetkin & Tecton, 1936 & 1938 (q.v.), now stand on its site. So these drawings are no doubt for designs submitted or considered for the vacant site.

[16] LONDON: North Western Reform Synagogue, Alyth Gardens, Golders Green (Hendon), Barnet Preliminary design & working drawings &c, 1935 (6):

1-2 Preliminary design for a building with a raised 'lantern'

1 *Sketches of the Preliminary Design showing the Façade from the Street* & transverse & longitudinal Sections (335 × 445)2 *Sketch (sic) of the Preliminary Design showing the View from Alyth Gdns* (215 × 305)1-2 Scale: $\frac{1}{16}$ in to 1ft

s & d: Fritz Landauer (office stamp); 1935 (1 only)

Prints with blue pen added

Working drawing of a building similar to the preliminary sketches, but lacking the 'lantern'

3 *Block Plan, Ground & First Floor Plans, North, South, East & West Elevations & Sections on line A-A, B-B & C-C* Scale: 1in to 40ft (block plan)Insc: As above, *Drng No.1/3* & labelleds & d: Fritz Landauer / *Wills & Kaula F* / ARIBA / 22 *Southampton Street* / *Bloomsbury Square WC1* / *Associated Architects* / 1935

Print with blue pen, black & red pencil & coloured washes added (680 × 1010)

4-5 Interior perspectives

Insc: 2 (5 only)

s & d: Fr Landauer / 14.5.35 (5 only)

Pencil on tracing paper (335 × 545 average)

6 Rejected tender in the sum of £5385s & d: J. Kinnimont & Sons / 26 *Chilworth Street* / *London W2* / 25th July 1935

Mimeographed form with typed particulars (330 × 210)

The building was erected substantially in accord with these designs. To the S of it the Leo Baeck Centre was built in 1959 to designs by Ervin Katona. Now (October 1971) considerable additions including several classrooms, a community room, 2 kitchens and toilet facilities are being made to the N, E & S sides of the synagogue itself from designs by G. Rottenberg Associates.

[17] LONDON: Willesden Green Federated Synagogue, Heathfield Park (Willessden), Brent Preliminary designs & working drawings for a new synagogue & designs for an extension, 1936 (17):

1-9 Preliminary designs for a new synagogue, 1936

1-3 Sketch perspectives of the NE (main entrance) elevation

s & d: (1) Landauer 36; (3) FL 36

1 Charcoal with red, yellow & green crayon on tracing paper (190 × 270)

2-3 Charcoal on tracing paper (230 × 320 average)

4 Perspective of the NE elevation

s: Landauer

Print (840 × 440)

This is close to the final version.

5 Perspective of the NE elevation

s: L36

Charcoal & pencil on tracing paper (390 × 520)

This in all but details is the main entrance as built.

6 Interior perspective facing the ark

Insc: 7

s: FL

7 Interior perspective facing the ark [Fig.1]Insc: 8 & *Study for Synagogue Willessden*

s: Landauer

6-7 Charcoal (530 × 480 average)

These drawings both show the interior substantially as built.

8 Elevation of the arkInsc: *Willessden Green Hebrew Congregation. The Ark... / The Curtain: Green Velvet with... & 10 in red crayon*

s & d: FL...

Print (355 × 275)

The inscription and date are partly illegible. The drawing shows the ark substantially as built.

9 Design for a lamp

Insc: Materials labelled

Charcoal & pencil with blue & yellow crayon (235 × 255)

The design does not seem to have been executed.

10-11 Preliminary design for a new synagogue, 1936**10 Ground floor plan****11 First floor plan**10-11 Scale: $\frac{1}{8}$ in to 1ft

Insc: 1a & 1b respectively, labelled & with annotations concerning seating capacity

s & d: Fr Landauer 36

Print (545 × 355)

12-13 Working drawings for a new synagogue, 193612 *Site Plan, Ground, Mezzanine & First Floor Plans & Roof Plan*13 *East, North East, North West, South East & South West Elevations & Sections on lines A-A, B-B & C-C*12-13 Scale: $\frac{1}{8}$ in to 1ft; site plan 1in to 22ftInsc: *New Synagogue, Heathfield Park, NW2, Drng No.1 & Drng No.2* respectively & labelleds & d: *Wills & Kaula F* / ARIBA / Fritz Landauer / 22 *Southampton Street* / *Bloomsbury Square* / *London W.C.1* / *Asso'cd / Arch'ts* / October 1936

Prints (585 × 825)

Lit: *AJ*, LXXXVII, 1938, pp.617-619 (plans & photographs: the plans reproduced do not correspond exactly with Nos.12 & 13 above)**14-17 Alternative designs for an extension to the synagogue****14 Ground Floor plan of Suggestion I**

(595 × 370)

15 Ground Floor & Intermediary Storey plans of Suggestion II

(565 × 365)

16 Gallery plan of Suggestion II

(455 × 340)

17 Transverse Sections for Suggestions I & II & longitudinal Section II, both showing Existing Part & Extensions

(400 × 490)

14-17 Scale: $\frac{1}{8}$ in to 1ftInsc: As above, *Synagogue Heathfield Park, NW2, 1, 2, 3 & 4* respectively & labelled

Pencil on tracing paper

[18] MUNICH (Bavaria, Germany): Deiglmeir's shop, Elisabethplatz

Design, 1912

Interior perspective showing furnishings & display cases in showroom

Insc: *Verkaufs Raum Deiglmeir / München Elisabethplatz*

s & d: FL 12

Watercolour with gouache highlights, pencil additions & pen inscriptions (230 × 295)

[19] MUNICH (Bavaria, Germany): Lotterie bank Design for the façade, 1929

Perspective showing the front entrance

Insc: *Vorschlag C & Ohne Beleuchtung* (with an arrow pointing to the word *Lotterie* on the fascia)d: *München im Jan 1929*

Pencil & charcoal on tracing paper (370 × 580)

It may be that this drawing should be treated as one for an unidentified bank, i.e. that the drawing was executed in Munich but not necessarily for a bank in Munich.

[20] MUNICH (Bavaria, Germany): Bookshop & lecture room

Preliminary design & design for additions & reconstruction work for Georg Steinicke, bookseller, 1914 (6):

1-2 Preliminary design

1 Longitudinal section showing the position of the lighting & an exterior perspective from the garden showing the window wall & covered stair

Insc: *Längsschnitt durch Densaal & Ansicht von der Durchfahrt her*

Pen with pencil additions on tracing paper (290 × 380)

See Nos.4 & 5 below.

2 Interior perspective showing the fenestration & platform

s: F Landauer

Watercolour (250 × 355)

This drawing should be compared with No.5 below, where the panelling of the ceiling here indicated in pencil is adopted.

3-6 Design**3 Ground floor plan**

Scale: 1:100

Insc: *Projekt zu einem saalbau u umbau für Georg S(teinicke) / Buchhändler V & Erdgeschoss Grundriss*

Pen on tracing paper with pencil additions (510 × 235)

4 Transverse & longitudinal sections showing the platform & fenestration

Scale: 1:50

Insc: As above, *VI, Querschnitt durch Densaal / Bühnenwand & Längsschnitt durch Densaal / Fensterwand*

Pen on tracing paper (235 × 520)

5 Exterior perspective showing the window wall & covered stair; interior perspective showing the platform & fenestration
Scale: (exterior) 1:50; (interior) 1:100
Insc: *Ansicht des Saales u. des Gartens von der Durchfahrt aus, Skizzen zum Saalinnern & VII*
Pen on tracing paper (520 × 235)

3-5 s & d: F. Landauer | München 15 Juni 1914

6 Interior perspective with figures, showing furnishings & decoration
s: F. Landauer
Watercolour, mounted (365 × 415)

[21] MUNICH (Bavaria, Germany): Hall & swimming bath, Hiltensbergerstrasse
Preliminary design, 1930 (?) (2):
1-2 Perspectives from the street showing the principal façade from 2 different angles
1 Insc: *Abdecken 4cm weisser Rand*
Charcoal with red crayon inscription on tracing paper (400 × 730 approx.)
2 Insc: "Aqua"
Charcoal on tracing paper (410 × 640 approx.)

[22] NUREMBURG (Bavaria, Germany): M. Silberthau's shop
Preliminary design for the display window, 1929
Plan & perspective from the street showing the position of merchandise
Scale: 1:10 (plan)
Insc: *I, Schaufenster Vorschlag* & labelled
s & d: F. Landauer 29
Pencil, charcoal with red & green crayon on tracing paper (700 × 495)

[23] PLAUEN IM VOGTLAND (Saxony, Germany): Synagogue
Design, c.1930
Interior perspective looking towards the ark
s: FL
Charcoal & watercolour (790 × 670)
Lit: R. Wischnitzer, *The Architecture of the European synagogue*, 1964, pp.239-240 (illustration of the exterior); M. Eisler, 'Neue Synagogen', *Menorah*, VIII, 11/12, 1930, p.541

[24] SHEFFIELD (Yorks): Flats, Clarkehouse Road
Preliminary design for a block of flats, 1938 (4):
1 *Garden Courtyard & First Floor Plans* (680 × 665)
2 *Suggestions for plans of individual flats* (405 × 275)
3 Front elevation (305 × 690)
4 Longitudinal section (230 × 680)
1-4 Scale: 1/2 in to 1 ft (except 4)
Insc: As above, *Block of Flats, Clarkehouse Road, Sheffield, 28, 30, 27 & 29 respectively & (except 3) labelled*
s & d: Landauer 1938; (2) Landauer 38
There is every reason to believe these flats were never built.

[25] STUTTGART (Württemberg-Baden, Germany): Israel Friedhof, Steinhaldenfeld
Preliminary alternative designs for a Jewish cemetery, 1935 (5):
1 Site plans for 2 alternative schemes
Scale: 1:500
Insc: *Lageplan | mit Erweiterung ADEF | Beziehungswiese BCFG, Vorschlag für | Parkplatz auf | eigenem Grund* & labelled
s & d: Fr Landauer 35
Pen, pencil, grey wash & yellow crayon on tracing paper (510 × 860)

2 Side elevation of 2 versions, section through the urn field & alternative ground plan
Scale: 1:200; (ground plan) 1:500
Insc: As above, *Hauptschnitt | Schnitt durch die | Gräberfelder & Grundriss | der Variante*
s & d: Fr Landauer 1935
Pen, pencil & yellow crayon on tracing paper (510 × 850, top right corner torn)

3 Ground floor plan, section, & elevations of 2 versions of a house of prayer
Scale: 1:200
Insc: *Ansicht, Ansicht der Variante, Grundriss & Schnitt*
s & d: Fritz Landauer | 35
Pen & pencil on tracing paper with some alterations in red crayon (510 × 845)

4-5 Exterior perspectives of 2 versions of a house of prayer
s & d: Fr Landauer 35
Charcoal & pencil on tracing paper (515 × 855)

[26] VIENNA (Austria): Synagogue, Hietzing
Preliminary alternative competition designs, c.1924 (10):

1-4 Preliminary design for a building with pitched roof

1 Elevation of a façade flanked by polygonal turrets
Insc: *Tempel Wien | II Var III*
s: FL 24
Charcoal with yellow & green crayon on tracing paper (215 × 165)

2 External perspective from another viewpoint
Insc: *Zum Alternativ Vorschlag | „Aus Erfahrung“ | Skizze Ueber Konstruktion*
s: F. Landauer
Charcoal on tracing paper (330 × 455)

3 External perspective similar to No.2 in all but details of brickwork & fenestration
Insc: *Synagoge für Wien | Aus Erfahrung*
s: Fr Landauer
Charcoal on mounted tracing paper (435 × 560)

4 Section through *Der Tempel* with (later?) indications in pencil of an outer dome & of the elevation of an adjoining house
s: F. Landauer
Pencil & charcoal on mounted tracing paper (390 × 485)

Nos.2 & 3 are similar views of almost identical buildings having in the brickwork some affinity with the work of Berlage. They both show to the right the adjoining rabbi's house (?) shown, too, in No.1 which could be an alternative façade for the scheme. No.4 seems from the treatment of the drawing and from the style of the building shown to belong with Nos.2 & 3; but for the same reasons it could go with No.5 below, whose dome is foreshadowed by the pencil additions to this drawing which also include the elevation of an adjoining house similar to those shown in Nos.1-3.

5-10 Preliminary design for a building with a dome
5 Exterior perspective from the street
Charcoal on tracing paper (425 × 475)

6 Sketch section showing E wall
Insc: *Tempel für Wien XIII | Ost Wand*
Charcoal & crayon on mounted tracing paper (310 × 190)

Nos.5 & 6 show the dome lit in the Byzantine way.

7 Transverse section
Insc: *Quer Schnitt*
Pen on mounted tracing paper (395 × 460)

8 Longitudinal section
Scale: 1:100
Insc: *Tempel für Wien XIII, Motto: Selbst-Verständlich & Längsschnitt*
Pen on mounted tracing paper (390 × 455)

Nos.7 & 8 show the dome lit apparently by neither windows nor oculus.

9 Ground floor plan
Scale: 1:100
Insc: *Kennwort | „ML Wien“ | Tempel Neubau Wien | XIII Bezirk | Erdgeschoss* & labelled
Print (545 × 460)
This drawing provides an approximately circular room for the synagogue.

10 Interior perspective looking towards the ark
s & d: Landauer 1913 (on verso)
Gouache on mounted cartridge paper (310 × 340)
This drawing seems perhaps to be related to Nos.5 & 6 above, with which it shares the typically Byzantine fenestration of the dome. It relates to Nos.7 & 8 rather than to No.9 in being essentially a square room with the dome on pendentives.

These drawings were for the competition held in 1924 to select a design for a synagogue in Hietzing, a residential suburb of Vienna; but it is clear that at least some of them (e.g. No.10) were in fact made considerably earlier. Certain aspects of the competition (though not the designs submitted by Landauer) are considered in R. Wischnitzer, *The Architecture of the European synagogue*, 1964, pp.231-232. See also M. Eisler, 'Der Wettbewerb um eine Wiener Synagoge', *Oesterreichs Bau- und Werkkunst*, 1925-26, pp.1-7. Landauer did not win this competition, and it is uncertain whether a synagogue was ever built on the site.

[27] Alternative designs for airport buildings, 1930 (?) (8):

1-4 Design for a terminal building with a tower block at one end

1 Runway & entrance side elevations & transverse section of terminal building

Scale: 1:200
Insc: *Ansicht-Gegen Flugplatz, Ansicht-Gegen Platz & Schnitt*
Charcoal on tracing paper (510 × 895)

2 Perspective from the runway
Charcoal on tracing paper (390 × 915)

3 Perspective of the terminal building
Charcoal on tracing paper (290 × 535 approx.)
This differs from Nos.1 & 2 in the fenestration of the tower block and in the building itself having apparently zigzagging or undulating walls. Also, the windows of the podium seem arched rather than square.

4 Panorama view from the air
Insc: *Kennwort: „Flug“*
Charcoal on tracing paper (430 × 920)
Though clearly related to Nos.1-3, this drawing omits the subsidiary roof block on the end of the terminal building away from the tower.

5-8 Design for a terminal building with overhanging upper floors & a central turret
5-7 Perspectives from the runway
Charcoal on tracing paper (295 × 940 average)

8 Panorama view from air showing main terminal & auxiliary buildings
s: F. Landauer
Charcoal on cardboard (350 × 700)

[28] Preliminary alternative designs for an alpine chalet, c.1932 (8):

1-6 Numbered exterior perspectives

s: L (2 only)

Charcoal with yellow, green & orange crayon on tracing paper mounted on paper (No.2 unmounted) (355×340 average)

7-8 Unnumbered exterior perspectives

7 Charcoal with yellow, green & orange crayon on tracing paper mounted on paper (310×375)

8 s & d: FL 32

Charcoal on cardboard (325×465)

[29] Design for a large factory with silo, 1917

Perspective showing main façade

Insc: *Gross Betrieb mit Silo*

s & d: FL 1917

Print (195×250)

[30] Preliminary design for an unidentified block of flats, 1930 (?) (2):

1 Perspective from the street

Insc: *Das selbe auch gut für 2 Stockwerke mehr!*

Blue pen & crayon on tracing paper (195×255)

2 Perspective of the garden side

Insc: *Grüner-Garten-Hof | Wohn-Block*

Blue pen & coloured crayon on tracing paper (210×245)

1-2 s: L

[31] Design for a block of flats, 1933 (?)

Perspective

Insc: *Wohnungs | Block* &, in another ink & perhaps another hand, *Flats*

s: Landauer

Blue pen & coloured crayon on tracing paper (145×195)

[32] Preliminary design for a glass palace, 1930 (?) (2):

1-2 Interior perspectives

Insc: *Licht Halle, Glaspalast & I & II* respectively

1 Print (395×700)

2 Charcoal on tracing paper (375×700)

The two drawings are very similar, the principal differences being the arrangement and sizes of the doorways and the fact that in No.2 the doors have pediments.

[33] Country house for Kunreuter

Preliminary design & completed version, 1912 (3):

1 Perspective from garden showing rear façade

Insc: *Landhaus Kunreuther Fuert I B 1912*

s & d: F Landauer 12

Charcoal on tracing paper (290×335)

2 Perspective from garden showing side & rear of house & small summerhouse

Pen on tracing paper (445×850)

3 Perspective from garden showing rear façade as completed

Scale: 1:100

Insc: *Haus Kunreuter Projekt A Nach dem Ausbau*

s & d: *Dipl Ing Fritz Landauer | Architekt | München, Leopoldstr 9 | III (office stamp) | 20 11 12*

Pencil on tracing paper (265×315)

[34] Preliminary design for a house for Adolf Hirsch, 1930 (?)

Plan of cellar, part section & garden elevation

Scale: 1:200

Insc: *a, Haus Adolf Hirsch | Landsbut | Vorentwurf | Skizze*

s: F Landauer

Blue pen with green & brown crayon on tracing paper (240×170)

[35] Design for an unidentified country house, 1930 (?)

Insc: *Landhaus*

Blue pen on tracing paper (110×180)

It may be that this is in fact a topographical drawing rather than a design.

[36] Design for a power station, 1925 (?) (6):

1-2 Power extraction station

1 Transverse & longitudinal sections & elevation of 2 ends [Fig.2]

Pen on tracing paper (425×770)

2 Side elevations

Pen on tracing paper (430×665)

1-2 Insc: *Kraftgewinnungsanlage*

3 Perspective of the exterior of the machine building

Insc: *Maschinenhaus mit | Kranführung*

Print (380×480)

4-5 Transformer building

4 Plan of the principal end, elevations of both ends & section through the building & substructure

Pen on tracing paper (435×585)

5 Elevation of the sides

Pen on tracing paper (435×655)

4-5 Insc: *Transformatorhaus*

Waterhouse

6 Transverse & longitudinal sections & front & side elevations

Insc: *Wasserschloss*

Pen on tracing paper (530×665)

1-6 Insc: *Keine Romantik*

The designs, especially that for the power extraction station, show a marked dependence on Peter Behrens's AEG turbine factory, Berlin, an observation which accords with the rather pretentious motto.

[37] Design for a town hall reception room, 1903

Sketch elevation showing range of windows from inside [Fig.3]

Insc: *Rathaus – saal*

s & d: F Landauer | 1903

Charcoal & watercolour on detail paper (400×635)

[38] Design for a reception room, 1925 (?)

Interior perspective showing decoration & furnishings

s: *Fritz Landauer*

Watercolour (305×335)

[39] Design for the architect's reception room, 1925 (?)

Perspective showing decoration & furnishings

Insc: *Mein Empfangs-Raum*

s: FL

Pencil & watercolour (325×350)

It may be that this ought to be catalogued as a topographical rather than as a design drawing.

[40] Competition design for the interior of a shop, 1912

Perspective showing the fenestration, display cases & furnishings

Insc: verso *Münchener Jahresausstellung 1914 | im Kgl Glaspalast zu München | Nr 5362*

s & d: F Landauer 1912

Watercolour on mounted cartridge (345×470)

[41] Design for a furrier's shop, 1922

Interior perspective showing arrangement of windows & furnishings

Insc: *Bay Kürschner – ver | Einigung | Raum I*

s & d: F Landauer 22

Charcoal & coloured crayon on tracing paper (360×385)

[42] Preliminary design for the entrance arcade of a shop, 1930 (?) (2):

1 Perspective of arcade with shop windows

Charcoal & chalk on tracing paper (410×425)

2 Perspective of arcade with shop windows & entrance s: FL

Charcoal & coloured pastel on tracing paper (710×555)

It is possible that these drawings relate to two different projects and/or to the two drawings immediately following.

[43] Preliminary design for an unidentified building, 1930 (?)

Interior perspective showing glass display windows (?)

Charcoal on tracing paper (430×585)

See note to [42] above.

[44] Design for a store, Femina Palast, 1930 (?)

Perspective showing principal façade

Insc: *Femina Palast | ABC | ABCD | Laden zu Vermieten*

Print (560×900)

See note to [42] above.

[45] Design for a shop or shops, Lingel's, 1932 (4):

1-4 Perspectives from the street of various schemes for a men's shoe shop

s: *Fritz Landauer* (office stamp); 3 additionally s & d F. Landauer 7.32

Charcoal on tracing paper (450×530 average)

See note to [6] above.

[46] Preliminary designs for a department store, 1933 (?) (2):

1 Perspective from the street

Insc: *excuse please the very superficial sketch*

s: F Landauer

Charcoal with blue & yellow crayon on tracing paper with red border (185×285)

This design resembles Peter Jones's store, Sloane Square, London, designed in 1935.

2 Perspective with alternative fenestration

s: F Landauer

Charcoal with blue & yellow crayon on tracing paper with red border (205×290)

[47] Topographical drawings

Germany

ELTVILLE OR ELFELD (Hesse-Nassau): Country houses

Two drawings, c.1908

1 Approach to the entrance of a large half-timbered house

Insc: *Eltvile im Schlosshof*

s: FL

Black, red & green crayon (120×170)

2 Distant view of a house with green tiled roof & turret

Insc: *i Rheingau*

d: März 08

Pen with red & green crayon (55×135)

The two drawings are on a single sheet apparently of a sketch book (225×185) which is insc. top right corner *Rheingau*

LANFRY, Georges Jean Joseph (1884-)
Lanfray, who was born at Mont-Saint-Aignan, was educated at the École des Beaux-Arts, Rouen, and is well known for his work on the restoration and conservation of ancient monuments.

Bibl: E. A. de Maeyer, *Who's who in Europe*, 1967

[1] ROUEN (Seine-Inférieure, France): Cathedral
Survey drawings of the crypt (2):

1 Plan showing *Parties reconnues & reconstituées* of the Crypte du XI^{ème} siècle
(695 × 950)

2 *Restitution du Plan à l'Aide des Parties Reconnues* showing *Parties reconnues par Mr Lanfray, Parties reconnues par Mr Ruquier* (sic), *Murs remontés au XIII^{ème} siècle, Massif de Fondation XIII^e s., Murs modernes & Limites des Fouilles*
(695 × 900)

1-2 Scale: 2cm to 1m

w/m: Les Procédés Dorel - Paris - Les Procédés &c, repeating along the sheet

Prints

Prov: Bequeathed by John Bilson (F), 1944, with a large collection of his own drawings
Ruquier is an error for Requier. See also **Bilson, John**, Rouen cathedral, No.4. See also **Requier, Armand**, Rouen cathedral.

[2] JUMIÈGES (Seine-Inférieure, France): Church of St Pierre
Archaeological reconstruction of the C11 church, 1928 (3):

1 Plan showing the work of XI^e s., Ruines XI^e s., the work of XIII^e s. & XIV^e s., Ruines XIII^e s. & XIV^e s. & the work of XV^e s.

2 Plan showing the above plus *Limite des Fouilles & Murs reconnus & Coupes UZ, VW & XY*
w/m: Les Procédés Dorel - Paris - Les Procédés &c, repeating along the sheet

3 Plan of the C11 church reconstructed from Nos.1 & 2

1-3 Scale: 1cm to 1m

Insc: As above & *Église St Pierre* (except 3)

s & d: G. Lanfray | 1928 (pen)

Prints (1055 × 655 approx.)

Prov: Bequeathed by John Bilson (F), 1944, with a large collection of his own drawings
Neither No.2 nor either of the other drawings shows the lines on which the sections UZ &c are taken. No.3 is without titling or labelling of any kind and could be unfinished. The drawings might perhaps have been made by Lanfray in anticipation of his paper 'La salle capitulaire romane de l'Abbaye de Jumièges' in *Bulletin Monumentale*, XCIII, 1934, pp.322-340. The church of St Pierre lies to the SE of the great abbey church of Jumièges.

LAPIDGE, Edward (1793-1860)

Son of Samuel Lapidge, Chief Gardener at Hampton Court Palace. He exhibited at the RA from 1808 to 1850. In the capacity of Surveyor to the County of Surrey he built a novel kind of suspension bridge over the Thames at Kingston, 1825-28. He entered designs in the competition for the new buildings at King's College, Cambridge, in 1823 and for the new Houses of Parliament in 1836. His designs for the Fitzwilliam Museum, Cambridge, were among the four finally considered by the Senate in 1835. Lapidge's principal works include St Peter's church, Hammersmith, 1827-29; St Andrew's chapel, Ham Common, Surrey, 1830-31; extensive rebuilding of St Mary's church, Putney, 1836-37, and All Saints' church, Fulham, 1839-40. He was elected F in 1838.

Bibl: *Colvin*; *DNB*

[1] DODDINGTON (Cheshire)

Design for a chapel, 1836

Plan for the Ground Floor, part Elevations for South & West Fronts & part of Transverse Section North to South

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

Insc: *Sir John Delves Broughton Bart. | design for a Chapel at Doddington Park* (latter part of the insc. on verso also) & 120 Adults

s & d: E. Lapidge | *Sept 1836*

w/m: J. Whatman 1833

Pen & pencil (600 × 480)

Prov: Pur. 1970

The drawing seems to be unfinished with (e.g.) the part elevation of the S front partly completed in pencil and the whole of the transverse section being in pencil.

[2] LONDON: Westminster improvements, 1809 & 1834 (2):

1 *Block Plan No.2 for the General Improvement of the Vicinity of Westminster Abbey, and of the Houses of Parliament | Proposed to be carried into execution at such Successive Periods as circumstances may admit. | Submitted to the Parliamentary Commissioners February 1809*

Pen & coloured washes within triple-ruled border (345 × 385)

2 *Block Plan . . . (as 1 above) Submitted to the Parliamentary Commissioners February 1809, and again to the Select Committees of both Houses of Parliament. October 34*

Pen & coloured washes within triple-ruled border (355 × 385)

1-2 Scale: 1 $\frac{1}{2}$ in to 100ft (approx.)

Insc: As above & labelled

s: E. Lapidge

w/m: J. Whatman 1827

The Commissioners appointed under an Act of Parliament of 1806 for improving the access to places near Westminster Hall and the Houses of Parliament on 1 July 1808 proposed to a Select Committee of the House of Commons that 'Architects be invited to provide on or before the first day of January 1809 . . . Plans and Elevations for Buildings to be erected . . .'. On 22 July the Select Committee accepted the proposal and on 1 March 1809 the Commissioners reported that they had received sixteen designs 'evidently very different in their degrees of merit' which, they suggested, should be referred 'to any three Architects of acknowledged eminence (who shall not have become Competitors) to examine and report upon them'. Accordingly, the designs were referred to George Dance, S. P. Cockerell and Robert Smirke. In their report to the Commissioners dated 6 May 1809, the three architects wrote that they 'thought it . . . necessary to exclude two series of . . . designs', one of which was Lapidge's. This the architects called 'a visionary general Plan for rebuilding the whole of that part of Westminster surrounding the Abbey. These Designs are made on so extensive a scale, that they do not admit of comparison with the rest.' On 4 August 1809 the Commissioners reported to the Select Committee that they 'think it their duty to suspend for the present any further Proceedings . . . and they further presume to suggest . . . that upon a subject which appears to have created much difference of opinion in so many respects, the same delay may possibly afford an opportunity of obtaining the judgement of a Committee or Committees of Each of the Two Houses of Parliament' (See H of L Ppr No.7, 1810, XXXV). It has not proved possible to identify the reference in No.2 to the Select Committees of both Houses of Parliament, October 1834.

LASDUN, Denys Louis (1914-)

Born in 1914, Lasdun was educated at Rugby School and the AA school. He practised with Wells Coates, Tecton and Fry & Drew, and during the 1939-45 war served with the Royal Engineers and was awarded the MBE. He was Hoffman Wood Professor of Architecture in the University of Leeds, 1962-63. His works include housing schemes and schools for Bethnal Green and Paddington, London; new store for Peter Robinson, Strand, London, 1957-59; flats at No.26 St James's Place, London, 1959-60; Royal College of Physicians, Regent's Park, London, 1964; new Fitzwilliam College and Chapel, 1961-63, 1966-67, and Christ's College extension, 1968-, Cambridge; new University of East Anglia and work for the Universities of London, Leicester and Liverpool; National Theatre, South Bank, London. F 1945; CBE 1965; Hon.F, American Institute of Architects 1966.

Bibl: *L'Architettura* (Rome & Milan), XI, 1966, pp.644-666

See **Tecton**

LATTER, T.

According to Wyatt Papworth, a Thomas Latter was one of his father's pupils. In the BM, too there is a book, *The Power of conscience; or, The Monopolist, and other works*, 1891, by one Thomas Latter in which there is a dedicatory or introductory letter addressed from 'St John's Wood, London' to 'Richard Dennis Robertson Esq' and dated April 1843. The book speaks of Latter's 'professional life'. Among the 'other works' of the title, there is *Incidents of a life*, a collection of what the author calls 'a few of the incidents of my wandering days . . . written from memory, and after I had passed the four score years'. On p.442 of the book (at least one of whose 'other works', *The Patchwork of reflection*, was published separately in 1869 - copy also in the BM) appears a poem, *A life-long love*, headed 'Harriet Elizabeth Latter Born 21 March 1810 Died 23 July 1875'. So perhaps the T. Latter of this drawing is Papworth's Thomas Latter and the author of these, for the most part verse, writings - which make a life span of c.1805-c.1895 seem reasonable.

LONDON: House & business premises, West Green, Tottenham (Middx), Haringey
Design for (alterations to?) a house & business premises, 1840

Elevation of façade of a house & adjoining business premises for D. Thomas, Builder, Undertaker, &c. [Fig.4]

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

Insc: As above & *Mr Thomas | West Green | Tottenham*

s & d: T. Latter *Archit | 15 Grove Pl St John's Wood | London | November 1840*

Pen & watercolour within double ruled border (290 × 465)

Prov: Pur. 1962

A Daniel Thomas is listed in the Tottenham rate books of 1840 & 1844 as the occupier of premises adjoining 'The Black Boy'. (A public house of that name still stands in Black Boy Lane.)

LAVER, Charles (fl.1827-28)

See **Dunnage, H. & Laver, Charles**

LAVES, Georg Ludwig Friedrich (1789-1864)

Born at Uslar, Germany, he studied at Cassel Academy and the University of Göttingen and was then placed in charge of royal buildings in Westphalia. In 1814 he became overseer of royal works in Hanover, where most of his principal work was done; he restored the Residenzschloss in the Classical style, designed the Waterloo Column, 1825-32, and the Opera House, 1845-52, and planned the Ernst-August-Stadtteils area of the city. Laves invented a system of trussing a beam which bears his name.

Bibl: *APSD*; *T.B.*

HANOVER (Westphalia, Germany): Riding school
Plan & Section of the framing of the Riding School in Hanover, with scale

Insc: As above, some measurements, a note concerning the mechanics of the construction of the teeth, presented by Herr Laves | *Hony & Corr: Member 16 March 1840* | to accompany his paper (in pen) &, in another hand (in pencil), by Tbos. Meyer. also (?) see "Laves's models of this sort of Beam

Pen & yellow wash (425 × 300)

The drawing was used to illustrate Laves's *Mémoire explicatif d'un nouveau système en constructions*, printed at Le Havre c.1839. He gave a paper on the subject to the Institute of British Architects on 16 March 1840.

LAW, Oliver

Nothing more is known of Mr Law other than that he retired from practice in 1970 (information from RIBA Records Department).

See **Creswell, Harry Bulkeley**, ACCRA (Ghana): Export warehouse; COVENTRY (Warwicks): Church of St Alban, Mercer Avenue, Stoke

LAYARD, Sir (Austen) Henry (1817-1894)

Born in Paris, the son of a Ceylon civil servant, Layard spent much of his boyhood in Italy where, besides in England, France and Switzerland, he received his education. After nearly six years in a solicitor's office, he left England in 1839 to travel overland to Ceylon. After wandering chiefly in Persia and having abandoned the idea of entering the Ceylon civil service, he returned in 1842 to Constantinople where he was employed in various unofficial diplomatic missions. He left Constantinople in 1845 and for the next two years made those explorations among the ruins of Assyria with which his name is chiefly associated. Back in England, he published *Nineveh and its remains*, 1848-49, together with a folio volume of *Illustrations of the monuments of Nineveh*, 1849. He returned to Constantinople as attaché to the British Embassy and in August 1849 set off on a second expedition, his record of which was published in 1853 as *Discoveries in the ruins of Nineveh and Babylon*, which was illustrated by another folio volume called *A Second series of the monuments of Nineveh*. During these expeditions Layard dispatched to England the specimens which now form the greater part of the collection of Assyrian antiquities in the BM (of which in 1866 he was made a trustee). He returned to England and was the Liberal member of Parliament for Aylesbury 1852-57 and for Southwark 1860-69. He was Under-secretary for Foreign Affairs 1861-66 and Chief Commissioner of Works 1868-69, when he retired from Parliament on being sent as Envoy Extraordinary to Madrid. He was Ambassador at Constantinople 1877-80. Layard retired to Venice where he devoted much time to collecting pictures of the Venetian School and to writing on Italian art. His last publication was *Early adventures in Persia, Susiana and Babylonia*, 1887. He died in London. GCB, 1878. Hon. member RIBA, 1850; Royal Gold Medallist, 1868.

Bibl: *Encyclopaedia Britannica*, XIII, 1970, p.838

AL HADIR (Iraq): Palace

Reconstruction of the palace as it might have appeared
Block plan of the site

Insc: *Plan of the Palace of Al Hadhar* & labelled
s: A. H. Layard

Verso: *Restored Façade of the Palace of Al Hadhar*
s: A. H. Layard

Grey & sepia pen (175 × 250)

LEATHART, Julian Rudolph (1891-1967)

Leathart received his early architectural training at the Brixton School of Building under Beresford Pite. He first went as assistant to W. D. Caröe and, after a time with Nicholson & Corlett, entered the office of Ralph Knott & E. S. Collins in 1910. During the 1914-18 war he served with the Buckinghamshire Yeomanry and 3rd Hussars and in the Inland Docks & Waterways Section of the Royal Engineers. After the war, he joined Morley Horder's staff and later worked as senior assistant to Henry Tanner. In 1921 he won the competition for Southport Secondary School in collaboration with W. F. Granger, with whom he worked in partnership from then until 1935. From this period date cinemas at Kensington, Richmond and East Sheen, 1931, at Twickenham, 1932, and at Beaconsfield, Buckinghamshire, and Margate, Kent, 1933. Then followed a succession of schools: Windsor and Maidenhead, Berkshire; Whitgift Grammar; Licensed Victuallers' at Slough, Buckinghamshire, 1937; Shrewsbury Senior, 1938; and Baldock and Hitchin, Hertfordshire, 1939. During the 1939-45 war Leathart held various appointments in the then Ministry of Works. Later, he designed exhibition stands at Olympia, London, as well as the Leyton police station and the women police constables' section house at Camberwell. He was an outstanding draughtsman and for several years served on the Council of the RIBA of which he was elected A in 1922, F in 1927.

Bibl: G. Holt, 'Julian Leathart FRIBA', *Building*, XX, 1945, pp.200-204; obituary: *RIBA Jnl*, LXXV, 1967, p.88

HIGH LAVER (Essex): Tithe barn, High Laver Farm
Topographical drawing, 1950

View of the interior of the barn

Insc: (verso, on mount, in Hope Bagenal's hand)

Tithe Barn. High Laver Farm. Saffron Walden | By Julian Leathart

s & d: (pen) Julian Leathart 1950

Pencil, watercolour, crayon & charcoal on buff card (395 × 305)

Prov: Pres. by Hope Bagenal, 1971

LECLÈRE, Achille François René (1785-1853)

Born in Paris, Leclère entered the studio of Percier in 1801, followed the course of the school of architecture and won the Grand Prix in 1808 with a design for 'Public Baths for a great Capital'. He spent the years 1808-14 travelling in Italy, and thereafter until his death ran an architectural studio. Among his pupils here were Viollet-le-Duc and Jules Goury, who died of cholera at Granada in 1834 while assisting Owen Jones with his great work on the Alhambra. Leclère built and restored many châteaux in the provinces and private houses in Paris as well as designing a number of funeral monuments in Père-Lachaise. In 1831 Leclère was nominated a member of the Institute, in 1833 a Chevalier of the Legion of Honour and in 1839 inspector-general of the Conseil des Bâtiments Civils. He was elected an Hon. and Corresponding Member of the Institute of British Architects in 1835, and in 1847 became the archivist secretary of the architecture section of the École des Beaux-Arts.

Bibl: T.B.; A. Lance, *Dictionnaire des architectes français*, II, 1872

ROME: Pantheon

Archaeological survey drawings, 1813 (8):

1 Plan & transverse & longitudinal sections of the buildings including *l'ensemble* | *des vestiges des Thermes* | *d'Agrippa relevés en 1813*

Insc: As above, with measurements given

Measurements in red pen (405 × 940)

2 *Plan du Portique du Panthéon*, with scale

Insc: As above & with details of the excavations carried out in 1804

(755 × 780)

3 Half-elevation of the portico, details of the construction of the cornice of the pediment & exterior perspective sketches; *Selon Pirro Ligorio & dans l'ouvrage de Duperrac*

Insc: As above, *Constructions relevées dans un égout (1813)* & a note explaining the drawing

(505 × 395)

4 Half-elevation of & section through the wall behind the portico

Insc: A note explaining the drawing (495 × 370)

The elevation is that on a line MN on No.2.

5 Elevation of the wall behind the portico *comme elle* (i.e. the elevation) *serait* | *étant dépouillée de l'ordre Corinthien formant le portique* & details of the construction of the cornices & arches

Insc: As above & with an explanation of the drawing (520 × 410)

See note to No.4.

6 Section through the wall between the portico & body of the Pantheon

Insc: A note explaining the drawing (515 × 385)

7 Plan, elevation & section of one of the square recesses within the Pantheon

Insc: A note explaining this drawing & No.8 (550 × 410)

8 Plan, elevation & section of one of the niches within the Pantheon

(550 × 410)

1-8 Pen & watercolour on detail paper mounted on cartridge & bound in grey boards with grey linen spine, on which a red leather label is insc. *Achille Leclerc* (sic) | *Panthéon, Rome 1813*; the hand-written title page reads *Panthéon d'Agrippa à Rome* | *Détails de la construction du* | *Portique et des chapelles intérieures*, | *dans le but de faire voir que* | *toutes les parties de cet édifice ont* | *une même origine* | *Rome MDCCCXII* | *D'après la Restauration de ce monument par Achille Leclerc*, | *ancien pensionnaire de l'Ecole de France à Rome*; also on the title page is inscribed *Offert à l'Institut des Architectes Britannique* | *Août 1842* | (s.) *Achille Leclerc* | *Membre de l'Institut de France* | *et Correspondant de l'Institut britannique*

LE CORBUSIER (JEANNERET, Charles-Édouard) (1887-1965)

Born at La Chaux-de-Fonds, Switzerland, Jeanneret (who adopted the name Le Corbusier in 1922) worked in 1908-09 in Perret's office in Paris and then for a short time in that of Behrens in Berlin. After extensive travels in Italy, the Balkans and Asia Minor, he settled in Paris in 1917 and five years later set up in practice with his cousin Pierre Jeanneret. Le Corbusier is the most brilliant as well as the most influential of C20 architects and was, too, a painter in a semi-abstract style. He was awarded the Royal Gold Medal of the RIBA in 1953.

Bibl: (Le Corbusier's own works) *Vers une architecture*, 1923 (trans. by F. Etchells as *Towards a new architecture*, 1927); *Urbanisme*, 1925 (trans. by F. Etchells as *The City of tomorrow and its planning*, 1929); and *Modulor I*, 1950 & *Modulor II*, 1955; (publications concerning Le Corbusier & his work) W. Boesiger et al (eds), *Le Corbusier: the complete architectural works*, 8 vols, 1966-70; P. Blake, *Le Corbusier: architecture and form*, 1963; F. Choay, *Le Corbusier*, 1960; S. Papadaki (ed.), *Le Corbusier: architect, painter, writer*, 1948; M. Gauthier, *Le Corbusier, or the architect in the service of man*, 1945; *Aujourd'hui*, November 1965; *Architecture d'Aujourd'hui*, May 1933 & April 1948

CHANDIGARH (Panjab, India): Capitol
Preliminary design, 1951

Site plan of the Capitol

Insc: CHAND LC / 4339 / CAPITOL

s & d: 4 Mai 51 / LC & 3 Mai 1951

Pencil with green, blue & yellow crayon on detail paper, framed (1000 × 1400)

Prov: Pres. by William G. Howell (F), 1966

The drawing is not of the Capitol as executed.

LEE, —

See Theakston, Ernest G. & Lee, NELSON (Lancs):
Public library

LEE, Adam (fl.1806-1838)

This is perhaps the A. Lee who exhibited a design for a public building at the RA in 1838, giving his address as No.29 New Palace Yard, Westminster. Such an address would certainly well accord with the fact that Lee was from 1806 'Labourer in Trust at Whitehall & Westminster' (information from H. M. Colvin).
Bibl: A. Graves, *R.A. exhibitors*, 1905-06

In the following entry all the drawings have been given to Lee, though their style and draughtsmanship vary considerably one from another and only two are signed by Lee himself. It has seemed better to do this than to split them and put those not actually signed by Lee under the Office of Works where they might perhaps otherwise better have been entered. See also **Unidentified, English, C18/C19**.

[1] LONDON: Houses of Parliament, Westminster
Designs for various alterations to the Houses of Commons & Lords, 1808-11 (7):

1 Plan & section of the *New Proposed Rooms over Journal Office* / *House of Commons* with, in pencil, sketch plan of the roof & of another (?) room
Scale: 1/4 in to 1 ft

Insc: As above & *Room for Clerks of Journals, and to deposit the Books directed to be preserved in his Office, Examining Room*, labelled & with measurements
d: March 26th 1808

w/m: W. Turner

Pen & coloured washes within a single grey ruled border (435 × 525)

The w/m and style of presentation seem to link this drawing with No.5 below.

2 Plan & section of *Ventilator* / *for the House of Lords*
Scale: 1/2 in to 1 ft

Insc: As above, *Lead Flat of Roof, Open Part of Roof & Wall*

s & d: Adam Lee 1808

Pen & pencil with grey & yellow washes (480 × 605)

It may be that this ventilator was to be in the roof over the staircase well shown in No.5 below.

3 Plan and Section of the *House of Commons Staircase* with various pencil annotations including, on the section, an indication of Gothic windows, with scale

Insc: As above & (verso) *Plan of Principal Staircase* / *House of Commons* with, inserted in pencil between *Staircase & House of Commons*, the words *& Committee Rooms*

s & d: Adam Lee Sept 17th 1811

w/m: Gater 1805 with, alongside, a horn in a scrolly shield surmounted by a crown, the whole above the date 1805

Pen with grey, yellow & pink washes within a single grey ruled border (505 × 390)

4 Plan and Section of new *Committee Rooms* / *House of Commons*, with scale

Insc: As above

w/m: Scrolly W with, alongside, a fleur-de-lis in a scrolly shield surmounted by a crown, the whole above the same scrolly W

Pen (740 × 540, irregular)

Nos.3 & 4 go together — and with Nos.5, 6 & 7 below.

5 Ground & 1st floor plans & section of *House of Lords* Gothic staircase & screen with plan of mullion of screen

Scale: 1/4 in to 1 ft

Insc: As above, *Robing Room, Intended Door, Store & with some pencilled measurements*

w/m: W. Turner 1803

Pen with coloured washes within a single grey ruled border (465 × 555)

6 Elevation & plan & details of mouldings of one of the piers of the screen of the Gothic staircase of the House of Lords

Scale: 1 in to 1 ft approx.

Insc: (on the plan of the pier, in pen) *Iron* / *Standard*, (beneath the elevation of the screen, in pencil) *The Plinths should not be fixed till the Arches are at the Building* & with some pencilled measurements
w/m: As No.4

Pen & pencil (540 × 760)

7 Details of mouldings of the Gothic staircase & screen

Insc: (verso) *Plans of Gothic Staircase* / *and Screen House of Lords*

d: (verso) 1811

Pen & pen (560 × 760, torn RHS)

Nos.5, 6 & 7 clearly go together.

[2] Design for a heating system, 1816

Plan at 2 different levels, elevation & longitudinal & transverse sections of a heating system

Scale: 1/2 in to 1 ft

Insc: (stamped on verso) *Office of Her Majesty's Works & Public Buildings*

s & d: Adam Lee Oct 1816

Pen & coloured washes within a single grey ruled border (345 × 465)

LEE, Adam *Attributed to*

LONDON: Westminster Hall, seating for trial
Design for seating erected for the trial of Lord Melville, 1806 (4):

1 Elevation of *Royal Box & Throne* on dais with faldstools either side & beneath canopy bearing the royal cipher GR & section through seats to one side, with scale

Insc: As above & with measurements; (verso) illegible — 2 Section (sic) / of *Galleries in West Hall* / for the *Erections for Triles & One plan and Three Section* (sic) / (3 words illegible) / 3 Apl 1806

w/m: Fesse in a scrolly shield surmounted by a fleur-de-lis, the whole above the letters GR in capitals
Pen with yellow, brown & grey washes within a single ruled border (290 × 470)

2 Section thro' the *Royal Box* adjoining the *Court of King's Bench*, with scale

Insc: As above & with measurements

w/m: As No.1

Pen with yellow & grey washes within a single ruled border (285 × 470)

3 Section of the *North Gallery*, with scale

Insc: As above, labelled & with measurements

w/m: J. Whatman

Pen with yellow & grey washes within a single ruled border (295 × 475)

4 Section of *Hall from East to West*, with scale

Insc: As above, with dimensions of labelled *Plates, Posts, Girders, Bridgings & Braces* & with other dimensions

w/m: Fleur-de-lis in a scrolly shield surmounted by a crown, the whole above the letters LVG in capitals
Sepia pen & buff wash (350 × 525)

Nos.1-3 seem clearly to belong together in a set; No.4 equally seems to belong to the same project, though it may be in another hand and is certainly rougher in presentation than Nos.1-3.

LEE, Charles (1803/4-1880)

Losing his parents in early life, Lee was brought up by a relative, one Williams, a surveyor of Islington. After two or three years with Thomas Cubitt, he entered the office of John Nash as an articled pupil. There he was much employed on the construction of Regent Street and on the formation of Trafalgar Square and of Regent's Park and adjacent buildings, having among his fellow clerks James Pennethorne. On Nash's retirement Lee became associated with James Morgan, and it was while here that Lee prepared the designs and superintended the erection of the Haymarket Theatre. He afterwards entered into partnership with Henry Duesbury and they are said to have executed work in Derbyshire. When Duesbury retired Lee took into partnership Thomas Talbot Bury and they are said to have carried out churches in Hertfordshire and Dorset. After the dissolution of this partnership Lee practised alone for some time; but for the last sixteen years of his life he worked with his sons and William Pain in the firm of Lee, Sons & Pain. Among his London works are the addition of vestries to St James's church, Piccadilly, 1856; St Luke's church, Hillmarton Road, Islington, 1859; East India & Sports Club, No.16 St James's Square, 1865; St John the Evangelist's church, Putney, 1876, and many private residences and the rebuilding of Her Majesty's Theatre after a fire. But it was as a surveyor and valuer that Lee was most highly recognized by his contemporaries, and he was concerned in most of the important rating or compensation cases which occurred in London and its neighbourhood until within four or five years of his death. He was elected F in 1847.

Bibl: GR; obituary: *Builder*, XXXIX, 1880, p.301

LONDON: Haymarket Theatre, Haymarket, Westminster

Survey drawing of the front elevation

Insc: (pencil) *Haymarket Theatre* | (*Unfinished*)

s: (pencil on a piece of paper stuck on verso) *Charles Lee* | 20 *Golden Square*

Pen & sepia wash on sepia tinted paper (530 × 585)

The word *unfinished* is perhaps used in its technical sense, for the drawing is very carefully made.

LEE, Thomas Jnr (1794-1834)

Son of an architect of the same name, he was educated at Barnstaple. He spent a short time in 1810 in the office of Sir John Soane and then entered the office of David Laing. In 1812 he was admitted to the RA school and was awarded the Silver Medal in 1816, the same year that he received the Gold Medal of the Society of Arts for a design for a British senate house. He was drowned while bathing. His works include the Wellington memorial, Blackdown Hill, Somerset, 1817-18 (unfinished); Barnstaple town hall and market, c.1818; a few country houses, two Gothic churches and one neo-Norman one built under his supervision but not, apparently, to his design.

Bibl: *Colvin*

[1] LONDON: Lord Burlington's villa, Chiswick (Middx), Hounslow

Measured drawings, c.1816 (2):

1 Half-elevation of the entrance front, excluding the wings

Scale: $\frac{7}{16}$ in to 1ft approx.

Insc: *Elevation of the Villa at Chiswick* | drawn by Thos. Lee architect from | measurements taken by him & T. L. Donaldson. | Mr Lee gained the Silver medal at the Royal academy for the drawings made | from this but to a smaller scale, a note about the Diameter of Columns & with measurements

w/m: 1809

Pen, the note about the diameter of the columns & some of the measurements in pencil (695 × 505)

2 Elevation of the whole of the entrance front, including the wings

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

Pen (585 × 920)

These are drawings made by Lee in preparation for the drawing for which he was awarded the RA's Silver Medal in 1816.

[2] Design for a British senate house, single storeyed, the main block housing a domed Sala Regia & flanked by oval Houses of Lords & Commons beyond which are return wings terminating in semicircular colonnades, 1816 (3):

1 Ground Plan of a Design for a British Senate House

Scale: $\frac{7}{8}$ in to 50ft approx.

s & d: *Thos Lee Jnr* 1816

(620 × 630)

2 Elevation of &c

s: *Thos Lee Jnr*

(315 × 865)

3 Section of &c

(315 × 875)

1-3 Insc: As above, *Class 113* | *Forsan, et haec olim meminisse juvabit* (not complete on all 3 drawings) & labelled (No.1 only)

Pen & coloured washes on cartridge-backed tracing paper, varnished (No.2 w/m J. Whatman & W. Balston 1814)

Thomas Lee was awarded the Gold Medal of the Society of Arts for this design in 1816.

[3] Design for a church in a Perpendicular style convincing for its date, though the Somerset tracery of the bell stage descends uninterruptedly to become the side walls of the (tower) porch, 1820 (2):

1 Elevation of the West Front

Pencil & watercolour within a quadruple-ruled border (660 × 540)

2 Side Elevation [Fig.5]

w/m: J. Whatman Turkey Mill 1818

Pencil & sepia wash within a quadruple-ruled border (540 × 675)

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

Insc: As above & *Design for a Church*

s & d: T. Lee | London | 1820 (on 2 overwritten in a later hand so that it looks like I. Lee)

LEEMING, John (1849-1931) & Joseph (1849-1929)

The Leeming brothers were born in Halifax, Yorkshire, and articulated to C. F. Luke Horsfall. They began practice together in Halifax in 1872 and executed several competition designs: for the Halifax improvements comprising arcades, shops and markets &c; for market halls in Leeds and Oldham, and for the Queen Elizabeth Grammar School, Halifax, among other schools in and around that city. Among the premiums they won were a minor one in 1881 in the Glasgow municipal buildings competition and the second prize in the Lisbon Post & Telegraph offices competition. But their greatest coup was the prize won in 1883 for the Admiralty buildings in Whitehall, London, which were, however, not built until 1894-95 – and then not to the original designs. They also designed Kinloch Castle, Isle of Rhé, for Sir George Bullough. They were both elected F in 1901. Bibl: Jointly: *Who's who in architecture*, 1923; obituaries: Joseph: *Builder*, CXXXVII, 1929, p.659; John: *RIBA Jnl*, XXXVIII, 1931, p.699

[1] HALIFAX (Yorks): Borough Market, Market Street

Contract drawings, 1892 (12):

1 Plan of Cellars to Fish Shops adjoining Albion Street & Basement Floor Plan of the market proper

w/m: Busbridge & Co. Kent

2 First Floor Plan

(1070 × 920)

3 Attic Floor Plans

w/m: Busbridge & Co. Kent

4 West Elevation – towards Southgate

5 East Elevation – towards Market Street [Fig.6]

w/m: Busbridge & Co. Kent

6 Detail of Southgate Front

w/m: Busbridge & Co. Kent
(1010 × 685)

7 Sections from Southgate to Market Street on line BB & from Market Street to Southgate on line CC

8 Section from Arcade to Albion Street on line AA, Detail Plans of Columns to Dome, Detail of Half

Principal to Dome, Detail of Lights to Clerestory & many other details of the construction of the ironwork

9 South Elevation towards Albion Street

10 Details of Southgate & Market Street Fronts, of the Canted Corners at Southgate | Market St & of the Large 1st Floor Windows to Southgate

11 Detail of Market Street Front

(1010 × 685)

12 Back Elevation of Market Street Shops and Section on line DD & Back Elevation of Southgate Shops and Section on line EE

1-12 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *County Borough of Halifax – Proposed Markets, Shops etc.*, Thomas Boocock | Lamb Bros | Rogers & Roberts | Louisa Dyson | Thomas Carr | George Greenwood & Sons & Drawing No.1, Drawing No.3, Drawing No.5, Drawing No.6 &c consecutively to Drawing No.14 respectively

s & d: Leeming & Leeming Architects | Feb 1892 | 117 Victoria Street | Westminster London

Pen & coloured washes within a single ruled border on linen-backed cartridge (685 × 1010 unless otherwise noted)

Prov: Pres. on permanent loan by the General Manager, Markets Department, Halifax, Yorks, 1965

[2] HALIFAX (Yorks): Market Arcade

Tracing of (original contract?) drawing, 1897

Basement Floor Plan & Ground Floor (plan) of the Arcade Shops etc.

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

Insc: As above, labelled & with pencil notes apparently of the names of shop lessees & the rents & terms of their leases

s & d: Leeming & Leeming | Architects | 117 Victoria Street | Westminster London | 15th June 1897

Pen on tracing paper mounted on linen-backed cartridge (650 × 955)

Prov: Pres. on permanent loan by the General Manager, Markets Department, Halifax, Yorks, 1965

The Market Arcade leads from Old Market Street across Russell Street to the arcade entrance to the Borough Market and was built at the same time as the Borough Market. The date (which is in what was originally presumably blue ink as against the black indian ink of the rest) no doubt therefore denotes the date of tracing.

LE GEAY, Jean-Laurent (c.1712-c.1786) *Copy of*

Born in Paris, Le Geay won the Grand Prix of the Academy of Architecture in 1732, although he did not take up his Rome Prize until 1737. He stayed in Rome until early in 1742 when he returned to Paris and possibly joined J.-F. Blondel's newly-established École des Arts. He is thought to have had a hand (perhaps with the King of Prussia) in the design of the Berlin Hedwigskirche, c.1747, and in 1748 became Baumeister to the Duke of Mecklenburg-Schwerin. But Le Geay seems to have been a quarrelsome man, for he left the service of both the King and the Duke. In 1767-68 he came to England seeking work, and is last heard of in 1786 appealing to the Duke of Mecklenburg for assistance so that he might spend his last years in Rome. Le Geay's designs were extravagantly praised already on his return from Rome and were still, as late as about 1800 in an obituary on De Wailly the architect, held by Andrieux, Secretary of the Academy, to have begun the 'renaissance of taste'. This contemporary acclaim, however, is supported only by three sets of etchings published in the 1760s and a few precious designs, mostly copies made by Sir William Chambers, probably while in Rome between 1751 and 1755. A close reading of these sources and of Le Geay's designs for a church dedicated to the Trinity and published in 1767 suggests that the sudden change in Piranesi's style from the free reconstructions of types of Roman buildings illustrated in his *Prima parte di architettura* of 1743 to the fantastic compositions of the *Carceri* of 1750 owes not a little to the influence of Le Geay.

Bibl: T.B.; E. Kaufmann, 'Three revolutionary architects: Boullée, Ledoux and Lequeu', *American Philosophical Society Transactions*, n.s. XLII, pt.3, 1952, pp.450-453; J.-M. Pérouse de Montclos, *Étienne-Louis Boullée: de l'architecture classique à l'architecture révolutionnaire*, 1969, pp.39-46

Design for a monumental building of many cells, multi-columned within & without
Plan

Insc: (in Sir William Chambers's hand) *A plan*

Composed by Monsr Legay

w/m: Trademark of letter P with angled segment at foot

Pen & yellow wash (850×595)

This is a copy by Chambers (who probably made it in Rome between 1751 and 1755) of one of the few remaining plans by Le Geay, who has here 'taken the Peruzzi plan of St Peter's from Serlio, and elaborated it in a fantastic columnar way, paying considerable respect to the Roman Baths. But to the basic St Peter's shape he has added lateral rotundas, joined to the main body in a way that may also be Serlian. This type of peripteral rotunda with an internal colonnade follows the patterns of Santa Costanza, another ancient Roman monument. Looking at this megalomaniac plan one can appreciate why [contemporaries] chose [the] epithets of surprise and astonishment [that they did], and why Le Geay was highly regarded as a perspectivist. It is also clearly apparent that he had an obsessive fascination for columns' (J. Harris, *op. cit.* below).

Lit & reprd: J. Harris, 'Le Geay, Piranesi and international Neo-classicism in Rome 1740-50' in D. Fraser (ed.), *Essays in the history of architecture presented to Rudolf Wittkower*, 1967, pp.189-196 & pl.XX, 15

LEGH, Peter (?-1857)

No more seems known of Legh than that he was elected an Hon. F in 1835 and from 1836 to 1857 lived in Cheshire.

Reconstructions of 4 columns (on 1 sheet)

1 Fig.1 | supposed design of | one of Solomons Pillars | 59.4 feet

2 Fig.2 | Pillar at Latopolis | in Egypt | abt 30 feet

3 Fig.3 | Pillar at Thermopolis | in Egypt | abt 40ft

4 Fig.4 | restoration of a Pillar at Persepolis | 54ft without the representn of fire, | & with that 60ft

Insc: As above

Scale: Given in ft ($3\frac{1}{16}$ in to 1ft approx.) & in cubits

s: Peter Legh

w/m: J. Whatman 1834

Pen & wash with some pencilling over on No.1

(355×455)

Prov: Pres. by P. Legh, 1837

LEICESTER, George Ostell (fl.1829-1866)

Leicester was perhaps a pupil in the office of Samuel Beazley (q.v.). He certainly exhibited a design for an academy for the study of the fine arts at the RA in 1833 and entered the RA schools the following year. In 1856 his address is given as No.5 Bishop's Road, Bayswater, London. He was elected F in 1842 and died in 1866. A book of architectural drawings and studies by him and dated 1833 is in the possession of Sir John Summerson.

Bibl: *Colvin*

[1] BOWDON (Cheshire): Vicarage

Design for alterations, 1842 (2):

1 West, East & North Elevations as at present and proposed

Pen & coloured washes (520×345)

2 Plans as proposed

Insc: As above & The parts tinted Red or Yellow | are proposed to be new

Pen & coloured washes (100×515)

1-2 Scale: $\frac{3}{16}$ in to 1ft

s&d: G. O. L. | 1842

No.2 has been cut and stuck to No.1 and another drawing to make up the backing sheet of a tracing of a drawing by H. L. Elmes.

[2] CAHER (OF CAHIR) CASTLE (Tipperary, Ireland)

Design for alterations or additions (?)

Plan of part of the upper floor

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

Insc: *Cahir Castle, No.3 & labelled*

w/m: J. Whatman Turkey Mill

Pen & pink wash with pencil additions within a single ruled border (530×395)

The draughtsmanship, but not, apparently, the labelling, of this drawing seems to be the same as that of the stables for Studley Castle, Warwicks, which is inscribed (in a later hand?) with the name of G. O. Leicester. The same hand attributes to Leicester a design for a 3 storeyed entrance porch in an Italianate style. See [13] below.

LONDON: Church of St Pancras (St Pancras), Camden
See Inwood, William & Henry William

[3] LONDON: Lyceum Theatre, Westminster

Elevation of the main façade to Wellington Street of the theatre designed by Samuel Beazley

Insc: *Drawer 142*

s&d: G. O. Leicester | *Member 1839*

Pen & coloured washes on linen-backed cartridge (510×710)

The theatre was built in 1831 and has since been altered at various times, though the central portico remains intact.

[4] LONDON: Nos.7 & 8 Rufford's Buildings, Islington

Design for the rebuilding of 2 houses, 1856 (6):

1 Plan of Ground

Black & red pen (270×255)

2 Basement Floor

3 Ground Floor

2-3 Pen & red wash (270×255)

4 One Pair Floor

w/m: J. Whatman 1838

Pen & red & yellow washes (270×255)

5 Principal Front

w/m: J. Whatman

Pen (270×255)

6 Longitudinal Section

Pen & red, yellow & grey washes (270×255)

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

Insc: As above, *The Rend. Henry Smelt, No.1, No.2, No.3, No.4, No.5 & No.6* respectively & with a red ink asterisk & pencil alterations & for notes; in addition, the title page bears the insc. *Original Sketches for rebuilding | two Houses (with plan of ground) | from which the rough Estimate | was made £1180.0.7 | say £1200 (s&d) Geo. Ostell Leicester | 5 Bishop's Road | Bayswater | 8 May 1856*

s&d: GL in monogram & May 1856

The 6 drawings have been made up with red tape into a booklet complete with title page.

[5] LONDON: St George's Place

Section of part of a house or houses

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

Insc: *Houses | Saint-Georges-Place*

s&d: G. O. Leicester | *Novr 1830*

Pen & sepia, pink & yellow washes (290×555)

The upper and lower edges suggest that this drawing has been cut down in size; certainly it has been stuck to another piece of cartridge to make up the backing sheet of a tracing of a drawing by H. L. Elmes.

According to *Pigot's London directory* for 1828-29, there were then 8 St George's Places in London.

[6] LONDON: Union Street, Southwark

Design for alterations to shop premises for Joseph Hawkins, 1844

Plan of ground & upper floors, *Section & elevation as at present & as proposed*

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

Insc: As above, *Joseph Hawkins Esqr, Union Street & various notes*

s&d: G. O. Leicester | *11th July 1844*

Pen & coloured washes (300×425)

St Saviour's rate book for December 1844 shows that a Joseph Hawkins owned 4 houses in Townsend Yard which lies just off Union Street, Southwark.

[7] LONDON: Wilton Street, Westminster

Design for a house, 1829

Elevation showing a porch with door between Doric columns & the lower part of the 1st floor windows with balconies

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

Insc: verso *House in Wilton Street, Belgrave Square*

s&d: G. O. Leicester *March - 1829*

Pen with sepia & blue washes (325×460)

The upper edge suggests that this drawing has been cut down in size.

[8] STUDLEY (Warwicks): Studley Castle

Design for stabling in a Gothick style & for a brewhouse (2):

1 Plan & 3 Elevations of sides | of Quadrangle for

Stabling at | Studley Castle | Sir F. H. L. Goodricke

Insc: As above, labelled & with some measurements

s: G. O. Leicester (in pencil)

Pen & pink wash (550×395)

See note to [2] above.

2 Ground Plan, Plan of Still & transverse & longitudinal sections of Studley Brewhouse

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

Insc: As above (faintly in pencil) & with measurements

Pen with pink, yellow & blue washes (430×515)

The sheet has been crossed through and insc. in red pencil *See other side* and is one of two used to back a Mocatta drawing ([9].5). The draughtsmanship appears to be the same as that of the drawing of Caber Castle (see [2] above). Studley Castle was designed in 1834 by Samuel Beazley (q.v.).

[9] TEDDESLEY PARK (Staffs): Lodge

Design for a Second Lodge

Ground & One Pair Plans, Side & Entrance Front Elevations & Longitudinal & Transverse Sections

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

Insc: As above

s: G.O.L.

Sepia pen & coloured washes within a single ruled border (430×300)

[10] Design for a drawing-room
Plan, elevation of the 4 walls & details of the cornice
Scale: $\frac{1}{4}$ in to 1 ft (legend obscured by overlapping sheet)
s & d: G. O. Leicester / September 18... (sheet cut)
Pen & sepia wash (335×515)
The sheet has been crossed through in red pencil and is one of two that have been used as a backing for a Mocatta railway drawing ([9].5).

[11] Design for a house $2\frac{1}{2}$ storeys high, $1 \times 3 \times 1$ bays wide & with a shallow-domed semicircular porch
Elevation
Scale: $\frac{1}{2}$ in to 1 ft
Pen with sepia & grey washes within a single ruled border (240×410)

[12] Design for a mausoleum, square in plan with porticos in the cardinal directions & a shallow dome on a glazed drum, 1833 (4):

1 Ground Plan
Insc: *De. . . f.r. - a - Mau.ole.m* (in part erased)
s & d: George Ostell Leicester / 1833 (signature but not the date boldly scored out)
Pen with sepia & pink washes within a double ruled border at top & bottom only (365×460)

2 Plan of the roofs & dome
w/m: J. Whatman Turkey Mill
Pen with grey, buff & pink washes (365×465)
This drawing has no borders, labels, insc. & c and may perhaps therefore have been abandoned.

1-2 The left- and right-hand edges suggest that both these drawings have been cut down in size; certainly they have been stuck together to make up the backing sheet of a tracing of a drawing by H. L. Elmes.

3 Elevation
w/m: J. Whatman Turkey Mill 1830
Pen with sepia & green washes within a double ruled border at top & bottom only (360×460)
The right-hand edge suggests that this drawing has been cut down in size; certainly it has been stuck to the parts of 2 other drawings to make up the backing sheet of a tracing of a drawing by H. L. Elmes. Because it has been stuck to another drawing the upper of the double rulings of this drawing is not directly visible.

4 Section on the line AB
Pen & coloured washes within a double ruled border at the bottom only (350×500)
The top and left edges suggest this drawing has been cut down in size; certainly it has been stuck to another piece of cartridge to make up the backing sheet of a tracing of a drawing by H. L. Elmes. Because the drawing has been stuck to another piece of cartridge, the lower of the double rulings of this drawing is not directly visible.

1-4 Scale: $\frac{1}{2}$ in to 1 ft
3-4 Insc: As above & *Design for a Mausoleum*
s & d: George Ostell Leicester / 1833 (4 signature but not the date boldly scored out)

[13] Design for a 3 storeyed entrance porch in an Italianate style
Plan & elevation
Insc: *Designed & Drawn by | G. O. Leicester | Fellow* (in pencil)
Sepia pen & wash (plan); pencil & sepia washes (elevation) (535×375)
See note to [2] above.

LEQUEU, Jean-Jacques (1757-1825) *Attributed to*
Born at Rouen, Lequeu was the son of a cabinet maker or furniture designer with some interest in landscape architecture and in architecture itself. As a pupil of the school of design at Rouen, he was awarded prizes in 1776 and 1778. In 1779 he left Rouen for Paris armed with introductions to, among others, the aged Soufflot, who recommended him to Boullée's friend, J.-D. Le Roy, who accepted him as a student. In the early 1780s he made the Italian tour with the Comte de Bouville. Though living in Paris, Lequeu was nominated an adjoint associé of the Academy of Rouen in 1786, the year he built the Casino of Madame de Meulenaer and a maison de plaisance for Bouville. From 1793 to 1801 he was a civil servant, and in 1794 submitted to the Committee of Public Safety his design for a Porte du Paradis which, as he later wrote, saved him from the guillotine. In 1801 he was appointed a cartographer in the Department of the Interior. In 1815 he projected a mausoleum on the Place de la Concorde in memory of those who had been beheaded there, and planned to embellish the Chamber of Deputies and the bridge leading to it. In the same year he retired with a pension and there began a tragic period of want, frustration and loneliness that ended only with his death in 1825 or very soon after.
Bibl: E. Kaufmann, 'Three revolutionary architects: Boullée, Ledoux and Lequeu', *American Philosophical Society Transactions*, n.s. XLII, pt.3, 1952, pp.538-558; H. Rosenau, 'Architecture and the French Revolution: Jean Jacques Lequeu', *AR*, CVI, 1949, pp.111-116

Design for a circular mausoleum or public building (2):

1 Elevation du côté de l'entrée (sic), with scale [Fig.7a]
2 Section, in part opened out to show either side of the courtyard, with scale [Fig.7b]
Insc: *Coupe sur la ligne AB*
1-2 Pen & wash within double ruled border (165×425)
Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

LESCAZE, William (1896-1969)
Born in Geneva, Lescaze was educated at the Federal Institute of Technology in Zürich, where he was a pupil of Karl Moser. He worked in France until 1920, when he emigrated to the United States. After working for a time in the studio of Hubble & Benes in Cleveland, Ohio, Lescaze went to New York in 1923 and began to practise on his own. His most creative period was that from 1929 to 1934 when he was in partnership with George Howe in New York and Philadelphia. This period produced, among other works, the Savings Fund Society building, Philadelphia, 1931-32, and the Churston Fencers, Devon, housing estate done for Staverton Builders, a subsidiary of the Dartington Hall Trust for whom also Lescaze built a gymnasium, headmaster's house, boarding houses and private houses at Dartington itself. From 1934 Lescaze worked on his own or in casual association with other architects, and among his works of this period are Unity House in the Pocono Mountains, the Longfellow building, Washington, and the Kimble Glass Co. building, Vineland, New Jersey. Among his post-war works mention might be made of No.711 Third Avenue, New York, 1955; Swiss Embassy Chancery building, Washington, 1959, and the City and Municipal Courts, New York, designed with del Gaudio in 1960. Lescaze was the author of several publications, including *Architecture for the New Theatre*, 1935, *The Intent of the artist*, 1941, and *On being an architect*, 1942.
Bibl: *Domus*, July 1969, pp.1-5

All the following drawings were pres. by the architect, 1967

[1] LOS ANGELES (California, USA): Columbia Broadcasting System studio & office building, Sunset Boulevard, Hollywood
Penultimate design & final design (5):
1-3 Penultimate design, 1936
1 First floor plan
d: Aug 16 36

2 Second & typical floor plans

3 West, East & South Elevations
d: Aug 18 36

1-3 Scale: $\frac{1}{16}$ in to 1 ft
Insc: As above, *Scheme 6*, labelled & with measurements marked
s & d: William Lescaze / Registered architect / New York 211E. 48 St & c (office stamp), with dates as individually noted
Pencil on tracing paper (560×780)

4-5 Sketches for the final design as executed, 1937
4 Sketch elevation of front, showing proposed landscaping [Fig.8]
Insc: 515 Drug No.124, *Suggested planting at Station* KNX & with species of trees labelled
s & d: William Lescaze Architect NYC / May 11 1937
Pencil on tracing paper (305×610)

5 Sketch details of *Suggested lettering for Studio "A" / curtain*
Insc: As above
s & d: February 4 1938 / Lescaze, archt
Pencil on tracing paper (305×480)
Lit: *Architectural Forum*, LXVIII, 1938, pp.454-464

[2] WASHINGTON (DC, USA): Longfellow Building, No.1201 Connecticut Avenue
Design, 1933
Axonometric drawing
Scale: $\frac{1}{16}$ in to 1 ft
Insc: *Offices and stores building / Revised scheme 8 #619 / Confidential*
s & d: Lescaze architect / Aug.14.39
Pencil on tracing paper (305×630)
Lit: *Architectural Forum*, LXXIV, 1941, pp.395-401

[3] Design for an unidentified house in the International style, 1939
Perspective of the exterior
Insc: 622.3
s & d: Lescaze archt / Nov. 10.39
Pencil on tracing paper (305×520)

LETHABY, William Richard (1857-1931)
Born at Barnstaple, Devon, the son of a gilder and carver, Lethaby studied at the local art school and then worked for a time in the office of Alexander Lauder, a local architect. In 1878 he went to work for Richard Waite in Derby. The following year he won the Soane Medallion and was invited to London to work for Richard Norman Shaw. He was also enrolled at the RA schools. Subsequently he became Shaw's chief draughtsman and his influence is noticeable in Shaw's late work, e.g. Scotland Yard. In 1891 he began in independent practice and his works include Avon Tyrell, 1891, and High Coxlease, 1898, both in Hampshire; Melsetter, in the Orkneys, 1898; Eagle Insurance Company offices, Colmore Row, Birmingham, 1898-1900, and All Saints' church, Brockhampton-by-Ross, Herefordshire, 1901-02. About 1891 he joined the Society for the Protection of Ancient Buildings and came directly under the influence of William Morris and Philip Webb, whose biography he later wrote. In 1910 Gimson, Barnsley, Macartney, Blomfield and Lethaby banded together to

form Kenton & Co., furniture designers and makers. Lethaby himself also produced designs for other furniture makers as well as designs in other materials, including metal (mostly fireplaces), pottery and tiles, wood, lead and embroidery. He also designed interiors for Morris & Co. and was a founder member of the Art Workers' Guild, whose Master he was in 1911. In 1894 Lethaby and George Frampton were appointed the first art inspectors to the Technical Education Board of the old London County Council, and two years later he was appointed joint director, again with Frampton, of the LCC's new Central School of Arts & Crafts. Later, in 1902, Lethaby became Principal and also art adviser to the LCC. In 1915 he played an active part in founding the Design & Industries Association. He was elected F in 1906, the year he was appointed Surveyor to the Fabric of Westminster Abbey, a position he held for some 22 years; he also occupied a similar post at Rochester Cathedral from 1920 to 1927. In all these roles, as educationist, designer and medievalist, Lethaby wrote a large number of books and articles, some of them – especially *Medieval art* in which he was the first to emphasize the continuity between Byzantium and the Middle Ages – pioneering works of great influence. Besides *Medieval art*, which appeared in 1904, mention might be made of *Architecture, mysticism and myth*, 1892; *The Church of Sancta Sophia Constantinople* (in collaboration with Harold Swainson, q.v.), 1894; *Westminster Abbey and the king's craftsmen*, 1906; *Architecture – an introduction to the history and theory of the art of building*, 1911; *London before the Conquest*, 1911; *Form in civilization*, 1922; *Londinium – architecture and the crafts*, 1923; and *Westminster re-examined*, 1925. There is in the Collection a profile bust of Lethaby in bronze by Gilbert Bayes, 1923.

Bibl: *William Richard Lethaby: a bibliography of his literary works*, 1950, MS in RIBA Library; A. R. N. Roberts, *W. R. Lethaby*, 1957; D. Sharp, *Sources of modern architecture*, 1967, p.22; R. Macleod, *Style and society: architectural ideology in Britain 1835-1914*, 1971, especially chapters 4 & 8; R. Blomfield, 'W. R. Lethaby, an impression and a tribute', *RIBA Jnl*, XXIX, 1932, pp.293-313; N. Rooke, 'The drawings of W. R. Lethaby', *RIBA Jnl*, XXIX, 1932, pp.314-317; N. Rooke, 'The Work of Lethaby, Webb & Morris', *RIBA Jnl*, LVII, 1950, pp.167-171; 'William Richard Lethaby 1857-1931: a symposium in honour of his centenary', *RIBA Jnl*, LXIV, 1957, pp.218-225; obituaries: *Builder*, CXLII, 1931, pp.134 & 138-139; *RIBA Jnl*, XXXVIII, 1931, pp.696-698 & 737-738

Prov: Except where otherwise indicated, all the drawings were pres. by Mrs Grace Crosby, 1933

[1] AVON TYRRELL, nr Ringwood (Hants)
Preliminary design, contract & working drawings of the house & offices & of the stables with preliminary designs for the interior of the house for Lord Manners, 1891-93 (229);

1-5 Preliminary design for the house

1 Plan showing the house in relation to the garden
Scale: 1 in to 50 ft
Pencil on tracing paper (505 × 405)

2 Plan of 2nd floor

Scale: 1/4 in to 1 ft
Pencil on tracing paper (510 × 930)
Cf. No.51 below.

3 Details of entrance bays & of their coping with peacocks from N front
Verso: Detail of venetian-type window for 1st floor library bay
Pencil (500 × 660)
For recto cf. No.53 & for verso No.46 below.

4 Section through the upper part of the house towards the W end to show how the billiard room floor might be strengthened, part-elevation perhaps of the entrance front & other sections & details

Verso: Elevations of chimneys & sketch plans & sections of mouldings
Scale: 1/4 in to 1 ft
Insc: *What may be done to strengthen floor for Billiard Rm* (in pen); *Avon Tyrrell*
Pencil & pen with red & blue crayon, verso pencil only (500 × 660)

5 Sketch plan & elevation of westernmost bay of S (garden) front
Scale: 1/4 in to 1 ft
Pen on tracing paper (275 × 210)

6-12 Contract drawings for the house & offices

6 Basement & Ground Plans & Section ++

7 First & Second Floor Plans

1-7 Prov: Pres. by Lord Manners, 1970

8 Entrance (N) Elevation [Fig.9]
Cf. No.13 below.

9 Garden Elevation
(485 × 690)
Cf. No.14 below.

10 East & West Elevations, Elevation & End Elevation of Outbuildings & Section of Outbuildings
(475 × 685)

11 Sections on lines A-A, B-B, C-C, D-D & F-F

12 Roof Plan, Sections F-F, G-G & of Corridor H-H

6-12 Scale: 1/4 in to 1 ft
Insc: As above, *Avon Tyrrell*, A (9 mostly cut off), *This is one of the drawings referred to in the Contract signed by (blank) bearing date April 23 1891; (s.) Albert Estcourt & Son, Witness to the signature of Albert Estcourt; (s.) Harold Swainson & See amended drawings marked B; some of the drawings are additionally insc. with one or more of the following: labels & measurements, miscellaneous pencil alterations & rough pen indications of electrical wiring; there are, too, insignificant variations between the drawings in the wording & division of lines noted above*
s & d: *W. R. Lethaby Architect Jan 16 1891 | 9 Hart Street Bloomsbury WC*
w/m: J. Whatman 1885 (except 8)
Pen & coloured washes, 8-11 additionally with some blue crayon (510 × 680 approx.)

13-14 Revised (?) contract drawings for the house

13 North (entrance) Elevation
d: May 1891

This elevation differs but slightly from No.8; there is a little difference in the spacing of some of the windows (two of which are here given segmental brick hoods) and the drain pipes are now inked in more definitively.

14 Garden Elevation

Insc: *Garden Room not in Contract*
This elevation differs but slightly from No.9; one gable window has 5 instead of 4 bays and the garden house lacks the big segmental arched niche.

13-14 Scale: 1/4 in to 1 ft

Insc: As above & *Avon Tyrrell*
s: *W. R. Lethaby Architect | 2 Gray's Inn Sq W.C.*
Pen, blue wash & red crayon on linen-backed tracing paper (425 × 725)
Nos.13 & 14 may be tracings of two of the 'amended drawings marked B' referred to in Nos.6-12 above.

15-159 Working drawings (numbered) for the house & offices

15 Part-plan of ground floor

Scale: 1/4 in to 1 ft

Insc: *No.6, Avon Tyrrell | plan and details | of out buildings, labelled & with measurements*
d: May 1st 1891

Pencil & pen with blue & red crayon on tracing paper (515 × 795)

16 Girders | over Kitchen

Scale: 1/4 in to 1 ft

Insc: As above, *Avon Tyrrell & see part plan No.6 | gun this on No.6 (i.e. No.15 above)*

Pencil & pen with blue pencil on cartridge-backed tracing paper (285 × 175)

17 Ground Plan

Scale: 1/4 in to 1 ft

Insc: As above, *No.7, Avon Tyrrell*, labelled & with measurements

Pencil & pen with blue crayon on tracing paper (515 × 635)

18 Details of Windows in North front

Scale: 1/4 in to 1 ft

Insc: As above, *No.14, Avon Tyrrell*, labelled & with measurements

s & d: *W. R. Lethaby | May 15 1891*

Pencil & pen with blue, yellow & red crayon on linen-backed tracing paper (390 × 505)

19 Details of North Window of Hall

Scale: FS

Insc: As above, *15, Avon Tyrrell*, labelled & with details of construction
s & d: As No.18

Pencil & pen with blue & red crayon on tracing paper (400 × 510)

20 Outside line of Drawing Rm Bay

Scale: 1 in to 1 ft

Insc: As above, *No.17, Avon Tyrrell*, with measurements w/m: Royal arms over the word 'Patent'
Pencil & pen with red crayon on detail paper (465 × 570)

21 Details of Wood Window frames

Insc: As above, *18, Avon Tyrrell & with notes on method of construction & sizes of timber to be used*
s & d: *W. R. Lethaby | May 23 1891*

Pencil & pen with blue, yellow & red crayon on tracing paper (515 × 400)

22 Details of Bay Windows S. Front

Scale: 1 in to 1 ft, FS

Insc: As above, *No.19, Avon Tyrrell*, labelled, with measurements & notes on method of construction
s & d: *W. R. Lethaby | May 21 1891*

Pencil & pen with blue, yellow & red crayon on linen-backed tracing paper (505 × 795)

23 Detail of Library Window

Scale: 1/2 in to 1 ft

Insc: As above, *No.21, Avon Tyrrell, Traced at Gloster*, labelled & with measurements

s & d: *W. R. Lethaby | May 28 1891*

Pencil & pen with blue, yellow & red crayon on tracing paper (400 × 510)

24 Alteration to mouldings of window N side of hall
Insc: *22 & Note particularly | This sinking for condensation | in detail of Cills & transom | already sent for Window North Side of Hall to be omitted | it would make a difficulty | in placing the slips around where | the Casements come | follow red line*
d: May 28 1891

Pencil & pen with red crayon on cartridge-backed tracing paper (230 × 300)

Cf. No.19 above.

25 *Brick string over Library Bay*

Insc: As above, No.23, *Avon Tyrrell* & with notes on method of construction
Pencil & pen with red crayon on detail paper (470×200)

26 *Details of Large Stone Bay | in Drawing Room. Hall Window | & Garden Door*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, No.25, *Avon Tyrrell*, labelled & with measurements
s & d: W. R. Lethaby 2 *Grays Inn Sq* | W.C. | June 4 1891
Pencil & pen with red, blue & yellow crayon on tracing paper (505×795)

27 *Detail of Garden Entrance | next S. Window of Hall: Inside Elevation*

Scale: 1in to 1ft
Insc: As above, 26, *Avon Tyrrell* & with measurements & notes on method of construction
Pencil & pen with blue crayon on tracing paper (460×400)

28 *Details | of South Hall Window | & Garden Entrance*

Scale: FS
Insc: As above, No. | 27, *Avon Tyrrell*, labelled & with some measurements
Pencil & pen with blue & red crayon on tracing paper (550×810)

29 *Details of Drawing Rm Bay | Large Plan & Full sizes of Stonework*

Scale: $\frac{1}{8}$ FS (plan)
Insc: As above, 28, *Avon Tyrrell* & with some measurements
Pencil & pen with blue & red crayon on detail paper (475×805)

30 *Notes as to Hollow Walls of Hall, Drawing Room, Library & Generally*

Insc: As above, No.29 & *Avon Tyrrell*
s & d: W. R. Lethaby | June 18 1891
Pen & pencil with red, blue & yellow crayon on tracing paper (195×365)

31 *Detail of Garden Entrance*

Scale: 1in to 1ft
Insc: As above, No.30, *Avon Tyrrell*, labelled & with measurements
d: June 18 1891
Pencil & pen with blue, yellow & red crayon on tracing paper (520×795)

32 *Detail of Front Entrance*

Scale: 1in to 1ft
Insc: As above, No.31, *Avon Tyrrell* & with measurements
s & d: W. R. Lethaby *Archt* | 2 *Grays Inn Sq*, W.C. | June 19 1891
Pencil & pen with blue, yellow & red crayon on linen-backed tracing paper (480×675)

33 *Full Sizes of Front Entrance*

Insc: As above, No.32, *Avon Tyrrell*, labelled & with some measurements
s & d: W. R. Lethaby | 2 *Grays Inn Sq* | June 19 1891
Pencil & pen with blue & red crayon on linen-backed tracing paper (780×530)

34 *Detail of | Lower storey of Chimney*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, No.33, *Avon Tyrrell*, labelled & with some measurements
s & d: Wm Rd Lethaby | June 25th 1891
Pencil & pen with red, yellow & blue crayon on tracing paper (385×795)

35 *Detailed (sic) Section through Corridor | Showing windows above Butlers Pantry &c*

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, 34, *Avon Tyrrell*, Note Mr Ls letter July 2nd | makes windows in Main Corridor (Gd floor) | same detail as External windows, labelled & with measurements
Pencil & pen with blue, yellow & red crayon on tracing paper (365×645)

36 *Enlarged Details of | Windows in Corridor &c*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, 35, *Avon Tyrrell*, labelled & with measurements
s & d: W. R. Lethaby | July 2 1891
Pencil & pen with red, yellow & green crayon on tracing paper (360×600)

37 *Details of Entrance Hall | preparation for finishings, Opening from outer | to Inner Hall, Hall fire place & Glazing & Casements in | windows of Corridor Gd floor*

Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft
Insc: As above, 36, with measurements & notes on method of construction
s & d: W. R. Lethaby | July 3 1891
Pencil & pen with blue crayon on tracing paper (400×520)

38 *Detail of Staircase Windows*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, 39, *Avon Tyrrell*, labelled & with measurements
s & d: W. R. Lethaby | 2 *Grays Inn Sq* | July 17 1891
Pencil & pen with coloured crayon on tracing paper (505×790)

39 *First Floor Plan*

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, No.40, *Avon Tyrrell* & with notes & measurements
s & d: W. R. Lethaby | July 23 1891

Pencil & pen with red & yellow crayon on cartridge-backed tracing paper (505×945)

40 *Wood Window Frames | First Floor*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, 41, *Avon Tyrrell*, labelled & with measurements
s & d: W. R. Lethaby | July 30 1891
Pencil & pen with blue, red & yellow crayon on tracing paper (440×795)

41 *First floor stone windows | over Drawing Room Bay & Plan of Joisting | over Bay of first floor*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, No.42, *Avon Tyrrell*, labelled & with measurements
s & d: W. R. Lethaby | Aug 6 1891
Pencil & pen with red & blue crayon (550×410)

42 *2 Windows Entrance Block*

Scale: 1in to 1ft
Insc: As above, No.43, *Avon Tyrrell*, Note: *Glazing of | casements to be | in all cases | divided up independently | of lights on each side | as here shown*, labelled & with measurements
s & d: W. R. Lethaby | Aug 18 1891
Pencil, pen & wash with red & blue crayon on linen-backed tracing paper (525×400)
Cf. Nos.3 (verso) & 46.

43 *Details | 2 Windows over Front Entrance*

Scale: FS
Insc: As above, 43A, *Avon Tyrrell* & labelled
d: Aug 18 1891
Pencil & pen with red & blue crayon on linen-backed tracing paper (545×785)

44 *2nd floor Windows of East Elevation & North Elevation | over Entrance*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, 44, *Avon Tyrrell* & with measurements
Pencil & pen on tracing paper (240×375)

45 *Details of First floor Bays*

Scale: 1in to 1ft
Insc: As above, No.45, *Avon Tyrrell*, labelled & with some measurements
Pencil & pen & wash with red & blue crayon on tracing paper (540×795)

46 *Detail of Stone Window | First floor, Library Bay*

Scale: 1in to 1ft
Insc: As above, 47, *Avon Tyrrell*, labelled & with measurements
s & d: W. R. Lethaby | Sep 4 1891
Pencil & pen & wash with blue crayon on tracing paper (520×795)

47 *Plan & elevation of Peacocks on N front*

Scale: $\frac{1}{4}$ FS
Insc: 48 & Please make a model | this size in wood & send up to me
Pencil & pen with red crayon on cartridge-backed tracing paper (380×390)
Cf. No.67 below.

48 *Small door to Lead flat | first floor*

Scale: 1in to 1ft
Insc: As above, 49, *Avon Tyrrell*, labelled & with measurements & notes on method of construction
Pencil & pen with blue & red crayon on tracing paper (400×515)

49 *Stairs to Lead flat | over Butlers Pantry*

Scale: 1in to 1ft
Insc: As above, labelled & with measurements
Pencil with blue, yellow & red crayon on tracing paper (295×500)

50 *Borrowed lights from | Back Stair*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, No.51, *Avon Tyrrell*, with measurements & notes on method of construction
Pencil & pen with blue, red & yellow crayon on cartridge-backed tracing paper (425×325)

51 *Plan of Second floor*

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, No.52, *Avon Tyrrell*, labelled & with measurements
s & d: W. R. Lethaby | 2 *Grays Inn Sq* | Sep 9 1891
Pencil & pen with red & yellow crayon on tracing paper (490×925)

52 *Sections of Small moulded bricks*

Scale: FS
Insc: As above, No.53 & with details of number of bricks to be so cut
d: Sepr 10/91
Pencil & pen with red crayon on cartridge-backed tracing paper (340×160)

53 *Copings &c Entrance Wing*

Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft
Insc: As above, 53, *Avon Tyrrell*, labelled & with measurements
Pencil & pen with yellow & red crayon on linen-backed tracing paper (365×765)

54 *Roof and Copings East Wing*

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{4}$ in to 1ft
Insc: As above, 55, *Avon Tyrrell*, labelled & with measurements & notes on method of construction
Pencil & pen with red & blue crayon on tracing paper (440×750)

55 Sections showing Roof over Entrance Wing, Trusses over Library & over West Nursery, Corridor & Room over Staircase

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

Insc: As above, 56, *Avon Tyrrell*, Note: *I think it would be simpler to construct floor thus instead of as specified C.E. Put truss with 6x4 cill on the iron girder which carries floor of 9x3 joists this will save the flitched beams and all the trimming at fireplace & flues: & the plates will run same level as other plates with 9"x2 $\frac{1}{2}$ " If however you have made preparation for carrying out spec: or if there is any other difficulty let me know & To be as original drawings No girder*

Pencil & pen with coloured crayon on tracing paper (445x795)

56 Longitudinal Section of First floor corridor showing arching & Dining Room Section A-A showing flue from Boudoir Doors &c

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

Insc: As above, 58, *Avon Tyrrell*, Take particular care with this flue: it wd not do for it to smoke & with notes on method of construction

d: Sep 26 1891
Pencil & pen with red & blue crayon on cartridge-backed tracing paper (260x555)

57 Details of Gable Copings &c West front

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

Insc: As above, 59, *Avon Tyrrell*, labelled & with measurements

s & d: W. R. Lethaby | Sep 26 1891
Pencil & pen with yellow & red crayon on tracing paper (385x665)

58 Details of Roofs at West end &c

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

Insc: As above, 60, *Avon Tyrrell*, labelled & with measurements & notes on method of construction

s & d: W. R. Lethaby | Sep 26 1891
Pencil & pen with red, yellow & blue crayon on tracing paper (435x795)

59 Details of Second Floor Doors & Servants Wing First Floor

Scale: 1in to 1ft, FS

Insc: As above, 61, *Avon Tyrrell* & with measurements & notes on method of construction
Pencil & pen with blue & red crayon on tracing paper (400x425)

60 Dormer in Box Room

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

Insc: As above, No.63, *Avon Tyrrell* & with measurements & notes on method of construction
Pencil & pen with red crayon on tracing paper (230x420)

61 Detail of Chimney over Butler's Pantry

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

Insc: As above, No.64, *Avon Tyrrell* & with measurements & notes on method of construction
Pencil & pen with red crayon on tracing paper (430x430)

62 Chimney Break N Side

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

Insc: As above, 64A, *Avon Tyrrell* & with notes on method of construction
Pencil & pen with red crayon on tracing paper (420x420)

63 Chimney Cap & Chimney Base over Butler's Pantry

Scale: FS

Insc: As above & No.65
Pencil & pen with red crayon on tracing paper (480x940)

64 Detail of South Chimney

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

Insc: As above, No.66, *Avon Tyrrell* & with notes on method of construction

d: Oct 16/91

Pencil & pen with red crayon on tracing paper (420x795)

65 Detail of Eaves Kitchen Wing

Scale: FS

Insc: As above, No.67, *Avon Tyrrell* & with notes
Pencil & blue crayon on tracing paper (485x660)

66 Detail of finish of Drawing Rm Bay & Window in Gable

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

Insc: As above, 68, *Avon Tyrrell*, labelled & with measurements & notes on method of construction
Pencil & pen with blue & red crayon on tracing paper (425x425)

67 Plan & elevation of peacock

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

Insc: *Avon Tyrrell*, 69, Neck longer than model, Block to be back here so that it balances better than model, Leave up square for crest & Fix on block so that tail is as high as head or a little higher

Pencil & pen with red crayon on linen-backed tracing paper (340x470)
Cf. No.47 above.

68 Details of Chimnies

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

Insc: As above, 70 (deleted), *Avon Tyrrell* & with measurements & notes on method of construction
Pencil & pen with red crayon on tracing paper (325x705)

69 Details of brickwork mouldings

Scale: FS

Insc: 71 & labelled
Pencil & pen with red chalk on green-tinted paper (765x895)
The drawing has been sent through the post to Mr H. P. Estcourt | Bransgore | nr Ringwood | Hants & bears the postmark 30.9(?) 91

70 Detail of Drawing Room Chimney

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

Insc: As above, No.72, *Avon Tyrrell*, labelled & with measurements & notes on method of construction
Pencil & pen with red crayon on tracing paper (535x790)

71 Chimnies on Kitchen Wing

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

Insc: As above, No.73, *Avon Tyrrell*, labelled & with measurements & notes on method of construction
Pencil & pen with red & blue crayon on tracing paper (450x785)

72 Detail of Chimney Entrance Wing N

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

Insc: As above, 74, *Avon Tyrrell*, with measurements & notes on method of construction
Pencil & pen with red & blue crayon on tracing paper (570x795)

73 Detail of Skylight &c Back Stairs

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

Insc: As above, 75, *Avon Tyrrell*, labelled & with notes on method of construction
Pencil & pen with red & blue crayon on tracing paper (555x595)

74 Details of Skylights

Scale: FS

Insc: As above, 76, *Avon Tyrrell* & with notes on method of construction
Pencil & pen with blue & red crayon on tracing paper (555x580)

75 Detail of Lead outlets between gables S front

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

Insc: As above, 77, *Avon Tyrrell* & with notes on method of construction
Pencil & pen with red & blue crayon (370x705)

76 Section of Eaves Moulding North Front above Butler's Pantry

Scale: FS

Insc: As above, 78, *Avon Tyrrell* & labelled
Pencil & pen with blue & red crayon on linen-backed tracing paper (430x610)

77 Chimney of Lord Manner's Room

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

Insc: As above, 79, *Avon Tyrrell* & All beaders with the corners cut off making them into diamonds
Pencil & pen with red crayon on tracing paper (410x325)

78 Detail of Skylight in Lobby to Boudoir &c

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

Insc: As above, No.81, *Avon Tyrrell*, labelled & with measurements & notes on method of construction
Pencil & pen on tracing paper (470x400)

79 Detail of Chimney from the Hall

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

Insc: As above, No.82, *Avon Tyrrell*, labelled & with notes on method of construction
Pencil & pen with red crayon on cartridge-backed tracing paper (795x460)

80 Plan of Offices

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

Insc: As above, No.83, *Avon Tyrrell*, labelled & with measurements & notes on method of construction
s: W. R. Lethaby | Architect | 2 Grays Inn Square | WC & A. Estcourt & Son | Builder | Gloucester
Pen & pencil on linen (475x520)
Prov: Pres. by Lord Manners, 1970

81 Lead apron at Curb of Roof

Insc: As above, 84 & labelled

Pen, pencil & red crayon on tracing paper (250x170)

82 Detail of Bell Cote

Scale: 1in to 1ft

Insc: As above, 84, *Avon Tyrrell*, Work to figures not to Scale & with measurements
Pencil, pen & red crayon on tracing paper (390x325)

83 Plan of Bell Turret

Scale: FS

Insc: As above, No.85 & labelled
Pencil & pen with blue wash & red crayon on tracing paper (440x585)
Prov: Pres. by R. Schultz Weir, 1941

84 Preliminary study for FS detail of lower part of bell turret & for a staircase

Verso: Preliminary study for FS detail of upper part of bell turret
Pencil (1150x780)

85 The Bell Cote

Scale: FS

Insc: As above, No. / 86 & with notes on method of construction
Pencil with blue & red crayon on tracing paper (1080x655, much torn)
Cf. No.84 recto above.

86 Plan & Section of Bell Turret

Scale: 1in to 1ft

Insc: As above, *Avon Tyrrell* | *Ringwood*, labelled & with some measurementss: W. R. Lethaby | 2 *Grays Inn Sq W.C.*

Pen & pencil with red pen & red & blue crayon on tracing paper (270×395)

87 Details of Iron pivot-block | for Bell

Insc: As above, labelled & with notes on method of construction

Pencil & pen with blue & red crayon on tracing paper (480×790)

88 Best Doors First floor

Scale: 1in to 1ft

Insc: As above, No.86, *Avon Tyrrell* & with notes on method of constructions & d: W. R. Lethaby | 2 *Grays Inn Sq: W.C. | Dec 16 1891*

Pencil & pen on cartridge-backed tracing paper (560×380)

89 Window Finishings | 1st Floor: Bath Rm | No.19

Scale: 1in to 1ft

Insc: As above, No.87, *Avon Tyrrell* & with notes on method of construction

Pencil & pen with red & yellow crayon on tracing paper (515×370)

90 Plans, elevations & sections of staircase

Scale: 1/4in to 1ft, 1in to 1ft, FS

Pencil & pen on tracing paper (580×455)

91 Details of Window finishings | First floor Bays

Scale: 1in to 1ft

Insc: As above, No.90, *Avon Tyrrell* & labelled

Pencil & pen with yellow & red crayon on tracing paper (500×300)

92 Details of Shutters over Library

Scale: 1in to 1ft

Insc: As above, No.91, *Avon Tyrrell* & with measurements & notes on method of construction

Pencil & pen with yellow & red crayon on tracing paper (555×470)

93 Detail of finishings to Bay | in Lady Manners' | Bed Room

Scale: 1/8FS

Insc: As above, 92, *Avon Tyrrell*, labelled & with notes on method of construction

Pencil & pen with yellow & red crayon on tracing paper (520×520)

This drawing is damaged, especially top left corner where insc. appears.

94 Detail of Window Finishings | in Boudoir

Scale: 1/8FS

Insc: As above, 93, *Avon Tyrrell*, with measurements & notes on method of construction

Pencil & pen with yellow & red crayon on tracing paper (370×400)

95 Bay Window in Lady Manners' Bedroom | Details of Finishings, Shutters &c

Scale: 1/8FS

Insc: As above, 94, *Avon Tyrrell* & with notes on method of construction

Pencil & pen with yellow & red crayon on tracing paper (500×495)

96 Ground, First floor & Second Floor Plans, elevation & Detail of Second Stair with attached sketch of Wall side 1st flight from 1st floor of the same stair

Scale: 1/2in to 1ft

Insc: As above, 95 & *Avon Tyrrell* (on the drawing itself) & both the drawing & the sketch with notes,especially on method of construction, materials &c
Pencil & pen with red pen on tracing paper (790×590), the attached sketch pencil with yellow crayon also on tracing paper (120×295)

93-96 Prov: Pres. by Lord Manners, 1970

97 Detail of newel-post for Second StairInsc: As above, No.96 (sic), *Avon Tyrrell*, Baluster will be sent later with other stair | from Main Landing to Second floor

Pencil with red crayon on detail paper (790×340)

98 Elevations of staircase balusters: No.1 for stairs from | 1st Floor landing to | Attic Floor, No.2 | Use this up | the flights & No.3 use for | level spaces of | landings & | opening to Cellar

Insc: As above & No.96 (sic)

Pencil on tracing paper mounted on the reverse of a photocopy of the same drawing (740×325)

99 Detail of Stair to | 2nd floor from Principal | Landing

Scale: 1/2in to 1ft

Insc: As above, No.97, *Avon Tyrrell*, labelled & with measurements & notes on method of constructions & d: W. R. Lethaby | 2 *Grays Inn Sq: W.C. | Feb 15 1892*

Pencil & pen with red pen & yellow, red & blue crayon on tracing paper (435×790)

100 Inside & Outside with Detail of Door | Hall to Garden

Scale: 1in to 1ft

Insc: As above, 98, *Avon Tyrrell*

Pencil & pen with blue crayon on tracing paper (410×330)

101 Plan, Outside & Inside Elevations & Detail of Front Door

Scale: 1in to 1ft

Insc: As above, 99, *Avon Tyrrell* & Note the hinges &c | can be made but the | Handles & Latches will be decided later on

Pencil & pen with blue crayon on tracing paper bound with blue tape at top & bottom (460×550)

102 Detail of Garden Ent (rance) Door

Scale: 1in to 1ft

Insc: As above, 100, *Avon Tyrrell*, labelled & with measurements & notes on method of construction

Pencil & pen with blue crayon on tracing paper (400×495)

103 Detail of open framing in Bedroom No.7

Scale: 1/2in to 1ft

Insc: As above, 101, *Avon Tyrrell*, labelled & with measurements & notes on method of construction

Pencil & pen with red pen & blue crayon on tracing paper (410×785)

104 Profiles of cornices in bed- & dressing rooms mainly

Scale: FS

Insc: 102 & notes concerning use of cornices in various rooms, e.g. Reduce from 9" to 6" in | (rooms) 2, 3 & 6

Pencil & pen with red pen on tracing paper (470×395)

105 recessed (sic) Cornice in Vestibule | outside Lord Manners Room

Scale: FS

Insc: As above & with notes on method of construction

Pencil & pen with blue crayon on cartridge-backed tracing paper (285×560)

106 Ground floor doors in | Principal passage | & Vestibule outside | Lord Manners Rm:

Scale: 1/2in to 1ft, FS

Insc: As above, 104, *Avon Tyrrell* & with measurements & notesd: *Mch 14.92*

Pencil & pen on tracing paper (245×390)

107 Kitchen doors &c

Scale: 1/2in to 1ft

Insc: As above, 105, *Avon Tyrrell* & with notesd: *Mch 14.92*

Pencil & pen on tracing paper (320×460)

108 Details of Doors &c | to Yard & outbuildings

Scale: 1/2in to 1ft

Insc: As above, No.106, labelled & with measurements & notes on method of construction

Pencil & pen with red pen & red crayon on tracing paper (295×670)

109 Detail of Garden Steps

Scale: 1in to 1ft

Insc: As above, No.107, *Avon Tyrrell* & with measurements & notes on method of construction

Pencil & pen with red pen & blue crayon on tracing paper (495×385)

110 Plan of | Panelling in Hall: | all of oak

Scale: 1/2in to 1ft

Insc: As above, No.109, *Avon Tyrrell* & with measurements & notes

Pencil & pen with red pen & red crayon on tracing paper (415×790)

111 Details of Panelling in Hall

Scale: 1/2in to 1ft

Insc: As above, No.110, Hall B, *Avon Tyrrell* & with notes

Pencil & pen with red crayon on tracing paper (420×300)

112 Panelling of Hall | All of oak

Scale: 1/2in to 1ft

Insc: As above, No.111, Hall C, *Avon Tyrrell* & with notes

Pencil & pen with red pen & red & blue crayon on tracing paper (470×790)

113 Details of Window | Finishings in Library

Scale: 1/2in to 1ft

Insc: As above, No.112, *Avon Tyrrell*, labelled & with notes

Pencil & pen with red pen & red, blue & yellow crayon on tracing paper (395×500)

114 Drawing & Dining Room floors

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

Insc: As above, 113, *Avon Tyrrell* & with notes on materialsd: *April 11/92*

Pencil & pen with red & yellow crayon on tracing paper (510×310)

115 Longitudinal Section of | Ground floor Corridor with an evidently rejected moulding for Plaster Ceiling Lobby | outside Lord Manners' Rm:

Scale: 1/4in to 1ft, moulding FS

Insc: As above, No.115 (sic), *Avon Tyrrell* & with notes

Pencil & pen with red, blue & yellow crayon on cartridge-backed tracing paper (335×420)

116 Details of Finishings in Lord Manners' Room

Scale: 1in to 1ft

Insc: As above, 115 (sic), *Avon Tyrrell*, labelled & with notes

Pencil & pen with blue, red & yellow crayon on tracing paper (490×395)

117 Bay in Lord Manners' Rm

Insc: As above & A.T. (attach to) 115; verso, deleted notes
Pencil & red pen (125 × 200)

118 Details of Oak Doors | in Hall

Scale: 1in to 1ft
Insc: As above, 116, Avon Tyrrell, doors | all made, labelled & with some measurements & notes
Pencil & red crayon on tracing paper (380 × 790)

119 Details | of Doors (oak) in Hall

Scale: FS
Insc: As above, 117, Avon Tyrrell & labelled
Pencil & pen with yellow crayon on tracing paper (405 × 790)

120 Panelling in the Hall

Scale: 1/2in to 1ft
Insc: As above, 118, Avon Tyrrell, labelled & with measurements & notes on method of construction
Pencil & pen with red pen & red & blue crayon on tracing paper (395 × 790, much damaged along bottom edge)

121 Window Backs & Boards, Coat cases &c. N & S Windows of Hall

Scale: FS
Insc: As above, 119, Avon Tyrrell, Note: Generally I like simple | straightforward fixing better than | "(illegible) fixing". Do not object to | bradding showing nor even screws, labelled & with measurements & notes
Pencil & pen with yellow & red crayon on tracing paper (395 × 430)

122 Details of Finishings to | Walls of Staircase & Principal Landing

Scale: 1/2in to 1ft
Insc: As above, No.120, Avon Tyrrell & with notes
Pencil & pen with red, yellow & blue crayon on tracing paper (410 × 790)

123 Corridor Finishings First floor

Scale: 1/2in to 1ft
Insc: As above, 121, Avon Tyrrell & with notes
Pencil & pen with red & yellow crayon on tracing paper (300 × 430)

124 Glass Door: End of Passage | 2nd floor

Scale: 1in to 1ft
Insc: As above, 122, Avon Tyrrell, Made & with measurements & notes
Pencil & pen with blue crayon on tracing paper (395 × 360)

125 Detail of Finishings in Dining Room | Doors at E end &c

Scale: 1/2in to 1ft
Insc: As above, 124, Avon Tyrrell & with measurements & notes on method of construction
s & d: W. R. Lethaby | 2 Grays Inn Sq W.C. | 7.5.92
Pencil & pen with red pen & red, yellow & blue crayon on tracing paper (395 × 535, left edge missing)

126 Details of Doors between | Drawing Rm & Library &c

Scale: 1in to 1ft
Insc: As above, 125, Avon Tyrrell, labelled & with measurements & notes
Pencil & pen with yellow & red crayon on tracing paper (395 × 510)

127 Details of | Finishings in | Drawing Room East side

Scale: 1/2in to 1ft
Insc: As above, No.126, Avon Tyrrell & with measurements & notes
Pencil & pen with red, yellow & blue crayon on tracing paper (395 × 545)

128 Details of Finishings | in Drawing Room

Scale: 1/2in to 1ft, FS
Insc: As above, No.127, Avon Tyrrell & with measurements & notes
Pencil & pen with red pen & yellow, blue & red crayon on tracing paper (480 × 530)

129 Details of Finishings | of Drawing Room & 1/2 Plan: Soffite | of Bay window

Scale: 1/2in to 1ft
Insc: As above, No.128, Avon Tyrrell & with measurements & notes
Pencil & pen with red pen & yellow, blue & red crayon on tracing paper (460 × 400)

130 Details of Drawing Room finishings

Scale: 1in to 1ft, FS
Insc: As above, No.129, Avon Tyrrell, labelled & with measurements & notes
Pencil & pen with red pen & red & yellow crayon on tracing paper (490 × 790)

131 Drawing Room Fireplace | Panelling over: showing exact size of | Marble C. Piece

Scale: 1in to 1ft
Insc: As above, No.130, Avon Tyrrell, Marble outer hearth & | Fender will be sent | with C.P.:
Pencil & pen on tracing paper (415 × 440)

132 Detail of Dining Room Fireplace

Scale: 1in to 1ft, FS
Insc: As above, No.132, Avon Tyrrell, labelled & with measurements & notes on materials to be used
Pencil & pen with red, blue & green crayon on tracing paper (490 × 790)

133 Elevation, Section & details of Garden Entrance | Framing: All of oak

Scale: 1in to 1ft, FS
Insc: As above, No.132, Avon Tyrrell, labelled & with measurements & notes
Pencil & pen with red pen & blue & red crayon on tracing paper (530 × 700)

134 Plan, Elevation, Section & details of the Hall Fireplace

Scale: 1in to 1ft, FS
Insc: As above, Avon Tyrrell, labelled & with measurements & notes
s & d: W. R. Lethaby | 2 Grays Inn Sq W.C. | July 25 1892
Pencil & pen with blue, red & green crayon on tracing paper (520 × 625)

135 Upper Plan, Elevation A-A, Section F-E & Bottom Nave of Principal Staircase

Scale: 1/2in to 1ft, 1in to 1ft
Insc: As above, 134 & with notes
Pencil & pen with blue, red & yellow crayon on tracing paper (505 × 565)

136 Plan, Sections B-B, C-C & D-D & Sections of Spandrels of Principal Staircase

Scale: 1/2in to 1ft, FS
Insc: As above, 135, Avon Tyrrell, with measurements & notes on method of construction
Pencil & pen with red, yellow & blue crayon on tracing paper (525 × 700)

137 Details of Principal | Staircase

Scale: FS
Insc: As above, 136, Avon Tyrrell & labelled
Pencil & pen with blue crayon on tracing paper (485 × 790)

138 Plans, elevations & sections of Bedroom Fireplaces

Scale: 1in to 1ft
Insc: As above, Sheet No.1, 138, Avon Tyrrell, labelled & with measurements & notes, e.g. Do (i.e. Ditto) In Room over | Scullery 1st floor | but Yates & Haywood grate | Lethaby's pattern 1745
Pencil & pen with red pen & blue & yellow crayon on tracing paper (385 × 610)

139 Plans & elevations of Bedroom Fireplaces

Scale: 1in to 1ft
Insc: As above, Sheet No.3, 140, Avon Tyrrell, labelled & with measurements & notes
Pencil & pen with red pen & coloured crayon on tracing paper (380 × 575)

140 Plans & elevations of Bedroom Fireplaces

Scale: 1in to 1ft
Insc: As above, Sheet No.4, 141, Avon Tyrrell, labelled & with measurements & notes
Pencil & pen with red pen & coloured crayon on tracing paper (385 × 605)

141 Details of Bedroom Fireplaces | Lady Manner's (sic) Room

Scale: 1in to 1ft
Insc: As above, (Sheet No.) 6, 143 & with notes
Pencil & pen with red pen & coloured crayon on tracing paper (385 × 555, torn top left corner)

142 Details of Bedroom Fireplaces

Scale: FS
Insc: As above, Sheet No.8, 145 & labelled
Pencil & pen with yellow, blue & red crayon on tracing paper (765 × 495)

143 Detail of Hall fireplace

Scale: 1in to 1ft
Insc: As above, 146, Hall & with measurements & notes on method of construction
Pencil with blue & red crayon on tracing paper (390 × 360)

144 Plan of the Hearth of Hall Fireplace

Scale: 1in to 1ft
Insc: As above, Avon Tyrrell & with measurements
Pencil on cartridge-backed tracing paper (165 × 380)

145 Elevation & section of Cupboard in | Butlers Pantry

Scale: 1in to 1ft
Insc: As above, No.147, Avon Tyrrell, with measurements & notes, e.g. on the colours to be used
Pencil & pen with red & yellow crayon on tracing paper (490 × 390)

146 Details of Front Entrance Hall | Panellings

Scale: 1in to 1ft
Insc: As above, No.148, Avon Tyrrell, labelled & with measurements & notes on method of construction
s & d: W. R. Lethaby | 2 Grays Inn Sq W.C. | Aug 13 1892
Pencil & pen with red pen & red, blue & yellow crayon on tracing paper (540 × 790)

147 Shelves in Garden Entrance

Scale: 1in to 1ft
Insc: As above, 149, Avon Tyrrell, labelled & with measurements & notes, e.g. Fix old | Persian tile | here which | will be sent
Pencil & pen with red, yellow & blue crayon on tracing paper (370 × 300)

148 Plan, Elevation, Section A-A & detail of Screen to Cloaks under Principal Stair

Scale: 1/2in to 1ft, detail FS
Insc: As above, 150, Avon Tyrrell & with measurements & notes
Pencil & pen with yellow, blue & red crayon on tracing paper (450 × 560)

149 Elevations of service lifts from kitchens at *Ground & First floor & Second floor levels*
Scale: 1in to 1ft

Insc: As above, No.151 & 152 & with measurements & notes on method of construction
Pencil & pen with red pen & red crayon on tracing paper (335×395)

150 Elevation & Detail of Screen in Hall
Scale: 1in to 1ft, FS

Insc: As above, No.153, *Avon Tyrrell* & notes on method of construction, e.g. *Roughly inlay pieces of Walnut & Pearl, This is a little too large | Walnut 1/8" thick | 1/2 less in length 1/4 less in width*
Pencil & pen with red crayon (510×665)

151 Detail of the construction of the joints of the Screen in Hall

Insc: As above, 153a, *Avon Tyrrell* & with full notes
Pencil on cartridge-backed tracing paper (225×250)

152 Detail of Fireplace | in Lord Manners Room
Scale: 1in to 1ft

Insc: As above, No.154, *Avon Tyrrell* & with some measurements & notes
s: (pencil) W. R. Lethaby | 2 Grays Inn Sq: W.C.
Pencil & pen with red, blue & green crayon on tracing paper (390×625)

153 Entrance Hall floor
Scale: 1/4in to 1ft

Insc: As above, No.155 & with some measurements & notes on materials to be used
Pencil & pen with blue & red crayon on tracing paper (165×205)

154 Elevation & plan of Garden Wall & section of part of door

Scale: 1/2in to 1ft, door detail FS
Insc: As above, No.156, *Avon Tyrrell* & with notes among which are 2 in red pen in another hand: Mr L. writes Sept 28 1892 | "Piers both sides (which the drawing does not show, & which the same red pen adds) & wall only | 7'6" high to make feint" (?) & Mr L. writes Oct 8th:- "On the Garden Wall you are going to build at S.E. corner things will be trained, so I think | it wd be better not to put the 4 1/2 pieces on the face (front) except at the doorway wall will therefore (sic) be 8.0 feet | as at first intended (here follows a sketch plan of the wall without piers both sides) | Yours faithfully | (signed) W. R. Lethaby
Pencil & pen with red crayon on cartridge-backed tracing paper (345×380)

155 Plan, Elevation & Section of Wardrobes & elevation & details of Cupboards
Scale: 1in to 1ft, FS

Insc: As above, 157 & with measurements & notes
Pencil & pen with blue & red crayon on tracing paper (300×400)

156 Details of Cupboards
Scale: 1in to 1ft, FS

Insc: As above, *Avon Tyrrell*, *Housekeeper's | Cupboard, Similar bottom part | with Dresser top | in Servants Hall;* (against a sketch of handles) *Simple bright | iron rings, or other approved handles*
Pencil & yellow crayon on tracing paper (395×500)

157 Details of Chimney Pieces | in Servants' Hall, Housekeepers | & School Room
Scale: 1in to 1ft

Insc: As above, 159, *Avon Tyrrell* & with measurements & details of grates &c to be used
Pencil & pen with yellow crayon on tracing paper (490×445)

158 Details | of Chimney Pieces | in School Rm | Housekeeper's | & Servants Hall
Scale: FS

Insc: As above, 160, labelled & with notes
Pencil & pen with yellow crayon on tracing paper (570×385)

159 Plan & Section of Garden Terrace | Steps & Plan, Elevation & Sketch of Garden Seat

Scale: 1/2in to 1ft, 1in to 1ft
Insc: As above, No.161, *Avon Tyrrell* & labelled
Pencil & pen with blue, red & green crayon on tracing paper (405×510)

160-200 Un-numbered sketches & working drawings, mostly of interiors & fittings

160 One (added in pencil) *Cupboard in East | Room third (altered to Second) floor*

Scale: 1in to 1ft
Insc: As above, *Avon Tyrrell*, with notes on method of construction & *Sent | away | Jan'y 13/93*
Pencil & pen with red pen on tracing paper (260×510)

161 *Boot Cupboard at end of Bath | in Lady Manners Bath Rm*

Scale: 1in to 1ft
Insc: As above, *Avon Tyrrell*, *Sizes of all this | are guessed, labelled & with measurements & notes on method of construction*
Pen & pencil with red pen on cartridge-backed tracing paper (225×335)

162 Detail of Cupboard front | in Butler's Pantry North side

Scale: 1in to 1ft
Insc: As above & *Avon Tyrrell*
Pencil with red pen & blue & red crayon on cartridge-backed tracing paper (470×220)

163 Kitchen | Dresser

Scale: 1in to 1ft
Insc: As above, *Est | No 3* & with notes
Pencil & pen on tracing paper (300×395)

164 *Coil case & Window Bds | on Principal Staircase*

Scale: 1in to 1ft
Insc: As above, *Avon Tyrrell*, *Window Bds & coil fronts to be in oak & with notes on method of construction*
Pencil & pen with red, yellow & blue crayon on tracing paper (400×405)

165 Plan, elevation & details of *Coil case on First Landing*

Scale: 1in to 1ft
Insc: As above & *Deal*
Pencil & pen with red pen on cartridge-backed tracing paper (220×335)

166 *Coil Front to | Drawing Room with detail of 1" turned Balusters*

Insc: As above & *Avon Tyrrell*
Pencil & pen on tracing paper (555×385)

167 Sketch design for a staircase with the handrail supported by *moulded | Balusters* & a floral panel next to the newel-post

Scale: 1in to 1ft
Insc: As above & *No 1*
Pencil & pen on tracing paper (260×385)

168 Sketch design for a staircase with the handrail supported by a panelled balustrade with a trail of flowers

Scale: 1in to 1ft
Insc: *No.3*
Pencil & pen on tracing paper (265×385)

169 *Sketch of Chimney piece | & Bookshelves in Library*

Scale: 1/2in to 1ft
Insc: As above & labelled
Pencil & pen on cartridge-backed tracing paper (340×400)

170 *Library | Sketch Design of Fittings, including Fireplace side of Room, Side opposite Fireplace & End of Library*

Scale: 1/2in to 1ft
Insc: As above
Pencil & pen with red crayon on tracing paper (400×540)

171 *Detail of Casing round Library Chimney Piece | & Bookshelves*

Scale: 1/2in to 1ft
Insc: As above, *Avon Tyrrell*, labelled & with some measurements
Pencil & pen with red & yellow crayon on tracing paper (145×395)
This drawing appears in fact to be only the upper part of a larger drawing.

172 *Detail of Mahogany | Bookcases in Library*

Scale: 1in to 1ft
Insc: As above & *Please pick out good stuff | for doors, as it is to be | polished without stain | - dull polish & with notes*
s: W. R. Lethaby | 2 Grays Inn Sq | W.C.
Pencil & pen on tracing paper (575×570)

173 Sketch for drawing-room fireplace wall, the chimneypiece apparently bowing into the room
Scale: 1/2in to 1ft
Pencil & pen with blue crayon on cartridge-backed tracing paper (320×400)
See note to No.174.

174 Sketch for drawing-room fireplace wall, the chimneypiece on one side apparently bowing into the room & on the other almost flush with the wall; to the right a seated woman knitting
Scale: 1/2in to 1ft
Pencil & pen on cartridge-backed tracing paper (290×540)
The perspective in this and No.173 makes it uncertain whether the chimneypiece bows into the room or curves upwards. The side almost flush with the wall in No.174 adumbrates the design in No.175.

175 *Elevation of Fireplace Side of Room*

Scale: 1/2in to 1ft
Insc: As above, B (in red crayon), *Drawing Room & with notes*
Pencil & pen on tracing paper (275×395)
See No.178.

176 Floral decoration of frieze
Scale: FS (?)

Pencil & pen with red crayon on tracing paper (235×1035, much damaged in centre & torn on LHS)
This design should be compared with that around the fireplace in Nos.175 & 177.

177 Working drawing of (...) of Drawing Rm Fire (place)

Scale: 1in to 1ft
Insc: As above, labelled & with measurements & notes on method of construction & materials to be used, e.g. *Alabaster, Carved in very low relief | & painted, The rest in | Pavonezza | except centre | piece wh. is to | be onyx or something fine*
d: *Received | 10 Jun. 92 | (...)*
Pencil & pen with yellow, blue & red crayon on tracing paper (530×740, torn top left & bottom right corners)
This drawing is considerably obscured by plaster powder, so that much of the faint drawing and inscription are illegible.

178 *Drawing Room: Elevation of Side opposite Fireplace | & the end of Room*

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

Insc: As above, B (in red crayon), labelled & with references to *Tapstry*

Pencil & pen with red & green crayon on tracing paper (265 × 790)

Prov: Pres. by Lord Manners, 1970

179 Sketch for the plasterwork decoration of the *Drawing Rm* ceiling, showing the broad, flat bands of the ceilings of, say, Knole, Kent

Insc: As above

Pencil & pen on tracing paper (195 × 295)

180 Another sketch for the plasterwork decoration of the *Drawing Room* ceiling, showing a grid of intertwined tendrils set against a chequer background of floral motifs, an altogether less historicist design than No.179

Insc: As above

Pencil & pen on tracing paper (220 × 215)

181 *Sketch design for dining room | Chimneypiece* with a part sketch plan of the house & various other slight, unidentifiable but apparently unrelated sketches

Insc: As above

Pencil on tracing paper (395 × 465)

Like Nos.182-184, the chimneypiece has as its principal motif a niche. The inscription on this drawing (which seems to be a preliminary drawing for No.182) is not in Lethaby's hand.

182 *Elevation of Dining Room Fireplace* with the chimneybreast patterned in rectangles

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

Insc: As above, No.3 & *Niche*

Pencil & pen on tracing paper (260 × 445)

183 *Perspective Design for Fireplace in | Dining Room* with the niche here set over a bold moulding decorated with foliage pattern above the mantel-shelf

Insc: As above, A & *Avon Tyrrell*

Pencil & pen (400 × 300)

184 *Elevation of Design for Fireplace | in Dining Room* with niche &, above it, 2 arched panels

Scale: 1in to 1ft

Insc: As above, B, *Avon Tyrrell* & with notes on materials

Pencil & pen heightened with white chalk on cartridge-backed tracing paper (435 × 485)

185 *Perspective Sketch of interior of | Dining Room*, showing a fireplace with an elephant standing on the overmantel in front of a circular mirror (?)

Insc: As above, C (in red crayon) & with an illegible note referring, it seems, to *Panelled, Sideboard & Tapestry*

Pencil (330 × 500)

186 *Dining Room Elevation of Fireplace*, showing in fact 2 fireplaces, one as No.185 & one using curved rather than angular patterns & lacking the elephant of No.185

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

Insc: As above, C (in red crayon), No.1 (the design like No.185) & No.2 (the other)

Pencil & pen on tracing paper (260 × 500)

187 *Sketch design for dining room | chimneypiece*, with vases & plates tightly packed on mantel-shelf over which a medallion beneath a frieze

Pencil & pen with blue crayon on tracing paper (280 × 470)

The inscription is in a later (an earlier cataloguer's?) hand.

188 *Sketch design for Dining Room | chimneypiece* similar to No.187 but with alterations suggesting perhaps the idea of the niche found in Nos.181-184

Pencil & blue crayon on tracing paper (300 × 465)

The inscription is in a later (an earlier cataloguer's?) hand.

189 *Details of Bedroom Fireplaces | Wood panelled Fireplace with Grate & Door into Closet of Lady Manners Room*

Scale: 1in to 1ft

Insc: As above & *Avon Tyrrell*

Pencil & pen with blue crayon on tracing paper (385 × 420, torn top right corner)

190 *Designs for Bedroom Fireplaces*, being elevations of fireplaces *In Panelled Bedroom & In Boudoir*

Scale: 1in to 1ft

Insc: As above, *Avon Tyrrell*, labelled & (for boudoir fireplace) *Mahogany with | a panel with a | pattern of panes* (sic)

Pencil & pen on tracing paper (385 × 495)

191 *Elevation & detail of moulding of A Bedroom Fireplace with Tiles & Grate*

Scale: 1in to 1ft

Insc: As above, *Avon Tyrrell* & (by Lord Manners)

This is charming, but prefer a | Hob Grate

Pencil & pen with blue crayon on tracing paper (355 × 440)

192 *Elevation & Plan of Fireplace of Room over Library*

Scale: 1in to 1ft

Insc: As above, *Avon Tyrrell* & (by Lord Manners) *Is this a glass? | I don't care about that | in white wood*

Pencil & pen with blue & yellow crayon on cartridge-backed tracing paper (385 × 450)

193 *Plan, elevation & details of Chimney piece*

Insc: As above, *Avon Tyrrell*, labelled & with details of materials to be used

Pencil & pen with blue, green & red crayon on cartridge-backed tracing paper (400 × 455, torn bottom left corner)

194 *Working drawing of Cornice, Top of | Skirting, Plinth & other details of Drawing Room*

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

Insc: As above & with some measurements & notes

Pencil & pen with red crayon on tracing paper (255 × 380)

195 *Working drawing of Wood dado | Rail, Skirting, Architrave & other details of Dining Room*

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

Insc: As above, labelled & with notes

Pencil & pen on tracing paper (375 × 260)

196 *Working drawing of Wood cornice, Skirting & other details of The Hall*

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

Insc: As above, with notes, e.g. *Plain plaster ceiling | slightly coved, Ornamental Frieze | in allowance* which pertain to an elevation of part of wall

Pencil & pen with red crayon on tracing paper (250 × 375)

197 *Working drawing of details of Cloak Rm Screen*

Scale: 1in to 1ft

Insc: As above, labelled & with notes & measurements

Pencil & pen on tracing paper (255 × 380)

198 *Section of segmental ceiling in Lord Manners Dressing Rm*

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

Insc: As above & with some measurements

Pencil & pen with blue crayon on tracing paper (210 × 140)

199 *Details of Plaster Rib on Ceiling, Lobby outside | Lord Manners' | Room, Lord Manners's | Dressing Rm Segmental ceiling, Shelves | in Garden | Entrance & Plan | of | Library with Doors & architraves | (illegible) to Drawing Rm*

Insc: As above & with some measurements & notes

Pencil & pen on tracing paper (250 × 375)

200 *Sketch sections of Stove in Keepers Rm*

Insc: As above, *Avon Tyrrell*, *Send this tracing | to the works | with this stove & with notes & some measurements*

Pen on tracing paper (140 × 235)

201-205 Un-numbered designs & working drawings relating to the exterior

201 *Plan & elevation of Enclosure to Garden Ent: sheltering Door | to Drawing | Room*

Scale: 1in to 1ft

Insc: As above, labelled, with some measurements & *get right size from $\frac{1}{8}$ scale plan*

Pencil & pen on tracing paper (255 × 375)

202 *Plan of Large Windows, Elevation of Windows in*

Entrance with plans of mullions & other details, including some relating to the peacocks on the gables

Scale: 1in to 1ft

Insc: As above, labelled & with some measurements

Pencil & pen with red crayon on tracing paper (250 × 380)

203 *Section of Cornice over Library Bay*, with other details of windows

Scale: FS

Insc: As above, labelled, with some measurements & *I must come & see West gable before | I decide if the tiles are to be built in in the pattern*

s & d: W. R. Lethaby | June 15 1893

Pen & pencil on tracing paper (330 × 400)

204 Preliminary designs for plasterwork panels on garden façade incorporating a stag, the date 1892 & monograms TC & EHF

Pencil (365 × 500)

205 *Designs for | Plaster work over Bay Windows of | Garden front, namely Right hand Bay over Lord Manners Room with the monogram T&CM & the date 1892, Centre Bay: over Dining Room with a stag & Left hand Bay over Dining Room, a blank panel*

Insc: As above, *Avon Tyrrell* & *The pattern is made by the | Contrast of a rough surface slightly | raised against a smooth surface | except the Stag which is modelled*

Pencil with pink & white chalk on tracing paper (400 × 475)

206-212 Un-numbered drawings relating to the drainage of the house

206 *Outline plan of house showing inspection points for drains*

Insc: Labelled & with some measurements & notes

Pencil & pen with red & blue crayon on tracing paper (385 × 735)

207 *Outlets for WCs &c*

Insc: As above, *Avon Tyrrell* & with notes

Pencil & pen with red crayon on tracing paper (300 × 235)

208 *Soil Ventilators | Kitchen Court*

Insc: As above, *Avon Tyrrell* & with notes

Pencil & pen with red crayon on cartridge-backed tracing paper (380 × 230)

209 *Downpipes | South front*

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

Insc: As above, *Avon Tyrrell* & with notes

Pencil & pen on tracing paper (300 × 785)

210 Detail of downpipe on East Elevation

Insc: As above, *Avon Tyrrell* & with notes, e.g. only a very little | water comes out | here only some 15 x 15 feet of Roof, Take down | present 2½" socketted | lead pipe & put up | 3" soldered for Ventilator & Note Present pipe to be | taken down carefully & | used for out buildings | or Stables
Pencil & pen on tracing paper (380 x 180)

211 Detail | of Downpipes &c on East Elevation & North Front

Insc: As above, *Avon Tyrrell*, labelled & with notes
Pencil & pen with blue crayon on tracing paper (345 x 775)

212 Details of Downpipes &c on West Elevation

Scale: ¼ in to 1 ft
Insc: As above, *Avon Tyrrell* & with notes
Pencil & pen with blue crayon on tracing paper (370 x 280)

213-229 Designs for & working drawings of stables, outbuildings, forecourt, terraces &c

213 Perspective Sketch of the Stables
Insc: As above, *Avon Tyrrell* & No. I
Pen on tracing paper (245 x 350)

214 Very rough plan & bird's-eye view of Lodge at Avon Tyrrell

Verso: Rough part-plan of the stables
Pencil & red crayon (345 x 495)
Prov: Pres. by R. Schultz Weir, 1941

215 End Elevation of Outbuildings, Longitudinal Section & Cross Section of Court

Scale: ½ in to 1 ft
Insc: As above, *Avon Tyrrell*, No. II & with notes
s & d: W. R. Lethaby Architect | 2 Grays Inn Sq: Ap. 24 1891
Pen with red, yellow & blue crayon on tracing paper (275 x 515)

216 Details of Windows and Doors facing Courtyard & Low Buildings, showing in plan & elevation details of the fenestration of the E. elevation of the house (cf., say, No. 10) & of the entrance elevation (cf., say, No. 8)

Scale: ½ in to 1 ft, FS
Insc: As above, No. 17, *Avon Tyrrell*, labelled & with measurements & notes
s & d: W. R. Lethaby | Aug 23 1891
Pencil & pen with blue, yellow & red crayon on tracing paper (510 x 800)

217 Ground plan of the Stables

s & d: W. R. Lethaby | Architect | 2 Grays Inn Sq. W.C. | Mar 22, 1892
Verso: Sketch detail of panelling (?)

218 First Floor Plan & Section C-C of the Stables

Verso: Preliminary designs for the tiled ornament on the W elevation seen in No. 219
w/m: J. Whatman 1885

219 North & West Elevations & East end of Stables & South end of Coach House

220 Sections on lines A-A & B-B of the Stables
Verso: Sketch elevation of a gateway in a wall

217-220 Scale: ¼ in to 1 ft

Insc: As above, *Avon Tyrrell*, This is one of the drawings referred to in the | Contract signed by us bearing date June 18 1892 | (s.) A. Estcourt | Witness to the signature of | Albert Estcourt | (s.) Wm. R. Lethaby, labelled & with notes
Pen & pencil with coloured washes; versos pencil (510 x 690)

221 First floor Plan & Elevation of West End of Laundry & Cottages

Scale: ¼ in to 1 ft
Insc: As above, *Avon Tyrrell*, labelled, with some measurements & notes, e.g. Old Wall & Old Roof of Barn, Save enough of the | old tiles to do this | low Roof
Pencil & pen with red crayon on tracing paper (455 x 505)

222 Stables, Details

Scale: ¼ FS, FS
Insc: As above, *Avon Tyrrell*, labelled & with measurements & notes
Pencil & pen on tracing paper (490 x 345)

223 Details of Stable & Cottage

Scale: ¼ FS
Insc: As above, *Avon Tyrrell*, No. 7, labelled & with measurements & notes
Pencil & pen with blue crayon on tracing paper (395 x 505)

224 Plan of Forecourt

Scale: ½ in to 1 ft
Insc: As above, *Avon Tyrrell* & labelled
s: (pencil) W. R. Lethaby | 111 Inverness Terrace | W
Pen & red pen (465 x 520)
Verso: Design of door & gate
Pencil

225 Sketch elevation of gate piers & iron gates

Scale: ½ in to 1 ft, but scaled 2 in (altered to ½ in) to 1 ft
Insc: Is there room to | get this gate this | side? of course big | gate must be in | centre of drive:
Pencil & pen on tracing paper (385 x 520)

226 Sketches of Gateways, an elevation showing alternative piers & gates

Scale: ½ in to 1 ft
Insc: As above, *Avon* (sic), labelled & with notes
Pencil & pen (255 x 355)

227 The chosen parts of No. 226 drawn out with elevations of other gateways

Pencil (495 x 675)
The gatepiers chosen incorporate the monogram T & CM.

228 Plan, Section & other details of Terrace

Insc: With notes, e.g. New Piers and Terrace wall on either side of existing flight | of steps (to remain) on West Front
Pencil with pink & yellow washes & black, red & blue crayon (465 x 760)

229 Elevation, Section through Terrace wall & other details of Terrace

Insc: With measurements, notes on method of construction & Note: All to be executed in Portland Stone
Pencil with coloured washes & blue crayon (510 x 690)

228-229 Scale: 1 in to 1 ft

Insc: As above & *Avon Tyrrell*
s & d: W. R. Lethaby Architect | 2 Grays Inn Sq. W.C. | Nov 19, 1900

BIRMINGHAM: Eagle Insurance Company offices, Colmore Row
See Lethaby, W. R. & Ball, Joseph Lancaster

[2] BROCKHAMPTON-BY-ROSS (Herefs): Church of All Saints

Contract drawings, working drawings & specification, 1901-02 (11):

1-2 Contract drawings, 1901

1 Plan of the church & of the Basement under Chancel, Longitudinal Section & Sections thro' Nave - looking East, thro' Nave - looking West & thro' Tower & Transepts

Insc: Stamped E.C.E. | 6303⁵ | 25 Apr 1901
s: W. R. Lethaby Archt | 2 Grays Inn Sq W.C. (address crossed out & replaced in red pen by 111 Inverness Terrace | W.)

2 North & South Elevations, East & West Ends & Section thro' | Chancel etc [Fig. 11]

Insc: Stamped E.C.E. | 6303⁴ | 25 Apr 1901

1-2 Scale: ½ in to 1 ft

Insc: As above, *Brockhampton Church, Accommodation: | Nave 94 | Chancel 36 | 130* (1 only), labelled & stamped by Ecclesiastical Commissioners for England: Approved conditionally
Pencil with grey, grey-green & sepia washes (515 x 690)
Both drawings have alterations in red pen.

3-10 Working drawings, 1901-02**3 Plan showing Heating System**

Scale: ½ in to 1 ft
Insc: As above, *Brockhampton Church*, labelled, some measurements & notes on method of construction &c, e.g. Work all this out to detail | size seeing there is room | for things if not enlarge a piece | as dotted round. I have promised that door * should be a little | bigger also door below in vestry | say 2-6 clear if possible & It seems to me it wd be simpler to form | cold air channels all in concrete.
s & d: Embossed G. Faulkner Armitage | Altrincham; (in pen) 22.5.01

Pencil, red, blue, green & brown pen with green wash on tracing paper backed with three thicknesses of detail paper (340 x 515)

4 Plan & section of crossing tower with Sections of Lantern | Arches & of Coping | to Nave & Transepts Gables

Scale: ½ in to 1 ft; section of lantern arches ⅛ FS
Insc: As above, labelled & with some measurements & details of materials to be used
Pencil, pen & blue wash on tracing paper (740 x 600)

5 Section of Nave, An Alternate (crossed out) Section of Transepts & Section of arch stone as (sic) A

Scale: ½ in to 1 ft
Insc: As above, *Details Brockhampton Church*, some measurements & notes on method of construction, e.g. 5" x 5" | oak | purlins bonded | to backs of arches | with hoop iron, 3" coke breeze concrete | to receive thatching irons
d: May 28, 1901
Pencil & pen with green, grey & yellow washes on linen-backed tracing paper (500 x 755)

6 Detail of Windows showing plans & elevations of Inside of West, East & Nave Windows & elevations of Two light windows in side walls | of Chancel & of Belfry lights

Scale: ½ in to 1 ft
Insc: As above & with notes
s: W. R. Lethaby - Architect | 2 Grays Inn Square W.C.
Pencil, pen, blue crayon & buff wash on cartridge backed with tracing paper (535 x 660)

Whether on the verso of the drawing or on the recto of the tracing paper is not clear, but through the backing is visible a rough sketch in pencil and red crayon of, apparently, the belfry seen from the S side.

7 Elevation of S transept window

Scale: 1 in to 1 ft
Insc: *Brockhampton Church, Note | Centre. Radius of all curves same | viz. 14'6"* & notes on construction
d: Sept. 24th 1901
Pencil on linen-backed tracing paper (520 x 290)
The window is that whose interior elevation appears on the extreme LHS of No. 6, the only one on that drawing not to be captioned by the architect.

8 Elevation of End of Chancel & Elevation of North Transept

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

Insc: As above, *Brockhampton | Church, Note | the tracery and | arch of this Window | are finished & ready | for fixing & with some measurements*

d: February 1902

Pen & pencil on tracing paper (380 × 610)

9 Interior & exterior elevations of North Transept Window & Section of mullion [Fig.12]

Scale: 1 in to 1 ft; section FS

Insc: As above & *Brockhampton | Church Hereford | Shire*

s & d: W. R. Lethaby Architect, February 1902

Pen & wash on linen-backed tracing paper (445 × 510)

10 Interior & exterior elevations of South Transept Window & Section of mullion

Scale: 1 in to 1 ft; section FS

Insc: As above, *Brockhampton | Church Hereford | Shire* & stamped E.C.E. | 13485²₃ | 7 Aug 1902 & Ecclesiastical Commissioners for England: Approved conditionally

s: W. R. Lethaby | Architect

Pen & wash on linen-backed tracing paper (450 × 510)

11 Typescript of the *Specification of Materials | to be used and works to be done in | building a Memorial Church at | Brockhampton in the County of Hereford from the Plans and under the Superintendence of Mr W. R. Lethaby of 2 | Gray's Inn Square London. Architect* (the address crossed out and replaced in red pen by 111 Inverness Terrace, W.); the specification is dated April 1901 and stamped by the Ecclesiastical Commissioners for England: Approved conditionally & E.C.E. | 6504²₂ | 29 Apr 1901; attached to the typescript is one handwritten sheet headed *Glazier* which, one word apart (& that deleted in pencil), is identical to p.10 of the typescript
11 pages (330 × 200)

1-11 Prov: Pres. by R. Schultz Weir, 1940

Lit: Pevsner, *Herefs*, 1963, pp.90-91 (for a description of the church)

[3] FOUR ELMS (Kent): Church of St Paul
Design for a chancel screen & stalls, 1915 (3):

1 Elevation & sections of mullions, coving &c of New Screen

Scale: 1 in to 1 ft

Insc: As above & with notes concerning construction &c including ... *Wood will be provided | but sent to London for carving to | a carver I will recommend*

s & d: W. R. Lethaby | 111 Inverness Terrace | W | July 6 1915

Pencil & pen (555 × 670)

2 Details of Cusped Head, Quatre-foils & Cill of New Screen

Scale: FS

Insc: As above, labelled & with some measurements

d: September 1915

Pencil & sepia wash on tracing paper (390 × 685)

3 Details of Choir Stalls

Scale: FS

Insc: As above & with details of construction

Pencil & sepia wash on detail paper (785 × 600)

1-3 Insc: *Four Elms Church*

Prov: Pres. by the Rev. Canon S. W. Wheatley, 1948
Nos.2 & 3 are perhaps drawn by Granville Streatfield. There is in the RIBA MSS Collection correspondence relating to this project. The church itself was built in 1880 to the designs of E. T. Hall.

[4] HOY ISLAND (Orkney): Melsetter House
Designs for fireplace & altar, 1898 (2):

1 Plan & elevation of fireplace wall of Melsetter Dining Room

Scale: 1 in to 1 ft

Insc: As above, labelled & with a few measurements

Pencil & blue crayon on tracing paper (440 × 625, torn bottom LHS & right corner)

2 Plan of mensa with inset reliquary stone, plan of lower part & elevation of altar for Melsetter Chapel

Scale: 1 in to 1 ft

Insc: As above, *Design for Altar, Size much as wood one | at present: except that | top slab projecting will | make it bigger. | Cross cut in: like the | St Columba's cross outside | chapel*

Pencil on tracing paper (380 × 400)

1-2 Prov: Pres. by R. Schultz Weir, 1940

In addition to these original drawings, there are also in the Collection prints of 3 measured plans of basement, ground, 1st & 2nd floors made in 1945 by J. Brandon-Jones (F).

LONDON: Bullers Wood, Bickley, Bromley (Kent)

Perspective of design by Ernest Newton

See Newton, Ernest

[5] LONDON: Church of St Peter, Eaton Square, Westminster

Design for decoration of E end of St Peter's: Eaton Square:

Perspective

Insc: As above & with notes on colours to be used &c

s: W. R. Lethaby: Architect | 111 Inverness Terrace | W

Pencil & pen with red, blue & yellow crayon

(570 × 390)

[6] LONDON: Stanmore Hall, Stanmore (Middx), Harrow

Design & working drawings for interior decoration & furnishing by Morris & Co., c.1890 (12):

1-9 Design

1 Plan & Elevation of First Flight of staircase

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

Insc: As above, *(Stanmore Hall | (Design?) for Staircase, Morris & Company | 449 Oxford Street | W,*

labelled & with notes on method of construction

Pencil, red & black pen & red crayon on tracing paper

(560 × 415, torn LHS)

2 Perspective Sketch of Staircase

Insc: As above & with some labelling

Pencil & yellow crayon (500 × 330)

3 Perspective of fireplace wall

Insc: *Stanmore Hall: Sketch of Dining Rm & The*

Property of | Morris & Company | 449 Oxford Street | W

Pencil & crayon (500 × 330)

4 Elevation of part wall (?) & of wall with Large Fireplace &c & Small Fireplace &c

Insc: As above, *Stanmore, W11 Grate | £15.15.0 (for the large fireplace) & W15 24 | £12.10.0 (for the small fireplace)*

Pencil & crayon (255 × 660)

5 Elevations of Fireplace, Small Doors & Archway to Octagon Rm & Large Door to Library

Insc: As above, *Stanmore: Small Drawing Rm & Basket Grate | 150 M £13.13.0*

Pencil & crayon (245 × 660)

6 Elevation of wall & chimneypiece with trail of coloured flowers around fireplace

Insc: *Room A or Room C | it might be adapted for & Marble moulding with | alabaster carved & coloured margin | The Breast plain panelled all up*

Pencil & crayon on tracing paper (300 × 250)

7 Elevation of wall & chimneypiece with frieze above fireplace & large floral panel above the mantelpiece

Insc: *Room C, Marble & Carved Alabaster (coloured) | Alternative design for Fireplace | showing also the wall*

panelling | only 6' 0" high: giving 8/6 to hangings

Pencil & crayon on tracing paper (290 × 370)

4-7 Scale: $\frac{1}{2}$ in to 1 ft

8 Elevation of a chimneypiece, probably for Stanmore Hall

Pen on tracing paper (250 × 335)

9 Elevation of chimneypiece with arches over mantelpiece, probably for Stanmore Hall

Pen & pencil on tracing paper (255 × 205)

10-12 Working drawings

10 Details of Wood work | in Drawing Rooms

Scale: FS

Insc: As above, *Stanmore, Note: these details | coloured red are | in Large Drawing Rm | & of Teak, Note These details | coloured Yellow are | of deal in Small | Drawing Rm & labelled*

Pencil, pen & crayon (500 × 660)

Verso: Numerous slight sketch details

Pencil

11 Opening into Annex | with 8' 0" panelling & Casing to | Beams of Ceilings

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

Insc: As above & Room C; verso *Sketches | Stanmore | Morris & Company | 449 Oxford Street | London | W*

Pencil, crayon & wash (265 × 660)

12 Plan, elevation, perspective & Detail of Carving Table

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

Insc: As above & labelled

Pencil & brown crayon (435 × 515)

1-12 Prov: Pres. by R. Schultz Weir, 1940

Stanmore Hall was rebuilt c.1890 and decorated by Morris & Company for William Knox D'Arcy.

[7] SUTTON COLDFIELD (Warwicks): The Hurst, Four Oaks, Lady Wood

Contract drawings for a house for Col. Wilkinson, 1893 (6):

1 Ground Floor Plan

Insc: As above, *The Hurst: Lady Wood: Sutton Coldfield & labelled*

Pencil on tracing paper (560 × 670)

The drawing is a reconstruction made by J. Brandon-Jones for the Morris, Webb & Lethaby exhibition held at the RIBA in 1951 and was based on a plan reproduced in CL. The original drawing is lost.

2 First Floor Plan

Verso: Sketch of venetian-type window for Nelevation w/m: J. Whatman 1885

3 Attic Plan & sketch of Framed bridgings

w/m: J. Whatman 1885

4 East & South Elevations, to the former of which is added in pencil a single-bay addition (685 × 510)

5 North & West Elevations & Sections E.E & F.F [Fig.13]

Verso: Sketch details of windows of S & E elevations (680 × 510)

6 Sections A.A, B.B, C.C & D.D

1-6 Scale: $\frac{1}{4}$ in to 1 ft

2-6 Insc: As above, *The Hurst: Lady Wood: Sutton Coldfield, This is one of the drawings referred to in the Contract signed by us, bearing date May 29 1893* | (s.) *James Smith & Sons* | *Witness to the signature of* | *James Smith & Sons: (s.) W. R. Lethaby, labelled & (some) with a few measurements*
s & d: *W. R. Lethaby Architect* | *2 Grays Inn Square W. C.*
Pen & coloured washes; versos pencil (515 × 680 unless otherwise noted)
The Hurst was dem. c.1965 (?).

[8] Imaginative compositions (2):

1 *Necropolis – the greatest* | *City*
Insc: As above & *The great city Necropolis* | *The subterranean city*
Pencil, insc. in pen (430 × 340)

2 *The Social* | *Structure* (deleted) | *of Civilizations*
Pencil & pen (430 × 340)

The two drawings are made on pages of apparently a catalogue of *Cast Iron Dado and Pilasters* manufactured by *Wm. Thomlinson-Walker*, | *Victoria Ironworks*, | *York*.

[9] Design for balustrades & railings

Elevations of *Balustrades & Railings*
Insc: As above
Pen & blue crayon on tracing paper (325 × 140)

[10] Designs for fireplaces (26):

1 Elevation of an iron chimneypiece
Insc: ... *a nice marble shelf may be* | *laid on the top at so much extra*

2 Part-elevation of *Bright grate* for | *a Drawing Room*
3 Plan & elevation of *Hob Grate* | *with front margin separate*

4 Part-plan & elevation of fireplace with or without piece above *marble shelf*
s: *W. R. Lethaby* | *Architect* | *9 Hart St, Bloomsbury*
5 Elevation of *Small grate*

6 Elevation of fireplace, *All to be blacked* | *like a stove except* | *the brass*

s: *W. R. Lethaby* | *Archit* | *9 Hart St, Bloomsbury*
7 Elevation of *Cast iron front* | *circular opening*

8 Part-plan & perspective of *Cast iron grate with margin* | *cast separately and with return slips*

9 Design for a frieze above a fireplace showing *Very flat* | *relief of ladies seated in Grecian chairs either side of a fire*

2-9 Insc: As above & 2, 3, 4, 5, 8, 10, 11 & 12 respectively

10 Elevation of *Grate: iron with copper hood*

11 Elevation of *Iron Dog Grate* | *Copper hood & flue*

12 Elevation of *Dog Grate all iron*

13 Elevation of a chimneypiece with tiled (?) wall above the mantelpiece

14 Elevation of *Cast iron front* | *with applied discs of Copper*

15 Plan & elevation of *Small grate front*

16 Plan & elevation of *Cast iron front* with oval opening

17 Perspective of *Cast iron Chimney piece & Grate*

18 Elevation of *Smaller Edition of Fireplace* | *Design A*

19 Elevation of chimneypiece with *Marble moulding* | *forming first shelf & with Alabaster border* | *with trail of flowers* | *just incised*; in the cornice above a scene with deer

20 Elevation of a wood panelled chimneypiece with tiling either side of grate
Scale: 1 in to 1 ft

Insc: *Room A* | *Fireplace*

Pencil & crayon on tracing paper (300 × 230)

21 Elevation of chimneypiece with big roundel (mirror?) & plasterwork of roses above

22 Elevation of *Chimney piece entirely painted* | *with flower work with Plaster Picture in roundel above*

23 Elevation of a chimneypiece with an elephant on the shelf & *A good little bronze panel* | *by one of the younger & better sculptors*

24 Perspective of *Simple basket grate*

1-24 Pen, pencil & crayon on tracing paper, No.1 very brown & mottled (300 × 220 average)

Some of these designs (especially No.20 with its wood panelling and insc. in red crayon) seem to go with designs catalogued under [6] above. Others were perhaps made for Farmer & Brindley or Morris & Co.

25 Interior perspective showing chimneypiece with bold superstructure in which are 3 arched recesses
Insc: *St James's* | *Jamels* (?)

w/m: A. Piri(e)

Pen & pencil with red, green & blue crayon (200 × 130)

26 Sketch plan & elevation of fireplace with panelled surround

Pen with green, yellow & red crayon (145 × 110)

[11] Design for a textile, the pattern based on a wild rose

Insc: Greek caption partly obscured
Pencil (370 × 420)

[12] Design for a tomb consisting of an effigy on a sarcophagus supported on a high base & within a window recess

Sketch elevation

Insc: *I, Suggestion for recumbent Effigy, Effigy drawn too big* | *should be ordinary life size & This panel* (on the base) *if any to be the charge to Peter*

Pencil & sepia wash, insc. in pen (255 × 355)

[13] There are also in the Collection 178 watercolours and drawings in various media. They are of various sizes and mostly topographical. Some were executed by Lethaby on his Pugin Studentship tour of Somerset in 1881 and a fair number were used to illustrate his numerous publications, especially his book *Leadwork, old and ornamental and for the most part English*, 1893.

Besides 55 unidentified and miscellaneous studies, there are 66 drawings relating to Great Britain, 2 to Belgium (Liège), 17 to Italy and Sicily and 2 to Turkey (Akhtamar and Turgutlu). Dates range from *May 1879* to *Aug 3 1920* (via *1882 Orleans* and *Oxford July 1883* – to quote only those giving a location as well as date). [Figs.14-18]. A detailed description of the watercolours and drawings can be found in the card catalogue of the RIBA Drawings Collection.

[14] In addition, there are in the Collection 63 sketch and notebooks covering the period 1874-1926. In their wide coverage of all forms and periods of art, the books fully reflect the breadth of Lethaby's own interests and no short entry can possibly summarize their contents. A detailed description of these sketch- and notebooks can be found in the card catalogue of the RIBA Drawings Collection.

LETHABY, W. R. & BALL, Joseph Lancaster (1852-1933) (q.v.)

BIRMINGHAM: Eagle Insurance Company offices, Colmore Row

Preliminary design & design, 1898-1900 (3):

1-2 Preliminary design, 1898

1 Elevation of a building with a façade 9 bays wide
Pencil with red & blue crayon on tracing paper (315 × 295)

2 Part-elevations of a building apparently of only 5 bays in width but with an open parapet

Insc: *My dear Ball* | *Sorry to send such a scrappy lot. It may* | *be because I am going away but I* | *feel perfectly used up & with notes on materials & construction*

d: 1898

Pencil with green & blue crayon on tracing paper (525 × 380)

Design, 1900

3 *Front Elevation & Back Elevation* (the latter showing suggested incorporation of letters *EIC* at the top of the building) [Fig.10]

s: *W. R. Lethaby* | *and J. L. Ball Architects*

Pen & coloured washes (535 × 730)

Verso: Sketch detail for plaque over the entrance door with the date *1899* revised to *1900*

Insc: As above, labelled & with pencil notes & amendments

Pencil

The design is that executed (i.e. of 5 bays) except that it shows the eagle standing proud of the skyline instead of against the closed parapet.

In addition to these original drawings, there are also in the Collection 2 prints of original drawings of sections and 1 print of a tracing of a Lethaby elevation of the façade (slightly different from Nos.1, 2 & 3).

LETT, Frederic (?-1895)

Little is known about this architect. The drawings in the Collection indicate that he was admitted a student of the Institute of British Architects in 1842. In 1843 he exhibited at the RA a drawing of the interior of St Michael's church, Stockwell, London, giving his address as Thanet House, Clapham Road. (St Michael's had been built 1841-42 to the designs of William Rogers, a pupil of Charles Beazley, almost all of whose work was done in the neighbourhood of Lambeth.)
Bibl: A. Graves, *RA exhibitors*, 1905-06; *Colvin*

Entrance with lodges, 1842 (2):

1 *Plan*

2 *Elevation*

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

Insc: As above, *An Entrance to a Nobleman's Park with Lodges*, the plan labelled & (in another hand) *Admitted as student 25 July 1842*

s: *Frederic Lett*

w/m: 1 Mill Kent; 2 James Whatman Turk ... (cut off) 1840

Pen & wash (540 × 730)

LEVERTON, Thomas (1743-1824)

Son of a builder of Woodford, Essex, where he was born. Nothing is known of his architectural training or career until 1771, when he began to exhibit at the RA. He designed numerous country houses and was concerned in the building of Bedford Square, London, where he is known to have designed several of the interiors including that of No.13 which he occupied from 1796 until his death. He was surveyor to the Phoenix Fire Insurance Company, London. With his pupil Thomas Chawner he submitted a joint plan for the layout of Marylebone (later Regent's) Park in 1811. In his architectural work he was strongly influenced by that of the Adam brothers.

Bibl: *Colvin*

[1] CULFORD HALL (Suffolk)

Alternative designs for entrance lodges, 1803 (4):

1 Plan, *Entrance Front & Flank Elevation* of single-storeyed lodge, Gothick in style, T-shaped in plan, with rustic corner columns, thatched roof & central castellated chimneyInsc: As above, *Sketch of Two Cottages designed to form One Lodge for the Most Noble the Marquis Cornwallis*, the plan labelled & with measurements marked s & d: TL Archt 1803**2** Plan, *Entrance Front & Flank Elevation* of a lodge 1½ storeys high, the rectangular living rooms with bedrooms over superimposed on an octagonal plan, minimum classical in style though with thatched roofInsc: As above, *Sketch of Two Cottages to form One Lodge designed for the Most Noble the Marquis Cornwallis*, the plan labelled & with measurements marked s & d: TL Archt 1803

w/m: Hayes & Wise 1799

3 Plans & elevations of single-storeyed classical gate lodges, the plans differing from the elevations in showing (though not, apparently, as additions to the original plans) a 2nd room to each lodgeInsc: *Sketch of uniform Lodges designed for the Most Noble the Marquis Cornwallis*, the plans labelled & with measurements marked s & d: TL Archt 1803

w/m: J. Whatman 1801

4 Plans, *Entrance Front & Flank Elevation* of single-storeyed gate lodges, classical in style though with Venetian tracery in the windows & rustic columns in antis; the plans differ from the elevations in showing a *Sleeping Room* adjoining the *Living Room* of each main block but, as in No.3, these bedrooms are not, apparently, additions to the original plans, though their outlines do in this drawing run off the sheetInsc: As above, *Sketch of uniform Lodges designed for the Most Noble the Marquis Cornwallis*, plans labelled & with some measurements marked s & d: T.L. Archt 1803

1-4 Scale: 1/6in to 1ft approx.

Pen & watercolour; plans pen & wash (1, 2, 4 370×265; 3, 395×280)

Prov: Pres. by Essex County Record Office, 1949

[2] Alternative designs for estate cottages, 1804 (4):**1** Plan, *Front Elevation & End Elevation* of an estate cottage, Gothick in style, cruciform in plan, its E end polygonal &, with the crossing, rising through 2 storeys, cross-stepped gables to the lower transeptal bedrooms; a *Wash house* representing the nave is shown on the plan but not on the end elevationInsc: As above, the plan labelled & with measurements; verso (in pencil, in a later hand?) *Plans of Lodges for Lord Cornwallis***2** Plan & Elevation of a plain rubble-walled estate cottage comprising a bow-fronted *Living Room* and *Bed Room* over with a single-storeyed *Bed Room* & *Wash house* set at an angle on either side

Insc: As above, the plan labelled & with some measurements marked

3 *Entrance Plan, One Pair Story Plan & Elevation* of a circular estate cottage, Gothick in style, 1½ storeyed & thatched

Insc: As above, the plan labelled & measurements marked

w/m: J. Whatman 1801

4 Plan & Elevation of an octagonal estate cottage, round-arched, 1804

Insc: As above, the plan labelled & measurements marked

1-4 Scale: 1/6in to 1ft approx.

s & d: Tbos Leverton, Archt | 1804

Pen & watercolour (415×275 approx.)

Prov: Pres. by Essex County Record Office, 1949

LEWIS, Ernest Wamsley (1898-1977)Born in London in 1898, Lewis was commissioned in the Army in 1916 and two years later sent on the staff to Italy where he remained until 1920. In that year he joined the AA school and in 1925 won the medal presented by the Société des Architectes Diplômés par le Gouvernement, Paris. While at the AA school, Lewis travelled extensively in the Netherlands, Germany, Denmark and Sweden. After a period as assistant, first in the office of Stanley Hamp and then in that of H. S. Goodhart-Rendel, Lewis won the Gold and Silver Medals of the Alfred Bosson scholarship in 1927 and went to New York to study theatre design for a year. While there he worked for a time in the office of Howard C. Crane and co-operated with Joseph Urban in the design of the Metropolitan Opera House, New York City (which was not, however, built until 1966 and then to an entirely different design). On his return to Britain Lewis set up in practice in London and, together with Oliver Hill, entered the competitions in 1932 for the RIBA building in Portland Place and the Norwich City Hall. But unquestionably his major work is the New Victoria Theatre, London, which has been described as 'one of the very first buildings in which the Continental style of horizontal bands and horizontal windows appeared in England' (Pevsner, *London I*, 1962, p.599). Lewis was elected A in 1926, F in 1941. (Information from the architect, 10 March 1972.)

LONDON: New Victoria Cinema, Vauxhall Bridge Road, Westminster

Alternative preliminary designs, design & working drawings & designs for permanent fittings for stage sets, 1929-30 (53):

1-6 Preliminary design for a cinema with 2 balconies

1 Plan of Stalls in the basement

Insc: As above, labelled & with details of seating capacity

s: E. Wamsley Lewis ARIBA | 9 Hanover Square, W.1

Pen on tracing paper (285×350)

2 Plan at Projection Booth level

Insc: As above & labelled

s: E. Wamsley Lewis ARIBA | 9 Hanover Square | London W.1

Pencil on tracing paper within double ruled border (355×380)

3 Plan at Mid-balcony level

Insc: As above & labelled

s: As No.2

Pencil on tracing paper within double ruled border (335×380)

4 Longitudinal Section through Central Axis showing angles of vision of men standing at the back of the auditorium at stalls, 1st balcony & upper balcony levels

Insc: As above & labelled

s: As No.2

Pen & pencil on tracing paper (295×345)

Repr: *London Architect*, January 1972, p.9**5** Longitudinal Section through Central Axis, with rough suggestion of form of plaster decoration

Insc: As above

s: As No.2

Pencil on tracing paper within double ruled border (310×400)

6 Longitudinal Section through Central Axis | Suggested treatment for AuditoriumInsc: As above & (an addition made by the architect just prior to his presentation of the drawing to the Collection?) *This is the drawing from which the Mermaid's Palace sprang*

s: As No.2

Pencil on tracing paper (270×380)

1-6 Scale: 1/6in to 1ft

Insc: *Proposed Cinema Theatre at Victoria*

7-12 Preliminary design for an alternative scheme with only 1 balcony & seating reduced to 3000

7 Ground floor plan of cinema between Vauxhall Bridge Road & Wilton Road

Insc: As above, labelled & with details of seating capacity

s: E. Wamsley Lewis ARIBA | 9 Hanover Square | London W.1

Pencil & some red pencil on tracing paper within double ruled border (330×395)

8 Upper foyer plan

Insc: As above, labelled & with a few measurements

s: E. Wamsley Lewis ARIBA | 9 Hanover Square, W.1

Pencil & some red pencil on tracing paper within double ruled border (330×380)

9 Preliminary study for Elevation to Wilton Road

showing proposed jointing of precast artificial stone slabs

Insc: As above & on the façade *Monivone News, Universitattheatre & Greta Garbo in What she got up to and Charles Chaplin What is the point for (sic) worrying*

s: As No.8

Pencil on tracing paper (390×380)

10 Elevation to Wilton Road

Insc: As above

s: As No.8

Pencil on tracing paper (270×345)

Finished drawing of No.9. This design shows a façade with horizontal and vertical emphases about balanced.

11 Transverse section showing decoration of proscenium arch & introducing a dome

s: E. Wamsley Lewis ARIBA | 9 Hanover Square, London W.1

Pencil on tracing paper (395×365, torn bottom RHS)

7-11 Scale: 1/6in to 1ft

Insc: *Proposed Cinema Theatre at Victoria***12** Preliminary perspective of interior showing proscenium & treatment of side walls of auditorium & slight sketch details

Scale: 1/6in to 1ft

Insc: *omit hazy suggestions. Stick to sous-marine. Scale out of control*

s: E. Wamsley Lewis

Pencil with blue, red & green crayon on tracing paper (395×445, torn LHS)

13-18 Presentation drawings & studies for them

13 Study for Elevation to Vauxhall Bridge RoadInsc: As above & *Proposed Theatre (sic) at Victoria*

s: E. Wamsley Lewis ARIBA | 9 Hanover Square W.1

Pencil & some yellow crayon on tracing paper (575×760, torn bottom centre)

This design shows a façade with a horizontal emphasis in the lower part and a decidedly vertical emphasis in the upper part in which respect it goes with No.15.

14 Elevation to Vauxhall Bridge Road

Insc: As above, 21 & on the façade *On the stage The Victoria Regent Girls - Continued Success Ronald Coleman and Vilma Banky in Conquest | Buster Keaton in a Man's Moments | Movitone & Proposed Theatre at Victoria for the Provincial Cinematograph Theatres Ltd*
 s & d: (print) E.W.L. 30.8.28 & E. Wamsley Lewis 1928; (pen) E. Wamsley Lewis ARIBA | 9 Hanover Square, London W.1

Print with watercolour added, within double ruled border (585 × 735)

This design shows a façade with an essentially horizontal emphasis (cf. Nos.16 & 17) and the heading, ruling and numbering of the drawing (though not the signature) seem to connect it with, e.g., Nos.19-22.

15 Study for Elevation to Wilton Road 1 & 3 other small very slight sketches hardly, it seems, to be related to the cinema

Insc: As above & *Fillis Vic 7461 | Allied Art & Crafts Guild*

s: E. Wamsley Lewis ARIBA | 9 Hanover Square | London W.1

Pencil on tracing paper (570 × 760, torn bottom LHS)
 This design goes with No.13 above.

16 Study for elevation to Wilton Road & slight sketch details of friezes &c

Insc: As above & *The New Victoria*

s: E. Wamsley Lewis ARIBA | 9 Hanover Square, London W.1

Pencil heightened on the verso with coloured crayon within single ruled border (575 × 725, torn LHS)
 This design shows a façade with an essentially horizontal emphasis and goes with Nos.14 & 17.

17 Elevation to Wilton Road

Insc: As above, *Douglas Fairbanks | The Hour of Gladness with Greta Garbo | Fishy Great New Comedy Smelly Film Finest illuminated Stage Show in the Metropolis The Victorians (on façade) & The New Victoria Cinema Theatre at Victoria SW | for the Provincial Cinematograph Theatres Limited*

s & d: (print) W. E. Trent FSI, Architect | 123 Regent Street | London W | September 1929, the name written over (just prior to the presentation of the drawing to the Collection?) by E. Wamsley Lewis & Lewis's address 70 St Thomas Street, Weymouth added
 Print with watercolour added within a ruled border (550 × 650)

This design, like No.14, shows a façade with an essentially horizontal emphasis and differs from No.16 in details only.

18 Perspective of interior looking diagonally across the auditorium

s & d: E. Wamsley Lewis. Dec. 1929

Print (600 × 880)

This design is very close to the final one. It may be that the drawing goes with Nos.14 & 17 and that a coloured version of it was made to complete the set.

13-18 Scale: $\frac{1}{8}$ in to 1ft

19-36 Design for the cinema as built**19 Stalls Floor Plan**

Insc: As above, 36, *Total Number of Seats 1710*, labelled & with measurements
 Print (565 × 665)

20 Ground Floor Plan

Insc: As above, 38, labelled & with measurements
 Print (550 × 660)

21 Upper Foyer Plan

Insc: As above, 39, labelled & with measurements
 Print (560 × 670)

22 Balcony Floor Plan

Insc: As above, 40, *Total Number of Seat 1076*, labelled & with measurements
 Print (560 × 670)

19-22 Scale: $\frac{1}{8}$ in to 1ft

Insc: *Theatre at Victoria for the Provincial Cinematograph Theatres Limited*

s: W. E. Trent Architect | E. Wamsley (sic) Lewis Associated Archt 123 Regent Street | London W.1

W. E. Trent was architect to the Provincial Cinematograph Theatres Ltd. It seems from the preliminary designs that the main features of the cinema had already been fixed by the time he came on the scene and it may not be without significance that Lewis's name is misspelled on these drawings.

23 Flank Wall of the Auditorium

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

Insc: As above, *Drawing No.159, The New Victoria Theatre for the Provincial Cinematograph Theatres Company Ltd*

s & d: W. E. Trent & E. Wamsley Lewis | 123 Regent St W & E.W.L. 3.12.29
 Print (735 × 960)

24 Preliminary study of Cross Section B-B towards the proscenium

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

Insc: As above & *Theatre at Victoria for P.C.T.*

s: E. Wamsley Lewis

Pencil on tracing paper (560 × 760)

This drawing is closely connected with No.25.

25 Elevation of Auditorium towards the Proscenium

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

Insc: As above, *Drawing No.160 & The New Victoria Theatre for the Provincial Cinematograph Theatres Company Ltd*

s & d: W. E. Trent FSI & E. Wamsley Lewis | 123 Regent St W.1 & E.W.L. 3.12.29

Print (740 × 970)

26 Plan & elevation of fibrous plaster lighting features around the auditorium

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

Insc: No.162, notes on materials, e.g. *glass for light & some measurements*

s: E. Wamsley Lewis

Pencil on tracing paper (1050 × 640)

27 Plan of Balcony Ceiling & Section through Centre Line

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

Insc: As above, *Drawing No.170, details of materials &c, e.g. Smooth plaster, Glass, Low relief ornament, some measurements & The New Victoria Theatre for the Provincial Cinematograph Theatres Company Ltd*

s & d: W. E. Trent & E. Wamsley Lewis | 123 Regent Street W.1 & 2.1.30
 Print (725 × 960)

28 Plan & elevation of Main | Foyer and Vestibules showing Ceiling Plan & Section thro Centre of Foyer

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

Insc: As above, *Drawing No.173 & The New Victoria Cinema | at Victoria | for the Provincial Cinematograph Theatres Ltd*

s & d: E. Wamsley Lewis ARIBA | Architect | 9 Hanover Square, London S.W.1 & 10th Jan 1930
 Pencil on tracing paper (640 × 780)

29 Details of air extracts reading Stage Door & Exit cast in pierced concrete faced with black granite chippings

Scale: FS

Insc: As above, *Drawing No.197, All above to be cut out for vent grilles & The New Victoria at Victoria*

s: E. Wamsley Lewis

Print (945 × 725)

30 Exit Sign Sinkings in Granite Door Jambs No.1, Sign sunk in Granite No.2 & 3 reading Stage Door & Exit

Scale: FS

Insc: As above, *Drawing No.198 & The New Victoria at Victoria*

s: E. Wamsley Lewis

Print (760 × 1005)

31 Details of exterior Exit sign & decorative sculptured panel showing a stylized figure wearing a bowler hat & bent at the knees

Scale: FS

Insc: As above, *Drawing No.199, Surface of rustication, Pierced, No.6 & No.7 & The New Victoria at Victoria*

s: E. Wamsley Lewis

Print (1005 × 725)

The figure no doubt represents Charles Chaplin, see the reference to him on No.9 above.

32 Plan, Elevation, Side Elevation & Section of fibrous plaster lighting features

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

Insc: As above, *Drawing 209 & New Victoria Theatre Plaster Detail*

s & d: E.W.L. | 18 Feb. 30 & (in pencil, just prior to the presentation of the drawing to the Collection?)

E. Wamsley Lewis

Print (745 × 1005)

33 Plans & Elevation of Fountain in Alabaster to illuminate the niches on either side of the proscenium

Scale: 1in to 1ft

Insc: As above, *Drawing No.267, The New Victoria Cinema for the P.C.T. Co. Ltd & with some measurements*

s & d: E. Wamsley Lewis | June 3. 30 & E. Wamsley Lewis ARIBA | 123 Regent St, W.1

Pencil on tracing paper within double ruled border (530 × 410)

These fountains were cut out by W. E. Trent on grounds of cost.

34 Main Entrance Doors and Frame

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

Insc: As above, *Drawing No.271, The New Victoria Theatre | for the P.C.T. Co. Ltd & some measurements*

s & d: (print) June 14 1930 | E.W.L. & (pen) E. Wamsley Lewis ARIBA | 9 Hanover Square | London W.1

Print (550 × 840)

35 Design for Rubber Floor of Main Foyer

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

Insc: As above, *Drawing No.276, (pencil) details of colour shades & The New Victoria Theatre for the Provincial Cinematograph Theatres Co. Ltd*

s & d: E. Wamsley Lewis | June 21 1930 & W. E. Trent | 123 Regent St W.1, the latter written over in pen (just prior to the presentation of the drawing to the Collection?)

E. Wamsley Lewis FRIBA | 70 St Thomas St, Weymouth

Print with gouache added (700 × 810)

E. Wamsley Lewis had not been elected F in June 1930.

36 Elevation of wrought iron Rail on Balcony & Orchestra Rail

Scale: 1in to 1ft

Insc: As above, *Drawing No.307, Note: Certain newels must be carried up to a height of 5' 0" or so and finished | 2 1/2" diam. circular and drilled to take screw | of cast bronze final & The New Victoria Theatre for P.C.T. Co. Ltd*

s & d: E. Wamsley Lewis ARIBA | 123 Regent St, W.1 & Aug. 15. 30 E.W.L.

Pencil on tracing paper within a single ruled border (240 × 440)

37-45 Working drawings

37 Detail for String Courses of Empire Reconstructed Portland Stone

Scale: FS

Insc: As above, Neon Tubing, some measurements & Theatre at Victoria for the Provincial Cinematograph Theatres Limited

s: E. Wamsley Lewis ARIBA | W. E. Trent | Architect | 123 Regent Street W.1

Pencil on tracing paper (755 × 890, torn bottom left corner)

38 Elevation of the main entrance doors & of the sculptured panels of Comedy & Drama above the exits on either side

Scale: 1/2 in to 1 ft

Insc: From the Humphreys | Tuesday morning canopy Garton & Throne | Sashes hinged | hanging & a few measurements

Pencil on tracing paper (565 × 1045, torn top left edge & RHS)

39 Elevation & Section C.D (through hinge) of main entrance doors

Scale: 1/24 in to 1 ft

Insc: As above, Re: P.C.T., D.4046 & notes (in French) concerning materials & colours, e.g. *Peint rouge, En blanc | cuivre chromé*

Elevation pencil & gouache; section pencil & coloured crayon (665 × 790)

40 Study for Dome for Auditorium Ceiling

Insc: As above & Mr W. Evans wants a dome over the auditorium

s: E. Wamsley Lewis

Pencil on tracing paper (285 × 540)

W. Evans was Director of the Provincial Cinematograph Theatres Co. Ltd.

41 Rough suggestions for | Vents to Main Ceiling

Scale: 1 in to 1 ft

Insc: As above

s: E. Wamsley Lewis

Pencil on tracing paper (390 × 555)

42 Plan, Elevation & Section of Light Fitting for Staircase to Stalls

Scale: 1 in to 1 ft

Insc: As above & New Victoria Cinema Theatre

s: E. Wamsley Lewis | 9 Hanover Sq W.1

Pencil with green & red crayon on tracing paper within single ruled border (510 × 285)

43 Plan, elevation & section of 2 Wall Lighting (sic) Fittings

Scale: elevation & section FS; plan 1/2 FS approx.

Insc: As above, Design by | Chas. W. West | London | 1930, some measurements & details of materials to be used

Pencil, pen & coloured washes (595 × 565)

The electric light manufacturer's drawing for No.42.

44 Plan & elevation of Fibrous Plaster Capping for Newel Wall to Staircase in Main Foyer showing Wood Panel & Lead Trough for Flowers

Scale: 1/4 FS

Insc: As above & The New Victoria Cinema Theatre

s: E. Wamsley Lewis ARIBA | 123 Regent Street | London W.1

Pencil on tracing paper within single ruled border (380 × 715)

45 Elevation of Heating Grille for Main Foyer |

Pilasters

Insc: As above & New P.C.T. Victoria Super Cinema Lond(on)

s: E. Wamsley Lewis

Pencil on tracing paper (315 × 375)

Lit: *London Architect*, January 1972, pp.8-10, & March 1972, pp.8-12

46-53 Designs for permanent fittings for 8 different sets to be used in conjunction with lift stages & curtains designed for Vaudeville

46 Design for simple curtain with 6 vertical divisions

Insc: Set No.1.A

s & d: E. Wamsley Lewis | Dec. 4. 30

Pencil on tracing paper (435 × 470)

47 Design for squared curtain with big floral motifs & 6 vertical divisions

Insc: Set No.1.B

s & d: E. Wamsley Lewis | Dec 4. 30

Pencil on tracing paper (410 × 400)

48 Design for draped curtains with, between 6 vertical divisions, 7 female figures wearing bustles

Insc: Set No.1.C

s & d: E. Wamsley Lewis | Dec 4. 30

Pencil on tracing paper (390 × 390)

49 Design for stage set consisting of 3 tiers of steps on the top one of which between pronounced verticals stands a male figure

Insc: Set No.1.D

s & d: E. Wamsley Lewis | Dec. 4. 30

Pencil on tracing paper (345 × 400)

50 Design for a stage set consisting of a door with Maori-like decoration seen at the back of a platform approached by steps & with tall circular columns either side

Insc: verso Set No.1.E

s & d: verso E. Wamsley Lewis | Dec 4. 30

Pencil on tracing paper (350 × 475)

51 Design for a stage set with, left, a stylized palm tree &, right, a platform on which stand a figure & 5 circular columns

Insc: Set No.1.F

s & d: E. Wamsley Lewis | Dec 4. 30

Pencil on tracing paper (330 × 385)

52 Design for a stage set with big curtains opened apart to reveal a female figure standing beneath a tall curtained 'baldachino' with, left, a pianoforte &, right, a chaise longue

Insc: Set No.2.A

s: E. Wamsley Lewis

Pencil on tracing paper (410 × 395)

53 Design for a stage set with a turbaned male figure standing beneath a tall curtained 'baldachino' similar to that in No.52 with, left & right, stylized palm trees

Insc: Set No.2.B

s: E. Wamsley Lewis

Pencil on tracing paper (340 × 410)

46-53 Scale: 1/4 in to 1 ft

The designs were not executed at the request of Albert de Courville, who was later appointed the first stage director.

1-53 Prov: Pres. by the architect, 1972

LEWIS, James (c.1751-1820)

Lewis was born probably at Brecon, South Wales. He travelled in Italy 1770-72, and was one of the original members of the Architects' Club founded in 1791. In 1792 he succeeded R. Norris as surveyor to Christ's Hospital, London, and the following year made a design for many additions to the hospital. In 1793 he was appointed surveyor also to the Bridewell and Bethlehem Hospitals, London, for which latter he designed new buildings in 1811-12. Owing to long continued ill-health, Lewis resigned his office at Christ's Hospital in January 1816 and that at Bethlehem Hospital in the following April. He died in 1820 leaving a considerable fortune. E. Gyfford and A. P. Moore were his pupils and George Hawkins was in his office as a clerk. He published *Original designs in architecture, consisting of plans, etc. for villas, mansions, town houses, etc., and a new design for a theatre*, 2 vols, 1779-80 & 1797, which shows that, apart from the Bethlehem Hospital (since much added to and now the Imperial War Museum), most of his work was done on country houses.

Bibl: *Colvin*

LONDON: The Bethlehem Hospital (now the Imperial War Museum), Southwark

Ground plan & S elevation

Measured drawing made for Britton & Pugin, *Public buildings of London*, 1, 1825

See Pugin, Augustus Charles & others (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

LONDON: Christ's Hospital

Design for a 3 storeyed block of 17 bays with rusticated ground floor & a cupola over the hexastyle Tuscan Doric centrepiece, the frieze of which is inscribed 'Christ Hospital, founded by Edward VI King of England', c.1795

Elevation

Scale: 1/2 in to 1 ft approx.

Pen & coloured washes within a single ruled border on cardboard-backed cartridge (390 × 835)

Prov: Sale, Sotheby, 1 February 1961, Lot 39 (as Thomas Malton); pur. 1962.

In 1793 Lewis made a design for many additions to the hospital to cost about £15,400, and in March 1794 a model was ordered to be made of a design he had prepared 'for the uniform and gradual rebuilding of the hospital'. This model comprised a 3 storeyed edifice, 360 × 285 ft, round a colonnaded court 264 × 190 ft. Drawings of a smaller design made in 1795 were exhibited by Lewis at the RA in 1799 and 1800 and this drawing is possibly one of these.

LEWIS, Thomas Hayter (1818-1898)

Lewis began his professional career as a pupil in the office of Joseph Parkinson and afterwards entered that of Sir William Tite. During this period he competed successfully for the Silver Medal of the RA. From 1849 to 1859 he worked in partnership with Thomas Finden and thereafter on his own until, after the death of his wife in 1869, he gradually withdrew from practice. He designed in an 'Egyptian Saracenic' style a Panopticon, or scientific centre and lecture hall, in London and another on similar lines for Cairo. He restored a number of churches, built several large country houses in the neighbourhood of London as well as a hospital, a school and a variety of warehouse, factory and commercial buildings. In 1864 Lewis succeeded T. L. Donaldson as Professor of Architecture at University College, London, staying there until 1881, when ill-health forced him to retire. He planned the completion of the college following as far as possible Wilkins's original intentions. Throughout his life Lewis travelled extensively, and many of his drawings were published. His principal publication

was *The Holy places of Jerusalem*, but he wrote numerous articles and papers and was a frequent lecturer. He was elected A in 1845 and F in 1852, served as Honorary Secretary for a time and was twice Vice-President of the RIBA.

Bibl: obituary: *RIBA Jnl*, VI, 1899, pp.126–130.

ABU SAYFAIN (Egypt): Church screen

Details of the decoration from a *Portion of Wood Screen from the Coptic Church of Aboo Sepheen*; a detail of the masonry of the *Truncated Pyramid at Geezob*; & a detail of the *Column at Naga | Nubia*

Insc: As above &, with arrows indicating the width, to be eight inches

s & d: Prof. T. H. Lewis | 29 (April?) Nov 1875 (April deleted)

w/m: J. Whatman 1874

Pen & grey washes heightened with white; column, pen on tracing paper & stuck on to the sheet (990 × 645)

There are, just visible along the bottom of the sheet, indications of more arrows and another inscription concerning 8 inches. The drawing was indeed used to illustrate a paper 'Notes on ancient and modern Egypt' read by Lewis at the Ordinary General Meeting of the RIBA held on 29 November 1875 and reproduced in *RIBA Transactions*, XXVI, 1875–76, pp.31–44. This, together with the fact that Lewis's name appears complete with title, suggests that the 'signature' is not, in fact, Lewis's signature but the writing of an editor or printer. Lewis's opening remarks to the meeting explain the deletion of the word 'April' in the date.

GIZA (Egypt): Truncated Pyramid

See Abu Sayfain above

NAGA* (Sudan): Column

See Abu Sayfain above

LIGHTOLER, or LIGHTHOLDER, T.

(fl.1750–1775)

Lightoler was a Yorkshireman by birth and a carver by trade; but he also acted as an architect. With R. Morris and W. & J. Halfpenny he contributed designs to *The Modern builder's assistant*, 1757.

He himself was the author of *The Gentleman and farmer's architect*, 1762. He designed the Octagon Chapel, Milsom Street, Bath, opened in 1767. Only a little later he redecorated the great hall of Burton Constable, Yorkshire, and designed the staircase hall, dining-room and stables. He also designed the Gothic altarpiece in the Beauchamp Chapel, St Mary's, Warwick, and two churches in Liverpool, St Paul's, 1763–69, dem. 1932, and St John's, 1775–83, dem. 1898. Lightoler was no longer alive in 1779.

Bibl: *Colvin*

BURTON CONSTABLE (Yorks)

Design for chimneypiece, possibly redrawn for publication/engraving, 1768

Plan, elevation & profile

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

Insc: verso *Chimney Piece in the Dining Room at Burton Constable – 1768 – $\frac{3}{4}$ Scale*

w/m: Fleur-de-lis in a scrolly shield with, above, a crown &, below, GR in capitals

Pen & wash within double ruled borders (430 × 295)

Prov: Pur. 1961

Lit: On the history of Burton Constable generally see *CL*, LXXII, 1932, pp.238–243 & 266–271; pp.266 & 268 deal more specifically with Lightoler and his work in the house; the dining-room is illustrated on p.267 & shows the chimneypiece to have been built in accord with this design (which does not appear in *The Modern builder's assistant*)

LITTLE, Thomas (1802–1859)

The pupil of Robert Abraham and at first practised both as surveyor and as architect. In 1844 he was successful in a competition for the chapels at Nunhead cemetery, and from then seems to have confined himself to architecture, building the chapels for another cemetery, some almshouses, factories in Oxford Street and various private residences including No.13 Hyde Park Gardens, London, as well as a number of churches. Besides those for which there are drawings in the Collection, these include St Andrew, Fairlight, Sussex, 1845; St Mark, Regent's Park, London, 1852; and St Saviour, Warwick Road, Paddington, London, 1855–56. They are all in a routine Gothic and extraordinarily dull compared with the Nunhead cemetery Church of England chapel – designed when the young George Devey was in Little's office. Little exhibited at the RA from 1832 to 1851 and contributed to *The Builder* on several occasions.

Bibl: A. Graves, *RA exhibitors*, 1905–06; obituary: *Builder*, XVII, 1859, p.855

Prov: All the drawings were pres. by Mrs A. H. Morant through John W. Papworth (F), 1869

[1] LONDON: All Saints' schools, St John's Wood (St Marylebone), Westminster

Site plan, 1847

Site plan of *All Saints Church – St John's Wood* showing the *Site of proposed Schools* at the E end of the church

Scale: $\frac{1}{4}$ in to 10ft

Insc: As above

s & d: Thomas Little, 36 Northumberland St, New Road,

Feb'y 1847

Pen with green, red & yellow washes on cartridge-

backed detail paper (395 × 265)

The schools seem never to have been built and the road marked as being at the E end of the church (now Queen's Terrace) is not shown on Lucas's map of St Mary-le-Bone, 1849.

[2] LONDON: Bishop Duppa's Almshouses, The

Vineyard (Richmond, Surrey), Richmond-upon-Thames

Survey drawings of the original almshouses & designs for their rebuilding (16):

1–2 Survey drawings of the then existing almshouses, 1849–50

1 *Plan of Property at Richmond, Surrey*, showing the location of the almshouses facing the *High Road (The Terrace) from the Town of Richmond to the Star & Garter* & bounded by *Friar Style Road & The Wesleyan Theological College*

Scale: 5in to 200 chains

Insc: As above

d: Decr 1849

Pen & coloured washes within a single ruled border (410 × 490)

When rebuilt, the almshouses were sited further NW in The Vineyard.

2 *Plan & sketch Front & Side Elevations* of the

existing almshouses

Scale: 1in to 20ft

s: Sept'r 1850

Pen with grey & green washes on cartridge-backed detail paper (380 × 560)

3–16 Preliminary design, contract drawings & working drawings for rebuilding the almshouses for James Fwing, 1850–51

Preliminary design in a modest Tudor style with gables

3 *Plans of Ground & Upper Floors, Principal & Side Elevations & Transverse Section*

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

Insc: As above & *Design for Rebuilding Bishop Duppa's Almshouses Richmond 1850*

s: Thomas Little, Arch't | 36 Northumberland St, New

Road

Pen & coloured washes (560 × 765)

4–10 Contract drawings to a new design, Jacobean, without gables & incorporating parts of the original work

4 *Block plan showing the footings & drains & Sections of Ground from A to B & from C to D*

5 *Plans of Ground Story & Upper Story or Bedroom Floor, Principal & Side Elevations & Transverse Section*

4–5 Scale: $\frac{1}{8}$ in to 1ft

d: December 1850

6 *Roof Plan, Rear Elevation, Section from front to back, Elevation of part of the principal façade & plans of the Ground & Upper Storey of one of the almshouses*

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

7 *Plan, Elevation & Section* with details of the *Cornice of the Principal Entrance* whose frieze is insc:

REBUILT-BY-JAMES-EWING-ESQRE | – A.D. 1851 –

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

Verso: Rough sketch detail of part of the inscription on the frieze

8 *Plan, elevation & section of Window in Sitting Room & plan of the Muntin*

Scale: 1in to 1ft, FS

9 *Plan and Elevation of the Rear Wall & Plan, Elevation & Section of the Front Boundary Wall and Cast Iron Railing with the Old doorway reinstated*

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

d: January 1851

10 *Bath Stone Cornice of Pediment* with details of *Capping to Parapet & to Gables and Ramps at back*

Scale: FS

4–10 Insc: As above, *Drawing . . . referred to by Contract dated March 20th 1851 | (s.) James Long for |*

Thos Long & Son | Witness Thomas Little (the last 3 words torn off from No.4) & No.1, No.2, No.3, No.4, No.5, No.6 & No.7 respectively

s & d: Thomas Little 36 Northumberland St New Rd

March 1851 except where otherwise indicated

Pen & coloured washes (560 × 760; 8, 380 × 560)

11–16 Working drawings

11 *Plan, elevation, section & details of the doors to the almshouses*

Scale: 1in to 1ft

d: May 1851

Verso: Design for door hinges

Pen with grey, yellow & orange washes (380 × 560)

12 *Plan, elevation & section of 3 inch Cast Iron Rain Water pipes* with date 1851

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

Insc: As above

d: May 1851

Pen with grey & orange washes (560 × 380)

13 Details of the Moldings to Pier Cap & Wrought iron Ornament to Standard

Scale: FS

Insc: As above

Pen with blue wash & pencil

Verso: Elevation & section of the pinnacles to the shaped gables of the rear elevation & sketches of an alternative design

Pencil & sepia wash (560×755)

14 Elevation & Section of Terminal to Parapet

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

Insc: As above

Pencil with grey & blue washes (760×560)

15 Elevation of Cast iron Railing and Standard

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

Insc: As above & *The top Ornaments to be in Wrought Iron*

d: May 1851

Pencil & grey wash (760×560)

16 Plan of Old & New Sites

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

Insc: As above

d: Sept 1851

Pen & coloured washes (380×560)

The almshouses still (August 1971) stand in The Vineyard.

[3] LONDON: No.7 Charles Street, Berkeley Square, Westminster

Survey drawing of the original house & designs for its rebuilding (34):

Survey drawing of the then existing house, c.1852

1 Plan of the ground floor

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

Insc: No.7 Charles Street, Berkeley Sqre, labelled & with dimensions

Pen with grey & pink washes, pencil amendments & inscriptions (560×380)

2-35 Designs, contract drawings & working drawings for rebuilding the house for Talbot T. Clifton, 1852

2-3 Designs

2-3 Plans of Basement, Mezzanine, Ground & First

Floors; Second, Third & Attic Floors

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

Insc: As above & No.3 with T. T. Clifton Esqre & (in pencil, in a later hand?), 7 Charles Street; No.4 with No.9 Charles St, Berkeley Sq T. Clifton Esq (in pencil; 'No.9' seems to be an error for 'No.7')

s & d: Thomas Little, 36 Northumberland St, New road June 1852

Pen with grey & pink washes & pencil notes (560×760)

4-9 Contract drawings

4-7 Plans of Basement, Mezzanine Floor, Ground Floor, First Floor; Second Floor, Third Floor, Attic Floor, Roof; Transverse Section, Longitudinal Section, Front Elevation; Longitudinal Section (different from that in 6), Back Elevation

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

Pen & coloured washes within single ruled borders, pencil notes & amendments (530×750)

8 Front Elevation (decidedly grander than that in 6 which looks like a Georgian frontage) part-elevation of the adjoining house & Transverse Section (with staircase & other details different from those in 6)

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

Pen & coloured washes within single ruled borders, part-elevation pencil (745×535)

There is in the Collection a design for the adjoining house by Thompson & Morgan, which corresponds with the part-elevation shown here.

9 Section showing Courses of Flues, Old Party Wall and Footings, Section of Party Wall West Side, Section of Division Fence Wall &c, Section of New Wall showing Chasing and Binding Throughs, Plan showing Chasing of New and Old Work, Plan of Present Division Wall and Water Closet, Plan showing Full Thickness of New Wall & Plan of Drawing Room Floor

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

Pen & coloured washes, pencil amendments (?) (545×760)

4-9 Insc: As above, labelled, measurements marked & Talbot T. Clifton Esqr

s & d: Thomas Little, 36 Northumberland St, New Road June 1852 (except 9 which is d. Aug 1852) & Signed August 26th 1852 | Reading Watts Junr | Witness George Latham

10-34 Working drawings

10 Plan of Concrete and Footings, Section of Concrete &c

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

s & d: Thomas Little, Architect, 36 Northumberland Street, New Road, London, Aug 1852

11 Front & Side Elevations of the top 3 storeys & plan & section of joists for 2 upper floors & Detail of Wood Girder

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

s: As No.10 (not dated)

12 Detail of Lead Flat and Lights, Plan, Elevation & Section

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

13 Detail of Doorway Cornice, Mouldings & Middle Truss

Scale: FS

s & d: As No.10

Pen & pencil with sepia washes (550×760)

14 Front Elevation & profile of ground & 1st floors with Plan & Interior Elevation of window & various mouldings

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

s: As No.10, d. Sept 1852

Pen & coloured washes (560×760)

10-12 Pen & coloured washes (545×760 approx.)

10-14 Insc: As above, T. T. Clifton Esqre, labelled & with measurements marked

15 Part-Plan & Elevation of Lower Balcony

Scale: 2in to 1ft

Insc: As above, Charles Street & (verso) Messrs Atkins - College St | 1846

Pen & coloured washes (545×385)

There seems to be no explanation of the date 1846 anywhere in these drawings.

16 Plan on Ground Floor showing | Principal Staircase, Doorway &c & Plan of Mezzanine Floor showing Hall Ceiling 2nd Principal | Staircase and Arrangements of Windows, with rough sketches of staircase & (?) alternatives for ribbing or coving of the ceilings

Pen & coloured washes, sketches & alternatives pencil (560×760)

17 Section thro' Landing and beginning of staircase looking towards Hall & thro' Landing looking towards Front door &c, including some mouldings

Pencil (545×760)

18 Section thro' Hall Staircase & thro' Landings and Elevation of Staircase with, on the former, a balustrade incorporating the monogram T.T.C. &, in top left corner, a rough sketch of an alternative balustrade apparently without monogram

w/m: J. Whatman Turkey Mill 1848
Pen & coloured washes; balustrades pencil (530×750)

19 Side of Staircase upper flight, Detail of Staircase towards Hall, Plan showing Walls under Staircase & Base of Newel upper Flight for Iron Newel post

Scale: 1in to 1ft

s: Thomas Little, Architect, 36 Northumberland Street, New Road, London

Pen & coloured washes; base of newel & other features pencil (545×760)

16-18 Scale: $\frac{1}{2}$ in to 1ft

16-19 Insc: As above, T. T. Clifton Esqre (19 with additionally 7 Charles Street) & all (except 17) labelled & with measurements marked

16, 18 s: As No.19 & d. Sept 1852

20 Design for staircase balustrade incorporating (?) the crest of T. T. Clifton

Scale: 1in to 1ft

Pen & coloured washes; balustrade pencil (385×545)

21 Profiles of various window mouldings

s: As No.19 & d. Sept 1852

22 Profiles of various mouldings for windows & balcony

Verso: Cornice over 2nd floor Window & a plan of floor joists

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

Pencil

23 Details of Principal Cornice & Chimney Top
s & d: Thomas Little, Architect, 36 Northumberland Street, New Road, London Oct 1852

21, 22r, 23 Scale: FS

Insc: As above, T. T. Clifton Esqre, labelled & with measurements

Pen & coloured washes (545×760 approx.)

24 Detail of Principal Staircase & Elevation of Base of Newel

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

Insc: As above, T. T. Clifton Esqre, labelled & with measurements

s & d: As No.23

Pen & coloured washes; indications of the balustrade & c pencil (545×760)

25 Plan & profile of newel post & handrail

Scale: FS

Insc: Labelled & with measurements

Pencil & coloured washes (530×660)

26-28 Plan & section of front door; Elevation, Section & Details of Drawing and Dining Room Doors; Plan, elevation, Section & Detail of Folding Doors of Drawing Room & elevation of cap & base of Pilaster side of Folding Door

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

Insc: As above & as No.24

Pen & coloured washes; 28, base & cap of pilaster pencil (26, 28, 545×765; 27, 545×735)

26, 27 s & d: As No.23

29-33 Section through Hall showing Entasis of Column & details of Modillions & mouldings; Drawing Room Cornice; Side View with Sections & Moulding on front of Corbel under Lower Balcony; Side with Sections of Cantilever under Principal Balcony & Leaf under Cantilevers; Side View with Sections, Front View & Leaf added on to bottom of Trusses on Drawing Room Windows

29 Scale: 1in to 1ft, FS

30-33 Scale: FS

29-30 Insc: As above, T. T. Clifton Esqre, labelled & with measurements

31-33 Insc: As above, T. T. Clifton Esqre, 7 Charles Street, labelled & with measurements

29-33 s & d: Thomas Little, Architect, 36 Northumberland Street, New Road, London, Nov 1852

29 Pen, pencil & coloured washes (525×740)

30 Pencil, pen & coloured washes (545 × 760)
31-33 Pencil & coloured washes (760 × 545)

34 Profiles of mouldings & cornices for *Dining Room, Library & Boudoir, Upper Staircase & Rooms &c 2 Floor*
Scale: FS

Insc: As above, T. T. Clifton, Esqre, labelled & with measurements
s & d: Thomas Little, Archt, 36 Northumberland St, New Road, London Dec 30 1852
Pen, pencil & grey wash (545 × 760)
On the site now stands a house of c.1900.

[4] LONDON: Church of All Saints, St John's Wood (St Marylebone), Westminster
Design for a temporary church, 1845
Plan, Front Elevation, Side Elevation, Longitudinal & Transverse Sections
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Sketch for a temporary Church, proposed to be erected at St John's Wood*, with some measurements, materials & details of construction marked
s & d: Thomas Little, 36 Northumberland St New Road April 1845
Pen & coloured washes (530 × 660)
Presumably the temporary church built in anticipation of the erection of that following.

[5] LONDON: Church of All Saints, Finchley Road, St John's Wood (St Marylebone), Westminster
Design, revised design, contract drawings & working drawings for the church, 1845-46, & for its enlargement & improvement, 1852-54 (78):
1-6 First design
1 *Plan of footings etc. & Plan of Roof*
2-4 *East Elevation; West Elevation; North Elevation*
5-6 *Transverse Section & Section through Vestry and Chancel; Section of Tower & plans of tower & spire*
1-6 Scale: $\frac{1}{8}$ in to 1ft
Insc: *All Saints' Church, St John's Wood & Drawing from which original Estimate was made* (s.) George Devey
s & d: Thomas Little 36 Northumberland St New Road March 1845
w/m: J. Whatman Turkey Mill 1844 (1 & 4 only)
1, 5, 6 Sepia pen & coloured washes (650 × 470)
2-4 Sepia pen & wash (650 × 470)

Revised design
7 *Elevation of W end*
Insc: *Sketch of All Saints' Church St John's Wood | without the Tower*
s & d: Thomas Little - April 1845
Sepia pen & wash (520 × 390)

8-12 Contract drawings for a towerless church
8-9 *Ground Plan* with an indication of the footings of the tower; *Gallery Plan*
Sepia pen & coloured washes, footings in pencil (330 × 495)

10-12 *West Elevation* with a small W door pencilled in (cf. No.45 below), *Side & Section of Porch; South & East Elevations; Transverse Section* (through nave & aisles, cf. No.58) & *Longitudinal Section* with an extension to the galleries &c pencilled in, i.e. probably an addition of c.1852 when the building of transepts was under consideration
Sepia pen & coloured washes (480 × 650)

8-12 s & d: Thomas Little 36 Northumberland St New Road, between May & June 1845
Insc: As above & *Drawing referred to by Contract dated June 3rd | 1845* (s.) George Devey
9, 10, 12 w/m: J. Whatman Turkey Mill 1844

13-55 Working drawings

13 *Plan of Footings & Concrete*

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

Insc: As above (all drawings 13-55 are dimensioned, labelled & with notes on materials & construction &c)
s & d: Thomas Little, 36 Northumberland St New Road, June 1845 (except 14 which is neither s. nor d., all drawings 15-55 are similarly signed; all except 32, 43 & 51 are variously d. between June 1845 & September 1846)
Verso: Sketch detail of the foot of a wall
Pen

14 *Plan of Sleeper Walls &c, Section on the line AB, Elevation on the line CD showing inverted arches between Piers of Nave & Section on the line EF*

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

Insc: As above &c

13-14 Pen & coloured washes on partly linen-backed cartridge (530 × 660)

15 *Elevation & section of Aisle Windows &c*

Scale: 1in to 1ft

Insc: As above &c

Pen & coloured washes (760 × 560)

The windows are now (July 1971) without transoms.

16 *Plan & section of Vestry & Private Room* at the E end of the S aisle

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

Insc: As above &c

Pen with grey, pink & yellow washes (380 × 560)

17 *Openings to light Vaults under Vestry & Jamb*

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

Insc: As above &c

Pen with grey & blue washes (380 × 560)

18 *Elevation of Tower Door . . . & Details*

Insc: As above &c

Pen with grey & pink washes (560 × 760)

This was built in favour of the modest NW door shown in No.10 above.

19 *Elevations & details of South Doorway & Vestry Door*

Insc: As above &c

Black & red pen with grey wash (560 × 760)

18-19 Scale: 1in to 1ft, FS

20 *Half Plan showing Timbers, Half Plan showing Pewing, Section of N and S Galleries, Section of West Gallery & Elevation of the Timbers of the Gallery*

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

Insc: As above &c

Pen & coloured washes (560 × 740)

21 *Elevation of plans of Piers of Nave . . . & Details*

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

Insc: As above &c

Pen with grey, pink & mauve washes (560 × 760)

22 *Details of Piers in Nave*

Scale: FS

Insc: As above &c

Pen with grey, red & pink washes on linen-backed cartridge (560 × 760)

23 *West Window . . . & Details*

Insc: As above &c

Pen with grey, dark & light brown washes on linen-backed cartridge (560 × 680)

24 *East Window . . . & Details*

Insc: As above &c

Pen with grey, dark & light brown washes on linen-backed cartridge (560 × 760)

25 *Details of Windows in Vestry and Private Room, Window in Water Closet & Jamb*

Insc: As above &c

Black & red pen with coloured washes (560 × 760)

23-25 Scale: 1in to 1ft, FS

26 *Details of Upper Water Table to Buttresses & String under Parapet*

Scale: FS

Insc: As above &c

Pen & wash (380 × 560)

27 *Front & side elevations of roof corbel*

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

Insc: As above &c

Pen with grey, buff & pink washes (380 × 560)

28 *Section of Roof of Nave & Aisles . . . & Details* with, inset, an interior perspective from the SW of a design for the chancel roof

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

Insc: As above &c

Pen & coloured washes; inset pencil (560 × 750)

29 *Details of Pinnacles to Buttresses &c West end*

Scale: 1in to 1ft

Insc: As above &c

Black & red pen with red & pink washes (560 × 365)

30 *Details of Cast Iron Columns*

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

Insc: As above &c

Pen with grey & yellow washes (560 × 400)

31 *Pew Framing - Ground Story*, plan, elevations & sections

Insc: As above &c

Pen & brown washes (560 × 765)

32 *Pew Framing - Gallery Floor*, plan, elevations & sections

Insc: As above &c

Pen & buff wash (560 × 760)

31-32 Scale: $\frac{1}{2}$ in to 1ft, details FS

33 *Details of the Foliage in Spandrels of South Doorway* with, inset, a sketch of *Angel to stop Stringcourse in W. Gable*

Scale: $\frac{1}{2}$ FS (spandrels only)

Insc: As above &c

Pen; inset pen on detail paper (410 × 560)

34 *Front & side elevations of gable cross*

Scale: $\frac{1}{5}$ FS

Black & red pen (560 × 395)

35 *Plan of sleeper walling beneath pews*

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

Pen & coloured washes (385 × 560)

Verso: Sketch section of the foot of a wall (buttress?)
Pencil

36 *Plan & elevation of Tower Staircase & details*

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

Insc: As above &c

Pen with pink & blue washes (380 × 555)

37 *Plan & elevation of the Tower Door*

Scale: 1in to 1ft

Insc: As above &c

Pen with brown, grey & yellow washes (360 × 315)

38 *Plans & elevations of South Door & Vestry Door*

Insc: As above &c

Pen with brown, grey & yellow washes (365 × 345)

39 Plans & elevations of *Tower Door, South Door & Vestry Door*
Insc: As above &c
Pen with brown, grey & yellow washes (365×555)

38-39 Scale: 1in to 1ft, details FS

40 Elevation of the E end showing reredos & alternative design(s?) for the altar rail
Pencil & sepia wash; alternatives pencil (560×380)

41 Elevation & section of pulpit & plan showing *Pulpit & Reading Desk* & their relation to the *Font*; inset, a very rough sketch of an alternative altar rail(?)
Scale: 1/2in to 1ft
Insc: As above &c
Pen & sepia wash with pencil additions & alterations (480×655)

42 Plan & elevation of *Communion Table* with details
Scale: 1in to 1ft
Insc: As above &c
Pen on cartridge-backed detail paper (560×380)
The table is now (July 1971) in the S transept.

43 Plan, elevation & section of *Rail in Chancel & Compartment of Tracery in Panel*
Scale: 1/2in to 1ft, 1/2FS
Insc: As above &c
Pen & sepia wash on cartridge-backed detail paper (495×765, torn bottom LHS)

44 Plans, elevation, section & details of the *Pulpit*
Insc: As above &c
Pen with grey, sepia & yellow washes on cartridge-backed detail paper (515×765)

45 Plan, Elevation, sections and details of *Central West Door*
Insc: As above &c
Pen with grey, sepia & yellow washes (545×750)
The present (July 1971) W door is a copy of the 'tower door' (see No.18 above) inserted c.1885.

44-45 Scale: 1/2in to 1ft, FS

46 Elevations of the inside door to the tower of the doors in the vestry
Pencil & sepia wash (380×560)

47 Block plan of the church showing the retaining wall & *Carriage Drive* & the plan, elevation & sections of the *Folding Gates* & entrance piers
Scale: 1/16in to 1ft approx.
Insc: As above
Pen & coloured washes (765×560)
Verso: *Bath stone Coping* of the retaining wall & *Cap of gate Piers*
Scale: FS
Insc: As above
Pen & wash

48 Elevation of the *Heads to Standards* (i.e. poppyheads in *Gallery*)
Insc: As above &c
Pen & sepia wash (560×480)

49 Elevation of upper part of *Linen Panel in Pulpit*
Insc: As above &c
Pen & sepia wash (560×380)

48-49 Scale: FS

50 Plan, elevation & *Details of the Altar Piece*
Insc: As above &c
Pen & sepia wash (760×560)

51 Plan, elevations & *Details of the reading desk*
Insc: As above &c
Pen with sepia & yellow washes (445×760, sheet torn)

50-51 Scale: 1in to 1ft, FS

52 Elevation of the *Tracery head to Panel in Reading-desk*
Scale: FS
Insc: As above &c
Pen & sepia wash (550×380)

53 Plan, elevations & details of the *Staircase to Pulpit and Reading Desk*
Scale: 1/4FS, FS
Insc: As above &c
Pen & sepia wash (560×765)

54 Elevation & *Side-elevation* of the bellcote
Scale: 1/2in to 1ft
Insc: As above &c
Pen & coloured washes (385×560)

55 Plans, elevations & sections of the *Pulpit as executed*
Scale: 1/2in to 1ft, 1/2FS, FS
Insc: As above &c
Pen with grey & buff washes on cartridge-backed detail paper (520×760)

56-59 Design for the enlargement of the church by the insertion of 1 more bay in the nave, c.1852
56 *No.1 Ground Plan of New and Removed Alterations*
Scale: 1/4in to 1ft
Insc: As above & *Note The Grey denotes present work not to be removed | The Red denotes entirely New | Work inserted | The purple denotes present Work | removed one bay Eastward; verso All Saints Church 1st Design s & d: Thomas Little Architect | 36 Northumberland Street, New Road, London; Jany 1854* (in pencil & in a later hand)
Attached to the recto of this drawing are two fliers (evidently cut from other drawings) showing the *Ground Pl. . . & Gallery Plan* of seating in a proposed S transept & it is to these that the date January 1854 seems to refer
Pen & coloured washes on cartridge-backed detail paper (545×670); fliers pen with pink & yellow washes (190×260 approx.)

57 *No.2 S Side Elevation*
Insc: As above
s & d: *Thomas Little, Architect, 36 Northumberland Street, New Road, London Aug 1852* (except 62 which is not dated, all drawings 58-63 are similarly s & d between August 1852 & May 1853)
Pen with blue & pink washes on cartridge-backed detail paper; pencil alterations & alternatives for the tracery of the window & for the roof-line of the inserted bay (380×545)

58 *No.3 E End Elevation & Transverse Section*
Insc: *The Red Lines shews (sic) the projection of Chancel which must be repeated on each side* ('Chancel' appears to be an error for 'Transept')
Insc: As above
Pen & coloured washes on cartridge-backed detail paper, red pen & pencil alterations indicating an intention to make transepts of the inserted bay (380×545)

59 *No.4 Longitudinal Section*
Insc: As above
Pen & coloured washes on cartridge-backed detail paper, pencil alterations to the chancel roof (380×548)

57-59 Scale: 1/8in to 1ft

60-62 Design for the chancel roof, 1853

60 *Perspective View of the East End* from the SW showing a hammer-beam roof
Insc: As above
Pencil with sepia & blue washes (550×380)
The design seems never to have been executed.

61 *No.6 Details of Alterations to Roof at East End*, plan, *Section of Roof* &, inset, one of the roof pendants
Scale: 1/4in to 1ft
Insc: As above & *The light color is the principal at present on the church with hammer instead | of tie beams across. the dark color are (sic) additions to the 3 end pair of principals*
Pencil with light & dark brown & pink washes; inset pencil (550×380)

62 *No.7 Angel corbel, cresting of wall-plate & details of mouldings of chancel roof*
Scale: 1/2in to 1ft
Insc: As above
Pencil with grey, brown & buff washes (380×550)

Another design for the enlargement of the church by the building out of deep transepts from the easternmost bay of the nave of the existing church, 1853

63 *Perspective of the church from the SW*, prepared perhaps for lithographic reproduction
Insc: *All Saints Church, St John's Wood, shewing proposed Transept (sic)*
Pencil & sepia wash within a single ruled border (460×600)

The tower and spire are as in No.3 above, but neither was built until c.1888-89 – and then to a different design and at the SW instead of NW corner. There is in Westminster City Library a lithograph by F. Bedford of the W front which is perhaps taken from a companion to this drawing.

64-69 Contract drawings for the enlargement of the church by the building out of transepts from a new bay inserted between existing nave & chancel, 1854
64 *No.1 Ground Plan of Proposed Additions*
Insc: As above & *Notes The light Red, Yellow, and Blue, denote | the new parts | The darker Red, Yellow, & Blue denote | the parts removed and refixed | The dark tint on dotted lines shew | the present form of Church*

65-69 *No.2 Plan & Detail of Gallery; No.3 Flank Elevation shewing Transept (sic); No.4 E End Elevation; No.5 Transverse Section thro' Transept; No.6 Longitudinal Section shewing Additions*
Insc: As above

64-69 Scale: 1/8in to 1ft
s & d: *Thomas Little, 36 Northumberland Street, New Road, London April 1854*; countersigned H. W. Maddock (the incumbent), Pollock & McLinan (?), *Witness W. W. Temple* (except 65 which is undated)
64, 66-68 Pen & coloured washes (380×545)
65, 69 Pen & coloured washes (380×560)

70-78 Working drawings
70-71 *Plan, Elevation & Section of New Window in Transept; Detail of spherical triangular Window in transept and Gable Top*
Insc: As above
s & d: *Thomas Little, Architect, 36 Northumberland Street, New Road, London February 1854*

72 *Detail of Transept Roof*
Insc: As above
s & d: *Thomas Little, Architect, 36 Northumberland St, New Road, London 1854*

70-72 Pen & coloured washes (545×380)

73 Arch over Galleries & details of mouldings

Insc: As above

d: June 1854

Pen with sepia & brick red washes (380 × 560)

70-73 Scale: 1in to 1ft

74 Plan & Section of Vestry & details of footings of Aisle & Vestry Walls

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

Insc: As above

s: Thomas Little Archt 36 Northumberland St New Road

Pen & coloured washes (380 × 560)

75 Plan & Elevation of Door . . . from Chancel into Vestry with details

Scale: 1in to 1ft, FS

Insc: As above

s & d: Thomas Little Archt June 1854

Pen & coloured washes (560 × 380)

76 Detail of Doorway at the East end of the Church

Scale: 1/2in to 1ft

Insc: As above

Pen & coloured washes (560 × 380)

77 Front & Side elevations of the Gallery Gas Fittings

Scale: 1/4FS

Insc: As above

Pencil & coloured washes (280 × 380)

78 Details of gas lamp Standards for the pews

Scale: 1/4FS

Insc: As above

s & d: Thomas Little Oct 1854

Pen on tracing paper (520 × 300, irregular)

Nos.64-69 represent the executed enlargement of the church. The building (which Pevsner, *London II*, 1952, p.326, calls 'the typical large, respectable and dull church of a growing well-to-do suburb') still stands, though much interior refurbishing in the 1870s and 1880s swept away all but the communion table (No.42).

[6] LONDON: Church of St Mary, Church End, Church Lane, Willesden (Middx), Brent Survey drawings & design for alterations & additions to the medieval church, 1848-52 (32):

1-2 Survey drawings 1848

1 West & East Ends & South Side of Willesden Church – as at present with indications of an intention to raise the pitch of the aisle & tower roofs & rough sketch details of a 'correct' window tracery & porch (380 × 550)

2 Longitudinal Section & Sections thro' Chancel and Vestry & thro' Nave and Aisle with an indication of an alternative form of W gallery (380 × 560)

1-2 Insc: As above

s & d: Thomas Little, 36 Northumberland St New Road July 1848

Sepia pen; porch & alternative W gallery &c pencil

Both drawings show crossed out Gothick and other unacceptable features, e.g. windows, doors and, in particular, the early C18 reredos in No.2. See No.8 below.

3-5 Design for the 'restoration' of the exterior (broadly in accord with the indications on the survey drawings) & the repewing of the interior, 1849

3 South Elevation & East End of Willesden Church with Alterations shewing New Roof to the Aisle – New Porch – New Windows and new porch Entrance to the Chancel s & d: Thomas Little – 36 Northumberland St New Road July 1848

Pencil & sepia wash (370 × 555)

4 Ground Plan

s & d: Thomas Little, Northumberland Street – New Road Sept 1848

Pen & coloured washes (385 × 555)

1-4 Scale: 1/8in to 1ft

Insc: As above

The vestry adopted Little's plans for this 'restoration' work in June 1849 and his specification was approved in May of the following year. This plan assumes the sweeping away of both the Nicoll pew and the Hall pew (which is, however, just indicated in pencil). Pewholders' opposition caused the vestry in July 1851 to postpone the repairs until the following spring, so that it was not until March 1852 that the vestry authorized the churchwardens to sign Little's plans. Throughout 1851 various ways were considered of obtaining the extra accommodation required, by the addition of a N aisle, by the extension of the nave to the W and even by the building of a new church.

5 No.5 Plans, elevation, section and Detail of West Gallery built within the medieval church

Scale: 1/2in to 1ft

Insc: As above & Old linen Panels to be worked in

s & d: Thomas Little, 36 Northumberland St New Road July 1849

Pen & coloured washes (380 × 560)

This is presumably one of the fair drawings made by Little to accompany the specification after the vestry had adopted his plans; Nos.11, 13 & 15-17 seem to be others of the series. When, owing to pewholders' opposition, it became clear that the gallery could not provide the accommodation required, this part of the project was abandoned and other alternatives were considered. Hence the big pencil cross on the drawing.

Design for the enlargement of the church by the addition of a N aisle & new vestry, 1851

6 Ground Plan

d: 17 June 1851

Pen with grey, blue & yellow washes (385 × 560)

At the vestry meeting held on 17 June 1851 Little estimated the extra cost of a N aisle at £600 and said that if however the nave were extended 15ft to the W, considerable accommodation would be gained at an estimated cost of only £300. The cheaper course was adopted and this drawing too has a big pencil cross on it. (The church was in 1871-72 given a N aisle and new vestry – but with a polygonal E end – by E. G. Tarver.)

7-8 Design for the enlargement of the church by the extension of the nave 15ft to the W, 1851

7 No.1 Revised Ground Plan, a sketch elevation of the E end of the S aisle (?) & rough indications of possible alterations to the vestry

Insc: As above, R. W. Burton (Bruton?), J. Wright, Geo. (N?) eale, I. Sparks & various seating calculations in pencil & in pen, the latter totalling 509

s & d: Thomas Little, 36 Northumberland Street, New Road, October 1851 &, in other hands, James & Charles Farnivall

Pen with coloured washes; sketch elevation &c pencil (380 × 560)

The plan shows the Nicoll and Hall pews and the 'porch entrance to the chancel' in Nos.3 & 4 above. Cf. No.8 and, for the vestry, No.31.

8 Ground plan with fliers on the chancel & at the W end showing subsequent revisions to the pewing, also Plan & section of Ceiling of Aisle

Insc: As above, Hall's Pew in pencil & various seating calculations in pencil & in pen, the former totalling 509, the latter 527

s & d: Thomas Little 36 Northumberland St New Road | July 1848 & 1851

Pen & coloured washes (370 × 550)

Without the fliers, the plan seems to be that of the original medieval church and its pewing. That would put the drawing with the survey drawings and suit its early date, July 1848. The seating total of 527 shows an increase on that of No.7, so that the fliers and inked seating calculations are presumably additions of after October 1851. Cf. No.10 below.

9 Plan as at present

Insc: As above

s & d: Thomas Little, 36 Northumberland St, New Road May 1852

Pen with black, pink & blue washes on cartridge-backed detail paper (380 × 560)

10-30 Design & working drawings for the alterations as approved in March 1852

10 Revised Plan of the church & of Children's Gallery Insc: As above, The lengths of the seats, as marked thereon, do not agree with the scale; according to the latter the Church will contain a total of 464 seats &, in Little's hand, NB The Seats are executed according to the dimensions and contain . . . 514

s & d: As No.9

Pen & coloured washes on cartridge-backed detail paper (380 × 560)

This drawing was no doubt traced from an earlier one to become, though not marked, the No.1 drawing required at this time for the series of which Nos.11-18 below are others. Like Nos.10-12, 14 & 18 it is d. 16 August 1852 and sealed by the Incorporated Society for Promoting the Enlargement, Building & Repairing of Churches & Chapels.

11 South & East Elevations

s & d: Thomas Little, 36 Northumberland St, New Road, July 1849

Pen & coloured washes (380 × 560)

12 Longitudinal Section thro' Chancel and Nave, Transverse Section through nave & aisle & Section of Chancel

s & d: Thomas Little, 36 Northumberland St, New Road, July 1848

Pen & coloured washes (375 × 555)

6-12 Scale: 1/8in to 1ft

13 Plan, Elevations & section of the pew Framing

Scale: 1/2in to 1ft, FS

s & d: Thomas Little, 36 Northumberland St, New Road, July 1849

Pen & coloured washes (380 × 560)

14 Elevation of the new West End of the Church and Access to the Children's Gallery, Section shewing the increased length of the Nave and the Children's Gallery, Side Elevation of Addition to Nave & plan, elevation section of Window in Extension of Nave

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

s & d: Thomas Little – July 1851

Pen & coloured washes (380 × 560)

15 Plan, Elevations & section of S Porch

Scale: 1/2in to 1ft

Insc: As above & Old Oak Outer door

Pen & coloured washes on cartridge-backed detail paper (380 × 560)

16 *Window of Chancel & North and South Windows of Chancel*

Scale: 1in to 1ft, $\frac{1}{4}$ FS
Pen with grey, pink & blue washes (380×560)

17 *North and South Windows of Nave and Aisle & East Window of Aisle*

Scale: 1in to 1ft, $\frac{1}{4}$ FS
Pen with grey, pink & blue washes (380×560)

15-17 s & d: *Thomas Little 36 Northumberland St New Road July 1849*

18 Elevation & section of Lobby & W gallery with details of the construction of the *Boarding to front of Gallery*

Scale: $\frac{1}{2}$ in to 1ft, FS
Insc: As above & *The flooring, Seats and risers to be formed from the old Materials & Old linen panels*
s & d: *Thomas Little, 36 Northumberland St, New Rd, July 1851*
Pen & coloured washes (380×560)

11-18 Insc: As above & *No.II, No.III, No.IV, V, No.VI, No.VII, No.VIII & IX* respectively
11-14, 16-18 s: As above &, in other hands, *James & Charles Furnivall*

19 Plan & elevation of *West Window*

Scale: 1in to 1ft
Insc: As above
Pen with blue & violet washes (560×380)

20 Plan & Exterior & Interior elevations of *West Doorway*

Scale: 1in to 1ft
Insc: As above
Pen with sepia, pink & violet washes (560×385)

21 Plan, elevation & section of *Mr Hall's Seat and Seat adjoining*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Mr Hall will execute his own pew*
Pen with sepia & yellow washes (380×560)
At the vestry meeting held on 8 March 1852 it was agreed that Mr Hall would alter his pew at his own expense according to Little's plans.

22 Elevation & section of *Benches at West-end of Nave, part-plans & elevations of Free-Sittings & Pews*

Scale: 1in to 1ft, FS
Insc: As above
s & d: *Thomas Little, 36 Northumberland St, New Road, April 1852*
Pen & brown washes (380×560)
Some of the free-sittings type of benches remain (September 1971) in the nave.

23 Part-plan, elevation & sections of the *Fronts and Ends of the Chancel Seats*

Scale: 1in to 1ft approx., FS
Insc: As above & *X*
s & d: *Thomas Little 36 Northumberland St, New Road, June 1852 &*, in other hands, *James & Charles Furnivall*
Pen with sepia & yellow washes (380×560)

24 Plan, Front Elevation & Side View of *Reading Desk & Side shewing Stairs*

Scale: $\frac{3}{4}$ in to 1ft, FS
Insc: As above
s & d: *Thomas Little 36 Northumberland Street, New Road, Oct 1852*
Pen with yellow & sepia washes (380×545)

25 *Design for Altar-Elevation interior, Section shewing Adaption & details*

Scale: $\frac{3}{4}$ in to 1ft, $\frac{1}{2}$ FS, FS
Insc: As above & *Old Table*
s & d: *Thomas Little, Architect, 36 Northumberland Street, New Road Oct 1852*
Pen & coloured washes (380×545)

26 *Design for the altar Rail, Table & Tablets (i.e. reredos) with Another design for rail*

Scale: $\frac{3}{4}$ in to 1ft, FS
s: *Thomas Little, Architect, 36 Northumberland Street, New Road*
Pencil (380×560)

27 Plan, elevation & section of another design for the altar rail, altar & reredos

Scale: $\frac{3}{4}$ in to 1ft, & FS
Pencil with grey, yellow & sepia washes (380×545)
This altar rail is that still in the church (September 1971).

28 *Detail mouldings of altar Table &c* as in No.27 above

Scale: FS
Insc: As above
s: As No.26
Pencil (380×560)

29 *Design for Grateings (sic) under Windows*

Scale: FS
Insc: As above
s: *Thomas Little, Architect, 36 Northumberland Street, New Road, London*
Pen & coloured washes (380×545)

30 *Design for Vane*

Scale: $\frac{1}{4}$ FS
Insc: As above
s: As No.26
Pen with grey & yellow washes (545×385)

31-32 *Design for a new vestry, 1851 (?)*

31 *Plan, Section, North End & East Side of Proposed New Vestry*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Note The Black is the old standing Work. The Blue is the Contract Work. The Red is the Proposed Work for Vestry*

s: As No.29
Pencil & coloured washes (580×545)
The plan should be compared with that sketched in No.7 above. The project was perhaps considered when the idea of building a N aisle and vestry was dropped. See also No.6 above.

32 *Plan & interior & exterior elevations of Door from Chancel to Vestry*

Scale: 1in to 1ft
Insc: As above
Pen & coloured washes (380×560)

Lit: F. A. Wood (ed. B. W. Dexter), *Willesdon*, 1905-07, pp.72-76, 79; Royal Commission on Historic Monuments, *Middlesex*, 1937, pp.132-134

[7] LONDON: Nunhead cemetery, Linden Grove, Peckham (Camberwell), Southwark

Competition design, contract drawings & working drawings for 2 chapels, 1844 (93):

1-10 Competition design

1 *Plan shewing the proposed sites of chapels*

Scale: $\frac{3}{4}$ in to 1ft approx.
Insc: As above &, in pencil, *The ground laid out by J. B. Bunning | The chapels erected by Thos. Little | 1844 | (s.) J. W. Papworth*

s: *Thomas Little - Archt | 36 Northumberland St New Road*

Pen & coloured washes (660×470)

2 *Chapel for Unconsecrated Ground - Plan of Vaults, Ground Plan & Plan of Ceiling*

3 W & S elevations

4 *Transverse & Longitudinal Sections*

5 *Chapel for Consecrated Ground - Plan of Vaults and Catacombs*

6 *Ground Plan*

7 *Plan showing Groining*

8 W elevation & small simplified ground plan

9 S elevation [Fig.19]

The fenestration of the octagon does not seem to correspond with that in the contract drawing No.16 below.

10 *Transverse Section of Anti-Chapel (sic) & Longitudinal Section*

The fenestration of the octagon does not seem to correspond with that in the contract drawing No.18 below.

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

Insc: As above & *No.I, No.II, No.III, No.I, No.II, No.III, No.IV, No.V & No.VI* respectively
s: TL

2, 3, 7-10 w/m: J. Whatman 1842 (as the drawings are mounted, it may be that other of the drawings also have w/m)

2-10 Pen & coloured washes within double ruled borders (2-7, 9, 465×630; 8, 10, 630×465), mounted on buff leaves & bound in half red leather with blue marbled boards (720×535)

11-20 Contract drawings for the chapel for consecrated ground, see above No.5 et seq.

11 *Plan of Vaults*

12 *Ground Plan*

13 *Plan of Groining*

14 *Plan of Roofs*

15 W elevation

16 S elevation with indications in pencil of an intention to make an entrance into the vaults in the S wall of the octagon

The entrance into the vaults was in fact made in the E wall of the octagon. See also No.9 above.

17 *Transverse & Longitudinal Sections of Ante-Chapel & Section of Turret Stairs*

18 *Longitudinal Section of the whole chapel*
See No.10 above.

19 Plan & section of the octagonal roof of the chapel proper

20 *Plan, Elevation & Section of Stalls*
Scale: 1in to 1ft

11-19 Scale: $\frac{1}{2}$ in to 1ft

11-20 Insc: As above, *No.1 Chapel*, variously *Plan, Elevation, Section, Drawing referred to by Contract dated 14th May 1844 | Witness (s.) George Devey & I, II, III, IV, V, VI, VII, VIII, IX & X* respectively; 15-17 have the *V, VI & VII* respectively & the words *No.1 Chapel* cut from other drawings & stuck to them

11-20 s & d: *Thomas Little - April 1844*
w/m: 11 Smith & Allnutt 1827; 15, 17-19 with various Whatman marks

11-20 Pen & coloured washes (635×740 largest)

21-67 Working drawings for the chapel for consecrated ground

21 *Elevation of Buttress* with details of the moulding of *Plinth all round Building* & the profile of *offsets*
Scale: 1in to 1ft
(500 × 680)

22 *Elevation of Openings to light vaults of both Chapels*
Scale: FS
(500 × 670)

23 *Elevation of the ogee arches of the carriage porch*
Scale: 1in to 1ft, FS
(840 × 100, L-shaped)

24 *Plans & elevation of the base of the arches of the carriage porch*
Scale: 1in to 1ft, $\frac{1}{4}$ FS
(495 × 670)

25 *Details to arches of Tower*
Scale: FS
(670 × 100)

21-25 Insc: As above & No.11, No.12, No.13, No.14 & No.15 respectively
s & d: Thomas Little May 1844

26 *Elevation of the Entrance Doorway & details of mouldings*
Scale: 1in to 1ft, FS
(500 × 670)

27 *Elevation of Inner face of Entrance Doorway & detail of moulding*
Scale: 1in to 1ft, FS
(495 × 670)

28 *Details of String under Windows of Octagon and Ante-Chapel & other mouldings*
Scale: FS
s & d: Thomas Little - May 1844
(500 × 680)

29 *Elevations of the Windows of Octagon & details of them*
Scale: $\frac{1}{4}$ FS, FS
Insc: As above & NB No.3 *Windows of this description*
(675 × 995)
Such a 2 light window with 3 mouchettes is found in both the competition and the contract drawings and is indeed found in the octagon as executed in the N, SE & SW directions, i.e. not in the positions indicated in those drawings.

30 *Elevations of the Windows of Octagon & details of them*
Scale: $\frac{1}{4}$ FS, FS
Insc: As above & NB No.3 *Windows of this description*
(550 × 765)
Such a window with a 2 petalled flower in the tracery is found in neither the competition nor the contract drawings but it is found in the NE, NW & S windows of the octagon as executed.

26-30 Insc: As above & No.18, No.19, No.20, No.21 & No.22 respectively
s & d: Thomas Little June 1844 unless otherwise noted

31 *Plan, elevation & sections of Windows to Octagon Chapel* with sketches of 2 other designs for tracery, one incorporating a spherical triangle, the other an elongated quatrefoil

Scale: 1in to 1ft
Pen & coloured washes; sketches pencil (495 × 660)
This seems to be an abandoned drawing; the finished part of the drawing (a 2 light window with a hexafoil in the tracery as provided for in both the competition and the contract drawings) has pencil alterations on it and the design was not executed. The sketch design for a window with an elongated quatrefoil in the tracery adumbrates that shown in No.32 below.

32 *Elevation of the End Window of Octagon & details of it*
Scale: $\frac{1}{4}$ FS, FS
Insc: As above & NB 1 *Window of this description*
(545 × 760)
This is the E window of the octagon as executed: 2 lights with an elongated quatrefoil in the tracery.

33 *Elevations of the Windows of Ante Chapel at side of Entrance* with details of them
Scale: $\frac{1}{4}$ FS, FS
(500 × 670)

34 *More details of the Windows of Ante Chapel at side of Entrance*
Scale: FS
(500 × 670)

35 *Details of the Cap & Base of Columns in Caen Stone*
Scale: FS
(555 × 765)

36 *Details of the Groin Ribs - Centre Ceiling of Ante Chapel*
Scale: FS
s: Thomas Little & d. in pencil Sept 1844
(380 × 560)

32-36 Insc: As above & No.23, No.24, No.25, No.26 & No.27 respectively
s & d: Thomas Little June 1844 unless otherwise noted

37 *Details of Arches in Ante Chapel*
Scale: FS
Insc: As above & No.29
(560 × 765)

38 *Details of the Iron Girders and Arches over Crypt*
Scale: $\frac{1}{2}$ in to 1ft, FS
(560 × 765)

39 *Details of the Ribs to Groining & Corbels under Tower*
Scale: $\frac{1}{4}$ FS, FS
(560 × 765)

40 *Elevation of the Window over Entrance & details*
Scale: $\frac{1}{4}$ FS
(495 × 665)

41 *Elevation of Pinnacles to angles of Ante Chapel* with details of mouldings, *Coping to Gables & Parapet*
Scale: $\frac{1}{8}$ FS, FS
s & d: Thomas Little ... Aug 1844
(665 × 495)

42 *Plan, sketch elevation in pencil & Section through Pinnacles to Octagon*
(665 × 495)

43 *Details of the Cornice round Octagon*
Scale: FS
(560 × 380)

44 *Details of the Open Parapet to Octagon and Ante Chapel & of the Coping to Parapet*
Scale: $\frac{1}{4}$ FS, FS
(500 × 670)

45 *Sketch part-elevation, plan & Half Elevation of the screen towards Ante Chapel & towards Octagon*
Scale: 1in to 1ft
(555 × 770)

Verso: Sketch elevation of another design

46-47 *Details of Screen*
Scale: FS
(550 × 770)

38-47 Insc: As above & No.31, No.32, No.33, No.34, No.35, No.36, No.37, No.38, No.39 & No.40 respectively

43-47 s & d: As No.41

48 *Plan, elevation & details of Inner Doors*
Insc: As above & 2 *doors framed as above for No.1 Chapel - of Oak | 1 do. for No.2 Chapel - of deal (the sizes to be taken from the Building)*
s & d: Thomas Little - Sept 1844
Pen & pencil with buff & grey washes (545 × 755)
Affixed to the verso of this drawing is another showing the front & side elevations of a rainwater head d. 1844
s: Thomas Little, 36 Northumberland St, New Rd
Pencil & blue-grey wash (280 × 370)

49 *Half Plan of Pinnacles to Turrets of Entrance above & below Canopy & Elevation*
Scale: 1in to 1ft
Insc: As above & No.42
s & d: Thomas Little ... Sept 1844
(550 × 765)

50 *Sketch details of carved crockets*
s & d: Thomas Little ... 1844 Oct
Pencil & sepia wash (380 × 560)

51 *Reading Desk* in plan, elevation & section
Scale: 1in to 1ft
s & d: Twice, once Thomas Little Oct 1844
(380 × 560)
Verso: Sketch elevations, plan & c of a reading desk of another design
Pencil

52-53 *Entrance to Vaults* in plan & elevation, with section of the arch
Scale: 1in to 1ft
Insc: As above & with note concerning materials & method of construction, in pencil on No.52 & in ink on No.53; this & an alteration of the measurement through the section is the only real difference between the 2 drawings
s & d: Thomas Little ... Nov 1844
(380 × 560)

54 *Sketch detail of the springing of the arches of the carriage porch*
Scale: 2in to 1ft
Pencil & sepia wash (495 × 335)

55 *Details of Moldings to Doorway of Vault under Octagon*
Scale: FS
(380 × 560)

54-55 s & d: Thomas Little ... Dec 1844

56 *Plan, elevation & section of the terrace walls*
(500 × 670)
Cf. No.8 above. The terrace seems not to have been built.

57 *Elevation, Plan & c of Chimney-Piece for Vestries*
(280 × 380)

58 *Plan & Section of the Crypt*

(495 × 325)

Cf. No.38 above.

Verso: *Messrs Donkin | Engineers | Blue Anchor Road | Bermondsey*, to whom the drawing was sent by post on Oct 1 1844 according to the postmark56-58 Scale: $\frac{1}{4}$ in to 1ft

Insc: As above

s: *Thomas Little, 36 Northumberland St, New Rd*59 *Sections of the terrain for Dissenters' Chapel & for Church*

(630 × 540)

60 Elevation & details of doors with, inset, sketch detail of a door handle & door of the Dissenters' chapel (?)

Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft, FSInsc: *No.1 Chapel & Door of No.2 Chapel*

Pen & coloured washes; inset pencil (545 × 765)

61 Plan, elevation & profile of the cross over the octagon

Pencil (770 × 560)

62 Details of the *Large Archway: Moldings of Jaumb (sic) & of Arch & of the Cap & Base of Column*Scale: $\frac{1}{4}$ FS, FS

(540 × 770)

Cf. No.24 above.

63 Plans, part-elevation & sections of parts of a screen (?)

Scale: FS

Insc: *No.1*

(765 × 555)

Cf. Nos.45 & 46 above.

64 Elevation of *Tracery over the large arches of Tower & of Quatrefoils & Strings to Turrets & profiles of Coping to Parapets & Battlements, Cornice to Octagon &c, String under Windows, Plinth all round building & Cornice to Tower*Scale: $\frac{1}{4}$ FSs: *Thomas Little, 36 Northumberland St, New Road*

(675 × 500)

65 Details of the *Arch Molding & Jaumb (sic) to Arches of Ante Chapel*

Scale: FS

(740 × 550)

66 Details of the moldings of *Large Archway*

Scale: FS

s & d: *Thomas Little, 36 Northumberland St, New Road 1844*

(410 × 560)

67 Details of unidentified moldings

Scale: FS

(765 × 550)

59-67 Insc: As above

21-67 Pen & coloured washes except where otherwise indicated

The chapel (which Pevsner, *London II*, 1952, p.77, calls 'an original composition') still stands, though (September 1971) in a very dilapidated state, shored up, roofless in part and very overgrown. So far as could be ascertained, the building was executed as planned except for the fenestration of the octagon.

68-77 Contract drawings for the chapel for unconsecrated ground, see above No.2 et seq.

68 *Basement Plan*69 *Ground Plan*70 *Plan of Ceiling*71 *Plan of Roof*72 *W elevation*73 *S elevation*74 *E elevation*75 *Transverse section through the chapel proper & Section of Staircase to Gallery in the antechapel*76 *Longitudinal section of the whole chapel*68-76 Scale: $\frac{1}{4}$ in to 1ft77 *Plan, Elevation & Section of Sittings* with detail of moldings

Scale: 1in to 1ft, FS

68-77 Insc: As above, I, II, III, IV, V, VI, VII, VIII, IX & X respectively & variously *Plan, Elevation, Section, Drawing referred to by Contract dated 14th May 1844 | Witness (s.) George Devey*68-77 s & d: *Thomas Little - April 1844*68, 71-74 w/m: *Smith & Allnutt 1827*

68-77 Pen & coloured washes (660 × 500 largest)

Nos.70-73, 75 & 76 all show erasures and other evidence of consideration having been given to the erection of some kind of bellcote at the W end.

78-93 Working drawings for the chapel for unconsecrated ground

78 *No.11 Details of the Water Table under Windows & to Transepts, Base & 3 inch Portland Setoff*

Scale: FS

s & d: *Thomas Little May 1844*

(675 × 500)

79 Details of upper part of buttresses

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

(670 × 495)

80 *No.13 Details of the Coping on side Parapets & Find Gable, to Front Gable & to Parapet & Gable of Transepts & Cornice*

Scale: FS

s & d: *Thomas Little, 36 Northumberland St New road Aug 1844*

(665 × 505)

81 *No.14 Details of the Jaumb (sic) of Centre North Window, Mullion, Coping on front Gable & on Gables of Transepts, Label over Arch, Water Tabling under Windows & to Transepts*Scale: $\frac{1}{4}$ FS, FS

(670 × 500)

82 *No.15 Details of the Label over Windows & over Arch of Door, Arch stones of Triangular Windows and Windows of Transepts & Moldings of Entrance Door*

Scale: FS

(675 × 500)

83 *No.16 Details of the Wall Plate, Iron Cantilever to support Ribs, sections of Small Ribs, Large Ribs & of Deal Cornice and Bracket under Roof of Chapel, with sketch elevation of vaulting shafts, wall plate & ribs*Scale: $\frac{1}{4}$ FS, FS

Pen & coloured washes; sketch elevation pencil

(675 × 500)

84 *No.17 Plan & Elevation of Entrance Doorway, Moldings & Label over Arch of Entrance Doorway*

Scale: 1in to 1ft, FS

s & d: *Thomas Little, May 1844*

(500 × 670)

85 *No.18 Plan & elevation of Centre Window*

Scale: 1in to 1ft

s & d: *Thomas Little, May 1844*Verso: Details of the *Jaumb (sic) of Centre North Window, Mullion & Label over Arch*

Scale: FS

(665 × 500)

86 *No.19 Plan of Jaumb (sic), Elevation of Side Windows & plan of Label over Arch*

Scale: 1in to 1ft, FS

(380 × 495)

87 *No.20 Elevation & Section of Window of Transept & plan of Jaumb (sic) & Mullion*

Scale: 1in to 1ft, FS

(495 × 670)

88 *No.22 Plan, Elevation & Section of Niches in Front & Side Elevations & of the Small Lights at side of Entrance Door*

Scale: 1in to 1ft

(495 × 660)

89 *No.23 Details of Angle Buttresses &c. in Front Elevation*

Scale: 1in to 1ft, FS

(490 × 665)

90 *No.24 Elevation & Section of Tracery to Parapet*Scale: $\frac{1}{4}$ FS, FSs & d: *Thomas Little, 36 Northumberland St, New Road Aug 1844*

(380 × 560)

91 *No.26 Details of moldings of capitals*

Scale: FS

s & d: *As No.90*

(560 × 760)

92 *No.28 Elevation of doorway towards Chapel & towards Entrance with plan of moldings*

Scale: 1in to 1ft, FS

s & d: *Thomas Little, 36 Northumberland St, New road Oct 1844*

(380 × 560)

93 *No.29 Section of Cornice to Front of Gallery*

Scale: FS

s & d: *As No.92*

(560 × 385)

78-93 Insc: As above

Pen & coloured washes except where otherwise indicated

11-93 bound in black half leather with dark blue cloth-covered boards, the spine insc: *Little's Nunhead Cemetery Chapels* (790 × 580)

The chapel was apparently destroyed during the 1939-45 war.

[8] LONDON: Paddington cemetery, Willesden Lane, Willesden (Middx), Brent

Preliminary design & design for layout of cemetery, contract drawings & working drawings for boundary walls & gateways, lodges & chapels & designs for additions, 1854-55 (57):

1-2 Preliminary design for layout of the cemetery, 1854

1 *Plan of land | purchased for a | Burial Ground | for the parish of | Paddington | Surveyed by George Gutch | May 1854*2 Design for the layout of the cemetery as a grid of paths to the S &, to the N, 3 paths radiating from a Bell Tower in axis with which $\frac{1}{4}$ mile from it are, to the W, a Church of England chapel &, to the E, a Dissenters' Chapel

1-2 Scale: 1in to 440ft

Insc: As above

Lithograph with green & blue washes added (460×610), No.2 with the design on the coloured lithograph in pencil & sepia & purple washes. Superimposed on No.2 are indications in pencil of the final layout – see No.3 below.

Final design for layout of the cemetery, 1854

3 *General Plan* of the cemetery as a grid of paths to the S & N, 5 paths radiating from *Episcopal & Dissenters' Chapels* connected by a belfry block, the central path leading to a *Terrace over Catacombs*. Scale: 1in to 60ft approx.

Insc: As above, *No.1 & This Plan admits of Subdivision to any extent | by Rectangular Paths*

s & d: *Thomas Little – Archt | Novr 1854 & Fredk Aveling | Clerk to the Burial Board*

Pen with green, red & yellow washes (810×550). Though headed *No.1* and signed by the Clerk to the Burial Board, this drawing perhaps does not belong with Nos.4-7 below.

See also the note appended to No.57 below.

4-7 Designs for the cemetery chapels, 1854

4 *Side Elevations of the Dissenters' & Episcopal Chapels*. Sepia pen & wash within double ruled border (370×535)

5 *Longitudinal Sections E-W through the Dissenters' Chapel, belfry block & Episcopal Chapel, N-S through Gateway* (i.e. part of the belfry block) & N-S through *Dissenters' & Episcopal Chapels*. Sepia pen & coloured washes within double ruled border (535×745)

6 *Plan & Elevation of Entrance Gates and Lodges*

Sepia & blue pen & coloured washes within double ruled border (530×755)

7 *Elevations of Fronts & Cemetery Ground sides of the Sexton's Lodge & Cemetery Keeper's Lodge with Section of the latter*

Sepia pen & coloured washes within double ruled border (530×755)

See Nos.17 & 18 below.

4-7 Scale: 1 $\frac{1}{2}$ in to 1ft

Insc: As above & *No.III, No.IV, No.V & No.VI* respectively

s & d: *Thomas Little Archt | Novr 1854 & Fredk Aveling | Clerk to the Burial Board*

w/m: J. Whatman Turkey Mill 1854

Design for the catacombs, 1854

8 *Sketch Plan, Elevation, Longitudinal & Transverse Sections of Catacombs*

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

s & d: *Thomas Little Novr 1854*

Pen & coloured washes within double ruled border (380×560)

The catacombs were never built.

9-15 Contract drawings for the boundary walls & gateway, 1854-55

9 *Plan, Elevation & Section of Boundary Wall & elevation showing how the wall rises up the slope of the ground*. Scale: 1 $\frac{1}{2}$ in to 1ft

s & d: *Thomas Little Archt 1855*

Pen with pink, grey & orange washes (555×755)

10 *Plan of Entrance Gates and Lodges & Elevation of Entrance Gates*

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

s & d: *Thomas Little Archt 1854*

Pen with pink & yellow washes (550×760)

11 *Half Plan of Footings, Elevation & Section of main Entrance Gates*

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

Pen & coloured washes (555×755)

12 *Plan, Elevation & Section of side Entrance Gates*

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

Pen & coloured washes (555×755)

9-12 Insc: As above & *No.2, No.3, No.4 & No.5* respectively

s: *Richd Batterbury & Fredk James Fuller*

13 *Front & Side Views of Standards & Rails top of Coving*

Scale: FS

Insc: As above & *No.6*

s: *Thomas Little, Architect, Richd Batterbury & Fredk James Fuller*

Pencil with grey & sepia washes (755×535)

Verso: *Details of mouldings of Entrance Gates*

Scale: FS

Insc: As above

Pencil & sepia wash

14 *Plan & elevation of one of the Side Gates*

Pencil (560×380)

15 *Plan & Half-Elevation of the main entrance Gates*

Pencil (750×545)

14-15 Scale: 2in to 1ft

Insc: As above

16-21 Contract drawings for the keeper's & sexton's lodges, 1854

16 *Plans of Ground Floor, First Floor & Roof of the Keeper's Lodge*

Verso: Part of sketch elevation for a fireplace (?)

Pencil

w/m: J. Whatman Turkey Mill 1854

There are differences between the ground plan as given here & in No.7.

17 *Elevation next Cemetery & Side & Front Elevations of the Keeper's Lodge*

There is a discrepancy in the labelling of 'front' and 'side' elevations between this drawing and No.7 which, quite properly, shows as the 'front' elevation that which faces across the entrance towards the sexton's lodge. The 'front' in this drawing is the side of the lodge as one approaches the cemetery. There are, too, small differences in design between Nos.7 & 17.

18 *Transverse & Longitudinal Sections & Rear Elevation of the Keeper's Lodge*

There are slight differences between the longitudinal section as given here and in No.7

19 *Plans of the Ground & First Floors & Roof of the Sexton's Lodge & pencil sketches of an addition to the ground floor plan & 2 part-elevations*

w/m: J. Whatman Turkey Mill 1854

See Nos.20 & 55 below.

20 *Side Elevation, Section & Elevation next Cemetery Land of the Sexton's Lodge & Section of Dead House* (i.e. one of its rooms)

The section of the dead house is labelled in a different hand (though one found elsewhere among the Little drawings) and has the appearance of having perhaps been squeezed into the already completed drawing. So it may be that it is connected with the sketched addition and part-elevations on No.19. See also No.55 below. There is the same discrepancy in the labelling of elevations between this drawing and No.7 as there is between No.17 above (q.v.) and No.7. There are, too, small differences in design between Nos.7 & 20.

16-20 Scale: 1 $\frac{1}{2}$ in to 1ft

Insc: As above & *No.1, No.2, No.3, No.4 & No.5* respectively

s: *Richd Batterbury & Fredk James Fuller*

Pen & coloured washes within single ruled borders, except where otherwise stated (365×535)

21 *Plans, Exterior & Interior Elevations & Sections of windows & details of Sash Frames*

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

Insc: As above & *No.6*

s & d: *Thomas Little, Archt. Decr 1854 &*, in other hands, *Richd Batterbury & Fredk James Fuller*

Pen & coloured washes (380×560)

22-32 Contract drawings for the chapels, 1855

22 *Plan & Elevation of Chapels with the sketch plan of an addition behind the belfry block*

s & d: *Thomas Little, Febr 1855*

w/m: J. Whatman Turkey Mill

Pen with pink, grey & buff washes, pencil additions (530×750)

See No.56 below for the addition.

23 *Longitudinal Section E-W through the Dissenters' Chapel, belfry block & Episcopal Chapel, N-S thro' Gateway* (i.e. part of belfry block) & N-S through *Dissenters' & Episcopal Chapels*

s & d: *Thomas Little Archt – 1855*

w/m: J. Whatman Turkey Mill

Pen & coloured washes (525×755)

24 *Side elevations of the Dissenters' & Episcopal Chapels*

s & d: *Thomas Little Archt Febr 1855*

Pen & wash (370×530)

22-24 Scale: 1 $\frac{1}{2}$ in to 1ft

25 Part-section of the *Episcopal Chapel* showing especially the footings & the roof (of which there is a part-elevation) & the *Elevation of one of the side Windows Internally*

Pen & coloured washes (560×760)

26 Section of the *Dissenters' Chapel*, part-elevation of the roof & 2 elevations of 1 bay of the outside wall, 1 with an uncusped lancet window, the other with a taller, narrower cusped lancet window

s & d: *Thomas Little Architect Decr 1854*

Pen & coloured washes; elevation with cusped window pencil (550×755)

The elevation with the uncusped window has been crossed through in pencil.

27 *Plans, Outside & Inside Elevations & Sections of the Porch & End Gable and Window of the Episcopal Chapel* with the plan & part-elevation of 1 bay of the outside wall

Pen & coloured washes; outside wall plan & elevation pencil (560×755)

28 *Plans, Outside & Inside Elevations & Sections of the Porch & East Window of the Dissenters' Chapel with Plan, Outside & Inside Elevations & Section of Windows of Porches and Robing Rooms*

Pen & coloured washes (560×750)

29 *Plans, Elevations & Sections of Belfry*

Pen & coloured washes (760×555)

30 *Plan, Elevation & Sections of the porches & elevation of the Door to Robing Room*

s & d: *Thomas Little Archt 1855*

Pen & coloured washes (555×760)

25-30 Scale: 1 $\frac{1}{2}$ in to 1ft

31 *Longitudinal & Transverse Sections thro' Porches into Chapels & a preliminary study for the chimney turret*
Scale: $\frac{1}{2}$ in to 1ft, though some of the measurements have been altered subsequently
Pen & coloured washes; chimney turret pencil (755 × 555)
See No.32 for the chimney turret.

32 *Plan, Elevation & Section of 1 of the Robing Rooms & adjoining WCs*
Scale: $\frac{1}{4}$ in to 1ft
s & d: Thomas Little *Archit* 1854
Pen & coloured washes (380 × 560)

22-32 Insc: As above & No.1, No.2, No.3, No.4, No.5, No.6, No.7, No.8, No.9, No.10 & No.11 respectively
s: As above & Richd Batterbury & Fredk James Fuller

33-54 Working drawings, 1855
33 *Porch Details - Jamb & Arch Moldings of the Episcopal Chapel*
Scale: FS
s & d: Tho. Little | *Architect* | 1855

34 *Details of Belfry - Cap to Shafts, Angles, String, Plinth &c*
Scale: $\frac{1}{2}$ FS

33-34 Insc: As above & No.1 & No.2 respectively
Pen & coloured washes (555 × 760)

35 *Base to Corbels in Carriage Porch's (sic), Eaves Gutter &c*
Scale: FS
Insc: As above & (in pencil) *Copied*
Pencil & pen (555 × 760)

36 *Elevation of the Small Windows in Lobbies &c with details of their mouldings*
Scale: 1in to 1ft, FS
Pen & coloured washes (760 × 555)

37 Front & side elevations & detail of the gable cross of the episcopal chapel
Pencil (760 × 555)

38 Details of the moulding of the Caen Stone Corbels for the Episcopal Cl
Pencil, pen & pink & blue washes (760 × 555)

39 Details of the mouldings of the Large Ws for the Episcopal Cl
Pencil with pink, orange & brown washes (765 × 540)

40 Details of the mouldings of the Small Ws for Both Chapels
Pen with pink & brown washes (765 × 555)

41 Details of the mouldings of the Caen Stone Corbels for the Dissenters' Cl & of the Springer to Roof of the Episcopal Cl
Insc: As above & (in pencil) *Copied*
Pencil, pen & blue wash (760 × 555)

42 Details of mouldings for the Dissenters' Chapel Porch
Pen with pink & sepia washes (765 × 550)

43 Details of the mouldings of the Large Windows of the Dissenters' Chapel & of the String Internally to Both Chapels
Pen & pink washes (765 × 555)

44 *Half-Coping Episcopal Chapel, Springer to Carriage Porches & Springers to ...* (erased)
Insc: As above & Same used for Bell Turret Between Chapels
Pencil (755 × 560)

45 Details of unidentified mouldings
Insc: *Copied*
Pencil & pen (760 × 560)

37-45 Scale: FS
36-45 Insc: As above

46 *Plan, Elevation & Section of Sittings*
Scale: 1in to 1ft
Insc: As above & to be executed in clean pine
Pen & coloured washes (380 × 560)

47 *Detail of Pewing*
Scale: FS
Pen & yellow wash (560 × 380)

48 *Plan, Front & Side elevations & details of the Reading Desk in the Episcopal Chapel*
Scale: 1in to 1ft, FS
Pen & coloured washes (550 × 760)

49 *Plan, Front & Side Elevations of the Reading Desk for Clerk*
Pencil (380 × 280)

50 *Plan, Front & Side elevations, Section & details of mouldings of the Reading Desk in the Dissenters' Chapel*
Scale: 1in to 1ft, FS
Pen & coloured washes (550 × 760)

51 *Plans & Exterior & Interior elevations of the Doors to Episcopal Chapel, to Porches under Gateway, to Dissenters' Chapel & to Robing Rooms with some details*
Scale: $\frac{1}{2}$ in to 1ft, FS
Insc: As above & with specifications &c of the doors & their fixing
s & d: Thomas Little, *Archit* 1855
Pen & coloured washes (380 × 560)

52 *Front & side elevations & sections of the Chimnies to Keeper's & Sexton's Lodges*
Scale: 1in to 1ft
Pen & pink wash (375 × 560)
As shown here, the chimneys of both lodges differ from those in Nos.17 & 20 above.

53 *Plan & Section of Filter and Deodorizing Apparatus*
Scale: $\frac{1}{4}$ in to 1ft
s & d: Thomas Little - *Archit* | 36 Northumberland St New Road
Pen & coloured washes (540 × 370)

54 *Section of Roadway shewing Drainage, Plan of Grating & detail Section of the road, gutter & grating*
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS
Pen with red, orange & blue washes on cartridge-backed tracing paper (355 × 540)

46-54 Insc: As above

55-56 Design for the addition of a toolshed & of urinals & WCs for the workmen, 1855

55 *Plan, Front & Side of Workmans Shed*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & various directions regarding materials to be used
Pen with pink & blue washes on cartridge-backed tracing paper (255 × 380)
This drawings connects with the additions sketched in on No.19 above.

56 *Plan, Front Elevation & Sections A-B & C-D of WCs &c*
Scale: $\frac{1}{4}$ in to 1ft

Insc: (in pencil very faint bottom right corner) *The Drawings to be sent Back with the Estimate*
Pen & coloured washes (550 × 365)
This drawing connects with the addition sketched in on No.22 above, and the plan of the paths may be seen in dotted outline on No.57 as compared with No.3 above. A letter from Little with plans for urinals and WCs for the workmen and for a toolshed was accepted by the Burial Board at its meeting held on 31 August 1855.

57 *Plan of the Cemetery for the Parish of Paddington, situate in Willesden Lane | Middlesex with NE View of Chapels*
Scale: 1in to 60ft approx.
Insc: As above & with an uncoloured Reference showing Consecrated, Unconsecrated & Unappropriated Ground & the Classes of ground within those categories
s: Thomas Little, *Architect* | 36 Northumberland Street, New Road, London
Lithograph with coloured washes added (840 × 565)
The view of the chapels is in fact that from the NW. The varnished copy of this plan now (August 1971) in the clerk's office at the cemetery shows the N part of the cemetery to have 10 paths radiating from the chapels, which indeed there are.

1-57 Bound in black half leather with dark blue cloth covered boards, the spine insc: *Little's Paddington Cemetery* (785 × 575)

According to the minutes of the Burial Board's meetings preserved in Westminster City Library, Little's plans were adopted by the Board on 17 November 1854 and Mr Batterbury's tender for the buildings and the wall accepted at £4685 on 16 February 1855. The buildings and their furnishings still (August 1971) survive to an amazingly complete degree; only the entrance lodges have been colour-washed. The E window of the Episcopal chapel is dedicated to the memory of Little who was buried in the cemetery (plot No.1A/75) on 29 December 1859, in the same grave as his daughter Charlotte Maria, died 1856. His wife Eliza was buried with them on 11 July 1893. The headstone is now broken and the inscription almost illegible.

[9] LONDON: No.1 Princes Street (now Wardour Street), Sidney (or Sydney) Passage (or Alley), Leicester Square, Westminster
Drawings connected with road improvement schemes, c.1840; designs, contract drawings, working drawings & specification for rebuilding No.1 Princes Street, 1843, & design for enlarging the strong room (26): 1-2 Drawings connected with road improvement schemes, c.1840

1 *Plan of Property situate in Leicester Square and Princes Street | belonging to John Augustus Tulk Esqre | showing the Houses required by the Commissioners of Woods and Forests | for forming the line of the Proposed New Street | leading from Coventry Street to Leicester Square*
Scale: $\frac{1}{12}$ in to 1ft
s: Thomas Little | 36 Northumberland St, New Road
Lithograph (495 × 330)
Lit: Survey of London, XXXIV, *The Parish of St Anne, Soho*, 1966, pp.351-355

2 Block plan of the property around Leicester Square
Scale: 1in to 100ft
w/m: Whatman Turkey Mill 1838
Pen & coloured washes (275 × 280)

3-24 Designs, contract drawings, working drawings & specification for *rebuilding the House No.1 Princes Street Leicester Square being the corner house of Sydney Passage for Mr Robert Sampson*, 1843

3-4 Preliminary design

3 *Plan of First Floor, Mr Sampson's House*

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

Insc: *Drawing Room, Kitchen, Sitting Room & other features labelled & with measurements*

Pen & wash (325 × 490)

4 *Attic Plan of 4 Bed Rooms*

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

Insc: As above &, in pencil, *not executed*
s & d: *Thomas Little 36 Northumberland St, New Road May 1843*

Pen & coloured washes within single ruled border (325 × 495)

Prepared apparently as one of the contract drawings below but withdrawn before contract signed.

5-12 Contract drawings

5 *Basement plan of Mr Robert Sampson's Shop and Dwelling No.1 Princes Street*

6 *Ground Plan*

Insc: *For the manner of setting out this corner see drawing to a large scale (i.e. No.13 below)*

7 *First Floor plan showing a different arrangement from that in No.3 above*

8 *Second Floor*

9 *Third Floor, i.e. attic storey as executed*

10 *Roof Plan*

11 *Elevations of the façades to Princes Street & Sidney Passage*

12 *Longitudinal & Transvers (sic) Sections*

5-12 Scale: $\frac{1}{4}$ in to 1ft

Insc: As above & *No.1, No.2, No.3, No.4, No.5, No.6, No.7 & No.8 respectively*
s: *Robert Sampson, H. W. Cooper | Witness Thomas Little*
5, 6, 9 w/m: J. Whatman 1842

5-12 Pen & coloured washes (320 × 490; 11, 12, 495 × 655)

Filed with these drawings is the specification d. *May 1843 & referred to in Agreement dated the 13th day of July 1843*

13 *Plans & Elevation of Principal Entrance Mr Sampson's House at the Circular Corner*

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

Insc: As above & with details of geometry & construction

Pen & coloured washes (505 × 680)

See No.6 above.

Another design (?)

14 *Plan, Basement Story, showing Vaults, Plan, Ground Story, showing Gratings & Sections through openings & piers*

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

Insc: As above, labelled & with measurements & *Proposed New Wall in lieu of making good old & New Wall as originally intended*

s: *Thomas Little, 36 Northumberland St, New Road*

Pen & coloured washes (325 × 490)

This drawing may be related to No.3 above, No.25 below or even with No.4 above.

15-23 Working drawings

15 *Plans, elevation & Sections of Cast Iron Bressummers & Columns*

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

Pen & coloured washes (520 × 730)

16 *Dressings to First Floor Windows and Shop Cornice, Elevation & Section of window*

Scale: 1in to 1ft

s & d: *Thomas Little July 1843*

w/m: Smith & Allnutt 1842

Pen & coloured washes (540 × 330)

17 *Dressings to Second Floor Windows, elevations & sections of mouldings*

Scale: 1in to 1ft, FS

Insc: *No.7*

s & d: As No.16

Pen & coloured washes (500 × 670)

18 *Elevation & Section of Rustics to Quoins*

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

s: As No.14

Pen with sepia & pink washes (500 × 330)

19 *Plan & elevation of Enclosure at East End of Shop with sketch sections of Pilaster Cap & Cornice*

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

s & d: As No.16

Pen & coloured washes; sections pencil (375 × 540)

20 *Plan & elevation of another part of the enclosure in the shop*

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

s & d: As No.16

Pen & coloured washes (370 × 540)

21 *Details of the Shop Cornice with Profile of Pilasters to Private Door and Molded Blocks over End Do: to Shop Cornice*

Scale: FS

Verso: *Elevation & section of Shop Cornice &c*

Scale: 2in to 1ft, FS

Pen & coloured washes (1110 × 540)

22 *Sections of Dressings to 1st Floor Windows*

Scale: FS

w/m: Smith & Allnutt 1839

Sepia pen with sepia, pink & blue washes & pencil with sepia wash (990 × 665)

23 *Elevation & section of Cornice and Console over Third Floor Windows*

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

Sepia pen with sepia, pink & blue washes & sepia pen & wash (1335 × 665, L-shaped)

24 *Ground Plan, Elevation next Princes Street & next Sidney Alley of the House erected for Mr Robert Sampson at the corner of Princes Street & Sidney Alley the property of John Augustus Tulk Esq, drawn apparently for publication*

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

s: *Thomas Little, Archt, 36 Northumberland Street, New Road, London*

w/m: J. Whatman 1842

Pen & coloured washes within double ruled border (320 × 465)

15-24 Insc: As above

25-26 Design for enlarging the strongroom

25 *Ground Plan of No.1 Sydney Passage occupied by Mr Sampson*

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

Insc: As above, labelled & with measurements & pencil additions/alterations around the *Safe*

Pen with pink, yellow & blue washes (245 × 300)

26 *Sketch plan & elevation for enlarging Strong Closet Mr Sampson No.1 Princes St*

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

s: *Thomas Little, Northumberland St New Road*

Pen with blue, pink & orange washes (325 × 265)

Sidney Passage is now built over.

[10] LONDON: St John's Wood College, St John's Wood Park (St Marylebone), Westminster
Alternative designs & unsigned specification for *erecting a Collegiate Establishment at St John's Wood Park for the Reverend John Fletcher*, 1847 (9):

1-2 Design for a college with centrepiece & 3 bay wings

1 *Plan of Basement Story*

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

Pencil & yellow wash (335 × 495)

2 *Plans of Ground, First & Second Floors with 2 return wings to the back & elaborate front & back stairways sketched in as additions to the ground floor plan*

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

Insc: *St John's Wood College*

s: *T. Little*

w/m: J. Whatman 1843

Pencil & yellow wash (335 × 495)

Verso: Very rough sketch section

Pencil

3-4 Another design, in a Jacobean style, with centrepiece, 3 bay wings & projecting outer bays with cupolas

3 *Elevation & sketch plan of principal façade & sketch section*

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

Insc: *Basement, Schools, Dormitories*

s & d: *Thomas Little, 36 Northumberland St, New Road Febry 1847*

Pencil with cream & grey washes (300 × 470)

4 *Elevation of principal façade*

Insc: *St John's Wood College, London, The Revd John Fletcher M.A, Principal, Thomas Little Archt*

Steel engraving (230 × 355)

This differs from No.3 in only the smallest details.

5-9 Final design with centrepiece & 3 bay wings only, the style still Jacobean though a little more classical

5-9 *Plans of Basement & Ground Floor; plans of First & Second Floors; Plan of Roof; Longitudinal Section, Transverse Section through Centre Building, Section of South & North Wings; front & back elevations*

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

s & d: *Thomas Little, 36 Northumberland St, New Road, March 1847 (except No.9)*

Pen & coloured washes, all except No.7 on linen-backed cartridge (560 × 760, 7 with about 65mm torn from LHS; 9, 570 × 725)

Filed with these drawings is the specification d. *March 1847* apparently all ready for signature though not actually signed. Pasted on to the last sheet of it is the *Rough Proof* of a prospectus for the college d. *All Saints, St John's Wood, London | March 25th 1847* saying *the Buildings which are in course of Erection will be ready for Occupation about Christmas of this year*. It has been impossible to obtain any evidence either to support this assertion or to show that the building ever existed or was ever pulled down. The college is not shown on Lucas's map of the parish of St Mary-le-Bone, 1849.

[11] WALBERTON (Sussex): School & school cottage Preliminary design, design, contract & working

drawings, 1850-51 (12):

1-2 Preliminary design

1 *Block plan of the site with dotted lines indicating existing buildings (?) & with a plan of the School & an adjoining Cottage with a Play Ground behind linked by a Porch to another Cottage with a Garden behind*
Pen with pink & sepia washes (560 × 380)

2 Plan of Ground & Upper Storys of Schools and Cottages, Walberton Sussex

Insc: As above &, inserted between *Cottages & Walberton* & in another hand (though one found elsewhere among the Little drawings), *proposed to be erected*

Pen & coloured washes (365 × 525)

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

The principal difference between this and No.3 &c below is that in this design the schoolroom rises through 2 storeys.

Revised design

3 Sketch plan of Ground & Upper Storys & Section through A-B of School and Cottages, Walberton, Sussex

Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above &, inserted between *Cottages & Walberton* & in the same hand as that making the insertion in No.2, *to be erected at*

Pencil with pink & yellow washes (380 × 560)

In this design there are 2 Bedrooms over the School Room.

4-6 Contract drawings to the revised design, 1850

4 Ground & Upper Storys

5 Front & East Elevations & Longitudinal & Transverse Sections

6 Rear & West Elevations & Section thro' Lobby & Kitchen

4-6 Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above & *Drawing referred to by Contract Letter dated (blank) (s.) Charles Jupp & Thomas Caiger*
s & d: *Dated July 13th 1850 | Thomas Little*
Pen & coloured washes (380 × 560)

7-12 Working drawings, 1851

7 Plan and Elevation of front Window of Schoolroom & of Upper Window with details of Sashframe, Meeting Rail &c

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

Insc: As above & details of the construction of the windows

Pen & coloured washes (380 × 560)

8 Plans, elevations & Section of the Porch & Door

Scale: 1 in to 1 ft, FS

Pen & coloured washes (385 × 560)

9 Plans of Roof over School, over Lobby & over Cottage

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

Pen with orange & grey washes (380 × 560)

10 Plan & elevation of Entrance Porch, elevation of Bell Turret (sic) of Bath Stone, Plan & elevation of Apex Stone of Gable in Portland Stone & Tablet & Shield Bath Stone inscribed 1850/MP in monogram

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

Pen with blue, violet & pink washes (380 × 560)
The shield never was inscribed with the monogram, which relates to Miss M. Packe, sister of a Col. Packe of Avisford House in Hampshire.

11 Plan, elevation & section of the Entrance Gate & retaining wall, the gate & piers Gothic in style

(380 × 560)

12 Plan, Elevation & section of the Entrance Gate & retaining wall, the gate with 2 semicircles

s & d: *Thomas Little, 36 Northumberland St, New Road, January 1851*
(360 × 535)

11-12 Scale: $\frac{1}{2}$ in to 1 ft (though No.12 is erroneously insc. $\frac{1}{4}$ " Scale)

Pen & coloured washes

Lit: F. G. Groves, *Education in Walberton 1732-1970*, n.d., p.8

The building served as a private school from 1850 to about 1875, when it became a private residence. It still stands but has within recent years been converted into two houses. The school wing is now (October 1971) known as The Old School House and the attached cottage as Peach Cottage. The bell turret and two tall chimneys have been removed and an upper storey built over the central porches. A garage with extra accommodation above has been added to Peach Cottage. The retaining wall still stands, but it is no longer possible to say which of the two gate designs was carried out.

LIVESAY, Augustus Frederick (1807-1879)

The son of a professor of mathematics and drawing at the Royal Naval College, Portsmouth, Livesay was educated at Caen, in France, and articulated to James Adams, a pupil of Sir John Soane. He established a good reputation as an estimating surveyor and prepared the estimates for a number of fortifications and barracks &c in the south-western district. He lived near Ventnor on the Isle of Wight for which he did much useful work, having projected the railway from Ryde and, about 1850, established the gasworks and waterworks as private speculations. So it is not only as an architect that Livesay is 'consistently interesting and surprising' (Pevsner & Lloyd, *Hants*, 1967, p.754). He practised almost entirely in Hampshire and on the Isle of Wight and is credited with the following churches: Chapel of the Holy Ghost, Newtown, Isle of Wight, 1836-37; Holy Trinity, Trowbridge, Wiltshire, 1838; St James, Milton, Portsmouth, Hampshire, 1840, a neo-Norman church now replaced by one by J. Oldrid Scott; Holy Trinity, Portsea, Portsmouth, 1841-42, since badly damaged; and St Mary, Andover, Hampshire, begun in 1840 and, after it had been found to be structurally unsafe and the job had been handed over to Sydney Smirke, built 1842-44 and completed in 1846. (It is only fair to Livesay to say that Pevsner & Lloyd, *op. cit.*, p.79, says that the church is 'one which for several reasons strikes one as possibly designed or conceived or outlined by the client himself'.) Livesay is also credited with a number of restorations and additions to churches (e.g. All Saints, Calbourne, Isle of Wight, 1836 & 1842) as well as with the Portsea Union House, Fratton, Portsmouth, 1844-45, now a hospital. He was elected F in 1866.
Bibl: *RIBA Transactions*, 1st ser., XXX, 1879-80, pp.233-234; *Builder*, XXXVII, 1879, p.1161; Pevsner & Lloyd, as cited above

[1] MILTON, Portsmouth (Hants): Church of St James Designs for an aisleless box with chancel apse & SW tower, 1839-40 (4):

1 Plan of Ground Floor & of Future Gallery of Milton Chapel

Insc: As above, labelled, with some measurements & details regarding seating capacity of 250

s & d: *Augustus F. Livesay | Architect Portsea | October 10th 1839*

w/m: J. Whatman Turkey Mill

Black & some red pen with buff, yellow & blue washes (350 × 485, cut along bottom left edge)

See note to No.2.

2 Plan of Ground Floor & of Future Gallery of Milton Chapel

Insc: As above, labelled & with details regarding seating capacity of 288

s & d: *Augustus F. Livesay | Archt Portsea | Jan'y 7th 1840*

Black & some red pen with buff, yellow & blue washes (340 × 455, cut along LHS)

This plan differs from No.1 in showing the pews so arranged that there is a central aisle (as opposed to a U-shaped aisle) and in the position of stove, font and clerk's desk.

3 Plan of Ground Floor & of Gallery Floor

Insc: As above, No.1 crossed out & renumbered No.3, labelled & with notes regarding seating capacity of 349

s & d: *Augustus F. Livesay | Archt. Portsea | Feby 24 1840*

w/m: J. Whatman Turkey Mill

Pen with yellow, buff & blue washes (345 × 490)

This drawing appears to have been backed at some time and the w/m may indeed be on the backing sheet.

1-3 Scale: $\frac{1}{8}$ in to 1 ft (only No.3 actually insc. with scale)

4 Truss of Roof of Milton Chapel

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

Insc: As above, No.5, labelled & with measurements marked, many of them altered

s & d: As No.3

w/m: Smith & Allnutt 1839

Pen & yellow, pink & blue washes (495 × 345, cut along LHS)

1-4 Prov: Church Building Commissioners' Collection; pres. on permanent loan by the Church Commissioners, 1972

The 4 drawings are tied together at RHS and No.2, the top one, has affixed to it a label bearing the Church Commissioners' file number, 5730. The church has since been replaced by one by J. Oldrid Scott.

[2] NEWTOWN (IoW, Hants): Chapel of the Holy Ghost

Design, 1836 (2):

1 Plan and Elevation of Walls 5 feet from the ground, Elevations of West Front & South Side below the Windows & Sections of West Wall &c, East Wall &c & Side Walls and Footings

Insc: As above, No.1, NB *The parts tinted in light | green colour in the Elevations | denote the Ventnor Stone | and those parts coloured | yellow denote the Dordpits Stone worked | fair on the face & with measurements & calculations*

s & d: *Augustus F. Livesay, Archt | Sept'r 6th 1836*
Pen & coloured washes (520 × 480)

2 Elevation of South Side

Insc: As above & with some measurements

s & d: *Augustus F. Livesay Archt | October 1836*

w/m: 1830

Pen (495 × 580)

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

Prov: Pur. 1970

According to W. White, *History, gazetteer, and directory of Hampshire and the Isle of Wight*, 1859, p.626, the chapel was built in 1837 at a cost of £1030. Pevsner & Lloyd, *op. cit.*, p.55, says Livesay here handles Early English 'not in the meaningless Commissioners' lancet tradition' but 'as knowledgeably as only Edward Garbett had until then handled it: at Theale, Berks, in 1820-2'.

LIVOCK, J. (fl.1836-1875)

Between 1836 and 1853 exhibited at the RA designs for stations, for 'a nobleman's mansion', for a school and for a gateway. In 1836 he gave a Leicester address, but thereafter London addresses. The few dated drawings in his album of tracings in the Collection show him to have been working still between 1870 and 1873.

Bibl: A. Graves, *RA exhibitors*, 1905-06

Album entitled 'Sketches & Details' (in the form of 4 folders, each of 34 pages & with a list of contents, bound together) containing sketches & tracings of ecclesiastical & secular buildings, chiefly in England but some also in France & elsewhere, with some copies of house plans by contemporary architects; the few dated drawings cover the years 1870-73, but there are plans & notes taken from E. R. Robson's *School architecture*, 1874; many of the drawings are inscribed with names, especially that of Inglis, & some of them appear not to be in Livock's hand. Mostly pen on tracing paper mounted on buff leaves bound in green quarter leather with grey cloth boards, the spine insc: *Sketches & Details - Livock - (c.1874)* (485 x 295)

Prov: Pres. 1954

A more detailed description of the drawings contained in this album can be found in the card catalogue of the RIBA Drawings Collection.

LLOYD, John (fl.1832-1842)

Nothing biographical is known of John Lloyd. He is once referred to as 'of Mold' in D. R. Thomas's *History of the diocese of St Asaph* (vol.III, p.266) and is mentioned in National Library of Wales MS 2590E in connection with the rejection of his design of 1836 for the church of St Mary, Bagillt, Flintshire, in favour of one by John Welch. His works include, besides Gwernafield below, Market Hall, Caernarvon, 1832; Christ Church, Pontblyddyn, Flintshire, 1836, rebuilt and enlarged 1866 by Lloyd Williams; Emmanuel church, Bistre (Buckley), Flintshire, 1842, remodelled 1881 by W. H. Spaul; church, Llanfynydd, Flintshire, 1842-43.

GWERNAFIELD (Flints): Chapel

Design & working drawing for a very cheap Commissioners' type chapel, unaisled with W porch & bellcote over the W gable & lancets or intersecting Y-tracery throughout, c.1838 (3):

1-2 Design

1 Plan & S, E & W elevations

Insc: Plan labelled & (in another hand) *BC 23 Octo / 1838 / Approved*; verso (in yet another hand) *Mold / Gwernafield / D19*

w/m: J. Whatman Turkey Mill

Sepia pen with pink, green & yellow washes (485 x 345, considerably damaged along bottom edge). Affixed to the drawing (which was formerly tied together with No.2 certainly & No.3 possibly) is a label bearing the Church Commissioners' file number, 5729.

2 Longitudinal section showing the seating, gallery construction & roof scantling, transverse section showing seating, gallery front & roof timbers & plan of the *Gallery - all Free* showing stairs up to, & arrangement of, the seating

Insc: (in another hand) *BC 23 Octo 1838 / approved*; verso (in a hand different from both the foregoing & that on verso of No.1) *(Mold / Flintshire / Plan of / Gwernafield Chapel*

s: *John Lloyd Archi(tect)*

w/m: J. Whatman Turkey Mill 1837

Sepia pen with pink, yellow & purple washes (375 x 380, damaged along RHS)

That the drawing was not d. is evident from the fragment from RHS now remaining attached to No.1. 1-2 Scale: 1½ in to 12 ft

Working drawing

3 Transverse section of part of the roof with detail showing *Manner of fixing the / Metal Spouts* (i.e. gutters) at A & a joint

Scale: detail of guttering FS; some of the rest ½ in to 1 ft
Insc: As above, *No.14, The spouts to be cast in / 4 feet lengths and join'd in / the middle of each Corbel*, labelled & with measurements, some altered

Pen with blue & yellow washes (420 x 350)

It is not possible to ascertain the scale of the transverse section of part of the roof; its construction does not tally with that shown in No.2. The drawing is, in any case, only about half extant, as is evident from, e.g., the fragment of a scale seen at lower right side.

1-3 Prov: Church Building Commissioners' Collection; pres. on permanent loan by the Church Commissioners, 1972

The chapel was pulled down and replaced by a church by David Walker in 1870-72. The E window of the old chapel, with its glass of 1840, was used as the W window of the new church.

LLOYD, William Watkiss (1813-1893)

Lloyd received his early education in Newcastle upon Tyne and soon gained recognition as an antiquarian. He was elected to the Society of Dilettanti in 1854 and was a corresponding member of the archaeological societies of Rome and Palermo. Besides many books and papers on the art and architecture of the age of Pericles, he wrote widely on the general history of Greece, as well as on Renaissance subjects and the dramatic works of Shakespeare. Lloyd died in London. Bibl: obituary: *Builder*, LXV, 1893, p.494

Prov: The following drawings were pres. by Mrs F. B. Levetus in 1966

[1] ATHENS: Ionic temple on the Ilyssus

Measured drawing

Plan & Front & Side Elevations, with scale

Insc: As above, labelled & with measurements
Pen (555 x 760)

[2] ATHENS: Parthenon

Measured drawings (8):

1 *Leading outlines of Plan and Elevation*, with scales

2 *Plan showing Rectangular Proportions*, with scale

3 *Plan showing Rectilinear Proportions*, with scale

4 *Ratio 4:9 applied to Elevation of Front*, with scale

5 *Elevation of front*, with scale

6 *Elevation of front (Application of Proportions of which the terms / have a difference of Unity)*, with scale

7 *Outline of the Naos of the Parthenon / in Isometrical Perspective*, with scale

8 *Comparative plans of the Columns of the Propylaea & Parthenon*, with scale

1-8 Insc: As above, *No.1, No.2, No.3, No.5, No.6, No.7, No.8 & No.4* respectively, labelled & with measurements

Pen with labelling in red & blue pen (555 x 760)

[3] ATHENS: Propylaea

Measured drawings (4):

1 *Plan*, with scale

d: (in pencil) *22 Feb / 86*

2 *Elevation of West Front*, with scale

3 *Elevation of East Front*, with scale

4 *Transverse Section looking East & Longitudinal Section looking South*, with scale

1-4 Insc: As above, *No.1, No.2, No.3, & No.4* respectively, labelled & with measurements
Pen with labelling in red & blue pen (555 x 760; 4, 760 x 555)

For comparative plans of columns of Propylaea & Parthenon see Parthenon No.8 above.

[4] ATHENS: Theseum

Measured drawing

Plan, Side & Front Elevations & Isometrical diagram of Proportions of Naos (interior) of the Temple of Theseus, with scale

Insc: As above, labelled & with measurements

Pen & wash (555 x 760)

[5] ATHENS: Monuments of Lysicrates & of Thrasyllus

Measured drawing

Plans & elevations of both monuments, with scale

Insc: Labelled & with measurements

Pen with some measurements in red pen (555 x 760)

[6] BASSAE: Temple of Apollo

Measured drawing

Plan & Front & Side Elevations, with scale

Insc: Labelled & with measurements

Pen with some measurements in red pen (555 x 760)

[7] CNIDUS: Temple

Measured drawing

Plan, Side & Front Elevations & Isometrical view of Naos, with scale

Insc: Labelled & with measurements

Pen & wash with some measurements in red pen (555 x 760)

[8] CNIDUS: Baths & Agora

Measured drawing

Plan & Elevation of the Vestibule of the Baths, elevation of *Part of one of the Porticoes of the Agora* & comparative part-elevation of the *Agora at Aphrodisias*, with scale

Insc: Labelled & with measurements

Pen & grey wash with 1 measurement in red pen (555 x 760)

[9] ELEUSIS: Propylaea

Measured drawing

Plan, Side & Front Elevations & Isometrical Diagram of Interior of Naos, with scale

Insc: Labelled & with measurements

Pen & wash with labelling in red & blue pen (555 x 760)

[10] RHAMNUS: Temple

Measured drawing

Plan, Side & Front Elevations & Isometrical diagram of Naos and Pronaos (interior) of Temple at Rhamnus, with scale

Insc: As above, (in pencil) *See engraved outline*, labelled & with measurements

Pen & wash with labelling in red & blue pen (555 x 760)

[11] SUNIUM: Temple

Measured drawing

Front elevation

Insc: Labelled & with measurements

Pen with some labelling in red pen (555 x 760)

The drawing seems as if it might be incomplete.

LOCKYER, James Morant (1824-1865)

Received his architectural training under Thomas Little, Charles Parker and Sydney Smirke successively. On his return from his travels abroad from 1845 to 1847, he took up his father's practice. His works include the restoration of Wrenningham church, Norfolk; the parsonage, chancel and memorial aisle of Tugby church, Leicestershire, and various business premises in London, including those of Peter Robinson, Nicholas, Hayward & Clough in Oxford Street and Heal's warehouses in Tottenham Court Road. Lockyer was elected A in 1848 and F in 1859; he retired in 1862 and the following year was elected Hon. F. Bibl: obituary: *RIBA Selected Papers*, XX, pp.82-83

[1] A collection of 51 for the most part very carefully-finished measured drawings on cartridge of mosaic pavements & panels from pulpits &c mounted on 39 sheets of heavy gilt-edged card (525×380), each inscribed on the verso *Presented by the President | Thomas L. Donaldson | at the O.G. Meeting of the RIBA | Monday - 20th March 1865*, the inscription in varying degrees covered by the binding tape subsequently used. Monreale, Palermo, Salerno, Rome and Ravello are particularly well represented. The drawings, which are mainly full- or half-size in scale, are in different media, mostly gouache and almost all heightened in gold. Mounted on 3 cards (each inscribed in the bottom left-hand corner *Presented by J. M. Lockyer 2nd Nov 1863*) are 10 other drawings; the cards are in turn affixed to the verso of p.39 and on the endpaper. In subject and treatment the drawings are comparable with the other 51 drawings; but, inscribed by Lockyer in the way they are, they clearly belong with the drawings affixed to the first 31 pages of the volume entitled 'Drawings by J. M. Lockyer, (1846-7) and D. Mocatta' ([2]). All 61 drawings are now in a red full leather bound volume (540×425) with gilt tooling entitled on the spine *Mosaic Architecture*, on the front outside cover *Examples of Mosaic Decorations in Italy, &c* and on the title page *L'Italie Mosaic: Examples of Inlay Decorations in Glass Marble etc. selected from the churches, museums and palaces of Italy*. A more detailed description of the drawings can be found in the card catalogue of the RIBA Drawings Collection.

[2] Collection of drawings & sketches of ecclesiastical & secular ruins, buildings & details made in Italy in 1846 & 1847. Some of the drawings were perhaps made with a view to their inclusion in Lockyer's *Mosaic architecture* ([1]) or some such other similar volume (cf. e.g. the frontispiece of that volume with the drawing on p.30). Also, since at least one of the drawings was reproduced in the *Architectural Publication Society*, 1857-58, pt.I, it is possible that some of the more finished drawings were prepared for publication/engraving. Except that on p.30, all the drawings & sketches are inscribed *Presented by J. M. Lockyer 2 Nov 1863* in the bottom left-hand corner. The drawings, which are in a variety of media on different materials, are affixed to the first 31 pages of a half brown leather bound volume with brown cloth boards (640×515), the spine insc. *Drawings by J. M. Lockyer, 1846-7 and D. Mocatta*. A more detailed description of the drawings can be found in the card catalogue of the RIBA Drawings Collection.

LODGE, Thomas Arthur (1888-1967)

Lodge was educated at Epsom College and the AA school. He qualified in 1911 and worked in partnership with Geoffrey Lucas. After service in the 1914-18 war (during which he was awarded the OBE), he was appointed Deputy Chief Architect to the London Housing Board. In 1923 he became a partner in H. V. Lanchester's firm, which his former partner, Lucas, had already joined. Lodge had had a number of competition successes before joining the partnership, including the Banbury housing scheme, the East & West Molesey Isolation Hospital and the Cairo Hospital. Within the firm of Lanchester, Lucas & Lodge, Lodge was largely responsible for the design of Beckenham and Hackney town halls, the master plan for the University of Leeds (which in 1953 conferred on him an honorary Litt.D.); St Bartholomew's Hospital & Medical School, London; Queen Elizabeth's Hospital & Medical School, Birmingham; and university science buildings at Cambridge, Oxford, Sheffield and Belfast. Other commissions of his were the Maharaja's Palace, Jodhpur, and the Council House and post office at

Lucknow, India. He also designed technical schools at Reading, Bolton and Watford, and buildings at Fawley, Hampshire, for the Esso Company. He published *A History of St Bartholomew's Hospital 1123-1923*. He was elected A in 1911, F in 1927 and retired in 1957.
Bibl: obituaries: *Building*, CCXII, No.7, 1967, p.98; *RIBA Jnl*, LXXIV, 1967, p.208

Prov: All the following drawings were pres. by Lanchester & Lodge, 1968

[1] BELFAST: The Queen's University, David Keir Building
Preliminary designs, 1953 (8):

1 *Ground Floor Plan*
Insc: As above & *Drawing No.3*
s: *Drawn & Designed by | T. A. Lodge FRIBA | of Lanchester & Lodge*
(775×770)

2 *Study for front to Stanmillis Road*
Insc: As above & *Drawing No.7*
(410×855)
This design shows, high up above the door, a shield.

3 *Front to Malone Road & North Elevation*
Insc: As above, & *Drawing No.8*
(410×855)

4 *Sketch Sections*
Insc: As above & *Drawing No.9*
(420×860)

1-4 Scale: $\frac{1}{16}$ in to 1ft
2-4 s: T. A. Lodge & Lanchester & Lodge | 10 Woburn Square (W.C.)
1-4 Pencil on bound tracing paper

5 *Study for Main Elevation, Stanmillis Rd*
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above & *Drawing No.11*
s & d: T. A. Lodge | March 51 & Lanchester & Lodge
Pencil & coloured crayon heightened with white on bound tracing paper (400×720)
The tower differs from that shown in No.2 above, principally in having a clock rather than a shield.

6 *Sketch section of main staircase*
Insc: As above & *Drawing No.13*
s: *Drawn by T. A. Lodge FRIBA | of Lanchester & Lodge*
Pencil with red & blue crayon on bound tracing paper (660×1075)

7 *Details of Ground & Lower Ground Floor staircase, Plans & Elevation to Court*
Insc: As above & 14
s: *Drawn by T. A. Lodge FRIBA | of Lanchester & Lodge*
Pencil with blue & red crayon on bound tracing paper (720×995)

8 *Details of Stanmillis Road Front*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Drawing No.24*
s: T.A.L. 1.6.51 & Lanchester & Lodge | 10 Woburn Square
Pencil & red crayon on bound tracing paper (745×1240)

[2] HURLEY (Berks): Grasslands Research Institute
Preliminary design, c.1954
Sketch showing First Floor Plan & perspective of the exterior of the Grasslands Research Station
Scale: $\frac{1}{16}$ in to 1ft (plan only)
Insc: *Drawing No.4 | Scheme 1*
s: *Drawn & Designed | by T. A. Lodge FRIBA | Lanchester & Lodge | 10 Woburn Sq, W.C.*
Pencil & red & yellow crayon on bound tracing paper (330×690)
The building was begun in 1954 and completed in 1956 substantially in accord with the drawing. Various other work has since been carried out at the Institute.

[3] OXFORD: Physiology Building & Clarendon Laboratory, University science area
Design for the 2 buildings, c.1937
Perspective from the parks of the Physiology Building (on the left) & of the Clarendon Laboratory (on the right)
s & d: T. A. Lodge | 1937
Pencil, coloured crayon & coloured washes, mounted (500×1220)
Both buildings were erected substantially in accordance with the design, the Clarendon Laboratory (at first known as the New Physics Building) in 1938-39 at a cost of £69,160 and the Physiology Building not until 1948-c.1953 at a cost of £317,570.

[4] OXFORD (Surrey): House
Design for a house, 1925
Perspective of the *Garden Front* with a small ground plan
s: T. A. Lodge | Lanchester, Lucas & Lodge | Architects | 19 Bedford Square W.C.
Pencil & watercolour, mounted (375×700)
The house was built essentially in accord with this design for a Mrs Thornton who died before it was completed at a cost of £6058

LONGFELLOW, Alexander W. (1854-1934)
Born at Portland, Maine, USA, Longfellow was educated at Harvard College and received his architectural training at Boston. He spent the years 1879 to 1881 in advanced study at the École des Beaux-Arts in Paris and then went for a while as draughtsman with Henry H. Richardson in Boston. In 1887 he entered into partnership with Frank Alden and Alfred Harlow. After designing the City Hall at Cambridge, Massachusetts, the firm in 1892 won the competition for the Carnegie Library at Pittsburgh, Pennsylvania. His two partners favoured opening an office in Pittsburgh to supervise the erection of the building, but Longfellow did not wish to leave Boston and the partnership was dissolved. For a brief period after 1895 Longfellow and his brother, Richard K. Longfellow, worked in association; but Alexander W. mainly practised on his own. Early in this century he designed a number of buildings in Cambridge, Massachusetts, the most important of which were the Philip Brooks House, c.1900; Semitic Museum and Gibbs Memorial Library at Harvard College; and at Radcliff College, Agassiz House and dormitories on the campus between 1904 and 1907. In and around Boston his best known works were the Arnold Arboretum; stations on the Boston elevated railway, and a number of schools including the Abraham Lincoln School, prior to 1912. He moved from Boston to Portland, Maine, shortly before his death.
Bibl: H. F. & E. R. Withey, *Biographical dictionary of American architects*, 1956; obituary: *Boston Herald*, 17 February 1934

JAMAICA PLAIN (Mass, USA): Arnold Arboretum, Arbor Way

Design for addition (3):

1 *First Floor & First Mezzanine Floor Plans* (760 × 950)

2 *Second Floor Plan*

(775 × 965)

3 *South West Side Elevation*

(520 × 910)

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

Insc: As above, labelled & with measurements

s: *A. W. Longfellow Architect Boston, Mass.*

Prints

LONGFELLOW, William Pitt Preble (1836-1913)

Born at Portland, Maine, USA, Longfellow graduated at Harvard in 1855 and then studied engineering at the Lawrence Scientific School at Cambridge, Massachusetts, and architecture under Edward C. Cabot of Boston. From about 1860 to 1869 and from 1872 to 1881 he was in private practice in Boston. In the intervening period he was assistant to the supervising architect of the US Treasury in Washington, and in 1875 became first editor of the *American Architect*. In 1881 he became Professor of Architectural Design at the Massachusetts Institute of Technology; but he very soon relinquished that appointment and devoted most of his later years to writing. His architectural output was indeed small (and the one building mentioned by his obituarist had then at the time of writing already been demolished) and Longfellow is best remembered for his *Cyclopedia of architecture in Italy, Greece and the Levant*, first published in 1891, and his volume of historical essays on architecture *The Column and the arch*, 1899.

Bibl: H. F. & E. R. Withey, *Biographical dictionary of American architects*, 1956; obituary: *American Institute of Architects Journal*, 1, 1913, pp.550-551

BROOKLINE (Mass, USA): Public library

Design for a simple building with flèche & Ruskinian details

Perspective of the exterior

Insc: *Design for a Public Library | for the Town of*

Brookline & (as a stamp on the original photograph)

W. P. P. Longfellow & Morris (?) Lobb | Architects |

31 | Studio Buildings | Boston

s: *W.P.P.L.* (in pencil)

Photograph of original drawing (140 × 205)

LONGFIELD, T. H. (fl.1870-1904)

Exhibited at the RA in 1870, 1873 & 1875. Two of the exhibits related to Westminster Abbey, the third showed the interior of a Pompeian house. His address is given as No.19 Harcourt Street, Dublin.

Bibl: A. Graves, *RA exhibitors*, 1905-06

LONDON: Westminster Abbey

Survey drawing & design for restoration of Edward the Confessor's shrine, 1904 (3):

Survey drawing

1 Elevation & profile of a fragment of one of the twisted corner colonnettes

Scale: FS

Insc: *measured by Mr Upcher (?)* (on the original part-envelope accompanying the drawing)

Pencil (355 × 245)

2-3 Design for restoration

2 Perspective of the restored shrine from the NE

Photograph of engraving (?), mounted (150 × 210)

3 Elevation of the E end of the restored shrine

Photograph of original drawing, mounted (190 × 125)

2-3 Insc: *'Ideal Restoration' Photographs by T. H.*

Longfield Esq(?) FSA (Dublin) (on the original part-envelope accompanying the photographs)

Prov: Pres. by Mr S. Warren from the library of E. P. Warren, 1941

None of these seems to match the items exhibited at the RA, though it is just possible that the photograph of the elevation of the E end is in fact a photograph of exhibit No.924, 1875.

LOUIS, Louis Nicolas, called Victor (1735-c.1807)

J.-Victor Louis was born in 1735. With Charles Maréchaux he shared the grand prix d'architecture in 1755 and left for Rome the following year. In 1763 he restored the choir of Chartres cathedral and two years later built the mausoleum adjoining S Marguerite, Paris, and decorated the chapel of the convent of Notre Dame de Bon Secours, also in Paris. In 1782-83 he built the theatre for the Petits Comédiens du comte de Beaujolais at the Palais Royal. Theatre was, indeed, Louis's speciality: he wrote for it (a comedy entitled *Le Prince dupé*) and built many of them. In Paris he built the Théâtre Français on the rue de Richelieu from 1782 to 1790 as well as the even bigger Théâtre des Arts, which was opened in 1794. About 1791 he was commissioned to build a theatre at Rouen, but the Revolution scotched that. Louis's best known work, though, was done at Bordeaux, where in 1773 he went to present his plans for yet another theatre. Besides the Grand Théâtre, on which work was begun in 1775, he built at Bordeaux numerous sizeable residences including the hôtel Saige, the hôtel de Rolly and the hôtel de Nairac. About 1784 he was summoned to Warsaw by the King of Poland to build a palace there. In 1782 he published *Salle de spectacle de Bordeaux*. He died in 1800 according to some authorities, in 1807 according to others and in 1810 or 1811 according to yet others.

A note is necessary regarding Louis's name. Lance (see bibl.) calls him 'J.-Victor Louis', and the letters quoted in Marionneau, *Douze lettres* (see bibl.) show that Louis at any rate in 1776 and 1777 signed himself sometimes 'J.-V. Louis' and sometimes 'V. Louis'. Yet Marionneau in *Victor Louis* (see bibl.) says: 'Louis conserva ses prénoms de Louis-Nicolas pendant toute sa jeunesse... Mais à partir de 1765, et surtout dans la période la plus brillante de sa vie, le célèbre architecte signa toujours Victor Louis.'

Bibl: C. Marionneau, *Victor Louis, sa vie, ses travaux et sa correspondance*, 1881; C. Marionneau (ed.), *Douze lettres de Victor Louis architecte du roi de Pologne 1776-1777*, 1858; A. Lance, *Dictionnaire des architectes français*, II, 1872; F. G. Pariset, 'Notes sur l'architecte Victor Louis', *Actes du 87e Congrès (1957) des Sociétés Savantes*, Archaeology Section, 1959, pp.197-202.

Stage design or architectural fantasy

View from a dais between open doors out into a long vestibule with coffered barrel vault, coupled Ionic columns in antis &, in the distance, apparently an open domed entrance; figures on the dais & in the vestibule [Fig.20]

s & d: *L. N. Louis Romae | 1759*

Grey pen & sepia washes, mounted (405 × 275)

This drawing appears to be closely related to a partly-burned drawing (No.XLVI - A/155) in the Bordeaux Municipal Archives, France, which was reproduced in the catalogue to the exhibition 'Les Architectes Bordelais et le Neo-classicisme 1770-1850' held in Bordeaux in 1970.

LOW, ...

BLACKADDER HOUSE (Berwicks)

Survey drawing & alternative designs for proposed alterations, c.1782 (5):

Survey drawing

1 *Draught & Section of the Drawing Room at Blackadder*

Scale: $\frac{1}{4}$ in to 1 ft (plan, the section not to scale)

Insc: As above, No.4 (in pencil), NB *the height of ye Surbase ought to be | 3 feet., but this will not lett up the Glasses Unless the Cove roof is taken Down &* with notes on measurements; verso No.4 | *Blackadder drawing room w/m: Encircled Britannia surmounted by a coronet & the crowned cypher GR surrounded by a wreath & the whole encircled*

Sepia pen & cream wash (275 × 395)

The pencil inscription No.4 on the recto is in an illiterate (or aged?) hand & seems the same as that which numbered/inscribed other drawings for Blackadder House in the Collection by Robert Adam (see especially No.8, *Section from A to B as mark'd on the plans*), by Alexander Gilkie, by John Paterson (in pen), by James Playfair and by Alexander Stevens.

2-5 Alternative designs for alterations

2 Plan of *First & Second floors* for alternative No.1 in which the *Back Stairs* are N of the additions to house

Insc: As above, labelled & with some measurements; verso *Lows - Plan - No 1* (twice)

Pen with pink, grey & pale green washes, the labelling in sepia pen (495 × 365)

3 Plan of *1st & Second Floors* for alternative No.2 in which the *Back Stairs* are S of addition to house

Insc: As above, NB *By this plan the Back | Stairs will have to be lighted by | a Sky Light from the Pass- (i.e. passage) otherwise the water Closet No.3 must | be struck out so as to lett the light | of the window No.6 come on the | Stairs*, labelled & with some measurements; verso *Lows plan No.2*

Pen with pink & grey washes, the labelling in sepia pen (495 × 355)

4 Plan of *First & Second floors* for alternative No.3 which is essentially the same as alternative No.2 except that, whereas there the housekeeper's room looks over the back of the house, here it is immediately to the N of the back stairs

Insc: As above & labelled; verso *Lows plan No.3*

Pen with yellow & grey washes, the labelling in sepia pen (495 × 355)

5 Plan of *third floor* of alternative No.3

Insc: As above & labelled

Pen with yellow & grey washes, the labelling in sepia pen (500 × 385)

2-5 Scale: $\frac{1}{4}$ in to 1 ft

w/m: C. Taylor & a fleur-de-lis in a scrolly shield

with, above, a crown &, below, GR in capitals

Prov: Blackadder Collection; pur. from Lt-Col. du Plat Taylor, 1927

The date of the demolition of Blackadder House is unknown; c.1929 seems likely. Little or nothing is known of the architectural history of the house of whose interior decoration, *mirabile dictu*, nothing whatever seems to be known.

Design for a cattle shed

6 *Elevation (sic), section & plan of shed 50 feet long & 16 feet wide*

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

Insc: As above & labelled; verso *Drawing of a shed made to lift from | one place to another in a clover field | for feeding Cattle in*

w/m: S. Lay

Sepia pen (190 × 240)

Prov: Blackadder Collection; pur. from Lt-Col. du Plat Taylor, 1927

LOW, George (1824-1906)

Articled to George Smith and William Barnes, Low was a student at the RA in 1842 and was awarded its Silver Medal in 1844. Three years later he began practice in the City of London, and in 1885 he entered into partnership with his son, William Ralph Low. He had a large practice including churches, schools, houses and business premises in London, Dunstable and Northampton, and was also well known as a compensation surveyor and arbitrator. He was elected A in 1850 and F ten years later.

Bibl: obituary: *Builder*, XC, 1906, pp.531 & 560

LONDON: Church of St Mary Woolnoth, Lombard Street, City

Measured drawings, 1844 (11):

1 *Ground & Gallery Plans*

w/m: J. Whatman 1841

Pen & coloured washes on linen-backed cartridge (965 × 635)

2 W elevation (980 × 650)

3 S elevation (965 × 640)

4 N elevation (970 × 655)

2-4 w/m: J. Whatman 1844

Pen with grey, sepia & blue washes on linen-backed cartridge

5 W elevation of the tower, *Section thro' Tower looking south & Plan of Tower at Ringers' Loft, Belfry & top stage levels*

w/m: J. Whatman 1841

Pen & coloured washes on linen-backed cartridge (655 × 975)

6 *Plans at 3 levels, elevation & Section of one of the blank windows on the N side, Details of Order & Balustrade, Trusses at Large & Elevation & Section of Principal Cornice*

w/m: J. Whatman 1841

Pen with sepia, purple & blue washes on linen-backed cartridge (960 × 640)

7 Elevation of the exterior of one of the windows above the gallery entrance in the W front
Pencil with sepia & blue washes on linen-backed cartridge (505 × 335)

8 Detail of the Corinthian order & entablature of the nave & of the springing of the arch
Pencil & sepia wash (510 × 310)

9 *Longitudinal Section looking South*

Insc: * pews marked thus | have raised panels

Pen with pink, yellow & grey washes on cartridge-backed tracing paper (400 × 500)

10 *Transverse Section looking East*

Insc: NB for the Arch to Lantern | vide Section looking | West

Pen with pink & yellow washes on cartridge-backed tracing paper (400 × 495)

11 Elevation of chancel arch & reredos

w/m: J. Whatman 1844

Pencil & sepia wash on linen-backed cartridge (470 × 650)

1-11 Insc: As above, *St Mary Woolnoth &*, apparently in 1893, *Measured & drawn in 1844* | by George Low; 2-6 have, in addition, some measurements
Affixed to No.4 are 2 letters from Low to William H. White, Secretary, RIBA, one dated 29 June 1893 offering the Institute *some Drawings made | by me in the year I think 1844 of the | Church of St Mary Woolnoth Lombard | St for which I obtained the Silver | Medal at the Royal Academy &* the other dated 10 July 1893 presenting the drawings.

LOWELL, Guy (1870-1927)

Born in Boston, Massachusetts, Lowell graduated from Harvard in 1892. He studied architecture at the Massachusetts Institute of Technology and, from 1895 to 1899, at the École des Beaux-Arts in Paris. He then set up in practice in Boston as an architect and landscape gardener and lectured in landscape gardening at the Massachusetts Institute of Technology from 1900 to 1913. Among his more important works are the Cumberland County Court House, Portland, Maine; the Boston Museum of Fine Art; the New York Court House, and a new building for the Art School for the Boston Museum. Lowell also designed a number of large country and city houses with their formal gardens. He published a book on American gardens and another called *Italian villas and farmhouses*.
Bibl: obituary: *Architectural Record*, LXI, 1927, p.373

BOSTON (Mass, USA): Museum of Fine Arts
Design, 1906 (4):

1 *Longitudinal Section on line C-C*

2 *Transverse Section on line EE*

Insc: As above &, on 2, *Drawing Number 12*

2 s & d: Guy Lowell Architect | 1128 Tremont Building, Boston, Mass. | Nov 15 '06

3 *Longitudinal Sections on lines F-F & A-A*

4 *Transverse Sections on lines G-G & B-B*

Insc: As above &, on 4, *Drawing Number 13*

4 s & d: Guy Lowell Architect | 1128 Tremont Building, Boston, Mass. | Oct 15 1906

1-4 Scale: 1/4 in to 1 ft

Prints (1205 × 1105)

Two original drawings have been torn horizontally to produce 4 as indicated above, so that the extra information on Nos.2 & 4 applies also to Nos.1 & 3 respectively.

LOWRY, Robert

RIBA Kalendars of the 1920s list an architect of this name as having been elected a member of the Institute in 1916. Nothing more is known of him.
See Wills, Herbert W. & Kaula, William, LONDON: No.82 Portland Place (St Marylebone), Westminster

LUBETKIN, Berthold (1901-)

Born in Tiflis, Georgia, Lubetkin studied in Moscow and, in Paris, at the Atelier Perret and various other architectural schools. He won the competition for the Urals Polytechnic, USSR, in 1925 and was among the prizewinners for the Palace of Soviets competition, Moscow, 1931. Already, then, with an international reputation, he had the previous year come from France to England. Here he carried out important work through the Tecton partnership that was formed in 1932 between himself and six graduates of the AA school. Highpoint I was built in 1934 and Highpoint II, also in Highgate, London, followed in 1937. After making the plan for Peterlee new town, 1955, Lubetkin has gradually retired from architectural practice.

Bibl: R. F. Jordan, 'Lubetkin', *AR*, CXVIII, 1955, pp.36-44
See Tecton

LUCAS, (Thomas) Geoffry (1872-1947)

Lucas was educated at the RA schools and the AA and articled to Walter Millard. He began practice in the late 1890s, and from 1911 to 1914 he worked in partnership with T. A. Lodge. After the war Lucas became a partner in H. V. Lanchester's firm which, four years later, Lodge also joined. Lucas's works include the town hall and St Mark's church, both at Hitchin, Hertfordshire 1900-01; St George's church, Amersham, Buckinghamshire; All Saints' church, Gretna, Dumfries; a church at Hubli, Bombay, India; and a number of houses in the Watford, Hertfordshire, town planning scheme. Lucas was also interested in medieval architecture: he lectured at the AA and wrote a number of papers on the subject and was for a time ecclesiastical surveyor to the diocese of St Albans. He was elected A in 1899 and F in 1911.
Bibl: obituary: *RIBA Jnl*, LV, 1947, p.39

[1] GREYNA (Dumfries): All Saints' church, hall & rectory

Design for a church, hall & rectory

Perspective of the exterior from the SE

s: *Geoffry Lucas Archt & Jean Godwin Delt*

Pencil & watercolour, mounted (390 × 520)

Lit: *Architect*, C, 1918, pp.173 (plan) & 180 (sections & elevations); *Builder*, CXVI, 1919, pp.25-26, 36 (views of interior & unfinished exterior)

[2] LONDON: Houses in Hampstead Way, Hampstead Garden Suburb, Barnet

Design for a group of houses, 1908

Perspective of 6 houses with sundial in foreground & (inset) a very small *Block Plan* of 12 houses

Insc: *Part of a Group of Twelve Houses, | Hampstead Way, Hampstead | Garden Suburb, Hampstead, N & Geoffry | Lucas | Archt | MCMVIII*

s & d: *Geoffry Lucas, Delt. 1909*

Pen on cartridge within single ruled border, mounted (350 × 505)

Repr: *Academy Architecture*, XXXV, 1909, p.42

LUCAS, William (?-1939)

An Australian architect who qualified in 1896, Lucas had a practice in Melbourne, Victoria, and became a Fellow of the Royal Victoria Society of Architects.

PIETERMARITZBURG (S Africa): General Post Office
Design, c.1910

Perspective of the exterior of the *New General Post Office | Pietermaritzburg*

Insc: As above & stamped on verso *By the London*

Drawing | & Tracing Office | 98 Gray's Inn Road, W.C.

s: *William Lucas FRGS FRVIA | Architect | Church*

Street | Pietermaritzburg

Pen & wash (330 × 475)

The drawing is not signed in the narrow sense of the word and it seems certain that the drawing is not the work of Lucas but of the London Drawing & Tracing Office.

LUGAR, Robert (c.1773-1855)

Practised in London during the early part of the C19 and in 1812 became County Surveyor of Essex. He was well known as a designer of picturesque lodges &c, chiefly in a castellated Gothic style, but retired from practice many years before his death. Between 1805 and 1828 he published several books of his designs for cottages, villas and farmhouses and of plans and views of buildings executed in England and Scotland.

Bibl: *Colvin*

TULLICHEWAN CASTLE (Dunbarton)

Design for the house in a castellated style

Perspective of the exterior showing entrance porch with big square tower behind it, a large, fat polygonal tower to the left & a smaller, more slender polygonal tower to the right with, still further right, a low 5 bayed wing terminating in a low square tower with turret from which smoke issues; trees left & right
 Insc: verso (pencil) *Plan for Stair | Mr Sterlings*
 Pen, pencil & grey wash (210 × 345)
 Prov: Pur.1957

Lit: R. Luger, *Plans and views of buildings, executed in England & Scotland, in the castellated and other styles*, 1811, pp.13-18, pls.I-VI, especially pls.III & IV
 The large, fat polygonal tower of the design is shown in the plates cited above to have been built round – but there are other significant differences between the design and the house as illustrated in Luger's *Plans and views*. See also J. Irving, *The Book of Dumbartonshire*, III, 1879, pl.20, which shows the house essentially as illustrated in Luger's book where, incidentally, the house is called Tillicheun. Tullichewan Castle was dem. 1954.

LUTYENS, Sir Edwin Landseer (1869-1944)

The drawings of Sir Edwin Lutyens are the subject of a separate volume by Margaret Richardson in the RIBA Drawings Collection catalogue series

LYNAM, Charles (1829-1921) & RICKMAN, Thomas (1828-1912)

Lynam was the son of George Lynam, architect of Stoke-on-Trent. In 1847 he became a student of the RIBA and was later articled to W. W. Wardell of Hampstead. From 1850 he practised as an architect and surveyor in Stoke-on-Trent, in the neighbourhood of which almost all his work is to be found. It includes the North Staffordshire Infirmary (a competition design); a number of pottery and other factory buildings; sundry mission churches, schools, workhouses and parsonages; markets, baths, a library and technical schools at Stoke-on-Trent; and a bank. In addition, he restored some 30 churches and took a keen interest in archaeology. He was elected FSA and was the author of numerous articles and papers especially on the antiquities of Staffordshire. He was elected F in 1882 and retired in 1916.
 Bibl: *Who's who in architecture*, 1914, pp.141-142

WALSALL (Staffs): Blue Coat & National Schools
 Design

Perspective of the exterior from Digbeth

Insc: As above & *Blue Coat and National Schools | Walsall*

s: *Lynam & Rickman | Stoke upon Trent*

w/m: J. Whatman

Pencil & watercolour (340 × 495)

See also Rickman, Thomas

LYNN, William Henry (1829-1915)

Born near Larne, Co Antrim, Ireland, Lynn was apprenticed to Sir Charles Lanyon, County Surveyor of Antrim, who in 1854 took him into partnership. After the death of Sir Charles in 1889, Lynn practised on his own. With Lanyon he designed the Custom House, Belfast, in 1857 and in the following year won a competition for the design of a church in Edinburgh. In the 1860s and 1870s Lynn submitted a number of competition designs and those for the town halls of Chester, 1864, and Barrow-in-Furness, 1879, were successful – as was his design for the Houses of Parliament and government offices, Sydney, Australia, 1861, which, however, was never executed.

In the 1870s (some sources say 1875 – which seems more probable – and others 1878) Lynn went to Canada at the invitation of the Governor-General, the Marquis of Dufferin and Ava, and prepared designs for the Château of St Louis, Montreal. Lynn received also commissions for the Clark Hall, Paisley, 1878, and the Belfast Free Library, opened in 1888, as well as for a number of churches (including St Paul, Belfast, and St Patrick, Jordanstown); for country houses including Benburb Castle; for Campbell College, Belfast, and for mills, banks and various other commercial buildings. As late as 1910, when aged 81, Lynn won the first premium in a competition for new buildings at Queen's (now University) College, Belfast, where, at the very outset of his career, he had been clerk of works during Lanyon's building campaign there of 1847-49. Lynn was elected F 1865, but later resigned, then withdrew his resignation and finally retired. He was elected Associate of the Royal Hibernian Academy in 1865 and a full member in 1872. He was elected Fellow, and from 1885 to 1889 served as President, of the Royal Institute of Architects of Ireland.
 Bibl: obituaries: *RIBA Jnl*, XXII, 1915, p.506; *Builder*, CIX, 1915, p.219; A. Webb, 'Leaves from the life of the late W. H. Lynn RHA', *RIBA Jnl*, XXIV, 1917, p.91

Prov: The following drawings and photographs of drawings were pres. by Miss Cooper of Belfast through Robert M. Young, 1917

[1] BARROW IN FURNESS (Lancs): Town Hall
 Competition design in the Gothic style, 1879
 Perspective showing the principal façade with high tower over the main entrance
 s: *W. H. Lynn R.H.A. Archt*
 Photograph of original drawing (145 × 195)
 Lynn gained the first premium in the competition.

[2] NE BANGOR (Co Down, Ireland)
 Design for a country mansion in the castle style on the coast overlooking Belfast Lough (2):
 1 Sketch plans & perspective
 Pencil on tracing paper (370 × 250)

2 Plan, with dimensions of rooms & arrows pointing in the direction of *Belfast* (SW), *Helens Tower* (SE), *Bangor*, *Ballyholme Bay* & *Copeland Light* (SE, E & NE), *Black Head*, *White Head* & *Kilroot Point* (N), *Carrickfergus Castle*, *Carrmoney* & *Carehill* (NW & W)
 Pencil on tracing paper (570 × 750)

[3] BIRMINGHAM: Council House
 Competition design for new law courts & council buildings in the Classical style, c.1873
Elevation of South or Principal Front
 Insc: As above
 Photograph of original drawing (260 × 355)
 According to A. Webb, *op. cit.*, the assessor 'reported that the drawings were too incomplete for acceptance, but advised the Corporation to purchase them for the sake of the idea they contained'. The Council House in Colmore Row was erected from designs by Yeoville Thomason in 1874-79.

[4] BOLTON (Lancs): Town Hall
 Competition designs, c.1865 (3):
 1 Plan
 Insc: Rooms marked & dimensions given; most are illegible owing to the size of the photograph and the poor quality of the lens used; among those legible are *Public Hall*, *Orchestra*, *Police Court*, *Quarter Sessions Court* & *Treasurer*
 Photograph of original drawing mounted on a card with cartouche bearing *John Gibson, 20 Castle Lane, Belfast* (60 × 85)

2 Perspective of design in the Gothic style
 Photograph of original drawing (75 × 105)

3 Perspective of design in a Classical style
 Photograph of original drawing (70 × 105)

The 3 drawings are in a (contemporary) envelope addressed *W. H. Lynn Esq | Wellington Place*. A competition was held in which Gothic designs were ruled out and the building, in a Classical style and with a tower with French cap, was erected in 1866-73 to designs by William Hill (see Pevsner, *S. Lancs*, 1969, p.81).

[5] CHESTER: Town Hall
 Competition design in the Gothic style, 1864
 Perspective of the building from the direction of the Abbey gate [Fig.21]
 Watercolour, framed (535 × 750)
 There is also in the Collection a copy of a pamphlet entitled *Design for Proposed New Town Hall Buildings Chester* by 'Lone's Labour ... (?)' (pseudonym) which sets out Lynn's intentions and explains his designs and reproduces the report of M. Digby Wyatt (who was adjudicator of the 29 designs submitted) as it was printed in the *Chester Courant* of 27 July 1864. The town hall was built to Lynn's designs, 1864-69.

[6] PAISLEY (Renfrew): Clark Hall, now Paisley Town Hall
 Design for a building to contain public halls in memory of George A. Clark, 1878 (2):
 1 Perspective showing the entrance front with hexastyle Corinthian portico
 2 Perspective showing the side & rear façades with 2 towers
 1-2 s: *W. H. Lynn, R.H.A. Archt*
 Photographs of original drawings (170 × 250 average)
 There are in the Collection a printed version of No.1 showing the ground and 1st floor plans and a printed version of No.2 also showing (though slightly larger) the ground and 1st floor plans. The building was erected 1879-82.

[7] ISTANBUL (Turkey): British Embassy chapel
 Design for a half-timbered chapel with bell turret over W end & porch on S side
 Perspective of the exterior from the SW
 Insc: *British Embassy - Theratrix | Constantinople | Design for Chapel - sent to Lord Dufferin*
 Pencil on card (275 × 380)
 The Marquis of Dufferin and Ava was Ambassador at Constantinople, 1881-84.

[8] OTTAWA (Ontario, Canada): City walls
 Sketch of *City Wall as it now is* & *City wall as I want it to be*, drawn on a sheet of writing paper embossed in red *Government House | Ottawa*
 w/m: J. Whatman
 Pencil (250 × 200)
 The drawing dates presumably from c.1875 (see next entry).

[9] QUEBEC (Québec, Canada): Château of St Louis
 Design for government offices for the Marquis of Dufferin & Ava, Governor-General of Canada (8):
 1-2 Plans (of ground & 1st floors?)
 Pencil with red & pink washes on tracing paper (415 × 305)

3 Plan showing either 2 alternatives for a single floor or an alternative to Nos. 1 & 2
 Pencil with red & blue washes on tracing paper (415 × 305, irregular)

4 Elevation of 1 side showing a big square tower
 Pencil & wash on card (250 × 380)

5-6 Perspectives from 2 different angles
 Pencil on tracing paper (250 × 380)

7 Perspective with tower seen in No.4 in foreground
Pencil on tracing paper (250×380)

8 Bird's-eye view of the château
Pencil on tracing paper (265×395)

The Marquis of Dufferin & Ava (1826-1902) was Governor-General of Canada, 1872-78. See [14] below

[10] SYDNEY (New South Wales, Australia): Houses of Parliament & government offices
Competition design in Gothic style, 1861 (2):
1 Plan
Photograph of original drawing (220×185)

2 Perspective
s: *Wm Henry Lynn, RWA, FRIBA | Architect | del.*
Photograph of original drawing (145×240)
This may not, in fact, be a photograph of the 'original' drawing, see the insc. at bottom left corner which seems to read *New Houses of Parliament and Government Offices N. S. Wales | Design to which First Premium was awarded (illegible) International Competition 1861*. Lynn won first prize in the competition, but his design was not executed. The design was awarded the Gold Medal at the Paris Exhibition of 1867.

[11] Design for a 2 span bridge with towers at each end
Perspective
Verso: Sketch elevation
Pencil (130×200)
This may be connected with the next entry.

[12] Design for rebuilding a stone bridge
Sketch plan with *Section thro' two-span bridge with new Centre pier, Elevation of two-span bridge (without Towers), Section thro' three-span bridge - present piers being lengthened and rebuilt | from level of low water, or present springing line & Elevation of three span bridge with new arches and | level roadway*
Insc: As above &, on the same sheet, a MS explanation concluding that, *if a stone structure is determined on . . . an arrangement of two arches and central pier is less expensive in construction than three arches and two piers as at present s. In Memoriam (competition pseudonym?)*
Pencil with black, red & green washes on tracing paper (205×285, stuck on sheet 410×325)
Lynn competed for the new Carlisle Bridge, Dublin, in 1862 but was not successful. This drawing may be related to that project.

[13] Design for, or drawing of, a large church or cathedral, 1896 (?)
Rough perspective of the exterior of N transept & baptistery, drawn on the back of part of an envelope addressed to *W. H. Lynn Esq, C.E. | 21 Callender St | Belfast & postmarked House of Commons | Jy 6/96*
w/m: A Gothic T (part only?)
Pencil & grey wash (110×140)

[14] Design for a gatehouse in French Renaissance style
Rough perspective on the back of a notice setting out tuition terms for various RIBA examinations to be paid to *Mr G. A. T. Middleton, 19 Craven St, Strand, London W.C.*
Pencil (80×215)
This is possibly a design for the entrance gateway to the Château of St Louis, Quebec, Canada (see [9] above).

[15] Design for municipal or collegiate buildings around a courtyard with clock tower at one corner (2):
1 Rough bird's-eye view with 3 other trial views, 1 on recto & 2 on verso of sheet
Pencil (340×205)

2 Bird's-eye view from an angle different from that in No.1 & revealing more of the design
Pencil (340×205)

[16] Design for a town hall in a Venetian Classical style
Perspective showing principal façade with a tall clock tower over the entrance (i.e. side) façade; in the foreground is a garden enclosed by a railing with an equestrian statue & other statues on pedestals
Verso: Two very rough sketches apparently of the same town hall design, but one suggesting 2 towers rather than 1
Pen & pencil on card (290×435)

[17] Design for a church in the Gothic style
Perspective of the exterior from the NE showing the tower & spire at the NE angle
s: *W. H. Lynn Archt*
Photograph of original drawing (230×300)

[18] Design for a small town hall in the Flemish Gothic style
Perspective of the principal façade showing adjacent buildings
Photograph of original drawing (235×280, with rounded upper corners)

[19] Design for a title page
Two angels holding a tablet reading *Architectural | Sketches & Scraps | W. H. Lynn* hovering above a landscape in which a Gothic church with a tall spire in the middle distance
Sepia pen on card, insc. in red ink (365×255)

Topographical drawings

[20] BEVERLEY (Yorks): Church of St Mary
Sketch of the interior of the *North aisle*
Insc: As above & *St Marys - Beverly (sic)*
d: *Aug 13 1878*
Pencil on card (350×250)

[21] COVENTRY (Warwicks): Church of St Michael
Sketch of the exterior of the E end
Insc: *St Michael's Coventry*
d: *Aug. 15 77*
Pencil on card (350×250)

[22] ETON (Bucks): Eton College
Sketch of School Yard looking towards Lupton's tower with the entrance to the chapel on the right
Pen on mounted tracing paper (360×500, irregular)
Both tracing paper and mount are in bad condition.

[23] HUDDINGTON (Worcs): Court House
Sketch of the exterior of the Tudor half-timbered house
Insc: *Huddington Court House*
d: *Aug. 18. 81*
Pencil on card (250×350)

[24] LEDBURY (Herefs): Church of St Michael
Sketch of the interior
Insc: *Ledbury Ch*
d: *Aug. 19. 81*
Pencil on card (250×350)

[25] LITTLE MALVERN (Worcs): Church
Sketch of the exterior from the SE
Insc: *Little Malvern*
d: *Aug. 19. 1881*
Pencil on card (250×350)

[26] SELBY (Yorks): Abbey church of St Mary
Sketch of the exterior of the vestry
Insc: *Selby*
d: *Aug. 15. 1878*
Pencil on card (250×350)

[27] THORNTON ABBEY (Lincs)
Sketch of interior of *Chapel in room over Gateway*
Insc: As above & *Thorton Abbey (sic)*
d: *Aug. 16. 78*
Pencil on card (250×350)

[28] WELLS (Som): Vicars' Close
Sketch from the close towards the Chain Gate
Insc: *Vicars Close | Wells*
d: *Aug. 1879*
Pencil on card (250×350)

[29] WOOLLAS HALL (Worcs)
Sketch of the exterior of the C16 stone house
Insc: *Woollas Hall*
d: *Aug. 17. 1881*
Pencil on card (250×350)

M..., W. H. (fl.1877)

LONDON: Waterloo station, Lambeth
Perspective of a design by W. Jacomb for new railway
offices, 1877
See Jacomb, William

McARTHUR, John Jnr (1823-1890)

Born in Scotland. He went to Philadelphia in 1833, perhaps in the company of an uncle, John McArthur, a carpenter, under whom he served an apprenticeship. In 1848 he won recognition in the architectural profession on being awarded first premium for his design for the new House of Refuge building, Philadelphia. In the following years he was responsible for designing a number of hospitals, built during the Civil War, in Annapolis, Philadelphia and San Francisco. 1869 was appointed chief architect of City Hall, Philadelphia. Other works include, in Philadelphia: Girard House; Public Ledger building, 1867; Broad Street Presbyterian Church; Mercantile Library; and the First National Bank. Elsewhere: Pardee Hall at Lafayette College, Easton, Pa, c.1880; and the Presbyterian church at Media, Pa, 1859.
Bibl: E. Brault, *Les Architectes par leurs œuvres*, 1891, II, p.432; H. F. & E. R. Withey, *Biographical dictionary of American architects*, 1956; P. Portoghesi, *Dizionario enciclopedico di architettura e urbanistica*, 1968-69; obituaries: *American Architect & Building News*, XXVII, 1890, p.33; *Architect & Building*, XII, 1890, p.25; *BN*, LVIII, 1890, p.192

PHILADELPHIA (Pennsylvania): City Hall
Design, 1884

Perspective

Insc: *City Hall | Philadelphia | 1885*

s & d: John McArthur Jun | *Architect* | 1884 | E. Eldon Deane del.

Photograph of original drawing (420 x 485)

Prov: Pres. by J. B. Gass, 1886

Lit: Hitchcock, *Architecture: C19 & 20*, 1958, p.168; *American Architect & Building News*, I, 1876, p.212; *Builder*, XXXIV, 1876, p.715; *BN*, loc. cit., p.817 (reprd.); *American Architect & Building News*, LXXXVIII, 1902, pp.55-56

City Hall, a 7 storey building in late French Renaissance style, with 'Louvre-like pavilions...' (Hitchcock, *op. cit.*) was McArthur's major work. It was built 1871-1902, but never fully completed. 1930-36 it was shifted to new foundations of concrete and steel to permit construction of a subway.

MACARTNEY, Sir Mervyn Edmund (1853-1932)

Born in Co Armagh and educated at Lincoln College, Oxford. On receiving his degree, he entered the office of Norman Shaw, and then travelled the Continent and USA before setting up practice in London in 1877. He was one of the founders of the Art Workers' Guild in 1884, and its Master in 1900. In c.1910 he joined a furniture-making business, Kenton & Co., in association with Reginald Blomfield, W. R. Lethaby, Ernest Gimson and Stephen Webb; a venture which prospered, but finally foundered due to lack of capital. He became F in 1889, resigned in 1891 over the question of official registration and examination policy, but rejoined in 1906. He was Surveyor to the Fabric of St Paul's 1906-31 and Editor of *AR* 1906-20. Knighted 1930. In 1901 he published, jointly with John Belcher, *Later Renaissance architecture in England*, 2 vols, 1901, and was himself author of *English houses and gardens of the 16th and 17th centuries*, 1908. Confining himself largely to domestic work, he designed mainly in the Queen Anne or Georgian style. His works include: No.167 Queen's Gate, London, 1889; Sandhills, Bletchingley, Surrey, 1893; Guinness Trust Flats, Lambeth, 1893; Bussock Wood, Winterbourne, Berks, 1907; and Islington Public Library, Essex Road, 1916.

Bibl: *Who's who in architecture*, 1923; D. Ware, *Short dictionary of British architects*, 1967; obituaries: *AC&BN*, CXXXII, 1932, pp.127-128; *AJ*, LXXVI, 1932, p.556; *AR*, LXXII, 1932, p.265; *Builder*, CXLIII, 1932, pp.760, 765; *RIBA Jnl*, XL, 1932, pp.25-26

LONDON: Chapel of St Michael & St George, St Paul's cathedral, City

Designs for sovereign's throne & canopy, c.1927 (2):

1 Preliminary design, differing in detail from final design

Perspective

Pencil, watercolour & pen, mounted (730 x 550)

2 Final design

Half plans, front elevation, end elevation & section of moulding

Scale: 1in to 1ft

Insc: As above & labelled

s: Mervyn Macartney | *F.S.A. | Surveyor's office | St. Paul's Cathedral*

Print with coloured washes added (755 x 555)

Prov: Pur. 1967

Lit: *Builder*, CXXXIII, 1927, p.310

Reprd: *Builder*, CXXXIV, 1928, p.718

The throne, replacing an existing one which the Chancery of the Order of St Michael & St George considered insufficiently dignified and distinctive, was part of a scheme to replan the chapel. Macartney also designed the reredos and screen and some of the panelling.

McCLELLAND, William (fl.1832)

Presumably a friend of James Fergusson (1808-86), the architectural writer.

[1] DALQUHARRAN (Ayr): Castle
Sketches on pp.10 & 11 in James Fergusson's sketchbook 1, c.1832 (2):

1 View of castle & surrounding trees

2 View of castle from across the lake

1-2 Insc: verso Dalquharran Ayrshire

s: verso William McClelland

Pencil (230 x 320)

[2] MONKWOOD (Ayr): James Fergusson's house

Sketch on p.15 in James Fergusson's sketchbook 1
Insc: verso Monkwood | by Ayr - Fergusson's ancestral home

s & d: verso William McClelland 13/9/32

Pencil (230 x 320)

Prov: Fergusson sketchbooks (q.v.) pres. by Mr Rogers, one of the executors of James Fergusson, 1886

MACKENZIE, Alexander Marshall (1848-1933)

Son of Thomas Mackenzie, architect, he was educated in Elgin. First articulated in Aberdeen to James Mathews, his late father's partner, then became assistant to David Bryce RSA in Edinburgh. Commenced own practice in Elgin, 1870. In 1877 he entered into a partnership with Mathews which lasted until 1893, when the latter retired, and in 1904 his son, A. G. R. Mackenzie, joined him as partner. Appointed one of the architects for the General Trustees of the Church of Scotland. He was responsible for many buildings in Aberdeen, and, in his early and middle years, favoured Renaissance and Gothic styles. Works include: Mar Lodge, residence of Duke of Fife, 1898; clock tower, Fyvie Castle, Aberdeen, 1899; Greyfriars' church, Aberdeen, 1902; Waldorf Hotel, London, 1908; Australia House, London, 1918; Aberdeen war memorial, 1925; Britannic Assurance Co. offices, Aberdeen, 1933; and Capitol Cinema Theatre, Union Street, Aberdeen, 1933. Elected ARSA 1893, F 1897, LLD 1906, RSA 1918 and Hon.RSA 1930.

Bibl: *Who's who in architecture*, 1923; obituaries: *Builder*, CXLIV, 1933, p.765; *AJ*, LXXVII, 1933, p.616; *Quarterly Illustrated of Royal Incorporation of Architects in Scotland*, XLIV, 1933, pp.19-26

ABERDEEN: Marischal College, Aberdeen University
Design for the Mitchell tower, 1896

Perspective of the tower from the back of the college, with shop & other buildings in foreground; as executed

Insc: *The Mitchell Tower*

s & d: A. Marshall Mackenzie A.R.S.A. | *Architect* | T. Raffles Davison 1896 | *Aberdeen*

Sepia pen on buff-tinted backed cartridge (365 x 265)

Prov: Pres. by Mr E. V. Royle on behalf of the Notts, Derby & Lincoln Soc. of Architects, 1962

Lit: *Builder*, LXXIV, 1898, pp.460-461; *Builder*, XCI, 1906, pp.400-401

Extensions at Aberdeen University were begun in 1871 and completed 1906, when Mackenzie's Perpendicular style Mitchell Hall was opened.

MACKENZIE, Frederick (1787-1854)

Watercolourist and architectural draughtsman, he was the pupil of John Repton, architect. Early employed in making architectural and topographical drawings for the published works of John Britton and others, his most frequent subject being the interiors of Gothic churches and cathedrals. One of the artists who took part in the reconstruction of the Watercolour Society, he was elected a member in 1813. Exhibited at the RA 1805-09 and again in 1828. In 1812 he published *Etchings of landscapes for the use of students*, in 1840 *Observations on the construction of the roof of King's College Chapel, Cambridge*, and in 1844 *Architectural antiquities of St Stephen's Chapel, Westminster*. He also collaborated with A.C. Pugin on *Specimens of Gothic architecture*, n.d. Other works include many illustrations to Britton's *Beauties of England and Wales*, 1807, and *Architectural antiquities of Great Britain*, 2 vols, 1807 & 1809; also Ackermann's *History of the Abbey Church, Westminster*, 2 vols, 1812, *History of University of Oxford*, 1814, *History of University of Cambridge*, 1815, and *History of the colleges*, 1816
Bibl: M. Hardie, *Watercolour painting in Britain*, 1968, iii, pp.17-18 (with full bibliography); obituaries: *Art Jnl*, VI, 1854, p.183; *Builder*, XII, 1854, pp.593-594

LONDON: Henry VII chapel, Westminster Abbey, Westminster

View of W end of S aisle

Insc: (in pencil, on mount) *Henry VII Chapel*

s: (in another hand, in pencil on mount) *Mackenzie*
Pen & grey & coloured washes on backed cartridge (505 x 345)

Prov: Unknown & not included in 1871 catalogue of drawings

Possibly dates from when Mackenzie made other drawings at Westminster, for Ackermann's 1812 volumes, though it was not used to illustrate the latter.

Original drawings for pls.3, 4 & 5, ch.III of *The Antiquities of Ionia*, 1840 by F. O. Bedford & J. P. Gandy-Deering

See Bedford, Francis Octavius & Gandy-Deering, John Peter

McKIM, Charles Follen (1848-1909),
MEAD, William Rutherford (1846-1928)
& WHITE, Stanford (1853-1906)
 Born in Pennsylvania, McKim went to Harvard in 1866 to study mining engineering, but left the following year. In 1867 he spent a few months in the office of Russell Sturgis, a New York architect, before going to the Atelier Daumet, Paris, where he was prepared for and admitted to the École des Beaux-Arts. On his return to New York in 1870 he entered the office of Gambrell and Richardson, leaving in 1872 to begin his own practice. It was then that he met Mead, an architect trained in the office of Russell Sturgis, who had just returned from eighteen months in Europe. McKim and Mead worked together for several years, and then in 1878 formed a partnership under the name of McKim, Mead & Bigelow - William Bigelow being McKim's brother-in-law. The latter resigned in 1879 and Stanford White, who had taken over from McKim in 1872 as Richardson's chief assistant, was invited to become a partner in the firm. Works of the firm include: Tiffany House, New York, 1882-83; Villard Houses, Madison Avenue, New York, 1883-85; Rhode Island State Capitol, 1895-1904; alterations and additions to the White House, Washington DC, 1902; Knickerbocker Trust building, New York, 1904-05; Pennsylvania station, New York, 1906-10. McKim was elected first President of the American Academy in Rome in 1897 and President of the AIA in 1901 and 1902. He received the RIBA Gold Medal for architecture in 1903, and was posthumously awarded the AIA Gold Medal in 1909. On McKim's death, Mead succeeded him as President of the American Academy in Rome.
 Bibl: T.B.; Hitchcock, *Architecture: C19 & 20*, 1958, pp.227-232; A. H. Granger, C. F. McKim, 1913; *Monograph of work of McKim, Mead & White, 1879-1915*, 4 vols, 1915; C. H. Reilly, *McKim, Mead & White*, 1924; C. Moore, *Life and times of C. F. McKim*, 1929; H. F. & E. R. Withey, *Biographical dictionary of American architects*, 1956; P. Portoghesi, *Dizionario enciclopedico di architettura e urbanistica*, 1968-69

Prov: The following drawings are from the Smith & Brewer Collection (q.v.), pres. by Mrs Sidney Clarke, 1963. In 1911 Cecil Brewer was appointed Godwin Bursar and visited some 50 American museums, collecting these and other designs. After completing his study tour he read a paper before the RIBA on 7 April 1913 (*RIBA Jnl*, XX, 1913, pp.365-403).

[1] NEW YORK: Brooklyn Institute of Arts & Sciences
 Design, c.1897
Alternate first floor plan | showing desired rearrangement of approach to south entrance & small plan showing possible alteration of concert hall into an exhibition room
 Scale: $\frac{1}{32}$ in to 1ft
 Insc: As above
 s: McKim, Mead & White Architects
 Blueprint (755 x 880)
 Built 1897-1909.

[2] NEW YORK: Metropolitan Museum of Art
 Working drawings for additions of wings E, F & G, 1905-07 (6) & survey drawing, c.1913:
 1-2 Wing E, containing lecture hall & galleries
 1 *Transverse section on axis of lecture hall*
 d: June 19 1905

2 *Revised first floor plan showing W, middle & E galleries*
 d: July 23 1906

1-2 Scale: $\frac{1}{8}$ in to 1ft
 (780 x 750)

3-4 Wing F; the Pierpoint Morgan wing, consisting of exhibition hall & galleries
 3 *First floor plan showing great hall, exhibition rooms & gallery*
 d: May '07

4 *Transverse section of great hall, exhibition rooms & gallery*
 d: 1907

3-4 Scale: $\frac{1}{8}$ in to 1ft
 (600 x 870)

5-6 Wing G, containing library & work rooms
 5 *Plan of first floor showing library, photograph room, work room & existing corridor*
 (535 x 990)

6 *Transverse section of library*
 (540 x 630)

5-6 Scale: $\frac{1}{4}$ in to 1ft
 d: 1907

7 *Plan for proposed enlargement of existing museum to form symmetrically planned building (?), showing existing buildings including a new wing of 1913*
 Scale: $\frac{1}{32}$ in to 1ft
 d: May 1911 (but this seems to be the original date of the drawing, to which the 1913 wing & proposed extensions were later added)
 (840 x 1425)

1-7 Insc: As above, labelled & measurements given on Nos.2-6
 s: McKim, Mead & White Architects | 160 Fifth Avenue New York
 Blueprints
 Lit: *Architect & Builder's Magazine*, XI, 1910, pp.307-314; *Bulletin of Metropolitan Museum of Art*, V, 3, 1910, p.61 & supplement pp.5-35
 The museum was begun in 1871 by architects Calvert Vaux and J. Grey Mould. Wings were added in 1888 and 1894 by Theodore Weston and Arthur L. T. Tuckerman respectively, and in 1902 the central Fifth Avenue section, designed by Richard Hunt, was opened. McKim, Mead & White were commissioned to build three additional wings, and these were completed by 1910. The museum has been extended subsequently, and in 1964 McKim, Mead & White's Italian Renaissance style library was demolished and replaced by the Thomas J. Watson library, designed by Brown, Lawford & Forbes.

MACKINTOSH, Charles Rennie (1868-1928)
 Educated at Alan Glen's School, Glasgow. In 1884 articulated to architect John Hutchinson and also enrolled as an evening pupil at Glasgow School of Art. Entered the firm of Honeyman & Keppie as a draughtsman in 1889. He won Glasgow Institute of Architects' Alexander Thompson Travelling Scholarship in the following year, and in 1896 the competition for the Glasgow School of Art (built 1897-99, additions 1907-09). When Honeyman retired in 1904 Mackintosh became a partner of the firm, but resigned in 1913 and left Glasgow for good. 1915-23 he lived in Chelsea, doing virtually no architectural work and turning instead to textile and furniture design. In 1923 he retired to Port-Vendres and devoted himself to watercolour painting. His works include: Queen's Cross church, Glasgow, 1897-99; Buchanan Street tearooms, Glasgow, 1897-98; Windy Hill, Kilmacolm, 1899-1900; Hill House, Helensburgh, 1902-03; Willow Street tearooms, Sauchiehall Street, Glasgow, 1904; and Argyle Street tearooms, Glasgow 1906. Elected F 1906, FRIAS 1908.

Bibl: DNB; T.B.; N. Pevsner, *Charles R. Mackintosh*, 1950; T. Howarth, C. R. Mackintosh and the Modern movement, 1952 (with bibl.); R. Macleod, C. R. Mackintosh, 1968; Scottish Arts Council Exhibition catalogue, C. R. Mackintosh, 1968; P. Portoghesi, *Dizionario enciclopedico di architettura e urbanistica*, 1968-69; obituaries: *Builder*, CXXXV, 1928, p.1014; *RIBA Jnl*, XXXVI, 1928, p.211

NORTHAMPTON: No.78 Derngate
 Design for stencils for frieze above mantelpiece in hall-lounge of Mr Bassett-Lowke, 1916 (11):
 1 *Details of Panel above mantelpiece*
 Scale: $\frac{1}{2}$ in to 1ft
 Pencil & watercolour on detail paper (300 x 500)

2-11 FS details
 2 *Stencil No 1*
 (475 x 565)

3 *Stencil No 1 triangle A*
 (470 x 315)

4 *Stencil No 1 triangle B*
 (465 x 285)

5 *Stencil No 2 triangle A*
 (565 x 310)

6 *Triangle B*
 (495 x 260)

7 *Stencil No 2 triangle B*
 (465 x 285)

8 *Stencil No 3 triangle B*
 (465 x 295)

9 *Stencil No 3 plate 1*
 Pencil & yellow crayon on detail paper (485 x 505)

10 *Stencil No 3 plate 2*
 Pencil & yellow & blue crayon on detail paper (505 x 390)

11 *Stencil No 4*
 (495 x 260)

1-11 Insc: As above, 78 Derngate, Northampton. For Mr. Bassett-Lowke. Hall stencils & labelled s: 2, *Hans Studios, 43a Gieve Place, Chelsea SW7*
 Pencil on detail paper (except 1, 9 & 10)
 Prov: Pres. by Mrs Bassett-Lowke, 1956
 Lit: Pevsner, *op. cit.*, pp.40-41; Howarth, *op. cit.*, pp.199-204; Macleod, *op. cit.*, pp.145-148; Scottish Arts Council, *op. cit.*, p.43; *Ideal Home*, II, 1920, pp.53-55
 Reprd: Pevsner, *op. cit.*, p.145; Macleod, *op. cit.*, p.143; AR, LX, 1926, p.178; *Ideal Home*, XV, 1927, p.25
 It would appear that the stencil design was originally executed, since a photograph of the hall-lounge in Pevsner, *op. cit.*, p.145, shows it as a frieze, above the mantelpiece, in a predominantly pale-toned decorative scheme. However, by 1920, when the house was first featured in *Ideal Home*, the colour scheme of the room was almost totally black with deep frieze panels of V-shaped leaves around the walls, i.e. as it is described and illustrated in subsequent monographs. In addition to the photograph on p.145 mentioned above, Pevsner illustrates a photograph of the hall-lounge, with the black décor; both schemes are dated 1916, but with no explanation in the text. When in 1925 Behrens designed a new house, New Ways, for Bassett-Lowke, Mackintosh's original frieze design, catalogued above, was used for the study. See Behrens, Peter (where it is stated, incorrectly, that the study was actually reinstalled in the new house).

McLACHLAN, Hugh (fl.1868-1926)

Articled to Habershon & Pite in 1868 for five years, was then assistant to Messrs Quilter, Cutler & Farmer, and also, 1873-74, to George & Vaughan. Then became a draughtsman in the Architects' Department of the Metropolitan Board of Works in 1874. Elected A 1880, resigned 1924. He was District Surveyor of the Western Division of the City of London from c.1886 to 1908.

ROMSEY (Hants): Abbey

Sketch details (2) & measured drawings (5):

1-2 Sketch details (most probably pages taken from sketchbook), 1873

1 *Sketch plan & elevation of doorway on south side aisle next transept towards west*

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

Insc: As above, with notes

d: 11/7/73

2 Sketch of the 4 capitals of the above doorway

1-2 Pencil (180×125)

3-7 Measured drawings of the choir, 1873

3 *Ground plan of choir*

4 *Plan of triforium*

5 *Plan of clerestory*

6 *East elevation*

7 *Longitudinal section looking north & cross section through aisles looking east*

1-7 Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *Romsey Abbey Choir | As at present;*

6-7 *The parts in pencil have not been thoroughly measured;*

3-4 with full measurements marked

d: August 1873

Pen & wash, 6-7 with addition of pencil (485×660)

Prov: Pres. by Hugh McLachlan, 1926

MACLAREN, James (c.1829-1893)

Son of a Dundee builder. A pupil of Mr Smith, who built Reform Street, Dundee, and then assistant to David Bryce (1803-76), who in 1844 took over the large and prosperous practice of William Burn (1789-1870) at Edinburgh. Some time later Maclaren returned to Dundee and formed a partnership firstly with his brother, William Maclaren, then with George S. Aitken and subsequently with his sons, George and John Maclaren. Much of his work was done in Dundee and included: Lochee United Presbyterian church, 1871; Nos.16-30 Commercial Street, 1877; and Cox's (Jute Industries) offices at the east end of Bell Street, 1886. He was for some time Editor of the *Building Chronicle*.
Bibl: obituary: BN, LXIV, 1893, p.854

Competition design for public baths in the Classical style, 1847 (3):

1 *Ground plan*

Scale: $\frac{1}{32}$ in to 1ft

2 *Front & flank elevations, longitudinal section & transverse sections*

1-2 Insc: As above & *Submitted in competition for the Soane medallion | offered by the | Royal Institute of British Architects & labelled*

s: *Christophorus*

Pen & wash (695×1060 approx.)

3 *Perspective*

s&d: *Jas. Maclaren, archt | 1848*

Pen & watercolour (440×820)

1-3 Insc: *Design for Public Baths; & (in another hand) Sent ... Dec. 1847 & The Soane medallion was awarded | for this design to | Mr. James Maclaren of Edinbro' | 1848*

Prov: Pres. by James Maclaren, 1848

McGILL, Alexander

See Smith, James, the Elder

McLEAN, John (1833-1888)

Originally a stonemason, he was superintendent, under Mr Rochad, architect, for the construction of the national Wallace monument on Abbey Craig, Stirling, 1861-69. C.1870-75 he was Master of Works for the Royal Burgh of Stirling, and in this capacity was engaged in the building of Stirling shopping arcade and adjoining Town Hall Theatre, 1880. Other works include the Country Club, Stirling (dem.), 1885, and many other public and private buildings in Stirling and surrounding districts.

Bibl: obituaries: *Builder*, LV, 1888, p.143; *BN*, LV, 1888, p.260

STIRLING: Church of the Holy Rude
Measured drawings of timber roof, 1867 (2):

1 *Transverse section*

(435×370)

2 *Longitudinal section*

(340×520)

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

Insc: As above & *Old oak roof, West Church*

s&d: *John McLean | Bruce St. Stirling Nov 28 1867*

Pen with brown & black washes on backed tracing paper

Prov: Pres. by John McLean, 1868

Lit: *RIBA Transactions*, 1st ser., XVIII, 1867-68, pp.93-95

Holy Rude church, the parish church of Stirling, was split, after the Reformation into two, 'East' and 'West' churches; it remained in this divided state until the restoration of 1936-40.

McMORRAN, Donald Hanks (1904-1965)

Educated at Harrow. Articled to Horace Farquharson, and then 1927-35 was assistant in the office of E. Vincent Harris. In 1935 he won the competition for York municipal buildings and in the same year rejoined Farquharson as partner. George Frederick Whitby became a partner of the firm in 1958. Work in London includes: police section house, Blackheath Road, Greenwich, 1939; Currie House & Dunkfield House flats, East India Dock Road, Poplar, 1953; Lammass Green housing estate, Sydenham Hill, Camberwell, 1957; office block, No.100 Pall Mall, Westminster, 1958; and in the provinces: Cripps hall of residence, Nottingham University, 1959; King's School, Chester, 1962; and Devon county hall, Exeter, 1964. A 1931, F 1943.
Bibl: *Builder*, CCIII, 1962, p.193; obituary: *Builder*, CCIX, 1965, p.311

Prov: The following drawings pres. by Alexander & Susan McMorran, 1966

[1] AMERSHAM (Bucks): Free church

Preliminary design for church (9) & church furniture (4), 1960:

1-9 Preliminary design for church

1 *Site plan*

Scale: 1:500

Insc: As above & *Amersham on the Hill Free Church | sketch plans*

s&d: *Farquharson McMorran & Whitby | FRIBA, ARA, MBE | Architects 14 N Audley St London W.1 | May 1960*

2 *Ground floor plan*

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

3 *Basement & gallery plans*

4 *Cross sections of hall & church*

5 *Longitudinal section*

6 *SW elevation to Woodside Road*

7 *NW & SE elevations*

8 *Perspective view from W*

9 *Interior perspective of church*

1-9 Insc: As above, with labelling on 1-5

Pen & pencil on tracing paper (255×400)

10-13 Preliminary designs for church furniture

10 *Front & side elevations & details of chair*

11 *Plan, elevation, section & detail of desk*

12 *Plan, front & side elevations & detail of Holy table*

13 *Plan, elevation, section & details of pulpit*

10-13 Scale: 1in to 1ft

Insc: As above

s: 10-11 *McMorran & Whitby &c*

Pencil on detail paper (345×760)

The church was completed in 1962.

[2] COVENTRY (Warwicks): Cathedral

Competition design, 1951 (8):

1 *Ground plan & site plan*

Scale: $\frac{1}{16}$ in to 1ft, $\frac{3}{8}$ in to 100ft

Insc: Labelled

Pen & pencil (960×630)

2 *Elevation to Priory Street* (looking N)

3 *Elevation to St Michael's Avenue* (looking E)

4 *Elevation to omnibus station* (looking W)

5 *Section looking "south"*

6 *Section looking "east" & plan of organ loft*

7 *Section through Chapel of Unity looking "west"*

2-7 Insc: As above, with some measurements on 5-7

Pen & pencil on detail paper (300×635)

8 Details showing doorway, oculi windows & arch

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

Pen & pencil on detail paper (960×620)

The design was unpremiated, and the competition won by Sir Basil Spence (q.v. for history of competition).

[3] LONDON: Phoenix School, Bow Road (Poplar), Tower Hamlets

Design for a London County Council open-air school with 2 storey classroom units, 1950 (8):

1 *Ground plan & site plan*

2 *Sections & elevations* for whole building [Fig.22]

1-2 Scale: $\frac{1}{16}$ in to 1ft, 1in to 88ft (site plan)

Pencil & pen on tracing paper (500×860)

3 *Plan of classroom no.1, handicraft room & adjoining corridor; sectional elevation of wing containing them*

4 *Plan of classroom no.2, housecraft room & adjoining corridor; west elevation & sectional elevation of wing containing them; cross-section of adjoining corridor with staircase*

5 *Plans of classrooms nos.5 & 6; ground & 1st floor plans of adjoining corridor; sections*

6 *South elevation of wing containing dining hall & schoolkeeper's house; first floor plan of house; cross-sections of house, kitchen & staff lavatory, & boiler room; longitudinal section of covered way*

3-6 Scale: $\frac{1}{4}$ in to 1ft

Pencil on tracing paper (585×865)

7 *Details of doors throughout*

Scale: FS

Pencil on tracing paper (590×865)

8 *Perspective from SW*

Pencil & pen on tracing paper (375×615)

1-8 Insc: As above & *LCC open air school, Bow Road, E3*; 3-8 labelled
s & d: H. Farquharson & D. H. McMorran F/FRIBA | 14 North Audley St. London W1; 1-2 March 1950; 3-6 Nov. 1950
Lit: *Builder*, CLXXXIII, 1952, pp.581-584; *RIBA Jnl*, LX, 1952-53, pp.282-283
The school, executed to the above design, was completed in 1952 and awarded the London Architecture Bronze Medal for that year.

[4] LONDON: Park Hill Road (Hampstead), Camden Design for a housing scheme, 1946
Perspective of east side of west terrace
Insc: verso, as above & *Borough of Hampstead | Parkhill Road housing scheme*
s: verso D. H. McMorran | (Farquharson & McMorran)
Pencil, gouache & coloured crayon on buff-tinted paper (390 × 510)
Lit: *Builder*, CLXX, 1946, p.480; *Builder*, CLXXII, 1947, pp.294-296 (reprd.); *A&BN*, CXCVI, 1949, pp.500-503; *Builder*, CLXXVII, 1949, pp.511-513
Built 1947-49.

[5] LONDON: Police station, Wood Street, City Preliminary designs, c.1959-60 (11):
1 Sketch plans of lower ground, ground, first, second & third & fourth floors
(365 × 1495)

2 Sketch front elevation, in Grecian style
(255 × 370)

3-7 Sketch front elevations, showing 4 storey block with variations in fenestration
(255 × 400 approx.)

8 Front elevation
(415 × 760)

9 Front elevation, with rough sketch elevation & sketch perspective
Pencil on detail paper (450 × 750)

10 Front & rear elevations
Pencil on detail paper (385 × 635)

11 Perspective, similar to the executed design, but without chimneys & arch to left of building & with slightly different fenestration in upper storey
(485 × 695)

1-11 Insc: No.1 labelled; 6-10 with some measurements given
Pencil on tracing paper (except 9-10)
Lit: *AJ*, CXLIV, 1966, p.6
Work started on the building in 1962 and it was opened in 1966.

MANCHESTER: Central Reference Library
Plan of design by E. V. Harris, 1937
See Harris, Emanuel Vincent

[6] NOTTINGHAM: University Preliminary design for Social Sciences & Education building, 1958 (4):
1 Perspective from S
2 Perspective from E
3 Perspective from N
4 Perspective from W

1-4 Insc: *Viewpoint A, B, C & D* respectively
s & d: D.H.McM 1958
Pencil & pen on tracing paper (125 × 255 approx.)
Lit: *Builder*, CCII, 1962, pp.65-67
Executed 1959-60. McMorran also designed Cripps hall of residence, Nottingham University, completed 1959.

[7] YORK: Municipal offices
Unexecuted preliminary design in Georgian style, 1951
Perspective of main façade
Insc: *City of York | Municipal offices*
s & d: D. H. McMorran 1951
Pencil & pen on tracing paper (395 × 550)
McMorran won the competition for the municipal offices and clinic in 1935. Because of the war, the buildings never advanced beyond the foundations and although, afterwards, there was talk of building being resumed, the project fell through. The above sketch shows a simpler design than that of 1935. (Information from Susan Beattie, née McMorran, 1972.)

[8] House
Competition design for Daily Mail Ideal House costing £1500, 1927
Block plan with garden layout, ground & first floor plans, south, north & east elevations, cross section & perspective view from road
Scale: 1/2 in to 1 ft, 1/16 in to 1 ft
Insc: As above & *Daily Mail Ideal House type A*, labelled & calculations for areas & volumes
Pen (560 × 765)

Lit & reprd: *Builder*, CXXXII, 1927, pp.66, 68
This design, for a 4 bedrooomed, detached house, was awarded second premium, the first being awarded to Gordon Allen.

Measured drawings

[9] LONDON: Church of St Mary, Harrow-on-the-Hill (Middx), Harrow
Measured drawing, 1921-22
Plan & longitudinal section
Scale: 1/2 in to 1 ft
Insc: As above & *The parish church of St Mary | Harrow-on-the-Hill Middlesex | RIBA intermediate examination | sheet No 4 Measured drawings*; with notes & some measurements given on plan
s & d: Donald H. McMorran | mens & delt | 1921.22
Sepia pen & wash (510 × 685)

[10] LOWICK (Northants): Church of St Peter
Measured drawings of W tower, 1924 (2):
1 Block plan; plans of ground floor, ringing chamber, belfry & lantern; north, south, east & west elevations; section looking east
Scale: 1/2 in to 1 ft, 1/32 in to 1 ft (block plan)
Insc: As above, labelled & with notes
2 Detail of lantern showing half NW diagonal elev. plan looking up, half diagonal section looking SE & section looking south
Scale: 1/2 in to 1 ft
Insc: As above, with notes

1-2 s & d: Donald H. McMorran | 1924
Pen (530 × 720)

[11] NORTHLEACH (Glos): Church of SS Peter & Paul
Measured drawings, 1923 (4):
1 Ground plan; portions of clerestory plan looking up; half plan of belfry looking up; quarter plans of ringing chamber & cloaeroom; longitudinal section
2 S & E elevations
3 West elevation; cross-section of nave & porch looking east; cross-sections of chancel & nave looking west; aerial perspective
4 Details of south porch, showing ground plan, half plan of upper room, half plan above roof, half plan of vault, south & west elevations & section looking west

1-4 Scale: 1/2 in to 1 ft
Insc: As above & *Measured, & drawn | partly on the spot...*; labelled, with notes & measurements given on ground plan
s & d: Donald H. McMorran | 1923
Pencil & sepia washes (1-2, 765 × 530; 3-4, 555 × 755)

[12] Sketchbooks
Topographical views & details of churches, cathedrals, & town & country houses &c, 1925-29 (3):
1 London, S Midlands, Durham, Northumberland & Yorks, 1925
2 London & S Midlands, 1926
3 London, Oxon, Sussex & Wilts, 1926-29
Pencil
35 leaves bound in green linen covers (180 × 250)

McNICHOL, William Hamilton (fl.1922-1937)
Educated at the School of Architecture, Manchester University, 1922-25, receiving a BA degree. From 1927 to 1929 he was an assistant in the office of Thomas Worthington & Sons, Manchester, and in 1929 entered the office of E. Vincent Harris. Elected A 1931, but resigned 1937.

SHEFFIELD (Yorks): City Hall
Plan of design by E. V. Harris, 1937
See, Harris, Emanuel Vincent

MACQUOID, Thomas Robert (1820-1912)
Draughtsman and watercolourist, he was educated at Blemel House School, Brompton, and at the RA schools. Member of the Royal Institute of Painters in Watercolour and exhibited at the RA between 1838 and 1894. Elected A 1849, but resigned 1852. He was joint author with J. B. Waring of *Examples of architectural art in Italy and Spain, chiefly of the 13th and 16th centuries*, 1850; and with his wife, novelist Katherine Sarah Macquoid, of *Pictures and legends from Normandy and Brittany*, 1879, and *About Yorkshire*, 1883, both of which were illustrated by him. He also illustrated: his wife's other travel books, *Through Normandy*, 1874, *Through Brittany*, 1877, *In the Ardennes*, 1881, and *Pictures in Umbria*, 1905; a book *Up and down* by his son, Gilbert S. Macquoid, 1890; and *In the volcanic Eifel*, 1896, and *in Paris*, 1900, both by K. S. & G. S. Macquoid. Contributed many illustrations to the *Graphic*, *Illustrated London News* and other leading magazines and newspapers.
Bibl: T.B.; *Who was who*, 1897-1915

Prov: Unknown, but all the following drawings are included in the 1871 catalogue of drawings & were probably pres. by the architect, c.1840

[1] Design in Chinese style for a boathouse on the River Thames, c.1839 (2):
1 Plan
Scale: 1/2 in to 1 ft
Insc: *Design for a Boat House*, labelled & (in another hand) *Admitted student 4th. Mar 1839*
s: T. R. Macquoid | Stanley Place, Chelsea
Pen with blue & red washes (285 × 470)

2 Elevation to river [Fig.23]
Insc: *Design for a Boat House & (in another hand) T. R. Macquoid | admitted student | 4th. March 1839*
w/m: J. Whatman 1838
Sepia pen with sepia & blue washes (280 × 460)
At the RA of 1839 he exhibited, No.1207, 'Design for a Boathouse'.

[2] Design for an Italian clock tower
Sketch plan & elevation
Insc: As above, *Design for an Italian clock tower & Monthly sketches*
s & d: T. R. Macquoid, Jany. 1840
w/m: J. Whatman 1839
Pencil & grey wash (385 × 280)

[3] Sketch design for a monumental column, in the form of Corinthian column on pedestal
Plan & elevation

Insc: *A column to commemorate martial achievements & Monthly sketches*
d: May 1st 1840
Pencil (390×285)

[4] Sketch design for entrance to a nobleman's park
Part plan & elevation to road

Insc: As above, *Design for an entrance to a nobleman's park & Monthly sketches*
s & d: T. R. Macquoid | March 20th | 40
w/m: J. Whatman 1839
Pencil (280×335)

[5] Sketch design for a hall of justice, with Corinthian portico

Front elevation & plan of portico
Scale: ½ in to 1 ft
Insc: *Design for a hall of Justice*
s & d: T. R. Macquoid | April 3rd, 1840
Pencil & grey wash (380×340)

[6] Sketch design for a plantation stable, in Italianate style, c.1840

Plan & elevation
Insc: *Design for a plantation stable & Monthly sketches*
Pencil & grey wash (300×425)

[7] Sketch design for prospect tower & lodge, in Italianate style

Side elevation
Insc: *Design for prospect tower & lodge & Monthly sketches*
d: June 5th, 1840
Pencil & grey wash (315×250)

[8] Sketch design for a triumphal arch
Plan & elevation

Scale: ½ in to 1 ft
Insc: *Design for a Triumphal Arch & Monthly sketches*
w/m: J. Whatman 1839
Pencil, pen & wash (370×260)

MADDOX, George (1760-1843)

Son of George Vaughan Maddox, a builder of Monmouth. First apprenticed to his father, and then went to London where he is said to have become an assistant in Sir John Soane's office for a short time. He made designs, in Grecian Ionic style, for an opera house which was to have been built in Leicester Square, but on the death of the patron, the Duke of Cumberland, the scheme was abandoned. In 1796 he was assisting S. P. Cockerell at his office in Savile Row, and c.1825 was engaged by Woolcott & Browning to superintend the building of Lancaster House, St James's, to the design of B. Wyatt. Most of his architectural work consisted of designs for small private houses in the Grecian style, but he also designed a number of shop fronts in London: for a chemist in the Strand, opposite St Mary-le-Strand; for Godfrey & Cooke in Southampton Street, Westminster; for Tucker, a glazier, in High Holborn; and another in Tavistock Place, St Pancras, 1836. Maddox was chiefly celebrated, however, as a drawing master, and among his many pupils were W. J. Booth, W. M. Brooks, Decimus Burton, John Davies, Edwin Nash, Charles Parker and Gilbert Scott. He was an exhibitor at the RA in 1796, 1807 and 1819, and afterwards became a member of the Society of British Artists. For many years before his death he mainly occupied himself in tuition and designing and drawing for other architects.

Bibl: *Colvin*; T.B.; S. Redgrave, *Dictionary of artists of the British school*, 1878; BN, XII, 1865, p.659; obituaries: *Art Union*, V, 1843, p.293; *Civil Engineer & Architects Jnl*, VII, 1844, p.118

Sketchbooks, c.1815-20 (2):

1 Classical compositions, vignettes & studies with Greek inscriptions, c.1815 [Fig.24]
w/m: J. Whatman 1815
Pen; pencil; sepia wash
27 leaves, with back cover of marbled paper-covered board (ff.1, 2, 4, 8, 17, 24 & 26, front cover & spine missing) (120×200)
Prov: Unknown, & not included in 1871 catalogue

2 Classical architectural compositions & studies, c.1819-20

Insc: Aug 22 | at Mr. Burton's in pencil on inside of back cover
Pen; pencil; pencil & sepia wash
21 leaves, of which only 11 are used, bound in red leather with gold tooling (135×210)
Prov: Pres. by Decimus Burton, 1869, together with a letter from Burton to Wyatt Papworth & another from Papworth to J. P. Seddon
Lit: *RIBA Jnl*, X, 1903, pp.199, 202 (ff.1-3 & detail from f.5 reprd)

The date of c.1819-20 for the sketchbook is that given by D. Burton in the letter referred to above. A more detailed description of the above sketchbooks can be found in the card catalogue of the RIBA Drawings Collection.

MAHONY, Marion (1871-1962) *Attributed to*

Born Illinois. One of the first women to graduate from Massachusetts Institute of Technology, and the first woman licensed to practise architecture in Illinois. A skilled designer and draughtswoman, she began working for Frank Lloyd Wright in The Studio in the mid-1890s and became the key figure on his staff. In 1907 thirty-four Wright designs were shown at the Chicago Architectural Club exhibition, and Mahony prepared many of these drawings, which afterwards formed the basis of the Wasmuth monograph. As well as finished drawings for the latter, many other perspectives which were turned out at The Studio are attributable to her, although not until 1906 is a drawing documented as being by her hand. She may also have been responsible for the design of some decorative murals for the Prairie houses, such as that of the birch forest in the Coonley house, c.1909. Upon Wright's departure for Europe in late 1909, Mahony and Herman von Holst, in whose hands Wright placed The Studio, took over the commissions for the Irving and Mueller houses, Decatur, Ill, 1910, and the Ambery house, Grand Rapids, Mich, 1910. In 1911 she married Walter Burley Griffin, a landscape architect and town planner, also from The Studio. In 1914, when he won a competition for town planning in Canberra, they emigrated to Australia, and in 1935 went from there to India, where Walter died two years later.

Bibl: H.-R. Hitchcock, *In the nature of materials*, 1942, p.118n; G. C. Manson, *Frank Lloyd Wright to 1910*, 1958, pp.163, 193, 207, 212, 213, 217; *Art Bulletin*, XLVIII, 1966, pp.193-202

MADISON (Wisconsin): Yahara Boat Club

Perspective of a design by Frank Lloyd Wright, 1902
See Wright, Frank Lloyd

Tentative attribution of this drawing to Mahony by H. Allen Brooks in 'Frank Lloyd Wright and the Wasmuth drawings', *Art Bulletin*, loc. cit.

MAIR, George James John (1810-1889)

Born Aberdeen. He was articled to Decimus Burton, 1826, and entered the RA schools, 1830. Exhibited at the RA, 1831-46. In 1832 he visited Italy, and on his return the following year set up practice in London as an architect and surveyor. One of the founders of the Architectural Society, he was its Hon. Secretary in 1831, and in 1842, when the society joined the RIBA, became F, serving on the Council 1842-44, 1848-50, 1853-55 and 1863-64. He retired from practice in 1877 and resigned F, but was elected Hon.A in 1880. His works include: five villas in Avenue Road, Regent's Park, London, 1837; Welcombe House, near Stratford-upon-Avon, Warwicks, 1838 (rebuilt 1867); extensive enlargements at Northwood House, Cowes, IoW, c.1840; and Kneller Hall, Whitton, Middlesex, 1848.

Bibl: *Colvin*; D. Ware, *Short dictionary of British architects*, 1967; obituaries: *Builder*, LVII, 1889, p.104; *RIBA Proceedings*, n.s. V, 1889, p.352

Design for a chapel in the Greek Revival style, 1832
Elevation of W end

Insc: (in pencil on mount) *Presented according to the Laws of the Architectural Society . . .*
s & d: G. Mair | May 8 1832
Pen, sepia wash & white gouache on backed cartridge (330×250)

MALE, . . .

WOOLASTON (Glos): Church of St Andrew
See Hugall, J. West

MALLOWS, Charles Edward (1864-1915)

Articled 1879-82 to F. T. Mercer, a Bedford architect, and then between 1882 and 1885 was assistant in the offices of H. H. Bridgman, Salomans & Wornum, and Wallace & Flockhart. He appears to have begun independent practice in 1886, and in that year, in conjunction with F. W. Lacey, he executed a large amount of work in Middlesex, including inns, post office and houses. In 1886 he was commissioned by *Century Magazine* to prepare a series of drawings illustrating cathedrals of England and France, and between 1886 and 1891 he devoted six months each year to sketching for this. 1889 won RIBA Pugin silver medal and travelling studentship. A partnership with G. Grocock, formed early in his career, lasted for several years, one of their projects being All Saints' School, Bedford, built 1904. Mallows collaborated with various other architects on projects for public buildings and in 1903 a design submitted by Russel, Cooper & Davis, and Mallows, for the extension of Hull town hall received first premium. In 1900 he was appointed Diocesan Surveyor of Ely. He illustrated T. H. Mawson's *Art and craft of garden-making*, 1900, and his many contributions to architectural magazines include perspective drawings for the *Builder* 'Cathedrals of England and Wales' and 'Abbeys of Great Britain' series c.1889-95, and his own series of articles 'Architectural gardening' in *Studio*, 1908-10. In 1909 he produced a scheme for the improvement of St James's Park and Horse Guard's Parade, London, and in 1914 he exhibited at the RA a scheme for a stately embankment on the south side of the Thames. Most of his executed work, however, was on a domestic scale, in Elizabethan or vernacular styles and ranging from his largest country house, Tirley Garth, Willington, 1906-12, to labourers' cottages at Brickendon, Herts, 1910. F 1900.

Bibl: obituaries: *Ac&BN*, XLI, 1915, p.274; *Builder*, CVIII, 1915, p.546; BN, CVIII, 1915, p.661; *RIBA Jnl*, XXII, 1915, pp.403, 417-418, 428; *Studio*, LXV, 1915, p.227

MALLOWS, C. E.

Prov: Five drawings pur. 1916; the remainder pres., with MS notes on church restoration, architectural gardening &c, by Miss S. D. M. Mallows, 1947

[1] BEDFORD: Church of St Andrew
Design for tower, 1899
Perspective
Insc: *Alternate design & (in pencil on surround) This has been done in a great hurry, hope you will understand. Make the best you can of it. Will you kindly get it framed & ready for the R.A.?*

s & d: C. E. Mallows & Grocock, archts | Bedford & London | F. L. Griggs del. | 1899
Pen on board (455 × 300)
Lit: *Builder*, LXXVI, 1899, p.170

Reprd: *Academy Architecture*, XV, 1899, p.72
Mallows's design for the church and tower was not executed. The church was designed and partly built by George P. Allen in 1921, and completed by Cecil Brown in 1963.

[2] BEDFORD: Church of St Paul
Preliminary designs for proposed alterations to chapel of Holy Trinity, 1907-08 (4):

1 *South elevation*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Design No.2* with note
s & d: C. E. Mallows FRIBA & Grocock | Archts. 28 Conduit St. London W | Feb 7 '07
Pencil with blue & brown washes on detail paper (705 × 1000)

2 Plan & elevation of *niche* over S door to chapel
d: Oct '07
Pencil on detail paper (345 × 205)

3 Detail of *niche over south door*, showing plans, elevation & section; essentially as executed
Scale: $\frac{1}{4}$ FS
Pencil & coloured washes (685 × 450)

4 *Altar rails in wrought iron to S chapel of choir*, showing half elevation looking east & section
Scale: 1in to 1ft
d: August. 30/08
Pencil on tracing paper (280 × 510)

2-4 Insc: As above & labelled
s: C. E. Mallows archt | 28 Conduit St | London W
Most of the existing church is C15 Perpendicular, the Trinity chapel dating from c.1414. The alterations to the S elevation were carried out, though details of the decoration on door and mouldings were modified in execution. Nos.1-3 show slightly different designs for the niche above the door, No.3 being the executed design. The altar rails do not appear to have been executed as above.

[3] BEDFORD: Opera house
Design for an opera house, with Art Nouveau decoration, for Carl St Amory, c.1895
Perspective showing main & side façades, with inset ground & upper floor plans [Fig.25]
Insc: *New Opera House Bedford for Carl St Amory Esq & plans labelled*
s: C. E. Mallows & Grocock. Architects
Pen on board (615 × 440)
Mallows made another design, also in Art Nouveau style, for the proposed opera house; dated 1895, it was exhibited at the RA in 1896. Carl St Amory (1851-1926), a Danish musician and composer, was a Bedford resident who, since his arrival from Copenhagen in 1890, had enlivened cultural life in Bedford. He commissioned Mallows to design an opera house to be erected at the corner of St Cuthbert's and Lurke Street. For some reason the scheme was never executed.

[4] BIDDENHAM (Beds): No.17 Biddenham Turn
Design for a house for H. J. Peacock, the architect's father-in-law (7):

1-3 Designs, 1900-01
1 Ground plan with garden layout
Scale: $\frac{1}{16}$ in to 1ft
Insc: Labelled
s: C. E. Mallows FRIBA | Architect, 28 Conduit St | London W
Pen (425 × 410)

2 Perspective from E, showing façade & garden layout; unexecuted
Insc: *Compton House near Bedford for H. J. Peacock Esq.*
s & d: C. E. Mallows & Grocock Archts. Bedford | C. E. Mallows 1900
Pencil (260 × 480)

3 Perspective of garden shelter & lily pond; unexecuted
Insc: ... *For H. J. Peacock Esq*
s & d: C. E. Mallows & Grocock | FLBG MCM
Pen (360 × 290)
Exhib: RA 1903, No.1474, 'Pond Garden at Biddenham'

4-7 Perspectives of the house as built, 1909
4 Perspective from SE, showing entrance front (270 × 250)

5 Perspective from W, showing staircase window (235 × 180)

6 Perspective from NW, showing staircase window
Mounted (225 × 145)

7 Perspective from W, showing verandah at corner of dining-room
Mounted (235 × 155)

4-7 s & d: F. L. Griggs (del.), 5-7 1909; verso C. E. Mallows (office stamp)
Pencil (4-5 on backed cartridge)
Lit: Pevsner, *Beds & Hunts*, 1968, p.55; *BN*, LXXXI, 1901, p.139
Reprd: *Academy Architecture*, XIX, 1901, p.68 (No.3); *BN*, LXXXI, 1901, p.485 (No.3); *Studio*, XXXVI, 1905, p.159 (No.3); G. Jekyll & L. Weaver, *Gardens for small country houses*, 1912, pp.i-ii (Nos.1 & 4)

With the above drawings is a photograph of the entrance front, taken from the SW. The house, built 1900-01, has had various names, Compton House, Three Gables, Barringer and (1972) Clavering. Apart from the glazing of the entrance porch, the house exists as executed.

[5] BIDDENHAM (Beds): House at King's Corner
Preliminary design for a house in the Voysey style, c.1899
Perspective of entrance (N) front
Pen (175 × 250)
Lit: Pevsner, *Beds & Hunts*, 1968, pp.55
Not the final design. The house was built c.1900-01 and small extensions have since been made to study and dining-room. It is now No.9 Main Road, Biddenham.

[6] BOURNEMOUTH (Hants): Municipal buildings, law courts & town hall
Design for building at the junction of Dean Park Road West, Old Christchurch Road & Dean Park Road East, 1906

Perspective showing court facing Old Christchurch Road & inset block plan
Insc: *Accepted design*
s & d: C. E. Mallows & F. W. Lacey Architects | C. E. Mallows March '06

Pencil, mounted (855 × 1335)
Exhib: RA 1906, No.1524, 'Accepted Design for Municipal Buildings, Law Courts & Town Hall, Bournemouth'

Lit: *Builder*, LXXXIX, 1905, pp.617, 620; *BN*, LXXXIX, 1905, p.749-751; *Builder*, XCIV, 1908, p.63
Reprd: *Academy Architecture*, XXIX, 1906, p.30

The scheme for municipal buildings on this site was first considered in 1899. In 1904 Mallows was chosen to collaborate in the design with F. W. Lacey, the Corporation Engineer, and in 1906 the committee accepted the above design, the fifth which the architects had presented. However, in 1908, at the working drawing stage, the committee decided that the cost of the scheme was too great. The whole project petered out in the following few years and the committee turned its attention to the building of the law courts on the Stafford Road site, designed by H. A. Collins and F. W. Lacey and completed in 1914. The Hotel Mont Doré, built 1880 by Alfred Bedborough, was converted into a town hall, 1918-21.

BROXWOOD (Herefs): Broxwood Court
Perspectives of additions designed by Leonard Stokes, 1891

See Stokes, Leonard Aloysius Scott

[7] CHECKENDON COURT (Oxon): Lodge & post office

Preliminary design & working drawings for F. S. Oliver, 1915 (3):
1 Sketch plans of ground & bedroom floors & NF, NW, SE & SW elevations
Insc: As above & plans labelled
Pencil & coloured washes on backed cartridge (295 × 215)

2-3 Working drawings, showing slight changes in plan & treatment from the above

2 Ground floor, bedroom floor & roof plans; cross- & longitudinal sections & section of stairway (375 × 530)

3 NE, NW, SE & SW elevations, alternative SE elevation & alternative side of post office (375 × 315)

2-3 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, labelled, notes & measurements given
s & d: C. E. Mallows | archt | 28 Conduit St W | March 1915

Prints with coloured washes added
Reprd: *BN*, CVIII, 1915, p.735 (No.2)
This design for a new lodge and post office with half-timbered entrance front, using old beams from the existing building, was never executed.

[8] CROWCOMBE (Som): Cottage
Preliminary alternative designs for a 4 bedroomed, thatched cottage with stables for Mrs Headlam, 1910 (5):

1-2 First design
1 NE or entrance elevation, NW elevation & elevation of stables

2 SW or garden elevation, SE elevation & elevation of stables
Verso: Rough sketch details of gables
Pencil

1-2 Scale: $\frac{1}{16}$ in to 1ft (on No.2)

d: May 12 1910

Pencil with blue & brown washes on backed cartridge (145 × 405)

3 Second design, showing the house as above but with different fenestration of the stables
Ground plan & bedroom plan

Pencil & coloured washes on backed cartridge
Verso: Rough sketch details of gables
Pencil (220 × 400)

4-5 Third design, showing an enlarged scheme with half-timbered garden front

4 *Bedroom floor plan & plan of stable roofs*

Pencil & orange & red washes on board (265 × 370)

5 *Entrance & garden elevations*

Pencil on board (260 × 360)

Reprd: *Studio*, LXV, 1915, p.237

4-5 Scale: $\frac{1}{16}$ in to 1ft

d: June 1910

1-5 Insc: As above & plans labelled

s: C. E. Mallows *Archit* | 28 *Conduit St. London W*

Photographs of the cottage, in the possession of the RIBA, show it to have been executed essentially as in the third design, but shortened by one bay between the projecting wings and with slightly different fenestration. Destroyed by fire, 1924.

[9] CROWCOMBE (Som): Cottage at Rexton Gorse
Design for a 2 bedroomed, thatched cottage for Mrs Headlam, 1915

Plans of *ground & bedroom floors, north, south & west elevations*, & cross-section

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

Insc: As above & plans labelled

s & d: C. E. Mallows, 28 *Conduit St. W* | C.E.M. inv. et del. | 1915

Pencil & coloured washes on backed cartridge (310 × 525)

Reprd: *Studio*, LXV, 1915, p.238

This cottage cannot be traced.

[10] DALHAM (Suffolk): Dalham Hall

Design for additions to the house for the Rt Hon.

Cecil Rhodes, c.1902 (2):

1 *Ground & 1st floor plans, with additions shown in red*

2 *North elevation (entrance front) & south elevation (garden front)*

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

Insc: As above & labelled

s: C. E. Mallows & Grocock. *Architects* | 11 *Grays Inn Sq.* | *London W.C.*

Pen & coloured washes (215 × 505)

Prov: Pres. by the Hon. James P. Philipps, 1959

Lit: T. Mawson *Life and work of an English landscape artist*, 1927, p.83; *Studio*, XLIV, 1908, p.185

In 1901 the owner of Dalham, Sir Robert Affleck, engaged Thomas Mawson, landscape gardener, and Mallows to remodel the gardens and asked Mallows to submit plans for additions to the Georgian house, of which only the central block remained. Shortly after, Affleck had to sell Dalham. Col. Rhodes, the new owner who bought the house on behalf of his famous brother, asked Mallows to design one new wing. Lutyens then supplanted Mallows, who threatened to bring proceedings against him. Cecil Rhodes, however, died in 1902, so both sets of additions were not executed. See Lutyens, Sir Edwin for a letter by him concerning his proposals of 1902, together with later designs of 1906 for another brother, Capt. Ernest Rhodes, also unexecuted. (The drawings of Sir Edwin Lutyens are the subject of a separate volume by Margaret Richardson in the RIBA Drawings Collection catalogue series.)

[11] EATON HALL (Cheshire): Bridge

Preliminary design for a rustic bridge for the Duchess of Westminster, 1905

Elevational perspective

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

Insc: No.4

s & d: C. E. Mallows FRIBA | *Architect* | 28 *Conduit St. W* | Dec. 1905

Pencil & watercolour (390 × 565)

Lit: *Builder*, XCIX, 1910, p.96

An oaken footbridge in the Japanese style, by Mallows was built at Eaton Hall, but not to the above design. Mallows was also responsible for the layout of the Dutch tea gardens there, c.1905.

[12] GRANTHAM (Lines): St Anne's vicarage

Preliminary design for the Rev. Edwin Millard, 1909 (3):

1 *Ground plan & first floor plan*
(400 × 540)

2 *West elevation or entrance front*
(305 × 540)

3 *East elevation or garden front & block plan*
d: Nov. 1909
(305 × 540)

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

Insc: As above & plans labelled

s & d: C. E. Mallows FRIBA | *Architect* | 28 *Conduit St. London*

Pencil & coloured washes, 2-3 on board

Never executed; no vicarage was built until 1958.

[13] LIMPSFIELD (Surrey): House

Preliminary design for 4 bedroomed house for J.

Milton Watkins, 1912

Ground & bedroom plans, alternative kitchen plan & NW & SE elevations

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

Insc: As above & plans labelled

s & d: C. E. Mallows *Archit* | 28 *Conduit St* | *London W* | Nov. 1912

Pencil & coloured washes on board (260 × 315)

This house cannot be traced.

[14] LITTLEHAMPTON (Sussex): House

Preliminary design for 8 bedroomed house for Miss Walton-King, 1913 (2):

1 *Ground plan & elevation of garden front, facing the sea*

w/m: J. Whatman 1910

(275 × 530)

2 *Bedroom floor plan*
(235 × 295)

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

Insc: As above, *Design A* & labelled

s & d: C. E. Mallows *Archit* | 28 *Conduit St W. Dec.* 1913

Pencil & coloured washes on board

This house cannot be traced.

[15] LONDON: Canons Park (Middx), Harrow

Preliminary design for playroom at Canons Park for Arthur Du Cros, 1910

Perspective showing the addition from the garden

s & d: C. E. Mallows *Archit.* 1910 | C.E.M. del 1910
Pencil on board (370 × 505)

Lit: Pevsner, *Middlesex*, 1951, p.147

[16] LONDON: Central Public Library, Mare Street, Hackney

Competition design in the English Baroque style, 1906
Perspective of the exterior showing main entrance; not the final design

Insc: *Borough of Hackney* | *Central Public Library*
Pencil (410 × 555)

Unpremiated. The competition was won by Henry A. Crouch, and the library built to his design in 1908.

[17] LONDON: Welbeck Pay Hospital (St Marylebone), Westminster

Design for Miss Ethel McCaul, 1906

Perspective of principal façade

s & d: C. E. Mallows FRIBA | *Architect* | R. Atkinson (del) 1906

Pencil & watercolour on board (330 × 415)

Reprd: *Academy Architecture*, XXXIX, 1911, p.84

This building cannot be traced.

[18] LONDON: Board of Trade offices, Whitehall, Westminster

Competition design, c.1913

Perspective of the embankment façade

Pencil & black chalk on board (395 × 675)

The preliminary competition was announced in 1913, and Mallows's design was not among those selected for the final competition. The latter was won by E. Vincent Harris and the building executed to his design.

[19] LONDON: Street front

Competition design for RA £25 premium, c.1888

Elevation & section of façade [Fig.26]

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

Insc: *A London Street Front*

s: C. E. Mallows Inv. et Delt. | 25 *Great College St.* | Westminster

Pen & coloured washes on board (730 × 440)

Reprd: *Builder*, LV, 1888, p.178

[20] NETTLERED (Oxon): Joyce Grove

Design for alterations & extensions to house & garden for Mrs Robert Fleming, c.1908

Ground plan

Insc: Rooms labelled

s: verso C. E. Mallows | 28 *Conduit Street, W* (office stamp)

Pen & wash (560 × 390)

Reprd: *Studio*, XLV, 1908, p.38

Joyce Grove was originally built in 1904 by Harold C. King and C. R. Bahler-King, Mallows's plan for the addition of a music room and new kitchen wing and for remodelling the garden to form sunk terraces &c was never executed.

[21] NETTLERED (Oxon): Village hall & recreation rooms

Preliminary design of hall & institute for Robert Fleming, 1911 (2):

1 *Plan*

(555 × 320)

2 *Elevation to village street, section thro' hall & stage, section through hall showing playshed & bowling green*
(545 × 380)

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

Insc: As above & labelled

s & d: C. E. Mallows *Archit* | 28 *Conduit St London W* | July 1911

Pencil & coloured washes

Lit: BN, CIII, 1912, pp.362-364

With the drawings are three photographs of the building as executed; these show minor changes in plan and detail to the above design. Still in existence (1972).

[22] PEMBURY (Kent): No.8 Tonbridge Road
Preliminary design for house & garden for Miss
Molesworth, 1904 (2):

1 Ground plan & 1st floor plan
Insc: Labelled
Pencil & coloured washes (95×525)

2 Perspective of garden front
Pencil & coloured crayons (260×520, bottom torn)

1-2 s&d: C. E. Mallows & J. Grocock Architects, almost
entirely obliterated on 2; 2 F. L. Griggs - *delt.* 1904 et
1920

Lit: Newman, *W Kent*, 1969, p.433
The house, originally named Brackenston and now
Dower House, was executed 1904-05, essentially as in
the above design and with a lodge beside the road,
also designed by Mallows. The house is described by
Newman, *op. cit.*, as 'quite an impressive exercise in
the Voysey manner' though '... a little arch and
selfconscious...' Its original owner was the Rev.
R. F. W. Molesworth, and after his death in 1906 it
passed to his daughter, Miss Molesworth, who lived
there until 1914. It remained a private house until
after the Second World War, was for some time a
Territorial Army HQ and since 1969 has belonged to
Tonbridge Rural District Council, which has altered
and added to the existing house to form offices.

[23] PENTRYCH (Glam): Craig-y-Parc
Design for house & garden for Thomas Evans,
1913-14 (6):

1 Site plan
Scale: 1in to 70ft
d: *March 1913*
(405×260)

2 Ground plan
d: *iv/1913*
(365×545)

3 First floor plan
d: 1913
(365×545)

4 Entrance & lodges, showing ground & bedroom plans,
north, south, east & west elevations, part N elevation
with alternative design for wings & cross-section
d: *May 20th 1914*
(335×535)

1-4 Scale: 1₁₆in to 1ft (except 1)
Insc: As above & labelled "B", "C", "D" & "Sketch
No.4" respectively
s: C. E. Mallows Archt | 28 Conduit St London W
Pencil & coloured washes (3 on board, 4 on backed
cartridge)

5 Preliminary perspective sketch for oak entrance gates
Pencil, coloured washes & black crayon (115×240)

6 Preliminary perspective of gate to kitchen garden at SE
angle
Pencil (265×180)

5-6 Insc: As above
Lit: BN, CV, 1913, pp.400-401, 404; *Studio*, LX, 1913,
pp.215-221
Built 1914-18 for Mr Evans, a director of mining and
railway companies. House as executed differs slightly
from above design, mainly in layout and position of
servants' wing. Now (1972) a boarding school for
spastic children, it has been slightly altered and
extended.

PETERBOROUGH (Northants): RC Church of All Souls,
Fitzwilliam Street
Perspective from NE of design by Leonard Stokes,
1895
See Stokes, Leonard Aloysius Scott

[24] PULBOROUGH (Sussex): The Orchard
Preliminary design for a 4 bedroomed house for Mrs
Nairne, 1912

Ground plan, 1st floor plan, & garden & entrance
elevations
Scale: 1₁₆in to 1ft
Insc: As above & plans labelled
s&d: C. E. Mallows Archt | 28 Conduit St W | *March*
1912
Pencil & coloured washes on board (370×285)
This house cannot be traced.

[25] RENISHAW (Derbys): The Green
Preliminary design for house interior (?)
Perspective of lobby
Insc: As above
Pencil on board (150×115)
Cannot be traced.

ROMSEY (Hants): National Schools, Station Road
Perspective of design by W. E. Nesfield, c.1870-72
See Nesfield, William Eden

[26] SHERBORNE (Dorset): House
Design for house & garden near Sherborne, 1907
Perspective of the SW or garden elevation
Insc: As above & steps in foreground labelled *Steps to*
wild garden. Garden on the slope of a hill
s&d: C. E. Mallows | *inv et del* '07
Pencil on board (460×585)
Exhib: RA 1908, No.1557, 'House & garden near
Sherborne, Dorset'
Lit: *Studio*, XLV, 1908, pp.186-188
Reprd: *Academy Architecture*, XXIII, 1908, p.39;
RIBA Jnl, XVII, 1910, p.671
Cannot be traced.

[27] SUNNINGDALE (Berks): House
Preliminary design for Mrs Macgildowny, 1910 (2):
1 Ground plan & first floor plan
Scale: 1₁₆in to 1ft
Insc: As above & "High Chimneys"
d: *June 1910*
Pencil & coloured washes on board (370×290)

2 Elevations of entrance & garden fronts, west elevation,
east elevation showing an alternative treatment & alternative
sketch of entrance
Insc: As above, *House on the lower site, Sunningdale, for*
Mrs. Macgildowny & garden elevation ringed & labelled
house as built
Pencil & red wash (465×290)

Design shows main rooms as four rectangular blocks
in cross-shaped plan radiating from an octagonal hall.
Photographs of the garden front, in the possession of
the RIBA, show that, in execution, the position of the
chimneys was slightly altered and the loggia became
a room with french windows. It can no longer be
traced.

[28] SUNNINGDALE (Berks): House
Design for a house for Capt. & Mrs Macgildowny
(5):

1 Block plan showing house & garden layout
Scale: 1₃₂in to 1ft
Insc: *House at Sunningdale for Captain Macgildowny &*
labelled
s: C. E. Mallows (in pencil on surround)
Pen on board (320×385)

2 First floor plan
Scale: 1₁₆in to 1ft
Insc: As above & labelled
Pencil & red & yellow washes on board (235×290)

3 North (entrance) elevation

4 South elevation

5 West elevation

3-5 Scale: 1₁₆in to 1ft
Insc: As above & *house for Mrs Macgildowny*
Pencil & coloured washes on board (160×235)
This differs in plan from the preceding Sunningdale
house of 1910 design. Although, again, the house
cannot be traced, photographs in the possession of the
RIBA show it to have been executed, though with
slight changes in detail.

[29] UPTON (Worcs): House on River Severn
Design for house for James Seaforth, 1888
Block plan & perspective from the river
Insc: Plan labelled
s&d: C. E. Mallows Architect | 25 Great College St.
Westminster, S.W. | C. E. Mallows *delt.* | 1888
Pen on board (465×340)
Reprd: *Builder*, LV, 1888, p.258
Exhib: RA 1888, No.1899, 'House on R. Severn near
Upton'
Cannot be traced.

[30] WARWICK: Castle
Design for alterations to Lord Brooke's room for the
Countess of Warwick, 1900
Interior perspective
s&d: C. E. Mallows | 1900
Pencil on backed cartridge (220×180)
This appears to show the sitting room in the Spy
Tower. Alterations were carried out to the latter
c.1900, but not as in this Mallows design.

[31] WILLINGTON (Cheshire): Tirley Garth
Designs for a house & grounds with cottage, stables
& lodge, initially for Bryan Leesmith, subsequently
for Brunner Mond & Co. & finally for R. H.
Prestwich, 1906-c.1912 (27):
1-18 Alternative designs for house & garden for
Mr Leesmith, 1906-09
1 Sketch design showing south or garden elevation, north or
entrance elevation & west elevation; an unexecuted scheme
Insc: As above & *Drawing No.2*
d: *June 1. 06*
(560×390)

2-3 Second scheme, different from the above;
unexecuted

2 Elevation of entrance front

3 Elevation of garden front

2-3 Insc: As above & *Sketch plan No.5*
d: *July 3 1906*

4-8 Third scheme, showing house built round 3 sides
of cloister court; unexecuted

4 Ground floor plan
Insc: *Sketch No.7* & pencil indications of possible
developments
d: *July 10/06*

5 First floor plan

6 Second floor plan

7 Elevation of garden front

8 Part-elevation of W (entrance) front & section
showing hall, music gallery & bedroom above

5-8 Insc: As above & *No.7* & plans labelled
d: *July 1906*

9 Fourth scheme, showing the house built round 4
sides of cloister court
Final sketch plan of ground floor
Insc: As above & labelled
d: *Dec. 21 1906*

1-9 Scale: $\frac{1}{16}$ in to 1ft (stated on 8-9)

Insc: ... for B. Leesmith Esq.

s: C. E. Mallows FRIBA | Architect | 28 Conduit St | London W or similar

Pencil & coloured washes (280×390, except No.1)

10 Preliminary perspective showing entrance front; more symmetrical than the executed design
Pen on notepaper (165×230)

11 Key plan of house & garden, similar to No.9 above, & perspective of the entrance essentially as built

Insc: ... for Mr. Leesmith

d: '07

Pencil & coloured washes, mounted (315×160)

12 Perspective showing cloister court laid out as in the above key plan; an unexecuted design
d: 1907

Pencil on board (370×530)

13 Perspective showing south (garden) front essentially as built but with 1st floor balconies unglazed & with different layout of terraced garden

d: 1907

Pencil on board (370×540)

11-13 Exhib: RA 1907, No.1625, 'House & garden, Tirlleigh Court, Cheshire'

14 Perspective showing part of E façade from the octagon garden; essentially as built, c.1908
Pencil, mounted (185×220)

15 Preliminary perspective of study fireplace; not as executed

Pencil (190×220)

16 Preliminary perspective of 1st floor landing; not as executed

d: Oct/08

Pencil (190×265)

17 Perspective showing circular paved terrace with sundial in centre & pergola beyond; an unexecuted design possibly relating to the winter garden & long conservatory shown on No.18 below

d: '08

Pencil on board (370×290)

18 Plan for completion of house showing suggested additions to the kitchen wing & addition of stable blocks winter garden & long conservatory

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

d: July 27 1909

Pencil & coloured washes (540×370)

10-18 Insc: As above & plans labelled
s: C. E. Mallows &c (except 10, 15, 16)

19-22 Designs for subsidiary buildings, for Mr Leesmith, 1906-09

19 Design for cottage; as executed

Plans of ground & first floors, & N, S, E & W elevations [Fig.28]

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

d: 1906

(280×390)

20 Design for lodge; unexecuted

Sketch plans of ground & bedroom floors

d: May 4 '07

(365×335)

21-22 Preliminary design for stables; unexecuted

21 Elevation of main front

Verso: Rough perspective of house from SW

(205×280)

22 Elevation of N & S fronts

d: July 1909

Mounted (325×370)

19-22 Scale: $\frac{1}{16}$ in to 1ft (except 19)

Insc: As above, Mr. B. L. Leesmith Esq. & plans labelled

s: C. E. Mallows &c

Pencil & coloured washes (20-22 on board)

23 Design for Brunner Mond & Co., c.1910-11

Perspective showing suggested conservatory

Insc: As above & for Messrs. Brunner Mond...

Pencil on board (370×320)

24-27 Design for Mr R. H. Prestwich, c.1912

24 Perspective of cloister court; as executed [Fig.27]

Mounted (320×185)

25 Interior perspective of the hall; as executed

s: C. E. Mallows Architect

(410×400)

26 Interior perspective of the ground floor corridor; as executed

(390×275)

27 Interior perspective of 1st floor corridor; as executed

(390×275)

24-27 Insc: As above; 24-25 Tirlley Garth ... R. H. Prestwich Esq.

Pencil on board

Exhib: RA 1915, No.1613, 'Hall & Corridors, Tirlley Garth'

Lit: Pevsner, Cheshire, 1971, p.483

Reprd: Academy Architecture, XXXII, 1907, pp.76-78, 80 (Nos.13-15); Studio, XLII, 1907, pp.122-125 (Nos.13-15); Studio, XLVI, 1909, p.127 (No.16); Academy Architecture, XLII, 1912, p.54 (No.24); BN, CIII, 1912, p.903 (No.19); Academy Architecture, XLVII, 1915, pp.30-32 (Nos.25-27); Builder, CVIII, 1915, pp.437-438 (Nos.25-27); BN, CVIII, 1915, pp.730-733 (Nos.25-27) With the drawings was pres. an album of photographs of the completed house and grounds, sent to Mallows by R. H. Prestwich

The house, in the Elizabethan style, was originally known as Tirlley Court and is now Tirlley Garth. Mallows's magnum opus, it was begun c.1908 for Leesmith, a director of Brunner Mond & Co. At the design stage the house seems to have grown progressively larger until, Leesmith being unable to finish it, it was taken over by Brunner Mond & Co. It was most probably at this stage that the 1909 plan (No.18) was abandoned. A kitchen wing was executed to the NE, but not exactly as shown on the plan, and a garage was erected to the NW of the house in place of stables. In 1912 the still unfinished house was rented to R. H. Prestwich, a Manchester businessman, who completed it. It is now (1972) a study centre for Moral Re-Armament. The house and grounds are in good condition and the gardener's cottage (No.19) also remains. There exist at the house three other drawings by Mallows, for Prestwich, showing the ground plan of the house as built, an unexecuted design for garden layout and Proposed screen to power house & S end of E walk to orchard, dated 1913.

[32] Design for marble chimneypiece for Paul E. Schroeder, 1903

Perspective

s & d: C. E. Mallows inv: | del: | 19/03

Pencil & coloured washes (230×165)

[33] Design for a garden

Perspective showing watergarden in foreground & 2 obelisk-surmounted piers flanking steps to terraced garden

Insc: verso A Lily pond & entrance to a terraced garden

Pencil on board (535×380)

Reprd: Studio, XLIV, 1908, p.185

[34] Design for a garden

Perspective of a yew walk leading to an octagonal brick summerhouse with pitched roof

s & d: C. E. Mallows inv: del: '10

Pencil on board (370×260)

[35] Design for a garden

Perspective of garden walk, to the side of which is a terrace with summerhouse

s & d: C. E. Mallows | 1910

Pencil on board (205×165)

[36] Design for a garden

Perspective of wide walk, with herbaceous borders & yew hedges, leading to an octagonal brick summerhouse

s & d: CEM 1910

Pencil on board (280×370)

Reprd: Studio, XLIX, 1910, p.190

[37] Design for a garden court

Perspective of loggia with pond in foreground

s & d: CEM | inv. | del | '09

Pencil on backed cartridge (260×320)

Reprd: Studio, XLVII, 1909, p.278

[38] Design for a house in Kent

Perspectives, 1909-10 (4):

1 Garden front & grounds

d: '09

(455×330)

2 Approach & garden entrance

Insc: (in pencil on mount) A house in Kent | From the Green Alley & terrace

d: '09

Mounted (280×205)

3 Approach & entrance front

d: 1910

(470×305)

4 Interior

Insc: (in pencil on mount) House in Kent | From the drawing room across the hall to dining room

d: '10

Mounted (225×195)

1-4 s: C. E. Mallows

Pencil (1 & 3 on board)

Reprd: G. Jekyll & L. Weaver, Gardens for small country houses, 1912, figs.99, 126, 173 (Nos.1-3); Academy Architecture, XLI, 1912, p.64 (Nos.1-3); Studio, LXV, 1915, pp.228-229 (Nos.3 & 4)

[39] Preliminary design & design for a house & garden in Norfolk, 1905 (5):

1 Preliminary ground plan, with amendments

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

Pen with pencil amendments (600×480)

2 Amended ground plan

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

Pen on board (540×335)

3 Perspective of the house & garden from the SW

Pencil, mounted (170×295)

4 Perspective looking down along the pergola

Pencil, mounted (250×140)

5 Perspective of the garden entrance

Pencil on buff-tinted paper, mounted (195×145)

1-5 Insc: As above & plans labelled; 2-5 (in pencil on mount) *House in Norfolk*
s & d: C. E. Mallows; 3-4 del. '09
Repr: *Studio*, LXV, 1915, p.233 (No.3)

[40] Design for a house & garden in Surrey
Perspective of garden front with terrace in foreground
Insc: verso No.4
s & d: C. E. Mallows *Inv. et del. | architect | &c June 2 | '06*
Pencil & watercolour, mounted (215×335)
Repr: *Studio*, XLV, 1908, p.41; LXIX, 1916, p.141

[41] Design for house & garden
Ground plan showing house with 4 principal rooms projecting at angles from the central rectangular block, c.1909
Insc: Labelled
Pen on board (475×370)
Repr: *Studio*, XLVII, 1909, p.282

[42] Design for house & garden
Ground plan
Scale: $\frac{5}{8}$ in to 1 ft
Insc: Labelled
s & d: R. W. Cable (del) *Aug. '09*
Pen & wash on board (495×370)
Repr: *Studio*, XLVII, 1909, p.279

[43] Design for house & garden
Ground plan showing house with main rooms arranged in L-shaped plan with adjoining cloister & carriage courts
Scale: $\frac{1}{4}$ in to 10 ft
Insc: Labelled
s & d: R. W. Cable del. *Dec. '09*
Pen & wash on board (480×365)
Repr: *Studio*, XLVII, 1909, p.279

[44] Design for house & yew walk
Perspective looking up yew walk towards gabled house
s & d: *Designed by C. E. Mallows | drawn by | F. L. Griggs '08*
Pen (175×145)
Repr: *Studio*, XLV, 1908, p.185

[45] Design for riverside house with garden
Perspective of house with a water-garden, pergola & summerhouses, c.1909
s: C. E. Mallows (office stamp)
Pencil on backed cartridge (285×410)
Repr: *Studio*, XLVII, 1909, p.277; *Builder*, CX, 1916, p.456

[46] Preliminary designs for 7 small unidentified houses
Perspectives (7)
Pencil, pen (115×150 to 180×280)

[47] Preliminary design for public or office building
Elevation of principal façade, with part-elevations of façade & detail, c.1885
w/m: J. Whatman 1885
Pencil (520×385)
Verso: Unfinished scaled drawing of an Ionic order
Pencil

Measured drawings
[48] COVENTRY (Warwicks): St Mary's Hall
Measured drawings, 1889 (8):

- 1 *Plan of the crypt*
 - 2 *Plan at ball level*
 - 3 *Elevation to Bailey Lane*
 - 4 E elevation to courtyard
 - 5 *West elevation*
 - 6 *Longitudinal section*
 - 7 *Cross-section looking S*
 - 8 *Cross-section looking N*
- 1-8 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above & *measured & drawn to scale on the spot*
s & d: C. E. Mallows *Aug. 1889*
Pencil (275×385)

[49] Topographical drawings, 1886-1910 (42)
Views of churches & cathedrals &c in Cheshire, Durham, Glamorgan, Gloucester, Hants, London, Notts, Somerset, Warwicks, Beauchamp, Blois, Chartres, Nimes, Paris & Florence
Pencil; pen (215×140 to 580×355)
Repr: Several of the above in: BN, LIV, 1888, p.365; *Builder*, LVIII, 1890, p.268; BN, LX, 1891, p.500; *Builder*, LXII, 1892, p.358; *Builder*, LXIX, 1895, p.238; *Builder's Jnl*, I, 1895, p.177; *Builder's Jnl*, II, 1895, p.41; BN, LXIX, 1895, p.225; BN, LXX, 1896, p.202; *Builder's Jnl*, IV, 1897, p.17; AR, XXVIII, 1910, p.243; *Studio*, LXV, 1915, p.231; RIBA *Library Bull.*, XII, 1957, p.2
A more detailed description of these drawings can be found in the card catalogue of the RIBA Drawings Collection.

[50] Sketchbooks, notebooks & diaries, 1881-1911 (23):
1 Diary, 1881
2 Diary, 1885
Pettitt's annual diary with almanac
3 Warwicks & Oxon, 1888-89
Bound in black board with leather spine
4 Belgium & France, 1890
5 Notebook, 1890
Notes on buildings in France, including sketch details of mouldings &c
6 Suffolk, Hants & Essex, 1891
Bound in red board
7 Notebook, 1895
8 Cornwall, 1899
9 Suffolk, 1900
10 Devon, Dorset & Cornwall, c.1904
11 Dorset, 1905
Ringbound sketchpad
12 Sweden, 1905
13 France, 1906
14 Notebook, 1906
Notes on travels in France
15 Germany, c.1906-07
16 England, 1910-11
17 Somerset, 1911
18 Italy & Belgium, 1911
19-21 Italy, 1911
22 Diary, 1911
Notes on travels in Italy
23 Notebook, (?)
Notes for history of Hampton Court Palace

1-23 Topographical views & details; sketchbooks 3, 8, 9, 10, 11, 13, 15, 17 & 19 include rough sketch designs
s: Mallows
Pencil (except 2 & 23 which are pen & pencil) & pen
Bound in buff linen, except where otherwise stated (100×65 to 235×140)
A more detailed description of these sketchbooks can be found in the card catalogue of the RIBA Drawings Collection.

MALLOWS, Edward Wilfred Nassau (1905-)
Born in Bedford, son of Charles Edward Mallows, architect, and educated at Queen's College, Cambridge, AA school, London, and School of Planning, London. He set up practice as a planning consultant and architect, working in London 1937-39, Pretoria 1939-41 and Johannesburg from 1946 onwards. A partnership with A. R. Meadley lasted from 1937 to 1956, and he is currently a partner in the firm of Rhodes-Harrison Hoffe. His works include: Robert Hamilton department store, at corner of Church Street and Andries Street, Pretoria, with A. R. Meadley, 1946-52; completion of St Alban's cathedral, Pretoria, 1954-56; New Corner House, for Rand Mines Ltd, Johannesburg, in association with Kennedy, Furner, Irvine-Smith & Joubert, 1962-64; and Standard Bank Centre, Johannesburg, in association with Professor Hentrich of Düsseldorf and Stucke, Harrison, Ritchie & Partners, 1965-69. Elected A 1957, F 1958. He is at present (1972) Professor and Head of Department of Town & Regional Planning, Witwatersrand University, Johannesburg. (Biography supplied by Mr Mallows.)

WELLS (Som): Cathedral
Measured drawings of the chapter house, 1930 (4):

1-2 Preliminary sketches
1 Details of *vestibule* showing part-plans of *corner & central piers*, sections of *mouldings of vaulting string over loft &c*
Verso: Preparatory sketches for sections of mouldings

2 Details of main windows, showing elevation of tracery, & sections of moulding of window *jamb &c*

1-2 Scale: $\frac{1}{4}$ FS; 2 (tracery elevation) $\frac{1}{2}$ in to 1 ft
s & d: E. W. N. Mallows | *April 1930*
Pencil & green pen (560×765)

3-4 Final drawings

3 *Plan of undercroft*, plans of *chapter room* showing *half-plan at arcading level: looking down (west) & half plan at window level: looking up (east)*, *half plans of loft (west) & roof (east)*
(640×980)

4 *Cross section looking north & long section of stairs looking east*
(530×730)

3-4 Scale: $\frac{1}{8}$ in to 1 ft
s & d: E. W. N. Mallows | *mens et del. April-June 1930*
Pencil

1-4 Insc: As above, *Chapter House Wells & Note | This set of drawings only includes work up to the | finish of the Chapter House (i.e. the octagon) | Later 14th or 15th century additions are omitted*; labelled
Prov: Pres. by Miss S. D. M. Mallows, c.1947
The measured drawings were made by Mallows while a third-year student at the AA.

MALTON, James (1766-1803)

Younger son of Thomas Malton (1721-1801), an architectural draughtsman who left London c.1785 and settled in Dublin. James stayed in Ireland for some time, eventually returning to London. Like his father and his brother Thomas, he was an architectural draughtsman and an authority on perspective, but not a practising architect. From 1791 onwards he exhibited many architectural drawings at the Incorporated Society of Artists, the Free Society and the RA. His published works are: *A Picturesque and descriptive view of the city of Dublin*, with 25 aquatint plates, 1792-97; *An Essay on British cottage architecture*, 1795; *The Young painter's maulstick*, a practical treatise on perspective, 1800; *A Collection of designs for rural retreats, as villas, principally in the Gothic and castle styles* . . . , 1802; and *An Essay on rural architecture*, 1803.

Bibl: Colvin; DNB; T.B.; S. Redgrave, *Dictionary of artists of the British school*, 1878; W. G. Strickland, *Dictionary of Irish artists*, 1913; M. Hardie, *Watercolour painting in Britain*, 1966, I, pp.169, 178; obituary: *Gentleman's Magazine*, LXXIII, 1803 ii, p.791 (announcement of death)

Design for a hunting lodge in the Castle style, c.1802
Elevation of the main façade, with figures & horses in the foreground
Original drawing for pl.17 of *A Collection of designs for rural retreats* . . . published 1802; the foreground figures & horses are excluded from the engraved plate s: *James Malton*
Watercolour (200×315)
Prov: Pur. 1957
Repr: M. Hardie, *op. cit.*, pl.188; J. Harris, *Georgian country houses*, 1968, p.56

MALTON, James *Attributed to*

Design for a villa in the Castle style, c.1802 (?)
Front elevation [Fig.29]
Pen & watercolour, with ruled & grey wash border (320×475)
Prov: Pur. 1961

MALTON, Thomas Jnr (1748-1804)

Elder brother of James Malton (above). Most probably received his early training from his father, and then was employed in the office of James Gandon in London, being dismissed after three years for 'irregular conduct'. He won a premium from the Society of Arts in 1774 and a gold medal at the RA schools in 1782. Went with his father to Ireland c.1785, and after his return seems to have remained in London apart from brief intervals at Bath. He did not practise architecture but is known for his fine topographical drawings, engravings and aquatints. In 1795 he attempted to secure election as an ARA, but was rejected on the grounds that he was 'only a draughtsman of buildings, but no architect'. He exhibited at the RA between 1773 and 1803, and also painted some scenery for Covent Garden Theatre. Like his father, who published a *Complete treatise on perspective* in 1775, he became a teacher of perspective, holding an evening drawing class which, probably c.1789, Turner attended. His main work, *A Picturesque tour through the cities of London and Westminster*, was published in two volumes in 1792 and contained many aquatint plates. At the time of his death he was engaged on a series of aquatint views of Oxford, some of which appeared in 1802 and were reissued in 1810. Bibl: Colvin; DNB; T.B.; S. Redgrave, *Dictionary of artists of the British school*, 1878; M. Hardie, *Watercolour painting in Britain*, 1966, I, pp.95, 109, 158, 172, 177-178; obituary: *Gentleman's Magazine*, LXXIV, 1804, i, p.283 (announcement of death)

LONDON: St Paul's cathedral

View from NW, showing W front & part of dome & N façade, with surrounding buildings & foreground figures; original drawing for aquatint pl.100, d. *March 1 1801*, in his *Picturesque tour through cities of London & Westminster*

Watercolour with single gold-ruled border (660×960)
Prov: Pres. by C. Morant, 1836

Repr: *Wren Society*, XVI, 1939, pl.XVIII

MALTON, Thomas Jnr *Attributed to*

[1] Design for a bath in the Roman manner
Perspective of interior with draped & nude female figures [Fig.30]

Pen & watercolour, within ruled & blue-grey washed border (215×305)

Attribution by Sir John Summerson in article 'Soane, the case history of a personal style' in *RIBA Jnl*, LVIII, 1951, p.91n. He mentions that Malton exhibited a 'Design for a Bath' in the RA of 1784. He also exhibited subjects with this title in 1791 and 1793.

[2] LONDON: Newgate prison

Outline perspective of the main façade of the prison & adjacent houses; probably a preliminary layout for aquatint Pl.85, d. *Nov. 30th 1799*, in his *Picturesque tour* . . .

w/m: J. Whatman 1794

Prov: Pres. among a collection of prints & drawings relating to Newgate, by Lt-Col. Sir Godfrey Dalrymple-White, 1937

[3] LONDON: St Paul's cathedral

View of end of S transept, looking from SW; with foreground figures & carriages &, in the background, the church of St Augustine

Pen & watercolour, mounted (615×435)

Prov: Unknown, not included in 1871 catalogue of RIBA drawings

Attribution based on comparison with Pl.LI of *South front, St Paul's*, d. *Jan. 1st 1798*, in *Picturesque tour* . . . The aquatint, made from a point further W, shows a view which includes the dome and part of the S façade, as well as the end of the S transept; it has foreground figures and carriages which are similar to those in this drawing.

MANGIN, Charles (1721-1807)

Born at Mitry, near Meaux. Spent his formative years in Paris, possibly as a pupil of J.-A. Gabriel. Superintended works on several Paris buildings, including: the Halle aux Blés, by Camus de Mézières, begun 1763; Chapelle du Séminaire du Saint-Esprit, c.1775, and St Sulpice, c.1777, under Chalgrin; and St Barthélemy-en-la-Cité, 1778, under Cherpal. His own works in France include châteaux in the provinces, e.g. Montebise, near Ferté-sous-Jouarre, and some country houses near Pont-à-Mousson. He set out for Germany in 1778, and works there include: a small residence Mon Aise (reminiscent in design of the Petit Trianon) on the River Mosel, near Trier, for Count Walderdorff, 1779-83; residence for the Provost of Mainz, Count von der Leyen, 1781-91 (dem. 1793); and a house for Councilor Guillot, Mainz, 1786. He built himself a house in Gartenfeld when he became a citizen of Mainz in 1789, but had to leave in 1793 since the Allies occupied the town. He returned to France, and died in Nantes in 1807.

Bibl: APSD; T.B. (with bibl.); C. Bauchal, *Nouveau dictionnaire biographique et critique des architectes Français*, 1888; L. Hauteceur, *Histoire de l'architecture classique en France*, 1952, IV, pp.323, 325-327; P. Portoghesi, *Dizionario enciclopedico di architettura e urbanistica*, 1968-69

Prov: The following drawings from the collection of J. T. Irvine (c.1825-1900), architect, pres. by the Society of Antiquaries of Scotland, 1957

[1] WORRSTADT (Hessen, W Germany): Schloss Design, 1787

Elevation of principal façade, with scale in pieds [Fig.31]

Insc: *Idée d'un Chateau Convenable a la Situation de Wöerstatt (sic) avec des terrasses qui Eleveraient la Vue Necessaire pour faire la decouvertu des Montagnes les plus Eloignées; & (on mount, in different hand) J. T. Irvine 1851*

s & d: . . . le 15 aoust 87 C. Mangin

Pen & wash with pen-ruled border (165×265)
Built 1787-88.

[2] Three designs for town palaces, 7 bays wide & 3 storeys high, in French Renaissance style, c.1787 (?) (3):

1 Elevation of principal façade, with scale (130×165)

2 Elevation of principal façade, with scale (115×155)

3 Elevation of principal façade, with scale (130×165)

1-3 Pen & grey & sepia washes, with pen-ruled borders, mounted on sheet with drawing [1]

MANOCCHI, Giuseppe (c.1731-1782)

Draughtsman from Rome about whom little is known. He may have joined James Adam's entourage in Italy in 1760-63, for he was in London signing drawings 1765-66, when according to Robert Adam's account in *Drummonds Bank* he was employed by the Adam firm. D. Stillman, *op. cit.*, p.43, suggests that since a number of Manocchi's sketches are inscribed *di Mia invenzione* it is possible that most of his work in London was merely copying or working out of someone else's designs. Possibly returned to Italy in late 1765s. There are other drawings by him in the Royal Library at Windsor Castle, Metropolitan Museum of Art, New York, and among the Adam drawings at the Soane Museum, London.

Bibl: T.B.; D. Stillman, *The Decorative work of Robert Adam*, 1966, pp.42, 43, 54; J. Harris, *Italian architectural drawings*, 1966 (catalogue of an exhibition prepared for the Smithsonian Institute, Washington), No.50; J. Harris, *Catalogue of British drawings for architecture, decoration, sculpture and landscape gardening 1550-1900 in American collections*, 1971, pp.136-137

Prov: All the Manocchi drawings are from the 'Thomas Hardwick Albums' (q.v.), pres. by an anonymous donor, 1836

Designs for & sketches of ceilings, grotesques, friezes, vases, candlesticks &c in the 'Thomas Hardwick albums', Vols.III, IV, V & VII (152)
Vol.III, ff.5, 6, 19, 20, 23, 48-51, 54-62, 65, 67; IV, ff.1, 3, 4, 12-19, 21, 23, 24, 27, 28, 32-36, 38-46, 49v, 51v, 59, 60, 67, 72, V, ff.3, 4-6, 8-15, 17-19, 24, 25, 28; VII, ff.27, 44, 45, 50

Insc: Some drawings have inscriptions; these include: *di mia invenzione, volta del Vaticano & di Michelangelo* s: *Giuseppe Manocchi* on some drawings; those which are not signed are inscribed *Manocchi* in another hand, probably Hardwick's

d: Some drawings have dates, between 1759 & 1770; the majority being of 1765 & 1766

Various media; but mainly pen, or sepia pen & wash (70×160 to 525×320)

A more detailed description of these drawings can be found in the card catalogue of the RIBA Drawings Collection.

The catalogue entries below are for 3 drawings originally bound into the Hardwick albums & removed for exhibition in 1966

Design for an antique-style candlestick, detail & study of leaf [Fig.32]

Insc: (on surround, in Hardwick's hand (?)) *Manocchi gave this to Tresham who gave it to me*

Pen & sepia wash (375 × 135)

Lit: J. Harris, *op. cit.*, No.50

Henry Tresham RA (c.1749-1814) was in Rome in 1777, in which year he met Thomas Hardwick there.

Design for a ceiling; unfinished segment of an octagonal design

s & d: *di Mia invenzione 1765 Londra / Fatto, una volta nel anno 1765. Giuseppe Manocchi Romano*

Pen & sepia wash (175 × 195)

Lit: J. Harris, *op. cit.*, No.50

Design for ceiling; unfinished segment of circular design

Insc: *Fatto, una volta a Londra*

s: *Manocchi* (in another hand, Hardwick's (?))

Pen & sepia wash (175 × 170)

Lit: J. Harris, *op. cit.*, No.50

MANT, Charles (c.1838-1881)

Joined the army in 1857 and went to India as an engineer officer in 1859. He served in Kholapur, Bengal and Bombay. Became a captain 1869 and major 1874. Appointed Superintendent of Antiquarian Remains in India, 1877. Elected F 1881. His first few works, such as the town hall, Kholapur, Maharashtra, completed 1872, were in the Gothic style, but afterwards he adopted a fusion of Indian styles, which he termed Hindu-Saracenic. Works include: court house and high school, Bhavnagar, Gujarat, 1873-74; churches at Balasore, Orissa and Chapra, Bihar, 1876; hospital and library at Baroda, Gujarat, 1876; Sir Richard Temple medical school, Patna, Bihar, 1877; Kholapur hospital, Maharashtra, 1878; palace for the Gwaekwar of Baroda, Gujarat, c.1881; palace for the Raja of Kholapur, c.1881
Bibl: *RIBA Transactions*, 1st ser., XXXII, 1881, pp.100-112

KHOLAPUR (Maharashtra): Rajiram's High School Design, 1869-70

Perspective of the main façade, with figures

Insc: (on mount) *Rajiram's High School - Kalleapur / Completed in 1873. Cost £35,000*

s & d: (on mount) *Architect Lieut. C. Mant R.E. / 1869-70*

Photograph of original drawing, backed (295 × 510)

Prov: Pres. by the architect's widow, 1881

In the RA of 1872, Mant exhibited a drawing, No.1174, entitled 'Rajiram High School, built in the Hindu-Saracenic style ... at Kolapore, Bombay'.

MARCHANT, Robert (1871-1945)

Pupil of Sir Arthur Blomfield from 1889 to 1893. He was elected A in 1896, and was by that date a permanent assistant to Sir Edwin Lutyens.

Bibl: *Who's who in architecture*, 1923; obituary:

Builder, CLXIX, 1945, p.315 (notice of death)

Prov: the following drawings pres. by Kenneth B. Mackenzie, 1972

[1] SUTTON-AT-HONE (Kent): Church of St John the Baptist

Designs for proposed altar, organ case & decorations in chancel, for alterations to pulpit, desk & seating, 1923, & survey plan of church in 1910 (4):

1-2 Design for proposed organ chamber on North Wall of Chancel, proposed altar & decorations in chancel

1 South, North, East & West elevations

2 Sections thro' Chancel | shewing | Proposed Altar, Organ Case & Decoration, looking North, East & South, & Sections Thro' Nave | shewing | Proposed Vestry Screen | At West End, Looking West & East

1-2 Prints with coloured washes added (565 × 780)

3 Plans showing church as at present, & alterations to | pulpit and desk and | seating | as suggested
d: June 1923

Pencil & coloured washes on detail paper (470 × 455)

4 Plan of church as at present A.D. 1910, with pencil notes d. 1924

Print with coloured washes & pencil added (390 × 570)

1-4 Scale: 1/8 in to 1 ft

Insc: As above; 3 with details & accommodation

labelled; 4 with notes

s: *Robert Marchant A.R.B.A. / 28 Theobalds Road W.C.* or similar

[2] WILMINGTON (Kent): Church of St Michael

Design for the reredos for C. J. Morgan & Mrs Morgan, 1919

Elevation

Scale: 1 in to 1 ft

Insc: As above & titled

s & d: *Robert Marchant Archt / May 1919*

Pencil & coloured washes (425 × 525)

J. Newman, *W Kent*, 1969, p.584, notes that Marchant 'rebuilt the nave and S aisle in 1909-22 (with Arts & Crafts details)', but makes no mention of the reredos.

[3] Country church

Design, 1894 (9):

1 Plan

2 South Elevation

3 East & West elevations

4 North elevation & Section through transept & vestry

5 Longitudinal section looking North

6 Longitudinal section | shewing construction of spire

7 Cross sections

8 Details of Nave & Aisles

9 Perspective View

1-9 Scale: 1/8 in to 1 ft; 8, 1/2 in to 1 ft

Insc: As above; & No.1 *A Country Church*

s & d: *Robert Marchant 1894*

Pencil (505 × 685)

MARIANI, Giacomo (fl.1712)

Architectural capriccio, 1712

Perspective, with figures, showing triumphal arch with Tuscan order in centre, large public buildings with projecting porticoes at each side & ruins in foreground [Fig.33]

s & d: *Giacomo Mariani Del. Roma 1712*

Sepia pen & grey wash, within sepia pen ruled border (345 × 510)

Prov: Pres. by P. J. Westwood, 1939

MARLET, Henri (1762-?)

A sculptor. Born in Dijon in 1762, he was a member of a family of artists and craftsmen from Dijon. His father, Jérôme Marlet (1731-1810), a sculptor and wood-carver, was a member of the Ecole des Beaux-Arts in Dijon from 1777 to 1786 and Curator of Museums there from 1806. His brother, Jean-Henri Marlet (1770-1847), was a history and genre painter and engraver.

Bibl: *T.B.*

Design, in French Renaissance style, for a large public building planned around 3 sides of a court, with railings & entrance gates forming the 4th side, 1784 Perspective [Fig.34]

Insc: *Prix*

s & d: *Dessein composé et dessiné par Henry Marlet, qui a remporté le prix à l'Académie de Peinture, Sculpture et d'Architecture de Dijon au concours de 1784 / Mil Sept Cent quatre Vingt quatre*

Pen & wash with ruled border (420 × 600)

Prov: Sir John Drummond Stewart

Collection (q.v.), pres. 1838-39

MAROT, Daniel (c.1661-c.1745) *Attributed to*

Born in Paris and probably received his early training from his father, Jean Marot, the engraver. In 1685 he went to the Netherlands, where he became an interior designer, and probably also garden architect, to the Stadholder, William III, and his circle. He was a prolific designer of mouldings, ceilings, fireplaces and ornaments &c, and although he made a name for himself latterly as an architect, it was as an interior designer that he was most successful. He spent from c.1694 to c.1696 in London with his patron, William, then King of England, and is credited with the design for the Speaker's coach, still used for state openings of Parliament, and with the layout of the gardens at Hampton Court. By 1697 he was back in The Hague. In 1712 he published *Oeuvres de Sieur Daniel Marot architecte de Guillaume III de la Grande Bretagne*. As well as numerous funerary monuments throughout the Netherlands and several garden pavilions, his works include: interiors and park of Het Loo between 1686 and 1700; Trevezaal in Binnenhof, The Hague, 1697; interiors and gardens of De Voorst, near Arnhem, c.1700; Schloss Oranienstein, Diez, W Germany for the Stadholder of Friesland, 1707-09; Paleis Schuylenburg, Lange Vijverberg 8, The Hague, 1715; Hotel van Wassenaar, Kneuterdijk, The Hague, 1717; Nieuwe Kiezergracht 28-44, Amsterdam, 1732-33; and extensions to the Huis ten Bosch, The Hague, 1734-37.

Bibl: *T.B.*; E. Wasmuth, *Das Ornamentwerk des Daniel Marot*, 1892; M. D. Ozinga, *Daniel Marot, de schepper van den hollandschen Lodewijk XIV-stijl*, 1938; J. Rosenberg, S. Slive & E. H. Ter Kuile, *Dutch art and architecture 1600-1800*, 1966, pp.205, 248-249; P. Portoghesi, *Dizionario enciclopedico di architettura e urbanistica*, 1968-69

Design for a ceiling with central oval & 6 surrounding compartments; the centre with 2 cloud-borne putti supporting a shield & royal crown & 2 of the cartouche corner compartments decorated with bacchic scenes

Plan [Fig.35]

Insc: *Corniche* at base of drawing

Pen & wash, with touches of pink & yellow washes (290 × 230)

Prov: Pres. by John Diblee Crace, 1911

Formerly catalogued as a design for the royal barge by William Kent, it was presented together with two drawings, by Kent, for the state barge.

MARRABLE, Frederick (1818-1872)

Son of Sir Thomas Marrable, Secretary to the Board of Green Cloth in the reign of George IV. He was articled to Edward Blore and then travelled abroad, starting an independent practice on his return. Exhibited at the RA between 1843 and 1870. Became F in 1856 and served as member of the Council 1857-59. On the establishment of the Metropolitan Board of Works in 1856, he was elected its Superintending Architect, but resigned in 1861 over a pay dispute. During his term of office he was responsible for, among other buildings, Old County Hall, Spring Gardens, Westminster, 1860. In 1871 he was elected Surveyor to the Bethlehem Hospital estates. In addition to several schools and private houses, his work includes: St Mary Magdalen, Hastings, Sussex, 1852 (enlarged later); The Garrick Club, Garrick Street, Westminster, 1864; restoration of SS Peter & Paul, Brockdish, Norfolk, 1864-65; and St Peter's, Deptford, 1867-70.

Bibl: DNB; T.B.; S. Redgrave *Dictionary of artists of the English school*, 1878; obituaries: *Builder*, XXX, 1872, pp.500-501; BN, XXII, 1872, p.531; RIBA *Transactions*, 1st ser. XXIII, 1872, p.9

LONDON: Holborn Viaduct, City

Competition design for the proposed high-level road & viaduct from Hatton Garden to St Sepulchre's church, c.1861 (2):

Perspectives**1 View looking east****2 View looking west**

1-2 Insc: As above (on mount)

Photographs of original drawings, backed (200×320)

Prov: Pres. by F. Marrable, 1862

Lit: *Builder*, XXI, 1863, p.817; *Builder*, XXVII, 1869, p.930

Marrable exhibited a drawing for this design, No.644, 'High Level Road & Viaduct from St Sepulchre's Church to Hatton Garden, Holborn Hill', at the RA in 1861. His design was awarded 3rd premium in the competition; the 1st and 2nd going to R. Bell and T. C. Sorby respectively. However, none of these designs was executed and the viaduct was designed and built, 1863-69, by W. Haywood, Surveyor to the City. A heated dispute, lasting for many years, ensued when Marrable accused Haywood of plagiarizing his design.

MARSHALL, Arthur (1858-1915)

Much of his work consisted of the building of hospitals and other public institutions in the East Midlands and includes: workhouse at New Cross, Wednesfield, Staffs, c.1895; Wesleyan church, Darlington Street, Wolverhampton, 1899; extension of workhouse at Hereford, 1901; large factory and schools, Heanor, Derbyshire, 1902-03; extensions to Dudley Union, Wolverhampton, 1902-04; extensions to the Newark Infirmary, Bowbridge Road, Wolverhampton, c.1906; workhouse at Wordsley, Staffs, for Stourbridge Union Poor Law Guardians, 1906-07. He was also known as a photographer of architectural subjects, landscapes and genre, and made photographic illustrations for H. F. Tomalin's *Three vagabonds in Friesland with a yacht and a camera*, 1907. He was himself author of *Specimens of antique carved furniture and woodcarving*, 1880. Elected A 1882.

Bibl: obituaries: *Builder*, CVIII, 1915, p.221; BN, CVIII, 1915, p.266; RIBA *Jnl*, XXII, 1914-15, p.216 (notice of death)

Sketchbook, 1890-1914

Topographical sketches of houses, churches &c in England, Germany, Ireland, Italy & Netherlands

Insc: Sketches labelled

s & d: Some sketches monogrammed & dated

Pencil (375×260 approx.)

27 leaves bound in linen-covered boards (530×370)

Prov: Pres. by Mr E. V. Royle on behalf of the Notts, Derby & Lincoln Society of Architects, 1962

MARTINEAU, Edward Henry (1824-1901)

Exhibited at the RA between 1853 and 1891. He executed many churches and other buildings in London and the vicinity. His work includes: St Peter's, High Cross, Hants, 1862; and, in Byzantine style, St Alban's, Aldington Road, Wandsworth, 1888-93. Elected A 1851, F 1860.

Bibl: obituaries: BN, LXXXII, 1902, p.57; RIBA *Jnl*, IX, 1901-02, p.120 (announcement of death)

Sketchbooks, 1849-51 (2):**1 France & Italy, 1849****2 Austria, Belgium, Germany, Greece, Italy & Sicily, 1850-51**

1-2 Topographical views & some details, with dimensions, of doors, windows, pediments &c

Insc: (on spines) *Sketches I* & *Sketches II* respectively; 2

Edward Martineau

Pencil, pencil & watercolour

Each of 92 leaves, of which only 72 are used in sketchbook 2; sketches mounted & bound in dark green half leather with marbled boards (615×460)

Prov: Pres. by the executors of Mrs Turner, 1936

Reprd: Several sketches published as illustrations to

APSD & one in *Builder*, X, 1852, p.505

A more detailed description of these sketchbooks can be found in the card catalogue of the RIBA Drawings Collection.

MARTYR, Richard Smirke (1811-54)

Son of Thomas Martyr, architect. He became a pupil of his godfather, Robert Smirke R.A., and after a short Continental tour set up practice in Greenwich. Much of his work consisted of surveying and valuing property in connection with the building of railways in south-east London and Kent, and he was surveyor to several local charities and trusts, to the Burney estate and to the newly created district of Deptford. Was member of the Architectural Society, and in 1842, when the Society joined the RIBA, he became F. His work included an unsuccessful design for Greenwich pier, which collapsed when under construction in 1843.

Bibl: *Colvin*

Public library

Design for the façade in Greek Revival style, c.1833

Plan & elevation

Insc: (on mount, in another hand (?)) *Presented to the Architectural Society in accordance of division 7th section 2nd. by R. S. Martyr 15 Jan'y., 1833*

Pencil, pen & wash (plan); pencil, sepia pen & wash (elevation) (330×450)

Prov: Pres. by the architect, 1833

MASEY, Philip Edward (1823-1897)

Exhibited at the RA between 1858 and 1889. He was for many years a partner of John Norton (q.v.), with whom he designed the International College, Spring Grove, Isleworth, Middx, in C14 Gothic style, built 1866-69. Masey was also responsible for St George's church, near Bristol, built 1879-80. Elected A 1863.

Bibl: obituary: BN, LXXXIII, 1897, p.290

LONDON: Westminster Abbey

Perspective of N front showing proposed restoration of N transept by J. L. Pearson, c.1878

See Pearson, John Loughborough

MASSAZZA, Giovanni Battista (fl.1731-1735)**Attributed to**

Little is known of the life and work of Massazza.

He was recorded in 1731 and 1732 as a master woodworker, working for the architect Filippo Juvarra at the Palazzo Stupinigi, Piedmont. There he was paid for, among other things, the construction and dismantling of scaffolding for the painting of the salon and for the work on the stables. In 1735 he was recorded as being paid for executing, together with the master woodworker Carlo Maria Ugliango, Juvarra's design for the 'macchina funebre' of Princess Polixena of Hesse in the cathedral of Turin. He may possibly have been related to Graf Paolo Antonio Massazza (1710-85), a Piedmontese architect.

Bibl: A. A. Brinckmann, L. Rovere & V. Viale, *Filippo Juvarra*, I, 1937, p.101; R. Pommer, *18th century architecture in Piedmont*, 1967, pp.204, 205; W. Jeudwine, *Stage designs*, 1968, p.11

Prov: The following drawings are from the Natali album pres. by Professor T. L. Donaldson, 1875

[1] Design, possibly for a stage set, showing an interior planned centrally around a sarcophagus or altar (2):

1 Incomplete perspective with 5 preliminary studies

Sepia pen & wash (255×190)

Verso: Rough sketch part-plans & detail &

unrelated site plan (?)

Insc: Monogram GBM & the letters CBPG ASSPVD

written vertically to left of (?) site plan

Sepia pen

2 Two incomplete perspectives with rough part-plans & exterior studies [Fig.36]

Sepia pen & wash (285×200)

Verso: Study for an exterior & unrelated (?) cross-section

Insc: *Gio: Batta Massazza & (on section) Piano del poggolo di Bosco | Solaro sopra le (?) cauna | Sommità dell soffitto sotto il Colmo & unfinished monograms similar to that on No.1*

Sepia pen

1-2 Reprd: J. Harris, *Italian architectural drawings*, 1966

(catalogue of an exhibition prepared for the Smithsonian Institution, Washington), pl.27; W.

Jeudwine, *op. cit.*, pl.8 (No.1)

Attribution of Nos.1 & 2 to Massazza by J. Harris, *op. cit.* W. Jeudwine, *op. cit.*, attributes No.1 to the

studio of Juvarra, but notes that although it could possibly have some connection with the 1735

commission for the 'macchina funebre', mentioned above, it seems unlikely that a craftsman such as

Massazza should have made drawings of this type.

Jeudwine, however, gives no explanation of the monogram GBM and inscription *Gio: Batta Massazza*

on the drawings.

[2] Design, possibly for a stage set

Rough plan of staircase; part-perspective of interior showing high cupola over altar (?), with staircase ascending to right & curving section of arcades beyond

Sepia pen & wash (170×190)

Verso: Sketch part-perspective, most probably a stage set, showing exterior with receding arcades supported by paired columns on high pedestals; 2 sketch details

Sepia pen

Attribution on basis of similarity of hand to the drawings in [1].

MATHER, Andrew (1890-1938)

Articled to Peter Dollar, architect. During the First World War he was employed at the Admiralty, but in 1921 started his own practice. Chiefly known as an architect of theatres and cinemas, his work included: Kit Kat Club, Haymarket, Westminster, 1925; head office for Automobile Association, New Coventry Street, Westminster, 1926; Methodist church, Carshalton, Surrey, 1926; Leicester Square Theatre, 1930; Odeon, Leicester Square, with Harry Weedon, 1937; Odeon, Bethnal Green, 1937; Alhambra House offices, Charing Cross Road, Westminster, 1938; Odeon, Hackney, finished 1939; and many other Odeon cinemas in the south of England, as well as three in Scotland. Elected L 1925, F 1934. Bibl: *Who's who in architecture*, 1923; D. Sharp *The Picture palace*, 1969, pp.114, 143, 144, 145; obituaries: *AJ*, LXXXVIII, 1938, p.789; *Builder*, CLV, 1938, p.939; *RIBA Jnl*, XLVI, 1938, p.203

LONDON: Empress Theatre (Brixton), Lambeth
Alternative preliminary designs for alterations to the auditorium, 1930 (3):

1-3 Perspectives, from ground floor level, showing part of stage, adjacent wall & part of balcony [Figs.37 & 38 (Nos.1 & 2)]

Insc: *A, B & C respectively & Empress Theatre Brixton*

s&d: *A.M.* / 30; 1 *Andrew Mather Archt*

Pencil & coloured crayon (355 x 250 approx.)

Prov: Pres. by T. M. Braddock, 1967

Lit: *Builder*, CXXI, 1931, p.700

The theatre, originally opened 1898, was closed during the war and not reopened until 1931, when it was extended and the interior altered to Mather's design. The final design was similar to the preliminary sketch *A* above, although the three arches at ground-floor level were not executed and some of the decoration differs slightly in detail. Although it became a Granada cinema in 1933 and is now a bingo hall, the interior remains essentially unaltered (1972).

MATHEWS, Charles James (1803-1878)

Son of Charles Mathews, the actor. Educated at Merchant Taylor's and then at a private school in Clapham, he was articled to Augustus Pugin from 1819 to 1823. With the latter he visited York, Oxford and other towns, executing sketches, some of which were published in architectural works. Although he refused to take up acting as a career, as his father urged, he made his first appearance on the stage as an amateur at the Lyceum in 1822. Refusing a renewed invitation to join the office of John Nash, he went in 1823 to Ireland to design a house in Mountjoy Forest, Co Tyrone, for Lord Blessington. The house was never executed and instead, at the invitation of Blessington, he spent a year in Italy, mainly at Naples. After his return at the end of 1824, he became architect to the Welsh Iron & Coal Mining Company at Coed Talwn, N Wales, where, c.1825, he built an inn, a bridge and some cottages, as well as the director's residence, Hartsheath Hall. He soon resigned however, and joined the office of Nash for a short time. In 1827-30 he went on a professional tour of Italy in the company of James D'Evill, a watercolourist whom he had met in Pugin's office, and made sketches of many of the important buildings in Milan, Venice and Rome. In 1832 became District Surveyor for Bow and Bethnal Green; c.1834 he took up oil painting and in 1835 exhibited a landscape at the RA. In 1835 his father died and consequently he became part-proprietor of the Adelphi Theatre. At this point Mathews took up acting as a career and abandoned architecture.

Bibl: *DNB*; *Life of Charles James Mathews*, ed. C. Dickens, 2 vols, 1879; *AR*, LXXX, 1936, pp.77-80; obituary: *Builder*, XXXVI, 1878, p.695

ROME: Villa Poniatowski

Perspective sketch of pedestal & vase, c.1827

Insc: *In the Villa Poniatowski, Rome*

s: (on back mount, in later hand) *Charles Mathews*
Pencil & sepia & blue washes on cartridge on a back mount with w/m J. Whatman 1870

(250 x 140)

Prov: Pur. 1959

This sketch was one of a set of 15 drawings collected by William Brockendon (1787-1854), artist, author and inventor. See note under *Mocatta, David* [84].

Original drawings for pp.8, 9, 39 & 41 of J. Britton & A. C. Pugin, *Illustrations of the public buildings of London*: . . ., 1825-28

See *Pugin, Augustus Charles & others* (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

MATRANGA, . . . (fl.1850-1872)

A mosaic artist, working in Sicily around the middle of C19, about whom no record can be found. Possibly he was the same S. Matranga as the one mentioned in O. Demus, *Mosaics of Norman Sicily*, 1950, p.85, n.4, as being the author of *Monografia sulla grande iscrizione greca teste scoperta nella chiesa di Sta Maria dell' Ammiraglio*, published in Palermo, 1872.

Volume of mosaic designs, c.1850

Sketch designs for restorations at Capella Palatina, Palermo; Monreale cathedral, Palermo; Ravello cathedral & Salerno cathedral; & designs for Holy Trinity church, Haddington, E. Lothian

MONREALE

p.1 Monreale: apse; p.2 Monreale: bishop's throne in choir, cloisters, choir stalls; p.3 Monreale: apse, side of throne, cloisters; p.4 Monreale: wall panelling of aisles, cloisters, cloister columns, small door west end of south aisle in apse; p.5 Monreale: wall panelling of aisles, cloisters, spiral bands on small stone columns; p.6 Monreale: west door, chancel; p.7 Monreale: apse, cloisters; p.8 Monreale: apse, aisles, choir stalls; p.9 Monreale: panelling of aisles, cloisters, bishop's throne; p.10 Monreale: apse, spirals of cloister columns, back of choir, cloisters; p.11 Monreale: aisles, throne; p.12 Monreale: apse, cloister columns; p.13 Monreale: great west door, cloisters, architrave; p.14 Monreale: back of choir stalls, apse, cloisters; p.15 Monreale: pilaster outside west door, choir & thrones; p.16 Monreale: apse, cloister columns; p.17 Monreale: apse, back of choir, details of cloisters; p.18 Monreale: cloisters, panelling of aisles; p.19 Monreale: base of pilaster at side door, various details of choir; p.20 Monreale: west door, wall panelling

CAPELLA PALATINA

p.22 Wall lining in portico; p.23 wall panels; p.24 wall panels, marble screen in front of altar; p.25 throne; p.26 wall panels, panels of portico; p.27 steps of throne, wall panelling; p.28 wall panelling; p.29 wall panelling, door architrave on S. side of chancel; p.30 wall panelling; p.31 wall panelling, throne, portico; p.32 wall panelling, small altar, throne; p.33 paterae on dado of portico; p.34 bandings

SALERNO

p.38 part of plaque in south aisle; p.39 bandings of ambo & choir; p.40 pulpit, ambo; p.42 ambo panels

RAVELLO

p.46 quarter of panel at side of choir, spirals of ambo columns; p.48 details of pulpit; p.50 details of pulpit

HADDINGTON

p.58 Unspecified designs

Insc: As above & some designs labelled with colours
Watercolour & gold wash on detail paper & tracing paper; some sheets left loose
47 leaves, bound in dark green board with black cloth spine (380 x 275)

Prov: Pur. 1968

Restorations were being carried out at the Capella Palatina during most of C19, from 1840 onwards. At Monreale cathedral they were begun in 1816 and protracted well into the 1860s; work being done on the wall panelling of the aisles 1839-47, choir stalls 1851 and thrones up to 1859 - for all of which Matranga made sketch designs.

MATTHEWS, S. A. (fl.1849)

A pupil of George Allen (1798-1847)

LONDON: Smallpox & vaccination hospital, Highgate Hill, Islington

Competition design, 1849

Perspective of main façade

Insc: (on mount) *This design obtained the Premium of £100 Pounds*

s: *S. Matthews & (on mount) Designed by S. A. Matthews*

- *Arch: 24 Gurnault Place, New River Head*

Sepia pen & watercolour on backed cartridge (160 x 285)

Prov: Pur. 1968

Lit: *Builder*, VII, 1849, p.139

Matthews's design was awarded 2nd premium, the competition being won by J. W. Dawkes, to whose design the hospital was built in 1850. It is now the St Mary's wing of Whittington Hospital.

MAUFE, Sir Edward Brantwood (1883-1961)

Educated at St John's College, Oxford, and articled to William Pite. In 1932 he won the open competition for the new Guildford cathedral, built 1936-61, and among his other numerous works are: Kelling Hall, Norfolk, 1912; St Saviour's church, Acton, London, 1924; alterations at Trinity College, Cambridge, 1927; Festival Theatre, Cambridge, 1927; Yaffie Hill, Dorset, 1929; London Hospital Students' Hostel, Stepney, London, 1934; St Thomas, Hanwell, Oxon, 1935; work at St John's College, Cambridge, 1938; the Playhouse, Oxford, 1938; work at St John's College, Oxford, 1949; reconstruction of Gray's Inn, 1947, and of Middle Temple, London, 1948; Whitla Hall, Queen's University, Belfast, 1949; and the Runnymede Memorial, Surrey, 1953. Elected A 1910, F 1920, ARA 1938, RA 1947; awarded the RIBA Royal Gold Medal in 1944.

Bibl: *Who's who*, 1971; M. Briggs, *Concise encyclopaedia of architecture*, 1959; P. Portoghesi, *Dizionario enciclopedico di architettura e urbanistica*, 1968-69

LONDON: Church of St Columba, Pont Street (Chelsea), Kensington & Chelsea
Design, 1950-54 (9):

1 Plan of ground floor with flier showing plan & section for additional chapel

d: *March 1950*; flier *March '53*

Verso: Sketch section of stairway & other rough sketches

(440 x 705, flier 225 x 140)

2 Plan of church floor, with additional rough sketch details
Verso: Sketches of crosses & emblem insc. *London Scottish*

3 Plan of gallery floor

2-3 d: April 1953
(445 × 710)

4 Elevations to *Lennox Gardens & Pont St*, with additional rough sketch details

5 Elevation to *Lennox Gardens*, with additional rough sketch details [Fig.39]
Verso: Rough sketch details

4-5 d: March 1950 April 1953
(595 × 705)

6 Cross section & long. section, with additional rough sketch details
d: March 1950 April 1953
(595 × 855)

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

7 Details of tower showing N & E elevations
d: 21.10.54
(1135 × 710)

8 Details of *Pont St.* elevation, showing plans & elevations of windows, elevation of north & south sides of arch & section of parapet & roof
d: Sep 53 upper part added Dec. 53
(740 × 1030)

9 Details of west elevation to *Lennox Gardens* showing plan of windows at church floor level, plan & section of chancel window, section of transept window & section through church roof & chancel window
d: 12.6.53 upper part added 4.12.53
(730 × 1215)

7-9 Scale: $\frac{1}{2}$ in to 1 ft
1-9 Insc: As above, labelled & some measurements given
s: *Edward Mause R.A. Architect | 139 Old Church Street Chelsea SW3*
Prints, 1-6 with coloured washes added; pencil for rough sketch details
Prov: Pres. by the architect, 1967
Lit: *Builder*, CLXXXVI, 1954, pp.1101-1105; *Builder*, CXC, 1956, pp.293-296
St Columba's is a Scottish Presbyterian church. The original church was destroyed in the blitz of 1941, and the new one, executed to the above design, was begun in 1950 and completed in 1956.

MAVOR, Henry M. (fl.1873-1877)

An H. M. Mavor is mentioned in *RIBA Transactions*, XXIII, 1873 (p.20 of inserted list of members), as having passed the preliminary architectural examination of the RIBA in 1873.

Sketchbook, 1877

Topographical views & details
Insc: *Sketches made during AA | Eighth Annual Excursion 1877 | Warwick & Neighbourhood*
s & d: Henry M. Mavor | August 1877
Pencil
40 leaves (many of which are unused) & loose-leaf pages & cuttings, bound in brown board with black leather spine (210 × 275)
Prov: Pres. by Miss G. Goodricke of Johannesburg, 1966

MAWLEY, Henry (fl.1817-1841)

A Henry Mawley is mentioned in the *APSD* as being the son of Edward Mawley, who died in 1826. The latter was for many years surveyor to the Commissioners for Church Building, and Henry followed in the same profession. He exhibited drawings of architectural subjects at the RA between 1817 and 1841.

Bibl: *APSD*

[1] LONDON: Church of St Clement Danes, Strand, Westminster
Measured drawings, c.1837 (3):

1 Ground plan

2 Plan of gallery

1-2 Insc: As above, labelled, with some measurements given
Pen & wash & pencil

3 West elevation

Pen & sepia pen & wash

1-3 Scale: $\frac{1}{8}$ in to 1 ft
w/m: J. Whatman 1837
(727 × 525 approx.)

Prov: Pres. by Henry Mawley, 1843

[2] LONDON: Church of St Lawrence Jewry, City
Survey drawings c.1837 (2):

1 Ground plan & plan of gallery

2 Transverse section

1-2 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, . . . *Church of St Lawrence Jewry | & St Mary Magdalene, Milk St* & labelled
w/m: J. Whatman 1837
Pen & wash (730 × 525, 525 × 730)
Prov: Pres. by Henry Mawley, 1843

MAY, Arthur Dampier (fl.1873-1914)

Portrait, genre and landscape painter who exhibited at the RA between 1876 and 1910.

Bibl: T.B.; A. Graves, *Century of loan exhibitions*, 1913-15; A. Graves, *R.A. exhibitors*, 1905-06

Street scene, c.1873

Perspective sketch showing back alley of timbered houses, with figures

Insc: verso *Street scene | by | A. Dampier May s. A. Dampier May*

w/m: J. Whatman 1873

Pen (565 × 390)

Prov: Found among the E. W. Godwin Collection, pres. by his son Edward Godwin to the V & A, 1956, & by the V & A to the RIBA, 1963

MAY, Edward John (1853-1941)

Articled to Decimus Burton 1869, after which he spent several years in the office of Norman Shaw. Awarded RIBA Pugin Studentship in 1876, while still in Shaw's office. He worked on the Bedford Park Estate, Shaw's garden suburb begun 1875, and took up residence there. According to Blomfield, he was entirely responsible for the design of Bedford Park Club, 1879. Other works on the estate by him include the vicarage, c.1882, Nos.15-25 Queen Anne's Grove, 1883, and a house for a Dr Hogg in Priory Gardens, 1883. He was probably also responsible for most of South Parade, Newton Grove and The Orchard. In 1881 he began his own practice, almost entirely domestic in character. Throughout his career he consistently refused to take part in any competition or take on any public work, though he was for many years architect to the Church of England Waifs & Strays Society. He was elected A 1881 and F 1887, but

resigned along with Shaw and all his school in 1892 over the Institute's registration policy. Rejoined in 1906. His works include: Barnsdale, nr Oakham, Rutland, 1890; alterations and additions to Jardine Hall, Dumfries, 1892-97; No.4 South Side Common, Wimbledon, 1900; Ballindune, Haslemere, Surrey, 1905; Munstead Oaks, Munstead, Surrey, 1905; Waifs & Strays Home, Pyrford, Surrey, 1907 (now orthopaedic hospital; damaged by fire 1970); rebuilding and extensions to the Guildhall, Sandwich, Kent, 1910-11.
Bibl: *Who's who in architecture* 1923; Hitchcock, *Architecture: C19 & 20*, 1958, pp.215-216; obituaries: *A&BN*, CLXV, 1941, p.201 (notice of death); *Builder*, CLX, 1941, p.323; *RIBA Jnl*, XLVIII, 1941, p.124
Prov: The following drawings & sketchbooks bequeathed, 1941

[1] LEDBURY (Herefs): Market hall
Measured drawings, 1876 (5):

1-3 Preliminary sketches, with dimensions

1 N&E façades

2 S&W façades

3 Details of interior showing joints &c

1-3 s & d: *Ed. J. May July 21. 76*

Pencil (210 × 300)

4-5 Final drawings

4 Sketch block plan; half plans of first floor & floor

timbers, looking up; west & south elevations

5 North & east elevations, longitudinal section looking west & cross section looking S

4-5 Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above

s: *Ed. J. May | mens et delt.*

Pen (390 × 560)

[2] Topographical drawings, 1876 (30)

Views & details of Fountains, Kirkstall & Tintern Abbeys & churches & cathedrals &c at Bampton, Beverley, Bloxham, Bristol, Chester, Coventry, Ely, Halsall, Hull, Huyton, Ledbury, Leominster, Ludlow, Patrington, Ripon, Selby, Shrewsbury, Soham & York
s: *E. J. May* on some drawings
d: 1876

Pencil (320 × 250 approx.)

A more detailed description of these drawings can be found in the card catalogue of the RIBA Drawings Collection.

[3] Sketchbooks, 1876-93 (3):

1 England, with a few sketches made in Belgium, France, Germany, the Netherlands & Switzerland, 1876-88

Topographical views & details, with dimensions, of arches, church stalls, lecterns & mouldings &c
s & d: *Edward John May | April 12 1876*

Pencil

90 leaves, bound in black leather with gold tooling & brown leather spine (210 × 170)

2 England, with a few sketches made in Belgium & Scotland, 1888-93

Topographical views & details, with dimensions, of candleholders, windows &c
s & d: *Ed. J. May | July 7 1888*

Pencil

62 leaves, bound in black leather with gold tooling (215 × 140)

3 England, the Netherlands & Italy, 1892-93

Topographical views & details, with some dimensions, of windows, mosaics & mouldings &c
s & d: *E. J. May* & sketches dated

Pencil; pencil & coloured crayons

65 leaves, bound in black leather with gold tooling (210 × 130)

Sketchbook 1 contains many 1876 Pugin Studentship sketches of Gothic and Renaissance architecture in the British Isles, the Netherlands & Italy, some of which were reprd. in the AA Sketch Book for 1878. A more detailed description of these sketchbooks can be found in the card catalogue of the RIBA Drawings Collection.

MAYNARD, Alister (1903-)

Born London and studied at Chelsea School of Art for short period. Commissioned in Seaforth Highlanders 1922-33. While serving in India he was invited to redesign some rooms in the house of an Indian princess in Calcutta. The first commission was followed by others, and in 1935 he established an interior design business, Alister Maynard Ltd, at No.73 Grosvenor Street, London. Work included many schemes for maharajahs' Indian palaces and London houses – among his clients being HH The Maharajah of Jaipur, HH the Maharane of Cooch Behar and Prince Bishnu of Nepal. He also designed the interiors of yachts *Tudorna* for W. Miesegae and *Malabne* for W. L. Stephenson. After war service, 1939-46, became Central & Overseas Contract Manager for the John Lewis group, and then 1948-51 worked as freelance painter and designer. For the following nine years he served on the Scottish Committee of the Council of Industrial Design and was responsible for establishing the Scottish Design Centre. From 1960 onwards he has been a freelance designer. Works include: bedrooms and other decoration for Connaught Hotel, London; mural paintings on Canadian Pacific *Empress of England*, *Union Castle* and *Pendennis Castle*; and interiors, furniture and carpets for existing or new palaces in Middle East states. (Information from Col. Maynard, 1972.)

Prov: The following drawings pres. by the architect, 1970

[1] KATMANDU (Nepal): New royal palace
Design for the interior decoration of a new palace for King Mahendra of Nepal, 1968-69 (3):

1 Elevation of East Wall of Throne Room

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

d: Re-drawn 20.4.69

Print on board, with scarlet & gold wash added (550×620)

2 Perspective of the Large Dining Room

Pencil & gouache, on backed cartridge (430×630)

3 Details of Ceiling Centres

d: 7.1.69.

Pencil (560×760)

1-3 Insc: As above, with details labelled

s: Alister Maynard

Design executed with some modifications.

[2] TAIF (Saudi Arabia): Summer palace

Design for the interior decoration of a new summer palace for King Feisal of Saudi Arabia, 1967-69 (2):

1 Plans & elevations of the Bedouin Reception Room

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

s: Alister Maynard

Pencil & gold paint, mounted (550×660)

2 Elevation of Double Doors for the Arab Reception

Room – Taif | for King Feisal of Saudi Arabia

s: AM

Watercolour & pencil on backed cartridge (450×290)

1-2 Insc: As above, with details labelled

Design executed with some modifications.

[3] Unexecuted designs for a carpet, 1969

Insc: *Designs for a Circular Carpet | based on the Cover of a Pottery Jar from Susa, 9th Century*

s & d: Alister Maynard | 69

Watercolour & pencil on board (370×590)

[4] Unexecuted design for an entrance to a formal garden, for a house in the Persian Gulf, 1969

Perspective

s & d: Alister Maynard | 69

Watercolour on backed cartridge (500×350)

[5] Unexecuted designs showing 4 projected wall treatments in the Islamic style, 1966

Elevations

s & d: Alister Maynard | 66

Pencil & watercolour, mounted (540×710)

MAYNARD, Dudley Christopher (1874-1941)

Articled to C. Francis Humphries of Hastings, he was in partnership with A. B. Hayward from 1900 until 1936. Their work includes: printing warehouse for Harris & Sons, Bedfordbury, London; house at Pau, Basse Pyrénées, France; Little Theatre, Adelphi, London, 1910-14; Queen Mary's Hospital, Roehampton, London and Queens Hospital, Sidcup, Kent, for which he was awarded the OBE in 1918. After the First World War the partnership specialized in building mainly hotels and public houses. Maynard was architect to the British Red Cross and to the Royal Free Hospital, London. Elected A 1898

Bibl: *Who's who in architecture*, 1923; RIBA grey

books; obituary: *Builder*, CLX, 1941, p.367

Design for a main road inn, 1929

See Farey, C. A., Hayward, A. B. & Maynard, D. C.

MEAD, William Rutherford (1846-1928)

NEW YORK: Brooklyn Institute of Arts & Sciences,

c.1897

NEW YORK: Metropolitan Museum of Art, additions, 1905-07

See McKim, C. F., Mead, W. R. & White, S.

MEARS, Sir Frank Charles (1880-1953)

Born Tynemouth. He was educated at George Watson's College, Edinburgh, and then articled to Edinburgh architect Hippolyte Blanc, during which time he also attended classes at Edinburgh School of Art. At an early age he became associated with Sir Patrick Geddes, the distinguished town planner, with whom he took part in the survey of Edinburgh in 1908. He also worked with Geddes on the Cities and Town Planning Exhibitions at Dublin in 1911 and Ghent, 1913, and on the design for the Scottish Zoological Park, Edinburgh, 1913. Began independent practice in 1918. Elected F 1927, ARSA 1936, RSA 1943 and President of the RSA 1944-50. In 1934 he was appointed to a committee to advise the Department of Health for Scotland regarding houses for the working class, and, in addition to post-war planning schemes for Midlothian, East Lothian, Fife and Aberdeenshire, he prepared schemes for the reconstruction of central areas of Greenock and Stirling. In 1943 appointed consulting architect to Central & South-east Scotland Regional Planning Committee. He was also a member of the Scottish Committee of the Arts Council, Chairman of North Scotland Hydro-electric Board's Amenity Committee and a founder-member of the Town Planning Institute and of the Association for the Preservation of Rural Scotland. Knighted in 1946. In 1952 he entered into partnership with H. A. Rendel Goran and R. J. Naismith. He had little sympathy for modern trends in building design and favoured traditional Scottish architecture. His works include: Lucy

Sanderson Memorial Homes, a group of small houses for aged people at Galashields, Selkirk, 1934; several bridges in Scotland including Fort Augustus bridge, Inverness, 1935 and George IV bridge, Aberdeen, 1941; war memorial to Royal Scots Regiment, West Prince's Street Gardens, Edinburgh, 1952; and flats at Stirling, completed 1954.

Bibl: *Who was who*, 1951-60; obituaries: *AJ*, CXVII, 1953, pp.177; *Builder*, CLXXXIV, 1953, p.202; *RIBA Jnl*, LX, 1953, p.296; *Town Planning Institute Jnl*, XXXIX, 1953, p.99

Prov: The following drawings were presented by Lady Mears, 1953

[1] Competition design in the Gothic style for a chimneypiece for banqueting hall, 1901 (2):

1 Preliminary sketch showing part-elevations, details & perspective

Pencil & coloured washes (505×355)

Verso: Sketch part-plan & elevations, details of figures & unrelated rough sketches

Pencil

2 Final design showing plan, elevation, section & details

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

Insc: As above, *EAS* (Edinburgh Architectural Society) Competition 1900-1901 | *Chimneypiece in banqueting hall* & labelled

s: "Rex"

Pencil & coloured washes (685×1020)

The overmantel, decorated with carved figures of knights, kings and a queen, is surmounted by a painting of a court scene, and the whole chimneypiece framed within panels of carved tracery.

[2] Design for a chimneypiece, 1902

Sketch elevation

Scale: 1in to 1ft

Insc: *Sketch design | for Gothic fireplace*

s & d: F. C. Mears Aug. 1902

Pencil & watercolour (575×345)

The overmantel, decorated with carved figures of knights and kings, supports a panel painting of a galleon; the whole chimneypiece, framed within panels of carved figures, lions sejant, tracery &c, is surmounted by the royal crest.

[3] Competition design for a town church, 1902-03 (17):

1-9 Preliminary designs

1 Sketch ground floor plan

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

Insc: Labelled

(175×250)

2 Sketch ground plans, longitudinal section & details

Scale: $\frac{1}{32}$ in to 1ft

Verso: Longitudinal section, plan of lantern & details (505×355)

3 Longitudinal section & plans & perspective of lantern

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

(505×355)

4 Ground floor plan, S elevation, longitudinal section & details of construction of lantern

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

Insc: 2700 sq. ft. of seating | = 650, details labelled & notes

(555×760)

1-4 Pencil

5 Ground floor plan, S elevation & longitudinal section: a more finished version of No.4, with details of E windows & part-plan of lantern
Scale: $\frac{1}{16}$ in to 1ft
Insc: Calculations & notes
(555 × 760)

6 Sketch detail of S porch
(380 × 280)

7 Sketch detail of sculptured reredos
(555 × 380)

8 Perspective from SE
(260 × 220)

5-8 Pencil & grey wash

9 Perspective from SE
Pencil (170 × 255)

10-17 Final design

10 Ground plan with accommodation for 704
(510 × 610)

11 South elevation

12 East elevation

13 Longitudinal section [Fig.40]

14 Section looking east

10-14 Scale: $\frac{1}{16}$ in to 1ft
(735 × 525, except 10)

15 Details of lantern, showing plan through arcade, half exterior & half interior elevations & section

16 Details of porch, reredos & screen to chapel | under organ

15-16 Scale: $\frac{1}{2}$ in to 1ft
(760 × 530 approx.)

17 Perspective from SE
(540 × 450)

10-17 Insc: As above & RIBA 1902-3 | Design for a | town church; 10 labelled; 13 & 15 with notes

s: "Como"

Pencil & grey washes

Lit: RIBA Jnl, X, 1903, pp.184-185

Reprd: Builder, LXXXV, 1903, p.249 (10 & 17)

The above design received a Medal of Merit.

[4] Competition design in Byzantine style for a university theatre, 1904 (15):

1-11 Preliminary designs

1 Part-plan of ground floor & details of dome, showing an approximately square plan with octagonal upper stage

Verso: Plan of dome

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

Pencil (235 × 275)

2 Part-plan of ground floor, part cross-section & perspective, showing square plan with buttressed circular upper stage
Pencil (280 × 350)

3 Part-plan of upper storey & part longitudinal section, showing 16 sided structure
Verso: Elevation of a Gothic spire with quatrefoil plan (unrelated to theatre scheme?)
Pencil (345 × 280)

4 Part-plan of upper storey & details
Pencil (380 × 275)

1-4 Scale: $\frac{1}{32}$ in to 1ft

5 Part ground plan & details, showing 16 sided structure
Verso: Sections & details of capitals
Pencil (380 × 280)

6 Side elevation, to match plan in No.5 above
Pencil on detail paper (195 × 265)

7 Longitudinal section, to match plan in No.5 above
Pencil on detail paper (335 × 270)

8 Part-plan of lantern & details, showing 16 sided structure with 4 octagonal stair turrets
Verso: Sketch plan of stair & details
Pencil (380 × 280)

9 Part ground floor plan & details of interior decoration, showing development of plan in No.8
Insc: Notes on accommodation
Verso: Sketch detail of organ
Pencil, black wash & coloured crayon (505 × 380)

10 Side elevation

Insc: White tiles? (on dome); gold (on corona)
Pencil on detail paper (365 × 500)

11 Longitudinal section & details of window
Pencil on detail paper (375 × 495)

12-15 Final design

12 Sketch side elevation & detail of entrance

Verso: Sketch details of arch & capitals

Pencil & blue crayon (285 × 505, 2 sheets pinned together)

13 Sketch sectional elevation, showing treatment of windows, perspective & detail plan for stairway
Pencil (560 × 380)

14 Finished drawing, showing front elevation
(520 × 77)

15 Finished drawing, showing side elevation
(660 × 1000)

14-15 Scale: $\frac{1}{16}$ in to 1ft

Insc: As above & RIBA 1904 | Design for a | University theatre

s: "Hal", 15 (in pencil) F. C. Mears

Pencil & coloured washes

The above design was unpremiated.

MENDELSON, Eric (1887-1953)

Born Allenstein, E Prussia. He received his architectural training at Berlin and started practice in 1912, mainly occupying himself for the first two years with stage designing, painting and architectural projects. During the First World War he served in the German army, and then resumed his practice, holding in Berlin in 1919 an exhibition of architectural sketches which attracted considerable attention. In 1933 he left Germany because of racial persecution and came to England, where he entered into partnership with Serge Chermayeff. For the next six years he divided his practice between England and Palestine. In 1936 his partnership with Chermayeff was dissolved. Elected F in 1939. Naturalized in 1940. The following year he went to America, first living in New York and then, after the war, in San Francisco. His works include: the Einstein Tower, Potsdam, 1919-21; Schocken department stores at Nuremberg, 1926, Stuttgart, 1927, and Chemnitz, 1928; Government hospital, Haifa, 1937; University Medical Centre on Mount Scopus, Jerusalem, 1937-39; house and library of Salman Schocken, Jerusalem, 1936; Maimonides Hotel, San Francisco, 1946; and a series of synagogues and community centres at St Louis, Missouri, 1946-50, Cleveland, Ohio, 1946-52, Grand Rapids, Michigan, 1948-52 and St Paul, Minnesota, 1950-54.

Bibl: T.B.; Erich Mendelsohn, *Das Gesamtwerk des Architekten*, 1930; M. F. Roggero, *Il contributo di Mendelsohn alla evoluzione dell'architettura moderna*, 1952; W. Von Eckhart, *Mendelsohn*, 1960; A. Whittick, *Eric Mendelsohn*, 3rd edn, 1964 (with bibl.); E. Mendelsohn, *Letters of an architect*, 1967; P. Portoghesi, *Dizionario enciclopedico di architettura e urbanistica*, 1968-69; obituaries: *Builder*, CLXXXV, 1953, p.473; *RIBA Jnl*, LX, 1953, p.508

BEXHILL (Sussex): De La Warr pavilion

Preliminary design, 1934 (3):

1 Plan of the pavilion, not as executed; perspective view from the shore & perspective of W front [Fig.41]
Insc: As above & plan labelled
Pencil & red & blue crayon on backed tracing paper (265 × 225)

2 Perspective showing hotel, pavilion & cinema [Fig.43]

Pencil on backed tracing paper (55 × 150)

Close to the sketch reprd. fig.91a Whittick, *op. cit.*

3 Interior perspective of spiral staircase [Fig.42]
Pencil on backed tracing paper (125 × 170)

1-3 Prov: Pres. by Mrs Mendelsohn, 1955

Lit: E. Mendelsohn, *Letters of an architect*, 1967, pp.19, 135, 169; M. F. Roggero, *op. cit.*, pp.47, 48, 49; W. Von Eckhart, *op. cit.*, pp.14, 24; A. Whittick, *op. cit.*, pp.99, 127, 182, 193, 194, 196; Nairn & Pevsner, *Sussex*, 1965, pp.73, 417; *AJ*, LXXIX, 1934, pp.197, 213-217; *Builder*, CXLVI, 1934, pp.252-255; *AJ*, LXXXII, 1935, pp.865-866, 873-885, 917-918; *Builder*, CXLIX, 1935, pp.1094-1095, 1104-1011; *Building*, X, 1935, pp.276-283; *Building*, XI, 1936, pp.6-12
Mendelsohn & Chermayeff won the open competition for the Bexhill pavilion in 1934. The building, completed in the following year, is Mendelsohn's principal work in England.

MIDDLETON, George Alexander Thomas (1861-1926)

From 1878 to 1881 Middleton was articled to G. G. Pyc at Colchester. He was for several years the Secretary and later the Vice-President of the Society of Architects. He was a considerable author both on technical and historical aspects of architecture. An encyclopaedic work, *Modern buildings*, with Middleton as editor and co-author, appeared in six volumes from 1905. He was elected A 1882.
Bibl: *Who's who in architecture*, 1926

Topographical drawings

Belgium

YPRES (IEPER): The belfry

View from the road

s & d: G.A.T.M 18.3.19

Pencil (170 × 115)

France

HONFLEUR: Cathedral & Cloth Hall

View from the W

s & d: G.A.T.M (in monogram) 30.7.10

Pencil (240 × 350)

W Germany

COLOGNE (KÖLN): Army General & Commercial College

View from the corner

s & d: G.A.T.M June 9th 1919

Pencil (360 × 255)

COLOGNE (KÖLN): Church of St Gercon

View from NE

s & d: G.A.T.M (in monogram) 17.4.94

Pencil (255 × 355)

MIDDLETON, John Henry (1846-1896)

Born in York, Middleton was the son of an architect, John Middleton, who shortly afterwards settled in Cheltenham. A visit to Italy as a child made a profound effect, and as a young man he studied art and architecture for five or six years during a severe mental illness. When he recovered he travelled widely in America, Mexico, Greece, Asia Minor, Egypt and North Africa. Then he became an architect, studying for one year in the office of Sir George Gilbert Scott. He became a partner in his father's firm, was elected A 1875 and was for several years connected with the firm's work. Architecture was never, however, a congenial profession, and on his father's death in 1885 he disposed of the business. In 1886 he was elected Slade Professor at Cambridge, and in 1889 became Director of the Fitzwilliam Museum, Cambridge. In 1892 he was appointed Art Director of the V&A, where he carried out important reforms before his early death. He wrote much, especially on the antiquities of Rome.

Bibl: DNB; A. Graves, *A Dictionary of artists*, 1895; L. W. Barnard, *Ninety years past*, Cheltenham 1949; obituary: *Builder*, LXX, 1896, p.540

KEMPLEY (Glos): Church of St Mary

Survey drawings of C12 ceiling & wall paintings in the chancel (2):

- 1 Plan of ceiling
- 2 Elevations of Eastern Side of Chancel Arch & East Wall of Chancel

1-2 Scale: $\frac{3}{4}$ in to 1 ft

Insc: As above, titled & with some labelling

s: J. Henry Middleton del

Coloured washes over incised line (490 x 730)

Prov: Pres. by J. H. Middleton, 1877

Lit: Verey, *Glos: Vale*, 1970, p.279; *Archaeologia*, XLVI, 1881, p.187, pl.VI

The frescoes were uncovered in 1872 by J. H. Middleton. He made another set of drawings, identical with those at the RIBA, which he presented to the Society of Antiquaries. It is the latter drawings which are reproduced in *Archaeologia* (op. cit.).

MIES VAN DER ROHE, Ludwig (1886-1969)

One of the great masters of C20 architecture, he began his career among the most serious avant-garde German architects, and worked in Peter Behrens's office in Berlin from 1908 to 1911, for most of which time he was a colleague of the slightly older Walter Gropius. After the First World War he was briefly excited by Expressionism and he designed his revolutionary glass skyscrapers in 1919-21. In the 1920s and 30s a responsible and functional 'International Modern' style of architecture emerged in Germany with Mies van der Rohe as one of its leading exponents. His first major success was the German pavilion for the Barcelona Exhibition of 1929. From 1930-33 Mies was director of the Bauhaus during its last harassed phase of existence. In 1938 he was made professor of Architecture at the Armour Institute (now Illinois Institute) of Technology in Chicago. In 1939 he designed a completely new campus for the institute. After the Second World War his œuvre expanded considerably, with houses, blocks of flats and office buildings, such as the Seagram Building, New York, 1956-59. His buildings are all characterized by cubic simplicity and a perfect precision of details. These have always been the constant qualities of his work and mark the triumphant vindication of the style created in the early C20. Mies van der Rohe was awarded the RIBA Royal Gold Medal in 1959.

Bibl: P. Johnson, *Ludwig Mies van der Rohe*, 2nd edn, 1953; A. Drexler, *Ludwig Mies van der Rohe*, 1960; W. Blaser, *Mies van der Rohe: the art of structure*, 1965; J. Blackwell, unpublished bibliography, 1963

CHICAGO (Illinois, USA): Illinois Institute of Technology

Design for the library & administration building of the Illinois Institute of Technology, 1944 [Fig.44] Perspective with trees & figures in the foreground Pencil & black chalk on cardboard, framed (830 x 1080)

Prov: Pres. by the architect, 1960

This project, probably the greatest single design for the campus, was never built, but has been fully discussed in the major books on the architect and in periodicals. Reprd: C. Coulin, *Architektenzeichnen*, 1962, pl.45, and another version of the RIBA perspective, but with indications of an extension to the right, is reprd. in W. Blaser, op. cit., pp.82-83. The Museum of Modern Art, New York, has plans, elevations, sections and perspectives for this project.

MILEHAM, Charles Henry Money (1837-1917)

Milham was born in Norfolk. He came to London as a young man and was articled to Joseph Clarke. He was subsequently in several offices before he became a partner with a Mr Evers. He was one of the earliest members of the AA and of the Art Workers' Guild. He developed a sober kind of Queen Anne style and was especially fond of ecclesiastical work. Among his chief works are the English church at Biarritz; at St Alban's church, Brooke Street, Holborn, London; St Sepulchre's chapel, 1886, the Maconochie memorial chapel, 1890-91, and the rood 1891-93; and the church of St George, Badshott Lea, Surrey, 1900-03. Towards the end of his life he was joined in practice by C. Crickmer. Between 1882 and 1903 he exhibited at the RA.

Bibl: GR; A. Graves, *RA exhibitors*, 1905-06; obituary: *Builder*, CXIV, 1918, p.16

Prov: The following drawings are all mounted in the album formed by J. Livock (q.v.), which was pres. 1954

[1] LALEHAM (Surrey): Unidentified house

Elevation & sections of a turned wood Baluster Insc: *Laleham, Baluster by CHMM | looks very well* d: 1875

Pen on tracing paper (470 x 100)

[2] Design for cresting to wrought iron railings

Insc: Many measurements given s: CHMM

Pen on tracing paper (180 x 265)

[3] Design for a museum with a central domed hall

& short corner towers Sketch plans, sections & perspectives

Insc: *Sketch for a Museum*

s: CHMM

Pen & pencil on tracing paper (210 x 175, irregular)

MILES, Charles (1817-1849)

From 1836 to 1841 Miles was a pupil of Benjamin Ferrey (q.v.). He made an extensive Continental tour from 1841 to 1842, travelling as far as Constantinople. He sketched and measured continuously, concentrating particularly on details. When he returned to England he started to practise and did a variety of work, including flax mills at Pattingham, Yorks, with Mr Sylvester, an engineer, and town houses in London. He was concerned with practical details and was something of an inventor. He was also interested in agricultural matters and wrote a pamphlet on farm buildings.

Bibl: B. Ferrey, *Note on the life and works of Charles Miles* (MS in RIBA Library of a paper read at a RIBA meeting on 19 March 1849)

Design for a monument

Plan & elevation for a complicated design in Greek Revival style

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

Insc: *Victoi* (on monument)

s & d: Charles Miles | ... (drawing cut) 31st

Pencil & sepia wash (320 x 230)

Prov: Unknown, but included in the 1871 catalogue of drawings, where called a design for a fountain

MILES, Charles Thomas (1852-1930)

Charles Miles was articled to Dugald Macphail in Shaftesbury, Dorset, where he was born. In 1875 he began to practise in Bournemouth. He was first with a Mr Parkin and later went to Boscombe, where he acted as agent for Sir Henry Drummond Wolff at the Boscombe Spa estate. His practice consisted chiefly of domestic work, but he was architect in partnership with J. O. Scott of St John the Evangelist's church, Boscombe, Bournemouth, 1893-95, and architect of All Saints church, Southbourne, Hampshire, 1913-14, and St Andrew's, Boscombe, Bournemouth, Hampshire, 1907-08. He was elected F 1895. Bibl: *Who's who in architecture*, 1914; obituary: *Bournemouth Daily Echo*, 25 April 1930

BOSCOMBE (Hants): Church of St John the Evangelist, 1893

see Scott, John Oldrid & Miles, Charles T.

MILLAR, W. G. (fl.1881-1886)

READING (Berks): House for S. & E. Collier, 1881 See Cooper, Son & Millar, W. G.

MILLARD, Walter John Nash (1855-1936)

Of Yorkshire birth, Millard was educated at Leeds School of Art, the RA schools and the Slade School, after which he was articled to J. G. Gibbons, Brighton. In 1874 he was assistant to William Burges, in 1875 he was assistant to N. Chevalier, and he acted as chief draughtsman to G. E. Street from 1875 to 1881. Having won, in 1880, the RA Travelling Studentship in Architecture, Millard was on the Continent between 1881 and 1882 and set up practice on his return in 1883. He was elected A 1885 and F 1921. He restored many churches including St Mary's, Hitchin. He exhibited at the RA, and was editor of the AA Sketchbooks. He had a considerable interest in the RIBA Drawings Collection and wrote several articles about its contents. Millard was also concerned about architectural education, and in the late 1880s he ran an architectural atelier. He was a great friend of Leonard Stokes (q.v.) and belonged to the last generation of Gothic Revivalists.

Bibl: A. Graves, *A Dictionary of artists*, 1895; *Who's who in architecture*, 1926; obituaries: *RIBA Jnl*, XLIV, 1936-37, pp.152, 194, 247

[1] Topographical drawings

Belgium

ANTWERP: Museum of Antiquities (Boucheries)

1 View of the red brick & stone turreted Boucheries s & d: W. Millard 4/8/78

Sepia pen (310 x 215)

2 Sketch of the interior of the timber roof, showing the rafters

s & d: W. J. Millard 3/8/78

Sepia pen (305 x 200)

DIKSMUIDE (W Vlaanderen): Church

Sketch of the organ screen

s & d: Walter Millard | Apl. 19th 1881

Pencil & watercolour (265 x 165)

Many other drawings made during this Continental tour are in the Prints & Drawings Department of the V & A.

[2] Sketchbooks & notebooks (92)

The earliest book contains sketches of landscape & buildings in & around Melbourne (Victoria, Australia); 2 books of 1878 describe a trip to Belgium & France. There are 3 books containing sketches made on his tour of the Eastern Counties when he received the RIBA Pugin Studentship in 1879 (the MS report of this tour, dated April 1880 & containing 22 finished topographical drawings in pen, is in the RIBA Library). 8 more books describe his Continental travels from 1881 to 1882, when he had been awarded the RA Travelling Studentship in Architecture. The remaining 78 books cover the years 1883-1913, with one for 1927. The contents are of a rough nature, with jottings referring to jobs & ideas, notes & details taken from architectural books & many slight topographical sketches of places mostly in southern England & Montgomeryshire. The notes & details nearly always refer to Gothic or Jacobean work. Each book is signed & can be dated.

Pencil, usually with linen boards (150 x 100 approx.)

Prov: The 3 Pugin Tour sketchbooks were pres. by W. J. N. Millard, 1906

A more detailed description of these sketchbooks can be found in the card catalogue of the RIBA Drawings Collection

MILLER, ... (fl. mid or late C18)

There was a famous gardener of this name, Philip Miller (1691-1771), who was the author of *The Gardener's & florist's dictionary, or a complete system of horticulture*, 2 vols, 1724. There is no reason to connect this man with this drawing.

TRENTHAM PARK (Staffs)

Design for a gate & posts (2):

1 Elevation

Insc: *Miller the Gardiner's (sic) drawing* (in pencil),

labelled & measurements given

Septia pen (170 x 210)

2 Elevation, a finished drawing of the same design

Insc: *Trentham Gate*, labelled & measurements given

Scale: 1 in to 1 ft

Septia pen & wash (220 x 360)

Prov: Pur. 1963, found in a volume of designs by Sir William Chambers, made in 1765 for Thomas Brand's house, The Hoo, Herts (q.v.) Capability Brown was working at Trentham Park 1769-78.

MILLER, Sanderson (1716-1780)

Miller was the son of Sanderson Miller, a wealthy merchant of Banbury. His father's death in 1737 provided him with an independent fortune, and he settled down at his house, Radway Grange, near Edgehill in Warwickshire, to the life of a country gentleman with a taste for literature, art and architecture. In the 1740s he experimented with buildings in a picturesque Gothic style on his own estate, and by the 1750s Miller shared with Horace Walpole the reputation of being an acknowledged authority on all things Gothic. He frequently acted as a 'gentleman architect' for friends, though he remained essentially an amateur, making sketches which would be drawn out by master masons. Among his major works are Lacock Abbey, designed 1753 and built 1754-56, and the Shire Hall, Warwick, designed 1752-53 and built 1754-58. He is generally regarded as one of the founders of the Gothic Revival movement, in its early picturesque Gothick phase.

Bibl: *Colvin*; H. W. Hawkes, *Sanderson Miller*, 1964, Cambridge University thesis; A. C. Wood, *Sanderson Miller of Radway*, H. W. Hawkes, *Miller's work at Wroxton*, and *The Architectural Work of Sanderson Miller*, Banbury Historical Society, 1969

Prov: Pres. by Christopher Lyster of Lyster & Grillet, Cambridge in 1965; they were found in Sanderson Miller's copy of 'The Architecture of Leon Battista Alberti' by Leoni, 1726, now in the library of the Cambridge School of Architecture

[1] AMBROSDEN (Oxon): Ambrosden House
Design for a barn [Fig.45]

Elevation of entrance façade

Scale: 1/2 in to 1 ft (approx.)

Pen & wash (280 x 220, damaged)

The drawing shows an amusing mixture of classical and Gothic styles: there is a pediment with large ogee curves surmounted by a giant central finial, and an ogee-headed doorway with quatrefoil piercings in the spandrels is set beneath an orthodox Corinthian entrance. The identification of the place was suggested by H. W. Hawkes: a Gothic barn was built at Ambrosden for Sir Edward Turner, designed by Sanderson Miller, in 1747, and Mr Hawkes thinks that the slightly laboured quality of the drawing is correct for that date.

[2] Design for a chimneypiece

Elevation

Insc: *Chamber over the Study* (in pencil) | *Chamb ...*

(in pen)

Pen & wash (220 x 150, cut & damaged)

A Gothick design, with astonishing finials in two stages. Mr Hawkes suggests a date of 1750-60.

MILLS, Alexander William (1814-1905) &

MURGATROYD, James (1830-1895)

A. W. Mills was born in London, and in 1829 started work in the office of J. B. Bunning and took evening classes with George Maddox. Then he entered the office of Richard Tattersall in Manchester. In 1838 he became a partner with Bunning, setting up an office in Manchester. In 1853 he took into partnership his pupil, James Murgatroyd (q.v.). In 1877 both Mills and Murgatroyd were elected F. Mills had been an original member of the Manchester Society of Architects and had been President from 1869 to 1871. After thirty years of this partnership, during which time he had been intimately connected with city improvements, in 1882 Mills left the business to Murgatroyd. The firm did several public buildings and some houses in the Manchester area in a typical mixture of High Victorian styles, sometimes with much ornate detail. Bibl: obituaries: *Builder*, LXXXIX, 1905, p.626; *RIBA Jnl*, XIII, 1906, p.89

MANCHESTER: Royal Exchange, Cross Street

Design for the rebuilding of the Exchange c.1868 (2):

1 Elevation to Cross Street, not as executed: there is a low arcade with segmental arches at ground level & above 2 storeys articulated by continuous bands of round arches; there are corner cupolas &, behind, a vast central dome, with small glass half domes set round the edge [Fig.46]

Insc: *Cross Street Elevation*

Pen (460 x 620, cut)

2 Perspective of the interior, not as executed: a large hall is set under a great central dome with glass side domes, but possibly the entrance to the street is treated differently from No.1

Insc: *Interior View of Exchange | Manchester Exchange* (partly erased)

Pencil & buff wash (550 x 730)

Prov: John H. G. Archer (A) says (1972) that the drawings were presented c.1961 by the Manchester Society of Architects: there is no entry for them in the RIBA Drawings Accessions Book

Lit: The executed design, with a portico to Cross Street & a hall with 3 domes, was published with plan & elevation to Cross Street in *Builder*, XXVII, 1870, pp.866, 867 & 869; further details were given with an illustration of the interior in *Builder*, XXIX, 1871, pp.11 & 13; Pevsner, *S. Lancs*, 1969, pp.289-290. After a competition in 1838 Mills became the architect for an extension to the Old Exchange and for further enlargements in 1844-45. A competition for rebuilding was held in 1868; Mills & Murgatroyd won 1st and 2nd premiums, and rebuilt the Exchange between 1869 and 1874. From 1914 to 1921 the building was considerably remodelled by Bradshaw, Cass & Hope, but not rebuilt as is stated in Pevsner, *op. cit.*

MILLS, George (fl. early C19)

LONDON: Severndroog Castle, Shooter's Hill, (Woolwich), Greenwich

Estate map showing the site of Severndroog Castle & surrounding property purchased by John Blades

Scale: 2 1/2 in to 10 chains

Insc: Fields labelled with acreages, buildings labelled, landowners given, with notes about rights of way

s & d: *George Mills 14 Grays Inn Square London 1819*

Pen & wash (470 x 570)

Prov: J. B. Papworth Collection

J. B. Papworth did a great deal of work in Dulwich

for John Blades.

For other plans & drawings of Severndroog Castle & estate see **Papworth, John Buonarotti** (the drawings of J. B. Papworth are the subject of a separate volume by George McHardy in the RIBA Drawings Collection catalogue series)

MILLS, Peter (c.1600-1670)

See **Gerbier, Sir Balthazar & Mills, Peter**

Attributed to

MILTON, Thomas (c.1743-1827)

Thomas Milton was a landscapist and engraver. He worked in London and also Dublin, where from 1783 to 1786 he published *Views of seats in Ireland*. He also engraved a series of Shakespearian illustrations. The Prints & Drawings Department of the V & A contains several of his engravings.

Bibl: E. Benezit, *Dictionnaire des peintres, sculpteurs, dessinateurs & graveurs*, 1956

LONDON: Horse Guards, Whitehall, Westminster

The General Plan of the Ground Floor of the Horse & Foot Guards at Whitehall. Design'd by Wm Kent Esqr

Scale: 1/16 in to 1 ft

Insc: As above, with some internal measurements marked in pencil

s: *Thos. Milton Delin*

w/m: Fleur-de-lys on a scrolly shield, surmounted by a crown, below the letters LVC; separately IV

Pen & wash with a few pencil alterations within

double ruled border (410 x 580)

Prov: Pur. Sotheby 24 July 1961, lot 144

This drawing appears to have been made for an engraving. It shows significant differences in the layout of the stables with the plan published by James Wolfe in *Vit. Brit.*, V, 1771.

MINGOZZI, Girolamo, called Colonna (c.1688-c.1766)

The ceiling design formerly attributed to MingoZZi, is now thought to be an C18 copy, possibly after Angelo Michele Colonna. W. Jeudwine feels certain that the hand is C18, possibly Bolognese, but the style of the decoration is that of the late C17. (Information from Mr Wyane Jeudwine, 1972.)

See **Unidentified, Italian, Bolognese C18**

MINOZZI, Flaminio Innocenzo (1735-1817)

MinoZZi was a decorative and architectural painter, born in Bologna, the son of Bernardino who was a landscape and decorative painter. He was a pupil of Carlo Galli Bibiena and became a member of the Clementina Academy. He did frescoes in churches and palaces in Bologna and decorated the cupola of San Filippo in Forlì in 1780. He was one of the contributors to the book *Frammenti di ornati* which Panfilì published in 1783.

Bibl: T.B.; *Architectural and ornamental drawings of the 16th to the early 19th century in the collection of the University of Michigan Museum of Art*, 1965

Design for a cupola or painted ceiling decoration
Perspective view, seen di sotto in sù, to form a circle: there is an octagonal drum & the order is Corinthian, with alternating schemes of decoration to the sides; above is a coffered dome with lunette windows & above again is a lantern which is flooded with light [Fig.47]

Sepia pen & grey wash (225 x 190)

Prov: Sir John Drummond Stewart collection 1838-39 (q.v.)

Lit & reprd: *Italian architectural drawings*, 1966, catalogue of an exhibition prepared for the Smithsonian Institute, Washington

This is certainly by MinoZZi: it is very similar to the signed and dated drawing of 1772, which is now in the Museum of the University of Michigan. This design was probably meant as painted decoration, but MinoZZi must have done a lot of such things which were not meant to be executed. (Information from W. Jeudwine, 1971.) For another drawing for ceiling decoration, formerly attributed to MinoZZi see **Panfilì, Pio**.

MINTY, James Andrew (1856/7-1947)

From 1872 to 1878 Minty was articled to James Farquharson. Then from 1878 to 1882 he studied at Heriott Watt College, Edinburgh, and from 1882 to 1883 at University College, London. He set up his own practice in 1890. Among his chief works are almshouses at Warcham, Dorset, 1907; the Connaught Hospital, Walthamstow, Essex, and All Saints' church, Boreham Wood, Hertfordshire, 1910. He was elected A 1901, F 1926.

Bibl: *Who's who in architecture*, 1926; obituaries: *AJ*, CVI, 1947, p.176; *Builder*, CLXXIII, 1947, p.175

LONDON: Church of St Mary the Virgin, Leyton (Essex), Waltham Forest

Design for chancel screen & reredos to frame a reproduction of Leonardo's painting of 'The Last Supper'

Elevation with sections of piers

Insc: *War Memorial Oak Screen and Reredos | Saint Mary's Parish Church Leyton*, with a few parts labelled s: R. J. H. Minty, delt | J. Andrew Minty ARIBA | Architects | 35 Craven St. W.C.2

Pen on board (495 x 640)

A photograph of the screen and reredos as executed (there are only minor differences from the design) is stuck to the board. Pevsner, *Essex*, 1965, p.267, says that the church was much altered at the E end in 1932, but this design probably dates from the early 1920s, because R. J. H. Minty was helping his father from 1920 and J. A. Minty, who signs himself here as ARIBA, was elected F 1926.

MINTY, Robert James Hugh (1898-)

The son of James Andrew Minty, he studied at the School of Architecture, University College, London. He completed his studies in 1920 and then briefly assisted his father. He set up practice in 1922 and was responsible for work at Kumasi, Ghana, and houses and motor works at Tolworth, Surrey. His practice continues in 1972 in Haslemere, Surrey. He was elected A 1922, F 1929.

Bibl: *Who's who in architecture*, 1926; RIBA Nomination Papers

See **Minty, James Andrew**

MITCHELL, Arnold Bidlake (1863-1944)

Articled in 1880 to R. Stark Wilkinson, he also trained in Sir Ernest George's office and was Soane Medallist. He worked in the London School Board office under R. J. Bailey and travelled widely in Europe. In 1887 he started in practice. Among his major works are the Plaza Construcion station, Buenos Aires, and two other South American termini; University College School, Hampstead, London, 1906-07; the School of Agriculture, Cambridge, 1909-10, and No.45 Berkeley Street, London, for Thomas Cook & Son Ltd, 1925-26. He was elected A 1887, F 1894. He resigned in 1929.

Bibl: A. Graves, *A Dictionary of artists*, 1895; RIBA Nomination Papers; RIBA Library biography file; obituaries: *Ac&BN*, CLXXX, 1944, p.89; *Builder*, CLXVII, 1944, p.375

[1] ROME: Arch of Constantine

View

Pen on backed tracing paper (300 x 400)

Prov: Pres. by Arnold Mitchell, 1934

[2] SIENA (Toscana): Palazzo Pubblico

View without later porch

Insc: As above

s: A.M.

Pen on backed tracing paper (455 x 295)

MITCHELL, G. (fl.1796)

Colvin states that a George Mitchell was admitted to the RA schools as an architectural student in 1795 at the age of 20. It seems very probable that this is the same man.

TOBAGO (W Indies): Sugar refinery

Design, 1796

Plan, elevation, section

Insc: A detailed key to the various parts is given & a description of the process of refining sugar (see below) s & d: G. Mitchell | Tobago 26th June 1796 w/m: Curteis & Sons 1795 & a letter (PW) on a shield, surmounted by a crown & with a monogram below

Pen & wash (400 x 480)

Prov: From the collection of drawings by Thomas Webster (c.1772-1842) (q.v.)

The plan is T-shaped, and a place near the entrance is marked as the place where the overseers eat and sit by the works | being made in the shape of a T they have their a view | of Boiling, curing and still house at once. The elevation is extremely plain, a 9 bay façade, with a central door and the still to one side. *Although their is windows represented in the curing | and still house, yet they are never opened, only now and | then, as both places ought to be kept warm, the | one to make the Molasses rum from the Sugar, the | other to make the liquor for distilling forment | the better; they are nothing but shutters no sasbes ... The window represented in the Boiling | House, have only shutters, and are always | open in fine weather, to make the sugar cool soon in the coolers, and let out | the great quantity of steam that arises from so many coppers boiling | at once, the quicker the | sugar cools, the larger the grain which | if of a good quality is a great addition | to the sale of sugars.* The design for the sugar refinery is included in a letter

addressed to Mr. T. Webster | at Robt Mitchell's Esq | No72 Newman St Oxford St | London. In this letter Mitchell explains how he has abandoned architecture and become a planter: *although when I was in England, and thought when I arrived here, I should follow the | Building business, I found after a short stay, that my Ideas were quite erroneous | every planter is his own Architect, and if Mr. Soane was here they would tell him | he did not know how to build a house, they are so opiniated, and as for turning | Carpenter it is a situation so low that my Brother and Mr. Petrie would not | allow anything of the kind, therefore I have become planter, and tho' it is a very | laborious employment, yet when followed up with perseverance and Economy, is | a very profitable one, and with the interest I have (provided I keep my health) I have | not the least doubt, but I shall do very well, it is a business not very difficult to | learn, the most difficult part being that of knowing the disposition of Negroes, which | is only to be acquired by close observation and long practice...*

MITELLI, Agostino (1609-1660)

Design for part of a stage set

See **Colonna, Angelo Michele & Mitelli, Agostino**

MOCATTA, David (1806-1882)

Son of a wealthy Jew, Moses Mocatta, the translator of *Faith strengthened*. He studied architecture in Italy and was a pupil of Sir John Soane, 1821-27, before setting up in practice at No.32 Brunswick Square, London, where he stayed until he moved his office to No.57 Old Broad Street, London, in 1846. Until about this time he had found profitable employment with the London, Brighton & South Coast Railway Company and stations were built to his designs at East Croydon, Horley, Redhill (then called Reigate), Crawley (not at the present site), Hassocks, Haywards Heath and Brighton. His railway work included also the viaduct near Haywards Heath. His design for the Royal Exchange, London, did well in the open competition won by Tite in 1841. Mocatta was an early Fellow of the RIBA (1837) and later became Vice-President. He was elected FSA and Senior Trustee of the Soane Museum, and exhibited at the RA 1831-46. On his father's death he inherited an ample fortune which was later augmented by property bequeathed to him by his brother. He therefore retired early, and became a conspicuous and respected figure in the Jewish community.

Bibl: D. Colc, *Journal of Transport History*, III, 1958, pp.149-157; obituary: *Builder*, XLII, 1882, p.577

In the following entries, the number preceded by 'R' after drawings indicates the number of the page in the volume entitled 'Railways' (q.v.) in which many of the railway drawings are bound. The use of the terms 'unfinished' and 'finished' on some of the working drawings indicates that the finishes have, or have not, been removed for clarity in certain sections and elevations to show the structural work behind.

[1] BRIGHTON (Sussex): Railway station

Preliminary drawings, revised design & working drawings of the station for the London, Brighton & South Coast Railway Company, 1839-41 (48):

1-8 Preliminary drawings

1 *Plan of the Ground | First & Attic Storeys*, R.57

Scale: 1/16 in to 1 ft

Insc: As above & (in pencil) *Dwr 82 & (stuck on) 14*

Pen & sepia wash (710 x 510)

2 *View of the station showing a building 2 storeys high & 3 x 7 x 3 bays wide with giant columns to the outer bays & the central bays arcaded on the ground floor*, R.59

Pencil & sepia wash (510 x 700)

1-2 Insc: As above, *Proposed Terminus of the London and Brighton Railway & For the Approval of the Board* s & d: David Mocatta archt | June 1839 (No.1 with the more precise date 20th) | 32 Brunswick Square w/m: J. Whatman Turkey Mill

3 *View of the station showing a building 2 storeys high & 4x5x4 bays wide, the central bays with a hexastyle portico*, R.60 w/m: J. Whatman Turkey Mill 1839 Pencil & pen with sepia, blue & green washes (495x710)

4 *View of the station showing a building 2 storeys high & 3x7x3 bays wide, the outer bays with pediments, the central ones without arcading*, R.58 w/m: J. Whatman Turkey Mill Pencil & pen with sepia & blue washes (495x710)

3-4 Insc: As above, *Proposed Terminus of the London and Brighton Railway & No.I & No.II* respectively s & d: David Mocatta | 14th June 1839 | 32 Brunswick Square Nos.3 & 4 are alternative perspectives without corresponding plans.

5 Plan & section of the *Basement of the Terminus-of-the-London-and-Brighton Railway*, R.16 Insc: As above & with some measurements given s & d: David Mocatta | June 1839 | 32 Brunswick Square Pen with blue & pink washes (525x725)

6 *Plans of the Ground & First Storeys & of Attics & Roofs*, R.17 Insc: As above & with some measurements given w/m: J. Whatman Turkey Mill Pen & coloured washes (720x515) The drawing is pricked for transfer.

7 Front, back & side elevations & longitudinal & transverse sections, R.25 Insc: With measurements given Pen (725x525) The drawing is pricked for transfer.

8 *Back Elevation of the Terminus of the London and Brighton Railway*, R.61 Insc: No.VI & with measurements given Pen (475x695) This is a repeat of part of No.7.

5-8 Scale: $\frac{1}{2}$ in to 1 ft Nos.5-8 represent a development of Nos.1 & 2 to the preliminary working drawing stage.

9-12 Revised design for a building 2 storeys high & 3x9x3 bays wide, the outer bays 3 storeys high, & surrounded by a colonnade at ground floor level, 1840

9 *Plan & front Elevation of the London and Brighton Terminus (in the central 'pediment') [Fig.48]* Insc: As above, (in pencil) 82, *Rough Drawing of Design for the London & Brighton Railway Terminus for the approval of J. U. Rastrick Esq.*, labelled & with measurements given Pen with sepia & blue washes within double ruled border (245x335) Repr'd: C. L. V. Meeks, *The Railway station: an architectural history*, 1957, pl.10

10 *Plan of the First Floor & Back Elevation* Insc: As above, *Design No.1*, labelled & with measurements given Pen with sepia & yellow washes within double ruled border (245x335)

9-10 Scale: $\frac{1}{2}$ in to 10 ft s & d: D Mocatta | 22 June 1840 | 32 Brunswick Square

11 *View of Proposed London & Brighton Terminus* Insc: As above s & d: DM | 22.6.40 w/m: J. Whatman Turkey Mill 1838 & a florid capital N Pencil (340x250) The drawing has been left unfinished.

12 *Front elevation*, R.62 w/m: J. Whatman Pen (480x685) The drawing has been left unfinished.

Site survey, 1840
13 *Section of the Ground for the Station House at Brighton, North & South Sides* Scale: $\frac{1}{2}$ in to 1 ft Insc: As above, *London and Brighton Railway*, labelled & with measurements given; verso 122 *King's Road* | *Mocatta Esqr* Pen with grey & green washes (410x470)

14-48 Working drawings of the station as built
14 *Plan of Foundation Walls of the Brighton Station*, R.11 Insc: As above, *Drawing No.1, Dwr 82* (in pencil), *Mem: The Part tinted shows the Basement*, labelled & with measurements given w/m: J. Whatman Turkey Mill 1849 (?) Pen & coloured washes (520x725) This drawing seems to show, too, the layout of the drains. Cf. No.18 below.

15 *Ground Plan of the Brighton Station & Plan of Carpentry*, R.12 Insc: As above, *Drawing No.2*, labelled & with measurements given & section lines A-B, C-D, E-F, G-H, I-K, L-M & N-O marked w/m: J. Whatman Turkey Mill 1838 Pen with pink, blue & yellow washes with some pencil alterations (520x725)

16 *Plan of First Floor of the Brighton Station & Plan of Carpentry*, R.13 Insc: As above, *Drawing No.3*, labelled & with measurements given w/m: As No.15 Pen & coloured washes with some pencil alterations (520x725)

17 *Plan of Attic Floor of the Brighton Station & Plan of Roofings*, R.14 Insc: As above, *Drawing No.4*, labelled & with some measurements given w/m: As No.14 Pen with pink, yellow & grey-green washes (520x725)

18 *Plan of Foundation Walls of the Brighton Station*, R.15 Insc: As above & with measurements w/m: J. Whatman Turkey Mill 1840 & a florid capital N Black & red pen with pink & yellow washes (520x725) This drawing is the same as No.14 above except that it does not show the layout of the drains.

19 *Section on Line A-B Unfinished & Finished Section on Line A-B of the Brighton Station* Insc: As above, *drawing No.5* & with measurements given Black & red pen with coloured washes (520x730)

20 *Unfinished Section on the line C-D & Finished Section on line C-D of the Brighton Station*, R.18 Insc: As above, *Drawing No.6*, with measurements given & some labelling Black & red pen with coloured washes (720x520)

21 *Finished & Unfinished Sections on the lines E-F, G-H & I-K*, R.19 Insc: As above, *Drawing No.7*, with measurements given & some labelling Black & red pen with pink, yellow & blue washes (720x520)

22 *Finished & Unfinished Side Elevations & Finished & Unfinished Sections on lines L-M & N-O*, R.20 Insc: As above, *Drawing No.8* & with measurements given Black, red & blue pen with coloured washes (720x520)

23 *Finished & Unfinished Front Elevations of the Brighton Station*, R.21 Insc: As above, *Drawing No.9* & with measurements given Pen with blue & sepia washes (520x720)

24 *Finished & Unfinished Back Elevations of the Brighton Station with pencil alterations to the pediments of the 1st floor windows*, R.24 Insc: As above, *Drawing No.10*, with measurements given Pen with blue & sepia washes (520x725)

25 *Finished & Unfinished Back Elevations of the Brighton Station*, R.23 Insc: As above, *Drawing No.10, Copy* & with measurements given s & d: D. Mocatta | *London 32 Brunswick Sqr* | *Octr 1840* Pen with blue & sepia washes & pencil details on linen-backed cartridge (520x720) This drawing shows pediments to the 1st floor windows slightly different from those in No.24.

14-25 Scale: $\frac{1}{2}$ in to 1 ft 18-25 w/m: J. Whatman Turkey Mill 1840 & a florid capital N

26 *Sections at large of Construction &c of Brighton Terminus London and Brighton Railway*, R.63 Scale: $\frac{1}{2}$ in to 1 ft Insc: As above, labelled & with measurements given Pen & coloured washes & pencil alterations (645x980)

27 *Front & Side Elevations of Trusses as Key Stones to Arches of Brighton Station*, R.35 Scale: FS Insc: As above & labelled Pen & sepia wash (670x970)

28 Sketch designs for balustrade & corbels, R.36 Verso: detail of balustrade Pencil (670x940)

26-28 w/m: J. Whatman Turkey Mill 1840 & a florid capital N

29 Details of Tuscan order for colonnade, R.37 Pen & pencil (940x670)

30 *Plan & Section of Centre Flower on First Floor at Brighton Terminus*, R.39 Scale: $\frac{1}{2}$ FS Insc: As above & *London and Brighton Railway* w/m: J. Whatman 1839 Sepia pen (670x960)

31 Sketch designs for decoration of spandrels with (a) arms of the City of London in an oval surrounded by thistles, roses & shamrock, (b) 2 dolphins in an oval similarly surrounded, (c) a wreath of oak leaves & acorns with a frond, & (d) a wreath & branch of ivy, R.40 Pencil (670x960)

32 *Drawing of Cornice | over | Arches of Brighton Station*, R.41

Scale: FS

Insc: As above, *London and Brighton | Railway & labelled*

Pen & sepia wash (660 × 990)

33 *Plan & Section of Cornice and Entablature of | Colonnade of Brighton Terminus*, R.42

Scale: FS

Insc: As above, *London and Brighton | Railway & labelled*; verso addressed to Mr Henry White, Plasterer | *The Railway Terminus | Brighton & bearing the postmarks Paid | 23 Mr 23 | 1841 & Brighton | Mr 24 | 1841*

Pen & sepia wash (1000 × 670)

34 *Parts at Large (viz. Cornice | of | Principal Rooms | on First Floor & Enrichment | of | Frieze) of London and Brighton | Railway Terminus*, R.43

Verso: Pencil calculations & sketches of corbels & of cornice of attic apparently (cf. No.35)

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

Insc: As above, (in pencil) *Mem: Some rooms less | cornice & some on first floor | enriched & labelled s & d: D. Mocatta | London 32 Brunswick Square | March 1841*

Sepia & red pen (975 × 660)

31-34 w/m: As No.18

35 *Profile of cornice &c: | of | Attic | with necking architrave | over windows*, R.44

Scale: FS

Insc: As above, *London and Brighton | Railway | Brighton Terminus & labelled*

Pen & pink wash (955 × 635)

Cf. No.34 verso.

36 Tracing of No.34, R.45

Red & black pen & pencil on tracing paper (965 × 660)

Verso: Tracing of Tuscan order from No.29 above & sections of mouldings

Pen on mounted tracing paper, the sections in pencil

37 *Profile | of | Cornice Console &c | of | Windows*

Scale: FS

Insc: As above, *London and Brighton | Railway, Brighton Terminus, Dwr 82 & labelled*

Pen & pink wash (980 × 645)

38 *Profile of the Principal Cornice at the Back & Profile & Elevation of Modillion*, R.46

Scale: FS

Insc: As above & labelled

Black & red pen with pink wash (650 × 960)

35-38 w/m: J. Whatman Turkey Mill 1839 & a florid capital N

39 Tracing of No.35, R.47

Pen on cartridge-backed tracing paper (890 × 600)

40 Tracing of No.38, R.48

w/m: J. Whatman 1840

Pen on cartridge-backed tracing paper (620 × 920)

41 *Plan, elevation, Section & details of Doors on Ground Story*, R.49

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

Insc: As above, *London and Brighton | Railway, Brighton Terminus*, (in pencil) *Dwr 82*, labelled & with some measurements given

w/m: J. Whatman Turkey Mill

Pen with pink & yellow washes (725 × 520)

42 *Plan, Elevation & Section of Doors on First Story*, R.50

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

Insc: As above, *London and Brighton | Railway, Brighton Terminus, Doors of Principal | Rooms to have Cornices &c*, labelled & with some measurements given

w/m: J. Whatman Turkey Mill 1840

Pen & pencil with yellow & pink washes (725 × 520)

43 *Plan, elevation of Door of Principal | Rooms First Story & of Doors of First and Ground | Stories & Section of Doors*, R.51

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

Insc: As above, *London and Brighton | Railway, Brighton Terminus*, labelled & with some measurements given

w/m: As No.42

Pen with yellow & pink washes (725 × 520)

44 *Plan, Internal & External elevations & Section of Windows of Ground Story*, R.52

Scale: $\frac{1}{8}$ FS, $\frac{3}{4}$ in to 1ft

Insc: As above, *London and Brighton | Railway*, labelled & with some measurements given

w/m: As No.42

Pen with pink, yellow & blue washes (725 × 520)

45 *Plan & internal elevation of 2 round-headed windows & section of the window wall*, R.53

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

w/m: J. Whatman Turkey Mill

Pen with pink & yellow washes (520 × 725)

46 *Moldings (sic) | of | Chimney Shaft*, R.54

Scale: FS

Insc: As above, *London and Brighton | Railway, Brighton Station & labelled*

s & d: D. Mocatta | *London. 32 Brunswick Sqr | March 1841*

w/m: J. Whatman Turkey Mill 1840

Pen & pencil (710 × 515)

47 *Plan, section & details of corbel brackets*, R.55

w/m: J. Whatman Turkey Mill 1840

Pen (710 × 515)

48 *Detail of decoration of a wreath framing a roundel*, R.56

w/m: J. Whatman Turkey Mill

Pen (520 × 635)

The wreath is similar to that in (d) in No.31 above,

but this drawing seems in no other respect connected with that drawing.

Lit: D. Cole, *Journal of Transport History*, III, 1958, pp.150-151 (where it is noted that the contractors were Baker & Son); R. H. Clark, *A Southern region record*, 1964, *passim*; early views of the station are to be found in C. Barman, *An Introduction to railway architecture*, 1950, p.84; R. H. Clark, *op. cit.*;

Railway Magazine, XLIII, 1918, p.175; C. B. Andrews

The Railway age, 1937, pl.52

Brighton station was opened in September 1841 and,

on the evidence of early engravings &c, essentially in

accord with Mocatta's final drawings. A series of

enlargements and alterations took place from 1862

onwards. The present glass and wrought iron outer

canopy was added in 1882 and involved the loss of

Mocatta's colonnades. The decorative cornice and

other external stucco treatment were removed after

1945.

[2] CRAWLEY (Sussex): Railway station Design & working drawings of the station for the

London, Brighton & South Coast Railway Company,

1840 (11):

1 Perspective showing the platform side

Insc: (in pencil) *Crawley Station | next Railway & 82*

(presumably a drawer number, cf. other of the Mocatta

drawings)

Pen & watercolour (345 × 525)

2-11 Working drawings

2 *Plan, Elevations and Sections | of the | Foundation Walls*

Insc: As above, *Drawing No.1, London and Brighton | Railway & Crawley Station*, with measurements given

s & d: D. Mocatta | *32 Brunswick Square | London*

November 1840

w/m: J. Whatman Turkey Mill 1840

Black & red pen with coloured washes within single

ruled border (535 × 740)

Verso: A tracing almost identical with the recto

Pen & pencil with red & blue washes on tracing paper

3 *Plan of Timbers, Paving &c Piers (sic)*

4 *Ground Plan*

5 *Plan of Finished Roofings* with various pencil alterations

Insc: (in pencil) *to be done again*

6 *Longitudinal Section | Unfinished*

7 *Unfinished Section | through | Centre & Wing*, with pencil alterations to the roof

8 *Front Elevation | Finished Work*

9 *Back Elevation*

Cf. the sketch elevation on the verso of [7].1.

10 *Side Elevation & Transverse Section | Finished*, with pencil alterations to the roof & detail sketch of *Gutter*

Cf. one of the sketch elevations on the verso of [7].3.

11 *Longitudinal Section | Finished*

2-11 Scale: $\frac{1}{4}$ in to 1ft

3-11 Insc: As above, *Drawing No.II, III, V, VI, VII, VIII, IX, X & XI* respectively, *London and Brighton | Railway, Crawley Station*, labelled & with some

measurements given

4-9 w/m: J. Whatman Turkey Mill 1840

2-7, 10-11 Pen & coloured washes within single ruled

border (360 × 530)

8-9 Pen within single ruled border (360 × 530)

The London, Brighton & South Coast Railway

Company's station of Crawley was not on the site of

the station at present called Crawley.

[3] HASOCKS (Sussex): Railway station Working drawings for the station for the London,

Brighton & South Coast Railway Company, 1841 (8):

1 *Plan & 2 Sections of Foundations*

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

Insc: As above, *London and Brighton | Railway, Hasock's*

Gate | Station & with measurements given

s & d: D. Mocatta *archt | 32 Brunswick Square | June 1841*

w/m: J. Whatman 1840

Black & red pen with pink, yellow & grey washes

within single ruled border (350 × 525)

2 *Plan of Timbers, Paving, Drains &c*

w/m: J. Whatman Turkey Mill 1841 with a florid

capital N

(365 × 530)

Verso: Pencil sketch of roofings

3 *Longitudinal Section | Unfinished* (370 × 540)

4 *Unfinished | Transverse Sections | thro' Centre & thro' Wing* (370 × 540)

5 *Side Elevation & Transverse Section | Finished*

w/m: As No.1

(370 × 540)

6 *Elevation | next Roadway*
(360 × 530)

7 *Elevation next Railway*
w/m: As No.2
(360 × 530)

2-7 Scale: $\frac{1}{4}$ in to 1ft

Insc: As above, *London and Brighton | Railway, Hassock's Gate Station, Drawing No.II, Drawing No.VI, Drawing No.VII, Drawing No.IX, Drawing No.X & Drawing No.XI* respectively, labelled & with some measurements given

Pen & coloured washes within single ruled border

8 *Drawing of Gutter, Brackets, &c & transverse section*
(cf. No.4)

Scale: $\frac{1}{2}$ FS, $\frac{1}{2}$ in to 1ft (section)

w/m: As No.1

Pen (750 × 550)

There is still a relic of this station at Hassocks now (1972) in use as a cottage.

[4] HAYWARDS HEATH (Sussex): Railway station
Working drawings for the station for the London, Brighton & South Coast Railway Company, c.1840 (5):

1 *Plan of Foundations*

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

Insc: As above & with measurements given

w/m: J. Whatman Turkey Mill 1840 & florid capital N

Black & red pen with pink wash within single ruled border (350 × 525)

2 *Plan of Timbers, Paving Piers &c*

Insc: As above, *Drawing No.II*, labelled, with measurements & notes regarding *alterations in quantities*

Pen with sepia, pink & yellow washes within single ruled border (360 × 530)

The drawing has been cut down and lacks the ruled border along its bottom edge.

3 *Ground Plan*

Insc: As above, *Drawing No.III*, labelled, with measurements & some alterations indicated in pen & pencil

Pen with pink, yellow & sepia washes within single ruled border (360 × 530)

4 *Plan of the Timbers | of the | Roofings*

Insc: As above, *Drawing No.IV*, labelled, with measurements & some alterations indicated in pen & pencil

w/m: As No.1

Pen with pink & yellow washes within single ruled border (355 × 520)

1-4 Insc: As above & *London and Brighton | Railway & Haywards Heath | Station*

5 *Section of guttering*

Insc: (in pencil) *L & B rail* (illegible) & *Zinc* (illegible) *Gutter | Haywards Heath*

Pen & blue wash (285 × 375)

[5] HORLEY (Surrey): Railway station

Design & working drawings for the station for the London, Brighton & South Coast Railway Company, c.1840 (12):

1-2 *Design*

Perspectives of the entrance front & the platform side

Insc: (in pencil) *Horley Station | next Roadway, next Railway*

w/m: J. Whatman Turkey Mill 1839 with a florid capital N

Pencil, pen & watercolour within double ruled border (350 × 520)

3-12 *Working drawings*

3 *Plan of Timbers, Paving, Piers &c*

4 *Ground Plan*

w/m: J. Whatman Turkey Mill 1840

5 *Plan of the Timbers | of the | Roofings*

6 *Plan of Finished Roofings*

w/m: As No.4

7 *Longitudinal Section | Unfinished*

w/m: As No.4

8 *Transverse Sections | Unfinished | thro' Centre & Wing*

9 *Elevation | next Railway, with pencil suggestion of heightened roof*

10 *Elevation | next Roadway*

w/m: As No.4

11 *Side Elevation & Transverse Section | Finished*

12 *Longitudinal Section | Finished*

w/m: As No.4

3-12 Scale: $\frac{1}{4}$ in to 1ft

Insc: As above, *Drawing No.II, III, IV, V, VI, VII, VIII, IX, X & XI* respectively, *London and Brighton | Railway, Horley Station*, labelled & with some dimensions given

3-8, 11-12 Pen & coloured washes within single ruled border (360 × 530)

9-10 Pen within single ruled border (360 × 530)

[6] HOVE (Sussex): Station house

Designs for the building for the London, Brighton & South Coast Railway Company, 1840 (2):

1 *Plan of station house & steps*

Insc: *London and Brighton | Railway, Station House Hove, Copied*, labelled & with measurements given

s & d: *Augst 1840 | DM & Signed | John U. Rastrick | London April 1840*

Pencil, pen & pink wash (375 × 540)

2 *Front Elevation of the Station House Hove & Elevation of Steps looking towards Bridge* [Fig.49]

Insc: As above & with some measurements given

w/m: J. Whatman Turkey Mill 1840 with a florid capital N

Plan & coloured washes within single ruled border (370 × 540)

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

On the evidence of photographs in the British Railways archives an identical twin of this building existed at Shoreham-on-Sea, Sussex, until the 1890s. There is no reason to doubt that such a house was built also at Hove, although there seems no record of it.

[7] LONDON: Railway station & lodge gates, Croydon (Surrey)

Design & working drawings for the station & design for the lodge & gates for the London, Brighton & South Coast Railway Company, 1840-41 (9):

1-3 *Design for the railway station, 1840*

1 *Plan of Croydon Station, R.26*

Insc: As above, *Dwr 82*, labelled & with measurements given

s & d: *D.M. August 1840 | 32 Brunswick Sq*

Pen & coloured washes within single ruled border (330 × 520)

Verso: Sketch elevation

The drawing has been cut on RHS. The sketch elevation on the verso should be compared with [2].9.

2 *Elevations next Roadway & next Railway, R.28*

Insc: As above, with measurements & some pencil alterations & notes

s & d: *DM August 1840 | 32 Brunswick Sq*

w/m: J. Whatman Turkey Mill 1840 with a florid capital N

Pen & coloured washes within single ruled border (360 × 525)

The drawing has been cut on RHS. The *Elevation next Roadway* should be compared with the entrance front of Reigate station, see Redhill, [20].1 below. Both drawings are on paper with the same w/m and are of the same size; both drawings use the same colour system – green for the door & c – and both are s & d similarly. Indeed, were it not that on this drawing the elevations have the name *Croydon Station* in the entablature, one might think the drawing one for the Reigate station.

3 *Transverse & Longitudinal Sections, R.27*

Insc: As above & labelled

s & d: *DM August 1840 | 32 Brunswick Square*

Pen & coloured washes with some pencil alterations within single ruled border (350 × 525)

Verso: Two sketch elevations

Pencil

One of the sketch elevations on the verso should be compared with the *Side Elevation* of Crawley station, see [2].10.

4-8 *Working drawings for the station, 1840*

4 *Plan of Foundations & of Timbers & of Floor, R.30*

s & d: *D Mocatta Augst 1840 | 32 Brunswick Square*

w/m: J. Whatman Turkey Mill

Black & red pen, pencil & pink, yellow & blue washes within single ruled border (525 × 725)

5 *Plans apparently at ground & ceiling levels, R.33*

s & d: As No.4

w/m: As No.2

Black & sepia pen with coloured washes within single ruled border (510 × 730)

6 *Plan apparently at ceiling level & Front Elevation, R.34*

Insc: As above, *London and Brighton | Railway, Croydon Station & (in pencil) 8 drawings*

w/m: J. Whatman Turkey Mill 1840

Black & sepia pen with red & pink washes within single ruled border (520 × 725)

The *Front Elevation* is presumably an 'unfinished' one, of which in No.7 below there is an even more 'unfinished' one.

7 *Finished & Unfinished Front Elevations, R.31*

s & d: As No.4

w/m: As No.2

Pen & coloured washes within single ruled border (510 × 720)

8 *Finished & Unfinished Longitudinal Sections on line, R.32*

s & d: As No.4

w/m: As No.2

Pen & coloured washes within single ruled border (520 × 725)

As some of the drawings are missing from the set, it is not possible to know on what line the sections are made.

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

4-5, 7-8 Insc: As above, *London and Brighton | Railway, Croydon Station, Drawing No.I, Drawing No.II, Drawing No.IV, Drawing No.VII* respectively, labelled & with some measurements given

Design for the lodge & gates, 1841

Plan & Elevation of Lodge, Footway entrance & Carriage gates, R.29

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

Insc: As above, *London and Brighton Railway, Croydon Lodge and Gates*, labelled & with measurements given s & d: D.M. 32 Brunswick Sq | April 1841

Pen with sepia & pink washes within double ruled border (370 x 535)

Probably a sketch proposal produced while the main building was under construction.

Lit: D. Cole, *Journal of Transport History*, III, 1958, p.151 (notes that the station was built by Haynes & Co.)

These drawings would almost certainly have been for East Croydon station opened in July 1841. Though there is apparently no record of the existence of the building, there is no reason to doubt that it was erected since it was a fairly important station and full working drawings were produced. The station would have disappeared not later than c.1897 when the present station was built.

[8] LONDON: No.8 Devonshire Place, St Marylebone, Westminster

Survey drawings & preliminary & final designs for alterations to the house for William Plowden, 1836 (8):

1-3 Survey drawings

1 *Basement Plan*

Insc: As above, *William Plowden Esqre | No.8 Devonshire Place*, labelled & with measurements given; (in pencil) *Old Plan & many notes regarding deal | Table, dresser & Drawers & other furnishings*

Pen & wash (350 x 525)

2 *Old Plan of No.8 Devonshire Place showing One Pair Plan of Drawing Rooms | previous to alteration in 1836, Two Pair Plan of Principal Bedrooms | previous to alteration in 1836 & Attic Plan previous to | alteration in 1836*

Insc: As above, labelled & with measurements & some notes given

w/m: J. Whatman 1835

Pen & wash, all titling, labelling &c in pencil (525 x 350)

The drawing has clearly been left unfinished.

3 Laid-out elevation of the drawing room showing the interior decoration

Insc: verso *Plan of the back Drawing Room No 8 Devonshire Place | before the alteration of the House in 1836*

w/m: J. Whatman

Pen with grey, pink & yellow washes (395 x 480)

4-5 Preliminary designs for alterations

4 *Plan of the Basement*

Insc: As above, *William Plowden Esqre | No.8 Devonshire Place*, labelled & with measurements given

Pen with grey & pink washes within single ruled border (350 x 535)

5 *Plan of the Ground Floor*

Pen with grey, pink & yellow washes within single ruled border (350 x 535)

There is in pencil on the verso an insc. (whose relevance to the drawing is not apparent) *Dr Combe | on Digestion & Diabetics | by Simpkin (?) & Marshall (?) London | Dictionary of Sports by | Harry Harewood | by Thos Tegg & Son Cheapside.*

4-5 Insc: As above, *William Plowden Esqre | No.8 Devonshire Place*, labelled & with measurements given; (in pencil) *Contemplated alterations*

6-8 Final design for alterations

6 *Plan of the Basement floor*

Insc: As above, *W. Plowden Esqre | Devonshire Place*, labelled & with measurements given

d: *Russell Square | Aug: 1836*

Pen with pink, grey & yellow washes & some pencil alterations (340 x 535)

7 *Plan of First & the Second & the Third Floors*

Pen & coloured washes within single ruled border (530 x 350)

8 *Plan of Attics & Section from front to Back | shewing additional Story*

Pen with pink, yellow & grey washes within single ruled border (535 x 350)

7-8 Insc: As above, *William Plowden Esqre | No.8 Devonshire Place*, labelled & with dimensions given; (in pencil) *Adopted Plan*

1-8 Scale: $\frac{1}{4}$ in to 1 ft (except No.3)

1-8 Prov: Pur. 1961

[9] LONDON: Central City railway terminus, Farringdon Street, City

Design for the terminus proposed for the site of the Old Fleet Market, 1845-46 (5):

1 *Sketch shewing the comparative sizes of the principal passenger stations at present in the suburbs of London | and the proposed Central City Terminus in Farringdon Street*, R.5

Insc: As above, *Greenwich, Brighton, Dover &c, Great Western, Eastern Counties, South Western, Birmingham, Central City Terminus & labelled*

Pen & pencil with coloured washes & some pencil additions (355 x 540)

The drawing has been made for the lithographer and R.4 is the lithograph by Day & Haghe derived from it. In the lithograph the words *Greenwich, Croydon, Dover &c* and *Southampton* are substituted for *Greenwich, Brighton, Dover &c* and *South Western* respectively. It is on the evidence of this drawing and lithograph that the date 1845-46 is given for the date of this series of drawings. At the time, the period of the 'railway mania', many schemes were floated for a terminus in the centre of the City. More specifically, it appears that in 1845 the London & Birmingham Railway offered to buy the site of the old Fleet Market on the west side of Farringdon Street (see H. P. Clunn, *The Face of London*, 1932, p.57), and this series of drawings might well represent that railway's proposals. Nothing otherwise is known of Mocatta's connection with the scheme, which in any case came to nothing. See also [16] & [18].

2 Sketch elevations, drawn to a small scale & perhaps only preliminary, R.7

Pencil (550 x 375)

The elevations differ from those of the lithograph by G. Hawkins for Day & Haghe at R.1 which shows the *Elevations of the East Side of Farringdon Street, of the Offices, Hotels &c connected with the Stations & of Viaduct with Offices under connected with | Stations.*

3 Outline plan, part-elevation, part-section & 2 detail part-elevations, apparently of the fruit & vegetable market, R.8

Pencil (725 x 520)

The suggestion that this drawings relates to the fruit and vegetable market derives from a comparison of it with the lithographs (both by Day & Haghe) at R.2, showing the ground floor plan of the *Proposed Central City Terminus in Farringdon Street*, and at R.3, *Plan shewing the Stations, Viaduct and Streets as they will appear on the Upper Level.*

4 Sketch part elevation, R.6

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

Insc: Some measurements given

Pencil & pen (380 x 555)

The elevation is not apparently related to any of the foregoing elevations, though the drawing is no doubt connected with the Central City railway terminus scheme.

5 *General Plan of Public Street and Railways*, R.9 verso

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

Insc: As above, *No.1 & labelled*

Black, green & red pen with grey wash on tracing paper (710 x 470)

The tracing is on a cartridge backing, R.9 recto (725 x 520), consisting of two part drawings (335 x 515 upper, 430 x 515 lower) overlapping somewhat. The upper drawing (which is in pen & sepia wash) shows an apparently unfinished laid-out elevation of *Design for a Drawing Room* and details of *Enriched | Soffit of | Scroll & | Honeysuckle* for the ceiling. The drawing is to $\frac{1}{4}$ " Scale (visible through the overlap) and signed G. O. Leicester | September 18 (cut off). The lower drawing (which is in pen with pink, yellow & blue washes) shows *Ground Plan, Plan of Stage* (the inscription, which is in pencil, is not clear, but the drawing seems to show the plan of the building at another level) and two sections of *Studley | Brewhouse*. All these drawings on both upper and lower parts of the backing have been crossed through in red crayon and the words *See other side* written across. For all this see Leicester, G. O. [8].2 & [10].

[10] LONDON: Houses of Parliament, Westminster
Competition design for the new Palace of Westminster in a routine Perpendicular style & entirely symmetrical 1835 (7):

1 *Plan | of | Ground Floor*

Insc: As above, labelled & with some dimensions given

s & d: *David Mocatta 1836*

Pen with light & dark grey washes on linen-backed cartridge (665 x 995)

The drawing appears to have been cut down in size. The dark grey wash indicates the remains of the Palace of Westminster after the fire of 1834.

2 *Plan | of | Principal Floor*

Insc: As above, *New Houses of Parliament*, labelled & with some dimensions given

s & d: *David Mocatta 1836* (bottom right corner, very indistinct)

Pen with light & dark grey washes on linen-backed cartridge (680 x 1270)

See note to No.1 regarding the dark grey wash.

3 *Plan | of | Upper Floor*

Insc: As above, *New Houses of Parliament*, labelled & with some dimensions given

s: *alla | Reusita* (competition pseudonym)

Pen with light & dark grey washes on linen-backed cartridge (640 x 1005)

See note to No.1.

1-3 w/m: James Whatman Turkey Mill Kent 1835 (No.3 part only)

4 *Elevation | next | River*

Insc: As above & *New Houses of Parliament*

Pencil on linen-backed cartridge (525 x 955)

The drawing appears to have been cut at either side.

5 *Elevation | in | New Palace Yard*

Insc: As above, *New Houses of Parliament & No.55*

s: *alla | Reusita* (competition pseudonym)

Pencil on linen-backed cartridge within single ruled border (430 x 550)

6 *Elevation | in Old Palace Yard*

Insc: As above, *New Houses of Parliament & No.55*
s: *Alla | Reusita* (competition pseudonym)
Pencil on linen-backed cartridge within single ruled border (420×555)

7 *Longitudinal Section through the building*

Insc: As above, *New Houses of Parliament & labelled*
Pencil on linen-backed cartridge (510×900)
The drawing appears to have been cut at either side.

1-7 Scale: $\frac{1}{20}$ in to 1ft

For references to the full description of the competition for the Houses of Parliament see **Barry, Sir Charles**, LONDON: Westminster, Houses of Parliament.

[11] LONDON: No.20 Langham Place (St Marylebone), Westminster

Working drawings (3):

1 *Plan, Elevation & Section of a double Door with detail of the plan*

Scale: $\frac{1}{16}$ in to 1ft, FS (detail)
Insc: As above, labelled & with measurements given
Pen with yellow & pink washes on tracing paper, (500×375, mounted on paper 660×510)

2 *Details of girders for One Pair floor, Drawing & Dining Room*

Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ in to 1ft approx.
Insc: As above, *Langham Place*, with measurements given & a note regarding *The Girder for the Back room*
Pencil & pen on tracing paper (420×585, mounted on paper 510×660)
Some of the pen is traced over the pencil.

3 *Details of the Iron Work for the Carriage Repository*

Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above, labelled & with measurements given
Pencil & pen on cartridge-backed tracing paper (495×715)
See note to No.2.

[12] LONDON: London Fever Hospital, Liverpool Road, Islington

Site plans & preliminary designs, 1847 (27):

Site plan

1 *Plan of the site*
Scale: $\frac{3}{16}$ in to 100ft
Insc: With names of streets bounding the site, viz. *Liverpool Road, Thebberton Street, Prospect Place, Barford Street &c*
Sepia pen & wash on linen-backed cartridge (535×330)

2-11 *Design A for a 2 storeyed building approximately E-shape in plan with a giant portico flanked by open colonnades on the ground floor*

2 *Outline plan of the central block with outbuildings behind & only 1 of the 2 side blocks, showing the drains*

Black & blue pen with pink & grey washes on linen-backed tracing paper (465×450)
See note to No.3.

3 *Plan of the ground floor of the central block with Out buildings behind & of 1 of the side blocks; the 2nd side block is shown in outline only*

Insc: As above, labelled, with a few measurements given (some in pencil) & some other figures, probably measurements but possibly prices (also in pencil)
Pen & wash on linen-backed tracing paper (455×600)
The distinctive features of this design are the *Porches* across the outer corners of the side blocks. The columns of the *covered way* linking the central block with the side blocks have the rhythm 1, 2, 2, 1 and the *Out buildings* consist of two blocks – one the *Dead House*, the other the *Laundry* – connected with the central block and with each other by a T-shaped *Covered way*.

4 *Ground Plan of the central block, outbuildings & both side blocks*

Insc: As above & labelled (in pencil)
Pen on linen-backed tracing paper (390×520)
Apparently an unfinished tracing of No.3, but showing both the side blocks.

5 *Plan of the upper floor with some alterations*

Insc: *Lift*
Pen & wash on linen-backed tracing paper (420×585)
See note to No.3.

6 *Plan of the roof, with pencil alterations*

Insc: Labelled on verso, so that titles read the wrong way round
Pen & pencil on linen-backed tracing paper (445×590)
See note to No.3. The pencil alterations show an intention to do away with the diagonals across the outer corners of the side blocks and to alter the plan of those blocks to accord with the elevation suggested in pencil on No.7 below.

7 *Elevation of the principal façade, with pencil alterations*

Pen & pencil on linen-backed tracing paper (265×500)
The pencil alterations show a change in the design of the elevation of the side blocks. See note to No.6.

8 *Side & back elevations & section on line A.B*

Insc: As above, labelled & with some pencil alterations to the portico of the central block
Pen with black & blue washes on linen-backed tracing paper (450×600)
The description derives from No.9 below.

9 *Side & Back Elevations & section on line A.B*

Insc: As above (in pencil)
Pen & pencil on linen-backed tracing paper (440×625)
The drawing is essentially a tracing of No.8.

10 *Various transverse & longitudinal sections through the central block, the wards & outbuildings marked C.D., E.F., G.H., I.K., L.M., N.O. & P.R., with some alterations*

Insc: As above & with some pencil measurements (prices?) given
Pen & pencil with grey & blue washes on linen-backed tracing paper (485×700)
A more accurate identification of the sections is probable from reference to No.11.

11 *Section through | ward &c | looking South, Transverse | Sections | looking East & West, Longitudinal Section | through Corridors &c & Sections through Centre | looking South, through | Office Staircase | shewing tank | furnace &c & through Kitchen &c*

Insc: As above (in pencil)
Pen & pencil on linen-backed tracing paper (450×640)
The drawing is essentially a tracing of No.10.

2-11 Scale: $\frac{3}{4}$ in to 10ft

Design B, a variant of the foregoing

12 *Ground Plan of the central block with the Laundry outbuildings behind & of 1 of the side blocks, the Upper Plan of the centre block & outbuildings & the side Elevation of the Laundry, with alterations in pencil*

Scale: $\frac{3}{4}$ in to 10ft approx.
Insc: As above, *London Fever Hospital & (not in Mocatta's hand) presented by D. Mocatta – Fellow*
s & d: *D Mocatta archit | 57 Old Broad St London | December 1847*

w/m: J. Whatman Turkey Mill 1846
Plans, pen with buff, blue & pink washes; elevation, pen & watercolour, within single ruled border (515×730)

This design is still one for a 2 storeyed building approximately E-shape in plan with a giant portico flanked on the ground floor by open colonnades whose columns still have the rhythm 1, 2, 2, 1. The essential differences between this design and design A are (a) that the porches across the outer corners of the side blocks have been done away with (never again to appear); (b) that the plan of those blocks has been altered (cf. Nos.6 & 7 above), and (c) that the outbuildings consist of a single block of irregular shape behind the central block. The pencil alterations on the ground plan of the outbuildings show another layout for the outbuildings, one that adumbrates that followed in Nos.14 (design D) & 15 (design E) below.

Design C, another variant of design A, but essentially the same as design B

13 *Ground | Floor plan of the central block with the Laundry outbuildings behind & of 1 of the side blocks & the plan of the Upper | Floor of the central block & outbuildings*

Scale: $\frac{3}{4}$ in to 10ft
Insc: As above, *London Fever Hospital | Amended Plan & labelled*
w/m: J. Whatman 1847
s & d: *D Mocatta archit | 57 Old Broad St | London | December 1847*

Pen with buff, blue & pink washes within single ruled border on linen-backed cartridge (510×715)
This design differs from design B in having the outbuildings arranged as a long narrow block projecting from behind the central block.

Design D

14 *Ground Plan of the central block with the Outbuildings behind & of the 2 side blocks*

Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *London Fever Hospital*, labelled & with some dimensions given
w/m: J. Whatman Turkey Mill 1847
Pen & coloured washes on linen-backed cartridge (595×855)

This design is essentially the same as design B, but the outbuildings are here arranged according to the plan adumbrated in pencil on No.12 above. That the drawing does not belong to design E is borne out by the rhythm, 1, 2, 2, 1, of the columns in the colonnades linking the central block with the side blocks.

15-24 Design E

15 *The Plan of Footings Concrete &c of the Centre block & Outbuildings & of the Male & Female Wings*

Insc: *Drawing No I*
Pen on linen-backed tracing paper (560×860)
This design differs from designs A, B, C & D in that the colonnades linking the central block with the side blocks have been lengthened and the columns now have the rhythm 1, 2, 2, 2, 1 instead of 1, 2, 2, 1. The outbuildings are arranged according to the plan adumbrated in pencil on No.12 above.

16 *Upper Plan (i.e. showing apparently the roof scantlings) of the centre block & Male & Female wings, but omitting the outbuildings*

Pen on linen-backed tracing paper (550×860)

17 *Plan of Roofs of the Centre block & of the Male & Female | Wings showing Finished | Slating | &c & Unfinished | Timbers | &c & Attic Plan*

Insc: *Drawing No IV*
Pen on linen-backed tracing paper (585×845)

18 *Back Elevation & Front Elevation partly Finished & partly Unfinished*

Pen on linen-backed tracing paper (565×835)

19 Side Elevation of Male & Female Wards | looking South & Side Elevation of Centre | looking North & South
Pen on linen-backed tracing paper (605 × 745)

20 Section thro' Centre | looking East & West & 3 Sections on unnamed lines
Insc: (Drawing)g No VII
Pen on linen-backed tracing paper (615 × 860)

21 Longitudinal Section of Male & Female Wings looking South, Transverse Sections through the wards looking East & West & 3 Sections on unnamed lines
Insc: Drawing No VIII
Pen on linen-backed tracing paper (635 × 930)

15-21 Scale: $\frac{1}{8}$ in to 1ft

22 Parts at Large | Timbers of Wards Ironwork &c & Section thro' Wards
Scale: FS, $\frac{1}{4}$ in to 1ft (section)
Insc: (Drawing) No IX
Pen on linen-backed tracing paper (615 × 870)

23 Parts at Large of Ironwork
Scale: $\frac{1}{2}$ FS, 1in to 1ft
Insc: Drawing No X
Pen on linen-backed tracing paper (605 × 945)

24 Outbuilding: Ground Plan, Plan of Timbers | of | Roofs, Finished Plan of Roofs, Elevations looking | North, West & East & Sections on lines A.B, C.D, E.F & G.H
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
Pen on linen-backed tracing paper (590 × 945)

15-24 Insc: As above, London Fever Hospital, labelled & with dimensions given

25 Plans & perspectives of the principal façades of designs No.I & No.III & plan & elevation of the principal façade of design No.II
Scale: Not given but alike to all the Drawings
Insc: As above, New London Fever Hospital; (on the plan of No.I) altered position | of | outbuildings & Royal Institute of British Architects | Considered at the Council of the 14th Decr 1848 | with Mr Mocatta's Letter of 9th Novr. 1848 | (s.) Thomas Bellamy V.P.
w/m: J. Whatman Turkey Mill
Pen & coloured washes (plans); pencil & watercolour (perspectives & elevation) on linen-backed cartridge edged with green tape (565 × 950)
Design No.I is apparently identical to design E (Nos.15-24), but the plan of the outbuildings tallies with that of none of the designs A-E, though it accords most nearly with that of design D. Design No.II has cruciform blocks either side of a central block behind which are the outbuildings; the elevation shows it as a utilitarian block of 3 storeys as against the 2 storeys of the other two designs (see also No.27). Design No.III shows a composition of 3 blocks connected by colonnaded single-storey blocks and is – except for the minutest differences in both plan and perspective – identical to that published under the name of Charles Fowler in *Builder*, VI, 1848, p.390 (perspective), p.391 (plan). Regarding Bellamy's note see note at end of the entry.

26 Upper Plan of the central block & Male & (unfinished) Female Wings, but omitting the outbuildings
Scale: $\frac{3}{4}$ in to 10ft
Insc: As above & labelled
Pen on linen-backed tracing paper (420 × 655)
That there is provision for four windows in the structures connecting the central block with the side blocks shows that this drawing must relate to design E and not to any of the designs A-D; it seems, indeed, to be the upper floor plan to go with the ground floor plan of design No.I in No.25 above (although it could just possibly be an alternative to No.16 above).

27 Plan of Site showing design No.II (see No.25) superimposed on the site
Scale: $3\frac{1}{2}$ in to 100ft
Insc: As above, Design for the New London Fever Hospital & labelled
Pen on linen-backed tracing paper (500 × 356)

In September 1847 C. Fowler, D. Mocatta and W. Railton were invited to compete for appointment as architect for the London Fever Hospital and on 19 November 1847 the general committee decided in favour of Mocatta's design (briefly described in *Builder*, V, 1847, p.573). The following year, 'by misrepresentation as to the cost and a curious plea of the power of the trustees', the selected design was repudiated, Mocatta given a 'sugar-plum' of £200 and Fowler appointed architect instead. (The story is told first by 'An Old Physician' writing to the editor of *Builder*, VI, 1848, p.161, and then in more detail by Jacob Bell, a member of the committee of the hospital, in another letter to the editor, *ibid*, pp.171-172). The publication under the name of Charles Fowler (*ibid*, pp.391 & 390) of a plan and perspective almost identical to No.III in No.25 above stung Mocatta into drawing to the editor's attention (*ibid*, pp.412-413) the similarity between the abandoned design and the published design. In his letter Mocatta says he is laying an exact statement of the case before the council of the Institute of British Architects for its consideration and in a letter to the editor (*ibid*, p.427) Fowler accepts Mocatta's appeal to the Institute, whose opinion dated 1 March 1849 Mocatta subsequently communicated to the editor of *Builder* (VII, 1849, p.111).

[13] LONDON: West London Synagogue, Margaret Street (St Marylebone), Westminster
Working drawings, c.1832-41 (16):

1 Transverse Section (looking North) | Unfinished work, showing 3 storey houses on either side
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, Drawing No.11, Drawer | 82, labelled & with measurements given
w/m: Smith & Allnutt 1834
Black & blue pen with coloured washes within single ruled border (530 × 740)

2 Part-plan & Section of Centre Doorway under Portico
Scale: 2in to 1ft
Insc: As above, Drawing No.18, mem: Smaller size | Doors similar in | Design but diminished | in Proportion to their | openings, labelled & with measurements
w/m: Smith & Allnutt 1832
Pen & coloured washes within single ruled border (740 × 530)

3 Elevation & section of Doors to Side Houses
Scale: 2in to 1ft
Insc: As above, Drawing No.19, labelled & with measurements given
w/m: Smith & Allnutt 1832
Pen & coloured washes within single ruled border (740 × 535)

4 Part-elevation & section of Window of Vestry Room
Scale: 2in to 1ft
Insc: As above, Drawing No.20, labelled & with measurements given
w/m: Smith & Allnutt 1830
Pen & coloured washes within single ruled border (749 × 540)

5 Plan, elevation & section of Window of First Story, Side Houses &c
Scale: 2in to 1ft
Insc: As above, Drawing No.1, labelled & with measurements given
w/m: Smith & Allnutt 1830
Pen & coloured washes within single ruled border (535 × 745)

6 Elevation and Section through Doors | of | Vestry & Waiting Room with Partition | in Do. and Staircases
Scale: 2in to 1ft
Insc: As above, Drawing No.22, ornamental | rosette | papier maché, labelled & with measurements given
w/m: Smith & Allnutt 1832
Pen with yellow & pink washes within single ruled border (735 × 540)

7 Section through Gallery Floor &c, Section Shewing raised Floor & detail of Scagliola Column
Scale: 1in to 1ft
Insc: As above, Drawing No.23, Papier Maché Truss, labelled, with measurements given & pencil notes
w/m: Smith & Allnutt 1834
Pen & coloured washes within single ruled border (740 × 535)

8 Transverse Sections through Timbers of Ceiling | on unspecified Lines
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, Drawing No.24, labelled & with measurements given
w/m: Smith & Allnutt 1834
Pen with yellow, blue & pink washes within single ruled border (530 × 740)

9 Longitudinal Section through Timbers &c | of Ceiling | on unspecified Lines
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, Drawing No.25, labelled & with measurements given
w/m: Smith & Allnutt 1834
Pen with yellow, blue & pink washes within single ruled border (535 × 745)

10 Plan & Elevation of One length of Lockers &c | for seats in Synagogue & Side Elevation & Section of a seat with ornamental | Rosette | papier maché | painted to imitate | wainscot
Scale: 1in to 1ft, $\frac{1}{4}$ FS
Insc: As above, Drawing No.26, labelled & with measurements given
w/m: Smith & Allnutt 1834
Pen within single ruled border (535 × 740)

11 Gallery Front and Iron Railing to Top
Scale: $\frac{1}{4}$ FS
Insc: As above, Drawing No.27, Mem: The Design for | Iron Railing is to be executed | as light as possible this | is drawn far too heavy in character, labelled, with measurements given & notes on colours to be used &c
w/m: Smith & Allnutt 1832
Pen & coloured washes within single ruled border (740 × 535)

2 Plans, elevations, sections & details of Cast Iron | Cantilevers in | Gallery
Scale: 1in to 1ft
Insc: As above, labelled & with measurements given
w/m: J. Whatman Turkey Mill 1841
Pen with blue, grey & pink washes within single ruled border (520 × 730)

13 Drawing of Cast Iron Girders for Floors | and | the Cast Iron Upper and Lower Columns [Fig.51]
Scale: 1in to 1ft
Insc: As above, labelled & with measurements given
w/m: As No.12
Pen with blue & grey washes within single ruled border (520 × 730)

14 Plans, elevations & sections of Iron Columns, Girders &c
Scale: 1in to 1ft
Insc: As above, labelled & with measurements given
w/m: Smith & Allnutt 1834
Pen with blue, grey & yellow washes within single ruled border (740 × 535)

Nos.1-14 have at some time been tied together; all have two holes for the string. This will explain why it is only No.1 that bears the legend *Drawer / 82* and, additionally, the incorrect title *Mocatta St Helen's Synagogue*.

15 Plan, Front & side Elevations & details of the Free Seats Middle Aisle

Scale: 1in to 1ft, FS

Insc: As above, labelled & with some measurements given

Pen on tracing paper (690×475)

16 Front, Side Elevation & details of Iron Railing to Front Areas

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

Insc: As above, *Mem: Iron Gates to be hung next Pilasters / as indicated in Drawing No.16 / with lock &c complete*

Pen on tracing paper (470×745, torn RHS)

Lit: E. Jamilly, 'Anglo-Jewish architects and architecture in the eighteenth and nineteenth centuries', *Transactions of the Jewish Historical Society of England*, XVIII, 1958, pp.127 et seq.

[14] LONDON: No.60 Oxford Street, Westminster Plan of Basement, Ground Floor & First Floor, Flats over / New / Part of / Back Premises & Section of Premises adjoining to / Messrs Williams & Sowerby / No.60 Oxford Street / to be altered as indicated

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

Insc: As above & (not in Mocatta's hand) presented by D. Mocatta Fellow / 3 Novr 1856

s&d: D. Mocatta Archt / 57 Old Broad St / October 1849

w/m: J. Whatman Turkey Mill 1849

Pen & coloured washes (735×535)

Prov: Pres. by D. Mocatta, 1856

See also [15].

[15] LONDON: Williams & Sowerby's premises, Oxford Street & Wells Street, Westminster Design for the addition of a new shop facing Wells Street, 1843 (9):

1 Plan showing the site of *Dwelling House &c, Present Shop, Mr. Parry & Proposed New Shop*

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

Insc: As above, *Design for Proposed Alteration / at / Messrs Williams & Sowerbys / Oxford Street (in pencil & an early location mark?) 147.B, (not in Mocatta's hand) presented 3 Novr. 1856 & labelled*

s&d: D. Mocatta, Archt / 32 Brunswick Square / London / May 1843

w/m: J. Whatman Turkey Mill 1841

Black & sepia pen with pink & grey washes & some pencilled alterations within double ruled border (525×730)

See note to No.3.

2 Plan of Basement & Plan & Timbers of Ground-Floor

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

Pen & coloured washes within single ruled border (725×505)

The drawing has been pricked for transfer.

3 Finished and Unfinished Ceilings & Timbers & Lead-work of Flat

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

Black & red pen with coloured washes within single ruled border (730×515)

On this drawing (which has been pricked for transfer) Mr Perry is insc. instead of the Mr Parry of No.1.

4 Longitudinal Section / looking North

Black & red pen with coloured washes within single ruled border (505×730)

Reprd: N. Taylor, *Monuments of commerce*, 1968, pl.17 The drawing has been pricked for transfer.

5 Finished & Unfinished Transverse Sections / looking East & West

Black & red pen with coloured washes within single ruled border (725×515)

The drawing has been pricked for transfer.

For drawings Nos.2-5 there are duplicates identical in all but the very minutest details. These latter drawings (which seem to have the smaller prick marks of the two sets) have the w/m J. Whatman Turkey Mill and greater or smaller parts of a date that might be 1841 or 1844; the full date appears on the drawing of the transverse sections (No.5) and seems to be 1841. Whether the date of the duplicates be 1841 or 1844, No.7 below seems certainly to belong to the series of original drawings here catalogued; for the *Front-elevation / next / Wells Street* shown on it represents a scheme prior to that shown in No.8 below. Such a reading is consistent with the use in No.7 of an *Iron Tie* to strengthen the upper storeys of the building.

6 Sketch design for the elevation to Wells St of the premises for Messrs Williams & Sowerby's

Insc: As above, (not in Mocatta's hand) presented by D. Mocatta Fellow / 3 Nov 1856 & with pencil alterations

Pen & coloured washes (200×540)

This elevation corresponds with No.7 below and shows – pencilled in – the proposed iron tie.

7 Front-elevation / next / Wells Street & Back-elevation

Pen & coloured washes within single ruled border (510×725)

See notes to Nos.5 & 6 above.

8 Front-elevation / next / Wells Street & Back-elevation w/m: J. Whatman Turkey Mill & the upper part of the date 1841 or 1844

Pen with coloured washes within single ruled border (510×725)

The *Front-elevation next Wells-street* here shown represents a rebuilding or refacing (i.e. a strengthening) of the upper storeys of the original Georgian brick building. See note to No.5 above.

9 Plans, Sections & Elevations of Iron Columns and Girders

Scale: 1in to 1ft

Pen & coloured washes within single ruled border (510×720)

1-9 Prov: Pres. by D. Mocatta, 1856

2-5, 7-9 Insc: As above, *Alteration / at / Messrs Williams and Sowerby's Drawing / No.1, Drawing / No.2, Drawing / No.3, Drawing / No.4, Drawing / No.5 Drawing / No.5, Drawing / No.6 respectively, (not in Mocatta's hand) presented by D. Mocatta Fellow / 3 Nov 1856, labelled & with some measurements given*

w/m: Smith & Allnutt 1840 (except No.8)

4-5, 7-8 Scale: $\frac{1}{4}$ in to 1ft

See also [14].

[16] LONDON: Paddington railway station Survey sketch *Plan of Terminus at Paddington*, R.38 recto

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

Insc: As above, *Great Western Railway, Traced Jan 26 1846*, labelled & with some measurements given Pencil with pink & brown washes on tracing paper (935×625)

The tracing is on a backing, R.38 verso (935×650/660), consisting of, above, a drawing (480×660) and, below, a blank piece of cartridge (490×650), the two overlapping somewhat. The drawing, which is in pencil and has the w/m J. Whatman Turkey Mill 1843, shows sketch plans and elevations of *10 Houses unequal frontages & Party Walls* with a note *Qy (Query?) I think the back & 2ndy (secondary?) Staircase / should be disconnected on acct (?) ... from Kitchens*. This drawing is a survey plan of the original (temporary) Paddington station that was built just short of the present terminus and is probably connected with the London Central City terminus scheme since Paddington is one of the stations shown (as *Great Western*) on [9].1.

[17] LONDON: Imperial Insurance Company's offices, Threadneedle Street, City

Design for a 3 storey building, classical in style, with big functional ground floor windows & arched 1st floor windows, 1846

Elevation of the angle & façades to Threadneedle Street & Street & Old Broad Street

Insc: As above, *Design / for the / Imperial Company's / Offices & an indication that the adjoining building in Threadneedle Street is the Hall of Commerce*

w/m: J. Whatman Turkey Mill 1844 Pencil & sepia pen & wash with coloured washes for the fenestration within quadruple-ruled border (500×700)

Lit: *Builder*, VI, 1848, p.268 (where there is a notice of the new building which was erected to the design of John Gibson, illustrated *op.cit.*, p.258)

In the top right-hand corner there is a crown within two circles, which might suggest that this is a competition design. A select competition for the buildings was indeed held in December 1846, but it seems unlikely that the encircled crown is in fact the competition motto. For one thing, an encircled crown is worked into the design either side of the Venetian-type first-floor window on the corner and, even more tellingly, the company's firemark showed an Imperial crown.

[18] MANCHESTER: Manchester London Road railway station, now Manchester Piccadilly station Site plan of the old London Road station, R.10 recto

Scale: $\frac{1}{40}$ in to 1ft

Insc: *Sheffield and Manchester Station London Road, Ashton, Fairfield, Store & Swarbrick Streets, 4 Intended Streets & labelled*

Pen & pencil with red wash on tracing paper (560×890)

The tracing is on a backing, R.10 verso (550×890), consisting of, on LHS, one piece of blank cartridge (550×685) and, on RHS, one part-drawing (550×345), the two overlapping somewhat. The part-drawing, which is in pen and coloured washes, shows the plan apparently of the standard type of late Georgian terrace house. R.10 recto is probably connected with the London Central City railway terminus scheme, since Manchester is part of the London & Birmingham 'empire' in the sense that in 1846 the London & North Western Railway came into existence as an amalgamation of the London & Birmingham, the Grand Junction and the Liverpool & Manchester lines. See also [9].

[19] READING (Berks): Whiteknights' estate
Three schemes for the layout, 1844 (3):

1 Plan | for laying out the | White Knights' Estate | near
Reading | Berks

Scale: $\frac{3}{8}$ in to 100ft

Insc: As above, labelled & (in pencil) For particulars
apply | to | John Richards Esqre Junior | 10 Friar Street,
Reading, Berks | David Mocatta | 32 Brunswick Square |
London | George Godwin Junior | Alexander Square |
Brompton | London

w/m: J. Whatman Turkey Mill

Pen & sepia, buff & green washes on linen-backed
cartridge (510 x 720)

2 Plan | of the | White Knights Estate | in the Parish of |
Sonning | in the County of | Berks

Scale: 1 in to 3 chains

Insc: As above, labelled & with some pencil alterations
s: *Albi militis* (pseudonym)

w/m: J. Whatman 1844

Black, red & blue pen with grey & buff washes on
linen-backed cartridge (615 x 845)

The scale is taken from No.3.

3 Proposed Plan | for laying out | the | White Knights'
Estate | in | Detached Villas, Cottage Residences | and |
Crescents

Scale: 1 in to 3 chains

Insc: As above & labelled

s: With a footless knight in armour holding lance &
shield (pseudonym)

w/m: J. Whatman Turkey Mill 1844 & a florid capital
N

Black, red & blue pen with blue, buff & grey washes
within triple-ruled border on linen-backed cartridge
(610 x 950)

Lit: H.-R. Hitchcock, *Early Victorian architecture in
Britain*, I, 1954, p.453; *Builder*, III, 1845, p.292

[20] REDHILL (Surrey): Reigate railway station
Design for the station for the London, Brighton &
South Coast Railway Company, 1840 (2):

1 Perspective of the entrance front [Fig.50]

Cf. *Elevation next Roadway* as shown in No.2 of the
series of drawings for Croydon station, see LONDON
[7].2.

2 Perspective of the platform front

w/m: J. Whatman Turkey Mill 1840 with a florid
capital N

1-2 s&d: *DM August 1840* | 32 Brunswick Square

Pencil, pen & watercolour within single ruled border
(355 x 525)

Reprd: N. Taylor, *Monuments of commerce*, 1968, pl.14

These drawings are for the original London, Brighton
& South Coast Railway Company station about $\frac{1}{2}$
mile S of the present Redhill station and have nothing
to do with the station at present called Reigate.

[21] SÃO MIGUEL ISLAND (Azores, Atlantic
Ocean): House

Site plans, preliminary designs & working drawings
for a house for Señor da Camara, 1845-46 (120):

1-2 Site plan

1 Sketch Plan | of | Estate | at | St Michael in the
Azores | shewing | House and Offices, Gardens &c

Scale: 1 in to 47ft approx.; also scaled in *Bracas
Portuguesas*

Insc: As above & labelled

s: *D. Mocatta Architect* | 32 Brunswick Square | London
Pencil on cartridge-backed tracing paper (765 x 445)

2 Rough sketch plan of the site

w/m: J. Whatman 1843

Pen (boundaries of estate), pencil (915 x 615)

The scale appears to be the same as for No.1.

3-5 First preliminary design showing a house right-
angled throughout & almost square in plan

3 Plan | of | Estate | shewing | House and Offices |

Gardens &c, the house with alterations in pencil

Scale: $1\frac{1}{2}$ in to 100ft

Insc: As above, labelled & (in pencil) *Mem: Scale
wrong house abt. as large | as indicated*

w/m: J. Whatman Turkey Mill 1841

Sepia pen & watercolour within single ruled border
(670 x 525)

The note seems to mean not that the scale of the
drawing is wrong, but that the scale (i.e. size) of the
house is wrong.

4 Plan of | the Ground Story & Plan of | the First Story

Insc: As above, labelled & with dimensions given

s&d: *D. Mocatta Archt* | 32 Brunswick Square | London |
June 1845

w/m: J. Whatman

Sepia pen with pink & blue washes within single ruled
border, the 2 drawings in turn within single ruled
border (475 x 725)

5 South and East View of the house, 2 storeyed with

arched windows throughout, heavily bracketed
balconies & cornices & a polygonal, spire-like tower
at one corner

Insc: As above

w/m: J. Whatman Turkey Mill 1841

Pencil & watercolour (525 x 710)

6-8 Second preliminary design showing a house with
2 bay windows & rectangular in plan

6 General Plan of House | and Offices showing Basement,
Ground, Bed Room & Attic Storerooms, the ground storey
especially with pencil alterations

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

Insc: As above, labelled & with some dimensions
given

s&d: *D. Mocatta Archt* | Brunswick Sq. | London |
December 1845

w/m: J. Whatman Turkey Mill 1845 with a florid
capital N

Pen & wash within single ruled border (720 x 505)

7 Perspective of the house, 2 storeyed, the ground
with banded rustication & square-headed windows,
the upper with Venetian-type windows, Corinthian
pilasters & pediments

Insc: verso (in pen) *Sigr. da Canto* | St Michael | The
Azores | IBA

w/m: J. What . . . (cut)

Sepia pen (430 x 675)

8 Elevation of Gates for St Michael in the Azores | for |
Sigr da Camara, with trees

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

Insc: As above

s&d: *D. Mocatta Archt* | Novr. 1846 | London | 57 Old
Broad St

w/m: J. Whatman Turkey Mill 1846 with a florid
capital N

Pen & watercolour within double ruled border
(480 x 685)

Cf. Nos.113-115 below. The style of the gate piers
goes with the second rather than first preliminary
design of the house.

9-94 Working drawings for a house according to the
1st preliminary design

9 Plan | shewing Ground to be excavated | and | General
Footings

10 Plan | of | Basement | and | the Foundation Walls,
Ground Level

11 Plan of Timbers | Ground Story

12 Ground Plan

Insc: *Mem: Drawing No III Was this plan not finished | so
all dimensions of rooms | were 2in larger, all walls 2in less
& (in red pen) lines of sections AB, CD, EF, GH,
KL & MN*

13 Plan of Timbers | First Story

14 Plan | of | First Floor

15 Plan of Timbers | Mezzanine | Story

16 Plan | of | Entresol Story

17 Plan of Timbers | Roofs Generally

18 Plan of Roofs | Finished

9-18 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *Drawing No I, Drawing No II,
Drawing No IV &c* consecutively, labelled & with
some measurements given

s&d: *D. Mocatta Archt* | London | 57 Old Broad St |
June 1846

Pen on cartridge-backed tracing paper (765 x 560; 16,
765 x 520)

19 Section on line A-B | Unfinished & Section at large |
thru' | East Arcade

s: *D. Mocatta Archt* | London

Black & red pen on cartridge-backed tracing paper
(560 x 765)

20 Section on line C-D | Unfinished & Section at large |
thru' Cortile

s: *D. Mocatta Archt* | London

21 Section on line E-F | Unfinished

22 Section on line G-H | Unfinished & Section | at large |
thru' Portico &c

s: *D. Mocatta Archt* | London

23 Section on line K-L | Unfinished

24 Section on line M-N | Unfinished & Sections at large |
thru' | Front Wing & thru' | Back Front

This drawing is neither s. nor d.

25 Section at large | on line A-B

26 South Front | Unfinished Elevation & 2 Unfinished |
Parts of | Elevation | at large

27 West Front | Unfinished Elevation

Insc: *Mem: These dimensions | shew the walls &c | in an
unfinished state without cement*

28 East Front | Unfinished Elevation

Pen on cartridge-backed tracing paper (515 x 675)

29 North Front | Unfinished Elevation

30 South Front | Finished Elevation

31 West Front | Finished Elevation

32 East Front | Finished Elevation

33 North Front | Finished Elevation

- 19-33 Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{4}$ in to 1ft (parts at large)
19-25 Insc: As above, *Drawing No.XII, Drawing No.XIII* &c consecutively, labelled & with dimensions given
26-33 Insc: As above, *Drawing No.XIX, Drawing No.XX* &c consecutively & with dimensions given
21, 23, 25-33 s&d: *D. Mocatta Archt | London | 57 Old Broad St | June 1846*
20-27, 29-33 Pen on cartridge-backed tracing paper (560×765 approx.)
- 34 Details of exterior mouldings
Insc: *Drawing No.XXVII*
Pen on cartridge-backed tracing paper (560×760)
- 35 Details of *Ballusters turned in Cement*
Pen on cartridge-backed tracing paper (760×560)
- 36 Details of *Lower Cornice & its Metope & Triglyph Frieze*
Pen on tracing paper (1015×760), in part on a backing of cartridge paper (560×760)
- 37 Details of *Cantilever | supporting | Balconets* (sic)
Pen on cartridge-backed tracing paper (760×1100)
- 38 Details of *Upper Principal | Cornice*
Scale: $\frac{1}{2}$ FS
Pen on tracing paper (1010×760), in part on a backing of cartridge paper (560×760)
- 39 Details of moulding of *Principal Cornice*
Pen on tracing paper (760×1010), in part on a backing of cartridge paper (760×560)
- 40 Details of *Ornament | over | First Floor | Circular headed | Windows of East and | South | Fronts*
Pen on cartridge-backed tracing paper (570×780)
- 41 Details of *Console | under | Principal Cornice*
Pen on cartridge-backed tracing paper (780×570)
- 42 Detail of *Garland | and | Ornament of | Principal Cornice*
Pen on tracing paper within single ruled border (755×1500)
- 43 Details of *Lower Cornice | of | Tower & of Impost | Molding* (sic) of *Octagon | Part of | Tower of East Front* (780×570)
- 44 Details of *Lower Cornice | of | Tower | and over Arches Buttresses* (sic) (780×570)
- 45 Details of *Shell | Ornament | over | Lower Arches | of | Tower*
s&d: *D. Mocatta | Archt | Augst 1846* (780×570)
- 46 Details of *Buttress | at | Angles of Tower*
Pen on tracing paper (1000×1500)
- 47 Details of *Upper Cornice | of Tower* (1110×780)
- 48 Details of *Front of Urn | resting | on Buttress | of Tower & of Side of | Handle of | Urn* (1070×760)
- 43-45, 47-48 Pen on cartridge-backed tracing paper
- 49 Details of *Ornament | round | Semicircular Apertures | over | Upper Cornice | of Tower*
Pen on tracing paper (1510×510), in part on a backing of cartridge paper (760×555)
- 34-37, 39-49 Scale: FS
35-49 Insc: As above & *Drawing No.XXVIII, Drawing No.XXIX* &c consecutively, except that Nos.40 & 41 are both insc. *Drawing No.XXXIII*
34, 35, 37, 39, 44 s&d: *D. Mocatta Archt | Augst 1846 | London | 57 Old Broad St* or slight variations of that
40, 42, 43, 46-49 s&d: *D. Mocatta Archt | London | August 1846* or slight variations of that
- 50 *Plan & Elevation | of | Boundary Wall | and | Entrance Gates*
Scale: $\frac{1}{8}$ in to 1ft approx.
Insc: As above, *Drawing No.XLIII*, labelled & with measurements given
s: *D. Mocatta Archt | 57 Old Broad Street | London*
Black & red pen on cartridge-backed tracing paper (560×765)
- 51 *Plan, Elevation, Section & Parts at large | of | Entrances*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Drawing No.XLIV*, labelled & with some dimensions given
s&d: *D. Mocatta Archt | 57 Old Broad St | London | Decr. 1846*
Pen on cartridge-backed tracing paper (765×560)
See No.111 below.
- 52 *Plan, Elevation & 3 Sections of Poultry House and Pig Styes* (sic)
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *Drawing No.XLV*, labelled & with dimensions given
s&d: *D. Mocatta | Architect | 57 Old Broad St*
Pen with pink, yellow & blue washes (560×770)
The drawing has been pricked for transfer.
- 53 *Section | through Vestibule and Staircase | looking North*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Drawing No.XLVII, Mem: Cove bracketting | Drawing No.XVIII | altered & labelled*
s&d: *D. Mocatta Archt | London | 57 Old Broad St | Sept. 1846* (765×560)
- 54 *Section | of | Staircase looking East*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *Drawing No.XLVIII, Mem: Cove bracketting | Drawing No.XVIII | altered & labelled*
s&d: As No.53 (765×560)
- 55 *Elevation & Sections of Parts of Staircase*
Scale: FS
s&d: As No.53 (765×560)
- 56 Detail of *Balustrade | of | Staircase*
Scale: FS
s&d: *D. Mocatta | Archt | London | 57 Old Broad St | Sept. 1846* (780×570)
- 57 *Section at large thro' | Hall and Sitting Room*
Scale: $\frac{1}{2}$ in to 1ft
s&d: *D. Mocatta Archt | London ... r 1846* (780×570, torn bottom left corner)
- 58 Details of *Principal | Doors | to Rooms Ground Floor*
Scale: 1in to 1ft, FS
s&d: As No.53 (780×570)
- 59 *Part-Plan, Elevation & Section of Large Doors | First Floor*
Scale: 1in to 1ft, FS
s&d: As No.53 (770×560)
- 60 *Plan, part-Elevation, Section & details of Entrance Door | in Hall*
Scale: 1in to 1ft, FS
s&d: *D. Mocatta At. | London | 57 Old Broad St | Sept. 1846* (780×570)
- 61 *Section | through | Library and Saloon | looking North*
Scale: $\frac{1}{2}$ in to 1ft (760×505)
- 62 *Section looking East | through | Saloon showing Orchestra* (i.e. a musicians' gallery) *and Lower Rooms*, 1 of which is labelled *Labratory* (sic)
Scale: $\frac{1}{2}$ in to 1ft (765×560)
- 63 *Section | on Parallel Line with AB on Plan*
Scale: $\frac{1}{2}$ in to 1ft (765×530)
See No.12.
- 64 *Plan, Inside Unfinished & Finished part-Elevations of Large Window | on First Floor | in Music Room and Tower | East Side*
Scale: 1in to 1ft (765×560)
- 65 *Plan, Elevation & Section of Door | to | Counting House | and | Offices thro' Tower*
Scale: 1in to 1ft (765×560)
- 66 *Finished | Elevation & Section of Window | of | Ground Floor*
Scale: 1in to 1ft (760×560)
- 67 *Elevation | Inside, Section & details of Principal | Windows on First Floor*
Scale: 1in to 1ft (780×570)
- 55-67 Insc: As above, *Drawing No.XLIX, Drawing No.L* &c consecutively & labelled
61-67 s&d: *D. Mocatta Archt | London | 57 Old Broad St | Sept. 1846*
- 68 *Plan of Ceiling of Hall*
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above & *Drawing No.LXII* (560×765)
- 53-68 Pen on cartridge-backed tracing paper
- 69 Details of *Cornice in Hall*
Scale: FS
Insc: As above, *Drawing No.LXIII* & labelled
s&d: As No.53
Pen & red wash on cartridge-backed tracing paper (765×560)
- 70 *Plan of Ceiling of Staircase*
Scale: $\frac{1}{2}$ in to 1ft
Pen on cartridge-backed tracing paper (560×765)
- 71 Detail of *Cornice of Staircase*
Pen on tracing paper (760×930), in part on a backing of cartridge paper (760×550)
- 72 *Section of Beam of Staircase Ceiling*
Pen on cartridge-backed tracing paper (505×755)
- 73 *Plan of Beam of Staircase Ceiling*
Black wash on tracing paper (510×1460), in part on a backing of cartridge paper (555×755)
- 74 *Plan of another Beam of Staircase Ceiling*
Black wash on tracing paper (510×1390), in part on a backing of cartridge paper (560×760)

71-74 Scale: FS

75 Plan of *Ceilings of Library, Dining Room & Breakfast Room*

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

Pen on cartridge-backed tracing paper (560 × 760)

76 Detail of *Cornice of Library*

Black wash on cartridge-backed tracing paper (560 × 760)

See No.87.

77 Detail of *Cornice of Dining Room*

Black wash on cartridge-backed tracing paper (560 × 760)

78 Detail of *Cornice of Breakfast Room*

Black wash on tracing paper (505 × 980), in part on a backing of cartridge paper (560 × 755)

79 Detail of *Rosette of Breakfast Room*

(755 × 950)

80 Detail of *Cornice of Dining Room*

(560 × 1130)

81 Detail of *Rosette of Dining Room*

(760 × 950)

76-81 Scale: FS

82 Plan of *Ceiling of Sitting Room*

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

Pen on cartridge-backed tracing paper (555 × 760)

83 Details of *Pendant & Beam of Ceiling to Sitting Room*

(1100 × 760)

84 Detail of *Cornice of Sitting Room*

(760 × 850)

85 Detail of *Rosette of Sitting Room*

(560 × 765)

86 Detail of *Rosette of Sitting Room*

(570 × 780)

70-86 Insc: As above & *Drawing No.LXIV, Drawing No.LXV* &c consecutively

87 Detail of *Enrichment of Cornice to Library*

Insc: As above & *Drawing No.LXXXI next I.XX* (570 × 780)

See No.76.

83-87 Scale: FS

79-81, 83-87 Black wash on cartridge-backed tracing paper

88 Plan of *Ceiling of Saloon*

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

Pen on cartridge-backed tracing paper (510 × 760)

89 Detail of *Cornice of Saloon*

Black wash on tracing paper (760 × 1000), in part on a backing of cartridge paper (760 × 560)

The 'backing' has in fact been stuck on the RHS of the face of the drawing.

90 Section of *Beam of Saloon*

(560 × 765)

91 Plan of *Beam of Ceiling of Saloon*

(560 × 765)

92 Details of *Cornice of Ground Floor Corridor and First Floor Corridor & Vestibule*

(765 × 560)

93 Details of *Cornice of First Floor Bedroom & of Attic Bedroom*

(560 × 765)

94 Detail of *Cornice of Corridor Mezzanine and First Floor*

(515 × 670)

89-94 Scale: FS

88-94 Insc: As above *Drawing No.LXXXII, Drawing No.LXXXIII* &c consecutively

90-94 Black wash on cartridge-backed tracing paper

95-115 Garden buildings, enclosing wall &c

95 Plan, *Elevations & Sections of Boat House and Summer House on the Border of the Lake*

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

Insc: As above, *Drawing No.LXXXXIII*, labelled, with some dimensions given & 2 lengthy *Descriptions* relating to *Construction & Finishings*

(760 × 560)

The building serves the dual purpose of boathouse and summerhouse.

96 Details of *Principal Cornice, Impost, Key Stone &c of Boat House*

Scale: FS

(760 × 560)

97 Details of *Front & Side of Key Stone of Boat House cast in Cement*

Scale: FS

(760 × 560)

98 Details of *Buttress over Galleries of Boat House*

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

(560 × 765)

99 Details of *Key Stone of Arch or Corbel to Balconet (sic) with Balustrade &c*

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

(765 × 560)

100 Roof of *Boat House & its Bracket*

Scale: FS

(560 × 765)

96-100 Insc: As above, *Drawing No.LXXXXIV, Drawing No.LXXXXV* &c consecutively & labelled

101 Plan & Elevation of semicircular & domed *Garden Seats*

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

Insc: As above, *Drawing No.LXXXXIX*, labelled, with some dimensions given & 2 lengthy *Descriptions* relating to the plan & general construction (e.g. *The columns are either cleared of the bark at the cap & above or split hazel twigs nailed on to give the same appearance*)

(775 × 560)

102 Plan & Elevation of *Summer House at top of Garden & Sections showing Interior & Construction of Cupola & its Carpentry*

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

Insc: As above, *Drawing No.C = 100*, labelled & with some dimensions given

(560 × 765)

103 Details of *Console & of Upper Moldings (sic) of Cornice of Summer House at end of Garden*

Insc: As above, *Drawing No.CI* & labelled

(760 × 560)

104 Design for *Capitals of Columns for Summer House at end of Garden*

Insc: As above, *Drawing No.CII* & labelled

(760 × 560)

95-104 Pen on cartridge-backed tracing paper

105 *Garland on Parapet over Columns of Summer House*

Insc: As above & *Drawing No.CIII*

Black wash on cartridge-backed tracing paper (506 × 765)

106 Detail of *Part of Garland on Parapet of Summer House between Columns showing increased width*

Insc: As above & *Drawing No.CIV*

Black & red wash on cartridge-backed tracing paper (506 × 765)

103-106 Scale: FS

107 Elevation of *Vase and Pedestal for Summer House*

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

Insc: As above, *Drawing No.CV* & labelled

Pen & wash on cartridge-backed tracing paper (495 × 670)

108 Plan, *Front & Side Elevations & Section of Pavilion marked D on Plan*

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

Insc: As above, *Drawing No.CVI*, labelled, with some dimensions given & 2 lengthy *Descriptions* relating to the construction of the pavilion

Pen on cartridge-backed tracing paper (560 × 765)

The pavilion does not appear on Nos.1-3 above.

109 Plan showing *Enclosure of Fore Court*

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

Insc: As above, *Drawing No.CVII*, labelled, with some dimensions given, a *Description* relating to the details of the balustrade & a note *The size of Fore Court to be diminished if thought desirable (sic) altho' space would be preferable as shown*

Pen on cartridge-backed tracing paper (506 × 765)

110 Elevation & details of *Pedestal situated in Fore Court for the purpose of supporting a Lamp which being so elevated will give a large amount of Light on any festive occasion*

Scale: 1in to 1ft, FS

Insc: As above, *Drawing No.CVIII*, labelled, with some dimensions given & a *Description* from which part of the above inscription is taken

Pen & wash on cartridge-backed tracing paper (760 × 560)

111 Details of *Cornice over Arch, Archivolt of Archway, Capping to Side Pedestals and Blocking to Side of Arch &c*

Scale: FS

Insc: As above & labelled

s & d: *D. Mocatta Archt 57 Old Broad St London Decr. 1846*

Pen on tracing paper (760 × 990), in part on a backing of cartridge paper (760 × 560)

This drawing relates presumably to the entrance arch shown in No.51 above.

112 Plans, *Elevations & Sections of Covered Way*

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

Insc: As above & labelled

s: *John Fabian*

Pen on cartridge-backed tracing paper (515 × 365)

113 Plan & elevation of *Gate Pier*

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

Insc: As above, *Drawing No.II, Sigr. Camara* & labelled

Pen on cartridge-backed tracing paper (765 × 560)

Cf. No.8 above.

114 *Front elevation of Vase & detail of Side of one of its Handles &c*

Scale: FS

Insc: As above, *Drawing No.III, Sigr. da Camara & labelled*

Pen & wash on cartridge-backed tracing paper (765 × 560)

Cf. No.8 above.

115 *Elevation of Small Gateway with details of the Ironwork*

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

Insc: As above, *Drawing No.IV, Sigr. Camara & labelled*

Pen & wash on cartridge-backed tracing paper (765 × 560)

Cf. No.8 above.

113-115 s: D. Mocatta Archt | 57 Old Broad St | London

116-120 Stables

116 *Plan of Foundations, Ground Floor, First Floor & of Roofings of Stabling*

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

Insc: As above, *Drawing No.I, labelled & with some measurements given*

s & d: D. Mocatta Archt | London | 57 Old Broad St | July 1846

Black & red pen with pink, blue & yellow washes within single ruled border (560 × 765)

117 *Back, Front & Side Elevations & 4 Sections on lines indicated on No.116*

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

Insc: As above, *Stable (sic), Drawing No.II, labelled & with dimensions given*

s & d: D. Mocatta Archt | London | 57 Old Broad St | July 1846

Pen on cartridge-backed tracing paper (555 × 765)

118 *Details of the moulding of the base of an urn*

Scale: FS

Insc: *Drawing No.III*

Pen on cartridge-backed tracing paper (765 × 560)

See the *Front Elevation* on No.117.

119 *Details apparently of the wooden cornice of the stables*

Scale: FS

Insc: *Drawing No.IV*

Pen & yellow wash on cartridge-backed tracing paper (560 × 760)

120 *Detail of a patera*

Scale: FS

Insc: *Drawing No.V*

Pen & wash on cartridge-backed tracing paper (780 × 570)

See the *Front Elevation* on No.117.

[22] STOATS NEST (Surrey): Railway station
Design for the station for the London, Brighton & South Coast Railway Company, c.1840 (2):

1 Perspective of the entrance front

2 Perspective of the platform front

w/m: J. Whatman Turkey Mill 1840

1-2 Pen, pencil & watercolour within double ruled borders (335 × 520)

[23] STOWLANGTOFT HOUSE (Suffolk)

Site plan, 1845

General Plan | of the house & Offices

Scale: 1in to 50ft

Insc: As above & labelled

s & d: D. Mocatta Archt | London | December 1845

w/m: J. Whatman Turkey Mill 1845 with a florid capital N

Pen & wash within single ruled border (715 × 510)

[24] Design for bollards

Three alternative elevations for (cast iron?) bollards, c.1831

Scale: 2in to 1ft

Insc: Dimensions given

w/m: J. Whatman Turkey Mill 1831

Pen & pencil (350 × 520)

[25] Design for a cemetery chapel

Plan, Elevation (with hexastyle Corinthian portico with, above & behind it, a tympanum filled with sculptures) & *Section*, as well as the elevations of 2 *Monuments*, one Grecian with military trophies & a reclining figure, the other in a niche & with 2 women embracing each other beneath a column on which stands an urn

Insc: As above & *Designed | from a | Chapel | at the | Cemetery | at | Bologna*

d: *Drawn Feb'y. 1840*

w/m: J. Whatman Turkey Mill & part of a date that can be only 1836, 1838 or 1839

Sepia pen & wash within single ruled border (515 × 730)

See [46], below.

[26] Design for a distillery, c.1840

Perspectives (2):

1 Perspective of the exterior of the *Distillery*, showing a 2 storeyed building with, in front, a courtyard tailed off from the street in the foreground in which there are figures & a horse & brewer's dray

Sepia pen within single ruled border (370 × 540)

2 Perspective of the interior, showing apparatus at the far end of the room, barrels with figures to the left & the owner & foreman on the right near the door

w/m: J. Whatman Turkey Mill 1839 with a florid capital N

Sepia pen within single ruled border (375 × 540)

These drawings seem long to have been regarded as designs to go with the paper on a distillery and its appurtenances read by Mocatta at a general meeting of the RIBA held on 14 December 1846. But the exterior perspective especially suggests rather a topographical drawing. In the volume entitled *Mocatta-Brewery* in the RIBA MSS Collection there are 6 pages (pp.29-39) of notes, plans, sections &c relating to *Smiths and Carrington's Distillery | Chelsea*, and it is for consideration whether these two drawings are not in fact exterior and interior perspectives of that or some other establishment.

[27] Design for a modest country house in the Jacobethan style

Ground Plan, plan of *Chamber Story* & elevations of the *North, South, East & West Fronts*

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

Insc: As above, labelled & with measurements given

w/m: J. Whatman Turkey Mill 1847

Pencil (&, on the plans only, grey wash) within single ruled border (510 × 725)

[28] Design for a small railway station 1 storey high & 1 × 3 × 1 bays wide, the outer bays with shaped gables, the central ones consisting of an open loggia

Plan & perspective

w/m: J. Whatman Turkey Mill with a florid capital N

Sepia pen within double ruled border (505 × 340)

All that can be said of this drawing is that it relates presumably to work done for the London, Brighton & South Coast Railway Company and that, on the assumption that the date in the w/m – if there were one – was 1839 or 1840 (as it is in all the other cases where Mocatta's railway stations are drawn on paper with this Whatman mark and a florid capital N), then this design too must date c.1840.

[29] Design for a shop or shops

Elevation

Insc: *Qyareas in front & (over central shop) Griffen Tea Dealer*

Pencil (340 × 360)

Were it not for the query about the areas, this drawing might have been regarded rather as a topographical sketch and catalogued with the collection of drawings in the volume (q.v.) entitled 'Drawings by J. M. Lockyer, (1846-7) and D. Mocatta' in which it is to be found. See [124] below.

[30] Design for the façades of houses & shops for a new street development, 1839

Block Plan of Proposed New Street with, each side, 2 *Shops & 21 Houses* (15 along the street & 3 at each, returned end)

s & d: (in a cartouche at each corner) *Designed | March 1839 | D. Mocatta Archt | 32 Brunswick Sqre*

Sepia pen & wash within complex ruled border (610 × 885, cut on 3 sides)

It would seem not unreasonable to suppose the drawing is in some way connected with one of Mocatta's railway schemes for the London, Brighton & South Coast Railway Company and its associated lines. Despite its precise date, it has not proved possible to connect the drawing with any existing or known proposed developments in London, Brighton, Hove, Eastbourne or Hastings, the most likely places for what is rather a grand piece of residential development.

[31] Tuscan Doric order, c.1831 (2):

1 Elevation of 2 columns with entablature & surmounting balustrade & side elevation of 1 column with section of entablature & surmounting balustrade

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

Insc: Measurements given

w/m: J. Whatman Turkey Mill 1831

Pen (475 × 505)

2 Section of detail of entablature & base of column

Scale: 1in to 1ft

Insc: Measurements given

Pen (535 × 365)

Measured drawings

Under this heading have been included some drawings that appear rather to be preliminary studies for measured drawings or measured drawings with the measurements omitted

France

[32] PARIS: Arc de Triomphe du Carrousel

Measured drawing

Plan & elevation

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

Insc: With notes on materials, e.g. *Bronze capitals, Veined White Marble &c*

Sepia pen & pink wash (370 × 255)

[33] PARIS: Church of S Louis-des-Invalides

Measured drawings (2):

1 *Plan of | Church and Cathedral | of the | Hospital of Invalides*, with scale in toises

Insc: As above, *From Blondel's work on the Buildings | of Paris & labelled*

d: *Augst 1828*

w/m: J. Whatman Turkey Mill 1827

Pen (360 × 260)

2 *Plan & elevation of Pulpit | L'Hopital (sic) des Invalides Paris*

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

Insc: As above

d: *Paris 1829 | Drawn | 1839*

Sepia pen & watercolour within single ruled border (730 × 520)

[34] PARIS: Louvre

Measured drawings, 1828 (5):

1 Elevation & plan of *Principal Façade of the Louvre* (E façade, Perrault, 1663), with detail of the central pavilionScale: $\frac{1}{4}$ in to 10ft approx., $\frac{1}{16}$ in to 1ft approx.

Insc: As above

d: *Paris Augt. 1828*

Pen with sepia & grey washes (270 × 380)

2 Elevation of central pavilion of S façade (Perrault, 1666-68) & of another 3 bays

Scale: $\frac{1}{16}$ in to 1ft approx.Insc: *Parts of the Louvre*

Pencil (275 × 380)

3 Elevation of *Part of the N side of the Louvre*, with scales in *Toises & fr. ft.*

Insc: As above

Pencil (275 × 375)

4 *Plan of Half of Court & Transverse Section of Eastern Entrance to the Court of Louvre*Scale: $\frac{3}{16}$ in to 1ft

Insc: As above

d: *Being taken at Paris | Augt. 19— | Finished at Genoa*

Pen with grey & black washes (355 × 260)

5 *Plan & Longitudinal Section of No.4*Scale: $\frac{3}{16}$ in to 1ftInsc: As above & *No.2 Paris*

Pen with grey & black washes (270 × 355)

[35] PARIS: Place de la Concorde

Measured drawings of Gabriel's 2 blocks (1762-70) on the N side, 1828

Plan & elevation of façades with details of façades

Scale: $\frac{1}{4}$ in to 10ft approx., $\frac{1}{16}$ in to 1ft approx.Insc: *Parts of the Garde Meuble and Place Louis Seize | Paris*, with some labels & measurements givend: *Paris August 1828*

w/m: Ruse & Turners 1826

Pen with sepia, blue & pink washes (270 × 365)

[36] PARIS: Porte St Denis

Measured drawing

Plan & Elevation of *Porte St Denis | Paris*Scale: $\frac{1}{16}$ in to 1ft approx.Insc: As above & *The proportions of this arch are | taken from Blondel and | the mouldings trophies &c | sketched on the Spot*

Sepia pen & wash (360 × 265)

[37] PARIS: Porte St Martin

Measured drawing, 1828

Plan & Elevation of *Porte St Martin | Boulevard Paris*Scale: $\frac{1}{8}$ in to 1ft approx.d: *finished | 5 Octr. 1828 | Genoa*

Pen & wash (370 × 255)

Great Britain

[38] LONDON: Burlington Arcade, Piccadilly, Westminster

Measured drawing

Elevation of *| North Front of Burlington Arcade*Scale: $\frac{3}{16}$ in to 1ft approx.

Insc: As above

d: *Octr 1839*

Pen (225 × 300)

[39] LONDON: Lowther Arcade, Strand & Adelaide Street, Westminster

Measured drawing

Plan *| shewing | General Arrangement of Shops &c, Front*Elevation *| looking S.E., Longitudinal Section, Transverse*Section *| looking S.E. & Compartment at large*Scale: $\frac{1}{2}$ in to 10ft approx. (except the *Compartment*)

Insc: As above & labelled

d: *32 Brunswick Square Octr 1839*

w/m: Smith & Allnutt 1834

Pen with pink & blue washes (355 × 395)

Verso: Sketch design for a Classical church: 2 alternative W elevations, S elevation, transverse & longitudinal sections

Pencil

[40] Nr OSWESTRY (Salop): Park House

Sketch details (5):

1 Part-elevation of the end of the house, with sketches of details as marked thereon

Insc: *Part of Park House, near Oswestry | Shropshire, The**whole of the Elevation | was originally framed in oak &**bricksnagged | (curved & simple) & parts between filled | in**with plaster, common tiling & (faintly) near Shrewsbury*

Pencil (220 × 310)

2 Section & elevation of *Compartment of Room in Park House | near Oswestry, Shropshire*Insc: *The whole is carved oak | date 1640*

Pencil (325 × 220)

3 Elevation of *Pilaster used at angle of recess | in Room of Park House | near Oswestry, Shropshire, Half height of door in Room of Park House & Hinge*

Insc: As above

Pencil (310 × 225)

4 *Section thro Staircase | of Park House near Oswestry Shropsh, Section thro' | Step & through rail at a &c*Insc: As above & *General proportions | in drawing are correct*

Pencil (225 × 310)

5 Part of elevation of *Fire Place, Park House | near Oswestry Shropshire*Insc: As above, *The whole of plain | carved oak &, above the scroll, the motto Nec vi nec vento with the date 1640*

Pencil (220 × 310)

1-5 d: 16/9/33

It has not been possible to identify Park House.

[41] STOWLANGTOFT (Suffolk): Church of St George

Preliminary & measured drawings (4):

1 Preliminary drawing of *Carved | wood | seats |**Stowlangtoft | Suffolk, with Plan of angular Buttress |**Porch, Crocket on top of | Porch & Principle (sic) Gable of**Porch*Insc: As above & *End of seat section | inside*

Pencil (250 × 355)

2 Finished drawing of the inside of the bench end

shown in No.1 & of some of the carved tracery

Scale: 2in to 1ft approx.

Pencil within single ruled border (245 × 350)

3 Preliminary drawing of 3 bench ends with details of

tracery

Pencil (355 × 245)

4 Finished drawing of the 3 bench ends shown in

No.3

Scale: 2in to 1ft approx.

w/m: J. Whatman Turkey Mill 1845

Pencil within single ruled border (250 × 345)

[42] WARWICK: Church of St Mary, Beauchamp chapel

Measured drawing, 1838

Elevation of *East Front* with sketch details of mouldings &c at points marked *A, B, C, D & E*Insc: As above & (in pencil) *presented Novr. 1869*s & d: *DM Decr. 1838*

w/m: J. Whatman 1837

Pen & coloured washes within double ruled border (475 × 630)

Italy

[43] BOLOGNA (Emilia): Church of S Giacomo Maggiore

Measured drawing, 1830

Plan & elevation of 1 bay, from the interior

Scale: $\frac{1}{16}$ in to 1ft approx.Insc: As above & *Part of section of | San Giacomo**Maggiore. | Bologna*s & d: *D.M. See S.B. (i.e. sketchbook) | Bologna | 20**June 1830*

Pencil & watercolour within single ruled border

(350 × 235)

[44] BOLOGNA (Emilia): Palazzo Mognani (Palazzo Guidotti)

Measured drawing, 1830

Plan, elevation of principal façade & detail of rusticated arcade of the latter

Scale: $\frac{1}{16}$ in to 1ft approx.Insc: As above, *Palazzo Mognani | ora Guidotti |**Bologna, with some labelling & measurements given*s & d: *D.M. | Measured & Drawn | Bologna | 17.6.30*

w/m: J. Whatman Turkey Mill 1823

Pen within double ruled border (515 × 345)

[45] BOLOGNA (Emilia): Palazzo Zambeccari

Measured drawings, 1830 (2):

1 Elevation of façade in outline with only 1 bay

finished

Scale: $\frac{1}{8}$ in to 1ft approx.Insc: *Of pleasing proportions. See Sketch Book*s & d: *D.M. Bologna. 20 June. 1830*

Pen with 1 bay coloured in wash within single ruled

border (335 × 505)

2 A finished version of No.1

Pencil & coloured washes (350 × 520)

[46] BOLOGNA (Emilia): Mausoleum

Measured drawing, 1830

Plan, *Latl. & Longl. Sections*Scale: $\frac{1}{8}$ in to 1ft approx.Insc: As above & *Campo Santo | o | Cemetery*s & d: *DM. Bologna | 16 June 1830*

w/m: J. Whatman Turkey Mill 1823

Sepia pen & wash within single pencilled border

(355 × 240)

Cf. [25].

[47] BOLOGNA (Emilia): Palazzo

Measured drawing of a staircase, 1840

Plan & Section

Scale: $\frac{1}{8}$ in to 1ftInsc: As above & *Una Scala | di un | Palazzo Bolognese*d: *Drawn | March 1840*

Sepia pen & watercolour within single ruled border

(730 × 520)

[48] CASERTA (Campania): Royal Palace

Plan & elevation of the garden façade

Insc: *Royal Palace at Caserta. Sketch of Garden Front*d: *Torre dell' Annunziata | October 15th 1829*

Pencil & watercolour within single ruled border

(220 × 370)

[49] CIVITAVECCHIA (Lazio): Cemetery

Measured drawing, 1829

Plan of *Chapel and Cemetery* / *Civita Vecchia*Insc: *Copies from drawg. by A. W. Hakevill*s & d: D.M. / *Rome, June, 1829*Sepia pen & wash within double ruled border
(390 × 675)**[50] FLORENCE (Toscana): Church of S Spirito**

Measured drawings, 1830 (2):

1 PlanInsc: *The proportions of this Church are remarkably good, and the effect is very handsome. Brunellesco (sic) Archt., labelled & with measurements given*
s & d: *11th May 1830 DM fecit.*

Pen with pink, yellow & sepia washes (335 × 510)

2 Longitudinal sectionInsc: *The proportions of this Section I believe to be correct, the principal dimensions being taken*
s & d: *DM. 13. May. 1830*

Pencil & coloured washes (325 × 520)

1-2 Scale: $\frac{1}{16}$ in to 1ft approx.**[51] FLORENCE (Toscana): Palazzo Michelozzi**

Measured drawings, 1830 (2):

1 Elevation of the façade (of 3 bays & 3 storeys)Scale: $\frac{3}{16}$ in to 1ft approx.Insc: *Palazzo Michelozzi / Firenze & See Sketch Book*s & d: *DM 27 May / Drawn & Measured / 1830*

w/m: J. Whatman Turkey Mill 1823

Pen & sepia washes within single ruled border
(510 × 345)**2 Details of Principal Cornice, Cornice & Entablature of Windows of Lower Story & of Console of Window of Ground Story &c on Front of Palazzo Michelozzi / Florence**

Scale: 1in to 1ft

Insc: As above, labelled & with measurements given

Pen & sepia wash within single ruled border (375 × 220)

This is not the Palazzo Medici-Riccardi by Michelozzo.

[52] FLORENCE (Toscana): Palazzo Pandolfini

Measured drawings, 1830 (2):

1 Elevation of the façade & profile on the line C-DInsc: As above, *See Sketch Book* & with dimensions givend: *17/5/30*

Pencil with sepia & red washes, with 1 bay fully coloured, within single ruled border (350 × 500)

2 Elevation of façade

Pencil & coloured washes (350 × 520)

1-2 Scale: $\frac{1}{8}$ in to 1ft approx.**[53] GENOA (Liguria): Palazzo Doria Tursi (Palace**

of the Queen, or of the Queen Mother)

Measured drawings, 1828 (9):

1 Sketch plan of the ground floorInsc: *Palazzo della Regina / Genova, labelled & with measurements given*d: *31st Oct. 1 (cut off)*

Pencil with black, sepia & blue washes (345 × 260)

2 Plan of the ground floor, drawn from No.1Insc: *La Pianta del Palazzo Doria / detto della Regina / Genova & labelled*

w/m: J. Whatman Turkey Mill (in part cut)

Pen & coloured washes (390 × 285)

3 Plan of First Floor of the Palace of the Queen Mother

Insc: As above & labelled

d: *Genoa. August. 1828*

Pencil with sepia & blue washes (360 × 265)

1-3 Scale: $\frac{7}{16}$ in to 10ft approx.**4 Part-elevation of the façade**Scale: $\frac{1}{8}$ in to 1ft approx.

Insc: Dimensions given

d: *Novr. 11th 1828*

Sepia pen (370 × 265)

5 Longitudinal Section of the Palazzo della Regina / GenovaScale: $\frac{7}{16}$ in to 10ft approx.

Insc: As above, labelled & with measurements given

d: *5th Novr. 1828*

Sepia pen & wash (240 × 345)

6 Long Section of Ball room showing decoration of wallScale: $\frac{1}{8}$ in to 1ft approx.Insc: As above, labelled & with measurements given & lengthy critical notes, e.g. *The little bits of Pi- lasters at angles have a very bad effect - The spaces between pilasters too irregular &c*

Sepia pen with sepia & grey washes (270 × 375)

7 Long section of eating roomInsc: As above & *For colours, see other Section - the 2 sides correspond*

Sepia pen & wash (265 × 360)

8 Short section of Eating room with details of mouldings &cInsc: As above & *For colours see other section*

Pen & sepia washes (265 × 375)

9 Plan of ceiling of eating room of the Palace of the Queen Mother / Genoa

Insc: As above & with details of colours & notes of criticism &c

w/m: J. Whatman Turkey Mill 1827

Pen & sepia wash (265 × 360)

7-9 Scale: $\frac{1}{4}$ in to 1ft approx.**[54] GENOA (Liguria): Palazzo Ducale**

Measured drawings of the saloon, 1828 (3):

1 Plan of Attic of the Great Saloon in the Ducal Palace / Genoa, with details of mouldingsScale: $\frac{1}{10}$ in to 1ft approx.

Insc: As above, labelled & with some dimensions given

d: *Octr. 1828*

Pen & wash (265 × 370)

2 Longitudinal section showing wall decorationScale: $\frac{1}{10}$ in to 1ft approx.Insc: *Palazzo Ducale / Genova*

w/m: J. Whatman Turkey Mill 1825

Pencil with grey & sepia washes (310 × 405)

The drawing is perhaps unfinished.

3 Details of Cornice, Architrave, Mouldings &c

Insc: As above & with some dimensions given

Sepia pen & wash (275 × 370)

[55] GENOA (Liguria): Palazzo Durazzo

Measured drawings of the courtyard & staircase (6):

1 Plan of Courty &c of the / Durazzo Palace - Genoa

Insc: As above, labelled, with notes on tiles &c & with dimensions given

Pencil (380 × 270)

Verso: Unfinished & crossed-out sketches of plan of ceiling & of elevation of a wall with niche & figure in it

Pencil

For the verso, cf. [57] below.

2 Plan of Staircase, with dimensions

Pencil & sepia wash (370 × 265)

3 Section of Staircase & details

Insc: Some dimensions given

Pencil (360 × 270)

4 Long section of Staircase with details

Insc: A few dimensions given

w/m: Ruse & Turners 1826

Pencil (270 × 365)

5 Ceiling of Staircase, with details

Pencil (370 × 270)

6 Elevation of 2 Statues on Staircase

Sepia pen & pencil (365 × 255)

2-6 Insc: As above

[56] GENOA (Liguria): Palazzo Pallavicini

Measured drawings (3):

1 Elevation of Entrance Gate in Egyptian styleScale: $\frac{1}{4}$ in to 1ft approx.

Pencil (365 × 270)

2 Plan of Ground FloorScale: $\frac{1}{12}$ in to 1ft approx.

Sepia pen & wash with some pencil (350 × 260)

3 Plan of 1st FloorScale: $\frac{1}{12}$ in to 1ft approx.

Sepia pen & wash with some pencil (320 × 260)

1-3 Insc: As above & *Palavicini (sic) Palace / Genoa***[57] GENOA (Liguria): Palazzo Serra (?)**

Measured drawing of the hall

Plan of ceiling & elevation of a wall

Scale: $\frac{3}{16}$ in to 1ft approx.Insc: *Hall at Palazzo Serr (cut off) / Genoa*

Pencil (375 × 265)

Cf. the verso of [55] 1 above.

[58] LEGHORN (LIVORNO) (Toscana): Synagogue

Measured drawing & perspective (2):

1 Section of the Jews' Synagogue, Leghorn, with details of the gallery supports in profileScale: $\frac{1}{8}$ in to 1ft

Insc: As above

Pencil (270 × 380)

2 Perspective of the interiorInsc: *View of the Jews' Synagogue, Leghorn*

w/m: Ruse & Turners 1826

Pencil (270 × 230)

[59] NAPLES (Campania): Museum

Details of exhibits in the museum (3):

1 Elevation of a vase with a detail of its twisted handle, with scale

Pencil within single ruled border (240 × 180)

2 Two examples of decorated mouldingsInsc: verso *Top piece at Pompeii - lower from the Vatican*

Pencil (250 × 190)

1-2 Insc: As above & *From the Neapolitan Museum***3 Motif from the Bronze Room**

Insc: As above

Pencil within single ruled border (240 × 185)

[60] POMPEII (Campania)

Decorative details from the remains (5)

*Mosaics, tiles &c from Pompeii with a detail of a Mosaic pavement / from / Herculaneum*Insc: As above & some with details of colours & various notes, 1 referring to *sketch by Hakevill*

w/m: J. Whatman Turkey Mill 1825, 1827 & 1828

(2 without w/m)

Pen, pencil & watercolour variously (270 × 370 largest)

[61] ROME: Arch of Titus

Measured drawing, 1829

Detail of profile of *Base Mouldings of Pedestal of the Arch of Titus*, with vertical & horizontal dimensions

Insc: As above

s & d: D.M. Mead and Drawn / from Restoration / Rome / April. 4. 1829

Pencil & pink wash (185 × 240)

[62] ROME: Church of S Agnese in Agone

Measured drawing of a door, 1829

Elevation with *Section of moulding & of patera*Insc: *Church of St Agnese / Door of cedarwood / Dressings of white Marble / Centre of Patera forms handle / of door & with dimensions given*d: *Measured by H. & L. / Copied July 10. 1829*

Pencil (250 × 210)

[63] ROME: Church of S Maria degli Angeli

Measured drawings (2):

1 *Plan of the Church of / S Maria degli Angeli*, with some parts drawn out in detailInsc: As above, with 8 Remarks e.g. *C. The walls and Ceilings of these Chapels are painted Architecturally & dimensions given*

w/m: J. Whatman Turkey Mill & part of a date, perhaps 1828

Black & red pen with black wash & pencil (460 × 365)

2 Interior elevation of transepts & chancel, with scale

Insc: *Santa Maria degli Angeli / Rome*

Pencil & watercolour (245 × 480)

[64] ROME: Church of S Maria del Popolo

Measured drawings, 1829 & 1839 (2):

1 Plan & elevation of W façade, with landscape background

Insc: *Madonna, del. Popolo*d: *Rome. 2nd July. 1829*

Pencil & watercolour within single ruled border (360 × 235)

2 Plan & elevation of *Capelletta / nella / Chiesa di / Santa Maria / del / Popolo*, the latter showing an altar tomb with obelisk

Insc: As above

d: *Measured March 1830 / Drawn Decr. 1839*

Sepia pen & watercolour within single ruled border (730 × 480)

[65] ROME: Church of S Maria in Domnica (S Maria della Navicella)

Measured drawing, 1829

Elevation of W front

Insc: *Arch. of Raphael & with dimensions given*d: *Copied July 11. 1829*

w/m: J. Whatman Turkey Mill 1827

Sepia pen (245 × 300)

[66] ROME: Church of S Maria in Vallicella (Chiesa Nuova)

Measured drawing, 1840

Plan & elevation of W façade

Scale: $\frac{1}{8}$ in to 1ftInsc: *Chiesa Nuova / Roma & Vicino al Ponte / San Angelo*d: *Drawn Jany 1840*

w/m: J. Whatman Turkey Mill 1838

Sepia pen & watercolour within single ruled border (575 × 730)

[67] ROME: Church of S Maria sopra Minerva

Measured drawings, 1829 (2):

1 *Detail of the moulding of the door on the flank / Church of Minerva*

Insc: As above & with vertical & horizontal dimensions given

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

Pencil & pink wash (320 × 200)

2 *Section of patera on door of the / Minerva*Scale: $\frac{3}{8}$ in to 1ft

Pencil & pink wash (155 × 215)

1-2 Insc: As above & *Copied from / Mr Clarke's drawg.*d: *Rome, March 1829*

[68] ROME: Church of S Pietro in Montorio

Measured drawing, 1829

Elevation of W façade

d: *30/12/29*

Pencil & watercolour within single ruled border

(435 × 335)

[69] ROME: Farnese Gardens (Orti Farnesiani),

Palatine Hill

Measured drawings, 1830 (2):

1 Plan & elevation of the *Gateway in the Campo Vaccino / Rome*, with scale

Insc: As above

w/m: J. Whatman Turkey Mill

Pencil & watercolour (455 × 320)

2 Plan & elevation of *Summer House / in Farnesian Gardens / Campo Vaccino*

Insc: As above

s & d: *Drawn & measured / D.M. / Rome 6/2/30*

Pen (plan); pencil & watercolour (elevation)

(355 × 235)

[70] ROME: Palazzo Altemps

Measured drawing

Elevation of *Door in the Vestibule of the palace Altemps*

(sic) with details of cornice

Insc: As above & with some dimensions given

w/m: PM in a monogram

Pencil & pink wash within single ruled border

(360 × 230)

[71] ROME: Palazzo Braschi

Measured drawings of the staircase, 1829 (2):

1 *Plan of lowest part of Staircase. Ground Floor*d: *Rome, May 1829*2 *Plan of highest part of Staircase / (2nd Floor)*

w/m: Ruse & Turners 1828

1-2 Scale: $\frac{3}{16}$ in to 1ft approx.

Insc: As above, labelled & with notes

Pencil (540 × 380)

[72] ROME: Palazzo Capranica

Measured drawing

Details in elevation, profile & section of 2 door-heads

Insc: *Palazzo. Capranica. Piazza. della. Valle*

w/m: Florid FI

Pencil with sepia & pink washes (400 × 250)

[73] ROME: Palazzo del Senatore, Piazza del

Campidoglio

Measured drawing of the staircase leading up to the

palazzo, 1839

Plan & elevation

Scale: $\frac{1}{8}$ in to 1ftInsc: *La Scala del Campidoglio / Roma*d: *Roma 1830 / Drawn 1839*

w/m: J. Whatman Turkey Mill 1839 with a florid capital N

Sepia pen & watercolour within single ruled border

(525 × 735)

[74] ROME: Palazzo del Vaticano, Musei di Antichità

Elevation of the *Sarcophagus of Scipio*

Scale: 20cm to 1m

Insc: As above & *Copied from Mr Clarke's*d: *Jany. 29, 1829*

w/m: Ruse & Turners 1826

Sepia pen within single ruled border (465 × 725)

[75] ROME: Palazzo del Vaticano, Museo Pio-

Clementino, Sala degli Animali

Measured drawings (2):

1 Longitudinal section through the *Museum Pium*

Insc: As above

Sepia pen & pink wash within single ruled border (510 × 725)

2 Transverse section

Sepia pen within single ruled border (515 × 720)

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

[76] ROME: Palazzo del Vaticano

Measured drawing of a window or door, 1829

Elevation of a moulded window or door frame with an incorrect version of the arms of Pope Alexander VI (1492-1503) in the tympanum &, in the window or doorway, details in elevation & profile of the moulded frame

d: *Christmas day / 1829*

w/m: J. Whatman Turkey Mill 1827

Pencil & watercolour (400 × 245)

[77] ROME: Palazzo Linotte

Measured drawing, 1829

Elevation & section of part of door-head

Insc: *Palazzo. Linotte. Vicolo. dell' Aquila, Baldassare Peruzzi & with dimensions given*d: *Roma / 15/12/29*

w/m: F. J(ohannes), in script

Pencil & pink wash (395 × 265)

The Palazzo Linotte is sometimes erroneously called the Palazetto Farnese and Farnesina dei Baullari.

[78] ROME: Palazzo Massimi

Measured drawing of 3 bays of the *cortile*, 1829

Elevation, with scale

Insc: *Court of the Great (crossed out & Small pencilled in) Massimi / Palace*s & d: *D.M. / Copied / Jany 1829*

w/m: Ruse & Turners 1826

Pen (545 × 380)

[79] ROME: Salt magazine

Plan & elevation of the *Entrance to a Salt Magazine*Scale: $\frac{5}{16}$ in to 1ft approx.Insc: As above &, in the lintel over the door, *Pio.**VII. Pontifex. Max / ... A. MDCCCII*s & d: *Drawn & measured / DM / Rome 5/2/30*

Pencil & watercolour (335 × 250)

[80] ROME: Scala Santa & Sancta Sanctorum

Measured drawings (2):

1 Plan of the *Loggia*, stairs & *Sanctuario* (i.e. Sancta Sanctorum)Insc: As above & *La Pianta della Scala Santa / Roma*

Pencil with pink, buff & sepia washes (265 × 210)

2 Elevation & section of 2 of the niches for the Stations of the Cross

Insc: *Copied &, on the lintel stones, Stazione VI & & Stazione VII*

w/m: J. Whatman Turkey Mill 1825

Pencil & watercolour (165 × 225)

[81] ROME: Temple of Vesta (Aedes Vestae)

Measured drawings of mouldings (2):

1 Profiles of 2 cornice *Mouldings of the Temple of Vesta*

Insc: Vertical & horizontal dimensions given

Pencil & sepia wash (190 × 240)

2 *Soffite of the Temple of Vesta*

Insc: Dimensions given

w/m: J. Whatman Turkey Mill 1827

Pencil & sepia wash (250 × 290)

1-2 d: *29/12/29*

[82] ROME: Vatican (Museum?)

Details of exhibits in the museums (?) (2):

1 Plan & profile of leaf & dart moulding

Insc: *From the Vatican*

w/m: J. Whatman 1828

Pencil (190 × 250)

2 Various ornamental decorations, including 3

guilloche patterns

Insc: *in the Vatican*

Pencil on cartridge-backed tracing paper (225 × 340)

[83] ROME: Villa Albani

Measured drawings, 1839 (2):

1 Plan & Elevation of the façade of the Casino-Villa-

Albani | Rome

(705 × 520)

2 Plan & Section of the Vestibule or Loggia Villa

Albani | at | Rome

(650 × 500)

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

Insc: As above

d: *Measured April 1830 | Drawn November 1839*

Sepia pen & coloured washes within single ruled border

Cf. [123], p.36.

[84] ROME: Villa Poniatowski

Sketch of a pedestal & vase *In the villa Poniatowski | Rome*

Insc: As above & *Copied from | Hakewill*

d: 6/12 (cut off)

w/m: J. Whatman Turkey Mill 1827

Pencil & watercolour (255 × 155)

Cf. an almost identical drawing among 15 collected by William Brockendon (1787-1854), the artist, author and inventor, and now in the Collection. On the evidence of an attribution on the mount in an apparently later hand (the mount has the w/m J. Whatman 1870), that drawing is catalogued under C. J. Mathews (q.v.) and none of the drawings in the Collection by the various Hakewills inclines one to alter the attribution.

[85] ROME: Chapel

Measured drawing, 1829

Plan & elevation of the façade, with scale in piedi

Insc: *Elevazione, d'una. Cappelletta & La. Pianta, della. Facciata*

d: *Rome | Copied 10/12/29*

w/m: J. Whatman (part only)

Pencil & watercolour within single pencilled border (285 × 240)

[86] ROME: Chapel (?)

Measured drawing

Section, with scale, of a chapel (?), with part of the arms of Pope Pius VI (1775-99) between 2 of the triglyphs of the frieze which divides the dome area from the arch below; in the spandrels 2 sculptured plaques, one of which is inscribed *Mumificentia. Pii. Sexti. PM*

Insc: As above

Pencil (375 × 250)

[87] ROME: Palazzo, Piazza Campo de' Fiori

Measured drawing of staircase, 1829

Plan & Section of Small Staircase in Palace near the Campo di Fiori, Rome

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

Insc: As above & *Mem. I have omitted the railing | which was only upright bars*

s & d: *D.M. Rome | 6th May 1829*

w/m: J. Whatman Turkey Mill 1825

Black & red pen with sepia & pink washes (365 × 230)

[88] ROME: Villa

Measured drawing, 1829

Elevation of a façade of 2 storeys with windows only on the 1st

Insc: *Villa - Colonna - fuori - della - | Porta - del - Popolo*

d: 30/12/29

Pencil & watercolour (285 × 435)

[89] TAGLIACCOZZO (Abruzzi): Chapel

Elevation of the W façade of *Chapel at | Tagliacozzo*

Insc: As above

Pencil & sepia wash within single ruled border

(350 × 220)

[90] TERRACINA (Lazio): Villa

Measured drawing, 1839

Elevation of the entrance gate flanked by pavilions & plan & elevation of the façade of the villa

Insc: *Terracina - | near Rome*

d: *drawn | Decr. 1839*

Sepia pen & watercolour within single ruled border (725 × 520)

[91] TIVOLI (nr Rome): Ospedale Vecchio

Measured drawing of door

Elevation of *Door to the Old Hospital | Tivoli*, with, in the frieze, the legend *Hosp. D.D. Pontem DLXXIII* & detail of the cornice in profile

Insc: As above & with dimensions given

Pencil & sepia wash (390 × 270)

[92] TIVOLI (nr Rome): Temple of the Sibyl

(otherwise, Temple of Vesta or Temple of Hercules Saxonus)

Measured drawings, 1829 (2):

1 Plan of the Temple of Vesta at | Tivoli at different levels

Insc: As above & *Copied from Mr | Clarke's drawing*

d: *Rome, March 1829*

w/m: F. Johannes, in script

Pencil with black, grey & sepia washes (440 × 330)

2 Detail, in elevation & section, of the frieze from the Circular Temple | Tivoli

Insc: As above & *Copied from draw. by A. W. Hakewill*

s & d: *D.M. | Rome June 1829*

Pencil & sepia wash within single ruled border

(420 × 555)

[93] VENICE: Accademia di Belle Arti

Measured drawing of the loggia, 1830

Elevation of half of 1 bay with details in profile of

Doric Entablature & Capital & of Ionic Order

Scale: $\frac{1}{5}$ in to 1ft approx. (elevation), $\frac{1}{8}$ FS approx. (profile details)

Insc: As above, *Loggia at the Accademia delle (sic) Belle*

Arti | Venezia | Palladio Architetto & with notes on

the orders & their proportions, e.g. (of the ground

floor) Mem: The Col: are swelled according to Palladio's |

usual manner. . . The intercolumniation appears | too wide.

The attic base is clumsy to this order &c & (of the upper

floor) The upper order I do not like | . . . the

intercolumniation is too wide, & the pro- | jection of the

lower cornice hides | balustrade in opening

s & d: *D.M. Measured & drawn | Venice. 17 July 1830*

Sepia pen & watercolour within double ruled border

(340 × 505)

[94] VENICE: Church of the Redentore

Measured drawings (3):

1 Plan of the Nave of the Redentore - Venice

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

Insc: As above, dimensions given & with notes on the architecture

Pencil & sepia wash (375 × 270)

Verso: Sketch of an L-shaped Tudor cottage, bargeboarded & with 2 bay windows & a 1 × 3 bay arcade in the angle

Pencil

2 Plan of the crossing & choir

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

Insc: Dimensions given & with notes on the architecture

Pencil & sepia wash (380 × 270)

3 Elevation of the upper part of the W façade

including the dome, with scale in *piedi Veneti* & in *meters*

Insc: As above & with notes on materials used

Pencil on cartridge-backed tracing paper (375 × 270)

[95] VENICE: Church of S Giorgio Maggiore

Measured drawings, 1830 (10):

1 Half-plan of the crossing

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

Insc: With notes regarding the ceilings & vaults &c & with dimensions given

Pencil & sepia washes (380 × 275)

Verso: Details of *Mouldings of pedestal & base & of Large composite & Small corinthian cornices, interior of S. Giorgio Venice*

Insc: As above & with dimensions given

Pencil & pink wash

2 Plan of lower & upper parts of the choir of S. Giorgio, drawn to scale

Scale: $\frac{1}{6}$ in to 1ft approx.

Insc: As above, with notes on the architecture & some dimensions given

Pencil & sepia wash (380 × 270)

Verso: Half-plan of the nave

Insc: With notes on the architecture & dimensions given

Pencil & sepia wash

3 Plan & elevation of W façade

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

Insc: With notes, e.g. *On looking at this front afterwards. . . | I perceived that I had drawn neither of the pedi- | ments high enough & NB. The spaces & intercolumniations are measured at the | base but the heights beyond the pedestal are merely guessed at | . . . however I have reason to suppose | them very nearly correct*

Pencil (270 × 380)

4 Elevation of the W façade of San Giorgio | Venice

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

Insc: As above

Pencil & sepia washes (350 × 490)

5 Transverse Section through nave & aisles of S. Giorgio, Venice

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

Insc: As above & with notes, e.g. *NB By mistake, the pilasters C.C. have been drawn | 2.ii. instead of 1.ii making the nave 2 feet too wide & others on the architecture & lighting of the building*

w/m: J. Whatman Turkey Mill 1827

Pencil & watercolour (270 × 380)

6 Transverse section through choir of S. Giorgio Venice, with details in profile of mouldings

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

Insc: As above & with notes, e.g. *The large order is not, I think, less than | 10 diameters though I have here | drawn it somewhat short of that*

Pencil & watercolour (270 × 370)

7 Elevation of Part of the choir of S. Giorgio - Venice

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

Insc: As above, with notes on the architecture & NB. *The windows & niches AA are drawn | about 6 inches narrower than they really are*

Pencil (360 × 260)

8 Elevation of *A door | of most exquisite proportions | in choir | of | San Giorgio | Venice*, with detail in profile of bracket

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

Insc: As above, *Palladio Archt & with dimensions given*

s & d: D.M. *Drawn & measd. | Venice 20 July 1830*

Pencil (340 × 250)

This doorcase has a pediment.

9 Elevation of *A door in church of | San Giorgio | Venice*, with details in profile of bracket & in section of frieze

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

Insc: As above, *Palladio Archt & with dimensions given*

s & d: D.M. *Drawn & measd. | Venice 20 July 1830*

Pencil (335 × 240)

This doorcase has a straight top.

10 *Plan & Elevation of A doorway | at the side of San Giorgio | Venice*

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

Insc: As above & *Palladio Archt*

s & d: D.M. *Drawn & measured | Venice 20/7/30*

w/m: J. Whatman Turkey Mill 1828

Pencil & grey wash (475 × 310)

Cf. [97] below.

[96] VENICE: La Fenice theatre, Campo S Fantino

Measured drawing

Plan & elevation of the façade

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

Sepia pen & watercolour within single ruled border (730 × 520)

[97] VENICE: Monastery of S Giorgio

Measured drawings (3):

1 Elevation of the cloisters of the *Monastero di San Giorgio | Venezia | di Palladio*

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

Insc: As above

w/m: J. Whatman Turkey Mill

Pen (350 × 570)

2 *Longitudinal Section of Staircase in the Monastery adjoining the Church of S. Giorgio, Venice, Drawn to Scale*

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

Insc: As above & with partly illegible notes on the architecture whose style *inclines me to believe ... by some imitator of his (Palladio's)*

w/m: Rusc & Turners 1828

Pencil & watercolour (275 × 370)

3 *Plan & Section of part of the Staircase of the monastery near S. Giorgio, Venice, looking towards the court*, with details of niches & of cornice

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

Insc: As above, with notes on the architecture & some dimensions given

w/m: J. Whatman Turkey Mill 1823

Pencil with sepia & pink washes (375 × 270)

Cf. [95] above.

[98] VENICE: Palazzo Grimani

Measured drawings, 1839 (2):

1 Plan & elevation of the façade

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

Insc: With notes on the architecture

Pencil (375 × 275)

2 Elevation of the lower storey of the façade with a gondola on the water in front

Insc: *La Posta | di | Venezia*

d: *Drawn Decr. 1839*

Sepia pen & watercolour within double ruled border (510 × 675)

[99] VENICE: Palazzo Rezzonico

Measured drawings (2):

1 Plan & elevation of the façade of the *Palazzo*

Rezzonico, Venice

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

Insc: As above & with some notes on the architecture

w/m: J. Whatman Turkey Mill 1828

Pencil (380 × 265)

2 Details of the *Plan &c of the façade of the Rezzonico*

Pal. (on both recto & verso)

Insc: As above, labelled & with dimensions given

w/m: Smith & Allnutt 1823

Pencil (270 × 375)

[100] VENICE (?): Church (?)

Measured drawing

Elevation of a façade 2 storeys high & 3 bays wide surmounted by a pedimented attic storey in which a sculptured relief showing a kneeling figure receiving a crown from 2 angels; among the saints on the skyline apparently St Paul & a bishop with crozier but without mitre

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

Sepia pen within single ruled border (720 × 515)

[101] VENICE (?): Palazzo

Measured drawing of a C17 staircase

Transverse & longitudinal sections

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

Sepia pen within single ruled border (520 × 730)

[102] VERONA (Venezia Euganea): Palazzo Canossa

Measured drawings (2):

1 Elevation of façade

Sepia pen within single ruled border (360 × 530)

2 Plan of staircase & of its ceiling

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

Sepia pen within single ruled border (520 × 365)

[103] VERONA (Venezia Euganea): Palazzo

Guastaverza (now Palazzo Malfatti)

Measured drawing

Elevation of façade

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

Sepia pen & watercolour within single ruled border (520 × 730)

[104] VERONA (Venezia Euganea): Palazzo Pompei

Measured drawing

Elevation of façade

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

Sepia pen with sepia & blue washes within single ruled border (510 × 730)

[105] VERONA (Venezia Euganea): Porta del Palio

(or Porta Stupa)

Measured drawing

Plan & elevation of the rusticated internal façade

drawn with 3 bays instead of the 5 there in fact are

Insc: *Porta Stupa | Verona | San Michele | Architect*

d: *Drawn Jan'y 1840*

Sepia pen & coloured washes within single ruled border (515 × 725)

[106] VERONA (Venezia Euganea): Porta Nuova

Measured drawing showing original state

Plan & elevation of the façade within the walls &

elevation of the façade outside the walls, with scale

Insc: *Porta Nuova | Verona | dentro le mura & fuori le mura | San Michele Archt.*

d: *Decr. 1839*

Sepia pen & watercolour within single ruled border (730 × 520)

[107] VERONA (Venezia Euganea): Palazzo

Elevation of a façade 2 $\frac{1}{2}$ storeys high & 2 bays wide, perhaps that of the end or side of a palazzo

Insc: *Palazzo Verona | di San Michele*

Sepia pen & wash (205 × 225)

[108] VICENZA (Venezia Euganea): Duomo

Measured drawing

Elevation of a Renaissance doorway

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

Pen within double ruled border (500 × 335)

[109] VICENZA (Venezia Euganea): Gateway

Measured drawing

Elevation of a *Gateway | Vicenza*, with Doric pilasters supporting a pediment with only 3 very large dentils over a square-headed opening flanked by niches

Insc: As above

w/m: J. Whatman Turkey Mill 1833

Pencil, sepia pen & watercolour within single ruled border (325 × 495)

[110] VICENZA (Venezia Euganea): Palazzo di

Francesco Trissino

Measured drawings (2):

1 Elevation of entrance façade

(510 × 720)

2 Elevation of side façade

(520 × 730)

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

Sepia pen & watercolour within single ruled border

[111] VICENZA (Venezia Euganea): Palazzo di

Iseppo da Porto

Measured drawing

Elevation of façade, omitting the swags & sculpture over the central & end windows of the 1st storey

Sepia pen & watercolour within single ruled border (500 × 720)

[112] VICENZA (Venezia Euganea): Palazzo Trissino

dal Vello d'Oro

Measured drawings (3):

1 Elevation of the principal façade

(345 × 525)

2 Elevation of the *Back Front*

w/m: J. Whatman Turkey Mill 1834

(350 × 520)

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

Insc: As above & *Palazzo Trissino dal Vello d'Oro*

3 Elevation of *Gateway of the Garden | Casa Trissino |*

Vicenza

Insc: As above

w/m: J. Whatman Turkey Mill 1833

(340 × 510)

1-3 Pencil & watercolour, No.3 within single ruled border

[113] VICENZA (Venezia Euganea): Villa Capra (La

Rotonda)

Measured drawing

Elevation

Pen & watercolour within a complicated ruled border (565 × 865)

Cf. [124], p.52, No.2.

[114] VERONA OR VICENZA (?): Gateway

Measured drawing

Plan & elevation of a rusticated gateway in the form of a triumphal arch with the addition of a tall attic storey over the central bay

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

w/m: J. Whatman Turkey Mill 1839

Sepia pen within single ruled border (535 × 355)

[115] VERONA OR VICENZA (?): Palazzo

Measured drawing

Elevation of the entrance façade of a palazzo 7 bays wide & 2½ storeys high, the rusticated ground floor articulated with Ionic columns (pilasters?), the 1st floor with Corinthian columns (pilasters?) between triangular pedimented windows

Scale: 1/8in to 1ft approx.

Sepia pen within single ruled border (360×530)

[116] VERONA OR VICENZA (?): Palazzo

Measured drawing

Elevation of the end or rear façade of a palazzo, 5 bays wide & 2½ storeys high standing on a basement

Scale: 1/8in to 1ft approx.

Sepia pen within single ruled border (505×715)

[117] Chapel In the South of France

Elevation of entrance façade with 2 figures (Dominican friars?) in the doorway

Insc: As above & Copied from a drawing

d: Rome May 1829

Pencil & watercolour (225×185)

[118] Chapel In the South of France

Elevation of entrance façade, with mother & child in the doorway, set in a landscape

Insc: As above

d: Copied 9/12/29

Pencil & watercolour (245×175)

[119] Details of Brass ornaments laid on the panels (sic) of mahogany doors in some of the rooms at Torlonia's (French)

Scale: FS

Insc: As above

w/m: J. Whatman Turkey Mill 1825

Pencil (490×385)

[120] Façade (to a theatre?) with hexastyle Ionic portico & 5 entrances, possibly French

Elevation

Scale: 1/10in to 1ft approx.

w/m: J. Whatman 1827

Verso: Sketch plan & part-elevation of a Baroque organ case

Pencil (380×280)

[121] Windows, French (3):

1 Elevation & section of a window with cornice & cill supported by consoles & detailed section of cornice

Scale: 1cm to 1m

Insc: Dimensions given (detailed section)

Pen & pink wash (485×390)

2 Elevation of a window surrounded by mouldings & profiles of jamb & cill

Insc: Dimensions given

Pen (475×340)

3 Section of frieze & cornice

Insc: Vertical & horizontal dimensions given

Pen (315×365)

[122] Circular chapel (probably Italian) with coffered dome

Half-plan & section

Scale: 1/4in to 1ft approx.

w/m: Ruse & Turners 1828

Sepia pen & pencil (520×370)

[123] Elevation of 2 capitals or alternative versions for 1, possibly N Italian: both capitals have an annulet with reel moulding & a band of rosettes, but the main part of the capital is in 1 composed of anthemion decoration & in the other of lotus flowers & sphinxes

Sepia pen within double ruled border (540×370)

[124] Collection of drawings & sketches of buildings &c & details chiefly from Italy, but some also from Great Britain & a few from France, Belgium & Austria

The drawings are in a variety of media on different materials and are affixed to pp.33-56 of a half-leather bound volume (640×515) entitled 'Drawings by J. M. Lockyer, (1846-7) and D. Mocatta'

AUSTRIA

Brixen; Radstadt

BELGIUM

Antwerp, Rubens's chair

FRANCE

Paris, Hôtel de Ville

ITALY

Bassano, Palazzo di S Angelo Ricona & another palazzo; Bologna, tombs of Gasparo Garatoni & Pietro Persiani; Frascati, Piazza della Rocca, window; Frascati, Villa Falconieri, door; Genoa, Palazzo Andrea Doria, door; Grottaferrata, door; Le Vene, temple on the Clitumnus; Marino, Romitorio (hermitage); Naples, door; Padua, church of S Antonio, tomb; Padua, church of S Sofia, capital; Peschiera, villa or fortress; Rome, church of S Maria Maggiore, tomb; Rome, Vatican palace, detail of ornament; Rome, Villa Albani, fountain; Rome, monument to Pope Pius VII; Venice, public library, frieze; Venice, church of S Georgio dei Greci, tower; Venice, Piazza di S Maria Formosa; Venice, church of S Nicolo di Tolentino, side entrance; Venice, church of S Pietro, façade; Venice, church of S Zaccaria, details; Venice, church near Carmine, cross; Venice, Isola di Marano, detail of shield & patera; Venice, Isola S Michele, capitals in cloister; Venice, Palazzo Grassi, details of chimney & balustrade; Venice, details of chimneys & of a campanile; Venice, details of pierced trellis work on Grand Canal; Verona, monument to Mastino II; Verona, campanile; Verona, gateway in Diligence Yard; Vicenza, Villa Capra (cf.[113])

GREAT BRITAIN

Binstead (IOW), church; Blickling Hall (Norfolk); Boscombe House (Salop); Burford (Oxon), priory church; Cambridge; Cheshunt (Herts), Beaumont Spital House; Conway (N Wales), house in Castle Street; Ely (Cambs), cathedral; Fonthill Abbey (Wilts); Ipswich (Suffolk), Cardinal Wolsey's College; Leicester, Richard III's Inn; Leigh (Kent), cottage; London, Bishopsgate, City, White Hart tavern; London, Dorset Gardens, Duke's Theatre; London, Islington, Queen's Head public house; London, Southwark, house; London, Tottenham, Bruce Castle; London, Westminster Abbey, screen; Ramsgate (Kent), gables of houses; Ryde (IOW), cottage; Sandbach (Cheshire), Saxon crosses; Valle Crucis Abbey (Denbighs); Warwick, church of St Mary, Beauchamp chapel; Windsor Castle (Berks), gatehouse

Also a sketch plan & section of a chapel insc: *Sketch at the Academy Venice | Design by Quarenghi, part penciled (sic) over to be | added to an old Hospital Malta, d. 23/9/30* See also [29] above.

[125] Volume of 118 pages with marbled covers entitled on the spine Mocatta-Brewery containing plans, sections & details of machinery used in & notes on the various manufacturing processes, brewing & others, that the book deals with, viz:

1 *Brewhouse at Brighton | Mr Robins Manufactory | Novr. 12 1834*, including the *Plan of Ground Floor, | First Floor, | Second | Story, | Roofs, | Longitudinal & Transverse Sections thro' Brewery*, sections through the *Mash Tub & Copper* & notes (pp.1-23)

2 *Plans of Groined Basement | under Malt House, | Ground Floor, | First & Second Storys, Plan & Section of | Drying Kiln | for the Malt at Tamplins | Brewery | Brighton | Novr. 1834* & notes (pp.25-27)

3 *General arrangement of Ground Plan | of | Messrs Smiths & Carringtons Distillery, Chelsea*, with details of machinery & notes (pp.29-39)

4 *Plan & Section of Boiler, Section thro' Sheds & Washing Troughs, elevation of Condenser & of Cog Wheels for crushing | bones &c & other details of machinery used in a Glue manufactory*, with notes (pp.45-51)

5 Notes on *Manufactory of Tanning & preparing Leather from hides* (pp.53-55)

6 *General Plan of Messrs Smiths | Tannery, Bermondsey | Decr. 1834*, labelled & with notes (pp.57-59)

7 Section through a flour mill, cf. p.67 (p.61)

8 *Plans of Basement, | Ground Floor, | 1st, | 2nd & 3d Storys & of Roof & Transverse & Longitudinal Sections* with details of machinery of a *Flour Mill, as acted | upon by water, partly designed | from Mr Huttons, Battersea*, labelled & with notes (pp.63-75)

9 Notes on *Flour Mills* (pp.77-78)

10 Rough sketches relating to (a) *cb(imme)y of a kiln*, cf. f.3 under No.12 below (p.98), (b) *shoes | for heating irons | in furnace*, cf. f.7 under No.12 below (p.100) & (c) *pots*, cf. f.7 under No.12 below (p.102)

11 Elevation, *Rough Sketch section of Retort | House & Transverse & Longitudinal Sections, | shewing position of Retorts | flues &c of Gas Works at Brighton*, d. 27/10/34, labelled & with notes on the various parts connected with (the manufacture of gas) as refers to the architectural part, from which it appears that the drawings were made at Brighton on the premises of George Lowe Esqre. (the first civil Engineer in this department) (pp.116-104)

w/m: Various sheets have the upper or lower parts of AM or MA

Pen, pencil & watercolour (185×260)

12 Together with the volume are 10 loose folios:

ff.1-9, because of their size & part w/ms derive apparently from a similar volume & have notes & Plans, Elevation & Sections thro' Furnace &c & Parts | of various articles connected | with Glass Manufactory (see No.10 above); f.10 is a sheet (230×185) headed *The Formation of Concrete | as | made at Brighton for the | Pier* Prov: Pres. by G. D. Mocatta, 1870

[126] Brown half-leather bound volume (735×530)

with, on the spine, the word *Railways* &, on a separate piece of red leather, the name *David Mocatta*: it contains, in no very sensible order, drawings relating to various railway projects

Some of the drawings connect with drawings separately housed in the Collection. Whether or not they do so relate, the drawings have in this catalogue all been treated as though not bound in the volume and identified by the letter 'R' followed by the page number.

MOFFATT, William Bonython (1812-1887)

Trained in the office of a London architect called James Edmeston, where he was a fellow pupil of Gilbert Scott. These two architects became partners in 1834, both being ambitious young men who were willing to work hard and go out and look for commissions. They specialized at first in designing workhouses, a great many of which were required following the passing in 1834 of the Poor Law Act. In 1844, however, Scott, who realized that his association with Moffatt, whose character did not conform to the standards of the day, was a hindrance to his advancement, dissolved the partnership. Moffatt continued to do much work, including Shire Hall, Taunton, Somerset, 1855-58, buildings in Newcastle, and the Crystal Palace Hotel, Sydenham, London, c.1857. The rise of Scott, however, contributed to the neglect of the disreputable Moffatt, who was imprisoned for debt in 1860. After Scott's death Moffatt tried to claim some recognition for his part in the works of their partnership, but contemporary critics refused to acknowledge this. His last years were spent in obscurity, and only the briefest of obituaries were written on his death. It is therefore extremely difficult to evaluate his work, but mention should be made of the house he built 1846-48 at No.23 Park Lane, London (now the site of the Hilton Hotel), with its extremely clever use of late Gothic features, particularly windows, for a terrace house. His design, however, seems to have been without influence. It is also interesting that, during the period of his partnership with Scott, Moffatt independently entered two major competitions.

Bibl: Hitchcock, *Early Victorian architecture*, 1934, pp.37, 112, 118-119, 126, 193, 202, 453 & pl.VII/18; Hitchcock, *Architecture C19 & 20*, pp.95, 100, 101; C. H. Strange, MS account, c.1942, in RIBA Library, describing from diary entries the experiences of his father, who spent 18 months in the office of W. B. Moffatt from March 1859; obituary: *Builder*, LII, 1887, p.829

FLAX BOURTON (Som): Cambridge House hospital
Designs for the Somerset New Pauper lunatic asylum, 1837-38

See Scott, Sir George Gilbert & Moffatt, W. B.

HARTSHILL (Staffs): Church of the Holy Trinity
Design for a new church, 1840-41
See Scott, Sir George Gilbert & Moffatt, W. B.

[1] LIVERPOOL: St George's Hall
Competition design, 1839 (2):
1 *Elevation of South Front*
Insc: As above & *Design for St Georges Hall*
s: Medallion of St George & the Dragon (pseudonym)
Pen & wash on linen-backed cartridge (500 × 840)

2 *Elevation of North Front*
Insc: As above & *Design for St Georges Hall*
s: Medallion of St George & the Dragon & W. B. Moffatt (in pencil)
Pen & wash on linen-backed cartridge (500 × 840)

Prov: Unknown, but included in the 1871 catalogue of the RIBA Drawings Collection
The two elevations are very similar, with a central entrance lodge of 7 bays with hexastyle Corinthian portico, attached by a low rusticated wall to 3 bay side lodges with coupled columns. Behind this is the hall, with 9 round arches beneath a very heavy cornice. The elevation to the S has fluted columns, while those to the N are plain, and the entrances are in different positions. As a result of the competition the design of H. L. Elmes was chosen. See Elmes, H. L.

LONDON: Church of St Matthew, Great Peter Street, Westminster
Design for S elevation
See Scott, Sir George Gilbert & Moffatt, W. B. also Scott, Sir George Gilbert

[2] LONDON: Royal Exchange, City
Competition design, 1840 (3):
1 *Elevation of West Front with octastyle Corinthian portico & sculptured pediment to an open octagonal lantern with a clock*
Insc: As above, *Design for the Royal Exchange* | W. B. Moffatt (in pencil)
Pen & wash on linen-backed cartridge (620 × 840)

2 *Elevation with entrance*
Insc: *Design for the Royal Exchange* | 246 (in pencil)
Pen & wash (600 × 840, slightly torn)
Possibly this is an alternative design to the above or perhaps it is for another façade. The are 6 Corinthian pilasters to a pediment with a little sculpture, and the same open octagonal lantern and clock above. The elevation extends 4 bays either side of the portico. The windows are the same in each drawing.

3 *Perspective of courtyard, looking towards the open lantern, with many figures*
Pen & wash on linen-backed cartridge (630 × 830)

Prov: Unknown, but included in the 1871 catalogue of the RIBA Drawings Collection
This competition, held in 1840 and won by Sir William Tite, was of major importance. For other designs for this competition see Cockerell, Charles Robert; Donaldson, Thomas Leverton; Elmes, Harvey Lonsdale; Grellier, William; Smirke, Sydney; and Tite, Sir William.

MANCHESTER: Church of the Holy Trinity,
Stretford Road
Contract drawings, n.d.
See Scott, Sir George Gilbert & Moffatt, W. B.

SHELTON (Salop): Shelton hospital
Contract drawings for the Shropshire lunatic asylum, 1843
See Scott, Sir George Gilbert & Moffatt, W. B.

STAFFORD: Church of St Mary
Contract drawings for restoration, 1842
See Scott, Sir George Gilbert & Moffatt, W. B.

MONCHI, Sebastiano (?-1706)
An architectural and scene painter who worked in Modena, Vienna, Heidelberg and Bologna. He died in Bologna.
Bibl: T.B.

For drawings formerly attributed to Monchi see Unidentified, Italian, C18 (Natali album)

MOODIE, Thomas Anderson (1875-1948)
Studied at the Allen Glenn School, Glasgow, and the Glasgow Technical Institute. He worked in partnership with E. Vincent Harris from c.1909 to 1911, then with T. M. Wilson & Merriman from 1911 to 1916. Finally he was in partnership with Gunton & Gunton from 1920 until 1938, when he retired. He was chief architect to the Central & South African Railways, and designed the central station, Johannesburg. Among his other major works is Glamorgan County Hall, 1908 (with E. V. Harris, q.v.). He was elected A 1900, F 1927.
Bibl: *Who's who in architecture*, 1923; RIBA biography files; obituary: *RIBA Jnl*, LV, 1948, p.321

LONDON: Nos.2-3 Duke Street, St James's, Westminster
Perspective, 1912
See Harris, Emanuel Vincent

MOORE, Albert Joseph (1841-1893)
Born in York, the thirteenth son and fourteenth child of William Moore, a portrait painter. Several of his brothers became artists and Albert Moore was also a precocious painter. In 1855 he came to London, and in 1858 he became a student at the RA and exhibited there. He also started to work as a decorative artist, designing ceilings, altarpieces and so on for architects. In 1863 he did a wall painting in the kitchen of Combe Abbey, and he did paintings in the church of St Alban, Rochdale, Lancashire, 1865-66 (the cartoons for this work are in the Prints & Drawings Department of the V & A). His work, mostly figure painting, is the result of carefully thought out and elaborate harmony in pose and colour, and he is remarkable for the delicate low tones that he used.
Bibl: DNB; A. Graves, *A Dictionary of artists*, 1895; A. L. Baldry, *Albert Moore, his life and works*, 1894; J. Sandberg, 'Whistler Studies', *Art Bulletin*, L, 1968, pp.59-64; obituary: *Athenaeum & Pall Mall Gazette*, 3 September 1895

LONDON: No.15 Berkeley Square, Westminster
Figure plaques for serving table in dining-room & peacock frieze in front drawing-room, 1874
See Aitchison, George
Moore's cartoons for this frieze are in the Prints & Drawings Department of the V & A.

[1] LONDON: Dutch church, Austin Friars, City
Design for a fresco for the E end
Photograph of original drawing (185 × 285)
Prov: Pres. by James Hebbes, 1871, who describes the fresco in an accompanying letter
The upper half of the drawing represents the Last Supper, and, in the centre below, the Passover, with a panel on either side representing the Destroying Angel on the night of the smiting of the first-born in Egypt. It was not executed.

[2] Title page of *Specimens of mediaeval architecture*, 1862, by W. E. Nesfield
The lower part of the design consists of the figures of an Egyptian, a Greek, a Roman & a Mediaeval Man bowing down to a personification of *Architecture* Pencil & sepia wash (120 × 240)
The top part of the page, in pen by W. E. Nesfield, contains the title of the book with an elaborate capital S with Celtic ornament. The page is stuck on to f.2 recto of a volume of Nesfield's drawings (q.v., [15]), many of which were reproduced in *Specimens of mediaeval architecture*, on the printed title page of which is stated 'the figures drawn by Albert Moore'.

[3] Topographical sketch of *glazing of a cottage window*
Insc: As above
s: A. Moore del
Pencil (110 × 70)
The sketch is drawn on part of letter addressed to Albert Moore Esq, in Keswick and has been stuck on to p.27 of W. E. Nesfield's sketchbook II (q.v., [13]).

MOORE, Charles (fl. early C19)
Between 1822 and 1828 Charles Moore exhibited eight drawings of churches at the Old Water-Colour Society, of which he was a member. He also worked as an architectural draughtsman for A. C. Pugin (q.v.).
Bibl: J. L. Roget, *History of the Old Water-Colour Society*, 1891; A. Graves, *A Dictionary of artists*, 1895

LONDON: Royal Naval College, Greenwich,
Measured drawings (3):
1 *Elevation of the whole of the river front, showing the Queen's House, without the additions of 1807-11 by David Alexander*
Insc: verso (in pencil) *River Front of Greenwich Hospital* | By Charles Moore
Pencil & sepia wash on backed cartridge (580 × 1050)

2 *Outlined elevation of one half of the river front of Greenwich Hospital, showing Queen Anne's block & half of the Queen's House; also plan of façade & Quarter Plan through Clock Chamber of dome*
Scale: 1/2 in to 1 ft
Insc: As above, with some measurements given; verso (in pencil) *Chas Moore | Silver Medal*
Pen & sepia wash on linen-backed cartridge (660 × 1000)

3 *Finished elevation of portico facing river of King Charles II block, profiles of capitals & mouldings & section through half of 1 of the Wren domes; also statue of George II (the drawing of the figure has been stuck to the paper)*
Scale: 1 in to 2 1/2 ft (portico)
Insc: Some measurements given; verso (in pencil) *Chas Moore | Silver Medal R.A.*
Pen & sepia wash on backed cartridge (690 × 1030)

Prov: Unknown

LONDON: St Paul's cathedral
Measured drawing for Britton & Pugin, *Public buildings of London*, I, 1825, pl.IV
See Pugin, Augustus Charles & others (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

MOORE, George (fl.c.1800–c.1850)

Colvin gives details of two architects called George Moore: George Moore c.1777–1859, who exhibited at the RA between 1797 and 1810, was surveyor to the Skinners' Company, a member of the Society of Arts, a Fellow of the Royal Society and an original member of the Institute of British Architects. The second George Moore exhibited at the RA between 1831 and 1840. Graves, in his *Dictionary*, puts them together. The following drawings appear to be by the same hand, with a date in the mid 1830s. Therefore they are attributed to the younger man. Between 1835 and 1836 this Moore travelled extensively in eastern Europe, reaching Moscow. A volume of fine topographical sketches, mostly from this tour and including buildings in Copenhagen, Stockholm, Novgorod, Gdansk, Lübeck, Potsdam, Nürnberg, Bamberg, Zwickau and Regensburg was presented to the RIBA Drawings Collection on permanent loan by Mr M. L. Wolfe Barry in October 1972 (too late for inclusion in this catalogue). It must be assumed that Moore died young.

Bibl: *Colvin*; A. Graves, *A Dictionary of artists*, 1895
 Prov: Unknown, but included in the 1871 catalogue of drawings

[1] Design for a cathedral

Elevation of W end, in a C14 Gothic style, with flying buttresses & many gables, pinnacles & crockets, with a central crossing tower & spire, in a landscape setting
 Insc: verso *Elevation of a Design for a Cathedral*
 s: verso G. Moore
 Watercolour (620 × 460)

[2] Design for a neo-Grecian villa

Perspective of a pleasure building, set in extensive gardens, where several groups of people are promenading, going down to a lake where there are boats & water-birds; on the terrace by the water is a partial block ground plan of the building, which is principally of 1 storey only, with a central octagonal cupola, reminiscent of the Tower of the Winds, & other details in a Hellenistic style [Fig.54]
 Insc: verso (in pencil) *George Moore | design for a villa | 1834*
 Watercolour (620 × 870)
 Exhib: Possibly this drawing was exhibited at the RA in 1834, No.936, 'Waterfront of a casino'

[3] LONDON: Exeter Hall, Strand, Westminster

View of interior of room, hung with drawings; there are statues on pedestals & models of buildings on tables [Fig.53]
 Insc: verso *View of a Room in Exeter Hall London | as arranged at a Conversation of | the Architectural Society by G. Moore | Archt. Socy*
 s: G. Moore
 Pencil & sepia wash heightened with white (210 × 270)
 Exeter Hall was built 1830–31 and designed by J. Gandy-Deering. The Architectural Society was instituted in 1831; its ultimate ambition was 'to form a British School of Architecture, with the advantage of a Library, Museum, Professorships and periodical exhibitions'. It is not known why this society failed to thrive (J. A. Gotch, *The Growth and work of the RIBA 1834–1934*, 1934). Some of the models look as if they may belong to those of the 50 new churches made in 1714 for Queen Anne's Commissioners (John Harris). In 1876 these models were in the Kensington Museum (see Donaldson T. L., who made plans from them in that year). The models are now lost (H. Colvin, 'Fifty new churches', *AR*, CVII, 1950, pp.189–196).

MOORE, George Belton (1806–1875)

A pupil in A. C. Pugin's flourishing school of architectural draughtsmanship, he became principally a landscape painter. He was much employed as a teacher of drawing at University College, London, and at the Royal Military Academy. The elaborate perspective of Frith's painting of a railway station is said to be his work. His pictures frequently appeared at the RA up to 1859. In 1851 he published two books *Perspective, its principles and practice* and *The Principles of colour applied to decorative art*.

Bibl: *DNB*; M. Bryan, *Dictionary of painters and engravers*, 1893; S. Redgrave, *Dictionary of artists of the English school*, 1878

LONDON: Royal Naval College, Greenwich

View from the NW looking towards the chapel, with the Painted Hall in the right foreground & horses & a carriage to the left, with many figures
 Insc: verso *Mr. Moore | 17 Euston Place | New Road | & (in pencil) Presented 1834 | by the author G. Belton Moore*
 Pencil & watercolour (600 × 760)
 Prov: Pres. 1834 by G. Belton Moore

LONDON: Church of St Marylebone, Marylebone Road, Westminster

Measured drawing for Britton & Pugin, *Public buildings of London*, I, 1825
 See Pugin, Augustus Charles & others (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

MOORE, Leslie Thomas (1883–1957)

Leslie Moore studied at the AA school. He was subsequently assistant to Sir Robert Edis, John W. Simpson, E. J. Hall and F. W. Walker of Gloucester, before he set up practice in 1909. From 1919 to 1920 he was in partnership with Temple Moore, whose son-in-law and successor he became. He designed many hospitals, among them Axminster, Devon, 1911; Wellington, Shropshire, 1912, and Staines, Middlesex, 1913. He also did a considerable amount of church architecture. In Yorkshire this includes St Hilda's, Sheffield, 1922; SS George & Michael, Castleton, 1924–26; St Columba, Scarborough, 1926–28; additions to St Wilfrid, Harrogate, 1924–28; and All Saints, Dormantown, 1932. He was elected A 1905, F 1920.

Bibl: *Who's who in architecture*, 1926; RIBA Nomination Papers; obituaries: *Builder*, CXCI, 1957, p.280; *RIBA Jnl*, LXIV, 1957, p.294
 Prov: The collection of drawings by Temple Moore (q.v.) & his partner & son-in-law, Leslie Thomas Moore, was pres. by Mrs M. T. Moore, daughter of Temple Moore & widow of L. T. Moore, in 1957 & 1958, & by R. M. Betham (A), who occupied L. T. Moore's former offices, in 1957

[1] ACLE (Norfolk): House

Design for a house, 1911
 Ground & 1st floor plans: the plan has a central block & 2 projecting wings
 Scale: 1/4 in to 1 ft
 Insc: *House at Acle, Norfolk*, rooms labelled & some measurements given
 s & d: *Leslie T. Moore ARIBA | 3 Raymond Buildings Grays Inn London WC | 3.5.11*
 Print with sepia wash added (with s. & some touching up in pen) on 2 sheets mounted together on board (390 × 275)
 Prov: Pres. by R. M. Betham (A), 1957

[2] HARROGATE (Yorks): Church of St Wilfrid, Duchy Road

Designs for additions to the church, 1924–25 (7):

1 Plan showing additions

Scale: 1/4 in to 1 ft
 Insc: As above, No.1 | *St Wilfrid's Church Harrogate*, labelled & with some measurements given
 s & d: *Temple Moore and Moore FRIBA | 3 Raymond Buildings Grays Inn | London WC | November 1924*
 Print with grey, sepia & blue washes added (640 × 870)
 The additions to N & S transepts are as built, but the lady chapel (which is coloured differently) is based on the plan by Temple Moore.

2 Elevations & sections of the S transept

Scale: 1/4 in to 1 ft
 Insc: *St Wilfrid's Church Harrogate | South Transept No.3*, & some details labelled
 s & d: *Temple Moore and Moore FRIBA | 3 Raymond Buildings, Grays Inn | London WC | January 1925*
 Pen, with a few pencil alterations, on linen (890 × 750)

3 Designs for interior & exterior of N porch, showing

alternative plans & elevations, also section
 Insc: Measurements & a few details labelled
 s: *LTM*
 Pencil on detail paper (660 × 760)

4 Sketch plan, section from E to W & N elevation of lady chapel

Scale: 1/4 in to 1 ft
 Insc: Some measurements given
 s: *LTM*
 Pencil with grey, sepia & blue washes on detail paper (600 × 770)

5 Finished drawing of the plan, longitudinal section,

cross-section, E & N elevations of lady chapel
 Scale: 1/4 in to 1 ft
 Insc: *The Lady Chapel St Wilfrid's Church Harrogate*
 s: *Leslie T. Moore FRIBA | 3 Raymond Buildings | Grays Inn London WC*
 Pen on tracing paper (580 × 760)

6 Finished drawing of details of E end & reredos in

the lady chapel
 Scale: 1 in to 1 ft
 Insc: *St Wilfrid's Church Harrogate | The Lady Chapel*, labelled & with measurements given
 s: *Leslie T. Moore FRIBA | 3 Raymond Buildings | Grays Inn London WC*
 Pen on tracing paper (660 × 670)
 Pevsner, *W Yorks*, 1967, p.248 says that Leslie Moore added the N & S transepts in 1924–28, and the lady chapel in 1935.

7 Design for Elevations of New Hall and Caretaker's Cottage

Scale: 1/4 in to 1 ft
 Insc: As above, with a few notes & Duchy of Lancaster stamp *Approved 24.11.25*
 s & d: *Temple Moore and Moore FRIBA | 3 Raymond Buildings Grays Inn | London WC | April 1925*
 Print with coloured washes added (430 × 1030)
 Pevsner, *W Yorks*, 1967, p.248, gives the date for the church hall as 1934, and, on the authority of G. G. Pace, states that it has a lamella roof.

Prov: Pres. by Mrs M. T. Moore, 1958

For designs for the first phase of building this church, 1905–12, see **Moore, Temple Lushington**.

[3] LONDON: Royal Institute of British Architects, No.66 Portland Place (St Marylebone), Westminster Competition design, 1932

Elevation to Portland Place: there are 3 main storeys, with 3 half-storeys above; it is a neo-Georgian design with 3 venetian windows to the 1st floor with a frieze above; there is a diminutive pediment to the 5th floor & a dormer roof [Fig.56]

Insc: As above

Print (510×680)

Prov: Pres. by R. M. Betham (A), 1957

The competition for new premises for the RIBA in Portland Place was announced in April 1931. 284 designs were received by April 1932. It was won by G. Grey Wornum (q.v.).

[4] LONDON: No.2 Sheffield Terrace, Campden Hill (Kensington), Kensington & Chelsea Design for the garden, 1908

Sketch for Garden Paving etc., plan for layout of garden, with sections of path & *West Party Fence Wall*

Insc: As above, with notes & names of plants

s: Leslie T. Moore ARIBA / 3 Raymond Buildings Grays Inn / WC

w/m: 1908

Pen & wash (385×270)

Prov: Pres. by R. M. Betham (A), 1957

[5] *Design for four Cottages*, 1904

Ground Plan, First Floor Plan, Front Elevation, End Elevation, Cross Section: the design has gables, rectangular windows with mullions, a tile roof, rough cast to 1st floor & brick to the ground floor

Scale: 1/8 in to 1 ft

Insc: As above, with rooms labelled & some notes given

s & d: Leslie T. Moore / November 1904

Pencil & coloured washes (350×430)

Prov: Pres. by R. M. Betham (A), 1957

[6] Design for a gardener's cottage

Perspective, with inset *Ground / Floor / Plan & First / Floor / Plan*, showing a design with diagonal wings, a central porch & chimney stack, gables & half-timbering, [Fig.55]

Scale: 1/8 in to 1 ft

Insc: *A View of the Gardener's Cottage* & plans labelled s: Leslie T. Moore ARIBA

Pen on tracing paper (265×340)

Prov: Pres. by R. M. Betham (A), 1957

The drawing was clearly made for reproduction: see next entry.

[7] Design for a Cottage for £500

Perspective, ground plan & 1st floor plan taken from the previous drawing; also given here are elevations, sections, site plan & roof plan

Insc: As above, *Class A. Commended Design by Leslie T. Moore, 3 Raymond Buildings, Grays Inn WC*

Print (205×285)

Prov: Pres. by R. M. Betham (A), 1957

[8] Design for a Pair of Cottages, 1905

Ground Plan, shown in 1 cottage, *First Floor Plan* in other

Scale: 1/8 in to 1 ft

Insc: As above, *Approximate cost / £600*, rooms labelled & some measurements given

d: 1905

Pencil on tracing paper (250×380)

Prov: Pres. by R. M. Betham (A), 1957

[9] Design for a country house

Perspective of a half-timbered & moated house, with diagonal wings to a central tower

Pencil & pink wash on tracing paper (295×430)

Prov: Pres. by R. M. Betham (A), 1957

[10] *Sketch Design for Entrance Lodge*, 1905 (2):

1 *Ground Floor Plan, First Floor Plan, Elevation to Drive & Elevation to Public Road*: gables, brick & half-timbering

Scale: 1/16 in to 1 ft

Insc: As above, with rooms labelled

s: Leslie T. Moore ARIBA / 3 Raymond Buildings / Grays Inn London WC

d: verso *Designed 22.1.05*

Pencil & watercolour (255×315)

2 *SW Elevation (towards Drive); SE Elevation (towards house); NW elevation (to Public Road)*

Scale: 1/8 in to 1 ft

Insc: As above; verso *British Architect Jan 26. 06 BJ Nov 1. 05*

s: Leslie T. Moore ARIBA / 14 Great Ormond St / WC Pencil (275×560)

Prov: Pres. by R. M. Betham (A), 1957

The design in these two drawings is identical, but it was not illustrated in either of the journals mentioned on the drawing.

MOORE, Temple Lushington (1856-1920)

Moore was the eldest son of Major-General Geoffrey Frederick Moore. He received his early education in Glasgow, but in 1872 he was sent as a pupil to a clergyman in Yorkshire. He was articled to George Gilbert Scott Jnr in 1875, and three years later set up his own practice. Although they were not in formal partnership, Temple Moore and his master, George Gilbert Scott, remained for twelve years in close professional association. There is actually some doubt as to the share of each in the authorship of the designs of works by Scott at this time (see below, [9]) and for another opinion of their partnership see Scott, George Gilbert Jnr. Owing to Scott's failing health, Moore had to assume increasing responsibility. About 1890 Scott withdrew from the profession and Moore was his acknowledged successor. He became the leading church architect of the early C20, and designed many important new churches, among them St Wilfrid's, Harrogate (q.v.), and St Margaret's, Leeds (q.v.); also the Anglican cathedral at Nairobi, 1914, the nave of Hexham Priory church, 1902-08, and chapels at Pusey House, Oxford (q.v.), and the Bishop's Hostel, Lincoln (q.v.). Moore made additions or restorations to about 60 other churches, designed some church furnishings and a few houses. Moore, like Scott, assumed that Gothic was the natural style for churches. He was a serious and thoughtful traditionalist who created many fine and convincing buildings. Through his son-in-law, Leslie Thomas Moore (q.v.), and his pupil, Giles Gilbert Scott (q.v.), his ideas were continued for another generation. He was elected F 1905.

Bibl: DNB; *Academy Architecture*, 1914, XLVI, pp.45-76; H. S. Goodhart-Rendel, 'The Churches of Temple Moore', *AR*, LIX, 1926, pp.12-17 & 56-63; H. S. Goodhart-Rendel, 'The Work of Temple Moore', *RIBA Jnl*, XXXV, 1928, pp.471-487; F. Collingwood, 'Temple Moore (1856-1920)', *Builder*, CXC, 1956, p.681; obituary: G. G. Scott, *RIBA Jnl*, XXVII, 1920, p.429

Prov: See Moore, Leslie Thomas

Those drawings which are described as 'not drawn by T. L. Moore' were examined by J. Harold Gibbons (q.v.) who worked in Moore's office.

[1] BARNSELY (Yorks): Church of St Peter, Brinckman Street

Design, 1897 (?)

Perspective from SE

Insc: verso *S. Peters Church / Barnsley / Temple Moore Archt / 37 Old Queen St / Westminster SW*

s: Temple L. Moore Archt

Pencil & grey wash (600×740)

Prov: Pres. by R. M. Betham (A), 1957

Exhib: This was probably the drawing exhibited at the RA in 1897, No.1744, (a drawing of this church was also exhibited at the RA in 1913, in 1917 two interiors were shown at the RA) Not drawn by Temple Moore. Pevsner, *W Yorks*, 1967, p.93, dates the church 1895. Goodhart-Rendel, in DNB, says that the church was built 1892-1911 and that it shows Moore's style at his grandest.

[2] COVENTRY (Warwicks): Church of the Holy Trinity

Design for a new N chapel, with details of fittings (2):

1 *Plans as existing & as proposed*, elevations of altar rails, pews, screen & altar

Scale: 1/2 in to 1 ft (elevations)

Insc: *Holy Trinity Coventry*, with various measurements given & details labelled

Pencil & coloured washes on tracing paper (560×810)

2 Details of new chapel: *Plan of Sanctuary, Elevation of Altar and Reredos, Side Elevation of Altar, Altar rails, mouldings*

Scale: 1 in to 1 ft, FS (mouldings)

Insc: As above, labelled, with various measurements given

s: *Temple Moore Architect / 46 Well Walk Hampstead / London NW*

Pencil with grey & buff washes on detail paper (700×790)

Verso: *Proposed Reredos for Holy Trinity Coventry / Full Size Details & Detail of two altar Kneeling / desks*

Insc: As above, with a few details labelled

Pencil

1-2 Prov: Pres. by Mrs M. T. Moore, 1958

[3] ETON (Bucks): Eton College chapel

Design for a war memorial (2):

1 Plan & elevation for a triptych to be set against a blank arcade between 2 piers & details of panels with shields

Scale: 1/2 in to 1 ft, 1/4 FS (details)

Insc: *Eton College Chapel*

s: *Temple Moore Archt / 37 Old Queen St / Westminster*

Pencil with blue, cream & buff washes (520×760)

2 Detail of panel

Scale: FS

Insc: *Eton College Chapel*

s: *Temple Moore* (on label stuck to drawing)

Pencil & watercolour (760×445)

Prov: Pres. by R. M. Betham (A), 1957

This appears to be a design for a memorial for the Boer War. The memorial for this war in Eton College chapel was designed by T. B. Carter in 1905.

[4] HARROGATE (Yorks): Church of St Wilfrid, Duchy Road

Design, working drawings & design for completion, 1905, 1912 (12):

1-9 Designs & working drawings 1905

1 *Elevation of E end of chancel, Section thro' Transepts & Nave looking West, Section thro' Nave & Choir looking South & Section thro' Choir Vestry*

Insc: As above & *St Wilfrids / Harrogate*

s: *Temple Moore*

Pencil with blue, cream & sepia washes (560×760)

Though the general conception is the same, there are differences between these designs and the building as executed, particularly in the windows and vaulting. Indications are made on the drawing of a tower to the N transept and an apse to the S transept.

2 Elevation of the W end of nave & section through W end of aisle
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Harrogate | West*, with many measurements given & details labelled
s & d: T. Moore | *July 14th 1905*
Pencil with yellow, buff & orange washes on linen-backed detail paper (580 × 880)

3 Elevation of N side of nave & aisle, with 3 plans at different stages of 1 side of hexagonal baptistery
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Harrogate | North*, with many measurements given & details labelled
s: T. Moore
Pencil & yellow wash on linen-backed detail paper (580 × 880)

4 Sections, clerestory plan & details of windows & pier of nave
Scale: $\frac{1}{8}$ in to 1ft (sections), $\frac{1}{2}$ in to 1ft (pier)
Insc: *Harrogate*, with many measurements given, labelled & some notes; verso *Mr Moore's | Rough Drawings of Harrogate*
s: T. Moore
Pencil with yellow, orange & blue washes on linen-backed detail paper (580 × 880)

5 Rough sections & elevations of interior & exterior of chancel & N transept
Insc: Labelled & many measurements given
s: TM
Pencil (680 × 1010)
Verso: Tracery patterns crossed out
Pencil

6 Elevations, sections & some cross-sections of piers of E end
Scale: $\frac{1}{4}$ in to 1ft
Insc: *St Wilfrid's Harrogate*, with measurements given & details labelled
Pencil on linen-backed tracing paper (770 × 960)

7 Transverse & longitudinal sections, details of clerestory & cross-sections of mouldings of chancel
Scale: $\frac{1}{4}$ in to 1ft (sections)
Insc: *St. Wilfrid's Harrogate*, labelled & with measurements given
Pencil on linen-backed detail paper (700 × 980)

8 Sections & rough plans of piers in N transept
Insc: Labelled & with measurements given
Pencil with red, pink & blue washes & some red crayon on linen-backed detail paper (720 × 1020)

9 Design for N porch to be added to N transept to contain organ
Plans, elevations & sections with detail of window in N aisle of nave: the addition is indicated as *Future Work* & *Present Work* is coloured differently
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *St Wilfrid Harrogate*, with details labelled
s & d: Dec 1912 | TM
Pencil & coloured washes on linen-backed detail paper (710 × 1030)

10-12 Design for completion, 1912

10 *Design shewing - | Proposed Completion of Saint Wilfrid's Church. Duchy Road. Harrogate*
Plan showing additions to N & S transepts, lady chapel & outline indication of a parish hall
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above & labelled
Pen, with alterations faintly marked in pencil, on linen (470 × 490)

11 *Design shewing - | Proposed completion of Saint Wilfrid's Church. Duchy Road. Harrogate, Section through Transepts & Long Section Looking North*
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above
s: *Temple Moore Architect | 37 Old Queen Street | Westminster*
Pen & coloured washes, mounted (500 × 570)
These sections seem to be based on the plan in the preceding drawing, but following the pencil alterations.

12 Plan for additions to the church: the existing church is outlined in red
Scale: $\frac{1}{8}$ in to 1ft
Insc: *St Wilfrid's Harrogate*, with many measurements given
Pencil with red & green crayon on linen-backed tracing paper (670 × 1020)
This drawing seems to be preparatory to No.10.

1-12 Prov: Pres. by Mrs M. T. Moore, 1958
Pevsner, *W Yorks*, 1967, p.248, dates the nave and chancel 1905-14 by Temple Moore. He states further: 'In its final shape St Wilfrid's is easily the most valuable of the many churches of Harrogate, still wholly period in its motifs, but not without originality in their composition.' For additions see Moore, Leslie Thomas.

[5] HEXHAM (Northumberland): Priory church
Design for a new nave
Sketch elevation of N side, & cross-section of existing arch into transept; rough ground plan, apparently of tower, & sketch of gallery
Insc: As above & *Hexham Abbey New Nave*, with a few notes & measurements given
Pencil on tracing paper (520 × 1020)
Prov: Pres. by Mrs M. T. Moore, 1958
Pevsner, *Northumberland*, 1957, p.173: 'The nave was added in 1907-9 by Temple Moore. It is in a quiet Dec style, a shrewd choice to avoid uniformity with the original C13 work.' H. S. Goodhart-Rendel, *AR*, loc. cit., gives the dates for the nave as 1902-08. Perspective drawings of the nave were exhibited in the RA in 1909 and 1914.

[6] LEEDS (Yorks): Church of St Aidan, Roundhay Road
Competition design, c.1891 (6):
1 *Ground plan*
Pen (470 × 740)

2 *The West Elevation | The East Elevation* [Fig.57]

3 *The South Elevation*

4 *The North Elevation*

5 Three transverse sections

6 *Longitudinal section*

1-6 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Design for S. Aidan's Ch: Leeds*
s: *Temple Moore architect | 6 Downshire Hill | Hampstead NW*; this address is crossed out & replaced by *37, Old Queen St | Westminster SW*
2-6 Sepia pen (450 × 690)
Prov: Pres. by R. M. Betham (A), 1957
Lit & reprd: P. Howell, *Victorian churches*, 1968, pl.31 (No.2)
Moore was unsuccessful in this competition for which he designed a brick church with vaulted hexagonal chancel, vaulted nave with narrow passage aisles, S chapel and squat W tower with polygonal baptistery: a particular feature of the design are the broad buttresses with many offsets. Pevsner, *W Yorks*, 1967, p.322, says that the church is 1891-94, by R. J. Johnson & W. S. Hicks.

[7] LEEDS (Yorks): Church of St Margaret, Cardigan Road

Design & working drawings, 1901-07 (17):
1 Perspective from SW, showing adjacent buildings
Insc: (on mount) *St. Margaret's Church Leeds*
s & d: *Temple Moore | Architect | Novr 4th 1901*
Reprd: *Academy Architecture*, XXVI, 1904, p.10; BN, LXXXV, p.374 (& another perspective from the SE)
Pencil, mounted (270 × 410)
This design shows a massive 4 stage W tower with N & S porches to a 4 bay nave. The arrangement at the E end also seems to be different from the building as executed, but the treatment of the aisles, which are cross-gabled with groups of lancet windows, is similar to what was built six or seven years later. It would seem to be a first scheme, which perhaps included a school and vicarage (see No.3). Another version of this same perspective was exhibited (No.1596) at the RA in 1904.

2 *Plan showing Additional Fourth Bay | Clerestory Plan Upper Plan | Amended Block Plan*
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{16}$ in to 1ft (block plan)
Insc: As above, *St. Margaret's Church Leeds*, note about *Amendments to Block Plan passed 30th August 1907*, with several notes & measurements made in pencil
s & d: *Temple Moore Architect | Old Queen St Westminster SW* & stamped *Approved Jun 26 1908*
Print with pink & sepia washes added (690 × 980)

3 *No 1 | Block Plan*, showing site & *New Church: Proposed First Portion, Vicarage, Temporary Church, Temporary Schoolroom & Cardigan Villas*
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above & *Saint Margaret's Church | Leeds*
s: *Temple Moore Architect | 37 Old Queen St | Westminster SW*
Print with brown washes added (770 × 550)

4 *No 2 | Plan shewing fourth bay, Clerestory Plan, Ground Plan, Upper Plan*
Insc: As above & *Saint Margaret's Church Leeds*, with many measurements given
s: As No.3
Print with brown & cream washes added (710 × 765)

5 *No 3 | South Elevation, East Elevation, North Elevation, Temporary West Elevation*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Saint Margaret's Church Leeds*
s: As No.3
Print with brown & cream washes added, mounted (640 × 760)

6 *No 4*, sections & details of mouldings
Scale: $\frac{1}{4}$ in to 1ft (sections), $\frac{1}{8}$ FS (details)
Insc: As above & *Saint Margaret's Church Leeds*, with many measurements given & some notes
s: As No.3
Print with brown, buff & cream washes added (700 × 1065)

7 Sections & details of mouldings
Pencil with yellow, brown & green washes on linen-backed cartridge (680 × 1005)
This is the drawing from which No.6 was printed. There are a few very minor differences with the printed version.

8 Sketch longitudinal *Section thro centre of wall*
Insc: As above, with measurements given & partly labelled
Pencil on tracing paper (260 × 420)

9 Transverse Section looking West

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

Insc: As above, with many measurements given & a few notes
Pencil with brown & yellow washes on tracing paper (465 × 420)

8-9 Pasted on to a single sheet of linen-backed cartridge

10 Exterior elevation of West End, internal & external elevations of East End, Alternative East End & Section looking West of interior W end

Insc: As above

Pencil on tracing paper (510 × 765)

The scheme for the alternative E end shows a rose window above 5 lancet lights. It has been crossed out and the design with lancets in 2 tiers was in fact that built.

11 Plan & elevation of E end

Insc: Measurements given

Pencil on tracing paper (690 × 690)

12 Clerestory Plan & elevation of South Side

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

Insc: As above, with notes & some measurements given

Pencil on tracing paper (665 × 1015)

13 Elevation of North Side & Temporary West End

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

Insc: As above, with a few notes

Pencil on tracing paper (690 × 1020)

14 Details of piscina & mouldings

Insc: *St Margaret's Leeds*, parts labelled, with some measurements & notes given
s & d: Nov 6th 1907 | TM

Pencil & blue wash on detail paper (1010 × 1130)

Verso: Details of doors & mouldings

Pencil with yellow & blue washes

15 Sketch elevation & details for Suggested Rood & enclosure to Choir

Insc: As above, with notes & measurements given
s: TM

Pencil (355 × 250)

Verso: Sketch details for rood

Pencil

16 Details of rood screen

Scale: $\frac{1}{2}$ in to 1ft (screen), 1in to 1ft (stalls)

Insc: Measurements & some notes given

Pencil (355 × 250)

Verso: Details of stalls

Pencil

17 Proposed Choir Stalls: plan, elevation, section & FS detail

Scale: 1in to 1ft, FS

Insc: As above & *St. Margaret's Church Leeds*, labelled & measurements given

Pencil with buff & yellow washes on tracing paper (570 × 780)

Prov: 1 pres. by R. M. Betham (A), 1957; 2-16 pres. by Mrs M. T. Moore, 1958

Pevsner, *W. Yorks*, 1967, p.325, gives the dates of the church as 1908-09 and says that the E end is by G. G. Pace, 1964, and calls it 'a fine serious piece of work by a thoughtful traditionalist'.

[8] LINCOLN: Chapel of St Hugh, Bishop's hostel Design, 1907

Perspectives of exterior & of interior looking E & looking W; the building is in Decorated style, with windows grouped in 3s - a 3 light window between single lights

Insc: *Chapel of Saint Hugh | Bishops Hostel Lincoln*

s & d: Temple Moore Archt. Ano. Dni 1907

Pen on brown board (280 × 460)

Prov: Pres. by R. M. Betham (A), 1957

Watercolour versions of these 3 perspectives, plus a ground plan and a perspective of the passage down to the chapel were exhibited at the RA in 1908, No.1680, and are reproduced in *Academy Architecture*, XXXIV, 1908, pp.6 & 9. St Hugh's, the new chapel for the Theological College, Bishop's hostel, at Lincoln, was consecrated April 1907. H. S. Goodhart-Rendel, *DNB*, believed that this building shows Moore's style at its most delicate.

[9] LONDON: Church of St Agnes, St Agnes Place, Kennington, Lambeth

Contract & working drawings for completion of W end of church, 1875, & details for addition of W gallery, c.1889 (9):

1-5 Contract & working drawings for completion of W end of church, 1875

1 Ground plan of W end

Scale: $\frac{1}{2}$ in to 1ftInsc: *S. Agnes Kennington | Western Portion | VI*,

labelled & with measurements given

s & d: *This is one of the Drawings referred | to in an Agreement dated the 3rd day | of August 1875 | The works within the Red Lines | are not included in the | contract; (s.) Thos. Niblett & son*

Pencil with buff, dark blue & light blue washes & red crayon (650 × 610)

The work within the red lines comprises the W gallery, with its central pillar & the stairs to it.

2 Section thro Nave looking West

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

Insc: As above, *S. Agnes Kennington | VII*, labelled & with many measurements given

s: Contract agreement & signature as No.1

Pencil with pink, buff & blue washes (1010 × 660, 2 sheets stuck together)

3-4 Details of mouldings

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

Insc: *St Agnes Kennington | Western Portion | VIII & X*, labelled & with measurements given

s: Contract agreement & signature as No.1

Pencil with pink & blue washes (505 × 675)

5 Details of mouldings

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

Insc: *S. Agnes Kennington | Western Portion*, labelled & with measurements given

Pencil with pink & blue washes on cartridge-backed tracing paper (505 × 675)

6-9 Contract & working drawings for addition of W gallery, c.1889

6 Contract drawing for W gallery: *Section thro' gallery looking South & Section looking West showing gallery & porches*

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

Insc: *S. Agnes Kennington*, some labelling & measurements given; NOTE: *The footings for central pillar | & other unfinished works, were | put in when the Church was | built. | As the sections of all mouldings | of stone work etc have been settled | by the work already done no details | are sent with these plans*

s & d: Stamp of the Incorporated Church Building Society: *Plans approved 18 Apr. 89*

Pen with yellow & pink washes on linen (445 × 660)

7-9 Plans of gallery, of vaulting over & under gallery, elevation, sections & details of mouldings

Scale: $\frac{1}{2}$ in to 1ft (plans & sections), $\frac{1}{4}$ FS (details)

Insc: *St. Agnes Kennington West Gallery*, labelled & with measurements given

s: 8 Temple Moore | Architect | 6 Downshire Hill | Hampstead NW

Pencil with coloured washes (965 × 575)

Prov: Pres. by R. M. Betham (A), 1957

These drawings clearly distinguish between the existing work and the new work. The church of St Agnes was built in 1874 by G. G. Scott Jnr (q.v.). Pevsner, *London II*, 1969, pp.269-270, describes it thus: '1874, by G. G. Scott Junior, W front completed 1889 by Temple Moore. A complex group now, alas, a complete ruin. The church was one of the noblest Gothic Revival buildings of its date, by no means a copy of anything past though in the spirit of the C14.' Temple Moore was attitled to Scott in 1875, and this group of drawings illustrates something of the complex professional relationship that existed between the two men, even after Temple Moore set up his own practice in 1878. The Scott drawings for St Agnes were in Moore's possession, and No.6 here is in the same style as other drawings from Scott's office. The design of the W gallery was essentially determined by the work done in 1875 (see Nos.1 & 6). The drawings made by Moore in 1875, when he was only 19 (Nos.1-5), are rather crude. For another example of possible co-operation see **George Gilbert Scott Jnr**, LONDON: Church of All Hallows, Southwark, where again the drawings were in the possession of Temple Moore.

[10] LONDON: Church of All Saints, Franciscan Road, Tooting, Wandsworth

Design for church & vicarage, 1907 (?)

Perspective of exterior from E

Insc: verso *All Saints Church Tooting & Return to A. H. Coyle | 10 John St Adelphi WC*

s: Temple Moore Archt

Watercolour on board (295 × 660)

Prov: Pres. by Mrs M. T. Moore, 1957

Exhib: Probably this was the drawing exhibited in 1907 at the RA, No.1491, 'Church and Vicarage'; a drawing of the interior was exhibited the previous year at the RA, No.1511

Pevsner, *London II*, 1969, p.445, gives the dates of building as 1905-06; H. S. Goodhart-Rendel, *AR*, loc. cit., says 1909. This perspective was not drawn by Moore.

[11] LONDON: Church of St Mary (Hendon), Barnet Contract drawings for additions, 1911-13 (5):

1 Ground Plan showing proposed Additions

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

Insc: As above *Hendon Church*, labelled & with a list of Accommodation

Pen with red & dark blue washes on linen, with a few alterations in pencil (590 × 740)

2 S & W elevations, Section looking North thro the New Nave and Choir

Scale: $\frac{1}{8}$ in to 1ft (elevations), $\frac{1}{4}$ in to 1ft (sections)

Insc: As above, *Hendon Parish Church*, with a few notes & measurements given

s & d: Temple Moore FRIBA | Architect | 44 Bedford

Row WC; stamped by the Incorporated Church

Building Society: *Plans Approved 15 Jun 1911 & by*the Ecclesiastical Commissioners: *Approved**Conditionally & EC | 21722 8 Nov 1913*

Pencil & coloured washes on linen-backed detail paper (570 × 780)

3 Section thro New Aisle looking South & Section thro New Aisle looking North

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

Insc: As above, *Hendon Parish Church*, with a few notes & measurements given

s & d: As No.2

Pencil & brown wash on linen-backed detail paper (550×780)

4 Transverse section through Nave and Aisle looking East

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

Insc: As above, *Hendon Parish Church*, with a few notes & measurements given

s & d: As No.2

Pencil with cream & brown washes on linen-backed detail paper (600×780)

5 Ground Plan & South Elevation

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

Insc: *Hendon Parish Church. Additions* | Sheet No 2, labelled & measurements given

s: As No.2 & *This is one of the drawings* | referred to in an agreement dated | the 3rd day of December 1913 (with 5 signatures)

Print with red, blue & cream washes & some pencil alterations, details (?) & sketches (780×560)

There are a number of minor differences between the design in this drawing and that in Nos.1-4

Prov: Pres. by Mrs M. T. Moore, 1958

Moore's work consisted of a second, larger nave replacing the former S aisle, but with its own S aisle. Pevsner, *Middx*, 1951, p.107, describes this work:

'This addition, obviously the work of a sensitive as well as bold architect, is Temple Moore's of 1914-15, one of the rare cases in which a neo-Gothic architect, by respecting old work and adding frankly new work to it, has considerably enriched the original effect.'

Two perspective drawings of the additions were exhibited at the RA in 1914.

[12] LONDON: Church & hall, Herne Hill, Southwark

Competition design, 1905 (3):

1 Ground Plan showing seating, Cross Section & Longitudinal Section

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

Insc: As above, *Design for Proposed New Church and Hall, Herne Hill No 2*, with parts labelled & accommodation given

s & d: *Temple Moore Architect* | 37 Old Queen St | Westminster | April 15 1905

Pencil & coloured washes (510×685)

2 Elevation of North Side; East Elevation & West Elevation

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

Insc: As above & *Design for Proposed New Church and Hall Herne Hill No 3*

s & d: As No.1

Pencil & coloured washes (510×685)

3 Perspective view of Church and Hall, taken from NW, showing hall to NE of church

Insc: As above & *Design for Proposed New Church and Hall Herne Hill No 5*

s & d: As No.1

Pen (510×685)

Prov: Pres. by R. M. Betham (A), 1957

This design for a brick building with shallow chancel, nave with N & S aisles, N chapel, N porch & W tower, in the Decorated style was never executed. Possibly it was a scheme for St Faith's church, Sunray Avenue, Herne Hill, which was built in 1907 by Greenaway & Newberry (Pevsner, *London II*, 1969, p.76).

[13] MIDDLESBROUGH (Yorks): Church of St Cuthbert, Newport Hill

Design, 1901

Perspective of exterior from E [Fig.58]

Insc: *Double page Aug 9 1901*

s: *Temple Moore Archt*

Pencil & indigo wash on board (550×700)

Prov: Pres. by Mrs M. T. Moore, 1957

Exhib: RA 1901, No.1540

Reprd: BN, LXXXI, 1901, p.454

Pevsner, *N Yorks*, 1966, p.249, gives the dates of building as 1900-02. This perspective was not drawn by Moore.

[14] NAWTON (Yorks): House

Design for a house possibly for Sir Gervase Beckett

Perspective of entrance façade: the main entrance façade of 2 storeys, with the door set in a polygonal bay, has 3 gables & windows with transoms & mullions; to one side is a big wing with sash windows [Fig.59]

Insc: verso *New Residence Yorkshire* | Possibly Sir Gervase Beckett's house | at Nawton

s: *Temple Moore Architect*

Pencil on cardboard (295×675)

Prov: Pres. by Mrs M. T. Moore, 1957

This perspective was not drawn by Temple Moore.

[15] OXFORD: Pusey House

Design & working drawings for college buildings & chapel (20):

1-3 Design for college buildings

1 Ground Plan, showing 3 sides of the quadrangle with wall of chapel outlined on 4th side

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

Insc: As above, *Pusey House Oxford*, with rooms labelled

Pencil with grey & orange washes on detail paper (970×780, bottom right corner missing)

2 First Floor Plan of the quadrangle, with wall of chapel outlined on 4th side

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

Insc: As above, *Pusey House Oxford*, with rooms labelled

Pencil & some grey wash on detail paper (915×770)

3 Design for the Elevation to Saint Giles Street

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

Insc: As above

s: *Temple Moore Architect* | 44 Bedford Row | London WC

Pencil on backed cartridge (580×1005)

Exhib: RA 1915, No.1693

Reprd: *Academy Architecture*, XLVII, 1915, p.10; BN, CVIII, 1915, p.636

This façade was under construction in 1915.

4-11 Designs for the chapel, 1913 (8)

4 Plan above window cill level; Plan below window cill level

Insc: As above, No.1 | *Pusey House Oxford New Buildings* | The Chapel, with many measurements given

s: *Temple Moore Architect* | 44 Bedford Row WC

Print with blue & red washes & with several alterations suggested in pencil (700×1025)

Reprd: BN, CIV, 1913, p.749

5 No.2, Long Section looking South & transverse sections

Insc: As above & as No.4

s: As No.4

Print with coloured washes added (700×1025)

6 No.3, Long Section looking North & transverse sections

Insc: As above & as No.4

s: As No.4

Print with coloured washes added (700×1025)

7 No.4, North Elevation; West Elevation; East Elevation

Insc: As above & as No.4

s: As No.4

Print with blue wash & some pencil alterations added (700×1025)

8 No.5, South Elevation

Insc: As above & as No.4

Print with coloured washes added (700×1025)

9 Sketch plan of ground floor of chapel

Pencil on cartridge-backed tracing paper (315×1025)

There are several differences between this and No.4.

10 Sketch elevation of S arcade & cross-section

Insc: Note about the vaulting of the narrow bays

s & d: TM | 30th Jan 1913

Pencil on detail paper (615×780)

11 Sketch plan of S wall of chapel & part of S elevation

Insc: *Oxford*, with short notes about alterations

s & d: Jan 18 1913 | TM

Pencil & some grey wash on detail paper (780×940)

12-20 Working drawings, 1913

Elevations, sections & details of chapel

12 S elevation, external & internal, with details of windows

Insc: ? NB *All cancelled except parts of Library*, some labelling & measurements given

Pencil & some red crayon on tracing paper on linen-backed cartridge (780×1115)

13 Details

Insc: NB *West end* | window & door | sedilia (sic) only | all rest cancelled, some labelling & measurements given

14 FS details of mouldings

Insc: *Nave All Cancelled*, some labelling & measure measurements given

15 Plan of chapel & details of choir (recto & verso)

Insc: *All cancelled* PTO, some labelling & measurements given

13-15 Pencil on detail paper on linen-backed cartridge (770×1040)

16 Elevations of East End & North Side of choir

Insc: As above & ? NB *All cancelled* | except tracery of East Window | PTO

Pencil & some red crayon on tracing paper on linen-backed cartridge (760×1015)

Verso: FS detail of Nave base moulds North Side

s & d: Traced Jan 18 1912 TM

Pencil

Presumably 1912 is a mistake for 1913 (see No.11 above).

17 Plan of chapel & library, cross-sections of chapel & library

Insc: ? NB *all cancelled except Library*, some labelling & many measurements given

Pencil & red crayon on tracing paper on linen-backed cartridge (760×1015)

18 Details of sections, mouldings of E window

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

Insc: NB? | *All cancelled except* | detail of E window | PTO

Pencil on tracing paper on linen-backed cartridge (760×1015)

Verso: FS detail of Oxford Chapel base moulds | East End | & N side of | choir

Pencil

19-20 FS details of mouldings

Insc: Labelled & measurements given
Pencil on tracing paper on linen-backed cartridge (760 × 1015)

Prov: 1-4, 7, 9-20 pres. by Mrs M. T. Moore, 1957; 5, 6, 8 pres. 1967 by John Sebastian Comper (they were formerly in the possession of Sir Ninian Comper, who refurbished & decorated the E end)

The building of Pusey House was started in 1912, and in that year 2 perspective drawings of 'Proposed New Buildings, Pusey House', were exhibited at the RA. The chapel was completed in 1914, and H. S. Goodhart-Rendel, DNB, feels that this chapel together with that at Lincoln show Moore's style at its most delicate.

[16] PETERBOROUGH (Northants): Church of All Saints
Design

Perspective of interior looking E

Insc: verso *All Sts. Peterboro | Selected Design*
s: verso *Temple L. Moore | 6 Downshire Hill | Hampstead NW*

Pencil & sepia washes on backed cartridge (695 × 465)
Prov: Pres. by Mrs M. T. Moore, 1957

H. S. Goodhart-Rendel, *AR, loc. cit.*, says that the church was designed as early as 1886, though not completed until 1903. Pevsner, *Beds & Hunts*, 1968, p.326, gives the date as 1894, and calls it 'a sensitive design and quite original'.

[17] SLEDMERE PARK (Yorks): Church of St Mary
Design & working drawing for a new church for Sir Tatton Sykes Bt, with 2 exhibition perspectives, c.1892 & c.1900 (7):

1-4 Design, c.1892

1 *Ground Plan, West Elevation, East Elevation*

Insc: As above & *New Church of Saint Mary Sledmere Park | for Sir Tatton Sykes Bt | No.1*

w/m: J. Whatman 1892

Pencil (785 × 565)

2 *South Elevation*

Insc: As above & *New Church of Saint Mary. Sledmere Park | for Sir Tatton Sykes Bt | No.2*

w/m: As No.1

Pencil (785 × 565)

3 *North Elevation*

Insc: As above & *New Church of Saint Mary Sledmere Park | for Sir Tatton Sykes Bt | No.3*

w/m: As No.1

Pencil (785 × 565)

4 *Longitudinal section looking North, transverse sections looking East & West*

Insc: As above

w/m: As No.1

Pencil (785 × 565)

Working drawing for porch

5 Plan, elevations, section & details

Pencil on tracing paper (575 × 1010)

6 Perspective of exterior from SE

Insc: *Church at Sledmere Yorks | for Sir Tatton Sykes Bt*

s: *Temple Moore Archt*

Pencil & indigo wash, mounted (660 × 850)

Exhib: RA 1900, No.1778

Reprd: BN, LXXVII, 1899, p.352; *AR*, VII, 1900, p.221

7 Perspective of interior looking E, showing elaborate screen & pulpit

Insc: *St. Mary's Church | Sledmere Yorks* (on mount)
s: *Temple Moore Archt*

Pencil, mounted (635 × 765)

Exhib: RA 1900, No.1716

Reprd: BN, LXXVIII, 1900, p.675; *AR*, VII, 1900, p.221

Prov: 1-5 pres. by R. M. Betham (A), 1957;

6-7 pres. by Mrs M. T. Moore, 1957

H. S. Goodhart-Rendel, *AR, loc. cit.*, calls this church, where there was no shortage of money, Moore's richest design, and gives 1897-98 for the date of building. He says further: 'Save for the lack of decorative balance between form and colour, little fault can be found in this nearly perfect building of its kind.'

[18] SOUTH HILL PARK, Bracknell (Berks)

Design for alterations & additions to an existing house, 1891 (2):

1 *Elevations of Part of South façade & Part of North façade*

Insc: As above, with some labelling & many measurements given

d: *Traced & del | Feb 9 1891*

Pencil with pink & yellow washes (785 × 565)

2 *Details of Front Entrance Door & mouldings & pediments to windows*

Scale: 1in to 1ft

Insc: As above, *South Hill Park*, labelled & measurements given; a note refers to *South side of Old House*

d: *Traced 11 Feby 1891*

Pencil & coloured washes (565 × 785)

Prov: Pres. by R. M. Betham (A), 1957

Lit: Pevsner, *Berks*, 1966, p.96

The building seems to have had a complicated history. H. S. Goodhart-Rendel, *RIBA Jnl, loc. cit.*, p.485, says: 'the dignified hall & staircase [of South Hill Park] prove Moore to have been thoroughly at home in Georgian design.' He mentions a recent fire at the house.

[19] SUDDEN, nr Rochdale (Lancs): Church of St Aidan, Manchester Road

Design, 1910 (4):

1 *Sketch plan, part internal elevations & cross-sections & detail*

Insc: *Sudden | 1st Rough Sketch*, with calculation of volume of building

Pencil on detail paper (500 × 1065)

Verso: *Sketch cross-section & internal elevation*
Pencil

2 *Sketch plan & sections*

Insc: *Measurements & calculations given*

Pencil on detail paper (645 × 1070)

3 *Longitudinal section looking south & elevation of North side*

Scale: 1gin to 1ft

Insc: As above & *St Aidans | Sudden Rochdale No.4*

s & d: *Temple Moore | Architect | Jan 12 1910*

Pencil (690 × 510)

4 *Elevations of S, E & W façades*

Scale: 1gin to 1ft

Insc: *St Aidan | Sudden Rochdale | No.5*

s & d: *Temple Moore | Architect | Jan 12 1910*

Pencil (690 × 510)

Prov: Pres. by Mrs M. T. Moore, 1958

H. S. Goodhart-Rendel, *AR, loc. cit.*, gives the date of the church as 1913; Pevsner, *S Lancs*, 1969, p.381, says 1914.

MOORE, Temple Lushington & MOORE, Leslie Thomas

Design for a *War Memorial Cross for a Market Town* with 250 names

Elevation, *Sketch Plan & Sketch View*: a tall cross with a floriated head is set on a high octagonal base on which the names are inscribed; below this are octagonal steps

Scale: 1in to 1ft (elevation)

Insc: As above (title on label, verso)

s: *Temple Moore and Moore | Architects | 46 Well Walk | Hampstead, London NW3* (on label, verso)

Pencil on backed cartridge (940 × 595)

Prov: Pres. by R. M. Betham (A), 1957

The two men were in partnership only from 1919 until Temple Moore's death in 1920.

MORALDO, Giovanni Pietro (fl. early C17)

Roman architect, mentioned in the registers of the Academy of St Luke from 1635. He rebuilt the church of S Francesco di Paola, Rome.

Bibl: *T.B.*

Design for a tabernacle frame, in variegated marbles

Elevation, consisting of a high decorated base on which stand pilasters with elongated capitals formed of grotesque faces; the pilasters frame a central panel which is blank; above is an entablature to a segmental pediment, over which are 2 putti who hold a cartouche; the central panel in the base & also that in the entablature are inscribed *D.O.M.* [Fig.60]

s: *Gio: Pietro | Moraldo Archt | testo*

Sepia pen & watercolour (460 × 235, rounded at top)

MORGAN, George (fl. mid-C19)

Morgan was elected A 1850 and made F 1856. He was last mentioned in the RIBA list of members in 1876, and no obituary has been found.

LONDON: Warwick Square, Pimlico, Westminster

Design for a studio & residence in classical style for J. R. Swinton, 1860 (2):

1-2 *Ground plan & perspective of exterior*, showing the studio house on a corner site & including a tiny picture gallery

Insc: (in pencil, on mount) *Studio & Residence J. R.*

Swinton Esq | Warwick Square Belgravia

s & d: *George Morgan Archt | March 1860*

The perspective is a photograph (190 × 255) of an original drawing, the plan is pen on tracing paper attached to the mount (45 × 100)

Prov: Pres. by G. Morgan, 1860

MORGAN, James (fl. early C19)

Bibl: *Colvin*

LONDON: Diorama, Park Square, Regent's Park

(St Marylebone), Westminster

Plan of 1st floor & elevation

Measured drawings of building designed by Morgan & Pugin made for Britton & Pugin, *Public buildings of London*, I, 1825

See Pugin, Augustus Charles & others (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

MORRIS, Robert (1701-1754) *Attributed to*
A gifted writer on architectural theory. His books include *Essay in defence of ancient architecture*, 1728, and *Lectures on architecture consisting of rules founded upon harmonick and arithmetical proportions in building*, 1734-36. In the latter work he refers to his kinsman, Roger Morris (1695-1749), who was one of the most original exponents of Palladian architecture, to whom he 'was indebted for the erudition he had received in his service'. His posthumous book, *Select architecture*, 1755, had a wide influence.
Bibl: Colvin; J. Summerson, *Architecture in Britain 1530-1830*, 1970, pp.364, 365, 372-373, 424, 546

Designs for chimneypieces (11)

A series of elevations for carved chimneypieces, mostly with broken pedimented overmantels
Scale: Given for each drawing, mostly $7\frac{1}{16}$ in to 1 ft
Pen & wash, 1-8 within single ruled border (155×110 smallest, 215×140 largest)
Prov: Pur. New York, 1960
The similarity of these drawings to the designs for richly decorated chimneypieces in Robert Morris's *Architecture improved in a collection of modern, elegant useful designs*, 1755, pls.35-50, is such that an attribution is justified (J. Harris, 1972).

MORRIS, Thomas (fl. mid-C19)

Nothing biographical has been discovered about Thomas Morris. In the catalogue of the RIBA Library, however, there are listed a number of books, dating from the 1860s, by a Thomas Morris. It seems probable that this is the same man. His most popular book was probably *A House for the suburbs*, 1860, 3rd edn 1876. He also wrote *A Discourse upon dilapidations*, 1865; *A Popular outline of perspective of graphic projection*, 1869, and *Brief chapters on British carpentry: history and principles of Gothic roofs*, 1871. He was elected A 1858 and was last mentioned in the RIBA list of members in 1878.

Bibl: RIBA Lists of members *1868 Directory*

'The Hall roofs of the Middle Ages', 1842 (3)
Sections & a few details of well-known examples
These drawings were made to accompany an essay on 'The Hall roofs of the Middle Ages' submitted for the RIBA Medal in December 1842. On 21 June 1841 Morris read a paper on this subject at an ordinary general meeting of the RIBA. This paper was not published, though there is a note on it in *RIBA Transactions*, 1st ser. II, 1842, p.190. Nor does the manuscript appear to have survived; at any rate it is not listed in the 1834-1888 catalogue of the RIBA Library.

MORRISON, George (fl. mid-C18)

These drawings show military buildings connected with the Board of Ordnance. It is possible that Morrison was a student there (J. Harris, 1972).

[1] LONDON: Model room, Royal Arsenal (Woolwich), Greenwich

Survey drawing, 1746, of Vanbrugh's model room of 1719, which in 1741 became the Royal Military Academy
Elevation
Insc: *The Front of the Royal Military Academy and Board Room at Woolwich*
s & d: Geo: Morrison 1746
Pen & wash within double ruled border (315×480)
Prov: Pur. 1967

[2] PLYMOUTH (Devon): Gateway to Citadel
Survey drawing of the now demolished gateway to the Citadel [Fig.61]
Plan & elevation
Scale: $1\frac{1}{2}$ in to 1 ft
Insc: *Outward Front of the Gate-way into the Town w/m: Fleur-de-lys on a scrolly shield, surmounted by an ornate crown, G.R. below*
Pen & wash within double ruled border (380×545)
Prov: Pur. 1967
The identification of the drawing was made by J. Harris, 1972.

MOUCHERON, Isaac de (1667-1744) *Copies after*
Isaac was born in Amsterdam, the son of Frederik (1634-1686), who was a well-known landscape painter. Isaac studied with his father and then travelled to Rome, where he stayed from 1694 to 1697. He then returned and settled in Amsterdam. His style was based on that of his father, and the figures in his idealized landscapes were usually painted by others, such as Jacob de Wit.
Bibl: T.B.; M. Bryan, *Dictionary of painters and engravers*, 1893

[1] View of a lake with a fountain, garden buildings & trees

Insc: *Moucheron* (unknown, later hand in pencil)
Sepia pen & wash, with traces of red pencil beneath, within ruled & wash border, mounted (190×300)
Prov: Sir John Drummond Stewart Collection, 1838-39 (q.v.)

[2] View of classical buildings by a lake: in the centre there is a villa, half hidden by trees, from which 2 curving staircases lead down to a fountain & the lake; the view is framed by twin Doric porches on podia which go down to the water [Fig.52]
Sepia pen, with traces of red pencil beneath, within ruled & wash border, mounted (185×305)
Prov: Sir John Drummond Stewart Collection 1838-39 (q.v.)
There is a drawing with a very similar subject, but clearly by a different hand, attributed to Isaac de Moucheron in the Prints & Drawings Department of the V & A, accession No.E784-1921. Moucheron was a prolific artist and he was fond of painting scenes in parks with water and garden buildings. These two drawings are obviously by the same hand: they are not by Moucheron but could be copies after either paintings or drawings by him. (Information from W. Jeudwine, 1972.)

MOUNTFORD, Edward William (1855-1908)

Articled to Habershon & Pite in 1872, he began in practice in 1881. His first big success was in winning the competition for Sheffield town hall in 1890, and though he did some churches in Wandsworth, London, namely St Andrew, Garratt Lane, 1891, St Michael, Wimbledon Park Road, 1897, and St Mary the Virgin, Garratt Lane, 1897, his chief works were town halls and schools, e.g. Battersea town hall, 1890-91, and Lancaster town hall, 1906-09. Probably his best known work is the Central Criminal Court, Old Bailey, City of London, 1900-07, which he won in competition. He was elected A 1881, F 1890.
Bibl: obituaries: *RIBA Jnl*, XV, 1908, p.274; *AR*, XXIII, 1908, pp.161-162; *Builder*, XCIV, 1908, p.190

LONDON: New Vauxhall bridge
Proposed design, c.1893
See Waterhouse, Alfred & others

MOURCOU, Auguste (1823-1911)

Born in Lille, where he was educated. His architectural studies were under the direction of M Benivgnat of Lille. In 1852 he was appointed architect to the Département du Nord. From 1853 to 1880 he was architect for hospitals in Lille, and in that capacity undertook the construction of the Hôpital Ste Eugénie. He was also responsible for a hospital in Bailleul in 1866, the Palais Rameau in 1876 and the Lille branch of the Bank of France from 1861 to 1866, as well as many other works in Lille, such as St Joseph's school, rue Solferino. Mourcou held several other official posts, such as Vice-President of the Commission Départementale des Batiments Civils du Nord. In 1874 he received the Monthyon Prize for his work on the Hôpital Ste Eugénie, and he also won a gold medal at the Universal Exhibition of 1878.
Bibl: A. Salembier, *Histoire de Wazemmes*, 1912, pp.371-373

LILLE (Nord, France): Hôpital de la Charité (formerly Hôpital Ste Eugénie), Boulevard Montebello
Survey drawings, 1875 (3):

1 Site plan

Scale: 1mm to 1m
Insc: *Ville de Lille | Administration des Hospices | Hôpital Ste Eugénie | Plan général des constructions & summary of the extent & cost of the work; buildings labelled*
s & d: A Mourcou | Lille le 5 Février 1875 & a stamp: A Mourcou | Membre de la Société | des Architectes | du Dépt du Nord
Pen & wash (390×400)

2 Section showing the heating & ventilation in the main wards

Scale: 1cm to 1m
Insc: *Département du Nord | Ville de Lille | Hôpital Ste Eugénie | Chauffage et Ventilation | Coups sur une des grandes salles de 22 lits, with a note on the system used & some labelling*
s & d: As No.1
Pen & wash (420×565)

3 Plan of heating pipes in the cellar & plan of ventilation pipes in the ground floor

Scale: 1cm to 1m
Insc: *Détail des tuyaux de chauffage et de ventilation | d'une des grandes salles, with a note of explanation & several measurements given*
s & d: As No.1
Pen & wash (420×510)

Prov: Pres. by A. Mourcou, 1875, together with a pamphlet written by him, *Rapport sur l'hôpital Ste Eugénie à Lille*, 1874

The hospital, designed by Auguste Mourcou, was built from 1866 to 1873. Several articles have been written about it, e.g. A. Morin, *Rapport de la Commission des Arts insalubres, sur l'hôpital construit à Lille par M. Mourcou, architecte des hospices, année 1873; Hôpital de la Charité, à Lille, L'Architecture et la construction dans le Nord*, 1891, pp.173-176.

MOXHAM, Egbert (fl. mid-C19)

Moxham was a Glamorgan man. Several works of his are known in the 1850s, churches at Maesteg and Skewen and schools in Neath, where he practised. He wrote *The Inlaid tiles of Neath abbey*, with engravings by him, in 1849. His grandson, Glendinning Moxham, became a well-known architect in Swansea. (Information from Peter Howell & Elis Jenkins, 1972.)

DUNRAVEN CASTLE (Glam)

Working drawings for proposed alterations for the Earl of Dunraven, 1856 (6):

- 1 *Basement Plan*
- 2 *Ground Plan*
- 3 *Chamber Plan*, with inset *Plan of Billiard Room*
- 4 *Section on the Line A-B & Plan of Roof*, both of the proposed new tower
- 5 *West Elevation*, with the proposed new tower in wash & the rest of the house in block outline
- 6 *South Elevation*, again with proposed new tower in wash & rest of the house in block outline

Insc: Pencil alteration over E end of the elevation is faintly labelled *Add. storey*

1-6 Scale: 1/4 in to 1 ft

Insc: As above, *Dunraven Castle Design for Proposed Alterations*, numbered 1, 2, 3, 5, 6 & 4 (sic), plans labelled & with some measurements given s & d: *Egbert Moxham* | Mar 56 across a stamp in the form of a belt on which is inscribed in Gothic letters *Architect. Assoc. Inst: C. E. Neath*

w/m: J. Whatman 1855

Pen & coloured washes with some pencil additions (545 × 640)

Prov: On permanent loan from W. Emil Godfrey, part of a collection of drawings of George Devey (q.v.), 1968

Dunraven Castle was a late C16 house much altered in the C18. Moxham's proposed alterations included a 3 storey Gothic tower to be added to the garden front and some alterations to the entrance. From a plan published in *Builder*, LIV, 1888, p.379, to illustrate alterations by Williams, West & Slade, it seems that Moxham's tower was not built, although some of his minor alterations were carried out. The castle is now dem.

MOYA, John Hidalgo (1920-)

Born in 1920 in Los Gatos, California. He became a naturalized British citizen in 1929, and was educated at Oundle School, the Royal West of England College of Art and the AA School of Architecture. From 1943 to 1945 he was assistant to Frederick Gibberd. In 1946 the partnership of Powell & Moya was set up, and it quickly established itself as one of the leading architectural firms in the country. For an account of their major work see Powell, A. J. Philip & Moya, John Hidalgo. Moya was elected A 1944, F 1956.

MÜNTZ, John Henry (1727-1798) *Attributed to*

Born in Switzerland, sometime landscape painter, engraver and architect, Müntz seems to have had a varied career. In 1748 he was in Spain (see below). By 1752 he was in Rome, making drawings of antique vases and urns. In 1753 he was temporarily in Nantes as a French army officer and then in Jersey. There he met Richard Bentley, who introduced him to Horace Walpole. In June 1755 he arrived in England and was employed first by John Chute at The Vyne, Hampshire, and then until 1759 by Walpole at Strawberry Hill. For Chute and Walpole, Müntz worked chiefly as an artist, but he also made a significant contribution to the development of the early Gothic Revival in England. His architectural designs include the Gothic cathedral that was built at Kew in 1759 (and his engraving of it

appeared in Chambers's *Kew gardens*, 1763), a Gothic house for Richard Bateman at Old Windsor in 1761, a Gothic room at Marino, near Dublin, for Lord Charlemont in 1762. While in London he also published a prospectus, *Proposals for publishing . . . a course of Gothic architecture*, 1760, and in the same year he translated Count Caylus's work on encaustic painting. Müntz went to the Netherlands in 1763 and exhibited there until 1776, though he probably returned to England in 1768 when Sir William Chambers persuaded him to make more designs for Marino. From 1780 until at least 1783 Müntz was in Poland, again in a military capacity, and travelled to the Ukraine and elsewhere. He laid out the park for the residence of Prince Stanislas Poniatowski in Korsun and also designed a Gothic wooden villa, which was built in the grounds in 1782. He may well have made a considerable contribution to the spread of the Gothic Revival in eastern Europe. In 1785 he was in Florence, and from 1792 he settled in Kassel, spending the summers mostly in Reide, where there is a statue of him.

Bibl: APSD; T.B.; M. Bryan, *Dictionary of painters and engravers*, 1893; Würzback, *Niederländisches Künstler Lexicon*, II, 1910; W. S. Lewis, *Correspondence of Horace Walpole*, XXI, 1960, p.238; J. Summerson, *Architecture in Britain 1530-1830*, 1970, p.564; J. Harris, *Sir William Chambers*, 1970, pp.5, 34, 35, 37, 38, 142, 212, 213; T. S. Jaroszewski, *Architektura Doby Oświecenia w Polsce*, 1971, pp.168, 189

LONDON: Royal Botanic Gardens, Kew (Richmond, Surrey), Richmond-upon-Thames

Design for a garden pavilion in the Moorish style, 1750

Ground plan for square 2 storey building, with 5 bay open loggias to each floor

Insc: (in the hand of Sir William Chambers) *Plan & Elevation of a building in the old Moorish taste; (pencil, in Müntz's hand) this I drew in 1750 for the Prince & model was made of it and it was built in 1758*

w/m: Fleur-de-lys on a scrolly shield, surmounted by a crown, with V below

Pen & wash (325 × 370)

Prov: John, 3rd Earl of Bute; pur. Sotheby Butc

sale, 1950

Lit: J. Harris, 'Exoticism at Kew', *Apollo*, LXXVIII, 1963, pp.103-108

The attribution to Müntz (made by John Harris) is based upon a comparison with his draughtsmanship and the information contained in his *Proposals for publishing . . . a course of Gothic architecture*, 1760, where he says that his book will include 'Designs of some remarkable fine and curious Remains of Moresque Fabrics, still existing in the Kingdoms of Murcia, Valentia, and the city of Saragossa in Spain, which the author made there in 1748 . . .' and further that he intended to publish 'A Temple for a garden in the Moresque Stile, of the Author's composition, and which is going to be executed at a Nobleman's Country Seat'. Chambers's own design for the Alhambra, which was built at Kew in 1758, is in many respects based on this design, though the Chambers version is more fanciful and less original. Possibly the pencil inscription on the plan refers to the Alhambra. Müntz may have met Chambers in Paris in 1750, when there would have been an opportunity for Chambers to send Müntz's drawings to the Prince of Wales. In 1751 Müntz and Chambers may have met again, for in that year they were both in Rome. This drawing was in the collection of John, 3rd Earl of Bute, who was a close adviser to the Dowager Princess of Wales in her work at Kew. It is interesting to note that the 'villa' which Müntz designed in 1782 for Prince Poniatowski was probably also in the 'Moorish' style. (Information from Brian Knox, 1972.)

MURGATROYD, James (1830-1895)

Though born in Manchester, he was educated at the Handels Schule, Leipzig, where he developed an interest in architecture. When he returned to England he joined the office of A. W. Mills. After travelling for two years in Europe, in 1853 he became a partner with his former master. The relationship between the two men was very close. Murgatroyd was very interested in architectural education and concerned with the management of the School of Art and the Technical Schools in Manchester.

Bibl: obituary: *RIBA Jnl*, II, 1895, p.146

See Mills, Alexander William & Murgatroyd, James

MURPHY, James Cavanagh (1760-1814)

Born in Ireland, where he started life as a bricklayer. He abandoned this, and to gain experience of drawing went to Dublin where he is said to have been practising as an architect in 1786. There he also acquired the Rt Hon. William B. Conyngham as his patron. In 1783 Conyngham had travelled to Portugal, visiting the Monastery of Batalha and bringing back with him some sketches, which James Wyatt must have seen when he was designing Slane Castle for Conyngham in 1784-85. These sketches also inspired James Murphy's visit to the monastery under Conyngham's patronage, between 1789 and 1790. During this time he also visited Spain. The result of this journey, a great book, *Plan, elevations, sections and views of the church of Batalha*, was published in London in 1795, in which year he also published *Voyage in Portugal*. The book on Batalha, with its carefully measured drawings, may well have had an influence on the Gothic Revival in England comparable with that which Stuart & Revett's *Antiquities of Athens* had on the neo-Greek Revival (John Harris). From 1802 to 1809 Murphy was working in Spain on what was to become his other major work, *Arabian antiquities of Spain*, 1816, and, ancillary to it, *A History of the Mahometan empire in Spain*, 1816, both published posthumously.

Bibl: APSD; T.B.; *Biographie Universelle*, Paris 1824; S. Redgrave, *Dictionary of artists of the English school*, 1878

[1] Sketch- & notebook, 1790

The book begins on board ship, going from Dublin to Liverpool, on *October 8th 1790*; it then contains descriptions & drawings of places & buildings, mostly Gothic, visited over the next 2-3 weeks; these include Chester, the Duke of Bridgewater's canal at Worsley, Manchester, Leeds, York (especially the Minster), Cambridge & Ely

Sepia pen & pencil on 96pp. half-bound in maroon leather with maroon boards, the spine insc: *Sketches - Murphy* (210 × 135)

Prov: Pres. by Professor T. L. Donaldson (F), 1875

[2] Details (46) of carved panels from a Spanish Renaissance building [Fig.62]

The position of each carving is noted (e.g. *No 4 South Side* | 1/4 *relief*) - they apparently come from a courtyard; included in the book is an early impression of pl.XXXVII of Murphy's *Arabian antiquities of Spain*, 1816

w/m: J. Whatman 1794 (13ff.), mounted on paper with w/m J. Whatman 1811; D. & C. Blauw & D C & B in a shield (24ff.)

Pencil, with some pen on 46ff. half-bound in brown leather with pink & blue marbled boards, a red leather label (added later) on the spine is insc: *James C. Murphy: Arabesques* (515 × 690)

Prov: Pres. by John Newman (F), 1850

There are many grotesque figures, human, animal and bird, with foliage scrolls, and several heads in roundels. They have not been identified but are similar in style to those on the Casas Consistoriales, in Seville, built 1526-34. A more detailed description of the drawings contained in these two volumes can be found in the card catalogue of the RIBA Drawings Collection.

MURRAY, James (1819-1898)

A pupil of Sir Charles Barry, in whose large office he worked c.1839 to 1847. While he was there he gathered a substantial collection of tracings and original drawings of Barry's designs. These were mounted in three folio volumes and a smaller volume and remained in Murray's family to be presented to the RIBA by Murray's daughters in 1935 together with the following collection of designs and topographical drawings by Murray himself, but he probably went on an extensive European tour (see [8] below). According to Bolton, *op. cit.* below, he was in Rome with G. H. Thomas (1824-68) who probably drew the figures in Murray's finished exhibition perspectives, see [1], [2], [3], [4], [5], [15] & [6] below. (Information from the Fine Art Society, 1973). For Murray's tracings see **Barry, Sir Charles**. Murray seems to have been a man of considerable social and financial standing. What happened after he left Barry's office has not been discovered. He was elected A 1851, but his first known work dates from 1858 and is the Customs House, Folkestone, Kent. Over the next ten years several buildings were designed, and he was elected F 1867; nevertheless it is surprising to find him selected as one of the architects for the 1866 competition for the new National Gallery. He was a director of the Langham Hotel, Portland Place, London, and from 1863 was responsible for the design of the interior. He quarrelled with John Giles who designed the exterior of the hotel. It is difficult to say when he gave up his practice, but his last known building dates from 1868. His work was fundamentally influenced by Barry's Italianate palazzo style, and he also seems to have learned good planning from his master.

Bibl: A. T. Bolton, *A Catalogue of the drawings annotated and with a notice of the career of James Murray FRIBA (1819-98) and a note of the works of Sir Charles Barry in the period 1839-1847*, 1938 (this is a detailed catalogue MS prepared to accompany the 4 volumes of tracings that Murray made of Barry's drawings); H. Grubert, *The 1866 competition for a new National Gallery*, MA thesis, Courtauld Institute, 1967

[1] **FOLKESTONE (Kent)**: Custom house
Design for an Italianate palazzo building with 1 storey wing with a glass roof, 1858
Perspective with figures on the quay & boats in the foreground
Insc: (on mount) *James Murray Architect (sic) Custom House Folkestone Lucas Bros Contractors*
Photograph of original drawing (150×280)
Presumably this is the drawing that Murray exhibited at the RA in 1858, No.1063.

[2] **LONDON**: No.2 Buckingham Gate, originally the Palace Hotel, Westminster
Design in Italianate palazzo style, 1860-61
Perspective of façade to street, with figures in foreground
Insc: verso (probably in Miss Murray's hand) *Palace Hotel | Buckingham Gate | SW | James Murray architect*
Photograph of original drawing (150×260)
Prov: Pres. by Miss J. E. Murray, 1935
Presumably this is the drawing exhibited at the RA in 1863, No.918. The building was executed to this design, but at a later date another porch was substituted.

[3] **LONDON**: Conduit Street, originally a shop for Lewis & Allenby, Westminster
Design in Italianate palazzo style
Perspective of street façade
Insc: verso (probably in Miss Murray's hand) *Messrs. Lewis & Allenby | Conduit Street | James Murray | architect*
Photograph of original drawing (220×305)

Prov: Pres. by Miss J. E. Murray, 1935
The building was executed to this design, but subsequently the ground floor has been slightly altered. The original drawing was exhibited at the Fine Art Society in 1973.

[4] **LONDON**: Kensington Mall, Mall Chambers (Kensington), Kensington & Chelsea
Design for a block of flats at the angle of 2 streets, 1868
Perspective of street façades
Insc: verso (probably in Miss Murray's hand) *Industrial Dwellings | The Mall. Kensington | James Murray | Architect*
Photograph of original drawing (205×280)
Prov: Pres. by Miss J. E. Murray, 1935
The original drawing was exhibited at the Fine Art Society in 1973. Pevsner, *London II*, 1952, p.262; 'This was built as "model dwellings" and is considerably more attractive in design than those of other societies for improved housing.' The subtle articulation of the façade makes it probably Murray's best design.

[5] **LONDON**: No.12a Palace Gardens (Kensington), Kensington & Chelsea
Design for the residence of Sir Morton Peto, 1863-65 (15):
1 *Basement Floor*
w/m: J. Whatman Turkey Mill 1863 BN
2 *Ground Floor*
3 *One Pair Floor*
4 *Two Pair Floor*
5 *Three Pair Floor*
6 *Roof Plan*
7 *West Elevation* (to the road)
8 *East Elevation* (to the garden)
9 *South Elevation*
10 *North Elevation*
11 *Longitudinal Section*
12 *Transverse Section*
13 *Stables etc | Ground Plan*
14 *Stables etc | One Pair Plan*
The stables 'which are extensive & somewhat novel' (*Builder*, XXIII, 1865, p.678) were situated in Kensington Mall.

1-14 Scale: 1/16 in to 1 ft
Insc: As above & labelled
Pen & coloured washes (285×390)
Prov: Probably pres. 1938, as part of C. A. R. Barry bequest; the drawings were formerly catalogued as by Barry, Charles Jnr

15 Perspective of garden façade, with figures in garden
Photograph of original drawing (180×280)
Probably this perspective was exhibited at the RA: Murray exhibited No.756 in 1864, 'Mansion for Sir Samuel Morton Peto, Bart M.P., Kensington Gardens', and No.823 in 1865, 'Mansion in Kensington Palace Gardens for Sir M. Peto'. The original drawing for the garden façade, together with that for the street façade, were exhibited at the Fine Art Society in 1973.

1-15 Prov: Pres. by Miss J. E. Murray, 1935
Lit: *Builder*, XXIII, 1865, pp.676-678, (with reproduction of ground plan & perspective of garden façade); M. Girouard, 'Kensington Palace Gardens', *CLL*, CL, 1971, pp.1268-1271, 1360-1363
In the articles cited above, the history of the street, including the story of this expensive house and its owner, is amusingly and interestingly told. Sir Morton Peto was declared bankrupt two years after the completion of his house, which he had boasted cost £50,000. The house was subsequently owned by Peto's contractor, Thomas Lucas. In design the house is a rather dull variation on the Barry palazzo theme.

For Nos.12, 18-19 & 20 Kensington Palace Gardens see **Barry, Sir Charles** (tracings made by J. Murray)

[6] **LONDON**: National Gallery, Trafalgar Square, Westminster
Competition design (No.2), 1866
Perspective from the SW, showing main façade facing Trafalgar Square, with figures & carriages in the foreground [Fig.63]
w/m: James Whatman Turkey Mill Kent 186- (drawing torn)
Pencil & grey wash on linen-backed cartridge (745×1335)
Prov: Pres. by the AA (from the Ministry of Works), 1953
Builder, XXV, 1867, p.71, describes Murray's 3 sets of designs: No.1 for the extensive remodelling of the existing building; No.2 for a new building in a Greek style; No.3 for a new building in an Italian style. The assessors decided (*Builder*, XXV, 1867, p.186) 'we are not prepared to recommend any one individual design for adoption by your Lordship (the First Commissioner of Works and Public Buildings)... At the same time we think it due to the competitors to point to the design for a new gallery by Mr. Edward Barry, and to that for the adaptation of the existing gallery by Mr. Murray as exhibiting the greatest amount of architectural merit.' The history of the 1866 competition is very thoroughly described in H. Grubert, *The 1866 competition for a new National Gallery*, MA thesis, Courtauld Institute, 1967. Designs by several of the competitors are now in the RIBA Drawings Collection: for details see **Barry, Charles Jnr**, **LONDON**: New National Gallery, Trafalgar Square

[7] Sketches of English ecclesiastical Gothic architecture
90 drawings, mostly details of doors & windows, some with profiles of the jambs; each drawing is identified in Murray's hand & some, a group of drawings of churches in the Kesteven district of Lincs, are d. 1845; another set of 23 drawings is of details of late C16 & early C17 strapwork &c from tombs in Westminster Abbey
Pencil on different kinds of paper, including tinted & tracing paper (average small size 165×125; average large size 270×190), mounted & bound
Prov: Pres. by Miss J. E. Murray & Mrs Knollys, 1935
This volume, presumably made up by Murray himself, is entitled on the spine *Sketches Vol.II*. There is a companion volume, *Sketches Vol.I*, full of sketches by Sir Charles Barry which had obviously been trimmed and stuck into the book by Murray. These drawings are catalogued under Barry, Sir Charles, with the title given as Quarto Volume: *Sketches Vol.I* (q.v.). A more detailed description of these drawings can be found in the card catalogue of the RIBA Drawings Collection.

[8] Topographical sketches (131)
Mostly Italian, but including 2 in N France, 2 at Ghent, 10 in Germany & 4 of Athens: nearly all the drawings are of classical architecture or details of classical ornament; nearly every drawing is inscribed in Murray's hand, but there are no signatures or dates given; every drawing is very carefully finished - they might have been made for publication
Pencil with an occasional use of grey wash, the majority on buff tinted paper (370×255 average size), mounted on card within single ruled border
Prov: Pres. by Mrs Knollys & Miss J. E. Murray, 1936
A more detailed description of these drawings can be found in the card catalogue of the RIBA Drawings Collection.

MURRAY, James (1831-1863)

Born in Armagh. In 1845 he was articled to W. Scott of Liverpool, and when he left that office he set up in practice with T. D. Barry of Liverpool. After the partnership was dissolved he went to Coventry and settled there. Soon he went to London and executed several commissions in partnership with E. W. Pugin. In time this partnership was dissolved, and Murray returned to Coventry. Here he did much work including the School of Art, Ford Street, 1863, and the Corn Exchange, 1856. At Coventry, in 1862, he published *Modern architecture; ecclesiastic, civil and domestic; Gothic and classic buildings erected since 1850*, part I, with illustrations of his own work. His style, with its strong geometrical shapes and polychromatic details, has similarities with the work of Butterfield. He was reckoned to have had considerable ability, but he died very young. He was elected F 1860. Bibl: *APSD*; *DNB*; a printed *List of the works of James Murray (1831-1863)* is filed with the drawings; obituary: *Builder*, XXI, 1863, pp.780 & 807. Prov: Pres. by John Murray (F) (q.v.), 1940

[1] BANBURY (Oxon): Corn exchange
Design for exchange & music hall, 1857 (2):
1 Perspective of interior looking towards an organ set in shallow round-arched niche
Insc: *Interior of Banbury Exchange*; there is a faint date over the centre of the niche: AD MCCC??
Pencil (385 × 415)

2 Perspective of interior looking towards window set in shallow round-arched niche
Pencil (305 × 390)

The two drawings show slight differences in elevation, and there is also a faint photograph of the completed building (also presented by John Murray) which shows yet other differences. The basic scheme, with pilasters on the walls to a coved ceiling with skylights, is, however, unaltered. The article on James Murray in the *APSD* mentions the corn exchange, Banbury, of 1857, and gives a reference to *Builder*, XV, 1857, p.693, where there is a description of the building but the architect is given as Mr Hill of Leeds.

BANTRY (Co Cork, Ireland): Convent of Our Lady
Photograph of perspective of design
See Pugin, Edward Welby & Murray, James (the drawings of E. W. Pugin, with those of A. W. N. & A. C. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

BERKHAMSTED (Herts): Assembly rooms & markets
Photograph of perspective of design for interior
See Pugin, Edward Welby & Murray, James (the drawings of E. W. Pugin, with those of A. W. N. & A. C. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

DADIZEELE (Belgium): Cathedral of Notre Dame
Photograph of perspective of exterior & S elevation (2)
See Pugin, Edward Welby & Murray, James (the drawings of E. W. Pugin, with those of A. W. N. & A. C. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

[2] ST ALBANS (Herts): Corn exchange & markets
Design for small 1 storey building, 1853
Perspective [Fig.64]
Pencil (260 × 450)
This drawing, with a few slight alterations, was made into a lithograph, which was also presented by John Murray, 1941. The lithograph is inscribed *New Corn Exchange and Markets St. Albans Herts & on stone by the archt & s. J. Murray Archt Coventry*.

[3] WARWICK: Church, possibly All Saints, Emscote
Design
Perspective sketch of interior looking E

Insc: *Church Warwick | Sketch of Interior*
s: JM
Pencil with buff & cream washes (405 × 275)
All Saints, Emscote, Warwick, was built 1854-56 by James Murray. This church was considerably enlarged c.1868 by Bodley & Garner (Pevsner & Wedgwood, *Warwicks*, 1966, p.451)

WESTBY (Lancs): RC church of St Anne
Plan & photographs of perspectives of design, 1860
See Pugin, Edward Welby & Murray, James (the drawings of E. W. Pugin, with those of A. W. N. & A. C. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

[4] Design for a church in the Decorated style
Perspective looking E
Insc: *Rough Sketch of Interior*
Pencil (365 × 290)
Possibly this is a proposal for All Saints, Emscote; it is similar to, but more elaborate than, the design of the other drawing [3] and includes a clerestory.

[5] Design for a lodge
Perspective sketch of Gothic building, with very high pitched roofs
Insc: *Sketch of Lodge*
s: *Jas Murray Architect | Coventry*
Pen (150 × 210, shaped at top)
Possibly this design was for Park Lodge, near Coventry, for Mr C. Dresser, which was mentioned in the printed list of James Murray's work.

[6] Design for a school, possibly incorporating a schoolmaster's house
Perspective sketch of street façade of a Gothic building, with gables & a low central entrance tower with a type of French pavilion roof
Pencil (165 × 280)
Murray designed a number of Gothic schools in Coventry and one at Brinklow, Warwicks.

[7] Design for a tombstone for the Cash family
Sketch elevation of a Gothic design
Insc: *Head stone in Cemetery | Cash Memorial*
s: *Jas Murray | archt*
Pen (175 × 115)

[8] THURLASTON (Warwicks): School chapel
Topographical perspective sketch from the E
Insc: *Thurlaston*
Pencil (125 × 180)
A rough sketch of the building designed by Butterfield in 1849. Butterfield is the sort of architect that one would expect Murray to admire.

MURRAY, John (1864-1940)

From 1880 to 1885 Murray was articled to Edward Crosse. He studied at the RA schools and the AA. He travelled in France, Italy and Austria, and then began practice in 1892. From 1904 to 1929 he was Crown Architect and Surveyor. In that capacity he designed the Office of Woods, Forests & Land Revenues in Whitehall, rebuilt Cumberland Lodge, Windsor Park, and was responsible for the direction and supervision of many new buildings on the Crown Estate in the West End of London, including the rebuilding of Regent Street. He was the author of a widely discussed scheme for a bridge at Charing Cross, and he was always concerned with improvements to London. He was elected A 1892, F 1900. Bibl: *Who's who in architecture*, 1926; obituaries: *Builder*, CLIX, 1940, p.58; *Ac&BN*, CLXIII, 1940, p.42

[1] LONDON: Travellers' Club, Pall Mall, Westminster
Measured drawings, c.1885 (4)
Plan; elevations of N & S façades; longitudinal section
Prov: Pres. by Miss Murray (daughter of John Murray), 1941

[2] LONDON: Southwark cathedral
Perspective sketch of the interior of the retrochoir
Insc: *Interior of the Lady Chapel St Saviours Church Southwark*
s: *John Murray*
Pencil (260 × 365)
Prov: Pres. by Miss Murray, 1941

[3] Sketch of an unidentified interior with quadripartite vault & round-headed arches supported on square piers
s & d: *John Murray | 9.6.86*
Pencil (360 × 260)
Prov: Pres. by Miss Murray, 1941

MURRAY, Thomas E. (fl. late C19)
The printed *List of the works of James Murray (1831-1863)* is signed by 'T. E. Murray and C. H. Thomas / Successors to James Murray / 14 Clayton Square Liverpool'. Moreover the provenance of the drawings by James Murray (1831-63) and of those of Thomas E. Murray is the same: John Murray (1864-1940). It must be assumed, therefore, that these men were all related. A Thomas Edward Murray (Licentiate 1911) is mentioned as having died in 1918 (*RIBA Jnl*, XXVI, 1919, p.23). It is difficult to believe that the author of the following drawings could have become a Licentiate of the RIBA in 1911.
Prov: Pres. by John Murray (F) (q.v.), 1940

[1] LIVERPOOL (Lancs): Cathedral
Design for Monument Place site, 1886 (2):
1 Ground plan
Scale: $\frac{3}{4}$ in to 10 ft
Insc: *Key Plan | Liverpool Cathedral | prepared in the year 1886 | as a suggestion for | "Monument Place Site"*, streets & parts of cathedral labelled, a few measurements given
s & d: *Thomas E. Murray | Architect | 13 North John Street | Liverpool 1886*
Pen & wash (970 × 635)

2 Perspective from the NW: the design is in the Decorated style, with a NW tower & spire, & slimmer NE & SE towers to the transepts
s & d: *Thomas E. Murray | Architect 1886*
Sepia pen & watercolour (1050 × 685)
Prov: No.2 from the collection of John Murray (F); No.1 acquired 1946
The first competition for Liverpool cathedral on a site adjacent to St George's Hall was held in 1885, when three architects were invited to compete: James Brooks, Bodley & Garner and William Emerson (*Builder*, L, 1886, pp.69-70, 116-118). The scheme was subsequently dropped. Murray's effort seems to have been quite independent and on a different site. For the first competition see Brooks, James; for the subsequent history of the cathedral see Austin, H. J. & Paley, H. A.

[2] LIVERPOOL (Lancs): Church of St Lawrence, Kirkdale
Competition design, c.1880 (3):
1 Ground Plan
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above, *St. Lawrence's Church Kirkdale L'pool | Competition plan successful design*, with a note listing the accommodation, parts of the church labelled
s: *Thomas E. Murray | G. H. Thomas | Architects*
Pen & wash (480 × 580)

2 South Elevation towards Barlow LaneScale: $\frac{1}{8}$ in to 1ftInsc: As above & *Design for S. Lawrence's Church Liverpool | Successful Competition Drawing*

s: Thomas E. Murray Archt

Pen & wash (520 x 455)

3 Transverse Section looking East & longitudinal sectionScale: $\frac{1}{8}$ in to 1ftInsc: As above & *St. Lawrence's Church Kirkdale | Successful Compt. drawing*

Pen & wash (430 x 490)

According to GR this church was built by Henry Sumners in 1881.

[3] Design for a small church

Perspective from SW of a Gothic building, with NW tower & spire

s: Thomas E. Murray | *Architect | Invent & Delt.*

Watercolour over pencil (685 x 510)

MURRAY, WARD & PARTNERS

The partnership was founded in 1959 by Keith D. P. Murray (1892-) and Basil Ward (1902-). Previously Murray had been in partnership with C. S. White (from 1936) and this was enlarged to Ramsey, Murray & White in c.1946, becoming Ramsey, Murray, White & Ward in 1957. Before this, Ward had been a partner in Connell & Ward and Connell, Ward & Lucas from 1931 to 1939. Ward retired from Murray, Ward & Partners in 1965, Murray in 1967. In 1972 the partners in this practice were George P. Buzuk, T. A. L. Betton, George Maclean, R. F. Williams and Patrick Huggins. The practice has between 1953 and 1970 done extensive work at London and Glasgow airports and also the air terminal at Hong Kong and that at Brunei. The chemistry, biochemistry, metallurgy and engineering science laboratories at Oxford University and some 400 houses and flats at Edenbridge are among other major executed works. (Information from Murray, Ward & Partners and from sources listed below.)

Bibl: *Who's who*, 1969; *RIBA Directory*, 1972

LIVERPOOL (Lancs): RC cathedral of Christ the King

Competition design, 1963

See Buzuk, George Peter

LONDON: Crown Woods Hostel, Riefeld Road, Eltham, Greenwich

Design & working drawings for students' hostel, 1961-63 (4):

1 Floor plans

Scale: $\frac{1}{16}$ in to 1ftInsc: *Design drawings & rooms labelled*

s & d: 21 Apr. 61 | G. Buzuk

Pen on tracing paper (695 x 1005)

2 Elevations & section [Fig.65]

Scale: $\frac{1}{16}$ in to 1ftInsc: *Design drawings & some labelling*

s & d: 21 Apr 61 | G. Buzuk

Pen on tracing paper (695 x 1005)

3 Details of windows & curtain walling

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

Insc: Many notes, measurements & revisions given s & d: 19 Jan 62 & (last revision) 27 Nov 62 | G. Buzuk

Pen on tracing paper (695 x 1005)

4 Perspective [Fig.66]

Insc: *Crown Woods Hostel: Murray, Ward & Partners Architects | Job 379*

s & d: G. P. Buzuk 1963

Pen on tracing paper (455 x 755)

Prov: Pres. by Murray, Ward & Partners, 1966

MURRAY, William (c.1787-c.1849)

An Irishman and a nephew of the more famous architect Francis Johnston, and worked in his office. About 1818 he was appointed architect to the commissioners for building district asylums for the lunatic poor. In 1822 he was appointed joint architect (with Johnston) to the (?) Irish Board of Works, and he succeeded as sole architect on Johnston's retirement in 1827. In 1829 Murray became an associate member of the Royal Hibernian Academy. In 1832, on the reorganization of the Board of Works, he was succeeded by Jacob Owen. It seems that the responsibility for the designs of the lunatic asylums may be more Johnston's than Murray's. Murray did not have a very successful career and was, indeed, a dull classical architect. Nine district asylums were built under his direction, in 1825 he was responsible for extensive alterations to the Royal College of Surgeons, Dublin, and he designed terraces in Armagh and Dublin. His best designs are those of 1832 for the Tullamore court house, which were, however, unexecuted. The APSD confuses William Murray with his son, William George Murray, who died in 1871.

Bibl: APSD; information from E. McParland, 1972

1-2 Design for 2nd class lunatic asylums, 1835

1 Ground plan, laid out within a rectangle, the men's side & the women's side divided by a central office block, from which diagonal wards project

Scale: $\frac{1}{32}$ in to 1ftInsc: *Plan of District Lunatic Asylums in Ireland | Established by Act of Parliament | Second Class for 100 Patients | Asylums have been built | according to this plan at | Armagh, Londonderry | Belfast, Carlow and | Maryborough. | An Asylum differing | slightly from this, built at | Waterford for 100 patients | and one similar at | Clonmel for 60 patients, labelled & measurements given*

s: William Murray Architect | to the Commissioners for the erection of Lunatic Asylums in Ireland | RHA - MRIA Sepia pen with cream, buff & blue washes within single ruled border (340 x 520)

2 Elevation of District Lunatic Asylums in Ireland | Second Class

Scale: $\frac{1}{32}$ in to 1ft

Insc: As above

s & d: William Murray Archt Dublin | RHA - MRIA | Delt Sept. 1835

Watercolour within double ruled & wash border (250 x 430)

3-4 Design for 1st class lunatic asylums3 Ground plan: 4 diagonal wards meet at the central office block, & along the sides of the rectangular site are placed *Airing-sheds, Work-shops &c*Scale: $\frac{1}{32}$ in to 1ftInsc: *Plan of District Lunatic Asylums in Ireland | Established by Act of Parliament | First Class, for 150 Patients, | An Asylum, built according | to this plan, at Ballinasloe | for 150 patients, and one nearly | similar for a like number at | Limerick. | To the Limerick Asylum | there have recently been made | additions on both flanks for | the accommodation of 140 incurable patients, labelled & measurements given*

s: As No.1

Sepia pen with cream, buff & blue washes within single ruled border (515 x 650)

4 Elevation of District Lunatic Asylums in Ireland | First Class; the lodge & buildings to either side, marked on the plan, are not shown, presumably for clarity

Scale: $\frac{1}{32}$ in to 1ft

Insc: As above

s & d: As No.2

Watercolour within double ruled & wash border (430 x 675)

Prov: Pres. by William Murray 1835, to accompany a paper read by him (*RIBA Transactions*, 1st ser. I, 1835-36, pp.126-127)**MUSMAN, Ernest Brander (1888-1972)**

In 1910 became the first architect to receive a first-class honours degree in architecture at London University. Subsequently he became assistant to F. M. Simpson, and then head assistant to A. E. Richardson. In 1921 he began practice in London. He soon established a reputation as an architect for modern public houses. He also designed schools and some domestic buildings. For a short time he formed the partnership of Musman & Worrall, and, towards the end of his life, that of Musman & Cousens. He continued to work almost to the end of his life. He was elected A 1915, F 1936. (Information from David Dean, Librarian, RIBA, 1972, and from sources listed below.)

Bibl: *AJ*, LXXXV, 1938, pp.821-890 (the issue is devoted to public houses & contains an article by E. B. Musman describing his methods of designing pubs); J. Leathart, 'Architect artists - E. B. Musman FRIBA', *Building*, XX, 1945, pp.8-12; E. B. Musman, 'All about beer: designing the public house', Statist Publications, 1952

Prov: Pres. by the architect, 1969; 3 perspective drawings were subsequently pres. by Mrs Musman, 1969, & the provenance is noted separately for these

[1] AMERSHAM (Bucks): The Kings Arms & No.47 High Street

Designs for restoration for Benskins (Watford) Brewery Ltd, 1935-36 (8):

1 *Sketch of No.47 | showing suggested | alterations made before | commencement of work* s & d: (? now almost illegible) E. B. Musman 1935

Pen & coloured washes (235 x 330)

The restoration as completed is very close to this design.

2 *Rear elevation of No.47 | showing addition of | heating chamber & stack*

s: E B Musman

Sepia pen & wash (205 x 245)

3 *Banqueting Room | showing opening up | of timbered roof*

s: E B Musman

Sepia pen (160 x 225)

4 *Courtyard at the Rear | of "The Kings Arms"*

s: E B Musman

Sepia pen (235 x 190)

5 *Corner of Tea Lounge | After Restoration*

s: E B Musman

Sepia pen (170 x 215)

6-8 Photographs of *Elevation after restoration, Elevation before restoration & Elevation at restoration*

s: Greville | Watford

(150 x 210)

1-8 Insc: As above, on a typed label

Exhib: RA 1937

Lit: Pevsner, *Bucks*, 1960, p.49

The drawings and photographs are mounted on a large piece of cardboard, with a typed paragraph describing the work done: *The guiding principle in remodelling The Kings Arms has been to join it to No 47 in such a way as to give the impression of one complete building.* The label of the Royal Academy of Arts, Exhibition of British Architecture, 1937, is stuck on verso.

[2] AMPTHILL (Beds): Houghton House

Survey plan of the ground floor

Scale: $\frac{1}{8}$ in to 1ftInsc: *Houghton Towers | Bedfordshire | Ground Floor Plan, with notes on parts of the building*

Pen on tracing paper (425 x 495)

This survey appears to be based on an older survey drawing, now lost, because it includes information, such as an octagonal room *Remodelled by | Sir W. Chambers | for the Marquis | of Tavistock | 1760*, which is not known from any other source (J. Harris, 1972).

[3] BISHOP'S STORTFORD (Herts): The Nags Head, Dunmow Road

Preliminary designs & final design, for Benskins (Watford) Brewery Ltd, 1934 (5):

1 Perspective, showing a preliminary design for the entrance façade of 2 storey asymmetrical building in white rendering with strong horizontal lines, gentle curves & many windows [Fig.67]

Insc: *The Nags Head, Bishops Stortford | Messrs Benskins Watford Brewery Ltd*

s: E. B. Musman B.A. FRIBA | 7 Carteret Street | Westminster SW1

Pencil & watercolour (395 × 720)

2 Ground Floor Plan & Front Elevation: the design is now symmetrical, the saloon & public bars, each with a big bow window, to either side of the entrance

Insc: As above & *The Nags Head PH Bishops Stortford Rebuilding | Messrs Benskins (Watford) Brewery Ltd. | Drawing No.1, with parts of the plan labelled*
s & d: E. B. Musman B.A. FRIBA | *Chartered Architect | 7 Carteret Street | Westminster SW1, September 1934*
Pen on tracing paper with pencil alterations to the plan (635 × 710)

3 Front Elevation

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

Insc: As above & titled

s: E. B. Musman B.A. FRIBA | *Chartered Architect | 12 Upper Berkeley Street | Portman Square London W1 (the address has been written over the top of 7 Carteret Street)*

Pen on tracing paper (365 × 535)

The 3 entrance doors are different from those in No.2, and this represents the final design. The building is now built of brick.

4 Axonometric projection of ground floor, following the design of No.3

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

Insc: Titled

s: As No.2

Pen on tracing paper (490 × 470)

Repr'd: AR, LXXIX, 1936, p.125

5 Elevations | showing details and finishings | to Bars

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

Insc: As above, titled & *Drawing no.26, with many details labelled & measurements given*

s: As No.2; d: *March 1934*

Lit: AR, LXXIX, 1936, pp.124-127; Pevsner, Herts, 1953, pp.65-66 ('once famous as one of the few architecturally modern pubs, now rather dated with its exact symmetry')

[4] EASTDEAN, nr Eastbourne (Sussex): Falaise, Downlands Estate

Design for gabled house & garage, 1945

West Elevation, East Elevation & Cross Section

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

Insc: As above & *Proposed house "Falaise" Hillside |*

East Dean Downlands Estate. Nr. Eastbourne | Friston Hill, with some labelling & measurements given

s & d: E. B. Musman B.A. FRIBA | *Chartered Architect | 7 Queen Anne's Gate SW1. Feb. 1945*

Pencil on tracing paper (300 × 365)

[5] HATFIELD (Herts): The Comet, junction of

Barnet bypass & Hatfield & St Albans road

Designs & working drawings for a new public house for Benskins (Watford) Brewery Ltd, 1936 (11):

1 Site Plan

Scale: $\frac{1}{32}$ in to 1 ft

Insc: *The Comet. Hatfield | Messrs Benskins (Watford) Brewery Ltd. & Drawing No.7 & parts labelled*

s & d: E. B. Musman B.A. FRIBA | *Chartered Architect | 7 Carteret Street | Westminster SW1, March 1936*

Pen on tracing paper (685 × 490)

2 Ground Floor Plan

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

Insc: As above, titled & *Drawing no 1, with all parts labelled*

s & d: As No.1

Pen on tracing paper (700 × 500)

3 First Floor Plan

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

Insc: As above, titled & *Drawing no 2, with parts labelled*

s & d: As No.1

Pen on tracing paper (695 × 505)

4 Front Elevation

Insc: As above & titled

s: E. B. Musman ARIBA | *Architect | 7 Carteret St SW1*

Pencil on tracing paper (390 × 590)

5 Front elevation & side elevation

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

Insc: As above, titled & *Drawing No 6*

s & d: As No.1

Pen on tracing paper (490 × 690)

The front elevation is almost identical with that of No.4, but 2 pairs of windows have been removed.

There is a pencil line through this elevation, and on the side elevation in pencil the tower has been crossed out and various alterations have been made to the fenestration.

6 Rear Elevation, Cross Section & Longitudinal Section

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

Insc: As above, titled & *Drawing No 5, with some labelling & measurements given*

s & d: As No.2

Pen on tracing paper (490 × 690)

Alterations to tower roughly suggested in pencil.

7 Front elevation, with the same fenestration as No.5,

but a different design for the tower & flagpole

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

Insc: *Drawing No.4A & titled*

s: As No.1; d: *November 1936*

Pencil on tracing paper

This represents substantially the final design, as executed.

8 Details of Wine Cupboard in Dispense Bar, elevation & plan

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

Insc: As above, titled & *Drg no 45, with some notes*

s: E. B. Musman FRIBA | *Architect*

Pencil on tracing paper (630 × 395)

9 Detail of Clock, elevation & section

Scale: FS

Insc: As above, titled & *Drawing no 51, with parts labelled*

s & d: E. B. Musman B.A. FRIBA | *7 Carteret Street | SW1, November 1936*

Pencil & orange chalk on tracing paper (535 × 635)

The design in pencil has been crossed out and the revised design is in orange chalk.

10 Detail of Sign

Scale: 1 in to 1 ft

Insc: As above, titled & *Drawing no 57*

s: E. B. Musman B.A. FRIBA | *Chartered Architect | 7 Carteret Street | London SW1*

Pencil on tracing paper (665 × 530)

11 Isometric section through saloon lounge, with details

Scale: 1 in to 2 ft

Insc: Titled, with labelling of parts & materials used given

s: E. B. Musman B.A. FRIBA | *Chartered Architect | No 7 Carteret St SW1 & HPT*

Pen on tracing paper (885 × 540)

Lit: AJ, LXXXV, 1937, pp.71-75; Pevsner, Herts, 1953, p.118 ('1933, one of the earliest inns in England built in the style of the C20, without borrowings from the past')

This is considered to be Musman's major building.

[6] LONDON: The Oaks, No.61 Froggnal

(Hampstead), Camden

Designs for rebuilding (2):

1 Preliminary design for Ground Floor Plan of 3 houses

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

Insc: As above & *Proposed Rebuilding | The Oaks 61*

Froggnal | Hampstead NW, labelled & dimensions given

s: E. B. Musman ARIBA | *Architect | 5 John St.*

Bedford Row WC

Pencil & coloured washes on detail paper (355 × 670)

2 Ground & 1st floor plans, 5 elevations & 3 sections for 2 houses on part of the site shown in No.1

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

Insc: *Conversion of Existing Buildings into Two Detached Houses | The Oaks 61 Froggnal NW, Drawing No 1a;*

plans, elevations & rooms labelled, with several notes & dimensions given

s: E. B. Musman ARIBA | *Architect | 73 Gower St WC*

Pen on linen with pencil alterations (565 × 700)

There are considerable changes in plan between drawings Nos.1 & 2, although in both very little of the original structure is retained.

[7] LONDON: Houses, Froggnal Gardens

(Hampstead), Camden

Design for a pair of semi-detached houses

Ground floor plan; Roof & first floor plan; West elevation; South elevation; East elevation & Section

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

Insc: As above & *A Pair of Semi-Detached Houses:*

Block C | Froggnal Gardens Hampstead NW, Drawing No 1,

with rooms labelled & some measurements given

s: E. B. Musman ARIBA | *Architect | 73 Gower St |*

WC1

Pen on linen with some pencil alterations (455 × 715)

This drawing, because of its style, is obviously related to No.2 in the previous entry, [6].

[8] LONDON: The Bull & Butcher, High Road,

Whetstone, Barnet

Preliminary design & design for the proposed rebuilding of the Bull & Butcher public house for Benskins (Watford) Brewery Ltd, (29):

1-19 Preliminary sketches for the elevation to High Road

1-14 Elevations perspectives for a 3 bay façade in brick with a central shaped gable: mostly rough sketches, but there are finished perspectives, which are titled & signed

Mostly pencil on tracing paper (205 × 255 to 480 × 570)

15-19 Elevations & perspectives for a 3 bay façade:

the 3 doors are now set under segmental arches & instead of a shaped central gable there are 3 dormer windows; they are all rough sketches, but represent substantially the final design

Mostly pencil on tracing paper (260 × 310 to 410 × 510)

20-29 Design, probably the final design, for 3 bay building, with 3 doors under segmental arches, with similar arched gateways to either side; dormer windows to roof

20 *Ground Floor Plan* | 6

21 *First Floor Plan* | 7

22 *Basement Plan* | 8

23 *Foundation Plan* | 9

24 *Roof Plan* | 10

25 *Front Elevation* | 1

26 *Back Elevation* | 2

27 *Side Elevation* | 3

28 *Long Section* | 4

29 *Cross Section* | 5

20-29 Scale: $\frac{1}{4}$ in to 1 ft

Insc: As above, *Bull & Butcher P.H. | High Road: Wobstone*, with some labelling, notes & measurements given

s: E. B. Musman ARIBA | *Architect* | 7 *Carteret St SW*
Pencil on detail paper (490×465)

[9] LONDON: The Gipsy Queen, Malden Road, Kentish Town (St Pancras), Camden
Designs for proposed rebuilding of a public house for Watney, Combe, Reid & Co. Ltd, 1926 (2):

1 *Plan of ground floor*

Scale: 1 in to 1 ft

Insc: *The Gipsy Queen P.H. | Malden Road, Kentish Town NW* | *Proposed Rebuilding for Messrs. Watney-Combe-Reid & Co. Ltd & Job 88*, with parts labelled & many measurements given.

s & d: E. B. Musman ARIBA | *Architect* | 8 *Prince's St SW1*, January 1926 (crossed out) & *Amended April 21st 1926*

Print on linen with alterations in pen & pencil (590×685)

2 *West Elevation | facing | Haverstock Road & South Elevation | facing Malden Road*

Scale: 1 in to 1 ft

Insc: As above, titled as No.1, with some labelling & several measurements given

s & d: As No.1

Print on linen with pencil alterations (585×1020)

[10] LONDON: Pioneer Health Centre, St Mary's Road, Peckham, Southwark
Preliminary & final competition designs, 1930 (20):
1-6 Preliminary designs for the elevation to St Mary's Road, various schemes, but all with a rectangular outline & rectangular windows
Pencil on detail paper (255×410)

7 *Elevation to St Mary's Rd*, 2 storeys, each with continuous band of windows to either side of the higher rectangular outlines of the central block with no windows but a big entrance door

Insc: As above & *The Pioneer Health Centre Peckham SE*
Blue crayon on tracing paper (530×760)

This is close to the final design.

8 *Perspective of final design*

s & d: E. B. Musman ARIBA | 1930

Pencil on tracing paper (405×620)

9-20 Competition design

9 *Site Plan*

Scale: $\frac{1}{40}$ in to 1 ft

10 *Foundation Plan*

11 *Basement Plan*

12 *Ground Floor Plan*

13 *First Floor Plan*

14 *Second Floor Plan*

15 *Roof Plan*

16 *Elevation to St Mary's Rd; East Elevation*

17 *South Elevation; North Elevation*

18 *Two Longitudinal Sections*

19 *Two cross-sections*

10-19 Scale: $\frac{1}{8}$ in to 1 ft

9-19 Insc: As above & *The Pioneer Health Clinic | St Mary's Road | Peckham London SE*

s: E. B. Musman B.A. ARIBA | *Chartered Architect* | 7 *Carteret Street | Westminster SW1*; Drawn by W.N.W.
Pen on linen (900×725)

20 *Finished perspective*

Insc: *The Pioneer Health Centre | Peckham SE*

s & d: E. B. Musman ARIBA *Architect et Delt*, 1930

Pen & watercolour on backed cartridge (405×620)

Prov: Pres. by Mrs Musman, 1969

This perspective is based on drawing No.8. Musman's design was unsuccessful; for the winning design, see Williams, Sir E. Owen.

[11] LONDON: The Myllet Arms, Western Avenue (Perivale), Greenford, Ealing

Design for alterations & additions for Benskins (Watford) Brewery Ltd, for a 2 storey brick building with round arched windows & doors to the ground floor, 1935 (4):

1 *Ground Floor Plan*

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

Insc: As above & *The Myllet Arms, Western Avenue*

Perivale | Messrs Benskins (Watford) Brewery Ltd | Proposed Alterations and Additions, Drawing No 46, with rooms labelled

s: Musman & Worrall F | ARIBA | *Chartered Architects* | No 7 *Carteret Street | Westminster SW1*

Pen & pencil on tracing paper (645×635)

2 *Elevation of Entrance to Banqueting Hall*; this is of 1 storey

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

Insc: As above, titled as No.1 & *Drawing No 62*

s: As No.1

Pencil on tracing paper (585×965)

3 *Elevation to Western Avenue*

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

Insc: *Proposed Licensed Premises, Western Avenue.*

Perivale | to be known as | The Myllet Arms | Messrs Benskins (Watford) Brewery Ltd

s: E. B. Musman B.A. ARIBA | *Chartered Architect* | 7 *Carteret Street | Westminster SW1*

Pencil on tracing paper (565×760)

4 *Elevation to Western Avenue, Rear Elevation & Longitudinal Section*

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

Insc: As above, titled & *Drawing No 4*, with some labelling

s: As No.3; d: July 1935

Pen on tracing paper

The elevation to Western Avenue is the drawn-out version of the design in No.3. The rear elevation and the longitudinal section are in outline only. The design represents the building as executed.

Lit: *AJ*, LXXXVII, 1938, p.854; *Architecture Illustrated* XIII, 1936, pp.142-146; *Builder*, CLI, 1936, pp.778-781, 790

[12] MARGATE (Kent): The Ship, Fort Road, & the Promenade

Preliminary designs & design, not executed, for a sea-front café for Truman Hanbury & Buxton Ltd, 1946-47 (11):

1-4 First scheme for a long low brick building including a restaurant & public house, with a circular town information bureau at one end; the basic elements of this design remain unaltered in subsequent revisions

1 *Perspective*

Insc: *Proposed Development. Site of Metropole Hotel.*

Margate | Original sketch perspective; a piece of paper has been stuck over the firm's address

s: E. B. Musman | *delt*

Coloured crayon on tracing paper (475×735)

2 *Ground Floor Plan*

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

Insc: As above & *Proposed Development. Site of Metropole Hotel Margate | Drawing No.1* (1 crossed out, replaced by 122/1), rooms labelled

s: Musman & Worrall F | ARIBA | *Chartered Architects* | No 7 *Carteret Street | Westminster SW1*

Pen, pencil & red crayon on tracing paper (645×945)

3 *Entrance elevation to the Promenade*

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

Insc: *Proposed Development. Site of Metropole Hotel.*

Margate Drawing No 3 (3 crossed out, replaced by 122/3); the site of the town information bureau is marked *Developed*

s: E. B. Musman (a piece of paper is stuck over the next word, which was presumably *Worrall*) F | ARIBA (crossed out) | *Chartered Architects* | No 7 *Carteret Street* (crossed out & *Queen Annes Gate* substituted) *Westminster SW1*

Pencil & coloured crayon on tracing paper (440×940)

4 *Axonometric projection of complete site*

Insc: *Proposed Development. Site of Metropole Hotel.*

Margate | Drg No.122/4

s & d: C. H. Simpson | Jan | 46 (the year is difficult to decipher) & Musman & Worrall F | ARIBA *Chartered Architects* | No 7 *Carteret St Westminster SW1*

Pencil on tracing paper (740×1020)

5-6 A slightly revised design, with a different elevation to the restaurant, including a balcony at 1st floor level

5 *Sketch perspective from the sea*, with figures, traffic & buildings in the background; also rough townscape views

Pencil on tracing paper (500×755)

6 *Perspective of the Ship*, from same point as No.5, more carefully drawn out

s & d: E. B. Musman FRIBA | 1946

Pencil on tracing paper (410×755)

7-11 Final design: the red brick has been replaced by white rendering, the roof made into terraces to be used for bars & a bandstand

7 *Ground Floor Plan | Drg No 122/12*

Pencil & blue crayon on tracing paper (460×995)

8 *First floor Plan | Drg no 122/13*

Pencil on tracing paper (480×1010)

9 *Roof Plan - showing Tea Terraces | & Entrance from Fort Road | Drg no 122/14*

Pencil on tracing paper (475×1005)

10 *Three sketch sections & Elevation along Pavement Line. Fort Road | Drg no 122/15*

Pencil on tracing paper (470×1010)

7-10 Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above & *Fort Road Development. Margate |*

"The Ship" for | Messrs Truman Hanbury & Buxton Ltd & Margate Corporation | Public Lavatories & | Information Bureau, labelled

s & d: E. B. Musman B.A. FRIBA | *Chartered Architect* | 12 *Upper Berkeley St | London W1*, Revised Nov 1947

11 *Finished perspective of final design*, seen from same point as No.6, many figures in foreground & cliffs & buildings in the background

s & d: J. D. M. Harvey | 49

Black chalk, pen & gouache (400×760)

Prov: Pres. by Mrs E. B. Musman 1969

Exhib: RA 1949

Reprd: *Architecture Illustrated*, XXX, 1950, p.40;

A&BN, CXCV, 1949, p.415

This drawing must have been made from No.6, but incorporates the changes made in the final design.

1-11 Lit: *AC&BN*, CXIII, 1948, pp.71-73; *Building*, XXIII, 1948, pp.151-153

[13] Design for an unidentified public house
Perspective of a brick building on a corner site, with a concave front façade & round-headed windows to the ground floor
Pen & coloured washes (260 × 335)
Prov: Pres. by Mrs Musman, 1969

MYERSCOUGH-WALKER, Herbert Raymond (1908-)

Went to Leeds School of Art, and in 1926 entered Louis de Soissons's office. In 1931 he studied at the AA, and in 1933 was elected A. He does not seem to have practised much as an architect, and his talents led him to stage design and architectural draughtsmanship. In 1940 he wrote a book, *Stage and film décor*, which includes several examples of his work, and in 1958 he wrote *The Perspectivist*, which is also amply illustrated by his own drawings.

Bibl: RIBA nomination papers; RIBA grey books

Design for the interior of a church in the basilica style

Perspective of the E end

s & d: *Raymond Myerscough-Walker* | 1933

Pencil & watercolour (540 × 480)

Prov: Pres. by Kenneth B. Mackenzie (F), 1972

The church has not been identified. There is a barrel vault and N & S round-arched arcades. It is possible that this drawing is a perspective by Myerscough-Walker of someone else's design.

MYLNE, Robert (1734-1811)

Belonged to a Scottish family of master masons, members of which had been employed by the kings of Scotland since the end of the C15. He was the first to call himself architect and leave his native land to become one of the leading British architects at the end of the C18. Possibly because he always combined the functions of architect and engineer, there has been a tendency to overlook his architectural contribution in favour of men like Chambers and Adam. Mylne's early career was indeed very similar to that of Adam. He was born near Edinburgh in 1734, and in 1747 he was apprenticed for six years to a carpenter. In 1754 he went to Paris where his brother William was already studying architecture. Early in 1755 they set out for Italy, where Robert was to spend over four years, chiefly in Rome. In 1758 he was awarded the silver medal for architecture in the Concorso Clementino at St Luke's Academy (see below). He was also made a member of the Academies of Florence and of Bologna. He visited Sicily, making drawings of Greek temples, with the intention of publishing a volume on the antiquities of Sicily on his return. His arrival in London 1759, however, coincided with the scheme to build a bridge at Blackfriars, for which he immediately submitted a design in competition with nearly seventy other architects. In 1760 he was appointed architect and the bridge was opened in 1769. A feature of its design which caused much discussion was the use of elliptical arches. He subsequently surveyed and built many other bridges and did much engineering work on canals, harbours and rivers. In 1767 he was appointed Surveyor both to St Paul's and to Canterbury cathedrals. In 1775 he became Clerk of the Works at Greenwich Hospital, but was dismissed in 1782 after a disagreement with James Stuart over the rebuilding of the hospital chapel. Besides planning the town of Inveraray, he did a large amount of domestic work, including several large country houses, but unfortunately much of his work, both houses and bridges, has been demolished.

Bibl: *ASPD*; *Colvin*; *DNB*; R. S. Mylne, *The Master masons to the crown of Scotland*, 1893; A. E. Richardson, *Robert Mylne*, 1955; L. Lewis, 'The Architects of the chapel at Greenwich hospital', *Art Bulletin*, XXIX, 1947, pp.260-267; C. Gotch, 'The Missing years of Robert Mylne', *AR*, CX, 1951, pp.179-182; C. Gotch, 'Blackfriars bridge', *AR*, CXII, 1952, pp.253-256; C. Gotch, 'Inveraray Castle, Argyll', *CL*, CXIII, 1953, pp.2060-2063; C. Gotch, 'Mylne and Inverary', *AR*, CXIV, 1953, pp.113-114; C. Gotch, 'Mylne and Kings Weston', *CL*, CXIII, 1953, pp.212-215; I. Dunlop, 'Northumberland House, London', *CL*, CXIV, 1953, pp.346-349; C. Gotch, 'Robert Mylne and the Tyne bridges', *Archaeologia Aeliana*, XXXIII, 1955, pp.87-98; C. Gotch 'Mylne and Adam', *AR*, CXIX, 1956, pp.121-123; obituary: *Gentleman's Magazine*, LXXI (i), 1811, pp.499-500

[1] GLASGOW: Jamaica bridge (or the 2nd Glasgow bridge)

Design, 1767

Elevation with section of foundations: there are 7 segmental arches, the widest in the centre, & to either side of this the arches diminish in size in pairs; an oculus is placed over each pier [Fig.68]

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

Insc: *The Original Design, by which the New Bridge | over the River Clyde at Glasgow was constructed, | after the Scale was enlarged for a wider part of the River | than this drawing was intended for; the widths of the arches are given, the lines of The highest water after great Rains & that of The lowest water in Autumnal Drowths are marked, the Present level of Ducal Green on the North & the Present level of the Bank of the River to the South is shown; the new, raised levels are indicated*

s: *Robert Mylne*

Pen with grey & yellow washes, 2 sheets of paper stuck together & backed with hessian (450 × 1380)

Prov: Pur. 1952

Mylne's design was made in collaboration with his brother William in 1767. The bridge was built 1768-72 by John Adam of Glasgow. The oculi were probably introduced to cope with the flood waters and to lessen the weight of the bridge in the narrow valley of the Clyde. It has been demolished. (Information from Andor Gomme, 1972.)

HEXHAM (Northumberland): Bridge

Measured drawing, 1790, of bridge designed by Mylne, 1785-88

See Hall, William

Measured drawing, 1796, of bridge

See Johnson, William

LONDON: Blackfriars bridge

Plan of the superstructure, plan of the piers, elevation of whole bridge, elevation of 1 arch & longitudinal section showing centring

Measured drawings made for Britton & Pugin, *Public buildings of London*, II, 1828

See Pugin, Augustus Charles & others (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

LONDON: Chapel, Royal Naval College, Greenwich
Survey drawing of Wren's chapel, presumably made shortly after the fire of 1779

Designs & FS details for interior decoration for a new chapel, 1782

See Stuart, James & Mylne, Robert

[2] WORMLEY (Herts): Wormleybury

Survey drawings with sketch plans for rebuilding, preliminary design, design & working drawings for a new house for Sir Abraham Hume, c.1766-67 (19): 1-3 Survey plans of existing house with sketch plans for rebuilding, c.1766

1 Survey *Plan of Ground Floor* of existing house: the house had 2 deeply projecting wings, 1 side being the stables; the main part of the house was in the opposite wing, & a narrow diagonal block also of living rooms connected the 2 wings; there are pencil suggestions for alterations including a rough plan for a new house in the centre of the courtyard

Insc: As above, with each room labelled & some measurements given & notes about levels; (in pencil) *former house Wormleybury*

w/m: Whatman & a fleur-de-lys on a scrolly shield, with a crown above & GR below

Pen & pencil within single ruled border; drawing torn & backed with cartridge (485 × 625)

2 Survey plan of *Bedchamber Floor*

Insc: As above, with rooms labelled & different levels marked; (in pencil) *Plan of the former house at Wormleybury*

w/m: IV & a fleur-de-lys on a scrolly shield, with a crown above & VDL below

Pen & wash within single ruled border (445 × 540)

3 Survey plan of ground floor & superimposed on it a suggested plan for rebuilding, involving a complete reconstruction of the narrow diagonal cross-wing, with further pencil suggestions for alterations

Insc: Rooms labelled & measurements of principal rooms given; verso *First plans | at Wormleybury*

w/m: As No.2

Pen within single ruled border on cartridge-backed cartridge (475 × 610)

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

For 15 January 1766 there is an entry in Mylne's diary: 'Went down to Wormley; surveyed house; compared plans and took one of bedroom floor' (quoted in A. E. Richardson, *Robert Mylne*, 1955, p.74).

4-7 Design & working drawings for the house as built, except there is no portico, c.1767

4 Working drawing of *Plan of the Foundations & Drains*

Insc: As above, with note about drains & many measurements given

5 Working drawing of plan of *Bedchamber Floor*

Insc: As above, with many measurements & a few notes

6 Working drawing of plan of *Garrett Floor*: no windows are shown in the 3 centre bays of the entrance front, but there are 2 windows to either side

Insc: As above, with many measurements & a few notes given, including *The Tympan of the Pediment is to | be flush with the Work below it | - consequently the Window must be sett | as in this plan*

7 Design for *Elevation of the Front* & (on part of

drawing that is badly torn) section of front wall

Insc: As above & a note about the section, which is now unreadable because the drawing is torn
The elevation shows 3 bay centre with 4 Ionic columns in antis with an entablature and 3 windows above, between 2 bay side wings which have pediments, 1 of which contains a clock, the other a compass. The drawing originally had a flap, which probably showed a design for a central pediment and 2 windows to either side.

'This design would correspond with the plan of No.6.

4-7 Scale: $\frac{3}{16}$ in to 1ft

w/m: J. Whatman & a fleur-de-lys on a scrolly shield, with a crown above & GR below
Pen & some pencil within single ruled border on cartridge-backed cartridge (465 × 570)

8-19 Set of designs for the house as built, with frontispiece insc: *Plans Elevations & Section of | Sr Abra: Hume's Bart: | House at Wormleybury in | Hertfordshire*

8 *Plan of Foundation and the Drains*: shows foundations of portico & an extension of the drainage system to that shown on No.4
Insc: As above

9 *Plan of Basement Floor*

Insc: As above & (in a later hand) some pencil suggested alterations

10 *Plan of the Principall Floor*

Insc: As above & (in a later hand) rooms marked *plated* & one *pugged* 1819 & pencil suggested alterations

11 *Plan of the Bedchamber Floor*

Insc: As above & (in a later hand) rooms marked *Plated* & *Pugged* with dates between 1817 & 1836 & pencil suggested alterations

12 *Plan of the Attick Floor*

Insc: As above & (in a later hand) rooms marked *Plated* with dates between 1817 & 1827, pencil notes of alterations, & pencil suggested alterations

13 *Elevation of Principall Front*

Insc: As above

14 *Elevation of Back Front*

Insc: As above

15 *Plan of the Principal Floor, shewing the situation of the timbers as laid in the Walls*

Insc: As above

16 *Plan of the Bedchamber Floor, shewing the situation of the timbers as laid in the Walls*

Insc: As above

17 *Plan of the Attick Floor shewing the situation of the timbers as laid in the Walls*

Insc: As above

18 *Plan and Sections of the Roof*

Insc: As above

8-18 Scale: $\frac{3}{16}$ in to 1ft

w/m: I. Portal & a fleur-de-lys on a scrolly shield, with a crown above & LVG below
Pen & wash within triple ruled border (500 × 645)

19 *General Plan of the Basement Floor and Drains; likewise of the Water Pipes*, showing the house & the kitchen & stable wing, with some pencil alterations
Scale: $\frac{1}{4}$ in to 1ft

Insc: As above, followed by a long note describing the drains & waterpipes, probably in Mylne's hand; also a note by Mrs Grant in February 1862 on recent improvements: *& have succeeded in making | the sewerage of Wormley Bury perfectly pure & free from all annoyance*
w/m: J. Whatman & a fleur-de-lys on a scrolly shield with a crown above & GR below
Pen & wash with some pencil alterations, drawing torn & backed with paper (745 × 735)
Prov: Pres. by Mrs Green, late owner of Wormleybury, 1962

Included with the drawings is a sheet of manuscript.

A label stuck to this sheet is insc: *This Portfolio of Plans | & 2 separate numbers | of Specifications of Plans | belong to Mrs. Grant | Wormley-Bury | July 27th 1861 | The above Memo received from Mr. Mylne's Son - who found it | amongst his Father's Papers | & gave it to Mr. Grant when | he purchased Wormley - Bury for £20,000 in 1853.*

Lit: A. T. Bolton, *CL*, XXXVI, 1915, pp.144-149; Pevsner, *Herts*, 1953, p.280 (where the date of the portico is given wrongly, see below); J. Harris, *Georgian country houses*, 1968, p.19 (No.13 reprd) *The Building commenced in 1767 April the 18th | completed & all Bills Disch: 1770 April the 30th | Amount of Tradersmen's Bills £10,639-15-1 $\frac{1}{4}$ | Architects Charges at 5 per cent £532 -- | Travelling expenses £60-9-8 | (Total) £11,232-4-9 $\frac{1}{4}$.* This note, in W. C. Mylne's hand, Robert's son, must have been made when he gave the plans to H. J. Grant in 1853. It is stuck to a sheet of paper on which Mrs Grant details the improvements to the land, drains and church done between 1853 and 1865. Mylne's work at Wormleybury has often been called a reconstruction, but these plans make it clear that it is a completely new building. It is possible that the house was first designed without the portico (see Nos.4-7), but the decision to include it must have been taken during the main building operations. It is specifically mentioned in Mylne's diary on 12 January 1773, when he gave advice on the roof of the portico and the waterclosets (A. E. Richardson, *Robert Mylne*, 1955, p.93). Sir Abraham Hume called in Robert Adam for some interior decoration at Wormleybury. Between 1777 and 1779 Adam designed three rooms, the drawings for which are in the Soane. Also in 1777 Hume used Mylne for alterations to his house in Hill Street, Mayfair. Hume may have been responsible for getting Mylne in November 1767 the post of Joint Surveyor to the New River Company.

[3] Designs for the Concorso Clementino, the subject set being a *Public Building with a Memorial Gallery to exhibit Busts of Eminent Men*, at the Academia di San Luca, Rome, 1758 (5):

1-3 Preliminary scheme

1 Entrance elevation of the palace: the rusticated wall of the courtyard is articulated by Doric columns, & the main entrance with 3 round arches is in the form of a triumphal arch; there are 2 flanking fountain motives in the form of tetrastyle Doric porticos; behind is the top of the elevation of the main block with slightly projecting wings

Insc: As above & *Prospetto Principale del Palazzo, e delle Annesse Fabbriche*

w/m: C. & I. Honig
Pen & wash (265 × 920)

2 Elevation of the main façade of the palace, with scale: the 17 bay central block is articulated by a giant Corinthian order; there are 5 central arches & windows with triangular pediments to the ground floor & segmental pediments above; there is an attic storey & a small central cupola

Insc: *Prospetto del Palazzo nel Gran Cortile*
Pen & wash (260 × 460)

3 Elevation of façade to garden, with scale: there is a central colonnade of 17 columns to the piano nobile above a rusticated podium, which has a central entrance & steps to either side between fountain motives; there are 7 bays to either side of the central block, with rusticated ground floor & windows with triangular pediments, windows with segmental pediments to the 1st floor & an attic storey [Fig.69]

Insc: *Prospetto del Palazzo dalla Parte del Giardino*
Pen & wash (260 × 400)

Nos.2 & 3 originally were one long drawing.

4-5 Final scheme

4 Entrance elevation of courtyard to the palace: the courtyard wall is articulated by a 9 bay blank arcade with a Roman Doric order to either side of the entrance; this is in the form of a Roman triumphal arch, based on the Arch of Constantine, but with fluted Doric columns; its parapet, on which stands a quadriga, is inscribed *Virtuti | ac | Genio*; there is a continuous frieze across the entrance wall, on which stand many statues; in the centre of the side walls are stepped drums with friezes, behind is the top of the elevation of the main building
Scale: *Scala di 40 Canne Romani Archittonici*
Pen & wash (270 × 670)

5 Elevation of the main façade of the palace & of the internal courtyard: the central block has an octastyle Corinthian portico with sculptured pediment & 3 bays to either side articulated with Corinthian pilasters; behind the pediment rises the upper storey of the main hall; the internal courtyard has, above a flight of steps which form a podium, a double colonnade of Roman Doric columns, to a continuous frieze, on which stand statues, 1 placed over each column; there are funeral monuments against the courtyard walls; a section is drawn at the foot of the steps to the portico, showing the foundations across the site & also the section of the courtyard colonnade with its coffered vault

Pen & wash, with pink wash for the foundations (275 × 675)

Lit: C. Gotch, 'The Missing years of Robert Mylne', *AR*, CX, 1951, pp.179-182 (4, 5 reprd); C. Gotch, 'Mylne & Adam', *AR*, CXIX, 1956, pp.121-123 (5 reprd); J. Harris, 'Robert Mylne at the Academy of St Luke', *AR*, CXXX, 1961, pp.341-342 (1, 2, 4 reprd)

Mylne was awarded the silver medal for architecture with this scheme in the Concorso Clementino at St Luke's Academy. The Academy's archives contain the presentation set of the plan, side elevations and sections. The RIBA elevations (Nos.4 & 5) belong to this set and in fact complete it. The *Prova* which Mylne also made for the same competition is now in the Cooper Union Museum, New York (it is reprd. in J. Harris, *op. cit.*). The drawings are remarkable for the influence that they show of the spirit of French neo-Classicism, as seen in the work of Soufflot and J. M. Peyre. In 1759 Mylne was elected a member of the Academy and although a Protestant, was allowed to take his place by special dispensation from the Pope. His victory in this competition, the first by a British architect, made him instantly famous and perhaps contributed to his success in the competition for Blackfriars bridge.

N . . . , H. G. (fl. 1843)

Sketchbook, Cornwall 1843

Containing *Drawings of stone mouldings, tracery & carvings in granite, from specimens in some of the churches in Cornwall*

s & d: HGN / June 1843

Sepia pen & wash & Chinese white on 31 leaves (18 blank) of cream, buff & grey tinted paper, half-bound in dark red morocco with cloth covered boards (840 x 195)

Prov: Pres. by the Ecclesiological Society, 1865

NASH, Edwin (1814-1884)

Pupil to a Mr Field and to Samuel Robinson, and later worked for George Gilbert Scott. He was elected A 1845 and F 1859, and served on the RIBA Council 1865-67. His works include the following churches: St John the Evangelist, Penge, Bromley, London, 1850 (with J. N. Round); All Souls, Crocken Hill, Kent, 1851; rebuilding the nave, 1857, and the chancel, 1871, at St James, North Cray, Bexley, London; rebuilding St Nicholas, Sutton, London, 1862-64; and St Philip, Upper Sydenham, London, 1866.

Bibl: GR; RIBA lists of members; *The Architect's, engineer's and building trades' directory*, 1868, p.127; B. F. L. Clarke, *Church builders of the nineteenth century*, 1938, p.258

[1] Design for a chapel in Italian Renaissance style *The Entrance Elevation*

Insc: As above & (on mount) *Given to the Architectural Society according to laws; drawing stamped Architectural Society founded 1831 A.D.*

s: (on mount) *Edwin Nash, Peckham*

Pen & watercolour on backed cartridge (395 x 290)

[2] LONDON: Church of St Benet Fink, Threadneedle Street, City

Measured drawings, 1845 (2):

1 Ground floor plan

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

Insc: *Designed by Sir Christopher Wren in the year 1673 and now about to be pulled down for widening the Street & labelled, with descriptive notes*

s: E.N.

Pen & wash (535 x 710)

2 Longitudinal section

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

Insc: As above, *The contributor of this section & plan hopes to see established a system of compulsory contributions in Drawings or Papers from Candidates for the Membership of the Institute & the tower has been taken down*

Pen & coloured washes (535 x 710)

1-2 Prov: Pres. by Edwin Nash, 1845

The church was dem. 1845 to make way for the Royal Exchange.

NASH, Frederick (1782-1856)

LONDON: Crosby Hall, Bishopsgate, City (now in Cheyne Walk, Chelsea)

MS notes & rough sketches for measured drawings, 1804

See Davis, Valentine & Nash, Frederick

NASH, John (1752-1835)

Architect and town planner, probably the son of William Nash, engineer and millwright. After working nearly ten years in Sir Robert Taylor's office, he set up on his own, but in 1783 went bankrupt and moved to Carmarthen. In 1796 he returned to London and formed a partnership with the landscape gardener Humphrey Repton. Together they established a substantial country house practice, but in 1802 the partnership was dissolved after disagreements. Nash enjoyed the favour of the Prince Regent, later George IV, and in 1806 obtained the appointment of architect to the Department of Woods & Forests and in 1815 became one of three 'attached architects' in the reorganization of the Office of Works. His works included country houses at Southgate Grove, Middlesex, c.1789; Cronkhill, Salop, c.1802; Killy Moon Castle, Co Sligo, Ireland, c.1803; Longner Hall, Salop, c.1805; West Grinstead Park, Sussex, 1806; Caerhays Castle, Cornwall, 1808; and Knepp Castle, West Grinstead, Sussex, 1809. In 1815-21 he remodelled the Royal Pavilion at Brighton. In London he partly achieved a grand programme of planning and building which included the layout of Regent's Park and terraces and of Regent Street from Portland Place to Carlton House in Pall Mall, 1810-23; the Royal Opera Arcade, Pall Mall, 1816-18 (with George Stanley Repton); the façade of the Haymarket, 1821; All Souls, Langham Place, 1822-24; Clarence House, 1825; Buckingham Palace, 1825-30; United Services Club, Pall Mall, 1827; and Carlton House Terrace, 1827-33.

Bibl: Colvin; J. Summerson, *John Nash, architect to King George IV*, 1935; T. Davis, *The architecture of John Nash*, 1960; T. Davis, *John Nash the Prince Regent's architect*, 1966

BLAISE CASTLE, nr Bristol (Glos)

Both Nash & the Reptons were involved in improvements for J. S. Harford at Blaise Castle. There are designs for a dairy & a druid's temple in Notebook I by George Stanley Repton (q.v.); for another drawing for the dairy see **Repton, John Adey**; & for designs for Double & Rose Cottages at Blaise Hamlet, c.1811, see **Repton, George Stanley**.

[1] LONDON: Archway, Highgate (St Pancras), Camden

Copy of design [Fig.73]

Elevation, & plan of parapet, showing an astylar archway with a viaduct carried on 3 semicircular arches

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

Insc: (in pencil) *Copy of Nash as now existing & (in pen) Highgate Archway*

w/m: Edmeads & Co. 1809

Pen (520 x 735)

Lit: J. Summerson, *John Nash*, 1933, p.120

In 1812 a road tunnel which John Rennie was building through Highgate Hill fell in, and Nash was called upon by the Highgate Archway Co. to 'ascertain the cause and suggest the remedy'. He removed the whole tunnel, supported the ground for a depth of 80ft and built a viaduct. The work was finished to the design shown in this drawing in spring 1813; it was finally dem. 1901. The rather austere design consists of a strange combination of stylistic influences: the ball motif used in the decoration of the arch is Vanbrughian, the terminal feature of the balustrade has Greek acroteria, and the concentric orders decorating the viaduct arches are reminiscent of Soane's arches at the Bank of England.

[2] LONDON: Casina, Dulwich (Camberwell), Southwark

Copy of design for a classical villa for Richard Shaw, c.1797-98

Ground floor plan, *Elevation of the South Front* & details of cornice, plinth & junction between full-length window & plinth [Fig.70]

Scale: $\frac{1}{16}$ in to 1ft (except details)

Insc: As above, labelled &, in a different hand from the rest of the inscriptions, *Richard Shaw Esqre. / Dulwich*

w/m: Britannia in a crowned circle with TW (in a circle) 1803

Pen (405 x 335)

Prov: Pres. by Sir John Summerson, 1933

Lit: *RIBA Jnl*, XI, 1933, pp.317-318; J. Summerson, *John Nash*, 1935, pp.62-63; T. Davis, *The Architecture of John Nash*, 1960, p.26

The 1803 watermark of this drawing indicates that it is a copy, made in Nash's office, perhaps by George Stanley Repton. The date of the original design must be earlier, because a drawing for the villa was exhibited at the RA in 1797 - a year after Shaw had made his fortune as solicitor to Warren Hastings during his trial; and J. Dallaway describes the building in *Anecdotes of the arts in England*, published in 1800. H. Repton landscaped the grounds and made an ornamental canal, a fragment of which remains. The house was dem. 1906, and a housing estate now occupies the site. A view of the house as built is illustrated in J. Hassell, *Views of noblemen and gentlemen's seats in the counties adjoining London*, 1804, and this corresponds to the design shown in the drawing, except for a conservatory not shown on the plan.

LONDON: King's Opera House (or Royal Opera House), Haymarket, Westminster

Design, c.1816

See **Repton, George Stanley & Nash, John**

LONDON: King's Opera House (or Royal Opera House), Haymarket, Westminster

First floor plan & elevation to Haymarket

Measured drawings made for Britton & Pugin, *Public buildings of London*, I, 1825

See **Pugin, Augustus Charles & others** (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

LONDON: Theatre Royal, Haymarket, Westminster

Plan, elevation to Haymarket & perspective of auditorium

Measured drawings made for Britton & Pugin, *Public buildings of London*, I, 1825

See **Pugin, Augustus Charles & others** (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

LONDON: Cornwall Terrace, Regent's Park (St Marylebone), Westminster

Elevation, site plan & block outline

Preliminary measured drawing made for Britton & Pugin, *Public buildings of London*, II, 1828

See **Pugin, Augustus Charles & others** (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

[3] LONDON: College of Physicians, Regent Street (St Marylebone), Westminster
Unexecuted design

Elevation, showing a 7 bay block with central dome flanked by 1 bay pedimented pavilions; 2 storeys, the ground floor rusticated, Corinthian columns at 1st floor level

Insc: verso (in pencil) *Designed for College of Physicians in Regent Street*
Pen (205 × 305)

Prov: Pres. by Sir John Summerson, 1933

Lit: *RIBA Jnl*, XL, 1933, pp.318-319

The date of this design must be between c.1819 and 1824, because the College of Physicians was considering premises in Hanover Square or the Mall in 1819 and work was begun on the Trafalgar Square building in 1824. The draughtsman of this drawing may be George Stanley Repton.

LONDON: Mansion of Charles Tufton Blickes, Regent Street, Westminster

See **Gears, George Everson**, Bound volume of 93ff

LONDON: Houses of John Nash & John Edwards, Regent Street, Westminster

Ground plan, 1st floor plan & elevation

Measured drawings made for Britton & Pugin, *Public buildings of London*, II, 1828

See **Pugin, Augustus Charles & others** (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

[4] RAVENSWORTH CASTLE (Co Durham)

Working drawings & designs for house, offices & stables, c.1808-c.1824 for Thomas Henry Liddell (45):

E. Mackenzie & M. Ross, in *View of the County Palatine of Durham* . . . , II, 1834, p.150, say that Nash was asked to provide plans for Ravensworth, and in 1808 nearly the whole of the old house was taken down, 'except two of the old towers, which are incorporated in the offices . . .'. The old house had consisted of a basically late C17 classical building of 7 bays with a c.1740s Gothic addition to the S. The curtain walling and corner towers of the C13 castle had been retained as offices and a courtyard. For illustrations of Ravensworth before Nash's alterations, see S. & N. Buck, *Buck's antiquities: or venerable remains of above four hundred castles, monasteries, palaces . . . in England and Wales*, for an engraving of 1728; and W. Hutchinson, *The history & antiquities of the County Palatine of Durham*, II, 1787, opp. p.417, for an engraving of 1782.

1-7 Working drawings for the house, exclusive of the offices c.1808-09

1 Ground floor plan, with details of construction of billiard room walls & ceiling & details of emendations to the design of the billiard room & adjoining corridor & room

Verso: Detail of wall between billiard room & passage to offices

Insc: Dimensions given & full notes on details of construction

w/m: Edmonds & Pine 1808 (or 1805?)

Pen (800 × 565)

2 Ground floor plan, with details of billiard room walls & ceiling & of gallery niches, of chimneys, of doorways & of a window

Insc: Dimensions given & full notes on details of construction

w/m: E & P 1807

Pen with inscriptions in sepia pen (530 × 730)

This plan is the same as that in No.1 except for minor details,

3 First floor plan

Verso: Details of air holes in floors

Insc: Dimensions given & notes on details of construction

w/m: E & P 1807

Pen with some inscriptions in sepia pen (500 × 715)

4 Plan showing roof timbers & chimney flues, details of a corbel &, in pencil, of a trussed girder

Insc: Labelled & dimensions of corbel given

w/m: E & P 1807

Pen with sepia pen labelling (535 × 735)

5 Plans & elevations of *North or Entrance front*, *Library front* & *South front* showing the manner of the reversed arches under windows & doors which are concealed by 4 inches of ashler (sic) plinth | under the plinth Moulding . . .

Insc: As above, dimensions given & with notes on details of construction

Pen (560 × 760)

6 Plan of *Dining Room* with adjacent parts of gallery & billiard room, *Chamber Plan of the Rooms over | the Dining Room*, *Plan(s) of the Timbers of the Chamber Story & of the Flat*, *Elevation of Dining Room*, section of dining-room & *Plan & Elevation of one of the Niches | in the Gallery*

Insc: As above, labelled & dimensions given

w/m: E & P 1807

Pen (520 × 725)

7 Plan & elevation of *Window for the Salon*

Scale: 1in to 1ft

Verso: *Stone pier between the Windows of the Salon*

Scale: FS

Insc: (recto & verso) As above, labelled & dimensions given

w/m: Lidead & Fine 1809

Pen (1015 × 470)

In this c.1808-09 design the plan of the former double-pile, 7 bay, 2 storey house is discernible in the block formed by the dining-room, saloon, music room and gallery and the rooms above. To this core has been added a N range of rooms incorporating an entrance hall and a W wing containing library and drawing room. The exterior of the house is castellated Gothic with square-headed windows and a pointed, traceried window for the saloon. The gallery is Soanean classical: niches at ground floor level, with a series of 5 top-lit domes above. In Nos.1-5 the W end of the S front is terminated by a 3 sided projection, and the centre of the W front is dominated by a projecting round turret containing a staircase. However, Nos.8-11 & 13-16 below show a different treatment of the W end of the house: the S front is terminated by a projecting rectangular tower containing a 5 sided, 2 tiered bay window, and the staircase has been removed from the W front and a new elevation substituted which includes 3 bay windows and a conservatory. These drawings have watermarks dating from 1815 to 1823, and No.16 is inscribed with the date 1824.

Sir John Summerson (*John Nash*, 1934, p.96) suggests that the house was executed to the c.1808-09 design and the W end was taken down and rebuilt c.1822. However, an alternative explanation of the drawings would be that nothing was begun until c.1824, by which time the design of the W end and of other details had been changed. As Summerson remarks, the new design for the W end shows a comparatively rigorous treatment of Gothic which could not have been conceived – especially not by Nash – as early as 1808. But this observation also

applies to the plasterwork of the dining-room and saloon, and a drawing for the saloon (No.28) actually has an 1821 watermark. Moreover, the fact that building must have been considerably delayed is confirmed by E. Mackenzie & M. Ross's statement, *op. cit.*, p.150, that the gallery and most of the part of the house to the N of it were still unfinished in 1834, only a year before Nash's death. The Liddell family appear to have had a say in the revised design: No.10 is inscribed *Plan suggested by Thomas*, who may have been Sir Thomas Henry Liddell; and Mackenzie & Ross say that the conservatory was 'built from a plan furnished by a gentleman of the family'.

In cataloguing it has been assumed that building did not begin until c.1824, and the detailed working drawings for all parts of the main house have therefore been put together in the following section – except for Nos.6 & 7 which have earlier watermarks. Some of the following drawings may antedate 1824, however, since some of the details could have been finally settled at the time of the c.1808-09 design.

8-29 Working drawings for the house, exclusive of the offices, c.1824

8 *Plan of the W half of the Ground Floor*: the conservatory, & the position of the drains are very lightly sketched in

Scale: 1gin to 10ft

Insc: As above, labelled, dimensions given & with notes

w/m: J. Whatman 1818

Pen & pencil (510 × 715)

9 *Plan of the W half of the Ground Floor*: the conservatory is shown fully drawn out

Scale: 1gin to 1ft

Insc: As above, labelled, dimensions given & with notes

w/m: Smith & Allnutt 1823

Pen (515 × 645)

10 Sketch elevation of the S front, showing the offices as well as the main house

Insc: *Plan suggested by Thomas & calculations given*
w/m: Horn on crowned shield above monogram WC
Pen & sepia wash, with a few sketched pencil lines (255 × 410)

The handwriting of the inscription does not seem to bear any resemblance to any of the other hands represented among the Ravensworth drawings.

11 *Elevation of the South Front* [Fig.72]

Scale: 1gin to 1ft

Insc: As above, some dimensions given & labelled with a descriptive key

w/m: J. Whatman Turkey Mill

Pen & pencil (475 × 720)

12 *Elevation of the Square Tower in the South Front – drawn to a larger scale*

Scale: 14in to 1ft (not marked)

Insc: As above, some dimensions given & labelled with a descriptive key

w/m: J. Whatman Turkey Mill

Pen & pencil (655 × 495)

These 3 elevations are very similar but have slight differences. In No.11 two 1st floor windows have been erased and replaced by shields, whereas in No.10 there are shields and no traces of erasures; in Nos.9 & 12, as in No.5 and other more detailed drawings, there are plain mullioned windows, whereas in No.11 they are cusped; and the turrets of the central tower are treated slightly differently in all 3 drawings, there being heavy erasures and pencil amendments in No.11.

13 Plan & Elevation . . . of a part of the West Front, showing the bay window in Lady Ravensworth's bedroom & the . . . great window at the | end of the Hall and the Bridge over

Insc: As above, labelled, dimensions given & with some notes

w/m: B E & S 1815

Pen (530 × 410)

14 Plan, sections & details showing the foundations & the construction of floors & ceilings in the W half of the house; the conservatory is not shown

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

Insc: Labelled, dimensions given & with notes

w/m: J. Whatman 1818

Pen (510 × 725)

15 Plan, elevation & details of conservatory

Insc: Labelled, width of archways given & with notes

w/m: Smith & Allnutt 1823

Pen & wash (545 × 740)

16 Part-plan showing situation of water closet & drain behind stairs near library

Insc: Labelled, dimensions given & with notes & an explanatory letter to Mr John Liddell | Joiner | Ravensworth Castle | . . .

s & d: (on the letter) John Nash | Dover St | Jany 1824 & postmark 1824

Pen & pencil (245 × 385)

According to E. Mackenzie & M. Ross, *op. cit.*, p.150, John Liddell was clerk of the works at Ravensworth.

17 Plan of the Eating Room and Music Room and Music Room Chimney and Flue - | and the Niche at the back of them

Insc: As above, dimensions given & with notes on details of construction

Pen on cartridge-backed paper (690 × 395, 1 corner torn)

18 Elevation of one of the Chamber Windows, Elevation of one of the Ground Floor Windows, Plan of the Stone Jamb and Wooden frame, Plan of the middle Mullion, plan of window showing shutters & details of sashes

Scale: $\frac{3}{4}$ in to 1ft, FS, $\frac{1}{8}$ FS

Insc: As above

Pen (560 × 760)

19 Plan of window showing shutter

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

Pen on cartridge-backed paper (160 × 735)

This is a tracing of part of No.18.

20 Elevation of the Ground floor and Bed Room Sash frames & plans of jamb & Middle Mullion

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

Insc: As above

Pen on cartridge-backed paper (525 × 655)

21 Plan of the angle of the Bow Window

Scale: FS

Pen & wash (525 × 675)

22 Detail of a shutter

Scale: FS

Pen (495 × 610)

23 Plan shewing the Shutters of the Salon Window, also the Piers & Sash Frames as they now are & detail of the Columns in the piers of the Archway of the Side Board

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

Verso: Arch and Jamb mould . . . between the Lobby and Conservatory

Scale: FS

Insc: As above

Pen with yellow, pink & grey washes, 2 sheets joined (545 × 1285)

24 The detail of the Ornamental wainscoting over the | Chimney-piece: part-elevation & section of mouldings

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

Insc: As above & labelled with notes

Pen (655 × 530)

25 Design for the wood & plaster vaulting of the dining-room ceiling

Plan & longitudinal & cross-sections showing the timbering

Verso: Detail of a moulding

Pen (565 × 830)

26 Plan shewing . . . the manner of the Pannelling between | the Circular mouldings in the Center of the Dining Room Ceiling

Insc: As above

Pen (295 × 445)

27 Design for the vaulting of the saloon ceiling

Plan, section & (recto & verso) details

Scale: $\frac{1}{2}$ in to 1ft, except details, some of which are FS

Insc: Labelled & some dimensions given

Pen (705 × 455)

28 8 Sketches of Rosetts (sic) for Saloon

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

Insc: Numbered 1-8

w/m: 1821

Pen & wash (385 × 480)

29 Library and anti-Library | Plan of the Ceilings & half elevation of one of the longitudinal | arches in the Anti-library

Scale: Plans $\frac{1}{8}$ in to 1ft; detail $\frac{1}{4}$ FS

Insc: As above & N.B. The transverse arches (in the anti-library) are $2\frac{1}{2}$ in larger in the span

w/m: Smith & Allnutt 1823

Pen & pink wash on linen-backed paper (505 × 595)

30-42 Design for offices, c.1808

30 Plan of the Cellars, with Section of Coal Cellar & detail of windows

Insc: As above, dimensions given, labelled & with details of construction given

Pen on cartridge-backed paper (540 × 730)

31 Plan of the Ground Floor, with details of chimneys, flues, archways & a window

Insc: As above, dimensions given, labelled & with full notes on details of construction

Verso: Details of columns & corbels of servants' porch & of groins & bosses in servants' passage

Scale: Mouldings FS

Insc: As above & labelled

Pen (555 × 760)

An Old Tower is incorporated into this plan.

32 Plan of the Chamber floor, with detail of archways

Insc: As above, dimensions given, labelled & with notes on details of construction

Pen (530 × 635)

33 Plan of the Timbers of the Chamber Floor, showing position of flues & larger scale Section of one of the Trussed girders

Insc: As above, labelled & with notes on details of construction

Verso: Elevation of carved panel with details of mouldings

Pen (540 × 750)

34 Plan showing timbers of ceiling of chamber floor & of floors of rooms above the chamber floor, with plan & section of a truss beam

Insc: Labelled, with notes on details of construction

Pen on linen-backed paper (530 × 735)

35 Plans of the 3 rooms in the servants hall tower

Insc: As above, labelled & with notes

Pen (375 × 540)

36 Plans of the 3 rooms in the Butlers Pantry Tower, with a Plan shewing where the flues | come out between the Corbels & details of stairs

Insc: As above, labelled & with notes

Pen on cartridge-backed paper (505 × 715)

37 Plan of the drains, with Section of cesspool

Insc: As above, labelled & with notes

Pen with grey & blue washes (605 × 575)

38 Elevation of North front of the Office towards the Court, Section lengthways through the offices in the kitchen Court - from the floor of the Offices upwards & details of chamber story window & Battlements

Insc: As above, labelled, dimensions given & with descriptive notes

Verso: Section of a moulding

w/m: 1801

Pen (485 × 655)

39 Elevation of Servants Hall Tower, Servants Entrance Tower &c, with Plan of the Servants Porch to a larger scale & details of Window for closet out of Eating room

Verso: Elevation of Kitchen Window, with sketch alternative elevation & sketch detail

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

Insc: As above, labelled & dimensions given

w/m: E & P 180(5?)

Pen (550 × 750)

40 E-W section through housekeeper's room & room above it, the adjoining passage, the billiard room & the passage adjoining the billiard room

Insc: Labelled & dimensions given

Pen on cartridge-backed paper (535 × 435)

41 Elevation of one of the external doors of the offices, with details

Verso: Details of cast iron truss

Insc: As above, labelled & with notes

w/m: F. & P 1807

Pen (385 × 545)

42 Elevation of The Kitchen Window at Sir Thomas Liddells, Bart, Section of the Sash frame and Casements & other details

Scale: Details FS

Insc: As above & labelled

w/m: E & P 1807

Pen (550 × 750)

The date of execution of this design is not recorded, but it must have been prior to 1834, since E. Mackenzie & M. Ross, *op. cit.*, p.150, say that 'the eastern side is closed by offices . . .'

43-45 Design for stables, c.1808

43 Exterior elevation of main entrance of stable court, with alterations to the height of the castellated towers flanking the entrance

Insc: Dimensions given & with notes on alterations

w/m: E & Co. 1807

Pen on cartridge-backed paper (195 × 505)

44 Interior elevations of stable court, with alterations corresponding to those on No.43 & cross-section through 1 side

Insc: Dimensions given & with notes on the alterations

Pen on cartridge-backed paper (515 × 710)

45 Elevation of mullioned & transomed window & Plan of middle Mullion of the Sash frame

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

Insc: As above, dimensions given & This must be the Drawing for the Stable Windows

w/m: E & P 1807

Pen (375 × 550)

The date of execution of this design is not recorded. E. Mackenzie & M. Ross, *op. cit.*, do not mention the stable court in their description.

1-45 Prov: Pres. on permanent loan from the Ravensworth Estate office, 1934
According to E. Mackenzie & M. Ross, *op. cit.*, p.150, the intention in 1834 was to finish the house to Nash's designs. But this never happened, perhaps because Nash died in 1835. The design for the completion of the house as executed is represented by drawings in the RIBA Collection, see **Unidentified, English, C19, RAVENSWORTH** (Co Durham). The completed building was illustrated in *The Illustrated London News*, 18 July 1846, p.45, where it is stated that 'the principal (i.e. N) front was designed by the Hon. Henry Thomas Liddell, eldest son of Lord Ravensworth...'. The castle was dem. 1953.

[5] WITLEY COURT, nr Great Witley (Worcs)
Designs for alterations to the house for Lord Foley, before 1811 (2):

1 Unexecuted design

Elevation of the E (garden) front, set in a landscape, with new terraces & a new conservatory in the form of an Ionic temple

Insc: (on a label at one time stuck on to the mount) *Witley Court | Worcestershire | given to me by Lord Foley Decr. 1811*

Watercolour (380 x 610)

Prov: Pur. 1962

2 Executed design

Elevation of E (garden) front, set in a landscape: a new portico is surmounted by a heavy balustrade masking the attic storey; a new conservatory has a pyramidal or hipped roof & arcaded windows; & the new terraces are as in No.1

Watercolour (420 x 710)

Prov: Pur. 1960

Lit & reprd: CL, XCVII, 1945, pp.992-995, 1036-1039; RIBA Library Bulletin, XV, 1960, 1 (No.2 reprd opp. p.2); J. Harris, *Georgian country houses*, 1968, pp.60-61 (No.2 reprd. pl.38)

Even before Nash's arrival, Witley Court had had a complicated building history. A Jacobean house with towers had been rebuilt at some point after 1683; then this was probably extensively altered, with the addition of a new chapel and wings, between c.1712 and 1735; and probably in the late C18 a shallow bowed projection was added to the E front. The house before Nash's alterations is illustrated in W. Angus, *The Seats of the nobility and gentry in Great Britain & Wales*, 1787, which shows the W front on p.159, and both the E and W fronts are shown on ff.9r, 10r & 11r of a notebook kept by George Stanley Repton (q.v.) while he was in Nash's office. Sir John Summerson (*John Nash*, 1934, p.617) dates this notebook to c.1802-05. Nash did not only carry out alterations to the E front. C. R. Cockerell visited Witley Court at some time before 1825, see J. Harris, 'Ichnographica domestica', *Architectural History*, XIV, 1971, p.28 & figs.24 & 25a. His sketches and description indicate that Nash also demolished the 2 Palladian wings on the S side of the house, added a W portico and built a dining-room, library and Lady Foley's room. He may also have made some alterations to the service accommodation. The Reptons seem to have been involved with Nash at Witley: Humphry's presence there is mentioned in J. C. Loudon, *The Landscape gardening... of Humphry Repton*, 1840, p.417; and the above drawings of the E front are possibly in the hand of George Stanley Repton, who also made a design for dog kennels at Witley (q.v.). In c.1860 the house and gardens were again altered by S. W. Dawkes & W. A. Nesfield, and in 1937 the house was gutted by fire and is now a ruin.

[6] Specimen designs for churches, presented to the Church Commissioners in 1818 (20):

1-2 Design I: The plan basically rectangular; to the E projecting stair turrets flank a semicircular projection containing the vestry; to the W projecting stair turrets flank a Corinthian portico in antis; tall spire, the lower part of which is surrounded by a ring of free-standing Corinthian columns

1 Plan of the Ground Floor & Plan of the Gallery Floor

Insc: As above, labelled with a key, *The cost of this Building including Portico - £8960 | The Pews, Pulpit, Reading Desk, and Clerks Desk £1920 | £10880 | NB. The Spire and Pedestal & Colonade (sic) £1450 & this design is proposed for | some situation requiring | an ornamental structure*

2 W elevation

3-4 Design II: Latin cross plan, with W porch flanked by stair turrets; tower over crossing; Gothick elevation

3 Plan of the Ground Floor & Plan of the Gallery Floor

Insc: As above, labelled with a key, *The Body of the Building will cost £9300 | The Pews, Pulpit, Clerks Desk and | Reading Desk £1920 | £11220 | The Tower and Gothick Porch will cost £2300 & This Design is calculated for a Situation where an Ornamental Fabric is required; and the Plan may be enlarged so as to contain 3000 Persons, | and the Elevation preserved, without additional expenses*

4 W elevation

5-6 Design III: The plan basically rectangular, with large semicircular W projection; E entrance porch surmounted by an octagonal tower & spire; Gothick elevation

5 Plan of the Ground Floor & Plan of the Gallery Floor

Insc: As above, labelled with a key, *The building in a plain state £8700 | The pews of deal, the pulpit & reading desk £1920 | £10620 | NB. The Tower & Porch will cost £2100 & This Church is susceptible of a plainer Elevation, but this Elevation is submitted in case | any particular situation requires a more ornamental structure*

6 E elevation

7-8 Design IV: Octagonal plan, with stair turrets projecting from all 8 corners; cast iron supports in 8 groups of 4 supporting gallery & ceiling; entrance behind altar; octagonal tower & spire; Gothick elevation

7 Plan of the Ground Floor & Plan of the Gallery Floor

[Fig.74]
Insc: As above, labelled with a key, *The cost of this Church with the Staircases will be £8500 | The pews, reading desk, clerk's desk & pulpit, of deal £1920 | £10420 | The Towers & spire will cost £1800 & This plan will hold a great number of people in a comparatively small | space, and the pulpit and reading desk advancing very forward into the church, the | hearing is perfect. It is susceptible of being enlarged without prejudice to seeing or hearing - As many of the staircases as may be thought unnecessary may | be removed -*

8 Entrance elevation

9-10 Design V: Greek cross plan, with octagonal stair turrets in the angles of the cross; at the E end twin entrance porches flanking the vestry; above the vestry an octagonal bell tower; Gothick elevation

9 Plan of the Ground Floor & Plan of the Gallery Floor

Insc: As above, labelled with a key, *The Building exclusive of Tower £9000 | The Pews, Pulpit and Reading Desk £1920 | £10920 | NB. The Tower will cost £1200 & NB. The lower Part of the Tower is the Vestry Room, | Level with the Gallery is the Organ Loft, | Over that is the Clock, and in the | Upper Part of the Tower is the Bell*

10 E elevation

11-12 Design VI: The plan consists basically of 2 intersecting rectangles; cast iron supports for gallery & ceiling round central area, as for succeeding designs; hexastyle pedimented Roman Doric entrance portico in centre of E front; rising above the portico, a square tower with a circular bell-stage ringed by Corinthian columns

11 Plan of the Ground Floor & Plan of the Gallery Floor

Insc: As above, labelled with a key & *The Cost of this Church will be £8300 | The Pews Pulpit Reading Desk | and Clerks Desk of Deal £1920 | the Portico £930 | the Pedestal and Cupola £750 | £1680*

12 E elevation

13-14 Design VII: Plan consists basically of a rectangle with a large semicircular W projection; in centre of E front a hexastyle Greek Doric entrance portico masking an irregular projection; rising above the portico, a tall tower with an open bell-stage of squat Greek Doric columns

13 Plan of the Ground Floor & Plan of the Gallery Floor

Insc: As above, labelled with a key & *The Cost of this Church including Portico £7900 | The Pews, Pulpit, Reading Desk, | and Clerks Desk, of Deal £1920 | £9820 | The Tower £800*

14 E elevation

15-16 Design VIII: Plan consists basically of a rectangle with a large semicircular W projection; tall E bell tower flanked by projecting stair turrets

15 Plan of the Ground Floor & Plan of the Gallery Floor

Insc: As above, labelled with a key & *This building will cost £8000 | The Pews, Pulpit, Reading Desk, and Clerks Desk, in Deal £1920 | £9920 | NB. The Tower will cost £1120*

16 E elevation

17-18 Design IX: The plan consists basically of a rectangle with a segmental W end; the E elevation has a central bell tower flanked by twin porticoes, which give access to the church via corner stair turrets

17 Plan of the Ground Floor & Plan of the Gallery Floor

[Fig.75]
Insc: As above, labelled with a key, *The Cost of this Church £8900 | The Pews Pulpit Reading Desk | and Clerks Desk £1920 | £10820 | The Tower & end Pinnacles £1010 & This Plan is peculiarly adapted to seeing and hearing; all the seats below and (under crossed out) the circular part above | face the clergyman, with nothing intervening to prevent the sight (voice crossed out); and though a Gothic Elevation is given to this Church it is susceptible of a Modern Elevation*

18 E elevation

19-20 Design X: Square plan; 3 bay E entrance porch; astylar elevation with plain round-headed windows; roof, lantern & bell turret modelled on the tomb of Halicarnassus

19 Plan of the Ground Floor & Plan of the Gallery Floor

[Fig.76]
Insc: As above, drawing labelled with letters (but explanatory key missing) & *This form being a square will hold the greatest number of People in the least possible space. | The Faces of the Congregation are towards the Clergyman and have nothing to obstruct their view. | The Communion Table is in full view, and the Pulpit and Reading Desk being well advanced into | the Church the hearing will be perfect*

20 E elevation

1-20 Scale: $\frac{1}{10}$ in to 1 ft

Plans executed in pen, elevations in pen & watercolour (615×470, except Nos. 5, 6, 13, 16 & 19 which have been cut down to 580×400, 580×380 & 590×260); the plans, except for those which have been cut down, have ruled margins; the elevations have been front-mounted with brown paper, but in the case of those drawings which have been cut down the mounts have largely disappeared; all the drawings except Nos. 4 & 19 have been paired, 1 plan with 1 elevation, & stuck down on to recto & verso of sheets of grey sugar paper; unfortunately the plans & elevations have not been correctly matched

Prov: Pres. on permanent loan by the Church Building Commissioners, 1972

Lit: M. Port, *Six hundred new churches*, 1961, pp.38-41; R. Liscombe, 'Economy, character and durability: specimen designs for the Church Commissioners, 1818', *Architectural History*, XIII, 1970, pp.43-56 (all elevations reprd)

In 1818 the Church Building Act was passed in order that new churches, financed by public money, might be erected in poorly served areas. In the same year the Church Commissioners, who had been appointed to put the Act into effect, instructed the three attached architects of the Office of Works – John Nash, Sir Robert Smirke (q.v.) and Sir John Soane – to submit specimen designs for new churches. Nash submitted the above 10 designs drawn by (?) one of the Reptons at a charge of £500, a charge which was eventually met only with some reluctance (see R. Liscombe, *op. cit.*, pp.43 & 52). None of the specimen designs was actually built, although all three architects received individual commissions for churches built under the Act. Nash's 'Commissioners' churches' were All Souls, Langham Place, 1822, which shows the influence of his specimen design I, and St Mary's, Haggerston, 1826, which showed the influence of his specimen design VIII in the tower and of his specimen designs II & III in the octagonal turrets (for illustrations of All Souls and St Mary's see T. Davis, *The Architecture of John Nash*, 1960, pls.128-131 & 132). Specimen design VII may in turn have been influenced by the elongated proportions and extraordinary bell-stage of the tower of St Mary's church, W Cowes, which Nash built in 1816.

Two sketchbooks kept by George Stanley Repton while he was in Nash's office

Sketchbook I

Most of the designs are for minor works – lodges, stables, cottages &c – the design of which may well have been entrusted to George Repton in his capacity as office assistant, and for that reason the full catalogue entry will be found under **Repton, George Stanley**.

But the following certainly identified designs are also included here for convenience:

BLAISE CASTLE, nr Bristol (Glos)

Design for a dairy & druid's temple for J. S. Harford BRAMSHAW, nr Lyndhurst (Hants): The Warrens

Design for a house & brewhouse for G. Eyre

COWES (IoW)

Designs for cottages & details of John Nash's castle, the latter post- c.1798

COWES (IoW)

Designs for a block of 4 cottages, a single cottage & a trellis alcove, perhaps connected with Northwood House, for G. Ward

HAMSTEAD (IoW)

Design for the conversion of an old house belonging to John Nash

HARPTON COURT (Radnor)

Design for a brewhouse for Frankland Lewis

HIGH LEGH, nr Knutsford (Cheshire)

Designs for fittings for house, for an inn & for a cottage for George John Legh, post-c.1791

KILLY MOON CASTLE, nr Cookstown (Co Tyrone)

Design for castle for Col. William Stewart, c.1803

LIPHOOK (Hants)

Designs for a house, now called Hollycombe, & a

lodge for Charles Taylor

LISSAN, nr Cookstown (Co Tyrone): Rectory

Design for rectory for John Staples, c.1807

LONDON: No.29 Dover Street, Westminster

Details of remodelling of John Nash's house, post-c.1800

LONGNER HALL (Salop)

Design for house for Robert Burton, c.1803

LYNDHURST (Hants)

Design, apparently for the addition of trellis veranda

& pavilions to Northwood for Capt. Charles

William Mitchell, post-1798 & before 1827

MERLY HOUSE (Dorset)

Design for stables for Mr Willett

MOCCAS (Herefs)

Design for 2 cottages or lodges for Sir George

Cornwall

OSBORNE (IoW)

Design for a cottage

SURBITON (Surrey): Southborough Place, now

Southborough House, Ashcombe Avenue

Designs for fireplaces for Thomas Langley, c.1808

WEST GRINSTEAD PARK (Sussex)

Design for a house for Walter Burrell

WHIPPINGHAM (IoW): Church of St Mildred

Designs for font

WOBURN (Beds)

Design for ox stalls for the Duke of Bedford

WOOL BEDING (Sussex)

Design for cowshed for Lord Robert Spencer

Sketchbook II

This has been fully catalogued here because it contains mainly larger projects, the general design of which, at least, would have been decided by Nash. 12 leaves, the binding missing

Insc: f.1r G. S. Repton – the gift of | His Father (Humphry) *Apl. 12th 1800*

Pen (285×410)

Prov: Pres. by Patrick Horsburgh, 1947

[7] CHICHESTER (Sussex): Market house

Design with hexastyle Doric portico in antis between 2 pavilions, c.1807 (2):

1 f.5r: *Ground Plan of the Market & Fish Market, Elevation of a Market to be built at Chichester & cross-section showing timbering*

2 f.4v: *Longitudinal Section of the Market House to be built at Chichester*

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

Insc: As above, labelled, dimensions given & notes on construction & materials

Nairn & Pevsner, *Sussex*, 1965, p.179, dates the execution of the building to 1807. The executed design as described there differs slightly from the above design in having arched entrances where the drawing has arched windows, and in having the city arms on the parapet. Another storey was added to Nash's building in 1900.

[8] NEWPORT (IoW): Town hall & market, High Street & Key Street

Design, c.1814 (3):

1 f.11v: 1st floor plan; the fittings of the court can be collapsed so as to make 1 large hall divided only by a screen of columns

Insc: Labelled, dimensions given & with explanatory notes on details of construction

2 f.12r: Elevations of the entrance front facing Key Street & of the main front facing High Street

Insc: Labelled & dimensions given

3 f.11v: Cross-section showing timbers & cast iron cores of the arches

Insc: Labelled, dimensions given & with explanatory notes on details of construction

Lit: J. Summerson, *John Nash*, 1934, pp.153 & 254;

T. Davis, *The Architecture of John Nash*, 1960, p.89 &

pl.127; T. Davis, *John Nash*, 1966, p.62; Lloyd &

Pevsner, *Hants*, 1967, pp.750-751

The drawings show a 5 bay main façade with 3 bay pedimented Ionic portico at 1st floor level, 7 bay side façade with 5 bay colonnade at 1st floor level and arches at ground floor level. The working drawings for this design are preserved at the Borough Surveyor's office in Newport; they are dated 1814. Lloyd & Pevsner gives the date 1816, but this discrepancy could be explained if the building took some time to complete. It cost £10,000 to build. In 1887 the Victoria tower was added to the right of the entrance façade.

[9] SHANBALLY CASTLE, Clogheen, (Co Tipperary, Ireland)

Design for a castle with both exterior & interior in the Gothic style, for the Earl of Lismore (8):

1 f.1v: *Plan of the Basement Story of Shanbally Castle*

2 f.2v: *Ground Plan of Shanbally Castle, Tipperary, Ireland – the Seat of Lord Vist. Lismore*

3 f.2v: *Plan of the Chamber Story – Shanbally Castle, with inset Plan of the 3d Pair story over G*

1-3 Insc: As above, rooms labelled, dimensions given & with notes on details of construction

4 f.3r: Plan showing *Timbers of the Chamber Floor – Shanbally Castle*, with larger scale insets showing *Plan of Chimney Shaft* & details of beams

Insc: As above, some dimensions of timbers given & with descriptive notes

5 f.4r: *Elevation of the Entrance Front & of the South Front of Shanbally Castle* [Fig.71]

Insc: As above & dimensions given

Repr: S front, T. Davis, *The Architecture of John Nash*, 1960, pl.20

6 f.3v: *Elevation of the West Front of Shanbally Castle*

Insc: As above

7 f.1r: *N Elevation of the kitchen and offices – Shanbally Castle*, showing the basement storey containing stores & kitchen chimney, with E-W sections of walls & a detail *Section of one of the Chimneys*

Insc: As above, labelled, dimensions given & with a note about the construction of the chimneys

8 f.3v: *Section through the Entrance Porch, Hall, and Gallery of Shanbally Castle*

Insc: As above, labelled, dimensions given & with notes about details of construction

Lit: J. Summerson, *John Nash*, 1943, p.287; T. Davis, *The Architecture of John Nash*, 1960, p.23 & pls.18-24;

T. Davis, *John Nash*, 1966, p.54

The work was carried out to this design by A.

Hargreaves. T. Davis, *The Architecture of John Nash*, 1960, dates the design to c.1812 on grounds of style.

[10] SURBITON (Surrey): Southborough Place, now Southborough House, Ashcombe Avenue

Design for an L-shaped, astylar house for Thomas Langley, c.1808 (2):

1 f.11r: Sections showing timbering of the main building & the office block, with larger scale details of the cornice of the main block & the *girder trussed with 2 iron plates to support the wall over the octagon bow*

Insc: As above, dimensions given, labelled, with notes about details of construction &, in pencil, Thomas

Langley Esq. Ditton

2 f.10v: *Plan of the fire stone jamb in the Eating room and Drawing room chimneys, Front elevation of Eating room and Drawing room chimney openings, & Section of the walls in which the Eating room and Drawing room Chimnies are inserted*

Insc: As above, labelled & dimensions given

Lit: J. Summerson, *John Nash*, 1934, p.99; T. Davis, *The Architecture of John Nash*, 1960, p.22, pls.3-7 & plan 3; Nairn & Pevsner, *Surrey*, 1971, p.473
Summerson and Nairn & Pevsner date the building to 1808. There are drawings for chimneypieces at the house in the other George Stanley Repton notebook (q.v.) and there are working drawings kept at the house itself.

[11] Design for a house to be built in Ireland for the Countess of Shannon (7):

1 f.6r: *Ground Plan* with inset detail of window construction
w/m: E & P 1796

2 f.5v: *Chamber Plan*

3 f.7: *Plan of the Timbers of the Chamber Story*

4 f.6v: *Plan of the Timbers of the Roof*

5 f.7v, 8r: *Elevation of Entrance Front & back elevation of main block only*

6 f.7v, 8r: *Section(s) of the main block*

7 f.8v: *Plan of the Cellars & Sections through the cellars & offices*

1-7 Insc: As above, dimensions given, labelled & with notes on details of construction
This house must have been designed for the 2nd Countess during her widowhood, 1807-27. If it was built, it was most probably Moss House within the demesne at Castlemartyr, Co Cork, known by local tradition as the Lady Dowager House. This is now in ruins. Or it could perhaps be the house known as the Hexagon at Courtmacsherry, which was built for a Countess of Shannon. (Information from Fr Phelim Monahan of the Carmelite College, Castlemartyr, Co Cork, 1971.)

[12] Design for an *Iron trusted Girder as executed for J. F. B. Fletcher Esqr*

f.9r: *Plan, elevation & section*

Scale: Plan & elevation 1/2 in to 1 ft; section FS

Insc: As above & labelled

[13] Design for the addition of an office wing to an existing house (2):

1 f.9v: *Ground plan with detail plan of one of the window jambs*

2 f.10r: *Section across Offices & Section lengthways through the offices*

w/m: E & P 1796

1-2 Insc: As above, dimensions given, labelled & with notes on details of construction

NASH, Joseph (1808-1878)

Watercolourist, lithographer and draughtsman. A pupil of the elder Pugin, he became an associate of the Society of Painters in Watercolour in 1834, and a member of the Old Watercolour Society in 1842. His published work includes: *Architecture of the Middle Ages*, 1838; *The Mansions of England in olden time*, 1839-49; *Scotland delineated &c.*, 1847; *Views of Windsor castle*, 1848; and *Comprehensive pictures of the Great Exhibition of 1851*.
Bibl: DNB; T.B.

SPEKE HALL (Lancs)

Perspective sketch of early C17 gateway in the garden

Insc: (in pencil) *Gateway Garden Speke Hall Lancashire*
s: (in pencil) J. Nash

w/m: (mount) J. Whatman 1850

Pencil & watercolour, mounted (310 × 195)

Prov: From a set of 15 drawings collected by William Brockedon (1787-1854) & pur. 1959

NASH, Joseph *Attributed to*

AUDLEY END (Essex)

Sketch of the interior of the hall looking towards the screen

Pen & wash, mounted (235 × 325)

NASH, Walter Hilton (1850-1927)

Son of the architect Edwin Nash (q.v.). He was articled to Henry Currey, subsequently worked in the office of Edward P. Anson, and in 1877 went into partnership with his father. He was elected A 1881, F 1894. For 20 years he was architect to the Merchant Taylor's Company, and he served as a member of the Board of Examiners under the London Building Act. He worked with his father on the restoration of several churches, and after the latter's death he designed St Peter's church, Crawley, Sussex, 1892-93. He also built several business premises and various buildings for the Merchant Taylor's School.

Bibl: T.B.; *Who's who in architecture*, 1914 & 1923

Album of 31ff. containing topographical drawings, some d. between 1875 & 1889: includes views of buildings, landscapes & seascapes in England, Wales, France, Italy & Switzerland

Pencil & watercolour (175 × 260 approx.) mounted in a volume with a light brown leather spine (280 × 370)
A more detailed description of the above drawings can be found in the card catalogue of the RIBA Drawings Collection

NASINI, Giuseppe Nicola (1657-1736) *Attributed to*

Came from a family of painters and studied painting under his father, Francesco Nasini, and under Ciro Ferri in Rome. He won prizes at the Academy of St Luke in 1679, 1682 and 1683, and in 1681 was elected to the Roman Medici Academy. In 1689 he was made Aiutante di Camera to Cosimo III, and in 1707 he was ennobled by the Emperor Joseph I. He worked mainly in Siena, Florence and Rome, and the majority of his works are frescoes.
Bibl: T.B.

Design for ceiling decoration [Fig.77]

Perspective, di sotto in sù: a rectangular ceiling is divided into 3 compartments; the central compartment is the largest and is surrounded by illusionistic architecture, with medallions at each corner & the Apotheosis of Hercules in the centre; the end compartments are divided from the central one by guilloche strings & they contain 2 oval panels within which the Labours of Hercules are represented
Sepia pen & grey wash (230 × 505)

Prov: Sir John Drummond Stewart collection (q.v.), pres. 1838-39

Lit: R. P. Wunder, *Extravagant drawings of the eighteenth century*, 1963 (illustrates & discusses a similar drawing attributed to Nasini, pl.43 & p.100)

NATALI, Giuseppe (1652-1722)

Born in Casalmaggiore in 1652, into the third generation of a large Italian family of artists; died in Cremona in 1722. He studied in Rome and Bologna and was associated with the Bolognese school, both as painter and as designer of architecture, ornament and stage settings. Unfortunately, few details of his life are known, although he was apparently a prolific artist, decorating numerous halls, chapels and churches throughout Lombardy. Specific works with which he is credited are frescoed ceilings in the choir of S Girolamo and in the Capella di Sta Caterina, church of S Domenico, both in Cremona.

Bibl: T.B.; Lanzi, *The History of painting in Italy*, 1828

The Natali Album, to which these drawings belong, was so named because it contained a drawing, described below, which is on the verso of a letter from Giuseppe Natali to his son. The album was presented to the RIBA in 1875 by Professor T. L. Donaldson and consisted of 80 similar C18 Baroque stage, church, altar and ceiling designs, bound together in a cover composed of sheets of sketches. The drawings were individually mounted in 1961. There are, in fact, many artists represented here, for example, Giuseppe Natali, Antonio Galli Bibiena (q.v.), Filippo Juvarra (q.v.). A large number of the drawings, however, remain unidentified and require further research (see **Unidentified Italian, C18**).

[1] Design for a stage set

Perspective of interior of a royal hall [Fig.78]

Insc: *Saleria con loggie Reali e | che può servire per sala Reggia*

Verso: Letter to his son

s & d: *Cremona li 16 Maggio 1713 | vostro amamo Padre | Giuseppe Natali*

Sepia pen & wash (305 × 200)

Lit: *Architectural drawings from the collection of the RIBA*, catalogue, 1961, No.43

[2] Design for a stage set

Two sketches for elaborate wall details [Fig.79]

Insc: *Pezzo di Scena | per Sala Reggia & Pezzo di | Scena | di Saleria | de (deleted) statue*

Verso: Sketch of wall with columns on brackets, deep niches, standing figures & curving arcade in background

Sepia pen & grey wash (295 × 205)

The drawing is closely related to [1].

NATALI, Giuseppe *Attributed to*

Attribution to Giuseppe Natali of the drawings below is on the basis of the similarity of hand to the above Natali drawings.

[1] Fourteen designs for Baroque altars (9):

1-2 Perspectival half-elevations (2 on each sheet, divided down the centre by a double ruled line) showing alternative designs

1 LHS: High base, putto supporting altar table, twisted columns, caryatid figure in centre; above, putto on broken pediment holding garlands

RHS: Altar, set on 3 steps, putto supporting altar table; short column on table with caryatid figure supporting pediment; above, figure on broken pediment holding bird

2 [Fig.80]

Sepia pen & grey wash (295 × 185, 305 × 200)

Lit: J. Harris, *Italian architectural drawings*, 1966, catalogue of an exhibition prepared for the Smithsonian Institution, Washington, No.20

3 Right perspectival half-elevation: altar resting on low base; 1st level consists of Composite pilasters supporting entablature with standing figure in niche, to right an elaborate candlestick; 2nd level, scroll brackets composed of caryatid figures holding curving entablature, decorative scrolls on top
Sepia pen & grey wash (210 × 130)

4 Perspectival half-elevations (2, divided down the centre), showing alternative designs

LHS: Altar table with cross rests on 2 steps; caryatid figure supports altar, squared off on left side with Adoration scene; another caryatid, left of centre, supports entablature with putti holding wheat; cross above

RHS: Right side squared off, as on left, but with cartouche, small pilasters & entablature with head of bishop; small putto on upper level
Sepia pen & grey wash (210 × 175)

5 Left perspectival half-elevation: altar composed of Composite columns & pilasters on bases, supporting entablature which, in turn, supports large scroll bracket; putti & angels; suggestion of figure in niche on left side, lowest level; to left a large candlestick
Sepia pen & wash (220 × 110)

6-7 Perspectival half-elevations (2 on each sheet, divided down the centre) showing alternative designs [Figs. 81 & 82]

Insc: *Curia* (partly cut off)

Sepia pen & wash (220 × 135, 235 × 135)

Perspectival half-elevations (2, divided down the centre), showing alternative designs

LHS: Altar table set on 2 steps: at 1st level above altar table, statues on scroll pedestals & twisted columns on high bases supporting complex entablature; at 2nd level, reclining statue, vase surmounted by a bird & putto holding a garland
RHS: Altar table with relief putto & scroll corner bracket, set on 2 steps: at 1st level above altar table, Composite columns supporting complex entablature; at 2nd level, scrolls, urns, garlands, kneeling statue & putto

Verso: Sketch detail

Sepia pen & wash (275 × 185)

9 Perspectival half-elevations (2, divided down the centre), showing alternative designs

LHS: Altar table, ornamented with a term, set on 2 steps: at 1st level above altar table, statue on pedestal, holding cross & chalice, candlestick on scroll bracket & Composite columns supporting complex entablature; at 2nd level, scrolls, vase garland & 2 putti

RHS: Altar table on 2 steps supported by pedestal & scroll bracket: at 1st level above altar table, a smaller & a larger candlestick & Ionic columns supporting complex, curving entablature; at 2nd level, statue, vases & putto supporting the cross
Sepia pen & grey wash (285 × 175)

[2] Design for the decoration of a dome, possibly for a stage set

Perspective from below [Fig.84]

Sepia pen & grey wash (290 × 150)

[3] Design for a stage set

Perspective of staircase with angels [Fig.83]

Sepia pen & grey wash (230 × 160)

NEALE, James (?-1909)

Commenced his training in the offices of Shenton & Baker, Leicester, and later became an assistant in G. E. Street's office. He was a member of the AA in 1872, and was elected A 1875, F 1890. His works include St Peter's church, Bushey Heath, Herts, 1891-94, and beach houses and a lodge at Walmer, Kent. In 1877 he published *The Abbey church of St Alban*.

Bibl: RIBA biography file; obituaries: *Builder*, XCVI, 1909, p.99; *BN*, XCVI, 1909, p.393; *RIBA Jnl*, XVI, 1909, pp.290-291

75 topographical & measured drawings executed in England 1873-75

Plans, elevations, details & perspectives of buildings, parts of buildings & fittings; with some drawings of objects in the South Kensington Museum

Insc: Many drawings are carefully labelled, with notes
Pencil, black & sepia pen & watercolour (250 × 170 approx. to 335 × 240 approx.), back mounted on card (520 × 360)

Prov: Pres. by James Neale's trustees, 1909

These sketches were made for the AA travelling studentship of 1874 and for the RIBA Pugin studentship of 1874. A more detailed description of the above drawings can be found in the card catalogue of the RIBA Drawings Collection.

NEALE, John Preston (1780-1847)

Started life as a post office clerk, but gave this up to become a painter of architecture, landscape and insects. He exhibited frequently at the RA, and occasionally with the Society of Painters in Oil and Watercolours, the British Institution, the Society of British Artists and the Old Watercolour Society. His publications include: *A Picturesque cabinet of nature*, 1796 (with John Varley); *The History and antiquities of the abbey church of St Peter, Westminster*, 1816-23 (with Edward Brayley); the 1st series of *Views of the seats...*, 1818-23, and the 2nd series, 1824-29; *Views of the most interesting collegiate and parochial churches in Great Britain*, 1824-25 (with John le Keux); *Six views of Blenheim, Oxfordshire*, 1823; *Graphic illustrations of Fonthill Abbey*, 1824; and *An Account of the Deep Dene in Surrey, the seat of Thomas Archer Esq.*, 1826.
Bibl: DNB; T.B.; A. Graves, *A Dictionary of artists*, 1895; A. Graves, *RA exhibitors*, 1905-06

Topographical drawings for engravings in *Views of the seats of noblemen and gentlemen in England, Wales, Scotland and Ireland*

Prov: Pur. 1959

[1] ASTON HALL (Warwicks)

View of the entrance front, 1820

s & d: JPN 1820

Pencil & sepia wash within a ruled border (90 × 130, inserted in a sheet 220 × 265)

This was made for the engraving by G. W. Wallis in *Views of the seats...*, IV, 1821.

[2] BRAMSHILL HOUSE (Hants)

View of the entrance front

Pencil & sepia wash within a ruled border (90 × 130, inserted in a sheet 220 × 265)

This was made for the engraving by R. Sands in *Views of the seats...*, II, 1819.

[3] CHARLECOTE HOUSE (Warwicks)

View of the entrance front, 1820

s & d: JPN 1820

Pencil & sepia wash (90 × 130, inserted in a sheet 220 × 265)

This was made for the engraving by G. W. Radcliffe in *Views of the seats...*, IV, 1821.

[4] MODITONHAM HOUSE (Cornwall)

View of the house set in a landscape

Pencil & sepia wash (90 × 130, inserted in a sheet 220 × 265)

This was made for the engraving by J. C. Varrell in *Views of the seats...*, II, 1819.

[5] WROXHALL ABBEY (Warwicks)

Perspective of the entrance front, 1820

s & d: JPN 1820

Pencil & sepia wash within a ruled border (90 × 130, inserted in a sheet 220 × 265 which bears the w/m J. Whatman 1825)

This was made for the engraving by G. W. Wallis in *Views of the seats...*, III, 1820.

NELSON, Thomas Marsh (fl.1830-1837)

Exhibited at the RA between 1830 and 1837. He may be the Nelson of Nelson & Innes, who designed the Junior United Services Club, London, 1855-56 (dem.), Rothschilds' offices, off St Swithun's Lane, City, 1857-60; and No.148 Hamilton Place, Westminster, London, 1861-62

Bibl: A. Graves, *RA exhibitors*, 1905-06; Pevsner, *London I*, 1962, pp.97, 98, 258, 544 & 573

Design for a monumental bridge

Elevation

Insc: *Presented to the Architectural Society*

s & d: T. Marsh Nelson, 1832

Pencil & wash (370 × 900)

NENOT, Henri Paul (1853-1934)

A pupil of Lequeux, Questel and Pascal, he had an office in Paris. His achievements included the first prize in the competition for the Victor Emmanuel monument in Rome, 1862; work on the reconstruction of the University of the Sorbonne, Paris, 1885-1901; and the execution, with Flegenheimer and others, of the League of Nations building, Geneva, 1928. He was an Honorary Corresponding Member of the RIBA and was awarded the Royal Gold Medal in 1917.

Bibl: T.B.

Topographical view of the Nile in Egypt, with river in the foreground & a temple on the farther bank in the background

Insc: (on mount) *Henri-Paul Nenot 1917*

Watercolour, mounted (240 × 330)

Prov: One of the 9 drawings by French Royal Gold Medallists received by the President of the RIBA at a ceremony at the French Academy of Architecture, July 1958

NESFIELD, William Andrews (1793-1881)

Began his career as a soldier, serving with Wellington at the Peninsula. Having retired from the army in 1815, he turned to watercolour painting, and acquired a reputation as a painter of cascades. Then in 1852 he resigned his membership of the Society of Painters in Watercolour and took to landscape gardening. His style was characterized by formal layouts with many architectural features and extensive displays of geometrically disposed bedding plants. He often worked with Sir Charles Barry, as for example at Trentham and Harewood; he also did work at St James's Park and Kew Gardens.
Bibl: DNB; T.B.; D. Clifford, *A History of garden design*, 1966, pp.187-188

LONDON: Formal gardens to the E of Buckingham Palace

Unexecuted design for laying out formal gardens to the E of the palace, 1849 (4):

1 Ground plan showing the gardens in relation to the palace & the adjoining streets [Fig.86]

Scale: 1/4 in to 10 ft

Insc: No.1 | A | Ground plan of architectural gardens &c | proposed to occupy portions of St. James's and | the Green Parks East of and continuous to | Buckingham Palace & labelled

s & d: W. A. Nesfield Decr. 1849

Pen & coloured washes on linen-backed cartridge paper (720 × 1000)

2 Perspective of a fountain for the part of the garden lying to the S of the principal approach to the palace
Insc: No.2 | B | Britannia on the apex of a rock directing plenty to diffuse her gifts over the globe, which rests on | the shoulders of Atlas attended by Commerce and Neptune; & termination of basin & labelled
Watercolour with white highlights on linen-backed cartridge paper (475 × 675)

3 *Isometrical sketch of a fountain compartment*, to be placed in the part of the garden lying to the N of the principal approach to the palace

Insc: As above, & No.4

Pen & watercolour with white highlights, on linen-backed cartridge paper (295 × 695)

4 Perspective showing same fountain as in No.3 to a larger scale

Insc: No.3 / C / St. George and the dragon on the apex of a rock, Father Thames at the base, with / Fame and Victory on either side of him

Watercolour with white highlights on linen-backed cartridge paper (490 × 613)

1-4 Prov: Pres. by the AA (from the Ministry of Works), 1953

These drawings were presented to Prince Albert and the Commissioners for the improvement of Buckingham Palace on 31 December 1849. They are accompanied by a MS report in which the design is described and the suggestion is made that the roads to N & S of the palace should be resited so as not to run so close to it. These gardens were intended to complement Edward Blore's new E wing, built in 1847, and a pencil perspective by Blore of the E front, which is in the RIBA Drawings Collection (q.v.), shows that formal gardens with fountains were intended by the architect. Nesfield's 1849 scheme shows the Marble Arch, which had been taken down in 1847 when the new wing was built, used as the entrance to the principal approach to the palace from the Mall. However, in 1850 Nesfield and Pennethorne re-erected the arch in its present position, and the formal gardens never seem to have materialized.

NESFIELD, William Eden (1835-1888)

Architect and designer, son of the landscape gardener William Andrews Nesfield (q.v.). He was educated at Eton; in 1850 he went to the office of William Burn, where he met Richard Norman Shaw; 1853-56 he worked in the office of his uncle, Anthony Salvin; and for a short time he and Richard Norman Shaw came into contact with Viollet-le-Duc in Paris. During the years 1857-59 he travelled abroad, and some of his travel sketches were published in *Specimens of mediaeval architecture*, 1862. In c.1859 he set up office on his own; in 1863 Shaw joined him and shared the same premises until 1876, although the exact nature of their professional relationship is unclear. Both were pioneers in the revival of vernacular traditions, termed the Old English style by their contemporaries, and in the use of the so-called Queen Anne style. Nesfield was elected A in 1861; but he resigned in 1869, and seems to have led the life of a bohemian artist and to have shunned public position and publicity. He worked chiefly on designing, altering and adding to country houses and on rebuilding and restoring churches. His works include: Cloverley Hall, Salop, 1862-70; extensive alterations and additions at Kimmel Park, Denbighshire, c.1866-74; important additions to Farnham Royal House, now Farnham Park, Bucks; Lea Wood, Dethick, Derbyshire, 1870-76; Loughton Hall, Loughton, Essex, 1878; rebuilding the church of St Mary, Farnham Royal, Bucks, 1867-69; rebuilding the church of St Mary the Virgin, Radwinter, Essex, 1869-70; rebuilding the church of the Holy Trinity, Calverhall, Salop, 1872 and 1878; Barclays Bank, Market Place, Saffron Walden, Essex, 1874; and the Headmaster's House, Grammar School, Newport, Essex, 1878.

Bibl: R. Phené Spiers, 'William Eden Nesfield's drawings', *RIBA Jnl*, II, 1895, pp.605-611; J. M. Brydon, 'William Eden Nesfield, 1835-1888', *AR*, I, 1896-97, pp.235-247, 283-295; B. Creswell, 'William Eden Nesfield, 1835-1888: an impression', *AR*, II, 1897, pp.23-32; J. Forsyth, 'William Eden Nesfield', *AA Notes*, XVI, 1901, pp.109-111; J. Hebb, 'William Eden Nesfield', *RIBA Jnl*, X, 1903, pp.396-400; N. Pevsner in *Victorian Architecture*, 1963 (ed. P. Ferriday), pp.237-246; M. Girouard, *The Victorian country house*, 1971, pp.44-46, 137-140, 199; obituary: *Builder*, LIV, 1888, pp.225, 268

[1] BABBACOMBE (Devon): Babbacombe Cliff, now the Cliff Hotel

Contract drawings for additions & alterations to a house for Mr Mount-Temple, 1877 (4):

1 No 1: *Ground plan, Chamber plan & Attic plan*

2 No 2: *Elevation in Court Yard, Elevation facing Approach, End Elevation & Elevation at X* (another end elevation), section AB [Fig.87]

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

Insc: As above, *Babbacombe Cliff* fully labelled & with dimensions given

s & d: W. Eden Nesfield Architect | 19 Margaret St. Cavendish Sqre | London. W. 1877

Pen & coloured washes (510 × 680, 510 × 655)

3 No 4: half-elevation & sections of *Gable next Approach*

Insc: As above, fully labelled & with dimensions given s: W. Eden Nesfield Archt | 19 Margaret Street | Cavendish Sqre | London W.

Pen & coloured washes with samples of damask attached to indicate wall lining (535 × 665)

In this drawing there is an indication of pargetting in the decoration of the oriel.

4 No 5: *Detail of Balcony*, including *Plan, Side Elevation, Elevation facing Road, Section & Section of floor*

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

Insc: As above, labelled & *The whole of woodwork in best seasoned English oak*

s: W. Eden Nesfield Archt | 19 Margaret Street | Cavendish Square (last word torn off)

Pen & coloured washes (535 × 660)

1-4 Insc: *This is one of the drawings referred to in the Contract signed by us | this 15th day of May one thousand eight hundred and seventy seven | signed. Geo Whiffin & Sons | Witness. George Langshaw*

Lit: *AR*, II, 1897, p.32 (mention only)

According to the present owner the original house was built c.1825, and in V. Holland, *Son of Oscar Wilde*, 1954, pp.47-48, it is stated that alterations were carried out in the mid 1850s. Nesfield converted into living accommodation a wing, at right angles to the main house, which had probably been stables or a service block. He also made minor alterations to the main house and added a new garden entrance, bay window and main entrance porch in Old English style, using grey stone with buff stone dressings and some barge-boarding. The door in this porch bears the date 1878. The work as executed was very close to the above drawings. There have been subsequent additions, and the house is now a hotel.

BELVOIR CASTLE (Leics): Grantham Lodge

Preliminary study & designs (9), drawn by Nesfield See *Salvin, Anthony*

[2] CHAPEL-EN-LE-FRITH (Derbys): Bank Hall, Mount House

Design for chimneypiece in Queen Anne style, incorporating a bracket supporting a Japanese vase, 1871

Perspective sketch of part of chimneypiece & details Insc: *Mount House, Chimneypiece for Hall, Bank Hall No. - & labelled*

s & d: W. Eden Nesfield Architect | 30 Argyll St. Regent St. W | July 6th 1871

Pencil, pen & brown & pink washes (535 × 330) Prov: Pres. by John Hebb, 1899

In *AR*, II, 1897, p.32, there is reference to a gate lodge by Nesfield at Bank Hall; but there is no reference to Mount House. M. Girouard, in *The Victorian country house*, 1971, p.199, states that Nesfield was building additions at Bank Hall for H. Renshaw in 1873.

[3] CREWE HALL (Cheshire): Cottages & farmhouse Designs for a double cottage, detached cottage & farmhouse in Weston village for Lord Crewe, 1864-65 (3):

1 *Crewe Hall, Double Cottage in Weston Village no.1*: half ground floor plan, half 1st floor plan, *Roof plan, Back, Front & Side elevations & section at AB on Plan* [Fig.88]

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

Insc: As above, labelled, with dimensions given & a note against chimneypiece, *see detail for station master's cottage No.4*

s & d: W. Eden Nesfield Architect | 30 Argyll St Regent St W | 7th January 1864

Pen & coloured washes (380 × 600)

This double cottage is now called Stowford Cottages.

2 *Crewe Hall: Detached Cottage in Weston Village. no 1, Ground plan, chamber plan, diagram of roof, Front, Back & Side Elevations, 2 sections & Elevation of framing, of gable over Living-room | window*

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

Insc: As above, labelled & dimensions given

s & d: W. Eden Nesfield Architect | 30 Argyll Street, Regent St | 7 January 1865

Pen & coloured washes (365 × 655)

3 *Farm House | Crewe Hall: ground plan, bed-room floor plan, roof plan, front & end elevations*

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

Insc: As above, labelled & dimensions given

Pen & coloured washes (520 × 640)

Lit: *AR*, II, 1897, p.32 (mention only); C. L.

Eastlake, *A History of the Gothic revival* (ed. J. M.

Crook), 1970, p.110 of Appendix; Pevsner & Hubbard, *Cheshire*, 1971, p.194

According to Pevsner & Hubbard, Nesfield's work for Lord Crewe included Stowford Cottages, Smithy Cottage, (now altered), Weston Lodge, Fir Tree and Farmhouse. The inscription on No.1 implies that he also designed a station master's cottage. Eastlake gives the dates 1860-66 for these buildings, designed in Old English style, in brick and stone, with pargetting, tile-hanging and half-timbering.

[4] CRICHEL (Dorset): Lodge

Design for lodge, 1871

Ground plan, chamber plan, back elevation & 2 side elevations, showing a design in Old English style using brick, tile-hanging & half-timbering

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

Insc: As above, labelled, dimensions given, *Crichel*:

No: 9 | *Drawing of New Entrance Lodge & This plan to be kept by contractor & returned at end of work*

s & d: W. Eden Nesfield Architect | 30 Argyll St Regent St W Oct 19 1871

Pen & coloured washes on cartridge-backed tracing paper (445 × 545)

Lit: *AR*, II, 1897, p.32 (mention only)

FARNHAM (Surrey): Knight's Bank
Design, c.1868
See Shaw, Richard Norman

[5] HAMPTON-IN-ARDEN (Warwick): Clock tower
Revised design for proposed new clock tower for Sir Frederick Peel, 1869
Perspective showing a tower of 3 stages, each of which has a hexagonal plan; the 2nd stage has sloping sides with pointed gables, 1 of which contains the clock; the 3rd stage is a bell turret with a pointed roof
Insc: As above & No.38
s & d: W. E. Nesfield Architect | 30 Argyll St. W. | Octr. 27 1869
Pen (375×275)
Lit: C. L. Eastlake, *A History of the Gothic revival* (ed. J. M. Crook), 1970, p.110 of Appendix; Pevsner & Wedgwood, *Warwick*, 1966, pp.304-305
Nesfield executed the manor house and lodge at Hampton-in-Arden c.1860-68. He then designed the clock tower, which was in course of execution when Eastlake was writing in 1872. In 1870-73 he carried out alterations to the manor house.

[6] KINGS WALDEN (Herts): Church of St Mary
Design for restoration for C. Cholmeley Hales, 1868
Sketch plan
Insc: *Kings Walden Church | Restored by W.E.N. 1868* & dimensions given
Pen & wash on tracing paper (240×380)
Lit: C. L. Eastlake, *A History of the Gothic revival* (ed. J. M. Crook), 1970, p.133 of Appendix; AR, I, 1896-97, p.286; AR, II, 1897, pp.26-28; Pevsner, *Herts*, 1953, pp.148-149
This is a tracing of a drawing in one of Nesfield's sketchbooks, sketchbook II (q.v.). There are more drawings for the restoration at the V & A, and these are signed Nesfield & Shaw. The outer walls of the church were refaced, the chancel and aisles partly rebuilt, the S porch added, the screen restored and English oak fittings made. J. M. Brydon, *op. cit.*, praises the work as a careful, conservative restoration.

[7] NEWBATTLE (Midlothian): Public library
Design for *Newbattle. Proposed Reading Room | and Library* for the use of colliers, for the Marchioness of Lothian, 1872
Plans, elevations & sections
Scale: 1/8 in to 1 ft
Insc: As above, No.3 & labelled, with dimensions given
s & d: W. E. Nesfield Architect | 30 Argyll St. Regent Str W | London May 16th 1872
Pen & coloured washes (730×510)
Lit: RIBA Jnl, X, 1903, p.399 (mention only)
This design appears not to have been executed (Miss C. H. Cruft, of the Royal Commission on the Ancient & Historical Monuments of Scotland, 1972).

[8] PLAS DINAM, nr Llanidloes (Montgomery)
Drawings, mostly working drawings, for a house for Capt. Crew-Read, 1872-75 (15):

1 Site plan
Pen with some pencil on tracing paper (455×510)

2 Block plan of the house & gardens
Scale: 1/16 in to 1 ft
s & d: W. E. Nesfield Architect | 30 Argyll St. Regent St. W | Feby. 15th 1875
Pen & pink wash on tracing paper (520×495)

3 No.17 Tracing showing proposed ground line
Scale: 1/8 in to 1 ft
Insc: As above & labelled
s & d: W. E. Nesfield Architect | 30 Argyll St. ... | May 15th 1872
Black & red pen with brown wash on tracing paper (285×510)

4 No.22 Alteration on Plan introducing Bathroom
Plan & elevation
Scale: 1/8 in to 1 ft
s & d: W. E. Nesfield Archt. | 30 Argyll St. ... | 3 July 1872
Pen & coloured washes on tracing paper (370×250)

5 No.59 Detail for Pipe Heads
Elevation & section, introducing initials CR
Scale: FS
Insc: As above & labelled
d: 1873
Pen & wash on tracing paper (635×700)

6 No.61 FS detail of mullion
Insc: As above
s & d: W. E. Nesfield | May 17th 1873
Pencil with brown, blue & grey washes & pen inscriptions on tracing paper (345×215)

7 No.70 Plaster panels in | Gt. Hall ceiling, FS detail of ship motif
Insc: As above
s & d: W. E. Nesfield | 30 Argyll St. | July 1873
Pencil with sepia & red washes on tracing paper (375×495)

8 No.71 Plaster panel in ceiling, FS detail of plaque with initials OMCR surmounted by an anchor & supported by a pair of dolphins
Insc: As above
Pencil & sepia wash on tracing paper (455×500)

9 No.76 Plan & elevation of fire grate & detail
Scale: 1 in to 1 ft; detail FS
Insc: As above & labelled, with some dimensions given
s & d: W. E. Nesfield Architect | 30 Argyll St. ... (partly cut off) Feb. 26th 1874
Pen & coloured washes on tracing paper (380×610)

10 Plan of stable yard
Insc: As above, *This is the aspect Capt. Crew Read has finally decided on | J. Buckland Foreman of the Works* & labelled
d: March 20th 1874
Black & red pen on tracing paper (330×320)

11 Sketch details of landing screen
Insc: As above & labelled
Pen on tracing paper (630×135)

12-15 4 damaged sheets of unidentified details

2-11 Insc: *Plas Dinam*
1-15 Prov: From the office of the late H. S. Goodhart-Rendel, 1961
Lit: AR, IV, 1898, pp.62-66; H. Muthesius, *Das englische Haus*, I, 1904, p.113; p.113; M. Girouard, *The Victorian country house*, 1971, p.185
Large additions were made to the house in the late C19.

[9] ROMSEY (Hants): National Schools, Station Road
Design for the *National Schools, Romsey* for Mr Cowper Temple, c.1870-72
Perspective of exterior, showing a brick building with tile-hung gables & prominent chimneys, 1 combined with the bellcote
Insc: As above & By W. E. Nesfield
s: C. E. Mallows del.
Pen on backed cartridge (150×180)
Lit: *Builder*, XLIV, 1883, p.843; AR, II, 1897, p.32 (mention only); Pevsner & Lloyd, *Hants*, 1967, p.487
There are more drawings for this design at the V & A, dated 1870. Pevsner & Lloyd gives the date 1872 for the building.

[10] SAFFRON WALDEN (Essex): Rose & Crown Inn
Design for *Alteration to Front* in Queen Anne style, brick & plaster, for Mr Murray Tuke, 1874
Elevations & detail showing *Section of Cornice* with, verso, pencil detail of stamped plaster *Panels between Windows* [Fig.89]
Scale: 1/8 in to 1 ft; details 1/8 FS, 1/4 FS
Insc: As above, *Rose & Crown No 40 & Specification* given
s & d: W. E. Nesfield, Archt. | 30 Argyll St. Regent St. London, 29th June 1874
Pen & coloured washes (385×560)
Lit: AR, I, 1896-97, p.285; AR, II, 1897, p.32 (mention only)
There are more drawings for alterations to the Rose & Crown at the V & A; these are dated 1872-74. The building was destroyed by fire, 1971.

[11] SANDBACH (Cheshire): Old Hall
Design for new inn sign, 1863
Elevation, *Perspective view* & details of the sign which bears a coat of arms & is supported on a decoratively painted post
Scale: 1 in to 1 ft (elevation)
Insc: As above, on the board the motto *sequor nec inferior* & labelled, with dimensions given
s & d: W. E. Nesfield Architect | 30 Argyll St. Regent St. W. | Nov. 1863
Pen & watercolour (640×535)
There is a sketch of part of Old Hall in one of Nesfield's sketchbooks, sketchbook II (q.v.). This is dated 27 February 1863. The inn sign does not exist today.

[12] Sketchbook I
Volume of 167 pages
Topographical views of buildings, a few plans & architectural details & sketches of furniture; executed in 1859 in Normandy & other parts of N France
Insc: On inside front cover W. E. Nesfield. | 15 Bedford Row | London & Caen, July 4th. 1859
Pencil, with occasional use of coloured washes, bound in black leather (200×125)
Prov: Pur. out of a fund raised by R. Phené Spiers, 1895
Lit: Sketchbooks I & II described by R. Phené Spiers in RIBA Jnl, II, 1895, pp.610-611

[13] Sketchbook II
Volume of 180 pages
Topographical views of buildings & occasional plans, architectural details & sketches of furniture; a few sketches of museum exhibits & from books & MSS; sketch by Albert Moore (q.v.) of the glazing bars of a cottage window (pasted on to p.27); & (pasted on to inside front cover) page from a medieval Book of Hours
Also 2 designs:
1 p.56: Design for a Gothic bier for a parrot, 1863
2 pp.155-156: Design for the restoration of Kings Walden church, Herts, 1868 (cf. tracing of this drawing, catalogued separately, [6])

Executed between September 1862 & May 1876, mainly in England, but also in Wales & France (Périgueux)

Insc: Inside front cover *W. Eden Nesfield* | 15 Bedford Row | London *W. C.* | *Sept 1862* (this last address crossed out) & 30 Argyll St, Regent St, *W* | *Feby 1863*

Pencil, with occasional use of coloured washes, bound in black leather with a metal clasp (225×150) Nesfield was an early collector of Japanese art and there are in this volume some sketches after Japanese painting, pp.33-36, 66-67. The topographical sketches include places where Nesfield was to undertake restorations, additions &c: Crewe Hall, Cheshire, pp.58-59; and Old Hall, Sandbach, Cheshire, d. 27 February 1863, p.52. They also include sketches made on a walking tour with Shaw in Kent and Sussex in the summer of 1862; Shaw's sketchbook for this trip is also at the RIBA. On two occasions, on pp.119 & 141, Nesfield notes the date of demolition of buildings which he has previously sketched; and on p.159 he notes that a farmhouse is condemned to be demolished. Prov: Pur. out of a fund raised by R. Phené Spiers, 1895

Lit: Sketchbooks I & II described by R. Phené Spiers in *RIBA Jnl*, II, 1895, pp.610-611

[14] Sketchbook III

Volume of 180 pages

Some designs:

KINMEL PARK (Denbighs)

p.162: Survey drawing

Sketch plan of *Kinmel village*

Insc: As above

p.163: Preliminary design for rebuilding of Kinmel Park

Elevation

p.165: Design for a table

Sketch plan & elevation

Insc: Labelled & some dimensions given

An account of Nesfield's work at Kinmel, c.1866-74, is given by M. Girouard in *CL*, CXVI, 1969, pp.542-545, 614-617.

COMBE ABBEY (Warwicks)

p.166: Design for arches, connected with additions & alterations

Elevations & details

Insc: Labelled & some dimensions given

p.167: Notes on details of construction at Combe Abbey

Nesfield built a new E range on top of the Norman parts in 1860-66. Now dem.

p.174: Design for capital S for title page of *Specimens of mediaeval architecture*, by W. E. Nesfield, 1862

Insc: Title page, 1862, *Sketched on tracing paper & drawn on wood by WEN* (monogram) | & engraved by Dalziel

Restored plans of Jervaulx & Easby abbeys, Yorks, & sketches of architectural details & furniture, some to scale & some not to scale but with dimensions given; executed in England, some drawings d. 1861

Insc: Inside front cover *Wm Eden Nesfield* | 15 Bedford Row | London | *W.C.* | *July 13th 1861* | *Given to Mr. May by Mrs Nesfield in Memoriam* | *April 1888*

Pencil on cartridge, except p.174, which is pencil & pen on backed tracing paper, bound in maroon leather (200×125)

Prov: Pres. by E. J. May, 1941

[15] Volume of 105 leaves

On f.2r a design for the frontispiece of *Specimens of medieval architecture*, by W. E. Nesfield, 1862, the figures drawn by Albert Moore (q.v.); otherwise the volume consists of topographical views of buildings, architectural details & sketches of furniture, many drawn to scale

Executed mainly in France, 1857, 1859 & 1860

(1 drawing only for 1860), also in Italy, 1857-58

Pencil, with some pen & coloured washes occasionally heightened with white (160×260 to 270×330 approx.), pasted on to buff paper & bound in brown leather with gold tooling (500×430), the spine insc. *W. E. Nesfield* | *Drawings* | *Vol I*

Prov: Pur. out of a fund raised by R. Phené Spiers, 1895

See also next entry.

[16] Volume of 82 leaves

Topographical views of buildings, architectural details & sketches of furniture, many drawn to scale Executed in England, 1853-55, France 1854, 1856-57 & 1859, Greece, 1858, & Italy, 1856-58; at the back of the volume are a few copies after Dürer made in Florence in 1858 & 3 sketches (a view of the Pantheon, a life study & a carnival scene) which were pres. by John Hebb & must be additions to the volume

Pencil, with some pen, coloured washes, one heightened with white, & watercolour (280×180 to 330×260 approx.), pasted on to buff paper & bound in brown leather with gold tooling (500×430), the spine insc. *W. E. Nesfield* | *Drawings* | *Vol II* Prov: Pur. out of a fund raised by R. Phené Spiers, 1895

The contents of the above two volumes were described by R. Phené Spiers in *RIBA Jnl*, II, 1895, pp.607-610. At that time they were bound as one volume. Many of the drawings were reproduced in *Specimens of mediaeval architecture*, 1862.

[17] Volume of 60 leaves

Topographical views of buildings & details of old & contemporary architecture & furniture, many drawn to scale, some copied from books & museum exhibits; also miscellaneous sketches of scenery, people, animals &c

Executed between 1845 & 1858 in England, Wales, Switzerland, 1850, France, 1857, & Italy, 1858; architectural subjects predominate from about 1850

A few sketch designs:

f.35r: *Sketch for a capital*

Elevation

Insc: As above

s & d: *W.E.N. Febr 1852*

f.35v: Design for a queen post roof

Elevation & details

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

Insc: As above & labelled

s & d: *W.E.N. Febr 1852*

f.46r: *Sketch for Bell Turret* in French Gothic style

Elevation

Insc: As above

s & d: *WEN 1853*

ff.49v-50r: Design for a college in French Gothic style f.49v: *Sketch plan*

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

Insc: As above, labelled & *Designed to hold 550* | *Scholars*

s & d: *W. Eden Nesfield. March. 1854*

f.50r: N elevation & sketch sections & details of elevation

Scale: $\frac{1}{4}$ in to 10ft

Insc: *Sketch for a College*

d: *March 1854*

Pencil, pen, black crayon, coloured washes &

watercolour (60×90 to 490×365 approx.), pasted on to cartridge paper & bound in half green leather with brown cloth boards (570×380), the spine insc.

Sketchbook | *W. Eden Nesfield*

Prov: Pur. by members of the RIBA Council & friends of W. E. Nesfield, 1895

[18] Volume of 55 leaves

Topographical views of buildings, details of architecture, furniture & objets d'art, many drawn to scale, sketches of scenery, copies from paintings & books, & even some illustrations cut out from books Executed between 1853 & 1880 in England & Wales, 1853-54 & 1879-80, France, 1854, 1857 & 1859, Italy, Greece & Turkey, 1858

Pencil, pen, coloured washes & watercolour (170×110 to 560×260 approx.), pasted on to cartridge paper & half bound in imitation vellum with green cloth boards (555×385), brown cloth label on the spine insc. *W. Eden Nesfield*

Prov: Pur. out of a fund raised by R. Phené Spiers, 1895

This volume is described by R. Phené Spiers in *RIBA Jnl*, II, 1895, pp.606-607. Since the volumes have been renumbered, Spiers's pagination and descriptions do not correspond exactly to the volume as it now is.

[19] 10 loose sheets of topographical sketches, probably at some time bound in the volumes described above

Perspective views of buildings & architectural details

Executed in England, except 1 drawing executed in France; a few of the drawings d. 1847 (3 drawings), 1855 (1), 1857 (the French drawing)

Pencil, with occasional use of pen, wash, white highlight & watercolour (165×225 to 600×255 approx., but mostly 330×255)

NEVINSON, Edward (fl.1882-1928) & NEWTON, ...

Nevinson was elected A in 1882 and resigned in 1928. In 1882 he was practising at Torrington Square, London, and c.1885 he moved to Southampton Row. Bibl: *Who's who in architecture*, 1914 & 1923; RIBA card index of members, 1834-86

STAPLEFORD ABBOTS (Essex): Albyns

Design for restoration & minor alterations to the Jacobean house for Sir William N. Abdy, 1898-1901 (12):

1 2902. *Chamber Plan, As at Present*

2 2903. *Attic Plan, As at Present*

3 2904. *Ground Plan, As Proposed*

4 2905. *Chamber Plan, As Proposed*

5 2906. *Attic Plan, As Proposed*

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

Insc: As above & rooms labelled

s & d: *Nevinson & Newton* | *June 21. 98* & counter signed *Silver & Sons Ltd. for E. Silver*

6 2990. *Front* (i.e. N) *Elevation, As Proposed*

7 4012. *South Elevation, As Proposed*

8 4285. *East Elevation, As Proposed*

9 2991. *West Elevation, As Proposed*

6-9 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, some labelling & notes

s & d: *Nevinson & Newton* | *Oct. | 98*

10 4163. *Attic Plan, As Executed*

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

Insc: As above & labelled

s & d: *Nevinson & Newton* | *May 8th | 99*

11 4361. *Block Plan* of house & offices, showing plan of drainage
Scale: $\frac{1}{16}$ in to 10 ft
Insc: As above & fully labelled; verso (in pencil)
E. F. Rainbird & Son | Coxtie Green | South Weald | Brentford
w/m: J. Whatman 1899
s: *Nevinson & Newton Archts.* | 7 Staple Inn, W.C.

12 4688. *Ground Plan of Mansion and Outbuildings*, showing alterations
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, fully labelled & *Albys, Romford, Essex*
s & d: *Nevinson & Newton* | Nov. 1901

1-11 Insc: '*Albys*' near Romford Essex | for Sir William Abdy, Bart.
1-12 Pen & coloured washes (395 x 565 to 560 x 780)
Prov: Pres. by Herbert Kenchington (F), 1941
Albys was bombed during the Second World War and only a shell remains, the hall range and S range having completely gone. The pre-war state of the house is described in the RCHM report, *Essex II*, 1921, pp.222-225.

NEWBERRY, John Ernest (1862-1951)
Articled to Edward Hide at the age of fifteen, he continued his education at evening classes at the City of London College, Westminster School of Art and the RA schools. 1887-1892 he worked as assistant to J. L. Pearson. Through his brother, who was an archaeologist, he was able to go as draughtsman on two expeditions organized by the Egypt Exploration Fund, 1893-95. He worked 1897-1904 as Assistant Architect in the Works Loan Department of the Admiralty. In 1904 he set up in independent practice, and soon went into partnership with F. H. Greenaway (q.v.). After Greenaway retired in 1926, C. W. Fowler joined the firm. Newberry was elected A 1889, F 1923 and retired in 1946. He was for many years a member of the Committee of the Honorary Consulting Architects to the Incorporated Church Building Society. He was responsible, with his firm, for numerous churches, parish halls and vicarages, especially in the Southwark diocese; for the prize-winning Auctioneers' & Estate Agents' Institute, Lincoln's Inn Fields, London, 1924; and for various barracks, hospital buildings, offices and schools.
Bibl: T.B.; *Who's who in architecture*, 1914 & 1923; obituary: *Builder*, LXXX, 1951, p.18

[1] **BILBOROUGH** (Notts): Church of St Martin
Contract drawing for restoration & the installation of heating, 1887
Ground plan of church with detail *plan of heating chamber* & another detail *plan of heating ch.* | for alternative
Insc: As above, No.1, *S. Martin Bilborough, Notts*, labelled, with pencil calculations, a note about the foundations of walls needing to be rebuilt, a note indicating that a plan of the drains is to be found on No 53 & an itemized list of the seating capacity
s & d: *John E Newberry* | *Architect* | *London Aug. 6...* 87
Pen & coloured washes with pencil amendments (280 x 385)
Prov: Pres. by C. W. Fowler, 1963

COVENTRY (Warwicks): Municipal buildings
Design, 1895
See *Unsworth, William Frederick & Newberry, John Ernest*

LONDON: Auctioneers' & Estate Agents' Institute, Lincoln's Inn Fields (Holborn), Camden
Competition design & contract drawings, 1922
See *Greenaway, Francis Hugh & Newberry, John Ernest*

[2] **ROMFORD** (Essex): Church, hall & vicarage of the Good Shepherd, Collier Row
Design in a simplified Tudor Gothic style
Perspective, drawn by C. R. Cockrill
Insc: (on label attached to the mount) *Church, Hall and Vicarage of the Good Shepherd | Collier Row | Romford | Designed by J. E. Newberry & C. W. Fowler | drawn by C. R. Cockrill*
Black chalk (335 x 590)
Prov: Pres. by C. W. Fowler, 1963

[3] Design for a church & hall in a simplified Tudor Gothic style
Perspective, drawn by C. R. Cockrill
Black chalk (315 x 500)
Prov: Pres. by C. W. Fowler, 1963

[4] Design for a monumental building, joined to another building by a bridge, possibly a competition design; in a heavy classical style, with extensive use of rustication
Perspective
w/m: 1903
Watercolour (400 x 610)
Prov: Pres. by C. W. Fowler, 1963

NEWCOMBE, Sydney (fl. early C20)

ST ALBANS (Herts): Cathedral
Perspective of design for proposed restoration of the altar to St Alban's shrine
See *Scott, Charles Marriott Oldrid*

NEWDIGATE, Sir Roger (1719-1806)
While still a schoolboy at Westminster, Sir Roger succeeded in 1734 to the family estates at Arbury in Warwickshire and Harefield in Middlesex. After graduating from University College, Oxford, in 1738, he set out on the Grand Tour. While in Italy he was a pupil of the Roman architect Giacomo de Sanctis. He returned to England in 1740, and two years later entered Parliament as Member for Middlesex. He represented that county until 1747, and was returned to Parliament in 1751 as Member for Oxford University, which he then represented until 1780. He married Sophia Conyers of Copt Hall, Essex, in 1743, and after her death in 1774 he made a second Grand Tour, during which he became intimate with Giovanni Battista Piranesi, who engraved Newdigate's drawing of the Roman Arch at Aosta. On his return from this tour he married Hester Mundy of Shipley, Derbyshire. The family monuments to his mother, his wives and himself in Harefield church were designed by him, and he was also responsible for the alterations to that church carried out by Henry Keene in 1766. He employed Henry Keene in architectural work also at Arbury and at his London house in Spring Gardens, and it was through his patronage that Keene was employed in works at Oxford. Their correspondence and surviving drawings at Arbury Hall and in the Warwickshire County Record Office make it evident, however, that Sir Roger Newdigate was responsible for the designs for all these projects in the first instance, Keene's role being that of making the working drawings and directing the workmen. It is probable that John Sanderson's role in the building of Copt Hall was similar to that of Keene in the other architectural projects of Sir Roger Newdigate, but this cannot be established so definitely. Drawings for Copt Hall are at the RIBA and in the County Record Offices of Warwickshire and Essex. Sir Roger continued to take an active interest in architecture, and particularly in the reconstruction of Arbury Hall, until his death in 1806. (Biography contributed by Dr M. J. McCarthy, 1972.)

See *Sanderson, John*, **COPPED HALL** (Essex) for drawings attributed to him, c.1750

NEWMAN, ... (fl. c.1829)

Design for a Gothic Revival church, c.1829
See *Hallett, John & Newman...*

NEWMAN, Alfred R. (fl.1842-1875)
These drawings indicate that he worked in London principally as a surveyor. In 1865 he was in partnership with a certain Hewitt; and 1854-1875 he was practising at No.5 Mortimer Street.

[1] **LONDON**: Wilson & Beadell's premises, No.69 New Bond Street, Westminster
Design for alterations, 1865
Plan & sections
Insc: *Drawing sent with Specification to Messrs. Wilson & Beadell | Jany. 2nd 1865 & labelled*
s: *Newman & Hewitt, Architects & Surveyors*
Pen on tracing paper (380 x 505)

[2] **LONDON**: No.5 Norland Square, Notting Hill (Kensington), Kensington & Chelsea
Survey drawings, 1875 (5):
1 Basement plan

2-3 Rough plans of basement, with list of furniture in the house, giving the dimensions of each piece

4 Ground floor plan

5 Plan of dining-room

1-5 Insc: Labelled, with rough measurements & calculations given & positions of furniture & fittings marked; &, on verso of No.4, *A/cs and sketches settled June 8, 1875*
s: On No.3 (stamp) *A. Newman*; on No.4 (stamp) *Alfred Newman Architect & Surveyor | No.5 Mortimer St. Cavendish Sq.*; on No.5, *Mr. Newman*
Pen, pencil & coloured washes (380 x 280)

[3] **LONDON**: The York & Albany Hotel, Parkway (St Pancras), Camden
Design for alterations, 1854
Northern elevation
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above & *Mr. Stevens* | *Drawing for Alterations | Referred to in my Undertaking | bearing the date June 15 1854* | (signed) *Rich. Batterbury*
s: *Alfred Newman-Architect-&-Surveyor | 5 Mortimer Street, Cavendish Square*
Pen (355 x 535)

[4] Specification covers made out of used sheets of drawings for various jobs (6):
1 Insc: *Specification | for repairs at No.6 | Great Winchester Street | for G. I. Shakerley Esqr. | 1842*
Verso: Elevation & section of a 2 columned portico
Pencil (320 x 410)

2 Insc: *Specification | Messrs. Dodd. | Alterations | Cornhill 1849*
Verso: *Elevation in George Street*, a 5 storey corner house of 6 bays
Insc: As above
Blue pen & wash (420 x 325)

3 Insc: *Specification | Mr. Wadley's alterations*
Verso: Copy of letter to *Geo. Wadley*, d. July 28 1849 & s. *Alfred Newman*, regarding Mr Wadley's house at No.19 Frederick Street, Regent's Park; elevation of a building with hexastyle Doric portico & calculation of costs of materials for decoration
Pen & pencil (330 x 415)

4 Insc: *Specification | Mr. H. Vickeress | Wellington Street | Strand | 2nd alteration, 1850*
Verso: Side elevation of same building as No.2 verso
Blue pen & wash (415 x 325)

5 Insc: *Specification | Mr. Jones's alterations | Oxford Street*

Verso: BRIGHTON (Sussex): Street plan of area around Regency Square
w/m: Turkey Mill Kent 1830
Pencil & coloured washes (330×425)

6 Insc: *Mr. Finch | High Row | Knightsbridge*

Verso: Elevation of a 3 storey house of 3 bays with rusticated ground floor
Pencil (420×325)

[5] Designs for Gothic details: tracery, mouldings, bosses, copings, crosses & a reading desk
Small sketches, some on tracing paper, mounted on cartridge paper (380×280)

[6] Survey drawings of a terrace house (3):

- 1 *Plan of One Pair Storey*
- 2 *Plan of Two Pair Storey*
- 3 *Plan of Three Pair Storey*

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

Insc: As above & labelled, with rough measurements & calculations given & position of furniture & fittings marked

Pen, pencil & coloured washes (380×280)

[7] LONDON: Gresham Club, Abchurch Lane, City
Measured drawings (2):

- 1 *Plan of basement*
- 2 *Plan of ground floor*

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

Insc: Labelled & some dimensions given & *H. Flower archt*

s: 1 *A. R. Newman*; 2 *A. Newman*

Pen & pink wash within single ruled border (240×305)

Henry Flower designed the Gresham Club in 1844. It is now dem.

NEWMAN, Francis Winton (1878-1953)

Articled to S. I. Newman and studied at the RA schools and in Belgium and France. He was chief assistant to Ernest Newton for a while before commencing practice on his own in 1906. In 1907 he entered into partnership with H. V. Ashley. Their works included public buildings, banks, offices, hospital buildings, houses and a factory. Newman was elected A 1904, F 1912.

Bibl: *Who's who in architecture*, 1923; RIBA grey books; obituaries: *Builder*, CLXXXV, 1953, p.852 (includes a list of works); *Journal of the AA*, LXVII, 1954, p.69; *RIBA Jnl*, LXI, 1953, p.82

REIGATE (Surrey): House

Perspective, c.1905

TRISCOMBE HOUSE (Som)

Perspective, c.1905

House in Kent

Perspective, c.1902

See *Newton, Ernest*

NEWNHAM, J. G. (fl.1840)

NEWTOWN (): Church

Survey drawing

Transverse section at AA on ground plan (ground plan missing), showing that 1 exterior wall is out of true by $17\frac{1}{2}$ in

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

Insc: As above, *Newtown church*, 5685 & some dimensions given

s & d: *J. G. Newnham del.* | *Decr. 1840*

Black & red pen with grey & ochre washes (325×390, torn)

Prov: Pres. on permanent loan by the Church Building Commissioners, 1972

NEWTON, ...

STAPLEFORD ABBOTS (Essex): Albyns

Design for restoration & minor alterations to the Jacobean house for Sir William N. Abdy, 1898-1901
See *Nevinson, Edward & Newton, ...*

NEWTON, Ernest (1856-1922)

Educated at Uppingham School, he was articled in 1873 to R. Norman Shaw and remained in that office until 1879, when he started his own practice. His first office was at No.14 Hart Street, London, and after 1891 at No.4 Raymond Buildings, Gray's Inn, London. His design speciality was houses, both suburban and larger country houses. The catalogue which follows covers with remarkably few exceptions every significant commission, large or small, that he received. After his death his practice was continued by his son W. G. Newton (q.v.) & Partners; among these partners was another of Newton's sons, H. A. Newton, an engineer, and also R. E. Enthoven, Ernest Newton had been one of the founders of the Art Workers' Guild; he became F 1906, ARA 1911, RA 1919 and in 1918 he received the Royal Gold Medal of the RIBA and was made CBE in 1920. His publications include: *Sketches for country residences*, 1882; *A Book of houses*, 1890; *A Book of country houses*, 1903.

Bibl: DNB; H. Muthesius, *Das englische Haus*, Berlin 1904, I, pp.154-157; W. G. Newton, *Work of Ernest Newton R.A.*, 1925 (with a chronological list of commissions); *Builder*, C, 1911, pp.132 et seq.; obituaries: *Builder*, CXXII, 1922, pp.180-181 (with a list of references to *Builder* articles); *RIBA Jnl*, XXIX, 1922, p.212

The following drawings were presented either by W. G. Newton (F) in 1946, or by Christopher Newton through R. E. Enthoven (F) in 1969. Only the provenance of those drawings given by W. G. Newton has been stated; where no provenance is given it is to be understood that these drawings were given by Christopher Newton.

[1] ABBOTSBURY (Dorset): Castle

Contract drawings, 1913 (2):

- 1 *Elevations of entrance & garden fronts*
- 2 *Roof plan & longitudinal section CC*

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

Insc: As above, *Abbotsbury Castle*, No.9 & No.VIII
s & d: *Ernest Newton A.R.A. Archt* | 4 *Raymond Buildings* | *Grays Inn WC* May 1913 & *Jesty & Baker* | *H. A. Newton* | 4 *Raymond Buildings* *Grays Inn* | *Engineer*

Prints with coloured washes added (610×510)

Lit: W. G. Newton, *op. cit.*, pp.188-189

Built on the site of an earlier house destroyed by fire, in a rather severe neo-Georgian.

[2] ACTON REYNALD (Salop): Dairy & cottage

Designs, 1899 (2):

- 1 *Sketch ground plan, north & west elevations of dairy*, drawn by Ernest Newton
- Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *Acton Reynald No 1* | *sketch for dairy & labelled*

s & d: *Ernest Newton Archt* | 4 *Raymond Bgs* | *Grays Inn* | *London WC*. | *Octr 1899*

Pen & coloured crayon on tracing paper (390×505)

Repr: W. G. Newton, *op. cit.*, p.40

Roughcast walls, thatch roof with deep eaves supported on oak posts.

- 2 *Perspective of cottage*, drawn by Ernest Newton

Insc: *Acton Reynald* | *Cottage*

s & d: *Ernest Newton Archt* | 4 *Raymond Bgs* | *Grays Inn* | *London WC* | *Nov 99*

Sepia pen with some green crayon (295×430)

Two storeys, roughcast walls & thatch roof.

ARDENDRUN PLACE

See *CROWHURST* (Surrey): Ardendrun Place, Blindley Heath

[3] BANSTEAD (Surrey): Banstead School, previously Banstead Hall

Contract drawings for alterations & additions, 1891-94, & perspective (3):

1-2 Contract drawings

1 *South, East, North & West* elevations, elevation to *W End of Outbuilding & Section A-A* of new extension
Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *Banstead Hall* (*Hall* crossed out & *School* substituted) & *No 7*

s & d: *Ernest Newton Archt* | 14 *Hart St Bloomsbury* | *WC* | *Octr 91 & October 7th 1891* | *Maides & Harper* | *William D. Gravell*

w/m: J. Whatman 1891

Pen & coloured washes with pencil additions (520×640)

2 *North elevation, front elevation, south elevation & section* showing recasing of old house to match the 1891 wing
Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *Banstead Hall* | *Casing of old walls & No 24*

s & d: *Ernest Newton Architect* | 4 *Raymond Buildings* | *Grays Inn* | *WC & July 11th 1894* | *Maides & Harper* | *Fred Forbes Glennie*

Pen & coloured washes (520×640)

3 *Perspective View from the North Entrance*, drawn by T. Raffles Davison

Insc: As above & *Rambling Sketches* | 1099

s: T. Raffles Davison

Sepia pen on backed cartridge (330×535)

Lit: Nairn & Pevsner, *Surrey*, 1971, p.595 ('C19 Italianate house of brick altered by Newton, 1891-4 and 1905'); *British Architect*, XLIII, 1895, p.139 et seq. (No.3 reprd)

The alterations were to convert Banstead Hall into a preparatory school for boys. Now a remand school (1972).

[4] BARNET, EAST (Herts): Bohun Lodge

Design for dining-room buffet in Queen Anne style, 1884

Elevation with sketch details

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

Insc: *Dining Room* | *Bohun Lodge*

s & d: *Ernest Newton Archt* | 14 *Hart St* | *Bloomsbury Sq* | *Dec 1884*

Pencil & watercolour (535×335)

Verso: Unfinished perspective of dining-room

Pencil

[5] BATLEY (Yorks): London & Yorkshire Bank

Design, c.1905

Plans of *ground floor & first floor, front elevation & side elevation*

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

Insc: As above, *London & Yorkshire Bank* | *Bank at Batley* & plans labelled

s & d: *Ernest Newton* | *Walter Hanstock & Son* | *Archts* (sic) | 4 *Raymond Buildings* | *Grays Inn London WC*

Pen on tracing paper (515×510)

Two storeys, hipped roof, rusticated masonry, neo-Georgian.

[6] BAUGHURST (Hants): Newbies

Design for A. H. Lyell, 1902, & perspectives, 1903 (7):

1-4 Design

- 1 *Plans of ground floor & first floor*

- 2 *Roof plan, cross section & end elevation*

- 3 *Garden front, entrance front, side elevation and section, cross section*

NEWTON, E.

4 *Alternative scheme to reduce area. Part plans to ground floor & first floor, part entrance & side elevations*

1-4 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *House for A. H. Lyell Esq No.6, No.7, No.8, No.9 & labelled*
s & d: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C. Feb 02 & March 02
Pen on tracing paper (475 × 585, 480 × 645, 485 × 685, 350 × 505)

5-7 Perspectives

5 Perspective showing garden front, drawn by ... Crawford for reproduction in *Book of country houses*, pl.44
s: C encircled
w/m: ... man 1901
Pen (390 × 565)

6 Perspective showing garden front, drawn by T. Frank Green
s & d: T. Frank Green | 7 Feb | 1903
Pen on backed cartridge (495 × 630)

7 Perspective showing entrance front, drawn by T. Frank Green
s & d: T. Frank | Green | 1903
Pen (500 × 625)

6-7 Possibly drawn for *Book of country houses* & not used.

Lit *Book of country houses*, pls.43-45 (No.5 reprd); W. G. Newton, *op. cit.*, pp.70-71; Pevsner & Lloyd, *Hants*, 1967, p.94
Carefully asymmetrical plan and elevation, with segmental hooded porch, latticed casements, roughcast walls and tiled roof. Two storeys, 10 bedrooms.

[7] BEGBROKE (Oxon): Field Place
Preliminary design for alterations & additions, 1905
East elevation, west elevation, garden front & north elevation
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *The Elms Begbroke No.10* & added later *Field Place*
s & d: Ernest Newton Archt | 4 Raymond Bldgs | Grays Inn W.C. Nov 30. 05
Pen on tracing paper (580 × 460)
Lit: W. G. Newton, *op. cit.*, pp.86-87
Executed design varies in several details from this preliminary design.

BICKLEY (Kent)
See LONDON

[8] BOLLINGTON (Cheshire): Vicarage
Design & perspective, c.1898 (3):
1-2 Design
1 *Ground Floor Plan, First Floor Plan, Front Elevation, Back Elevation, Side Elevation, cross-Sections AA, BB*

2 *Attic Plan, Roof Plan, Plan of Drainage, End Elevation*

1-2 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *New Vicarage Bollington Cheshire*, plans labelled; 2 *Drainage has all been re-schemed & passed by Sanitary Authorities & Ecclesiastical Commissioners*
s: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C.
Pen & coloured washes on linen-backed tracing paper (500 × 660)

3 Perspective, drawn by T. Raffles Davison
s: T. Raffles Davison del
Sepia pen, mounted (430 × 310)
Three-storey stone house with mullioned windows.

BROMLEY (Kent)
See LONDON

[9] BURGH HEATH (Surrey): Great Burgh
Contract drawing for Gordon Colman, 1912, & exhibition drawings, 1912 & 1920 (3):

1 *South Elevation & North Elevation*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *Gordon Colman Esquire No.5*, with some dimensions given
s & d: Ernest Newton A.R.A. Architect | 4 Raymond Buildings | Gray's Inn W.C. April 1912 & October 7th 1912 | Gordon Colman Thomas R. Bilbow | Architect's Assistant | Benfield & Losley | H. A. Newton | 40 Ladbroke Sq. | W. | Engineer | Geo. Benfield
Print with coloured washes added (645 × 980)

2 *Ground floor & first floor plan(s), north & south elevation(s)*, drawn by Cyril A. Farey
Scale: $\frac{1}{16}$ in to 1 ft
Insc: As above & *New House | at | Burgh Heath | Surrey*
s & d: Ernest Newton A.R.A. | Architect | 4 Raymond Buildings | Grays Inn | London W.C. & Cyril A. Farey Del 1912
Pen, sepia pen & watercolour, mounted (430 × 935)
Exhib: RA 1913
Prov: Pres. by W. G. Newton, 1946

3 Perspective of S front, drawn by Cyril A. Farey
s & d: Ernest Newton R.A. | Architect & Cyril A. Farey Del. 1920
Pencil, watercolour & gouache, mounted (345 × 650)
Exhib: RA 1920
Prov: Pres. by W. G. Newton, 1946

Lit: W. G. Newton, *op. cit.*, pp.160-163; Nairn & Pevsner, *Surrey*, 1971, p.121 ('Large and plain Neo-Georgian'); *Builder*, CIV, 1913, p.566 (No.1 reprd); CXVIII, 1920, p.550 (No.3 reprd)
Built of stone and knapped flint, Baroque open pediments over doors.

[10] BURLEY-IN-WHARFEDALE (Yorks): High Lands
Contract drawings, 1896, sketch details, 1896, for H. W. Morrell & perspective, 1903 (6):
1-3 Contract drawings
1 *Ground Floor Plan, Bed Room Plan, Entrance Elevation & cross-Section CD*

2 *Attic Plan, Garden Elevation, Side Elevation, End Elevation & cross-Section AB*
w/m: ... an 1895

3 *Roof Plan & Section thro' Scullery*

1-3 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *House at Burley No 2, No 3, No 4 & labelled*
s & d: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C.; 3 Jan 1896 & 15th April 1896 | Coates Murgatroyd | F. Forbes Glennie
Pen & coloured washes with pencil details (510 × 670)

1-2 Verso: Sketch details including FS detail of chimney caps
3 Verso: Sketch elevation of a gabled house with shuttered windows
Pencil

4 Sketch elevation of fireplace, with hearts, HM & 1896
Insc: *Fireplace*
Pen & coloured washes on tracing paper (335 × 390, irregular)

5-6 Perspectives

5-6 Perspectives drawn by T. Frank Green for reproduction in *Book of country houses*, pls.16-17
s & d: T. Frank Green | Jan 1903
w/m: ... man 1902
Pen (510 × 690, 465 × 580)
Prov: Pres. by W. G. Newton, 1946
Lit: *Book of country houses*, pls.16-18 (Nos.5 & 6 reprd); *Builder*, LXXVII, 1899, p.374
Built of local stone with stone slatted roof. Three storeys, with gabled projections on garden side, mullioned windows, neo-Norman archway to porch. A drawing for 'House at Burley-in-Wharfedale' was exhibited at the RA, No.1731, in 1899. Identification by Andrew Saint, 1972.

[11] CADBURY, NORTH (Som): House
Unexecuted design
Unfinished perspective
Insc: *North Cadbury*
Pencil & watercolour (330 × 535)
The design is Elizabethan. Symmetrical front of 3 storeys, with 11 bays under 5 gables; on either side of the centre gable project 2 storey bay windows.

[12] CAEN (Normandie, France): Carmelite convent
Perspective, 1921
Bird's-eye view, drawn by Cyril A. Farey
Insc: *Monastère du Carmel*
s & d: Ernest Newton R.A. and Sons | and W. Nicholls | Architects & Farey | Del 1921
Pencil & watercolour with chinese white on backed buff tinted paper (545 × 715)
Exhib: RA 1921
Prov: Pres. by W. G. Newton, 1946
Lit: W. G. Newton, *op. cit.*, pp.194-195 ('... of Caen stone, with rough-plastered walls. The work was carried out in collaboration with Mr William Nicholls. Only half has yet been built.'). *Builder*, CXVIII, 1920, p.716; CXX, 1921, p.577; CXXI, 1921, p.76 (reprd)

[13] CAPEL (Surrey): Broome Hall
Contract drawings for alterations & additions, 1895 (6):
1 *Basement Plan*

2 *Ground Plan*
w/m: J. Whatman Turkey Mill 1894

3 *First Floor Plan*

4 *Attic Plan*

5 *Roof Plan, West Elevation, Section AB*

6 *North Elevation, Section CD & EF & elevation showing Porch Rebuilt*

1-6 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *Broome Hall: Holmwood No.12, No.7, No.8, No.9, No.10, No.11 & labelled*
s & d: Ernest Newton | 4 Raymond Buildings | Grays Inn W.C. & 30th April 1895 | Colls & Sons | Fred Forbes Glennie | A. Hargreaves Brown
Pen & coloured washes with pencil amendments & details (515 × 670)
Additions consist of a stone-built service wing, gabled with mullioned windows &c to match the existing house, which was built c.1830 for Andrew Spottiswoode on the site of an earlier house.

CHISLEHURST (Kent)
See LONDON

[14] CHORLEYWOOD (Herts): Loudwater House
Design for alterations & additions for Panmure
Gordon, 1895

Plan showing position of Dome, Entrance Elevation &
Section

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

Insc: As above & Loudwater House: Panmure Gordon
Esqre | Proposed Dome Over Staircase

s & d: Ernest Newton Architect | 4 Raymond Buildings |
Grays Inn: W.C. | September 1895

Pencil with grey, yellow & blue washes (390 × 595)
Lit: G. E. Ray, *A History of Chorleywood*, 1970 (notes
that Loudwater House was probably erected between
1822 & 1830)

[15] CHURCH STRETTON (Salop): Scotsman's Field
Design, 1908 (4):

1 Ground floor plan

2 Entrance front

3 Garden front

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

Insc: As above, Church Stretton No.3, No.6, No.7 &
plan labelled

s & d: Ernest Newton Architect | 4 Raymond Buildings |
Grays Inn W.C. | March-April 1908

Pen & coloured washes (345 × 510)

4 Perspective of entrance front

Pencil & watercolour on backed cartridge (380 × 510)

Lit: W. G. Newton, *op. cit.*, pp.112-117; Pevsner,
Salop, 1958, p.101

H-plan, 2 storeys, roughcast walls, tiled roof;
projecting gables over timber porches on garden and
entrance fronts; copper-faced bay windows. A drawing for
'House at Church Stretton, Salop' was exhibited at
the RA, No.1452, in 1910.

[16] COLWALL (Herefs): Brand Lodge

Contract drawing, 1910

Garden elevation

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

Insc: As above, Brand Lodge & No.6

s & d: Ernest Newton Archt | 4 Raymond Buildings |
Grays Inn W.C. | December 1910 & Julia Holland |

Collins & Godfrey | A. J. Surl, Tewkesbury | Builders
Clerk

Print with coloured washes & pencil details added
(350 × 550)

Lit: W. G. Newton, *op. cit.*, pp.156-159

E-plan with service wing, gabled, roughcast walls with
lead cladding to bay windows.

[17] CROWHURST (Surrey): Ardendrun Place,
Blindley Heath

Design for Woolf Barnato, 1906, & perspectives,
1909-10 (6):

1-3 Design

1 Plan of garden & grounds with block plan of house
Scale: $\frac{1}{2}$ in to 100ft approx.

Insc: Ardendrun & labelled

Pen on tracing paper (660 × 505)

2 Entrance (N) front

3 Garden (S) front

2-3 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, Ardendrun Place, No.21, No.22 &
office copy

s & d: Ernest Newton Archt | 4 Raymond Buildings |
Grays Inn W.C. May 1906

Prints with coloured washes & some pencil added
(350 × 520)

4-6 Perspectives

4 Perspective of entrance front, drawn by Alick G.
Horsnell

s & d: Alick G. Horsnell del | 1910

Pencil & watercolour on backed cartridge (565 × 790)
Prov: Pres. by W. G. Newton, 1946

5 Perspective of the entrance porch, drawn by Alick G.
Horsnell

Insc: As above & Ardendrun Place: Surrey

s & d: Alick G. Horsnell | 1909

Pencil & watercolour on backed cartridge (810 × 540)
Exhib: RA 1909

Prov: Pres. by W. G. Newton, 1946

6 Perspective of garden front, drawn by F. L. Griggs
s & d: F. L. Griggs - del: 1909

Pen on backed cartridge (465 × 365)

Exhib: RA 1909

Lit: W. G. Newton, *op. cit.*, pp.90-97 (Nos.1 & 5
reprd); Nairn & Pevsner, *Surrey*, 1971, p.178 ('The
House in which Neo-Georgianism assumed its final
impeccable sterility. . . . It was burnt in 1933, and all
that is left is one of the pavilions, and that is now
derelict. The gardens are a wilderness. . .'); CL,
XXIX, 1911, pp.90-96

A drawing for 'Ardendrun Place', a birds'-eye view,
was exhibited at the RA, No.1485, in 1910.

[18] CROYDON (Surrey): House at Park Hill
village

Design & contract drawing for alterations &
additions for John Newton, 1878 (2):

1 Elevation of chimney piece &c to Dining Room, drawn by
Ernest Newton [Fig.93]

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

Insc: As above & W. Newton Esqre Park Hill

s & d: Ernest Newton Archt | Bickley Kent | March 1878

Pencil & coloured washes (245 × 350)

Prov: Pres. by W. G. Newton, 1946

2 Ground & bedroom plans, front & back elevations,
sections

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

Insc: As above, Park Hill | Proposed Alterations,

labelled & some dimensions given

s & d: Ernest Newton Archt | Bickley Kent | Oct 1878 &
23rd November 1878 | Maides & Harper

Pen & coloured washes within double ruled border on
linen-backed tracing paper (490 × 680)

Lit: W. G. Newton, *op. cit.*, pp.4-5; Nairn & Pevsner,
Surrey, 1971, p.187 ('Park Hill Village, a Church
Commissioners' estate of mid-Victorian villas now
being replaced by Wates housing')

The additions, which were for Newton's uncle,
included a billiard room, bedroom and bathroom.

[19] DALLINGTON (Sussex): Oldcastle

Perspective, 1912

Perspective from SW, drawn by Alick G. Horsnell

Insc: Oldcastle Dallington Sussex

s & d: Alick G. Horsnell | 1912

Pencil & watercolour on backed cartridge (660 × 575)
Prov: Pres. by W. G. Newton, 1946

Lit: W. G. Newton, *op. cit.*, pp.132-143; Nairn &
Pevsner, *Sussex*, 1965, p.480 ('Made from a cottage
into a substantial house. . . . A picturesque group of
stone, brick and tile-hanging'); *Builder*, CII, 1912,
p.725

Two drawings for 'Oldcastle, Dallington, Sussex',
were exhibited at the RA in 1912.

[20] DORKING (Surrey): Logmore

Exhibition drawing of a house for R. Barclay, 1913

Ground floor & first floor plans, garden elevation, drawn by

Cyril A. Farey

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

Insc: As above, Proposed House for R. Barclay Esq. &
plans labelled; verso (on a typed label) Logmore

Dorking

s: Ernest Newton A.R.A. | Architect | 4 Raymond

Buildings & Cyril A. Farey Delin.

Sepia pen, pen, pencil & watercolour on backed

cartridge (325 × 605)

Prov: Pres. by W. G. Newton, 1946

Exhib: RA 1913

Lit: W. G. Newton, *op. cit.*, pp.176-179; *Builder*, CVI,
1914, p.358 (reprd)

H-plan with service wing, 2 storeys, brick with hipped

tile roof and timber cornice, porch on Doric columns.

[21] FREMINGTON (Devon): Fremington House
Perspective, c.1884

Perspective View of Entrance Front, with inset Ground
Plan

Insc: As above, Fremington House | : North Devon: &
plan labelled

s: Ernest Newton | Architect

Pen (plan with wash) on backed cartridge (560 × 715)

Lit: Pevsner, *N Devon*, 1952, p.88 ('Neo-Georgian . . .
c.1881, but incorporating real Georgian fragments,
perhaps bought for the new house.');

M. Girouard, *The Victorian country house*, 1971, p.180

A drawing for 'Fremington House, North Devon'
was exhibited at the RA, No.1330, in 1884.

[22] GORING HEATH (Oxon): Flint House
Design for F. N. Garrard & exhibition drawing, 1913

(2):

1 Perspective from NW, unfinished; it differs slightly
from No.2

Insc: F. N. Garrard | Goring on Thames Finished size
30" × 20"

Pencil, coloured washes, crayon & chinese white on
detail paper (380 × 595)

2 Ground floor & first floor plan(s), south & west
elevation(s), drawn by Cyril A. Farey

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

Insc: As above & plans labelled; verso (on typed
label) Flint House Goring | 1913

s: Ernest Newton A.R.A. Archt. | 4 Raymond Bds
W.C. & Cyril A. Farey Delit

Pen, sepia pen, pencil & watercolour on backed
cartridge (330 × 650)

Prov: Pres. by W. G. Newton, 1946

Exhib: RA 1913

Lit: W. G. Newton, *op. cit.*, pp.180-185; *Builder*, CVI,
1914, p.358 (No.2 reprd); CXVIII, 1920, pp.550, 575
Neo-Georgian, built of stone and unknapped flints,
with brick chimneys and tile roof. Drawings for 'The
Flint House, Goring: Entrance Front' & 'Garden
Front' were exhibited at the RA in 1920.

[23] GUERNSEY (Channel Is): Saumarez Park
Unexecuted design for J. Saumarez, 1883 (2):

1 Front elevation

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

Insc: As above & Honble J. Saumarez: Guernsey

s & d: Ernest Newton Archt | 14 Hart St Bloomsbury
Sqre W.C. | October 6th 1883

Pencil, grey, green & sepia washes (515 × 680)

2 North elevation & south (front) elevation

Pen, grey, green & sepia washes on tracing paper
(480 × 690)

The design owes something to the Belton type of
house, though the frontispiece is an essay in Baroque.

[24] GUILDFORD (Surrey): No.1 Rectory Place
Design for alterations & additions, 1911
Sketch *Ground plan & garden front*, drawn by Ernest Newton

Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Rectory Place Guildford* | *Sketch for Alterations & plan labelled*
s & d: Ernest Newton AR/A | Archt | 4 Raymond Bgs | Grays Inn | London | June 1911
Sepia pen & pink crayon on tracing paper (550 x 340)
Listed in Commissions for 1911 in W. G. Newton, *op. cit.*, and thus presumably executed. The original house was designed by R. N. Shaw (Andrew Saint, 1972).

[25] HAMBLETON (Surrey): Feathercombe
Contract drawing, 1910
South elevation, east elevation & cross section A.A.
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *House at Hambleton & No.7*
s & d: Ernest Newton Archt | 4 Raymond Buildings | Gray's Inn W.C. | February 1910 & 14 March 1910 | John E. Eastwood | John B. Seward & Seward
Print with coloured washes added (620 x 500)
Lit: Nairn & Pevsner, *Surrey*, 1971, p.300 ('dull Neo-Georgian')
Diaper brickwork, with gauged brickwork for openings and quoins. Semicircular porch on Ionic columns. A drawing for 'House at Hambleton, Surrey, general view' was exhibited at the RA, No.1568, in 1911.

[26] HARROW WEALD (Middx): Woodlands
Designs for alterations & additions, 1908 (3):
1 *Ground plan*

2 *First floor plan*

1-2 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *The Woodlands Harrow Weald, No.1, No.2 & labelled*
s & d: Ernest Newton | Architect | 4 Raymond Buildings | Grays Inn London W.C. | June 1908
Sepia, red & green crayon on tracing paper (500 x 520)

3 Revised *ground floor plan & first floor plan*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Woodlands | Harrow Weald, No.3 & labelled*
s & d: Ernest Newton Architect | 4 Raymond Buildings | Grays Inn W.C. July 1908
Sepia pen, red & blue crayon on tracing paper (665 x 445)
The additions consisted mainly of a service wing to the existing mid-Victorian house.

[27] HASLEMERE (Surrey): Redcourt
Design, contract drawings, 1894, & perspectives (6):
1 Preliminary ground plan, *bedroom plan, entrance front & garden front (South)*, drawn by Ernest Newton
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above, *Haslemere No 1* | *Sketches & labelled*
s & d: Ernest Newton Architect | 4 Raymond Buildings | Grays Inn: W.C. | October 11 1894
Sepia pen, pink gouache, pink & green crayon on cartridge-backed tracing paper (340 x 510)
Prov: Pres. by W. G. Newton, 1946

2-3 Contract drawings
2 *South Elevation & Entrance Elevation* with sketch elevation of wing
w/m: J. Whatman Turkey Mill 1894
Verso: Sketch details of circular garden house
Pencil

3 *Section AB, Return Elevation at A, West Elevation*, with sketch details of windows & c

2-3 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Haslemere, No 5 & No 6*
s & d: Ernest Newton Architect | 4 Raymond Buildings | Grays Inn W.C. | November 1894 & 28th November 1894 | Maides & Harper | John W. Abraham | Lewis Wigram | James F. Twist | Clergy House | Chislehurst
Pen & coloured washes (670 x 510)

4-6 Perspectives
4 Interior perspective of *The Dining Room* | *Within "Redcourt"*, drawn by T. Raffles Davison (335 x 465)

5 Perspective of *The Drawing Room Fireplace* | *Within "Redcourt"*, drawn by T. Raffles Davison (460 x 335)

6 Perspective of *The Morning Room Fireplace* | *Within "Redcourt"*, drawn by T. Raffles Davison (460 x 335)

4-6 Insc: *Rambling Sketches No. (sic)*
s: Ernest Newton Architect | T. Raffles Davison
Sepia pen on card
Lit: W. G. Newton, *op. cit.*, pp.32-35; *Book of country houses*, pls.33-36; Nairn & Pevsner, *Surrey*, 1971, p.307 ('an ominous house with sterile Neo-Georgianism just round the corner'); *Builder*, LXXI, 1896, p.404; *British Architect*, XLVI, 1896, p.181 et seq. (Nos.4-6 reprd)
Red brick with Portland stone dressings, tiled roof, segmental headed windows; the garden front has double bay windows and an oriel. A drawing for 'House at Haslemere' was exhibited at the RA, No.1607, in 1896.

[28] HINDHEAD (Surrey): House
Perspective
View of entrance front, drawn by T. Raffles Davison
Insc: *A House at Hindhead*
s: Ernest Newton Archt & T. Raffles Davison
Sepia pen (340 x 510)

[29] HODDESDON (Herts): Houses
Design for a pair of semi-detached houses & perspective, c.1895 (2):
1 *Ground floor, first floor, attic plans, front, back & side elevations, transverse & longitudinal section(s)*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Houses at Hoddesdon (sic)*, rear elevation is titled *front elevation* & plans labelled
s: Ernest Newton Architect | Grays Inn W.C.
Pen & coloured washes (510 x 665)

2 Perspective view of garden front, drawn by T. Raffles Davison
Insc: *Rambling Sketches 1107* | *Houses at Broxbourne (sic)*
s: Ernest Newton Architect & T. Raffles Davison
Sepia pen (350 x 540)
Reprd: *British Architect*, XLIII, 1895, p.42

[30] HOLLINGTON (Sussex): Church of St John
Design for a pulpit, 1890
Plans & elevation
Scale: 1in to 1ft
Insc: *St John's Hollington* | *Pulpit (alternative) B & labelled*
s & d: Ernest Newton ARIBA | archt | 14 Hart St | Bloomsbury Sqre | May 1890
Pencil, pen, yellow & grey washes, yellow & blue crayon (495 x 330)
The church was built 1865 by E. Alexander Wyon (Nairn & Pevsner, *Sussex*, 1965, p.539).

[31] HOLLINGTON (): Clyde House
Survey & contract drawings for alterations & additions for B. Laming, 1886 (3):
1 Survey plans & elevations
Insc: *Clyde House* | *Hollington & plans labelled*
Pen with pencil additions (510 x 685)
Verso: Sketch details of windows
Pencil

2 *Ground floor plan, basement plan, south, west & east elevations*

3 *Bedroom plan, north elevation & sections*
w/m: J. Whatman 1884

2-3 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Additions to Clyde House: Hollington.* | *B. Laming Esqre & labelled*
s & d: Ernest Newton Archt | 14 Hart St Bloomsbury Sqre | November 1886 & 10th December 1886 | Maides & Harper | W. H. Boney
Pen & coloured washes (520 x 690)
Newton's additions to an 1860-ish suburban villa, consisted in the main of a single-storey wing. But by replacing most of the windows and adding a veranda he effected a fairly radical transformation.

[32] INCE CASTLE (Cornwall)
Design for additions, 1920 (4):
1 *Ground floor plan*

2 *First floor plan*

3 *West & north elevations*

4 *South & east elevations, section CD*

1-4 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Ince Castle, No.1.A, No.2.A, No.5.A (sic), No.4.A & plans labelled*
s & d: Ernest Newton R.A. & Sons, Architects | 4, Raymond Buildings | Grays Inn W.C. | Sept-Oct 1920
Pen (plans with yellow wash) on tracing paper (420 x 590 average)
Lit: CL, CXLI, 1967, pp.592-595, 648-651, corres. pp.873, 1175
The original early C17 building was almost square with symmetrical square towers at each corner. Newton's additions consisted of service quarters to the N side and a bay-windowed gallery extension with bedrooms above on the S side.

[33] INVERNESS: Ballyfeary
Design for a fireplace for Miss Chalmers, 1886
Sketch elevation
Scale: $\frac{1}{2}$ in to 1ft
Insc: *Sketch for fireplace in Miss Chalmer's Room; verso Ernest Newton Esqre | Lyndhurst | Bickley | Kent | England (with a franked postage stamp) & Miss Chalmers | Ballyfeary | Inverness (with a franked postage stamp)*
s & d: Ernest Newton Archt | 14 Hart St Bloomsbury Sqre | August 1886
Pencil, sepia pen & coloured washes (295 x 425)

[34] JERSEY (Channel Is): Steephill
Design & working drawings, c.1899, & perspective, c.1901 (6):
1-3 Design
1 *Sketch garden front*, drawn by Ernest Newton

2 *Sketch entrance front*, drawn by Ernest Newton

1-2 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Steephill, No.3 & No.4*
d: 1899 is included in the design for pargetting a chimney in No.1
Sepia pen with green & red crayon on cartridge-backed tracing paper (340 x 440 & 370 x 425)
Prov: Pres. by W. G. Newton, 1946

3 Perspective, showing both garden & entrance fronts, drawn by Ernest Newton

Insc: *Steep Hill No.5*

s: *Ernest Newton Archt | 4 Raymond Bgs | Grays Inn | London WC*

Sepia pen & coloured washes (290 × 415)

Verso: Sketch plan

Pencil

4-5 Working drawings

4 *South elevation & cross-section EF: S elevation* (garden front) differs little from No.1

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

Insc: As above, *Steep Hill, Jersey, No.12* & labelled

s: *Ernest Newton Architect | 4 Raymond Buildings | Grays Inn W.C.*

Pen & coloured washes with pencil details (340 × 510)

5 *Details of staircase*

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

Insc: As above, *Steep Hill | Jersey & No.79*

s: *Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C.*

Pen & coloured washes (510 × 665)

6 Perspective drawn by ... Crawford & used for reproduction in *Book of country houses*, pl.37 [Fig.94]

s: C encircled

Pen on backed cartridge (505 × 700)

Prov: Pres. by W. G. Newton, 1946

Exhib: RA, 1901, No.1577

Lit: *Book of country houses*, pls.37-39 (No.6 reprd); W. G. Newton, *op. cit.*, pp.52-61 (No.5 reprd); *Builder*, LXXI, 1901, p.272 (No.6 reprd)
Roughcast walls, with slatted shutters and trellis veranda. The porch of local granite with lead-clad half-dome.

[35] JOUY-EN-JOSAS (Eure-et-Loir, France):

House

Design for Ernest Mallet, c.1913

Perspective of *entrance front*

Insc: As above & *Ernest Mallet*

Pencil, sepia pen & watercolour (240 × 355)

Lit: W. G. Newton, *op. cit.*, pp.190-191 ('It was half-finished when the war broke out and has not been completed'); *BN*, CXVI, 1919, pp.269-270; *Builder*, CXVI, 1919, p.454

A model was exhibited at the RA in 1914.

36] KINGSWOOD (Surrey): House

Designs for a house for Alfred Benson & exhibition drawings, 1912 & 1920 (4):

1 *West, east & north elevation(s), section(s) AA, BB*

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

Insc: As above, *Alfred Benson Esquire, No.5*, with some dimensions given

Pen on tracing paper (590 × 515)

2 *Revised plan of east end and outbuildings etc*

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

Insc: As above, *No.12* & plans labelled

s: *Ernest Newton A.R.A. | Architect | 4 Raymond Bds WC*

Pen on tracing paper (435 × 650)

3 *Ground floor & first floor plans, south & north*

elevations, drawn by Cyril A. Farey: corresponds to Nos.1 & 2 & to the published plans

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

Insc: As above, *New House | at | Kingswood | Surrey & plans labelled*

s & d: *Ernest Newton A.R.A. | Architect | 4 Raymond Buildings | London WC & Cyril A. Farey Delt 1912*

Pen, sepia pen & watercolour on backed cartridge (415 × 730)

Exhib: RA 1913

Prov: Pres. by W. G. Newton, 1946

4 Perspective of part of garden front, showing garden porch, drawn by Cyril A. Farey

Insc: *House at Kingswood*

s & d: *Cyril A. Farey Del 1920*

Pencil & watercolour on backed cartridge (650 × 550)

Lit: W. G. Newton, *op. cit.*, pp.164-167; *Builder* CIV, 1913, p.566 (No.3 reprd); CXVIII, 1920, p.574 (No.4 reprd)

Neo-Georgian, brick-built.

[37] LONDON: Amesbury School, Bickley, Bromley (Kent)

Contract drawing for swimming bath, 1911

Ground floor Plan, Side Elevation (West), End Elevation (South), Longitudinal Section, Cross Sections AB & CD

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

Insc: As above, *Amesbury: Bickley: | Swimming Bath:; No.1*, labelled & some dimensions given

s & d: *Ernest Newton A.R.A. | Arthur Keen | Architects | 4 Raymond Buildings | Grays Inn W.C. | April 1911 & 28th May 1911 | Henry W. Hobbs | Thomas Bilbowa Clerk | Regd W. Love Architectural Student*

Pen, blue & sepia pen with coloured washes (505 × 645)

Pen, blue & sepia pen with coloured washes

(505 × 645)

[38] LONDON: Bickley Hall stables, Bickley, Bromley (Kent)

Contract drawing for stables & cowsheds, 1891, & perspectives, c.1894 (2):

1 *Elevations to Entrance Front & Coach house side | of Courtyard*

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

Insc: As above, *Bickley Hall - stables & No 4*

s & d: *Ernest Newton Archt | 14 Hart St Bloomsbury WC | Novr 91 & J. C. Arnaud & Son | Sydney Tugwell*

w/m: J. Whatman 1878

Pen & coloured washes (510 × 670)

2 Perspective views (2), drawn by T. Raffles Davison

Insc: verso (typed label) *Bickley Park Stables*

s: *T. Raffles Davison delt*

Pen on backed cartridge (495 × 600)

Exhib: RA 1894, No.1560

Prov: Pres. by W. G. Newton, 1946

Lit: Newman, *W Kent*, 1969, p.159 (no mention of the stable block but notes 'In 1780 John Wells built himself Bickley Hall to the design, it seems, of Robert Mylne. The house has only recently been demolished'); *Builder*, CXV, 1918, p.104 (No.2 reprd)

[39] LONDON: Beechcroft, Bickley Park Road, Bickley, Bromley (Kent)

Perspective, c.1886

Aerial perspective with inset ground plan

Insc: verso (in pencil) *Beechcroft | Bickley*

Pen on backed cartridge (405 × 495)

Lit: Newman, *W Kent*, 1969, p.159

Red brick with tile-hanging, half-timbered gable &c.

A drawing for 'House at Bickley' was exhibited at the RA, No.1621, in 1886.

[40] LONDON: Bullers Wood, Bickley, Bromley (Kent)

Contract drawings for additions & alterations, 1888-89, & perspectives, 1890 (5):

1-2 Contract drawings

1 *Basement Plan & Roof Plan*

2 *East, North, West & South Elevation(s)*

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

Insc: As above, *Bullers Wood: Alterations: No 1, No 4* & basement plan labelled

s & d: *Ernest Newton FRIBA | Archt | 14 Hart St | Bloomsbury Sqr | Octr 1888 & 25th Jan 1889 | J. C.*

Arnaud | J. F. Arnaud | William D. Gravell 30 Jan 1889 & Estate of George Wythes, deceased (stamped) | Approved 25th January 1889 W. West

w/m: J. Whatman 1878

Pen & coloured washes (495 × 665)

3-5 Perspectives

3 Perspective of part of the garden front, drawn by W. R. Lethaby [Fig.90]

s & d: *W.R.L. | 1890*

Pen on backed cartridge (480 × 620)

Exhib: RA 1890, No.1772

Prov: Pres. by W. G. Newton, 1946

4 Interior perspective of *The Drawing Room*, drawn by T. Raffles Davison

Insc: As above & (in pencil) *Bullers Wood Chislehurst*

s: *T. Raffles Davison*

Sepia pen on backed cartridge (465 × 615)

5 Interior perspective of *The entrance Hall*, drawn by T. Raffles Davison [Fig.91]

Insc: As above & *Bullers Wood Chislehurst*

Sepia pen on backed cartridge (285 × 390)

Lit: W. G. Newton, *op. cit.*, pp.18-21; Newman, *W Kent*, 1969, pp.160-161; *Builder*, CXV, 1918, pp.102 et seq.

The main addition was an E wing, which provided the new drawing room decorated by William Morris. The house is now (1972) used as a school (Bullers Wood School for Girls). A drawing for 'Buller's Wood, Chislehurst' was exhibited at the RA, No.1915, in 1889; further drawings for 'Hall' and 'Staircase, Buller's Wood', were exhibited at the RA, Nos.1619 & 1680, in 1892.

[41] LONDON: Fairacre, Camden Park Road, Chislehurst (Kent)

Perspective, c.1902

View of garden front, drawn by ... Crawford for reproduction in *Book of country houses*, pl.53

s: C encircled

w/m: J. Whatman 1900

Pen (555 × 680)

Lit & reprd: *Book of country houses*, pls.52-54

Identified by John Newman (1972). The chimney stack to the right of the front porch has disappeared and additions have been made to the left wing.

[42] LONDON: House in Camden Park Road, Chislehurst (Kent)

Working drawing

Attic Plan, Roof Plan, side & front elevations

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

Insc: As above & *Camden Park: Chislehurst*

s: *Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C.*

From 1893 until 1914 Newton designed many houses for William Willett Jnr's Camden Place estate at Chislehurst, Kent. This undated working drawing is for a brick house with tile-hung upper storey and horizontally boarded gables over bay windows.

[43] LONDON: Church of the Good Shepherd, Handen Road, Lee, Lewisham

Design, c.1881

West, east & north elevations, view from the north-east

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

Insc: As above & *Church of the Good Shepherd | Handen Road - Lee - Kent*

s: *Ernest Newton Architect | 14 Hart St | Bloomsbury Sqr W.C.*

Pen (685 × 515)

Destroyed, 1939-45.

[44] LONDON: Church of the Holy Trinity, Lee, Lewisham
Contract drawing for the parish hall, 1908
Roof plan, north elevation, south elevation, cross & longitudinal sections
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above & *Holy Trinity Lee No.9* | *New Parish Hall*
s & d: Ernest Newton Architect | 4 Raymond Buildings | Grays Inn W.C. | June 1908 & Bradshaw G. Popbam | George Alan Fortescue | Th. Crossley & Son
Print with coloured washes added (450 × 640)

[45] LONDON: Church of St George, Bickley, Bromley (Kent)
Contract drawings for addition of a vestry, 1886, & for a spire, 1905, with working drawing for additions & alterations to the chancel, 1909 (4):
1 Contract drawing for vestry
Ground floor & roof plans, elevations & sections of new vestry
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *St George's: Bickley*: & labelled
s & d: Ernest Newton Archt | 14 Hart St Bloomsbury Sqre | August 1886 & Maides & Harper
Pen & coloured washes (515 × 650)
Verso: Sketch detail of buttress
Pencil

2-3 Contract drawings for spire
2 Quarter- & half-plans at various levels
Scale: $\frac{1}{2}$ in to 1 ft

3 West elevation & cross section
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *St George's Church, No.23, No.20* & labelled
s & d: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C. May 05 & W. A. Carroll | R. J. Haines | M. L. Nutter | W. S. Sidney | S. Herbert Cox | Collins & Godfrey | A. J. Surl
Print with coloured washes, pencil sketch details (485 × 580, 620 × 405)

4 Additions & alterations to the chancel
Plan of chancel & vestry, south elevation of chancel, cross section through chancel & section thro transept
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above & *St George's: Bickley No.6*
s & d: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C. | June 1909
Print with coloured washes added (455 × 510)

Lit: W. G. Newton, *op. cit.*, pp.82-83; Newman, *W Kent*, 1969, p.159 (notes that the church was '1863-5 by F. Barnes (GR)'); *AR*, 1906, XIX, p.250 (spire)
A drawing for 'New spire and upper part of tower, St George's, Bickley' was exhibited at the RA, No.1504, 1906.

[46] LONDON: Church of St John (Hampstead), Camden
Design for a tombstone for the late Richard Norman Shaw, 1913
Elevations of the Proposed Tombstone in Hampstead Churchyard
Insc: As above; verso *Mrs Shaw's text* | *The grass withereth the flower fadeth | but the word of our Lord shall stand for ever & also of Agnes wife of the above*
s & d: Ernest Newton A.R.A. Architect | 4 Raymond Buildings | Grays Inn London W.C. | May 1913 & Approved Brook Deedes | Vicar
Pencil, sepia pen with sepia, grey & green washes (340 × 650)
The design takes the form of an altar-tomb with inscriptions & c on the sides and is based on a tomb at Fairford, Gloucestershire (Andrew Saint, 1972).

[47] LONDON: Church of St Philip, Earl's Court Road (Kensington), Kensington & Chelsea
Design for alterations & additions to W end, c.1898
Plan of West End, West Elevation & Part North Elevation, showing New Porch & Rearrangement of West End
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above & *St Philip's Church*
s: Ernest Newton Architect | 4 Raymond Buildings | Grays Inn W.C.
Pen & coloured washes (510 × 610)
Pevsner, *London II*, 1952, p.245 ('1858, by T. Johnson')

[48] LONDON: Church of St Swithun, Hither Green Lane, Lewisham
Perspectives, c.1890-95 (2):
1 Sketch of the West Front | from the road, drawn by T. Raffles Davison
Insc: As above; verso (in pencil) *St Swithun's Hither Green*
w/m: J. Whatman 1890
Pen (360 × 250)

2 Interior perspective view towards the W end, drawn by T. Raffles Davison
Insc: verso (on typed label) *St Swithun's, Hither Green*
s: T. Raffles Davison del
Pen on backed cartridge (725 × 470)

Prov: Pres. by W. G. Newton, 1946
Lit: W. G. Newton, *op. cit.*, pp.28-31 ('Professor Lethaby was responsible for some of the details in the absence of the architect abroad.'). Pevsner, *London II*, 1952, p.289 ('Disappointing as a building connected with these two names; red brick with large Dec E and W windows, very tall transeptal windows.'). *Builder*, LXIX, 1895, p.220; LXXI, 1896, p.540; *AR*, XXIII, 1908, pp.31-33
Drawings for 'St Swithun's church, Hither Green, Kent' and 'St Swithun's church, Lewisham' were exhibited at the RA, Nos.1840 & 1414, in 1890 and 1895.

[49] LONDON: Church, Hither Green Lane, Lewisham
Unexecuted design, 1883-84 (2):
1 Ground plan, North Elevation, elevation of West End, Cross Section looking W & Longitudinal Section
Insc: As above, *Proposed Church* | at | *Hither Green & plan labelled*
s & d: Ernest Newton Archt | 14 Hart St | Bloomsbury Sqre | June 1883
w/m: J. Whatman 1883
Pencil & coloured washes, pen inscriptions (515 × 660)
Verso: Sketch details of window & wagon roof, the latter an adumbration of No.2

2 Interior perspective of chancel with wagon roof, with some pencil sketch details
d: 1884 (added later)
w/m: J. Whatman
Pen & watercolour (510 × 615)

Plan is rectangular with a second church attached as though a chancel. This second smaller church is complete except for baptistery and has separate entrances; possibly it was intended for conventual use. The design shows the site to be bounded by Hither Green Lane and Lanier Road. Newton designed and executed two commissions for churches in Lewisham, the church of the Good Shepherd, 1881 (q.v.), and St Swithun's church, 1892 (q.v.). No.2 is close to a drawing for the chapel, House of Retreat, Lloyd Square, London (q.v.), published in *Builder*, XI.VII, 1884, p.622.

[50] LONDON: Warehouses, Corsham Street (previously Craven Street), Hoxton (Shoreditch), Hackney
Contract drawing for George Patten, 1899
Back Elevation, Front Elevation, Elevation of Party wall next Stables & Section on line AB
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, labelled & (in pencil) *Warehouses in Craven Street Hoxton* | For Mr George Patten
s & d: Ernest Newton Architect | 4 Raymond Buildings | Grays Inn W.C. | June 1899 & 12th June 1899 | George Patten | Arthur Keen | Courtney & Fairbairn
w/m: ... man 1898
Pen & coloured washes (510 × 670)
The buildings still exist (1972).

[51] LONDON: House at Grove Park, Lewisham Design, c.1880
Plan of ground floor & perspective, probably drawn for reproduction
Scale: $\frac{1}{16}$ in to 1 ft (plan)
Insc: As above, *A House at Grove Park*. | Kent: & plan labelled
s: Ernest Newton Archt | 14 Hart Street | Bloomsbury Square
w/m: J. Whatman 1880
Pen (500 × 680)

[52] LONDON: No.181 High Street, Martin's Bank & Bell Inn, High Street, Bromley (Kent)
Design for new premises, 1896-97, & perspectives, c.1898 (6):
1-4 Design
1 Sketch elevation for Mr Taylor's premises Bromley, with sketch details; drawn by Ernest Newton
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *This can be | all be | pinched | a little bit & This had better | be roofed just | like the bank | with mansard etc*
s & d: Ernest Newton Archt | 4 Raymond Bgs | Grays Inn | London | Feby 1897
Sepia, coloured crayon & pencil on cartridge-backed tracing paper (470 × 215)
Prov: Pres. by W. G. Newton, 1946

2 Sketch elevation for Martin's Bank Limtd, Bromley Branch, with sketch details, drawn by Ernest Newton
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *No 3 & Bank windows | glazed with plate | glass in metal | panes*
s: As No.1; d: July 1896
Sepia pen, green, red & yellow crayon & pencil on tracing paper (290 × 240)

3 Sketch elevation of The Bell | Bromley, drawn by Ernest Newton
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *Roof Red Wrotham tiles | Bricks ditto | Cornice Wood | painted | Bays wood | lower parts cement | painted or cast lead | (This is very nice) | Stone Portland & I began these windows | as brick - hence the brick | arches wh would be | of stone of course*
Sepia pen, red crayon & pencil on cartridge backed tracing paper (330 × 580)
Prov: Pres. by W. G. Newton, 1946

4 Perspective of the 3 adjacent buildings, with sketch details, drawn by Ernest Newton
Insc: as tracing | not Mansard | - dormers & | less chimneys
Pencil (495 × 645)

5 Perspective of New Buildings High Street Bromley Kent, drawn by T. Raffles Davison: differs from Nos.1-4 in a few details, especially in the fenestration of the Bell Inn
Insc: As above
s: Ernest Newton Architect & T. Raffles Davison del
Pen (660 × 975)
Exhib: RA 1898, No.1638

6 Perspective of Martin's bank, drawn by . . . Crawford [Fig.92]
s: C encircled
Sepia pen & watercolour on backed cartridge
(550×340)

Lit: W. G. Newton, *op. cit.*, pp.42-45 (Nos.2 & 5 reprd); Newman, *W Kent*, 1969, p.180; *AR*, XVII, 1905, pp.134-136 (bank); *Builder*, CXV, 1918, p.104 (No.5 reprd)
Designed as a group but each clearly distinguished from the other. The jeweller's shop with twin gables, three-light windows and cornice, the bank with twin lead-covered bowed oriels, the inn with dormers, three angular oriels with pargetting and door with semicircular canopy supported on Ionic columns. Drawing for 'Martin's Bank, Bromley' exhibited at the RA, No.1688, in 1900.

[53] LONDON: House of Retreat, Lloyd Square, Clerkenwell, Islington
Contract drawings & perspectives for school & chapel for the Sisters of Bethany, 1883 & 1891-92 (5):
Contract drawing for school, 1883
1 *Front elevation, elevation of existing building & elevation of end gable*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *House of Retreat: Lloyd Square: School Building*
s & d: Ernest Newton Archt | 14 Hart St Bloomsbury Sqre | April 19th 1883 & May 1883 | Willm Bangs & Co | W. H. Boney
Pen & coloured washes with pencil emendations
(510×680)

2-5 Contract drawing & perspectives for new chapel, 1891-92
2 *Basement & Ground Plan(s), West End, Sections*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *New Chapel - House of Retreat - Lloyd Square, No 3* & labelled, with some notes
s & d: Ernest Newton Archt | 14 Hart St Bloomsbury | WC | Aug 91 & 10th of Aug 91 | Maides & Harper | William D. Gravell
Pen & coloured washes with pencil details (515×665)
Verso: Details of nave arcade
Pencil

3 *Plan of chapel*
Insc: As above, labelled & (in pencil) *House of Retreat | Lloyd Sqre*
s & d: Ernest Newton Archt | 4 Raymond Bgs | Grays Inn | London | 1892
Pen, red gouache & coloured washes (255×265)

4 Perspective of *The West End*, drawn by T. Raffles Davison
w/m: T & JH
Sepia pen (405×280)

5 Interior perspective, drawn by T. Raffles Davison
Sepia pen on backed cartridge within single ruled border (580×370)

4-5 Insc: As above & *House of Retreat Clerkenwell; 4 Sisters of Bethany*
s: T. Raffles Davison
Lit: W. G. Newton, *op. cit.*, pp.822-827 (chapel); *Builder*, XLVII, 1884, p.622; CXV, 1918, pp.103-104 (No.5 reprd)
Prov: 4-5 pres. by W. G. Newton, 1946
The House of Retreat, designed in the Dutch (i.e. Norman Shaw) style and begun c.1881, was Newton's first large commission. The school is in the same idiom, but the chapel is Perpendicular. Drawings for 'Chapel, Lloyd's Square, Clerkenwell', No. 1842, and 'Chapel of House of Retreat, Clerkenwell', Nos. 1597 & 1605, were exhibited at the RA in 1888 and 1896 (cf. note to [49]) See also Horsley, Gerald Calcott [20].

[54] LONDON: No.30 Lower Sloane Street (Chelsea), Kensington & Chelsea
Design for a screen, 1889
Interior perspective of *Drawing Rm & Boudoir*, showing timber screen
Insc: As above & *No.30 Lower Sloane St*
s & d: Ernest Newton Archt | 14 Hart St | Bloomsbury | Octr 1889
Pencil with blue & brown crayon (335×335)

[55] LONDON: North Briton public house, No.10 New North Road, Islington
Design for new front, 1897
Elevation & section of proposed new front
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *The North Briton | New North Road: Hoxton: & labelled*
s & d: Ernest Newton | Arthur Keen | Architects | 4 Raymond Buildings | Grays Inn: WC | February 1897
w/m: J. Whatman
Sepia pen & coloured crayon (495×660)

[56] LONDON: The Sturt Arms public house, No.55 New North Road, Islington
Design & contract drawings for alterations & additions for Thomas Potter, 1886 (5):
1 *Plan of Ground Floor and Yard*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, *The Sturt Arms* & labelled
s & d: Ernest Newton Archt | 14 Hart St | Bloomsbury Sqre | April 1886
Pen & wash (680×510)

2 *Ground plan & 1st floor plan*

3 *Basement plan & back elevation*

4 *Front elevation, section | thro' | entrance & side elevation | of | back addition*

5 *Cross- & longitudinal sections*

2-5 Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, *The Sturt Arms: | T. Potter Esqre: & labelled*
s & d: Ernest Newton Archt | 14 Hart St Bloomsbury Sqre | April 1886 & 20th April 1886 | Ernest A. Roome | John Ruault
w/m: 1, 2, 3, 5 J. Whatman 1885
Pen & coloured washes (510×685)
Additions consisted of a utilitarian extension at the back and a 1 storey front façade, glazed and tiled with twin panelled doors, which has since been altered, though the pub remains (1972). Newton's father, Henry Newton, was resident agent for the Sturt property in Hoxton (DNB) and this no doubt accounts for the number of small commissions in the Hoxton area, executed in the early years of Ernest Newton's practice.

[57] LONDON: Oakley Cottage, Beckenham, Bromley (Kent)
Design for a porch & fence, 1881
Sketch elevation & details, drawn by Ernest Newton
Scale: $\frac{1}{2}$ in to 1ft, FS
Insc: *Fence & covered way | Oakley Cottage | Beckenham*, details labelled & dimensions given
s & d: Ernest Newton Archt | 14 Hart St | Bloomsbury Sqre | Novr 1881
Pencil, sepia pen & coloured washes (535×660)

[58] LONDON: Woodrow, No.107 Plaistow Lane, Bromley (Kent)
Design for S. W. Porter, 1902, & perspective (3):
1 *Plans of ground floor, first floor & roof, elevations of garden front, entrance front, side & end & cross-section*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *House for | S. W. Porter Esq & labelled*
s & d: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn WC. July 02
Pen on tracing paper (520×665)

2 *Ground floor plan & first floor plan* drawn for reproduction (?); does not differ from No.1
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, labelled & (in pencil) *S. W. Porter Esq*
Pen on tracing paper (510×330)

3 Perspective showing entrance front, drawn by T. Frank Green for reproduction in *Book of country houses*, pl.55
s & d: T. Frank Green Mar 1903
w/m: J. Whatman
Pen (505×685)

Lit: *Book of country houses*, pls.55-57 (No.3 reprd)
Identified by John Newman (1972).

[59] LONDON: Hayes Grove, Preston Road, Hayes, Bromley (Kent)
Working drawing for alterations & additions, 1899
Garden front
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Hayes Groves No. (sic) | Alterations & Additions*
s & d: Ernest Newton Archt | Raymond Buildings (sic) | Grays Inn WC. | Sept 99
w/m: OWP
Pen with grey & brown washes (345×515)
Lit: Newman, *W Kent*, 1969, p.306 ('the centre five bays are genuinely of, say, c.1730', but the wings 'are a pastiche, and a very clever one')

LONDON: St James's Street, Westminster
Design for an office building, 1905, in collaboration with R. Norman Shaw
See Shaw, Richard Norman

[60] LONDON: St Luke's mission hall, Shepherd's Bush, Hammersmith
Design, 1887
Ground floor plan, *elevation to Orchard St.*, side *elevation & longitudinal section*, drawn by Ernest Newton
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Proposed mission rm &c Shepherd's Bush &*, on W elevation, *St | Lukes | Mission Hall*
s & d: Ernest Newton Archt | 14 Hart St | Bloomsbury Sqre | Novr 1887
w/m: J. Whatman 1878
The plan shows the site of the proposed mission hall to be bounded by Hadyn Park Road and Orchard Street. Not listed in W. G. Newton, *op. cit.*

[61] LONDON: Holt's Bank, No.3 Whitehall Place, Westminster
Design for alterations for Vesey G. M. Holt, c.1916
Plan of ground floor
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, *No.3 Whitehall Place | Alterations for Vesey G. M. Holt, 3 & labelled*
Pen & coloured washes on tracing paper (640×420)

[62] LONDON: House at Wimbledon, Merton (Surrey)
Designs, contract drawing & copies of plans, 1903 (6):
1-2 Designs
1 *Ground plan & bedroom plan, entrance & garden front(s)*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *Proposed House at Wimbledon* | for *Oswald Brown Esqre* & labelled
s & d: *Ernest Newton Archt* | 4 *Raymond Bgs* | *Grays Inn W.C.* | London & rubber stamped *Received* | 29 May 1903 | *Oswald Brown*
Pencil & coloured crayon, sepia pen inscriptions (495 × 645)

2 *Ground plan & bedroom plan, entrance & garden front(s), cross-section*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *Oswald Brown Esqre* | *Proposed House at Wimbledon*, No 2 & labelled
s & d: *Ernest Newton Archt* | 4 *Raymond Bgs* | *Grays Inn London* | June 1903
Pencil & coloured crayon, sepia pen inscriptions (495 × 645)

The second design was the one executed; it varies from the first design in several particulars. The position of the stair was changed, a porch was added &c.

Contract drawing
3 *Plans of ground floor, first floor, attic & roof, elevations of entrance front, garden front, side & east & cross section*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *Oswald Brown Esq* | *House at Wimbledon*, No.3 & labelled
s & d: *Ernest Newton Archt* | 4 *Raymond Buildings* | *Grays Inn W.C.* July 03 & October 15 1903 | *Oswald Brown* | A. L. Snowden | 32 *Victoria St. S.W.* | *John Garret & Son* | *J. Winton Newman*
Pen & coloured washes (500 × 680)

4-6 Plans (?) redrawn

4 *Ground floor plan*

5 *Ground & first floor plans*

6 *Ground & first floor plans*

4-6 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *House at Wimbledon* & labelled
Pen on tracing paper (245 × 235, 430 × 290, 505 × 330)
Lit: *Builder*, LXXXVI, 1904, p.524
Nos.4, 5 & 6 are almost identical and seem to be a redrawing of the plans in No.3, possibly for publication.

[63] LUXEMBOURG: House
Exhibition drawing of an unexecuted design for Madame René Muller Laval, 1913
Ground floor & first floor plan(s), east & south elevation(s), section AA
Scale: $\frac{1}{16}$ in to 1 ft
Insc: As above, *House in the Grand Duchy of* | *Luxemburg (sic)* | for *Madame René Muller Laval* & plans labelled
s: *Ernest Newton A.R.A.* | *Architect* | 4 *Raymond Buildings* | *Grays Inn London W.* & *Cyril A. Farey* | *Delt*
Pen, sepia pen, pencil & watercolour on backed cartridge (470 × 590)
Prov: Pres. by W. G. Newton, 1946
Exhib: RA 1913
Repr: BN, CIV, 1913, p.714; *Builder*, CV, 1913, p.370
Large courtyard house.

[64] MARKET LAVINGTON (Wilts): Clyffe Hall
Design for drawing room chimneypiece, for Lord Justice Warrington, 1905
Sketch elevation
Scale: 1 in to 1 ft
Insc: *Clyffe Hall No 32* | *Drawing Rm Mantelpiece A & all in oak* | *marble slips*
s & d: *Ernest Newton Archt* | 4 *Raymond Bgs* | *Grays Inn London* | W.C. | May 1905
Sepia pen, pencil, brown & blue crayon on tracing paper (520 × 295)
Lit: W. G. Newton, *op. cit.*, p.84; Pevsner, *Wilts*, 1963, p.298 ('fine early Georgian garden front... The other side of the house has been considerably altered by Sir (sic) Ernest Newton in 1904. By him the entrance motif of porch, Venetian window and oval window over, and perhaps also the three-bay top pediment and the wings.')

[65] MOOR PLACE (Herts)
Working drawing for alterations & additions, 1906
Ground floor plan, first floor plan, east, west & south elevations & cross section of new wing
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *Moor Place*, No 26 | *Proposed Additions* & labelled
s & d: *Ernest Newton Archt* | 4 *Raymond Buildings* | *Grays Inn W.C.* Sep '06
Print with coloured washes added, pencil sketch details (515 × 650)
Lit: Pevsner, *Herts*, 1953, pp.174-175 ('Moor Place, a house of 1775-9... designed by Robert Mitchell... A wing was added in the S by Sir (sic) Ernest Newton in 1907, lower, and in his best and most tactful Neo-Georgian'); *CL*, CXIX, 1956, pp.156-159, 204-207

[66] NORSEBURY HOUSE (Hants)
Preliminary design & design for alterations & additions, 1919 (6):

1 *Ground floor & first floor plan(s)*

2 *Attics plan & block plan*

3 *South & west fronts*

1-3 Insc: As above, *Norsebury* (sic) & plans labelled
s & d: *E.W.G.* | *F.L.G.* | March 29 1919
Pen & pencil on square paper (280 × 220)
These drawings may have been made by the client.

4 *Ground floor plan*, drawn by Ernest Newton
Pen on tracing paper (500 × 455)

5 *Bedroom floor plan*, drawn by Ernest Newton
Pen on tracing paper (500 × 455)

6 *Elevation to garden-south-front*, drawn by Ernest Newton
Pen, red & green crayon on tracing paper (330 × 500)

4-6 Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *Norsebury*, No.1, No.2, No.3, with some notes & plans labelled
s & d: *Ernest Newton RA Archt* | 4 *Raymond Bgs* | *Grays Inn* | June 1919
Lit & reprd: W. G. Newton, *op. cit.*, pp.198-199 (Nos.4 & 5 reprd).
Nos.1-3 do not bear any resemblance to Nos.4-6. Probably the first group represents the client's brief, while Nos.4-6 represent Newton's proposals.

[67] OVERBURY (Worcs): Overbury Court
Designs for alterations & additions for Sir Richard Biddulph Martin, 1909-11 (6):
Design for Gate and Piers to Garden at back of Stables
1 *Ground plan, sketch plan & elevation for gates and piers*
Scale: $\frac{1}{8}$ in to 1 ft & not stated
Insc: As above, *Overbury Court No.110*, notes on levels &c & some dimensions given
s & d: *Ernest Newton Archt* | Sep 1909
Sepia pen & blue crayon on tracing paper (440 × 640)

2 *Alternative Sketch Elevation for Gate*
Scale: $\frac{1}{2}$ in to 1 ft
Insc: As above, *Overbury Court No.115* & some dimensions given
s & d: *Ernest Newton Archt* | 4 *Raymond Bldgs W.C.* | September 1909
Sepia pen & blue crayon on tracing paper (265 × 350)

3 *Design for wall & piers with wrought iron gate*; Nos.1 & 2 have similar piers with stone balls but show timber gates
Insc: *these bars are drawn | a little too wide | they should be just less than 1" & wall is right | & also piers & balls etc*; some dimensions given
Sepia pen & pencil on tracing paper (425 × 500)

Design for a lift extension

4 *Part ground floor plan, part first floor plan, side elevation, with flier to show extra storey*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *Overbury Court*, No.1 & plans labelled
s & d: *Ernest Newton Archt* | 4 *Raymond Buildings* | *Grays Inn W.C.* Nov 1910
Sepia pen, grey, red & brown washes on tracing paper (440 × 480, flier 120 × 195)

5 *Part ground floor Plan, part First Floor plan, side Elevation*: similar to No.4, except that a WC has been accommodated on the ground floor & the resulting protuberances have been well disguised on the elevation by creeping plants & shadows
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *Overbury Court* | *Suggestions for lift & plans labelled*
s & d: *Ernest Newton A.R.A. Archt* | 4 *Raymond Bldgs* | *Grays Inn W.C.* March 1911
Pen on tracing paper (460 × 495)

6 *Elevation of lift gate*
Scale: 1 in to 1 ft
Insc: *Design for lift enclosure*
Pencil on detail paper (525 × 390)

7 *Internal elevation of WC (?)*, showing 3 alternative tiling treatments, probably drawn by sub-contractor
Scale: 1 in to 1 ft
Insc: *Overbury Court 1819*
d: 16 Nov. 11
Pen & coloured washes (480 × 305)

Lit: Pevsner, *Worcs*, 1968, pp.232-233 ('A large, early C18 stone house')
Some alterations in 1897 by R. Norman Shaw (q.v.).

[68] OVERBURY (Worcs): Schoolmaster's house
Working drawing, 1907
Details of elevation
Scale: $\frac{1}{2}$ in to 1 ft
Insc: *Overbury*, No.69, notes on construction & some dimensions given
s & d: *Ernest Newton Architect* | 4 *Raymond Buildings* | *Grays Inn W.C.* | July 1907
Pen & green wash on tracing paper (500 × 630)
Lit: W. G. Newton, *op. cit.*, p.171
Between 1899 and 1914, Newton designed many small houses, farm buildings &c at Overbury.

[69] OXFORD: Apsley Paddox
Design for alterations & additions, 1910 (3):

1 *First floor plan*

2 *South, west & east elevations*

3 *North elevation, cross-sections AA & BB*

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

Insc: As above, *Apsley Paddox, No.5, No.7, No.8 & plan labelled*

s & d: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C. May-June 1910

Pen on tracing paper

Lit: W. G. Newton, *op. cit.*, pp.148-150

[70] OXFORD: Chapel (RC) of SS Gregory & Augustine, Woodstock Road
Design for C. Robertson, 1911

Ground floor plan, elevations & section

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

Insc: As above, *Parish Room at Apsley Paddox* | for C. Robertson Esq, plan labelled & some dimensions given

s & d: Ernest Newton A.R.A. Archt | 4 Raymond Buildings | Grays Inn W.C. | Feb. 1911

Pen on tracing paper (435 × 630)

Lit: W. G. Newton, *op. cit.*, pp.151-155; BN, 1915, CVIII, pp.97 et seq.

[71] PENCARROW (Cornwall)

Survey drawings, designs for alterations & additions to house, stables &c, 1919 (17):

1-7 Survey drawings or tracings from existing drawings for the C18 house

1-5 Plans of Basement, Ground Floor, First Floor, Mezzanine & Second Floor

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

Insc: As above, & Sir Wm Molesworth Bart | Pencarrow House

Pen & wash on linen (330 × 435 average)

6-7 *South Elevation & North Elevation*

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

Insc: As above

Pen & wash on tracing paper (325 × 455)

8-17 Designs for alterations & additions

8 *Sketch part south front*, drawn by Ernest Newton: shows the addition of a balconied porch on coupled Ionic columns & a cupola

Sepia pen & coloured crayon on tracing paper (360 × 530)

9 *Sketch part east front*, including library, drawn by Ernest Newton: shows a single-storey addition

Sepia pen, red & green crayon on tracing paper (325 × 530)

8-9 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above & Pencarrow House

s & d: Ernest Newton A.R.A. | Archt | 4 Raymond Bgs | Grays Inn | London | Feby 1919

10 *Ground floor plan*, showing addition of a single-storey library & billiard room addition to the N
Pen, brown & orange crayon on linen (540 × 570)

11 *First floor plan*, showing minor alterations to make a bathroom &c
Pen, brown & orange crayon on linen (540 × 515)

10-11 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above & labelled

s & d: Ernest Newton A.R.A. | Architect | 4 Raymond Buildings, Grays Inn | London W.C. February 1919

12 Part-plan of ground floor, plan of flat roof, part west elevation, north elevation

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

Insc: As above, No.23 *New lavatory ground floor & plans labelled*

s & d: Ernest Newton & Sons, Architects | 4 Raymond Buildings, Grays Inn | London, W.C. ... November, 1919

Pen on tracing paper (510 × 690)

13 Sketch ground & 1st floor plans & W elevations for alterations to stables, drawn by Ernest Newton

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

Insc: Plans labelled

s & d: Ernest Newton A.R.A. Archt | 4 Raymond Bgs | Grays Inn | London | March 1919

Sepia pen, blue, green & pink crayon on tracing paper (525 × 660)

14 *East elevation & west elevation*, showing alterations to stables

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

Insc: As above

s & d: Ernest Newton, A.R.A. | Architect | 4 Raymond Buildings | Grays Inn London W.C.1 | April 1919

Pen on linen (510 × 650)

15 Plans, elevations & sections for Laundry and Cottages

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

Insc: As above, No.3 & plans labelled

s & d: Ernest Newton, R.A. Archt | 4 Raymond Buildings | Grays Inn. London. W.C.1 | April 1919

Pen on linen (500 × 675)

16 Sketch ground floor & bedroom floor plans & elevation, showing alterations to Pencarrow Old House, drawn by Ernest Newton

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

Insc: As above & plans labelled

s & d: Ernest Newton A.R.A. | Archt | 4 Raymond Bgs | Grays Inn | London | March 1919

Sepia pen on tracing paper (600 × 400)

17 Unfinished ground floor plan & elevation for proposed cottages

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

Insc: As above, *Pencarrow, No.21* & plan labelled

Pencil on tracing paper (510 × 340)

Lit: Pevsner, *Cornwall*, 1951, p.133 ('Built in 1765-75. Fine Palladian E front. ...'); CL, CXVI, 1954, pp.118-121, 200-203, *corres.* p.368

Sir John Molesworth-St Aubyn in a letter to the RIBA Drawings Collection, March 1972, comments: 'Nothing was added to the exterior of the house, and the cupola planned for the roof was not executed. Big domestic alterations for bathrooms etcetera on the first floor were carried out, as also were alterations to the cottages and stables.'

[72] PORT SUNLIGHT (Cheshire): Cottages

Working drawings for Lever Bros & perspective, c.1897 (3):

1 Plans, side & end elevation(s), cross-section

2 Front & back elevation(s)

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

Insc: As above, *Port Sunlight, No.3, No.4* & plans labelled

s: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn | London W.C.

Pen & coloured washes (645 × 505, 500 × 650)

3 Perspective, drawn by T. Raffles Davison

Insc: *Cottages at Port Sunlight*

s: Ernest Newton Architect | T. Raffles Davison

Sepia pen (375 × 545)

Group of 7 attached cottages, masonry, brick and tile construction. Each house with 3 bedrooms, living room, scullery, pantry and bathroom (next to scullery), with an outside WC in the back yard.

[73] PRESTBURY (Cheshire): Vicarage

Design, 1893, & perspective (2):

1 *Plan & elevation of Drawing Room Fireplace*

Scale: 1in to 1ft

Insc: As above, *Prestbury Vicarage, No 16* & labelled

s & d: Ernest Newton Architect: | 4 Raymond Buildings: | Grays Inn: W.C. | October 1893

Pencil & watercolour, sepia pen inscriptions (510 × 370)

2 Perspective of entrance front, drawn by T. Raffles Davison

Insc: *Vicarage at Prestbury Cheshire Rambling Sketches 1108*

s: Ernest Newton Architect | T. Raffles Davison

Sepia pen (340 × 665)

Reprd: *British Architect*, XLIII, 1895, p.39

[74] REIGATE (Surrey): House

Perspective, c.1905

View of house, drawn by F. Winton Newman

s: Ernest Newton Archt & Winton Newman del

Pen (450 × 660)

Exhib: RA 1905, No.1512

Lit: *Book of country houses*, pls.46-48; *Builder*, LXXXVIII, 1905, p.468 (reprd)

Not used for reproduction in *Book of country houses*.

Brick construction, tiled roof, timber cornice, lead-clad bay windows.

[75] ROLVENDEN (Kent): House

Design, 1896

Sketch S.E. Front & S.W. Front, with pencil detail of alternative treatment of porch, drawn by Ernest Newton

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

Insc: As above, *Rawlinson. Rolvenden. Kent & No 5*

s & d: Ernest Newton Archt | 4 Raymond Bgs | Grays Inn W.C. | London | Oct 1896

Sepia pen, pink, violet & green washes (495 × 525)

Three storeys, segmental-headed windows and dormers, stone segmental porch, brick and tile construction.

[76] SHAVINGTON HALL (Salop)

Design for alterations, 1903 (3):

1 *Elevation(s) of fireplace side & North side for dining room panelling & some sketch details*

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

Insc: As above, *Shavington, No.15* & some dimensions given

s & d: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C. Feb 03

w/m: OWP, AOL

Pencil, cream & grey washes, coloured crayon, sepia pen inscriptions (510 × 550)

2 *Elevation of dining room fireplace*

Scale: 1in to 1ft

Insc: As above & *Shavington No.30*

s & d: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C. May 03

Sepia pen & wash on tracing paper (495 × 490)

3 Plan, elevation & section, showing fireplace & panelling in gallery
Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above, *Shawington, No.16 & old Dutch or Persian tiles* | a dark green marble
s & d: As No.1

Sepia pen & wash & blue crayon on tracing paper (460×980)

Lit: W. G. Newton, *op. cit.*, pp.76-77 (No.3 reprd); Pevsner, *Salop*, 1958, pp.240-241; *CL*, LXIV, 1918, pp.92-98, 112-117

Original house of 1685, later alterations (mostly internal) in 1822, more in 1885 by R. Norman Shaw and finally some neo-Georgian interiors by Newton. Dem. 1959.

[77] SHURDINGTON (Glos): The Greenway
Design for alterations & additions, 1910, & perspective, 1912 (2):

1 Sketch plan of garden with block plan of house, drawn by Ernest Newton

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

Insc: *The Greenway*, labelled & with some notes
s & d: EN | June 1910

Sepia pen & coloured crayon on tracing paper (460×560)

2 Elevational perspective from the E, drawn by Alick G. Horsnell

Insc: *The Greenway Cheltenham*

s & d: Alick G. Horsnell | Delt 1912

Pencil & watercolour on backed cartridge (390×530)

Exhib: RA 1912

Prov: Pres. by W. G. Newton, 1946

Lit: W. G. Newton, *op. cit.*, pp.120-127 (No.1 reprd); Verey, *Glos: Vale*, 1970, p.337; *Academy Architecture*, XLI, 1912, pp.42-44 (No.2 reprd)

Now a hotel, the original house is C17, the SE front rebuilt, service wing added and the small formal garden laid out by Ernest Newton in 1910.

[78] STRATTON, WEST (Hants): Bailiff's cottage
Contract drawings, 1880 (2):

1 North elevation, part of east elevation, drawn by Ernest Newton

2 East elevation & south elevation, drawn by Ernest Newton

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

Insc: As above, *Bailiffs Cottage West Stratton, The half-timber work throughout* | to be of oak & labelled

s & d: Ernest Newton Archt | 14 Hart St | Bloomsbury Sqre | June 1880 & W. Mussellwhite | 15th July 1880 | Robert Raynbird

Sepia pen & coloured washes (530×670, 515×695)

Two-storey gabled cottage, veranda, bay window on brackets, brick and flint at lower level, plaster and timber above.

[79] SUTTON COLDFIELD (Warwicks): House & stables

Working drawings for R. Stanley Sadler, 1894, perspectives, 1902 (7):

1-5 Working drawings

1 Basement plan, ground floor plan, first floor plan, front elevation & section CD

2 Attic plan & roof plan

3 Section AB, section EF, back elevation, side elevation
w/m: J. Whatman 1891

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

Insc: As above, *Sutton Coldfield* | R. Stanley Sadler Esqre & plans labelled

Pen & coloured washes (510×670)

4 Details of Dining Room Chimney Piece

Scale: 1 in to 1 ft, FS

Insc: As above, *Sutton Coldfield & No 57*

s & d: Ernest Newton Architect: | 4 Raymond Buildings: | Grays Inn: W.C. | June 1894

Pencil & coloured crayon (490×650)

5 Design for stables: ground plan, Plan of Loft, roof plan, front elevation, end elevation, sections AB, CD

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

Insc: As above, *Sutton Coldfield* | New Stables, No 71 & labelled

s: As No.4

Pen & coloured washes (510×640)

6-7 Perspectives

6 Perspective of entrance front, drawn by T. Frank Green

s & d: T. Frank Green | Sept 1902

w/m: J. Whatman 1898

Pen (495×570)

7 Perspective of garden front, drawn by T. Frank Green

s & d: T.F.G. Aug 1902

w/m: ... man 1898

Pen (390×570)

6-7 Perspectives of the built design, which differ from Nos.1-3 in a few details, made for reproduction in *Book of country houses*, pls.4 & 5

Lit: *Book of country houses*, pls.4-6 (Nos. 6 & 7 reprd);

Builder, LXIX, 1895, p.378

Two drawings for 'House at Sutton Coldfield' were exhibited at the RA, Nos.1411 & 1421, in 1895

[80] TRISCOMBE HOUSE (Som)

Exhibition drawing of design for alterations & additions, c.1905

Perspective showing N & W sides, drawn by F. Winton Newman

Insc: Verso (in pencil) *Triscombe*

s: Ernest Newton Archt | Winton Newman del

Pen on backed cartridge (290×540)

Exhib: RA 1905, No.1513

Lit: W. G. Newton, *op. cit.*, pp.80-81 (reprd); Pevsner, *S & W Somerset*, 1958, p.335 ('late Georgian,

remodelled by Sir (sic) Ernest Newton in 1904. His porch and pretty bay-windows on the W side are unmistakable.'). *Builder*, LXXXVIII, 1905, p.468 (reprd)

[81] UPPINGHAM (Rutland): Uppingham School

Design in late Gothic style for memorial hall & preliminary designs & working drawings for memorial shrine, 1919-21 (12):

1-4 Memorial hall

1 Sketch elevation of entrance front to Memorial Hall

Insc: As above & *Uppingham Memorial Hall* | Suggestion for Entrance Front A

2 Sketch elevation of entrance front (hardly differs from No.1), with sketch details of mouldings &c

Insc: *Uppingham Memorial Hall*

1-2 Pencil with blue & brown crayon on tracing paper (505×330)

3 Part side elevation

Pen on tracing paper (255×460)

4 Perspective, drawn by W. G. Newton

s: W. G. Newton | Feb 1921

Print with watercolour & gouache added (345×520)

5-12 Memorial shrine

5-7 Sketch elevations

d: Nov 1919

Sepia pen with blue & white chalk on detail paper (350×255 & 505×345)

The plan for the 3 variant designs remains octangular but treatment of lantern, fenestration &c varies considerably. Executed design is closer to No.5.

8 Plans, sections and elevation

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

Insc: As above, *Uppingham School Memorial Shrine, No 4* & labelled, with some dimensions given

s & d: Ernest Newton R.A. | and Sons, Architects | 4 Raymond Buildings | Grays Inn London WC | June 1920

9 Sketch details of an interior bay

Scale: 1 in to 1 ft

Insc: As above, *Uppingham School Memorial Shrine, No 5* & labelled, with some dimensions given

s: (rubber stamp) Ernest Newton R.A. | and Sons, Architects | 4 Raymond Buildings | Grays Inn London WC.

10 Details of interior bay and ceiling

Scale: 1 in to 1 ft

Insc: As above, No 22 & labelled, with some dimensions given

s & d: Ernest Newton R.A. and Sons | Architects | 4 Raymond Buildings | Grays Inn WC. | Dec 1920

Pen on tracing paper (805×410)

11 Detail of paving

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

Insc: As above, *Uppingham Shrine, No 26* | All Paving 2" Portland Stone & labelled

s & d: As No.10

12 Sketch Perspective | Uppingham Memorial Shrine,

drawn by W. G. Newton

Insc: As above

s & d: WGN | 11.5.20

Sepia pen & pencil shading on tracing paper (210×335)

Lit: W. G. Newton, *op. cit.*, pp.200-201 (shrine), 202-207 (hall); Pevsner, *Leics*, 1960, pp.330-332;

Builder, CXVIII, 1920, p.691 (shrine); CXX, 1921, p.586 (hall)

The 1939-45 war memorial library at Uppingham School was designed by Oliver Hill (q.v.).

[82] UPTON GREY (Hants): Manor house

Exhibition drawing of alterations & additions for Charles Holme, 1909

Perspective showing half-timbered & gabled projection, drawn by F. L. Griggs

Insc: verso (on typed label) *Manor House, Upton Grey* | 1907 (sic)

s & d: F. L. Griggs: del: 1909

Pen (435×240)

Exhib: RA 1910, No.1594

Prov: Pres. by W. G. Newton, 1946

Lit: W. G. Newton, *op. cit.*, pp.98-99 (reprd); Pevsner & Lloyd, *Hants*, 1967, p.633; *Builder*, CXV, 1918, p.101 (reprd)

Charles Holme was editor of *The Studio*.

[83] WELWYN GARDEN CITY (Herts): Ludwick Corner, Cole Green Lane
Preliminary design & final design for M. Forbes Tweedie, 1907 (8):
Preliminary design
1 *Ground floor plan & bedroom plan, garden & entrance elevations*, drawn by Ernest Newton
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above, *Proposed house for M. Forbes Tweedie Esqre* | *Sketches*, plans labelled &, in a later hand, Hatfield
s & d: Ernest Newton Archt | 4 Raymond Bgs | Grays Inn | London | Jan 1907
w/m: ... man 1906 England
Pencil with brown, pink & green crayon (485 x 510)
Verso: Sketch plan & sketch detail of alternative porch
Pencil

2-8 Design

2 *Ground floor plan*

Pen on tracing paper (360 x 510)

3 *First floor plan*

4 *Entrance front*

5 *Garden front*

6 *West elevation & section CD*

7 *East elevation & section AB*

2-7 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, M. Forbes Tweedie Esqre, No.2-No.7 & plans labelled

s & d: Ernest Newton Architect | 9 Raymond Buildings | Grays Inn W.C. | March-April 1907

Pen & coloured washes (380 x 510, 510 x 380 average)

8 Perspective of entrance front, drawn by Alick G. Horsnell

s: Alick G. Horsnell

Pen on backed cartridge (280 x 445)

Lit: W. G. Newton, *op. cit.*, pp.100-101; Pevsner, *Herts*, 1953, p.272

The preliminary design varies from the final design in only a few details, though the construction was initially intended to be of brick with diaperwork on the upper storey. As built the house has an H-plan, two storeys, roughcast walls with tiled roof, typical segmental porch on Ionic columns on entrance and garden fronts.

[84] WEST GREEN (Hants): Fouracre

Perspectives, c.1902 (2):

1 Perspective of entrance front, drawn by ...

Crawford

Insc: verso (in pencil) *Four Acre, West Green, Hants*

s: C encircled

Pencil & watercolour, mounted (250 x 370)

2 Perspective of entrance front, drawn by ...

Crawford & used for reproduction in *Book of country houses*, pl.7

Insc: verso (in pencil) *Four Acre, West Green, Hants*

s: C encircled

Pen on backed cartridge (425 x 640)

Exhib: RA 1902, No.1460

1-2 Lit: *Book of country houses*, pls.7-9 (No.2 reprd); W. G. Newton, *op. cit.*, pp.62-68; Pevsner & Lloyd, *Hants*, 1967, p.647; *Builder*, LXXXII, 1902, p.592 (No.2 reprd)

Cosy red brick and tile, with ornamental bands of red and grey bricks and tiles. Shuttered sashes for reception rooms, casements elsewhere. Two storeys, 9 bedrooms.

[85] WOKINGHAM (Berks): Glebelands, Glebelands Road

Design, c.1897 (3):

1 Elevational perspective of garden front: the shafted Tudor chimneys & the window quoining shown here were omitted in the built design

Pencil & watercolour on backed cartridge (250 x 465)

2 Perspective of entrance & side fronts, drawn by ...

Crawford

Insc: verso (in pencil) *Glebelands Wokingham*

s: C encircled

Pencil & watercolour on backed cartridge (475 x 620)

3 Perspective showing Part of Entrance Front, drawn by T. Raffles Davison

Insc: As above &, in another hand (in pencil), *Glebelands*

s: T. Raffles Davison

Sepia pen on board (395 x 570)

Lit: W. G. Newton, *op. cit.*, pp.36-39; Pevsner, *Berks*, 1966, p.311; *Builder*, LXXXI, 1901, p.232

Three-storey substantial brick house with 2 storey mullioned bay windows, partial cornice, big chimneys. The plan is a double E. Drawings for 'House at Wokingham' and 'Glebelands, Wokingham' were exhibited at the RA, Nos.1637 & 1578, in 1898 and 1901.

[86] WOKINGHAM (Berks): Luckley

Design for E. D. Mansfield, 1906 (8):

1 *Ground floor plan*

2 *First floor plan*

3 *Roof plan*

4 *North east elevation*

5 *South east elevation*

6 *South west elevation & cross section*

7 *Cross section thro' hall, north east elevation & elevation of outbuildings*

1-7 Scale: $\frac{1}{32}$ in to 1ft

Insc: As above, E. D. Mansfield Esq, No.11-No.17 & plans labelled, with some dimensions given

s & d: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C. Sep-Oct 06

w/m: 1, 7 ... man 1905 England

Pen & coloured washes with some pencil amendments & sketch details (350 x 515)

8 Perspective of garden front, drawn by ...

Crawford

Insc: verso (in pencil) *Luckley, Wokingham*

s: C encircled

Pencil & watercolour on backed cartridge (405 x 640)

Lit: W. G. Newton, *op. cit.*, pp.104-111; Pevsner, *Berks*, 1966, p.310; *Builder*, XC VII, 1909, p.73

H-plan, 2 storeys, hipped tile roof, brick with diapering and gauged brick work. Garden front has characteristic segmental hood on Doric columns and pair of single-storey polygonal bay windows with semi-domical roof. A drawing for 'House at Wokingham, Berks' was exhibited at the RA, No.1681, in 1908.

[87] WOKINGHAM (Berks): House

Design for A. J. Nicholson, 1893

Ground floor, First Floor, Attic Plan(s), East, West & South Front(s), Cross Section

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

Insc: As above, A. J. Nicholson Esqre Wokingham No 1 | *Sketch Plans of Proposed New House* & plans labelled

Pencil, red, grey & brown washes, coloured crayon (510 x 665)

Verso: Sketch plan, sketch details &c

Pencil

Lit: *Builder*, 1898, LXXV, p.192

Tudoresque design, with H-plan, shaped gables, 3 storey porch with attached Ionic columns on the E front, balanced by a 2 storey bay window with semicircular domed roof on the W front. Stone mullioned windows, the rest brick with some chequer-work. This preliminary design varies considerably from the design published in *The Builder*.

[88] Design for the London & Yorkshire Bank, Beverley Road, 1902

Side elevation, end elevation, side elevation

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

Insc: As above, *London and Yorkshire Bank | Beverley Road Branch & No 7*

s & d: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn W.C. Nov 02

Pen on tracing paper (470 x 675)

Four-storeyed with cupola, in banker's Georgian.

Cf. BATLEY (Yorks): London & Yorkshire Bank

[89] Design for a clock for Sir Richard Biddulph Martin

Elevation of a circular clockface

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

Insc: *Rough sketch for clock* | Sir R. B. Martin

s: EN (monogram)

Pencil, sepia pen, coloured washes & chinese white (265 x 405)

Possibly a design for the stable clock at Overbury Court (q.v.) (Andrew Saint, 1972).

[90] Design for the drawing room at Whitemoor, 1888

Sketch plan & elevation of the chimneypiece flanked by a pair of semicircular shelved niches, drawn by Ernest Newton

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

Insc: *The Drawing Room Whitemoor* & materials labelled

s & d: Ernest Newton Archt | 14 Hart St | Bloomsbury Sqre | Feby 1888

Pen & coloured crayon (395 x 365)

[91] Design for the decoration of a hall for T. A. Mitchell, 1886

Plan of hall, cross & longitudinal section(s), drawn by Ernest Newton

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

Insc: As above, T. A. Mitchell Esqre | *Design for Hall* & labelled

s & d: Ernest Newton Archt | 14 Hart St | Bloomsbury Sqre | May 1886

Pencil, sepia pen & coloured washes (535 x 660)

[92] Design for a hospital, 1883

Ground floor plan & SE Front

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

Insc: As above, *Sketch for a hospital* & labelled

s & d: Ernest Newton Archt | 14 Hart St | Bloomsbury Sqre | 27th Octr 1883

Pencil, sepia pen, sepia & brown washes (450 x 600)

Designed in Dutch style with shaped gables, cupolas &c and brick construction. Symmetrical plan with central corridor, the administrative offices dividing the male and female wings.

[93] Design for an orthopaedic hospital

Elevation, unfinished

Insc: *Royal Ortho* (on fascia)

Pencil & red crayon (510 x 310)

[94] Design for a house in Kent, 1878

Ground plan, drawn by Ernest Newton

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

Insc: *Kent Estate: Detached House* & labelled

s & d: Ernest Newton | *Bickley Kent* | 15th May 1878

Pen & pink wash (310 x 260)

Probably for a house in Bickley; Willett did not buy the Camden Place estate at Chislehurst until 1890.

[95] Design for a house
Ground floor plan, S.W. elevation & faintly drawn interior perspective, perspective of galleried entrance hall, drawn by E. Newton
Insc: As above & plan labelled
Pencil, sepia pen, grey & brown washes (425×310)
Three-storey house, symmetrically planned, with pair of semicircular bay windows, conically roofed and with timber verandas on SW front. Brick and tile construction.

[96] Design for a house
Sketch perspective of 2 storey house with projecting gabled porch, lath & plaster upper storey, tile roof with clock tower, drawn by E. Newton
Pencil, sepia pen & wash with a touch of blue wash (235×345)

[97] Design for a house
Perspective, drawn by T. Raffles Davison
s: T. Raffles Davison del
Sepia pen (335×435)
Stone-built, mullion windows.

Designs [95], [96] & [97] can be dated on stylistic evidence to c.1880-90.

[98] Design for a house, 1890
Entrance front & garden front, drawn by E. Newton
Scale: 1/16 in to 1 ft
Insc: As above & Sketch for a house | 134868 cu ft | £560 | at 1d
d: 1890
w/m: J. Whatman
Pencil, sepia pen & wash, red & brown crayon (205×460)
Verso: Sketch details of bay window & c
Pencil
The design is for a substantial country house of 3 storeys, brick-built with mullioned windows, a Newtonian version of the Elizabethan style.

[99] Design for a house in Cambridgeshire, c.1902
Perspectives (2):
1 Entrance front, drawn by T. Frank Green
2 Garden front, drawn by T. Frank Green

1-2 Drawn for reproduction in *Book of country houses*, pls.19 & 20
s & d: T. Frank | Green | Nov 1902
w/m: J. Whatman 1902
Pen (525×690)
Lit & reprd: *Book of country houses*, pls.19-21

[100] Design for a house in Kent, c.1902
Perspective
View of garden front, drawn by ... Crawford for reproduction in *Book of country houses*, pl.LXI
s: C encircled
Pencil & watercolour (395×540)
Lit & reprd: *Book of country houses*, pls.LX-62
Probably at Bickley, Chislehurst, Kent (now London).

[101] Design for a house in Kent, 1902
Perspectives (2):
1 Entrance front, drawn by T. Frank Green
2 Garden front, drawn by T. Frank Green

1-2 s & d: T. Frank Green | Oct 1902
w/m: J. Whatman
Pen (510×685)
Lit: *Book of country houses*, pls.XLIX, L & 51
Possibly drawn for reproduction in *Book of country houses* and not used (photographs and plans illustrate the house). In the brief text the house is described as in W Kent, and this probably locates it at Bickley, Bromley (now London).

[102] Design for a house in Kent, c.1902
Perspectives (3):
1 Perspective of entrance front, drawn by ... Crawford

2 Perspective of garden front, drawn by ... Crawford

1-2 Drawn for reproduction in *Book of country houses*, pls.XL & XLI
s: C encircled
Pencil & watercolour (400×550)

3 Perspective of entrance front, drawn by F. Winton Newman
s: Winton Newman del
Pen (400×570)

Lit: *Book of country houses*, pls.XL-42 (Nos.1 & 2 reprd)

[103] Design for a house for E. D. Mansfield, 1906
Ground plan, bedroom plan, north west & south east elevations
Scale: 1/16 in to 1 ft
Insc: As above, E. D. Mansfield Esq. & plans labelled s & d: Ernest Newton Archt | 4 Raymond Buildings | Grays Inn WC Aug 06
Pencil, sepia pen, red & green crayon (285×560)

[104] House for Dugald Clerk
Alternative sketch designs, 1910 (7):
Design A
1 Sketch Ground Plan
Sepia pen on tracing paper (220×365)

2 Sketch Bedroom Plan
Sepia pen & pink crayon on tracing paper (210×330)
1-2 Scale: 1/16 in to 1 ft
Insc: As above, Dugald Clerk Esqre, No.1, No.2 & labelled
s & d: Ernest Newton Archt | 4 Raymond Bgs | Grays Inn | London | Jan'y 1910

Design B
3 Sketch ground floor plan
4 Sketch bedroom floor plan

3-4 Scale: 1/16 in to 1 ft
Insc: As above, Dugald Clerk Esqre, No.3, No.4 & labelled
s & d: As Nos.1-2
Sepia pen on tracing paper (330×360, 290×360)

Design C
5 Sketch ground plan
6 Sketch bedroom plan
5-6 Sepia pen on tracing paper (430×560)

7 Elevations of entrance front & garden front
Sepia pen & coloured crayon on tracing paper (580×470, RHS damaged)
5-7 Scale: 1/16 in to 1 ft
Insc: As above, Dugald Clerk Esqre, No.7, No.8, No.6 & plans labelled
s: As Nos.1-2
d: Feb'y 1910

There is no mention of this scheme in W. G. Newton, *op. cit.*, and it seems probable that it was not executed. All the drawings are in Newton's hand.

[105] Design for a house
Perspective of entrance front, drawn by Alick G. Horsnell
s: Alick G. Horsnell
Pencil & watercolour on backed cartridge (330×510)
Purple brick with red brick dressings, timber cornice, projecting porch with patterned brickwork. Three storeys with dormers. Other perspectives drawn by Horsnell for Newton are dated 1907-12; Alick Horsnell (q.v.) died in 1916.

[106] Design for a sideboard for E. W. Paxon
Sketch elevation
Scale: 1 in to 1 ft
Insc: Dining Room Decoration & Morris's Sunflower paper | green & gold £16 | Total £321 approximate & other notes on cost
Pencil & watercolour (530×315)
Design was probably made c.1880 (stylistic evidence).

[107] Topographical drawings
Views & details of buildings in Great Britain & Belgium, 1874-1888 (18)
Pencil; pencil & wash; pencil & watercolour (225×195 to 350×255)

[108] Study of a thistle
s: EN (monogram)
Pencil & watercolour (505×400)

NEWTON, William (1735-1790)
Born the eldest son of James Newton, cabinet-maker of Holborn, he was educated at Christ's Hospital. He was then apprenticed to the architect William Jones and afterwards worked in the London office of Matthew Brettingham. By 1764 he was practising on his own. 1766-67 he spent in Italy and visited Rome. On his return to England he worked for a while with William Jupp the elder and then set up on his own. In February 1781 he became assistant to James Stuart, Surveyor at Greenwich Hospital, and in 1782 he succeeded Robert Mylne as Clerk of the Works at Greenwich. When Stuart died in 1788 Newton was passed over and the appointment of Surveyor went to Sir Robert Taylor; he died within a year, and Newton was again passed over, this time in favour of John Yenn. Newton endeavoured to obtain financial recognition for his major part in the execution, and also the design, of the chapel at Greenwich; but he died in 1790 without having achieved this aim. Those of his designs which were certainly executed are: Durdans, Surrey, 1764; eating room and ballroom of the London Tavern, 1768 (with William Jupp); Highams, Essex, 1768; villa at Smallberry Green, Essex, c.1769; Hungerford Park, Berks, after 1768; Greenwich Hospital chapel, c.1782-88; and Greenwich Hospital Boys' School, c.1782-83. His early designs indicate a preference for Palladianism, but later he was somewhat influenced by the Adam style. He published the first English translation of the first five books of Vitruvius in 1771, and his complete translation of Vitruvius was published posthumously in 1791.
Bibl: Colvin; Wyatt Papworth, 'William Newton and the chapel of Greenwich Hospital', *RIBA Proceedings*, n.s. VII, 1891, pp.417-420; L. Lewis, 'The Architects of the chapel at Greenwich Hospital', *Art Bulletin*, XXIX, 1947, pp.260-267; L. Lewis, 'Greece and Rome at Greenwich', *AR*, CIX, 1951, pp.17-24

Prov: The following drawings were pres. to the RIBA by Andrew Oliver (A), 1891

[1] CHESHUNT (Herts): Mr Lewis's house

Design for house or, more likely, survey of existing house, with design for addition of kitchen & scullery, for Mr Lewis, 1765

Sketch plans & an entrance elevation of an approximately square, 3 storey house

Insc: Largely erased (in sepia pen) *Design for Mr Lewis | to be erected at Theobald's (?) ... Cheshunt ... Mr Leigh &, on top of this (in pencil) South & East (?)* & dimensions given

Verso: Plan showing addition of kitchen & scullery to a plan otherwise similar to those on recto; sketch plans of forecourt

Insc: (in pencil) *Made for Mr Lewis at Cheshunt | 1765; kitchen & scullery labelled & dimensions given* w/m: Pro patria with the Maid of Holland bearing a hat on a staff & a lion bearing a sword & 7 darts, all within a palisade above a bell, & GR surmounted by a crown

Black & sepia pen with pencil (300 × 410, torn)

[2] EPSOM (Surrey): Durdans, Woodcote Road

Designs for interior decoration for Mr Dalbiac, 1764 (3):

1 Sketch elevation for interior decoration, with a few pencil sketches of details, for a *Room for state & Entertainment | in a Country House of Rural Elegance | for a Gent. | Gay pleasing | Rich Elegant*; decorative features include plaster swags, garlands & masks & figures in niches [Fig.95]

Insc: As above, some dimensions given & with notes about details: the cornice being necessarily narrow because of the lowness of the ceiling, its square mouldings are to be sloped upwards to give the optical effect of greater width; the decoration of the door surrounds is to be of stucco; & *Heads of Eight beathen Gods with their proper symbols | in Drops or Festoons would be proper for some places ... Heads from the figure Makers | The objects to be Elegant & not Common*

w/m: Britannia with the motto *Pro rege et pro patria* on a roundel surmounted by a crown

Verso: A few rough sketch details

Insc: With rough notes, mainly about the appropriate symbolism for the decorative scheme: *Character Rich Gay | Things that relate to Chas. or relate to purpose ... things remarkable or relative to country - Surry, (sic) Epsom, Durdans (sic)*

Black & sepia pen & pencil (200 × 330)

2 Plan & elevation of chimneypiece: the decoration includes a relief panel depicting a classical subject, & the whole chimneypiece is surmounted by classical statuettes on plinths [Fig.95]

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

Insc: (in pencil) *executed for Mr. Dalbiac | at Durdans (sic) at Epsom; verso done at Italy for 350 dollars or ... £ sterling, without polishing for half that money* s & d: W. Newton, Archt. Invt: 1764

Pen with grey & brown washes (330 × 230)

Reprd: *Art Bulletin*, XXIX, 1947, opp. p.262

This is a more detailed version of the mantelpiece shown in the elevation in No.1.

3 Plan & elevation of chimneypiece: a square opening framed by Ionic columns supporting an entablature in which is set a panel with low relief sculptured vines & wine pourer

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

Insc: *at Mr Dalbiac's | at Durdans, (sic) Epsom | Surry; verso done at Italy for 130 Dollars or 25£ in sterling* s & d: W. Newton Invt. 1764 & W. Newton, Archt

Pen & wash, with some sepia pen inscriptions (230 × 170)

The earliest known visual record of Durdans is a painting at Berkeley Castle by Kniff, 1671, which shows a Jacobean house with later additions. During Charles II's reign the 1st Earl of Berkeley remodelled or rebuilt the house, and its state in 1702 is recorded in a picture at the Bodleian Library, Gough maps 30, f.63r.

Frederick, Prince of Wales later lived there. According to E. W. Brayley, in *A Topographical history of Surrey*, IV, 1841, pp.352-353, 'soon after the prince quitted this place, the palace, as it has been styled, was taken down; and in 1764, when the erection of another mansion by Mr Belchier was in progress, the new edifice was destroyed by accidental fire. The house now called Durdans (i.e. the house designed by Newton) was next built, and sold to Mr. Dallowe... It is a handsome building of red brick, with a stone basement, and dressings of the same material.' For a view of the house as it appeared in 1817 see J. Hassell, *Picturesque rides and walks*, I, 1817, opp. p.143. Apart from the above drawings there is at the RIBA an abstract of carpenter's work done at Durdans which is dated 26 September 1764 (MS ref. NEW/77). A tablet over the entrance of the present house is inscribed 'Chas. Dalbiac Rest. / Wm Newton Art' (Colvin). But it was quite substantially altered and extended in the C19, and Devey is recorded as working there in 1878 (Colvin). It was again altered, and reduced in size, in the C20 by the architect Claude Phillimore.

[3] EWELL (Surrey): Garbrand Hall, later Bourne Hall

Preliminary studies & unexecuted design for Philip Rowden, 1765 (3):

Preliminary studies for a house with a 3 storey main block flanked by 2 storey wings terminated by pavilions; some variations in proportions of parts & treatment of details indicated

1 Sketch plans, elevations & a detail of balustrade & pediment

Insc: *Designed for Mr Rowden at Yoel, with some labelling, notes on the characteristics appropriate to the house's situation & function & a note explaining that siting of the kitchen on the main floor is the client's, not the architect's wish* d: Octr 1765

w/m: LVG

Pen & pencil (245 × 200)

2-3 Design, the main block of 3 bays, with 2 bay flanking wings & 1 bay pavilions capped by shallow domes

2 Plans of *Basement Story & Chamber Story*

Insc: As above, labelled & dimensions given

s: W. Newton Archt

w/m: Lily on a crowned scrolly shield above GR

Pen & wash (460 × 330)

3 Plan of the principal Story & porticoed South Elevation | *Fronting the Canal*, with a suggestion for a wider terminal pavilion pencilled in & with a flier on which an alternative astylar elevation is shown

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

Insc: As above & plan dimensioned

s: Pr. Wm. Newton, Archt

w/m: J. Whatman

Pen & wash (460 × 330, flier 130 × 75)

The identification of these drawings was made by Howard Colvin, 1972. The architect of the house as executed is unknown. It was illustrated in J. Hassell, *Picturesque rides*, 1817, opp. p.134. It received various subsequent alterations and additions and was dem. 1962 to be replaced by a public library.

[4] HUNGERFORD PARK (Berks)

Preliminary design & designs for house & designs for chimneypieces for Mr Dalbiac, 1768 & later (7):

Preliminary design for house, 3 storey pedimented main block & 1 storey lateral wings with pyramidal roofs

1 Sketch plan & elevation

Insc: *Mr. Dalbiac's Plan as pr 1st Design*

d: 1768

Sepia pen (120 × 205)

2-8 Designs, with slight variations in detail:

approximate H-plan, of 2 storeys, with a bowed porch in the centre of the side façade & a complex porticoed frontispiece to the entrance elevation

2 Plan of ground floor, showing new house attached to old service wing

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

Insc: Rooms labelled; verso (in pencil) *Mr. Dalbiac's at | Hungerford Park | Berkshire*

w/m: J. Whatman

Pen with grey & yellow washes (350 × 490)

3 Entrance elevation

Insc: (in pencil) *Mr. Dalbiac's at Hungerford, Berkshire*

Pen & wash (190 × 330)

Reprd: J. Harris, *Georgian country houses*, 1968, pl.27

4 Back elevation, showing pencilled-in suggestion for an attic over the centre 3 bays

Insc: *Back façade*

Pen & wash with pencil amendments (195 × 330)

Reprd: J. Harris, *Georgian country houses*, 1968, pl.27

The elevations in Nos.3 & 4 fit the plan in No.2, but they do not show the old service block.

5 Side elevation with Ionic pilasters sketched in on lower storey

w/m: Fleur-de-lys on a shield above GR (partly cut off)

Pen & wash with pencil amendments (195 × 330)

This elevation does not fit the plan in No.2.

6 Elevation of chimneypiece with plan of jamb

Scale: 1in to 1ft

Insc: *Piedi inglese, No.1, Set at Mr. Dalbiac's | Hungerford Park | Berkshire & (in pencil) Basso rilievo*

s: W. Newton Invt. & W. Newton with seal

Pen & wash, with some sepia pen inscriptions

(225 × 170)

7 Elevation of chimneypiece with plan of jamb

Scale: 1in to 1ft

Insc: *Piedi inglese, No.4 & At Mr. Dalbiac's | Hungerford Park | Berkshire*

s: W. Newton Invt. & W. Newton with seal

Pen & wash with some sepia pen inscriptions

(215 × 175)

Lit: D. Lysons, *Magna Britannia*, 1813, I, pt.ii, p.296; *Victoria county history* for Berkshire, IV, 1924, pp.184, 189 (illustrates perspective drawing of garden front showing oblique view of side front); *Art Bulletin*, XXIX, 1947, p.265

Dalbiac bought the estate at Hungerford Park some time after 1765. He demolished the old house and built a new one to Newton's design, leaving the old offices which were later rebuilt by a Mr Willes. Dalbiac sold the estate in 1796 so the house must have been built by that date. The style of the design suggests a date in the 1780s and perhaps reflects the influence of George Steuart. The house was altered in 1934 and is now dem.

[5] LONDON: Church of St Alphage, London Wall, City

Design for rebuilding: rectangular plan, with dome & distyle portico in antis, 1774-75 (7):

1 Recto & verso: Sketch plans of site

Insc: Labelled, with some dimensions & some calculations marked

w/m: Fleur-de-lys (partly cut off)

Pencil (245 × 310)

2 Sketch longitudinal section looking S, showing alternative treatments of interior of dome; sketch elevation of dome

w/m: As No.1

Pencil (185 × 205)

3 Longitudinal section looking S

Verso: Sketch longitudinal section looking S, showing a shallower dome; perspective sketch of the interior looking E

w/m: As No.1

Pen & wash; verso pencil (205 × 320)

4 Ground floor Plan of the Design for the Church of St Alphage | London wall, showing positions of pews, altar & pulpit

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

Insc: As above

s & d: Pr W Newton Archt 1774

w/m: J. Whatman

Pen & wash (545 × 370)

5 W elevation in a landscape; the corner antae, which are of the Tuscan order, are drawn on pieces of paper stuck on to conceal antae of the Ionic order

Insc: (on plaque on entablature) *Aedes Sacrae Sancta Alphagia* (sic) | *Reaedificatae. Ano. Domo. MDCCCLXXIV*

w/m: J. Whatman

Pen & watercolour (320 × 430)

6 Longitudinal section looking S, with small inset ground floor plan

Insc: Section of the Church of St Alphage, London Wall; verso Design for the Church of St. Alphage, near London Wall

s & d: designed by W Newton Archt. 1774; verso Pr W. Newton Archt

w/m: Fleur-de-lys on a scrolly shield surmounted by a crown above GR

Pen with pink & grey washes (320 × 490)

7 W elevation

Verso: Alternative sketch W elevation

Insc: verso (on plaque on entablature) *Edes sta* (sic) *Alphagiae* | *reedificatus anno Christo* | 1775 *Architus WN* & (in corner of page) *Mezzo intercolumno troppo grande* | *Entablatura o moderatura troppo po* | *fastigione troppo alto* w/m: Vryheyt on a crowned roundel with lion holding spear & 7 darts & motto *Pro patria eiusque libertate* Pen & wash; verso pencil (320 × 205)

Lit: *Art Bulletin*, XXIX, 1947, p.266

The commission was entrusted not to Newton, but to the architect William Hillyer. The church was dem. 1923-24, and the old tower, which had not been rebuilt, was gutted by fire, 1940 and still remains, 1972.

[6] LONDON: Church of St Mary (Battersea), Wandsworth

Unexecuted design for rebuilding, 1774-75 (9):

1-2 Preliminary studies, showing close similarity with final design except for minor details

1 Ground floor plan, without a tower; 2 slightly different entrance elevations; with a sketch for an urn for the niches & another for a capital for the columns; side elevation with the tower lightly sketched in; rough sketches for the elevation of the tower; long section; cross-section looking E; rough sketches for decoration of ceiling panels

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

w/m: J. Whatman

Pen, pencil & wash (540 × 375)

2 Ground floor plan & Gallery plan

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

Insc: As above, *Designs for rebuilding the Church of St. Patrick* (Patrick written in pencil) at Battersea & ground plan labelled

s & d: Pr W. Newton. Archt. 1774

w/m: Amsterdam

Pen & wash (255 × 385)

3 Preliminary study for an engraving

Elevation of entrance front, with 1 niche cut out, 2 roughly sketched in small-scale plans & a roundel containing a figure holding a cross

Insc: (in pencil) *small plans 1 on either side*; (referring to plinth for statue in S niche) *good ornaments*; & inscription below pediment very lightly pencilled in, *Edes sacra S* (gap) *Battersegae* (?) | *aedificatus anno do...*

w/m: Horn

Pen & wash & a touch of pencil (250 × 290)

4-9 Finished design

4 Plan of the Vaults

Scale: $\frac{3}{16}$ in to 1ft (not marked)

Insc: As above & Entrance to vaults labelled

s: WN

w/m: J. Whatman

Pen & wash (540 × 370)

5 Ground floor plan

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

Insc: Plan of a Design for Building a new Church | at Battersea, labelled & with a key; verso Number of seats in the Galleries 208 | in the lower part including | 42 not enclosed - 418 | 626

s: Pr W. Newton Archt

w/m: Fleur-de-lys on a scrolly shield surmounted by a crown above GR

Pen with grey & orange washes (540 × 365)

6 Gallery plan

Insc: As above, some seating figures marked & some dimensions given

w/m: Fleur-de-lys on a scrolly shield surmounted by a crown above GR

Pen & wash (535 × 370)

7 W elevation, in a landscape

Insc: (on pediment) *Aedes sacrae sancti patricii. Battersegae* | *reedificatae, ano domo* (sic) *MDCCCLXXIV* & Elevation of the West Front | of the Design for Battersea Church [Fig.96]

s: Per. W. Newton Archt

Pen & watercolour on card (315 × 520)

8 Elevation of the South Side

Insc: As above

w/m: Fleur-de-lys on a scrolly shield surmounted by a crown above GR & J. Whatman (part of this cut off)

Pen with blue & grey washes (440 × 525)

9 Longitudinal Section from West to East | of the Design for Battersea Church

Insc: As above

s & d: Pr W. Newton Archt. 1775

w/m: J. Whatman

Pen & watercolour (310 × 455)

Lit & reprd: *Art Bulletin*, XXIX, 1947, p.266 & fig.14

This design shows a basically rectangular church with apse and tower at the E end. The interior is galleried, with a curved W wall. W front pedimented, with a distyle portico flanked by niches.

Also at the RIBA there is an estimate for rebuilding the church at a cost of £3500 provided the old materials could be reused (MS ref. NEW/80, 81). At the BM is a drawing showing a transverse section of Newton's design, looking E (BM 1887-3-1-15). In the end the commission went to Joseph Dixon.

[7] LONDON: The London Tavern, Bishopsgate-Street-Within, City

Design for interiors of eating room & ballroom, 1768 (3):

1 Sketch plans of Eating Room & Ball Room

Insc: As above, with dimensions given of eating room, ballroom & of other parts of building

Verso: Sketch plans, not identified

Insc: With dimensions & 2 lists, 1 of the rooms in the building, the other of subjects for a decorative scheme, *Flora, Muses &c*

Pencil, with a few inscriptions in pen (120 × 185)

2 Plan & elevations of 3 walls of the Eating Room

Scale: $\frac{1}{32}$ in to 10ft

Insc: As above, *London Tavern* & with list of appropriate subjects for decorative scheme, *plants* | *corn sheafs &c*

w/m: VI

d: 1768

Pen & wash, backed (340 × 385)

Reprd: *Art Bulletin*, XXIX, 1947, fig.9 opp. p.263

3 Ball room: half-plan of floor, on which main divisions of ceiling decoration are imposed, plan of end wall, elevation of end wall (the same for each end), half-elevations of each side wall, detail of Capital | *Villa Adria*, to be used for attached columns, with its architrave & frieze & other mouldings [Fig.97]

Scale: $\frac{1}{32}$ in to 10ft

Insc: As above, some dimensions given & Design for the Ball Room at ye London Tavern Bishopsgate Street; verso: list of appropriate subjects for decorative scheme d: April 1768

w/m: Strasbourg lily on a scrolly shield, crowned, with the initials LVG

Pen & wash (335 × 460)

Lit: *Art Bulletin*, XXIX, 1947, p.265

Both rooms are ornamented with rich plasterwork and attached or free-standing columns or pilasters and both have coved ceilings. Along one wall of the eating room is a colonnade supporting a semi-dome flanked by galleries with lunette-shaped openings. Newton made these designs for William Jupp, who rebuilt the tavern after its destruction by fire in 1765. At the RIBA is a letter from Jupp to Newton, requesting him to bring the dimensions of the outlines of the plan in Bishopsgate Street (MS ref. NEW/82). The tavern is now dem.

[8] LONDON: Orphan School, City Road (Finsbury), Islington

Designs: Central range of 9 bays with shallow central dome & projecting wings, 1772 (2):

1 Preliminary study for ground floor plan

Insc: Labelled

Verso: Studies for plans & elevations

Insc: Recto & verso partly labelled & some dimensions given

w/m: Lion with a spear & 7 darts, on a crowned roundel with motto *Pro Patria eiusque libertate* & GR & crown

Pencil (320 × 400)

2 Ground floor plan & unfinished entrance elevation
Insc: *design for an Orphan school in the City Road & plan*
labelled
d: *Janry 1772*
Verso: Site plan with ground plan roughly sketched in
Scale: $\frac{1}{32}$ in to 1ft
w/m: Strasbourg bend & lily above GR
Pen; verso pen & pencil (295×480)

Lit: *Art Bulletin*, XXIX, 1947, p.266
According to *Endowed charities* (County of London),
1900, III, p.518, the school had been moved from
Hoxton in 1773 to premises built on a site bought by
the trustees in the City Road. It is no longer there.

[9] LONDON: Mr Causton's house, Highgate (St
Pancras), Camden
Design for a cornice, 1767
Detail
Scale: $\frac{1}{2}$ FS
Insc: *Cornice for Mr. Caustons | at Highgate & with notes*
d: *August 1767*
w/m: Horn on a shield
Sepia pen (205×255)

[10] LONDON: Mr Kleinert's house, Highgate (St
Pancras), Camden
Design for chimneypiece with Ionic columns
supporting a decorated entablature, 1770
Elevation
Insc: *Statuary marble, for Mr. Kleinerts at Highgate &*
dimensions given
s & d: *W/N 1770*
Verso: *Details of cornice & molding around marble*
Insc: As above
w/m: J. Whatman (partly cut off)
Pen (150×190)

[11] LONDON: Hounslow Road, Smallberry Green,
Isleworth, Hounslow (Middx)
Designs for house & interior decoration for Lewis
Chauvett, 1769 (6):
1-2 Design I: basically rectangular main block; in the
front a tetrastyle portico; lateral pavilions attached to
main block by corridors
1 Sketch ground floor plan
Scale: $\frac{1}{16}$ in to 1ft
Verso: Sketch plan for unidentified design
Insc: Rooms labelled & some dimensions given;
verso: some dimensions given
w/m: Crowned GR
Pencil (200×325)

2 Sketch main floor plan
Scale: $\frac{5}{8}$ in to 1ft
Insc: *Design for Mr Chauvets at Isleworth & some*
dimensions given
d: *1769*
w/m: Crowned lion holding hat on staff & 7 darts on
platform insc. Vryheyt on a crowned roundel bearing
the motto *Pro patria eiusque libertate*
Pencil (210×330)

3 Design II: very like Design I, but without lateral
pavilions
Main floor plan
Scale: $\frac{3}{4}$ in to 10ft
Insc: *Mr Chauvets plan reduced & dimensions given*
Pen & wash (150×330)

4 Design for decoration of a room, probably the saloon
Plan & elevations of the 4 walls
Insc: *ye 12 cedars (?) glass & a few dimensions given*
w/m: S & P
Pen with pencil amendments (210×270)
This room would fit the plans in Nos.1 & 3 except for
some minor details.

5 Design for chimneypiece decorated with rams'
heads, paterac, swags & a vase
Plan of jamb & elevation
Scale: 1in to 1ft
Insc: *No.2, piedi Inglese, Set at Mr Chauvets | Smallbury*
Green | near Brentford: verso £109
s: *W. Newton Innt & W. Newton*
Pen & wash with pencil amendments (190×170)

6 Designs for *Dressing Room chimney & ye other Chy | in*
chamber
Plan of jambs, elevations & sections for dressing room
chimney & chamber chimney
Insc: As above, *Mr Chauvets & a few dimensions given*
w/m: Britannia on a crowned roundel bearing the
motto *Pro patria pro rege*
Pen, with some pencil inscriptions (265×325)

Lit: D. Lysons, *Environs of London*, II, pt.ii, 1811,
p.457
Newton mentions this house in a letter of 1788,
quoted by Wyatt Papworth, *RIBA Proceedings*, n.s.,
VII, 1891, p.418: 'Have built many houses for private
persons - one his Majesty frequently passes at
Smallberry Green beyond Brentford, with a portico in
front to the Road.' The house was dem. 1795 (*Colvin*).

[12] LONDON: Greenwich hospital boys' school,
King Street, Greenwich
Survey drawings & designs, c.1782-83 (15):
1-7 Survey drawings
1 Rough plan of site & surrounding area
Insc: *Burial Ground, Romney Road, King Street, Park*
Road, Park & some measurements & calculations
given
w/m: GR on a shield surmounted by a crown within a
circle & W
Pencil (190×300)

2 Plan of same area as shown in No.1, but with more
detail, showing the master's house & old school
buildings
Insc: Roads & buildings labelled, some dimensions &
calculations given, *Measured by White; verso Posts at*
Road | Lamp at D | Lamps at Stable Yard
w/m: Crown & W (partly cut off)
Pencil (160×200)

3 Plan of same area as Nos.1 & 2, but to a larger
scale & with more detail
Insc: Labelled & dimensions given
w/m: Britannia on a roundel surmounted by a crown
& with a bell underneath & GR with crown & W
Pen & pencil (315×410)

4 Sketch plans of land held by *Lease to Gale now Colins*
(i.e. master's house & grounds) & land held by *Lease*
to Hare & Salmon
Insc: Roads, buildings &c labelled & some dimensions
given
w/m: *Pro patria*, with lion holding sword & 7 darts,
Maid of Holland bearing a hat on a staff, all within a
palisade
Pen & pencil (205×325)

5 Sketch plans of master's house & grounds &
adjacent land
Insc: Labelled & dimensions given; verso *Plan of Mr*
Collins's Premises & Mr Collins's House & Grounds |
King Street Greenwich
w/m: Britannia in a roundel surmounted by a crown,
a bell underneath
Pen (195×245)

6 Plan of road & wall near burial ground
Insc: Labelled & dimensions given
Pen with some pencil (85×995)

7 *Back or East Elevation of Schoolmasters bouse*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & some dimensions given
d: *1783*
Pencil with inscriptions partly in pen (165×200)

8 *Survey Plan of the house and Garden... agreed to be let*
to Mr. John Collins for a lease of 21 years from Lady day
1771 at £24 per annum & survey plan of Hospital
Burying Ground, with a superimposed rough pencil
block plan of the proposed new school
Scale: $\frac{1}{30}$ in to 1ft
Insc: As above, labelled, with a key indicating
Alterations & Additions made by Mr Collins & some
dimensions given; verso The Plan of the Burying Ground
& Plan of Mr Collins's Premises
w/m: J. Whatman
Pen (340×485)

9 Survey plan of the area shown in Nos.1-3, with a
superimposed block plan of proposed new school
Scale: $\frac{1}{50}$ in to 1ft
Insc: Some dimensions given
w/m: I.H.S. Villedary
Pen with sepia pen measurements (350×500)

10 Survey plan of master's house & outbuildings, with
part of a block plan of *New Boys School*
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above, *Court Yard & King Street* marked &
some dimensions given
w/m: Britannia on a roundel surmounted by a crown
& C. Taylor
Pen & wash with some pencil (395×320)

11-15 Preliminary studies & designs for a school of
rectangular plan; central block of 9 bays & 2 storeys,
the ground floor arcaded on entrance front; terminal
pavilions of 3 bays & 2½ storeys
11 Half ground floor plan (unfinished), half 1st floor
plan & 2 sketch half front elevations, showing
slightly variant designs, one with a pyramidal or hipped
roof to the end pavilion
Scale: $\frac{5}{8}$ in to 10ft
Insc: Plan partly labelled & a few dimensions given
w/m: Lily on a shield surmounted by a crown, all
above a scrolly W
Pen & pencil (380×540)

12 Side elevation & sections of a design close to No.11
Insc: (in pencil) *The top of step to be level with top of*
plinth, Square for pillar & some dimensions given
Pen (305×410)

13-14 Ground floor & 1st floor plans, almost identical
to those in No.11, but drawn to a larger scale
Insc: Four rooms in No.13 labelled in pencil
Pen (510×720)

15 Front elevation, close to those shown in No.11 &
with pyramidal or hipped roofs to the end pavilions
[Fig.98]
Pen & watercolour (510×720)

12-15 w/m: I.H.S. Villedary & lily on a crowned
shield, with the monogram VIDL underneath

Lit: Pevsner, *London II*, 1952, p.150

Although James Stuart was credited with the design for the school in Cooke and Maule's official history of the hospital, 1789, Newton in his 'Note to Advertisement' of *The architecture of Vitruvius Pollio*, trans. W. Newton, 1791, stated 'The new building appropriated to the education of charity boys ... was entirely executed to my designs. ...' Among the MS material at the RIBA are various estimates connected with the school dated from December 1782 to September 1783 (MS ref. NEW/7, 8, 11, 14). The building is now incorporated into the nursing home, by Sir Edwin Cooper, 1929. Its original plan is recorded on the 1869 Ordnance Survey map.

[13] LONDON: Carpenters' Hall, London Wall & Throgmorton Street, City
Design for entrance, 1779

Elevation, showing a triumphal arch motif, but with pediment instead of attic storey; central opening flanked by niches with statues
Scale: 1 $\frac{3}{8}$ in to 10ft

Insc: *Entrance to Carpenters Hall at London Wall designed ...* (torn off)

s & d: (in pencil) W.N. 1779

w/m: Anglo-Dutch arms on a roundel with the motto *Honi soit qui mal y pense* surmounted by a crown (partly cut off)

Pen (150 x 185)

This drawing was made while Newton was working for William Jupp. According to E. B. Jupp & W. W. Pocock, *Historical account of the Carpenters' Company*, 1887, pp.232-233, Jupp built the entrance hall, principal staircase and entrance archway in c.1780; the archway was surmounted by 'a ... bust of Inigo Jones ... the work of Bacon'. This bust is not to be seen in the above drawing. The old Carpenters' Hall was dem. 1876.

[14] LONDON: House on Maze Hill at the corner of East Lane, Greenwich
Designs for a house or for alterations to an existing house

Ground floor plan, the main façade shaded & various internal alterations sketched in in pencil

Insc: *Maze Hill Greenwich & East Lane & some dimensions given*

Verso: 5 alternative designs for street façade of 3 bays & 2 storeys with an attic; each design has an applied portico rising from 1st floor level

w/m: Britannia on a crowned roundel all above a bell & W & crown with GR

Pen; verso pencil (315 x 410)

Newton himself lived after 1782 on Maze Hill, next door to Vanbrugh Castle.

[15] LONDON: House in Old Bethlehem, Southwark
Design for chimneypiece with Corinthian columns supporting a decorated entablature
Elevation, plan of jamb & details of mouldings
Scale: 1in to 1ft

Insc: (on plan) *Viva del muro* (sic, i.e. muro, thickness of wall) &, in pencil, *Executed in wood at a house in Old Bethlehem once Mr. Giles*; verso *No 5 | 120/G &, in pencil, an itemized account of the cost*
s: W. Newton Invt. & W. Newton, with a seal
Pen & wash (215 x 195)

[16] LONDON: Royal Naval College, Greenwich
Survey drawing
Sketch site plan

Insc: *the Plan of the Ground of the Original | grant of Greenwich Hospital - made out from | the Manor plan, & description of the Grant*, labelled & dimensions given; verso *Artificers | employed in restoring | Queen Mary's Buildg., | 31st January | 1786*

w/m: Britannia on a crowned roundel & W (partly cut off)

Sepia pen (320 x 205)

[17] LONDON: Chapel, Royal Naval College, Greenwich

The old chapel, designed by Thomas Ripley, was gutted by fire in 1779 and its rebuilding was completed in 1790. Newton and his executors claimed that as Clerk of the Works he had had a very substantial part in the designing of the chapel as well as in the execution of the work, and this claim seems to be largely justified by the surviving documents. Apart from the drawings listed below, there is also MS material relating to the chapel, both at the RIBA and at the PRO.

For other drawings made in connection with the rebuilding of 1779, see Mylne, Robert & Stuart, James and Unidentified, English, late C18

Survey drawing of pre-fire chapel

FS detail of entablature over lower windows under the galleries

Insc: *form of the old Architrave to the lower | windows of Greenwich Chapel*

Sepia pen & pencil on card (325 x 265)

Studies of roof trusses, presumably made in the process of designing trusses for the new chapel (3):

1 Comparative sections of 4 roof trusses: *Greenwich Church, Covent Garden Church, Mr. Mylne's design for Greenwich Chapel & Painted Hall*

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

Insc: As above & length of spans given

w/m: J. Whatman

Pen & orange wash (500 x 370)

2 Section of roof truss, similar to that for Painted Hall
Pen with grey & blue washes (240 x 690)

3 Section of roof truss, similar to that for Painted Hall
Insc: With dimensions & various parts labelled
Pencil & pen (230 x 535)

Design & working drawings for rebuilding, c.1782-88 (128):

1-5 General plans, elevations & sections of parts of the chapel

1 Interior W elevation, with organ & suggested decoration sketched in, with scale

Insc: Some dimensions given

Pen with pencil amendments (420 x 335)

2 Outline interior E elevation, showing section of N & S walls & galleries; unfinished

Insc: *Roof* labelled

w/m: Portal, with lily on a crowned scrolly shield & initial P above GR

Pencil (385 x 495)

3 Plan & section showing dome of vestibule at W end, part-elevation of interior of S wall & plan of E end & stairs behind altar
Scale: 1 $\frac{1}{2}$ in to 10ft

Insc: *Floor the same height as before & Chain*, labelled & some dimensions given

Pen with pencil amendments (350 x 790), with flyleaf (480 x 330) showing section of dome

4 Simplified plan of drum of cupola & part-plan to a larger scale & in more detail, part-elevation & details including elevation & profile of clock

Insc: *Greenwich Chapel*, labelled & dimensions given
w/m: Lily on a crowned scrolly shield above JW & J. Whatman

Pen with pencil amendments & additions (545 x 725)

5 Plan of timbers of dome & half sketch elevation & half-section of dome & cupola
Verso: Sketch section

Insc: verso *cord across | & leave a hold for chain | to join afterwards*

w/m: Crown & GR

Pencil (205 x 320)

6-9 W end of chapel

6 Sketch plan & elevation of chapel door, Section of lower windows & wall

Insc: As above & dimensions given
w/m: J. Kool

Pen & pencil (165 x 190)

On the verso is a letter: ... *Mr. Newton is moved to No: 3 Milbank Row Westminster - will | be glad of his Company tomorrow to have a snug trio | as usual, with the great Genius, & meet Mr Villion | & perhaps Mr. Brenner - | Friday morn:g | Nour. 30.*

7 Section of door lintel, showing level of floor, top of old Timber & bottom of old Timber; plan of framing of floor

Insc: As above, *Girders & binding joists alternately bear & are borne & Mr. Clark | at Mrs. Palmers, Air Street, Piccadilly*

Verso: Plan of timber framing

Pen & pencil (155 x 200)

8 W doorway: plan of the | whole & section of arch & lintel

Verso: Sketch plan

Insc: As above, some dimensions given & top of architrave labelled

w/m: Britannia on a roundel insc. Britannia (partly cut off)

Pen (150 x 180)

9 Plan of wall & of door jamb

Insc: *Red lines the chapel & Size of Columns in chapel*
Sepia & pinkish red pen (120 x 185)

10-18 Vestibule, vestry & staircase at E end behind altar

10 plan of the stairs behind altar

Insc: As above & *a Row of Bond Timber 6 Inches by 4 ins at every 5 feet in height | in the Walls & to run thro' the opening of the Arch behind the Altar & a Chain Bar at the springing of the Arch*

w/m: JW on a roundel

Pen (200 x 320)

11 Plan, transverse & longitudinal sections of the vestry, staircase & vestibule behind the altar & of the rooms above; section of doorway; detail of archivolts to side doorways

Insc: As above, labelled & dimensions given, *carry funnel of Stone | into dining Hall funnel above | & Hall Do into Vestibule Do | & make a new Do for Vestible (sic) in pied (?) & with some notes*

Verso: Outline of ceiling compartments

w/m: Lily on a scrolly shield above W (partly cut off)
Pen & wash with pencil amendments (265 x 380)

12 Plan of wall & sketch section of arches of Men's Dining hall beneath old paving of Chapel; details of profiles of new & old plinths

Insc: As above & *new paving 2in higher*

w/m: Anglo-Dutch coat of arms on a crowned roundel with crowned GR

13 Plan, longitudinal & transverse sections of the vestry, staircase & vestibule behind the altar & the rooms above; plan, elevation & section of external staircase leading out of vestibule, with scale

Insc: Some labelling & some dimensions given

w/m: Lily on a crowned scrolly shield above W

Pen with some pencil amendments (375 x 545)

14 Designs for vestry stove

Elevations (2)

Insc: As above &, against one design, *oval | funnel*

Verso: Sketch designs for *paterae* & other decoration
w/m: GR

Pencil (205 x 265)

15 Sketch for the plaster *patera* in the ceiling over the staircase behind the altar wall
Insc: As above & in the Center | for the Cielg Staircase; verso Mr Papworth
Pencil (160 × 200)

16 Sketch designs for wrought iron railings of the staircase behind the altar wall
Insc: Iron pannel for | the Staircase, one on | each step behind altar
Pencil & sepia pen (190 × 120)
The railings were not executed to any of these designs.

17 FS detail of mouldings of capitals of pilasters in the vestibule at E end of chapel
Insc: Drawing at Large for Caps Vestibule | East End Chapell
d: Nov 29th 1782
w/m: GR & W (partly cut off)
Sepia pen (200 × 160)

18 Design for ceiling over vestibule & staircase behind altar, as executed
Plan
Scale: $\frac{3}{4}$ in to 1ft
Verso: Roundels on ceiling over vestibule & staircase behind altar, not quite as executed
Pen, wash & red chalk (320 × 520)

19-23 Wall under galleries
19 FS detail of capitals of pilasters under gallery, as executed
Insc: Capitals to pilasters | to lower part of piers | 14 in top | 15 bottom & other notes on dimensions; verso Greenwich Caps:
Pencil, pen & wash (650 × 540)

20 FS detail of vase & garland decoration of frieze between pilasters under gallery, with 2 alternative designs drawn to a smaller scale; not as executed
Pencil, red pen & grey wash (500 × 620)

21 FS detail of *putto*-head & garland decoration of frieze between pilasters under gallery, almost as executed, with 2 slight sketches of alternative motifs
Insc: As above & between the | lower pilasters
Verso: FS sketch detail of same, as executed
Pencil, red pen & grey wash (515 × 630)

22 FS detail of vase ornament for frieze of wall under gallery, as executed
Insc: Middle Vase | between lower pilasters | Greenwich Chapel; verso Mr. West | Newman Street | Oxford Road & Mr Newton | Greenwich Hospital
Pencil & sepia pen (395 × 305)

23 $\frac{1}{2}$ FS detail of candelabrum decoration over windows under gallery, not as executed
Insc: Candelabrum over Columns in Chapel of Greenwich Hospital & some dimensions given; verso For Mr. Newton
Pencil & grey wash (550 × 340)

24-32 Wall above galleries, including main entablature at ceiling level
24 FS detail of mouldings of base of pilasters between the windows above the galleries
Insc: Base of | upper pilasters | between the windows & Copy - April 27 - 1782
Pencil & pen (520 × 200)

25 Design for anthemion dado frieze in galleries level with the top of exit doors, with scale, almost as executed
w/m: Bend on a shield below a lily & JW
Pencil & wash (260 × 450)

26 FS detail of architrave
Insc: part of New Architrave & 7/66/9.37
Pencil & sepia pen (220 × 215)

27 Three designs for urn in frieze of main ceiling, not as executed
FS details
Pencil & red pen or pink wash (515 × 315)

28 FS detail of frieze at ceiling level, almost as executed
Pencil, red pen & grey wash (515 × 1830)

29 FS detail of cornice at ceiling level
Insc: to be upright at the | returns over pilasters, Greek | Ornament | ... (illegible) & Wood fillet
Red & black pen & grey wash with pencil amendments (300 × 310)

30 Alternative designs for decoration of cyma recta moulding of cornice at ceiling level
FS details
Pencil, red pen & grey wash (305 × 475)

31 Profiles of mouldings of cornice at ceiling level
Insc: Upper cornice, with notes for the contractor; verso Mr. Dixon | We must get on with the | Bracketting as fast as possible | and bring out what it may want after
Red & black pen (330 × 520)

32 Detail of mouldings of cornice & of pilaster capitals to main entablature
Insc: Upper Cornice | over pilasters as this side & over Columns to be as this side
Pen, pencil & red chalk (660 × 475)

33-43 Pavement
33 Design for central motif of nave pavement, anchor & rope within a circle
w/m: Crowned GR
Watercolour (320 × 205)
Executed in scagliola with less rope than is shown in this design.

34 Ground floor plan of the chapel, showing preliminary design for the pavement of the nave
Scale: $1\frac{1}{2}$ in to 10ft
w/m: Lily on a crowned scrolly shield with initial P above GR
Pen with grey & orange washes & pencil (325 × 500)

35 Outline ground floor plan of half the chapel showing the design for the pavement at the organ & altar ends; unfinished, but as far as it goes as executed
Insc: part drawn larger
w/m: As No.34
Pen & wash with pencil (365 × 495)

36 Outline plan of the organ or W end of the chapel showing design for pavement; unfinished
Scale: $\frac{5}{16}$ in to 1ft
Insc: Some dimensions given
w/m: J. Whatman
Pen & pencil (320 × 460)

37 Sheet showing alternative arrangements recto & verso for the tiles of nave pavement
Pencil, sepia pen & wash (330 × 505)

38 Sheet showing alternative sketch designs for arrangements of the tiles of nave pavement
Insc: Verso, addressed to Mr. Newton
Pencil (310 × 325)

39 Layout of tiles for pavement of nave, not as executed
Insc: paving of Center Aile of Chapel at Greenwich & dimensions given
Pen & wash with pencil amendments (305 × 330)

40 Outline plan of the organ or W end of chapel, showing alternative schemes for the arrangement of the tiles for pavement, drawn to a larger scale
Verso: Alternative patterns for paving
Pen & pencil (525 × 640)

41 Outline plan of the organ or W end of chapel drawn to a large scale, showing design for arrangement of tiles for pavement, almost as executed
Insc: Some dimensions given &, crossed through.
8th July 1786 | Approved & ordered to be executed | Fran: Cooke | D.S.
Verso: Sketch profile of Caps of Antae
Insc: As above
Pen & wash (680 × 330)
Francis Cooke was Deputy Secretary to the Board.

42 Outline plan of the organ or W end of chapel drawn to a large scale, showing design for arrangement of tiles for pavement, as executed
Insc: 19th August 1786 | Approved of & Ordered to be Executed in | lieu of the former Plan ordered the 8th July 1786 | Fran: Cooke | D.S., with dimensions given & plan labelled with letters of the alphabet, referred to in a key on verso, which explains how the pattern was to be marked out
Pencil, pen & wash (545 × 685)

43 Layout of tiles of pavement at altar or E end of chapel; now covered by altar
Insc: Base of pedestal indicated
Pen & wash (545 × 340)

44-51 Ceiling decoration
44 Sketch design for ceiling superimposed on plan of roof timbers
Insc: Dimensions given
w/m: Britannia on a crowned roundel
Pencil & pen (185 × 320)

45 Variant design for ceiling
Half-plan & section
Scale: $\frac{3}{16}$ in to 1ft
Pen with grey & pale ochre washes (435 × 290)

46 Variant design for ceiling, with octagonal instead of square panels in the strips surrounding the central circles
Quarter-plan
w/m: Crowned roundel (partly cut off)
Pen with grey & pale ochre washes (265 × 380)

47 Layout of framework of ceiling, as executed
Plan
Pen (270 × 485)

48 Design for the ceiling, as executed
Plan, with the surrounding walls blocked in
Scale: $1\frac{1}{2}$ in to 10ft
w/m: Lily on a crowned scrolly shield with JW & J. Whatman
Pen & wash (320 × 530)

49 Detail of ceiling decoration, not corresponding precisely to anything executed
Plan, showing a quarter of a panel
Red pen & grey wash (310 × 450)

50 Detail of ceiling decoration, not corresponding precisely to anything executed [Fig.99]
Plan showing three-quarters of a panel
Red pen with grey & pale ochre washes (315 × 510)

51 Detail of decoration of strips dividing the main compartments of the ceiling, pricked for transfer
Pencil, pen & pink wash (430 × 1240, 2 sheets joined)

52-85 Galleries, including Governor's pew
52 Design for balustrade & frieze of gallery
Sketch elevation, with alternative sketch designs for the decoration of the pedestals between the balusters
Insc: *the pedestals to be narrower | & directly ... with Cantilevers*
Pencil & pen (385 × 265)

53 Sketch design for gallery
Section of the gallery & elevation of door at either end of galleries, with alternative designs for decoration of tympanum; 2 sketch designs drawn to a small scale for the balustrade of the balcony, motifs including a *Naval Crown*
Scale: 1in to 1ft
Verso: FS detail of the base of a column
Insc: As above
w/m: J. Whatman
Pencil & pen (680 × 510)

54 Sketch elevation of part of the gallery, including the Governor's pew, showing alternative designs for the balusters & the Governor seated in his place
w/m: Portal
Pencil (380 × 550)

55 Sketch details for the decoration of the frieze under the balustrade of the galleries, almost as executed
Insc: *on the piers & between the Cantilevers & a note Mast head | Trident | Oar | Rudder | Hook | Sail*
w/m: GR
Pencil, pen & wash (100 × 190)

56 Sketch details for decoration of panels, probably for panels underneath balustrade in front of Governor's pew
Insc: With a list of appropriate subjects for decoration, *Dolphin | Neptune | Britannia (sic) &c*
Verso: Britannia on crowned roundel above a bell
Pencil & sepia pen (200 × 315)

57 Three alternative sketch designs for balustrade & panels of gallery in front of Governor's pew
Sketch elevations & details
Pencil (225 × 285)

58 Sketch designs for carved panels between balusters of galleries
Details: 11 alternatives, including *Coro Civi... (?) ... Anchor & Astronomy | Navigation*
Scale: 2in to 1ft
Insc: As above
Verso: 5 alternatives
w/m: GR & crown
Pencil (190 × 300)

59 Sketch designs for carved panels between balusters of galleries; details, 17 alternatives
w/m: Britannia on a crowned roundel
Pencil & sepia pen (200 × 320)

60 Sketch details for alternative designs for carved panels between balusters of galleries, almost as executed, with alternative anchor motif for roundel in panel *each side Govrs pew*
Insc: As above & *all the rest*
w/m: B & B in a roundel
Pen (325 × 205, bottom left corner cut)

61 Section of construction of cantilever supporting gallery
Scale: 1in to 1ft
Insc: *2ft at least of this, some dimensions given; verso Mr. Wyatt*
Pencil & sepia pen (330 × 300)
Samuel Wyatt was the chief carpenter.

62 Detail of decoration of frieze under balustrade of galleries, almost as executed
Insc: *Gallery Frieze & Honey Suckle & | shell Alternately*
Verso: Another detail of shell motif
Insc: *Opposite each Cantilever | in the Frieze of Gallery*
Pencil & sepia pen (270 × 545)

63 Detail of Balustrade | in front of Galleries
Insc: As above; verso *Moldings for Front of | Gallery | Greenwich Chapel & Of Mahogany*
Pencil & pen (680 × 375)

64-70 Seven sheets with 16 slightly variant elevations of balusters for gallery & organ loft balustrades
Scale: 1/2FS approx.
Pencil, pen & red chalk (540 × 150 to 555 × 325)

71 Two designs for carved panels between balusters of galleries, not as executed
FS details & alternative designs for roundel forming central motif
Sepia pen & pencil (520 × 630)

72 Four designs for carved panels between balusters of galleries, not as executed
FS details
Insc: 1st design marked *Trident top & down* LHS is a list of motifs, *Dolphin | Trident &c*
Pencil & sepia pen (545 × 680)

73 Design for carving at the four angles of the Governor's pew in the N gallery
Detail
Insc: *don't proceed with figures | over Governors pew till I speak | to you; verso addressed to Mr. Lawrence*
Pencil & sepia pen (190 × 330)
Richard Lawrence was the carver.

74 Design for carved capital, with oak leaves & acorns for Governor's pew in N gallery
Detail
Insc: *Capital of pilasters to pews*
Pencil & sepia pen (540 × 320)

75 Sketch design for door at either end of galleries, not as executed
Plan & elevation
Insc: Some labelling & some dimensions given
Pencil & pen (230 × 195)

76 Sketch for decoration of tympanum of doors at either end of galleries & 2 sketches for leaf decoration of console brackets supporting the galleries
Insc: *for Gallery Doors & Leaf under Cantilever in Chapel*
w/m: Anglo-Dutch arms on a crowned roundel (partly cut off)
Pencil (155 × 185)

77 FS half-elevation of capital for doors at each end of galleries
Verso: Alternative design for capital
Pencil (445 × 230)

78 FS details of cornice, frieze, capitals, base & impost moulding of doors at each end of galleries; except for capitals, as carried out
Insc: *Moldings of Doors of Galleries & (in pencil) instead of this Ornament, to be the same as that of the Fascia around the Chapel & | which is Level herewith*
Pencil, sepia pen & wash (550 × 685)

79 Sketch layout of Gallery Ceiling, with sketch details of mouldings
Insc: As above & dimensions given
Verso: Sketches of drains
Insc: Labelled & some dimensions given
w/m: Anglo-Dutch arms on a crowned roundel above bell
Pencil (190 × 305)

80 Sketch design for ceiling under gallery, almost as executed
Plan
Insc: *This is the Disposition that I approve & wish you to finish this drawing*
w/m: Lily with P on a crowned shield above GR
Pencil (380 × 540)

81 Design for ceiling under gallery, not as executed
Plan
Scale: 1/8FS
Pencil with red & black pen (320 × 535)

82 Design for ceiling under gallery, not as executed
Plan
Scale: 1/8FS
Verso: Alternative sketch details for a panel & guilloche moulding
Pencil, red & black pen (320 × 520)

83 Plan for ceiling under gallery, not as executed; 2 details of console brackets to support gallery, 1 shown in front & 1 in side elevation
Pencil, red pen & pinkish grey wash (520 × 645)

84 Two designs for console brackets to support gallery, neither as executed
Side elevations
Pencil, red pen & grey wash (125 × 285)

85 Plan for ceiling under gallery, as executed; plan & elevation of tympanum of window with adjacent frieze & console
Insc: *23rd Sept: 1786 | Approved of by the Board | From: Cooke D.S.*
Red & black pen & grey wash (635 × 520)

86-102 Organ loft
86 Plan & sections of floor of organ gallery with *Scantlings of Timber for Floor*
Scale: 1/2in to 1ft (plan & sections)
Insc: As above, labelled with a key & dimensions given; verso *Greenwich Chapel | Plan of Floor for Organ | Gallery | For Mr. Wyatt & addressed to Mr. Newton | Clerk of the Work | Greenwich Hospital*
w/m: Lily on a crowned scrolly shield above GR & Portal & Bridge
Black & sepia pen (490 × 605)

87 FS detail of Ionic capital of columns supporting organ gallery, almost as executed
Insc: *Centre of Columns marked & These Dotted lines are | for the Antae Caps*
s: W.N.
Pen, pencil & wash on linen-backed paper (625 × 415)

88 FS detail of Ionic capital of columns supporting organ gallery, unfinished
Pen, pencil & wash (540 × 675)

89 FS detail of base of columns of organ loft, as executed
Insc: *1: 6 Dier - | Vined Marble Shafts | Statuary Capitals & Bases - | No: 6 Statuary Bases to Columns to Support the | Organ loft. Royal Hospital | Greenwich. Given Me by | Mr. Newton Octr 2: 1784 | J: D & (in pencil) breadth of pilasters to the same as the | Diamr of Columns at the top | the Base to butt against plinth of pedestals (last 6 words crossed out)*
Pen & pencil (300 × 335)
John Devall the Younger was the statuary mason.

90 FS details of base of columns supporting organ gallery, as executed
Verso: Details, not as executed
Pen with pencil amendments (420 × 330)

91 Designs for frieze of organ loft

Detail showing variations of a lozenge-shaped

guilloche enrichment

Insc: Dimensions given

Verso: Another design

Pen & pencil (265 × 660)

92 Sketch designs for acanthus decoration of architrave

to organ loft; 2 designs each on recto & verso

Details

w/m: Lily on a crowned scrolly shield above LVG

Pencil (250 × 380)

93 Sketch designs of scroll work for friezes, drawn on an envelope

Details

Insc: Addressed on verso to *Wm. Newton Esqr. | Mays Hill Greenwich*

w/m: Maid of Holland holding hat & staff & lion holding sword & 7 darts in palisade with monogram JW on a roundel

Pencil (250 × 410)

94 Sketch designs for acanthus decoration of architrave to organ loft, not as executed

Details

Pencil & pen (195 × 510)

95 FS detail of plasterwork decoration of *Soffite* –

Organ Gallery, as executed

Insc: As above

Verso: Detail of medallion

Pencil, pen & wash (340 × 545)

96 FS details of entablature for organ loft, not as

executed; small-scale outline elevation of capitals,

entablature & balustrade of organ loft

Insc: Labelled & some dimensions given

Sepia pen, pencil & wash (545 × 685, torn top LHS)

97 FS details of entablature for organ loft, almost as

executed; small-scale outline of elevation of capitals,

entablature & balustrade of organ loft

Insc: Labelled & some dimensions given

Sepia pen & pencil (530 × 670)

98 FS detail of cornice, presumably a design for the

organ loft, not as executed

Black chalk (535 × 670)

99 FS detail of acanthus leaf decoration of soffit of

organ loft, as executed

Insc: *Foliage to Ceiling of Organ Gallery as large as the real*

Greenwich Chapel

s: *W. Newton | invent.*

Pencil, pink & grey washes (430 × 1165)

100 FS detail of middle bas-relief panel of balustrade

on S side of organ loft, as executed

Black chalk (545 × 330)

101 FS detail of bas-relief panel on N side of balustrade

of organ loft, as executed

Insc: *the 2 pannels on the returns | of the Organ Gallery –*

to be put in hand directly; verso Mr. Lawrence | No 32

High Street | Marybone (sic)

Black chalk (530 × 560)

102 FS detail of roundel with the head of a putto

surrounded by garlands & acanthus leaves, for frieze of

organ loft, almost as executed

Pencil (650 × 545)

103-107 Paterae for W door, under the organ loft, in

ceiling & under galleries

Plans, half-plans & sections

Motifs include *Oak leaves | Acorns between (No.103) &*

Greek Leaf (No.104)

Insc: As above &c

Pen, pencil & pen & wash (200 × 190 to 655 × 525)

104 Verso: Two sketch designs for medallions: one

depicts the figure of the Resurrected Christ & is

supported by angels; the other is blank & is supported

by swags

107 Detail of a guilloche frieze

108-110 Altar

108 Sketch designs for *Communion Table | like an Altar*

in Artifl Stone

Plans & elevations

Insc: As above, against design as executed *Corn &*

Vine | festoon | Tripod | Crown Thorns | Dove | Serpent

Cup &, against another design, *Greek Caryatides as*

Angels

w/m: Britannia on a roundel (partly cut off)

Pencil (200 × 160)

109 Sketch design for wrought iron altar rails

Verso: 4 sketch details of pilaster capitals

Pencil & wash (75 × 205)

110 Six sketch details with different motifs for

medallion over altar

Insc: *patron saint; Founder or | King & Queen | W &*

M ... Fundatori | G & C 1786 restoravit | Incendio

consumptum | restitutum est 1788; Britannia on a Sea Lion |

or Horse; Jesu Hominem (sic) Salvator

Pencil, pen & wash (165 × 200)

111 Sketch for garlanded medallion, presumably

connected with the above

Pen & wash (100 × 165)

112-123 Pulpit, reader's desk, clerk's desk & lectern

112 Sketch detail for *patera in soffits under pulpit*, as

executed

Insc: As above & *1 for 9 in Diam | the middle wreath to*

be | the same as those in door | Mot did not shew me the

wreath for | communion Table at Seddons's

Pen (140 × 115)

113 Sketch details for carved roundels & oval panels

on pulpit, some unfinished, none as executed

Insc: *Descent of Holy Ghost; Conversion of St. Paul; Paul*

preaches at Athens; Paul before Phelix; Peter released from

prison; Cornelius's Vision; Eleazar struck blind; Daniel with

Lion | my God hath sent his Angel | & bath shut the Lions

mouths | that they have not hurt me

w/m: Crowned GR

Pencil (190 × 300)

Among the Newton MS material at the RIBA is a

letter (ref. NEW/45) from John Cook and John Maule

to Ibbetson, Secretary to the Board, which describes

many of these subjects for the pulpit carvings; the

subjects were to be laid before the Board in February

1788. With the letter is a note, dated May (presumably

of 1788), in which Ibbetson asks for sketches and

estimates.

114 FS detail of wrought iron bannister for *pulpit*

Rails, not as executed

Insc: As above

Pencil & grey wash on tissue paper (850 × 150)

115 Two designs for *Stairs to pulpit*, neither as

executed

Elevations & rough details

Insc: As above & *Wainscot Bracket 1 Inch thick*

w/m: J. Whatman

Pencil, pen & wash (300 × 455)

116 Sketch designs for reader's desk, not as executed

Elevations, details

Insc: *Readers Desk | 4 prophets & inscription under | with*

some remarkable | words of each respectively | in marble or

art stone or | metal – | only ye upper part to open as door |

above the floor & steps under Do | to draw or turn out | the

joints of door to be by side | of festoon & pannel; addressed

on verso to Mr. Newton | Mays (sic) Hill

Pencil (200 × 160)

117 Design for clerk's desk, not as executed; design for

reader's desk, not as executed

Detail of tops & of bases of *Clerks Desk* & of *Readers Desk*

Insc: As above & *the cornice & frieze to be the same | as*

those of the pulpit | & of the architrave including only | the

upper ogee | the Capital & fluting of Columns | to be also

the same as those of pulpit | but being less in diamr &c

according | to the Drawing | the Ogee molding round

inscription | to be the same as that under frieze | the door to

open to the bottom & the | Steps to draw out from under

the | floor of the Desk

Sepia pen (510 × 325)

118 FS detail of *frieze for pulpit & Readers Desk*

Insc: As above & (in pencil) *Whole girth of Pulpit*

18' 6 1/2 | the door & opposite the | Columns stand wide |

the other four Alike; & (in pen) positions of Middle of

column & Middle of Intercolumn marked

Pen & wash (275 × 460)

119 FS detail of frieze for pulpit & reading desk, with

details, *Ovolo for the Pulpit, Architrave to Pulpit &*

Golloss & flower laid on the fascia | of Architrave 3/8 space

on each side of Golloss

Insc: As above, with notes on dimensions & (in red

pen) *Sundays*

d: *Greenwich, 16. feby 1788*

Pencil, pen & wash (285 × 515)

120 FS detail of *Band round pulpit*, as executed, &

section of *step into pulpit floor*

Insc: As above & dimensions given on section

Pen (160 × 310)

121 FS detail of *Brackets to | pulpit Stairs*

Insc: As above

Pencil & white chalk (335 × 530)

122 FS details of *Moldings of Pulpit & Top of Cap of*

Cols | to Readers Desk

Insc: As above; verso *Chap 2 plate 6 fig 1 pattara 3 |*

instead of beads opposite Cantilevre | Design of Candelabrum

to be near to | be sent to Mr Newton & (in pencil) frieze

front of Gallery, Ion: Antiquity | Chap: 2d. plate 6th: fig.

1st; Pattara instead | of Heads opposite Cantilevre | frieze

for Pulpit, Ion: Antiq: Chap: 2d. plate 6 | fig:2-

Pencil & pen (530 × 680)

The references in the inscriptions are to R. Chandler,

N. Revett & W. Pars, *Ionian antiquities*, Society of

Dilettanti, 1769. The details of the architrave are

almost as executed.

123 FS detail of lectern in wood, as executed

Insc: *the Eagle & desk to turn on an Axis | the Base*

Triangular & (in pencil) The Turner must have it sealed on

a Board so that he | may measure the parts easily &

without handling it | may not dirty or rub out the

Ornaments (the latter inscription crossed through)

Red & black chalk, 2 sheets joined (1255 × 530)

124-126 Seating plans

124 Seating plans for *Galleries & Lower part of the*

Chapel, giving the names of the occupants of each pew

w/m: Lily on a crowned shield with T above LVG &

IV

Black & red pen (500 × 395)

125 Seating plans for *Galleries & Lower part of the Chapel*, showing an alternative arrangement for the occupants of each pew

Insc: As above; verso *Pews in Chapel*

w/m: Lily on a crowned scrolly shield with T above LVG & IV
Black & red pen (500×395)

126 Sketch layout for arrangements of seating in lower part of chapel
Scale: 1½in to 10ft

Insc: Names of occupants marked against each pew & *It is understood that the Lame & infirm Lieutenants shall have the preference of sitting in the two Pews below*
w/m: IV

Pen (195×365)
There is among the MS material at the RIBA a list giving the allocation of all the pews (ref. NEW/72).

127 Plan showing pews

Insc: *Pews at the South East corner of the Chapel as agreed to be Altered by ye Board & dimensions given May 1788*

w/m: Lily on a shield above GR
Pen & pink wash (190×245)

128 Sketch of carved royal coat of arms

Scale: 2in to 1ft

Insc: *9ft long | 4.3 high*

Pencil (335×540)

A royal coat of arms was over the arch to the E apse in the earlier chapel. There is now a royal coat of arms in the entrance vestibule over the W door.

Lit: Wyatt Papworth, 'William Newton and the chapel of Greenwich hospital', *RIBA Proceedings*, n.s. VII, 1891, pp.417, 419-420; L. Lewis, 'The Architects of the chapel at Greenwich hospital', *Art Bulletin*, XXIX, 1947, pp.260-267; L. Lewis, 'Greece and Rome at Greenwich', *AR*, CIX, 1951, pp.17-24; Pevsner, *London II*, 1952, p.150

[18] LONDON: Water gate, Royal Naval College, Greenwich

Unexecuted designs, c.1785 (5):

1-3 Design in the form of an open temple approached by a divided stairway with rusticated containing walls

1 Preliminary studies, with lightly indicated amendments

Plan & elevations facing towards & away from the river

Scale: 1½in to 1ft

Insc: With a few pencilled notes on how stones should be laid & a few dimensions given

w/m: Portal
Pen & wash (505×345)

2-3 Design, with lightly pencilled suggested amendment

Plan & river elevation, to a larger scale than No.1

Insc: Plan labelled

w/m: Lily, marked with a P, on a scrolly crowned shield above GR

Pen with blue & grey washes (350×515)

4 Design for a gateway based on the Palladian motif
Plan & elevation

Scale: 1½in to 1ft

s & d: *Approved of by the Board 23rd Sept. 1786 | Fran: Cooke | D.S.*

w/m: Lily on a crowned scrolly shield above LVG
Pen with grey & yellow washes (495×380)

5 Design for stairs, slightly different from that in Nos.1-3

Plan & elevation

w/m: Portal

Pen with grey & ochre washes (365×510)

Although 'The stairs were rebuilt in 1785 ... drawings for a watergate were submitted and laid aside ...' (H. H. Drake, *The History of the hundred of Blackheath*, 1886). There is MS material at the RIBA concerning the stairs (MS ref. NEW/18/1, 19, 22, 34-39, 65). Some documents are dated: an estimate of 24 May 1785, signed by Newton, for repairs to the landing steps; papers of July 1785 concerning the cost of rebuilding the steps in moor stone; and a document of 18 July 1787 about rebuilding the wall and landing steps. The present water gate is of ornamental ironwork, and there is a design for this at the RIBA, see **Unidentified, English C19, Office of Works.**

[19] LONDON: Society of Dilettanti

Preliminary studies & designs for a building for the society (17):

1-5 Preliminary studies

1 Sketch plans & elevations

Insc: A few measurements given

Verso: Descriptions of appropriate visual means of expressing the nature of a society of arts in a great city, ... *everything contrary to Rusticity & Barbarism & Sepia pen & some pencil (155×185)*

2 Sketch plan & corresponding front & back

elevations, a faint front elevation belonging to another design & a few other rough sketches

Insc: With a few descriptive notes & some dimensions; there is some illegible writing in pencil on the verso

w/m: Anglo-Dutch arms on a crowned roundel with the motto *Honi soit qui mal y pense*

Pencil (305×180)

3 Two sketch plans with corresponding front & side elevations, a slightly different plan, & a section of a circular hall which would fit either plan

Insc: Some dimensions given & very brief descriptive notes

Verso: Roughly sketched sections, apparently of rectangular hall

w/m: GR with crown

Pencil (330×205)

4 Sketch plan, corresponding elevations, section of hall & details

Verso: Rough sketch plan & corresponding front elevation, sketch plan & front elevation of a scheme providing *coach way under shelter of Portico* & rough sketch elevation

Insc: As above &, also on verso, a philosophical passage, crossed out, on how *Reason & Nature are ye Standards to Examine or Judge | of Objects* & a very few dimensions given

w/m: GR with crown

Pencil with some sepia pen (210×330)

5 Sketch plan, a slightly different very rough sketch plan & alternative side elevations related to these plans

Insc: A few dimensions given

Verso: Rough sketches of details

w/m: Britannia on a crowned roundel with motto *Pro patria eiusque libertate*

Pencil (330×215)

In these studies the main elements of the designs are a large hall, a vestibule and an entrance portico.

Variations on the theme include halls that are apsidal-ended (1r, 2v, 4r), circular (3r, 5v), cruciform domed (1r, 2r), rectangular (1r) and octagonal (4v); vestibules that are rectangular (1r, 2v, 3r, 4r & v, 5r) and octagonal (1v); and porticoes which are in antis (1r), prostyle (1r, 2r, 4r & v) and even circular (1r).

6-17 More finished drawings: 3 designs can be distinguished, but the details of these have not been finally fixed

Design I: a rectangular building; the main floor approached by a flight of steps the width of the building; the hall circular & lit by a dome; the vestibule rectangular & cross-vaulted; shallow porticoes on entrance & rear fronts

6 Main floor plan

Scale: 1½in to 10ft

Insc: *Lighted by dome* & a few pencilled dimensions given

w/m: Lily on a crowned scrolly shield above LVG
Pen (485×340)

This plan is very like one on No.3r; beneath it, now erased, a plan very like another plan on No.3r can be faintly discerned.

7-11 Design II: similar to design I, but with rectangular hall

7 Main floor plan, with alternative position for staircase pencilled in; also in pencil a small rough sketch plan of design III

Scale: 1½in to 10ft (main plan)

Insc: A few dimensions pencilled in

w/m: VI

Pen (485×340)

8 Main floor plan: very similar to the one in No.7, but with the staircase shown in the new position roughed in on No.7, without a cross-vaulted vestibule & without a portico on the rear façade
Scale: 1½in to 10ft

Insc: A few measurements pencilled in

w/m: VI

Pen & wash (485×350)

9 Longitudinal section & cross-section through hall: corresponds to No.8 & shows 1 storey vestibule with barrel vault & 1½ storey hall with flat ceiling

w/m: Lily on a crowned scrolly shield, above LVG
Pen & wash (485×340)

10 Unfinished entrance elevation

Insc: A few dimensions pencilled in

w/m: VI

Pen & pencil (485×340)

A slightly different elevation in No.10, discernible though erased, would fit the largely erased plan in No.6.

11 Unfinished entrance elevation

Insc: *Front next to Palace & park*

Pen & pencil (485×340)

These elevations in Nos.10 & 11 would fit the plan in No.8.

12-17 Design III: a rectangular building; the main façade of 5 bays, with a shallow tetrastyle portico approached by steps; the hall rectangular with apsidal ends; the vestibule rectangular

12 Main floor plan

Insc: *Plan of a Building design'd for the Society of Dilettanti, this Building faced all round with Bath Stone | may be executed for the Sum of 3000£ | Exclusive of the painting & Sculpture, No.1 & dimensions given*
s: Pr. W. Newton: *Archit*

w/m: Lily on a crowned shield above LVG

Pen & wash (320×465)

Repr: *Art Bulletin*, XXIX, 1947, fig.8, opp. p.263

13 Rear elevation

w/m: VI

Pen & wash, with some pencil (340×485)

This elevation is of 5 bays, with a slightly projecting 3 bay centre; it thus corresponds to the plan in No.12 in general proportions, but it does not match it in detail.

14 Longitudinal Section through the Building, showing 1 storey vestibule with flat ceiling & 1½ storey hall with coved ceiling
Insc: As above
s: W. Newton
w/m: Lily on a crowned scrolly shield above LVG
Pen & wash (250 × 325)

15 Longitudinal section of the Great Room or hall
Insc: As above & No.3
w/m: Roundel surmounted by a crown (partly cut off)
Pen & wash (205 × 325)
The decorative details shown in this section correspond to those shown in No.13, except for the addition of entablatures above the niches.

16 Sketch of ye longitudinal Section of the Great Room or hall; additional ornament faintly pencilled in
Insc: As above, *The Cove & Cieling proposed to be painted | As* (marked on the plan) & *Windows, bid by the projection of ye Cornice, to light the | Cove & Cieling*
s: W. Newton
w/m: Lily on a crowned scrolly shield above LVG
Pen & wash (320 × 460)

17 Longitudinal section through the hall
w/m: VI
Pen & wash (320 × 460)

The sections in Nos.16-17 show slight variations in decorative details from Nos.14-15. All the sections in Nos.14-17 match the plan in No.12.

Lit: *Art Bulletin*, XXIX, 1947, p.265
Mrs Lewis in *Art Bulletin*, loc. cit., suggests that the date of these drawings may be 1764, the year in which the site in Green Park, indicated by the inscription on No.11, was under consideration by the Society of Dilettanti. Among the Newton MS material at the RIBA there are some notes on classical characters and events, appropriate to the decorative scheme for a learned society, inscribed 'Hints for ye Dilettanti' (MS ref. NEW/77 verso).

[20] LONDON: House at Spitalfields (Stepney), Tower Hamlets
Designs for a 4 or 5 bay terrace house with basement & 4 storeys, very plain except for an aedicular doorway, for Mr Oury, 1765 (2):
1 Sketch plan & elevation
Insc: (in pencil) for Mr. Oury Spital Fields & a few dimensions given
d: 1765
w/m: Crown with GR
Pencil & wash (330 × 205)

2 Plan & elevation with various small sketch plans & details showing drains
Insc: Mr. Oury Spital Fields & dimensions given, with a note about gutters
d: 1765
w/m: Maid of Holland holding hat on staff with lion bearing a sword & 7 darts, all within a palisade, with the motto Pro patria
Verso: Various sketch plans
Pencil, pen & wash (345 × 420)

[21] LONDON: Drapers' Hall, Throgmorton Street, City
Sketch for a decorated stove
Insc: *Stove for Drapers Hall*
s & d: W.N. 1780; verso (in ink) W. Newton
w/m: A small shield surmounted by a crown (partly cut off)
Pencil (190 × 235)
The remains of a seal, and fold marks, indicate that this piece of paper must have been used as a letter.

[22] LONDON: Twickenham, Richmond-upon-Thames (Middx)
Preliminary designs & unexecuted design for a villa for Daniel Giles (8):
1-5 Preliminary designs
1 Recto & verso: Sketch plans & elevations
Insc: Some labelling, descriptive notes & dimensions given
w/m: Scrolly W on a roundel
Pencil & pen (205 × 325)

2 Sketch ground floor plan, with small inset sketch plans of chamber floors, elevation
Insc: *all without Chimneys appearing | plain ... (?) Do Stairs, green House & a few dimensions given*
Verso: Sketch ground floor plan & elevation
w/m: Britannia on a crowned roundel with the motto Pro patria pro rege
Pen, pencil & wash (265 × 210)

3 Sketch ground floor plan, sketch elevation & incomplete sketch elevation
Verso: Incomplete sketch plans & sketch elevation
w/m: Crowned GR
Pencil (345 × 210)

4 Sketch ground floor plan & elevation
Verso: Sketch plan
w/m: Crowned GR
Pencil (200 × 180)

5 Ground floor plan & entrance elevation, with 2 other small sketch plans & incomplete sketch plan
Insc: Rooms labelled on larger plan; verso: pencil notes on materials
w/m: Anglo-Dutch arms on a roundel (partly cut off)
Pen (155 × 180)

6-8 Design
6 *Plan of the principal Story | of a villa for Mr Giles at Twickenham*
Insc: As above, *door to cellar & some rooms labelled & dimensions given*
w/m: Lily on a crowned scrolly shield above LVG
Pen & pink wash (330 × 465)

7 *Plans of Cellar Story & Chamber Story | attick story the same*
Insc: As above & some dimensions given
w/m: I. Villedary
Pen, pencil & pink wash (460 × 325)

8 *Elevation to the Garden & Entrance*
Insc: As above
w/m: I. Villedary
Pen & wash (325 × 460)

6-8 Scale: 1/2 in to 1 ft (marked on No.6)
A villa was built for Daniel Giles at Twickenham. It was later called Spencer Grove or Twickenham Meadows and was illustrated in *Copper Plate Magazine*, 1792-1802, i, pl.50. It was, however, a much plainer and more conventional building than the above designs. In the latter the plans display unusual combinations of rectangular and rounded forms. The entrance elevations show a central block and lateral wings. The central block usually has an applied order, a pediment and a domed circular or oval porch.

[23] LONDON: House at Walthamstow
Design for a 5 bay, 2 storey rectangular house with a projecting 2 storey bay at rear for Mr Fullager, 1769
Ground & chamber story plans
Insc: As above, *Plan made for Mr. Fullager at Walthamstow*, some dimensions given & *Garden, Stable yard & Kitchen* labelled
d: Jany, 1769
w/m: GR with crown
Pen & wash (330 × 205)

[24] LONDON: Wanstead, Redbridge (Essex)
Design for a house with a square plan & central staircase
Recto & verso: Sketch plans
Insc: *at Wanstead*
Pencil (190 × 200)

[25] LONDON: Highams, now Woodford County High School for Girls, Woodford Green, Walthamstow (Essex)
Preliminary study & design for a house with a porticoed main block attached by quadrant colonnades to small pavilions for Anthony Bacon, 1768 (7):
1 Preliminary study
Plan of main floor & entrance elevation
Insc: Labelled & some dimensions given
Pen & wash (345 × 205)
Reprd: J. Harris, *Georgian country houses*, 1968, pl.28

2-7 Design
2 *Plan of the Basement Story of Mr. Bacon's of Woodford*
Insc: As above, *outbuildings* sketched in, *Coach Road* labelled & a very few dimensions given
s: Pr W. Newton Archt
w/m: Lily on a crowned scrolly shield above GR
Pen & wash (335 × 540)

3 *Plan of the Principal Story of the House of | of (sic) Antony Bacon Esqr. at Woodford in Essex*
Insc: As above & dimensions given
s: *as designed pr W. Newton Archt*
w/m: VI
Pen & wash (335 × 470)

4 Plan of the principal storey showing quadrant colonnade & driveway; in reverse for engraving (see No.6)
w/m: Britannia on a crowned roundel with motto Pro patria et pro rege
Pen & wash (330 × 540)

5 Design for *Stucco Room at Mr Bacons at Woodford*
Plan & elevations of 4 walls & details of mouldings
Verso: Detail of capital & other sketch details
Scale: 7/8 in to 10 ft
Insc: As above, some labelling & a few dimensions given
s & d: W Newton | 1768
w/m: Britannia on a crowned roundel bearing motto Pro patria et pro rege & JW
Pen with grey & yellow washes & some pencil (310 × 200)
Reprd: *Art Bulletin*, XXIX, 1947, fig.12, opp. p.266 (which says there is no room like this in the present house)

6 Engraving of ground floor plan, showing quadrant colonnades & driveway; there are pencil amendments replacing the colonnade by a wall with a sharper curve than the colonnade & a sepia pen sketch cross-section of steps up to the entrance
Scale: 7/8 in to 10 ft
Insc: Some measurements given
w/m: VI
(240 × 560)

7 Engraved elevation of entrance front, with the addition of a section of the terminal pavilion at the end of the colonnade [Fig.100]
Insc: A few labels & dimensions added
w/m: Lily on a crowned scrolly shield (partly cut off)
Verso: Pencil sketch of wall & gates
Sepia pen & grey wash with a few pencil amendments (220 × 560)
Reprd: *Art Bulletin*, XXIX, 1947, fig.10 opp. p.263

1-7 Lit: *Art Bulletin*, XXIX, 1947, p.266; Peysner, *Essex*, 1965, p.409

The house has been altered and added to. An extra storey has been added to the central block: this is shown in an engraving by S. Rawle, published in *European Magazine*, 1801, and it may have been built by William Hornby, who owned the house 1785-90. There have been further additions, including N & S wings added in 1928 & 1938. Arched brick foundations for quadrant colonnades were found on the site of these new wings, but Mrs Lewis (in *Art Bulletin*, loc. cit.) suggests that these colonnades may not actually have been built, and the amendments to No.6 suggest a change of mind. There is a photograph of the house as it is now in L. Lewis, *op. cit.*, p.267.

[26] LUNDY, Bristol Channel (Devon): House
Design for decoration of withdrawing room with elaborate plasterwork
Plan of ceiling & laid-out elevations of walls
Insc: *Section of the Withdrawing Room | at Lundy Island*
Pen on tissue paper (325 × 520)
Lit: *Art Bulletin*, XXIX, 1947, p.266
This drawing appears to have been traced from one of a set of drawings by Newton for an unexecuted design for a villa for Sir John Borlase Warren. These drawings are currently (1973) in the care of the Curator of the Lundy Museum. They are accompanied by drawings for a fort and for a pier, the latter dated 1775. Warren bought the island in 1775 and lived in a farmhouse until he left the island in 1777. The fact that a visit from 'an old Lundy friend' is recorded on the verso of a slip of paper bearing unidentified sketches of windows and ceilings ([34].3) may indicate that Newton actually visited the island.

[27] MARLOW (Bucks): Villa
Preliminary studies & design for Sir John Borlase Warren (9):
1-4 Preliminary studies
1 Sketch plan & very faint elevation, on the back of a letter addressed *To Mr. Newton | Bed* (cut off: Bedford Square?)
Insc: With a short descriptive note about colonnade;
verso: as above
Pencil (190 × 250)

2 Sketch plan
Insc: Partly labelled
Verso: Faint sketch plans & elevations
w/m: J. Whatman & Britannia on a crowned roundel
Pencil (420 × 335)

3 Sketch plan & elevations
w/m: Crowned GR
Pencil (320 × 205)
On the recto there are also 3 plans and 2 elevations for variant designs for a smaller, unidentified house. These might be preliminary designs for Lewis Chauvett's house at Smallberry Green, Middlesex ([11]). On the verso is an unidentified sketch plan.

4 Sketch plans
Verso: Sketch elevations
w/m: Crowned GR
Pencil (205 × 325)

5-9 Design, varying in minor details from drawing to drawing

5 Ground floor & 1st floor plans
Scale: $\frac{1}{32}$ in to 1ft
Insc: (in pencil) *for Sr John Borlase Warren | at Marlow;*
verso *14 Perfects | 13 Retrec (?) | Demi 21 for Quires (?)*
Pen (445 × 280)

6 Ground floor plan, almost identical to that in No.5
Scale: $\frac{1}{16}$ in to 1ft
Insc: *Plan of a Villa designed for Sr John Warren at Marlow,*
rooms labelled & dimensions given
w/m: J. Whatman
Pen & wash with double ruled border (365 × 585)
Nos.6 & 7 are in reverse, and are therefore intended to be engraved.

7 First floor plan
Scale: $\frac{1}{16}$ in to 1ft
Insc: *Bed Chamber Story for John Warren at Marlow*
w/m: J. Whatman
Pen & wash (375 × 540)
This differs slightly from the 1st floor plan in No.5 and does not quite correspond to the elevations in Nos.8 & 9. In reverse for engraving.

8 Entrance elevation
Pen & wash (100 × 455)

9 Rear elevation
Pen & wash (100 × 455)

Lit: *Art Bulletin*, XXIX, 1947, p.266
The overall design shows a large main block with decastyle entrance portico in antis, central domed hall flanked by grand staircases and oval saloon projecting at the rear. There are 4 attached pavilions. This design does not seem to have been carried out.

SMALLBERRY GREEN (Middx)
See LONDON: Hounslow Road, Smallberry Green, Isleworth, Hounslow (Middx), [11]

[28] SNOW HILL (): Assembly room
Design for converting part of an existing building to make a new assembly room, 1767
Plan of whole building & internal elevations of the walls of the assembly room
Scale: $\frac{1}{8}$ in to 1ft
Insc: *Mr. Warford's Room on Snow Hill, The parts shaded Black is the old plan as at present | that shaded Red shows the Intended Alterations & a very few notes on plan*
s: *Joseph Browne & Wm Newton*
d: 1767
w/m: Lily on a crowned scrolly shield above GR
Pen with pink & grey washes & some pencil (485 × 335)

TWICKENHAM (Middx)
See LONDON: Twickenham, Richmond-upon-Thames (Middx), [22]

WANSTEAD (Essex)
See LONDON: Wanstead, Redbridge (Essex), [24]

WOODFORD GREEN (Essex)
See LONDON: Highams, now Woodford County High School for Girls, Woodford Green, Walthamstow (Essex), [25]

[29] Preliminary studies & design for an academy of arts & sciences (7):

1-5 Preliminary studies

1 Two sketch half principal elevations: central block of 3 storeys attached by giant colonnades to 2 or 3 storey pavilions

2 Sketch part principal elevation: centre 5 bays & pavilions of 2 storeys with attics & otherwise 2 storeys

3 Incomplete sketch part principal elevation: centre 3 bays of 2 storeys with attic & otherwise 2 storeys
1-3 Pen (100 × 165, 120 × 200, 110 × 120)

4 Quarter-plans of ground & 1st floors
Insc: *Design for an Academy of Arts & Sciences* (in pencil) & partly labelled
Verso: Incomplete side (E or W) elevation
Pen with pink & grey washes (200 × 245)

5 Half ground floor plan & half 1st floor plan; incomplete front elevation of N interior wall of courtyard, showing projections containing staircase, section of staircase contained in projection & section of records room on 1st floor of pavilion; very similar to design in Nos.6 & 7
Scale: $\frac{1}{32}$ in to 1ft
Insc: Labelled, with a key & some dimensions given
Verso: Incomplete part-elevation of side (E or W)
w/m: VI
Pen with pink & grey washes (340 × 250)

6-7 Design
6 1st floor Plan of Design for an Academy of Arts & Sciences
Insc: As above & labelled
w/m: VI
Pen & wash (390 × 290)

7 Entrance elevation
Insc: *Sketch of a Design for an Academy of Arts & Sciences, The Attick Story to be Discontinued in ye Other Fronts*
Pen & wash (190 × 285)

6-7 Scale: $\frac{1}{20}$ in to 1ft (marked on No.7)
The academy is designed as a quadrangle with 1 bay corner pavilions and 3 bay pedimented central features on the internal and external façades of the shorter sides. The longer sides have shops on the ground floor.

[30] Designs for decorative ironwork altar rails
Recto & verso: Sketch elevations
Insc: *Rails round altar*
w/m: Britannia on a roundel with PB (partly cut off)
Pencil (165 × 800)

[31] Designs for an amphitheatre (3):
1 Oval plan with indication of seating in pencil
Scale: $\frac{1}{32}$ in to 1ft
w/m: Lily on a crowned scrolly shield above LVG
Pen & pencil (315 × 485)

2 Elevation of exterior, corresponding to the plan in No.1: 3 storeys; the bottom 2 have arched openings articulated by a Tuscan pilaster order, the regularity broken in 3 places by slight variations; the top storey has rectangular windows & is rusticated
Scale: $\frac{1}{32}$ in to 1ft
w/m: Lily on a crowned scrolly shield above VDL
Pen (300 × 690)

3 Sketch plan on circle with *orchestra & walk round*
Insc: As above
Verso: An oval plan
Pencil (165 × 205)

[32] Designs for bridges (3):
1 Two sketch elevations of a rusticated triple-arched bridge with obelisks at each end
Verso: Sketch elevation of a similar bridge
Pen & pencil (95 × 160)

2 Half-plan & half-elevation of a bridge of 15 arches
Scale: $\frac{5}{8}$ in to 100ft
Verso: Part of an unidentified plan
Pen & wash (140 × 310)

3 Elevation of 1 arch bay of a bridge, perhaps a detail of No.2r
Scale: $\frac{1}{32}$ in to 1ft
Pen (150 × 145)

[33] Designs for cathedrals, 1765 (2):

1 Two sketches of rectangular plans

Insc: *Cathedrals* & with notes on globe to surmount cupola
d: 1765

w/m: Anglo-Dutch coat of arms on a crowned roundel with motto *Honi soit qui mal y pense*
Pencil (305 × 190)

2 Plan based on Greek cross & corresponding elevation, plan based on circle & corresponding elevation & some more rough plans & a detail of a dome

Insc: *Cathedrals* & with some notes

w/m: Britannia on a crowned roundel with motto *Pro patria et pro rege*
d: 1765

Pencil (330 × 415)

[34] Designs for ceilings & other plasterwork decoration (4):

1 Sketch plan & details of an octagonal ceiling divided into compartments

Insc: With notes ... *purpose of Ceilings | are for defence from weather* ...

Pencil & pen with some inscriptions in sepia pen (170 × 110)

2 Quarter-plan of rectangular ceiling with arabesques & rocaille decoration

Verso: Sketch plan of a house: this may be connected with preliminary designs for Highams, now Woodford County High School for Girls, Woodford Green, Walthamstow (Essex), London ([25])
Pen & pencil (190 × 140)

3 Two small plans of a roundel

Verso: Rough sketches of triple windows

Insc: *An old Lundy Friend called to enquire after | Mr. Newtons health*

Pen & pencil (165 × 200)

4 Half-plan of circular ceiling or design for decoration of a lunette-shaped panel & sketches of 4 friezes, motifs including swags, vases, heads & anthemion
Verso: Half-plan of circular ceiling or design for the decoration of a semicircular panel

w/m: Britannia on a crowned roundel with WQ
Pencil (325 × 205)

[35] Design for chimneypiece ornamented with a vase in an oval frame & swags, 1767

Plan, elevation, section & sketch detail, showing alternative treatment of decoration

Scale: 1in to 1ft

Insc: Labelled in Italian & some dimensions given, with a draft letter *To Sgr Conte del Medico a Carrara* describing the chimneypiece & asking for an estimate; also another draft letter concerning a *Basso rilievo* for a *Mr. Astbury*

s: *W. Newton Archt*

d: On letter to Conte del Medico, *London April 3d 1767*

Pen, with some pencil & wash & with draft letters in sepia pen (230 × 295, torn)

[36] Two designs for chimneypieces with Ionic columns supporting entablature (2):

1 Plan & elevation

Pen (240 × 305)

2 Unfinished elevation with rough sketches for ornament & for a more grandiose chimneypiece

Insc: verso *Bacon about Roof Stairs Locks & Hinges &c*
Pencil & pen (260 × 210)

Similar to the design for Mr Kleinert at Highgate, (St Pancras) Camden, London ([10]). Anthony Bacon was the builder of Highams.

[37] Eight sheets showing designs for chimneypieces

1 Elevation & half-elevation of fireplace & overmantel

Verso: Part of plan of a house

Pen & pencil (95 × 110)

2 Half-elevation of fireplace & overmantel

Insc: Dimensions given

Pencil (160 × 110)

3 *Design for a chimney in a circle*

Sketch elevation with half-elevation of upper part to show alternative treatment

Insc: As above, with notes about the correct proportions of chimneypieces
Pen (150 × 95)

4 Designs for fireplaces (4)

Sketch elevations

Insc: *Chimney pieces with a Grate, Chimney piece with a stove very high | as it will warm more or less, Egyptian Chimy pieces & Term Chimy*; verso with accounts for work

w/m: Horn on a crowned scrolly shield (partly cut off)
Sepia pen (145 × 205)

5 Slight sketch elevation of chimneypiece on back of envelope

Insc: Addressed to *Newton Esqr.*

w/m: J. Taylor

Sepia pen (180 × 210)

6 Various pencil sketch elevations of chimneypieces on recto & verso

Insc: *piedi di ... & al collegio romano | Carlo Borella | Cartellaro*

w/m: Anchor with GS on a roundel surmounted by a star

Pencil (140 × 165)

7 Sketch elevations for chimneypieces (12)

Verso: Another 6 sketch elevations for chimneypieces
Insc: On back of envelope addressed to *Mr. Newton in Bartlemy Close*, with notes relating to allegorical content of sculptures
Sepia pen (275 × 230)

8 Sketch elevations for chimneypieces (19)

Verso: Sketch elevations for chimneypieces (7)

Insc: *Vines for Dining Room & | Banqueting Room, Sun & Clouds, Palms for ...* (illegible), *Serpents & Apples & Original of ye Corinthian*; verso: descriptions for allegorical sculptures appropriate to chimneypieces
w/m: Britannia on a crowned roundel with motto *Pro patria eiusque libertate*

Sepia pen & pencil (210 × 330)

The above chimneypiece designs range from the extravagantly fanciful and the rococo to a more restrained Adamesque style.

[38] Design for sculpture on the entablature of a chimneypiece, showing Apollo in his chariot in a rectangular panel

Scale: *One inch to a foot English*

Insc: As above & *Palme de Genova, done at Carrara | & cased & Delivered at Leghorn*, with estimates of price
Sepia pen & pencil (125 × 195)

[39] Design for a rectangular church with a pedimented entrance portico, a suggestion for a surmounting tower crossed out, 1763

Sketch elevation, showing laid out front & side façades

Insc: *Church &c*, referring to an alternative treatment of the side façade, *open Arcade | below & Gallery | above Do*
s & d: *W. Newton | 1763*

Pen & wash (110 × 200)

[40] Design for a rectangular church with temple front
Front elevation & perspective of side

Insc: *A New Disposition of Columns having every other Intercolumniation | Larger & Lesser; which Manner May be found very Convenient for some cases & Beautifull | Likewise Modillions Dentills & such other things which are usually disposed in Equal distances | May be in the Same Manner*

Pen (155 × 175)

[41] Design for a rectangular church, 1763

Perspective sketch & very small plan & transverse section: ground floor rusticated, with an open arcade on the entrance front; 1st floor articulated by an order; pediment & tower above entrance front

Insc: *Church | where ye Lower windows | being usually smallest | are put in a Basement | storey & as there is | a portico an open | arcade is introduced | in front to serve for ye purpose of shelter etc. which within may be a gallery*
s & d: 1763 *W.N. & W. Newton 1763*

Pen (80 × 155)

[42] Design for a Round | Church

Sketch plan, elevation & section & elevation of altar

Insc: *To Mr Jon. ... | Argile. ...* (crossed out); verso ... *binson Bt. begs to see Mr. Jones | ... morrow Morning will be most agreeable | Sir Tho: goes for the North on Tuesday | ... ng Sq. Court, Sobo Square - Sunday night*
Pencil & pen (110 × 125)

[43] Design for a clock case for Mr Whitehurst, 1782

Sketch elevation: the circular clock face is supported on a tapered pedestal

Scale: 1in to 1ft

Insc: *Clock case designed for Mr. Whitehurst*

s & d: *W.N. - 1782*

Pen on tissue paper (330 × 135)

Mr Whitehurst of Derby was a noted clockmaker and member of the Lunar Society.

[44] Design for fireworks: a giant composite column rises behind a semicircular double colonnade with temple fronts in the centre & at either end

Plan & elevation

Scale: 7in to 10ft

Insc: (in pencil) *Plan & Elevation of a design for | Fireworks*; verso: description in pen & pencil of allegorical sculptures, ... *ye principal means by which Brittain (sic) has obtained Conquest, Justice & Peace. ...*

w/m: Maid of Holland bearing a hat on a staff & lion holding 7 darts & a sword, all within a palisade with the motto *Pro patria*

Pen & wash (415 × 295)

[45] Designs for fonts & font covers (3):

1 Supported on a Corinthian column; the decoration of font & cover includes carved palm fronds & a pineapple

2 Supported on a palm tree column; the decoration of font & cover includes carved palm fronds, wreaths & attached composite columns

3 Supported on a spiral column with a novel capital incorporating angels' heads; the decoration of font & cover includes carved foliage & crosses

1-3 Elevations

Pen & wash (215 × 150, 190 × 155, 225 × 155)

Designs for garden buildings ([46]-[51])

[46] Design for a garden orchestra stand of square plan, with pedimented porticoes on all 4 sides & surmounted by an open lantern

Plan & elevation
Insc: *Design for an Orchestra in publick Gardens | or might be altered to an upper & lower | summer house or a Temple | having ye lights above*

Pen (160 × 85)

[47] Designs for *Garden Seats* appropriate for a Nobleman

Sketch plans & elevations

Insc: As above, *Grecian, Chinese & Gothick*, with notes; verso: with calculations
Pencil (160×190)

[48] Design for a *Greenhouse* appropriate for a Gentleman, with a flattened segmental plan

Sketch plan & elevation with sketch alternative elevation

Verso: Entablature details

Insc: As above, *purpose... / Place... / person... / Trunks of Trees, palm Trees, flint Rustics / very thin & further notes on appropriate characteristics*
Sepia pen (110×170)

[49] Sketch plans & elevations for *Green House or Hot Houses* (8)

Insc: Note on appropriate characteristics; verso *Mr. Wynn being oblig'd to pass Tomorrow morning / at Westminster desires to have the pleasure of / seeing Mr. Newton next Saturday Morning, if / convenient; or on Wednesday / Park Place, Tuesday & addressed to Mr. Newton Hatton Garden*
Pencil & sepia pen (330×205)

[50] Design for a *belvedere or Temple of the Waters*: a path spirals up round a truncated cone topped by the cylindrical domed belvedere

Elevation

Verso: Slight pencil sketches for the same design
Insc: As above, & *A building enclosing a Machine / for raising Water / to be built over a well / & to which there is to be an Avenue to / ye House & the path to be laid with Gravel*
d: *Septr. 1765*

Pen & pencil (320×105)

[51] Design for a greenhouse with a pedimented frontispiece for Mr Dalbiac

Plan &, recto & verso, elevations

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

Insc: *Greenhouse for Mr Dalbiac & a few dimensions given*
w/m: Britannia on a roundel with the motto *Pro rege et patria*

Newton is known to have designed two houses for Dalbiac: Durdans, near Epsom ([2]) and Hungerford Park, Berks ([4]).

Designs for houses which can be connected with named clients ([52]-[58])

[52] Slightly variant designs for a house for Crab Bolton, 1763 (5):

The main block of 3 storeys & 7 bays with 3 bay pedimented central feature; lateral 1 storey wings or linked pavilions

1 Rough sketch plan of ground floor

Insc: *Designs for Crab Bolton Esq. & with some dimensions & some labelling*
d: *Jan. 1763*

Pencil (155×180)

2 Sketch plan & entrance elevation

Insc: *Sketch of ye Plan designed for Crab Bolton Esq., with notes on materials & rooms labelled with full dimensions given*

Verso: Very rough pencil sketch elevation & parts of plan

s & d: *Jany. 25 1763 / W. Newton*

Sepia pen (150×90)

3 Sketch plan with 3 alternative entrance elevations

Verso: 2 sketch plans & entrance elevations

Insc: Rooms labelled on plans &, recto, dimensions given; against 1 elevation on recto is a note about the lighting of the hall

w/m: Anglo-Dutch arms on a crowned roundel with motto *Honi soit qui mal y pense*

Pen & pencil (190×305)

4 Sketch plan of ground floor

Insc: *Crab Bolton Esq. & rooms labelled & dimensions given*

d: *Jany 1763*

Verso: Plan & elevation of an octagonal house with octagonal pavilion

Pencil, pen & red wash (150×180)

5 Front elevation to plan on No.4r

Insc: On back of envelope addressed to *Mr. Newton / next door to the Coffee House / in Hatton Garden / next Houlborn* (sic)

w/m: Anglo-Dutch arms on a crowned roundel with motto *Honi soit qui mal y pense*

Pencil with grey-blue & brownish-red washes (145×260)

Lit: *Art Bulletin*, XXIX, 1947, p.265

[53] Design for a small house for Mr Fellows, 1763

Sketch plan & elevation: a square plan with tetrastyle portico & angle pavilions

Verso: Variant plan & elevation

Insc: *Fellows*; verso: dimensions given
d: *1763*

w/m: Maid of Holland holding hat on a staff & lion bearing sword & 7 darts, all within a palisade with motto *Pro patria*

Pencil & sepia pen (160×130)

[54] Design for a house for Mr Flight

Ground & *chamber story* plans & entrance elevation: 3 storey main block linked by colonnades to 1 storey lateral pavilions

Insc: As above & *For Mr. Flight*, with some dimensions given on plan

Verso: Sketch of house front not related to recto

w/m: Britannia on a crowned roundel with motto *Pro rege et pro patria & JW*

Pen (340×215)

[55] Sketch design for a house in Yorkshire for the Lascelles family (2):

1 Half-plan & elevation, showing a house of 11 bays & 2 storeys above basement except for the capped angle towers which are 1 storey higher; tetrastyle pedimented entrance portico

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

Insc: (in pencil) *Lascelles in Yorkshire & with some rough calculations & some dimensions given*

w/m: Anglo-Dutch arms on a crowned roundel with the motto *Honi soit qui mal y pense*

Black pen & some sepia pen (220×125, irregularly shaped along lower edge)

2 Main floor plan, showing attached columns of portico sketched in in pencil

Verso: Slightly variant main floor plan, unfinished

Insc: With a few pencilled calculations & dimensions
w/m: + IHS I. Villedary

Pen & touches of pencil (320×485)

It remains uncertain for whom and for what locality this design was intended. Henry Lascelles bought the Harewood estate and his son began the new house in 1759. The old house, Gawthorpe, was dem. in 1771. There was also a Daniel Lascelles who bought Goldsborough Hall in 1756. Bartholomew's *Survey gazetteer of the British Isles*, 9th edn, n.d., lists a locality near Kirkburton urban district which is called Lascelles Hall.

[56] Design for additions to a house consisting of a new block the same size as the old block & linked to it, the link containing a new staircase, for Mr Nouailles, 1768

Sketch plan & corresponding entrance elevation; incomplete sketch plan with curved portico & corresponding incomplete entrance elevation; 2 very rough sketch plans for alternative designs

Verso: Further very rough plans

Insc: *Mr. Nouailles old House new Addition / one pair Stairs plan & New Room*

Pencil (355×200)

[57] Design for a house for Mr Turner, 1768

Ground plan & entrance elevation with perspective of 1 side roughly sketched in: basically rectangular, with main façades of 5 bays, the centre 3 bays of 3 storeys & pedimented, the side bays of 1 storey; linked 1 bay, $1\frac{1}{2}$ storey pavilions

Insc: *Designed for M. Turner*, labelled & dimensions given
d: *Oct. 1768*

Pen & pink wash (185×155)

[58] Design for a house for Mr Vilion

Sketch plan: V-shaped plan with hexagonal hall at the angle

Insc: *House building in ye country - ... - Vilion*, dimensions given & with some labelling

w/m: Britannia on a crowned roundel with motto *Pro rege et pro patria & JW*

Pencil (205×325)

A part of a letter on the verso of working drawing No.6 for Greenwich Hospital chapel mentions Mr Vilion.

Dated designs for houses, clients unknown ([59]-[65])

[59] Design for a house, 1755

Sketch plan & elevation: basically rectangular plan; the elevation of 2 storeys above a basement with tetrastyle Corinthian portico; domed angle pavilions

Scale: $\frac{3}{8}$ in to 10 ft

Insc: Labelled & dimensions given

s & d: verso *July 23rd 1755 / W'N*

w/m: GR with crown

Pen & wash (535×190)

Lit: *Art Bulletin*, XXIX, 1947, p.265

[60] Design for a house, 1763

Sketch main floor plan & entrance elevation:

rectangular plan; main façades of 5 bays; 3 storeys with a 3 bay central feature

Insc: *Country house & plan labelled with dimensions given*

d: *1763*

Sepia pen & pencil (165×105)

The following design, [61], may be connected with this design.

[61] Design for a house, probably connected with [60] (4):

1 Sketch ground floor plan with front & rear elevations, showing a house of 3 storeys above a basement; 5 bay main façade with a 3 bay pedimented centre; a canted projection at the rear; quadrant walls embracing a forecourt

Insc: Plan labelled & some dimensions given

w/m: Crowned GR on a roundel

Pen with grey, blue & ochre washes (320×395)

2 Ground plan showing sketched indications of garden & road, to a larger scale than No.1

Insc: Verso with notes about foundations *to be no lower than is just sufficient / to come to the Natural Earth / the place where ye old House stands to be avoided / because there being old cellars, would require ye foundation / to go deeper by 10 feet than otherwise it need do & note about chamber chimneys*

w/m: Lion bearing sword & 7 darts with Maid of Holland in a palisade above a bell with the motto *Pro patria*

Pen & wash (315×395)

3 Plan of *Chamber Story*

Insc: As above & some dimensions given
w/m: LVG
Pen & wash (205 × 320)

4 Front *Elevation*, very slightly different from that in No.1

Insc: As above
Verso: Front elevation of only 2 storeys above the basement
w/m: As for No.2
Pen & wash; verso pen (205 × 320)

[62] Design for a house, 1763

Sketch plan drawn on the verso of a piece of paper cut from a letter: the plan shows a design in which the ends of the entrance front are terminated by rectangular projections with bow windows; at the rear there is a central rectangular projection of 3 bays
s & d: *W.N. 1763*
Sepia pen (80 × 75)

[63] Design for a *Noblemans London House*, 1763

Sketch elevation: main elevation of 21 bays; 3 storeys, the ground storey arcaded; centre with hexastyle portico & end pavilions with tetrastyle porticoes
Verso: Rough pencil sketches, including plan of staircase
Insc: As above
s & d: *Jany. 1763 W.N.*
w/m: Anglo-Dutch arms on a roundel with motto *Honi soit qui mal y pense* (partly cut off)
Sepia pen & pencil (90 × 155)

[64] Design for a house with 4 octagonal rooms, 1765

Sketch plan & elevation
Insc: *The windows to be put / down to ye floor, so / that they may answer ye Doors; on plan Hall labelled & dimensions of 1 room given*
s & d: *W.N. 1765*
Sepia pen & pencil (205 × 205)
This design may be connected with a design for a hunting villa, 1765 ([88]).

[65] Design for a circular house, 1765

Plan & elevation, showing a house of 3 storeys, with a colonnaded circular inner courtyard, & 4 exterior porticoes
Scale: $\frac{1}{4}$ in to 10ft
Insc: *Sketch of a Circular House having every Room Quadrangular &, by pencilled archway indicating a way through to inner courtyard, coachway thro'; some dimensions given*
d: verso *June 1765*
w/m: Anglo-Dutch arms on a crowned roundel with the motto *Honi soit qui mal y pense*
Pen & wash (300 × 185)

Undated designs for house, clients unknown ([66]-[69])

[66] Design for a house

Main floor plan & entrance elevation, showing a house of rectangular plan with main façades of 7 bays; $3\frac{1}{2}$ storeys with tetrastyle portico; $1\frac{1}{2}$ storey pavilions linked by 1 storey corridors to main house
Scale: $\frac{3}{4}$ in to 1ft
Insc: Dimensions of rooms given on plan
w/m: Lily on a crowned scrolly shield above GR
Pen & wash (485 × 345)
This drawing may be connected with the design for Lewis Chauvett's house at Smallberry Green ([11]).

[67] Design for a house

Main floor plan, steps to entrance very lightly sketched in: main façades of 5 bays, the 3 centre bays breaking forward; linked lateral pavilions containing billiards room & greenhouse
Scale: $\frac{1}{10}$ in to 1ft
Insc: Rooms labelled & dimensions given
w/m: Lily on a crowned scrolly shield above GR
Pen & wash (340 × 475)

[68] Designs for a *Venetian House*

Sketch plan of main block with corresponding elevation to which a pavilion has been added; also 2 more variant elevations: small houses 3 bays wide with many Venetian windows
Insc: As above
w/m: Crown & GR on a roundel
Pen with blue & pink washes (250 × 200 approx., irregular shape)

[69] 35 sheets of rough sketch plans & some elevations of houses of varying sizes, the smallest 3 bays, the largest 9 bays wide

Most of the plans consist of a main block with flanking wings; sometimes the main block projects beyond the line of the wings on 1 side only (as in plans in Nos.25, 29 & 31), but more often it projects on both sides (as in plans in Nos.2, 3, 14, 18, 19, 20 & 21); in Nos.25 & 29 staircases are contained in the projection; in No.30 there is a circular staircase projection; in No.20 the plans are cruciform & the large central spaces are occupied by staircases or halls of varying shapes, square, oval & octagonal; in Nos.14 & 15 the halls & staircases are again accorded considerable importance; some plans are simply rectangular (as in Nos.17, 24, 26 & 31); in No.9 a rectangular house is linked to 2 oval pavilions
The elevations are of a generally conservative & Palladian character: the main blocks are usually higher than the wings & are often emphasized by pediments & sometimes by porticoes; in 2 cases whole façades are articulated by orders (in Nos.11 & 13); in some cases the basement storey is rusticated (as in Nos.6, 7, 10 & 16); in 1 case (No.21) the ends of the building & the corners of the projecting main block are quoined; in No.20 there is a dome, & in Nos.2 & 19 the building is crowned by an octagonal lantern
Pencil, pen with pink, grey & blue washes (60 × 110 to 335 × 210)
On the verso of No.5 of the above sheets is a rough pencil perspective of a hall. The walls are articulated by giant columns between which are niches containing equestrian statues on bases. This sketch may be connected with the design I for a royal stables and riding school ([82]).

[70] Designs for interior decoration (2):

1 Incomplete sketch of alcove flanked by 2 doors; details of friezes
Verso: Alternative design
Pencil & pen (165 × 200)

2 Sketch plan & section of a room

Insc: *Section of one side of Room - 20ft. 6 long & 10ft high / a Screen / $\frac{1}{2}$ inch Scale* & some dimensions given
Verso: Plans of small houses
Pen (165 × 200)

[71] Designs for a royal mausoleum based on the tomb of Halicarnassus (2):

1 Plan & elevation with pencil sketch details; the sculptural ornament includes a royal coat of arms
Insc: *Death deprives him / of all his honours / Death trampling on ye / Trophys & cutting them / down with his scythe*
Verso: Rough sketches for same
Pen & wash & pencil (200 × 135)

2 Plan & perspective of variant design

Insc: With descriptions of the carvings
Verso: Sketch design for a square mausoleum
Insc: *Royal Mausoleum*
Pen & pencil (185 × 200)

1-2 w/m: GR with crown

[72] Sketch designs for medallions & roundels (5):

1-2 With mythological scenes
Pen & blue wash (65 × 50)

3 Roundels (4)

Insc: *Mr. Newton / to / R. Wilmot & Son*
w/m: Britannia in a roundel (partly cut off)
Pencil (160 × 85)

4 Sketches of medallions with classical mythological subjects (4)

Insc: *Coxens Mythology Do mine*
Verso: 3 urns
Insc: *piranese nel piramid de Cestius*
Pencil (205 × 105)

5 Medallions with female heads & a satyr (4)

Insc: *two of each / front face / & two of Do profil*
w/m: Anglo-Dutch arms on a crowned roundel with motto *Honi soit qui mal y pense*
Pencil & sepia pen (190 × 305)

[73] Design for a wall monument with winged caryatids supporting segmental pediment & urn, framing a profile bust & an inscription

Sketch elevation

Pen (45 × 45)

[74] Design for a monumental building in the form of a quadrangle; a porticoed entrance leads to a columned *Egyptian hall* which leads through to the colonnaded courtyard; other parts of the building include a chapel, library, circular records room, dining-rooms & a ballroom
Plan with, recto & verso, very rough part-elevations
Insc: As above & labelled
w/m: Crown with GR
Pencil & some pen (240 × 285)

Designs for parts of orders of architecture

[75] Designs for a fanciful order for use in garden buildings &c

Elevation of *Colonnade or Arcade* with details of *Entablature & palm tree & wheat sheaf capitals*
Insc: As above & ... *taken from ye Idea of ye Palm Tree / might be proper for Garden Seats &c.*
s & d: *W.N. 1761*
Pencil & pen (225 × 290)

[76] Designs for variations on the Ionic capital (3):

1 *The Antique Ionick Capital altered so as / to have four equal faces / so that there is no occasion to have recourse / to turning ye External Horn Diagonally*
Elevation
Insc: As above
Verso: Perspective sketch & faint plan
Sepia pen & pencil (170 × 105)

2 *Ionick Capital / in a new manner*, i.e. scrolls inverted, 2 capitals with *Head of / Ram or Deer & Original of ye / Ionick Capital / two Horns tied on top of ye support*

Elevations
Insc: As above
s & d: *W.N. Octr. 1765*
Verso: Rough sketch elevations for a monument supported on 1 or 4 columns
Sepia & black pen; verso pencil (160 × 205)

3 Two Ionic volutes in the form of ropes ; sketch plan of an unidentified building with dimensions
Insc: *Ranis horn*
Verso: Volute worked out & sketch of another
w/m: Anglo-Dutch arms on a crowned roundel with motto *Honi soit qui mal y pense*
Pencil & pen (230×160)

[77] Cornices & other mouldings (5):
1 Profile of cornice & base
Insc: 5/8
Pencil (190×145)

2 Profiles of 6 cornices, on back of an account
d: *Examined April 14 1764 | pr Wm. Newton*
Pencil (160×200)

3 Details of cornice & mouldings & perspective sketch of a square building with domical roof
Insc: *Stairs, Egg Longways, Dorick Hall Lions head over each Mutule, Apollo Harp | Friese | Ostrich Feathers*
d: 1765
w/m: Horn on a crowned scrolly shield
Pencil & sepia & black pen (195×235)

4 Designs for cornices, 1763 (2)
Elevations
Insc: *Cheap Cornice & Tuscan | Cheap Cornice | for a House instead of ye Common one now | in use*
d: 1763 May
This is on the back of a scrap of an account of 1763 entitled *W. Jupp*.

5 Profiles of 2 cornices
w/m: Crowned GR
Pencil (205×330)

[78] Designs for the decoration of pediments (7)
Elevations of pediments with sketch details of a boat & of Apollo on sea-horses; (in pencil) 2 sketch elevations of rather unorthodox Composite capitals
Insc: *any peculiar Manufactory | Trade &c of Ireland*
Verso: Further elevations of pediments; sketch elevations of 2 doors, a mirror & a window
w/m: Britannia on a crowned roundel
Pencil & sepia pen (210×205)
These pediments may be connected with Newton's unsuccessful competition design for the Royal Exchange at Dublin, 1769.

[79] Designs for a prison or lunatic asylum: 3 storey central block flanking which are 2 quadrangles of 2 storeys
Section thro' the Building from West to East
Scale: 3/4 in to 10 ft
Insc: As above, *A.Z., No.8 & Baths & Sinks* labelled
w/m: D C & B on a shield (partly cut off)
Pen with grey & blue washes (325×1010)

[80] Rough design for a service building
Plan
Insc: *Stable &c, Perry Street & dimensions* given
w/m: Crowned GR
Sepia pen (230×185)

[81] Design for a 3 bay shop front
Elevation
Scale: 1 in to 1 ft
w/m: Lily on a crowned scrolly shield with GR
Pen & wash (465×335)

[82] Two designs for a royal stables & indoor riding school, 1 with accommodation for cavalry & grooms
Design I: the larger scheme, incorporating accommodation for cavalry & grooms; the *menagery* or riding school is rectangular with apsidal ends & has clerestory lighting & a coved ceiling; the interior walls are articulated by 2 orders of columns & are lined with equestrian statues; to the E lies a portico flanked by quadrant colonnades embracing a forecourt; to the W lies a quadrant of stables & to the S lies a further stable court
Ground floor plan, part E elevation *next ye Palace*, N elevation *towards Gardens & Section of Ends* of riding school
Insc: As above, *Menagery, court & stables for | 40 light horse, court & stables | for ye Menage Horses, Stable yards, apartments for grooms &c, apartments for officers & Barracks for Men below, May be executed without ye Circular Wings & some dimensions given; also (torn) ... sign for a Menagery | ... King with Mr Wynne; &, referring to columns of colonnade & portico of E front, no bases*
d: (torn) ... 1764

Design II: the smaller scheme without accommodation for cavalry & grooms; the *menagery* or riding school is cruciform & lower V-shaped stable blocks fill in the angles of the cross
Ground floor plan & principal elevation
Insc: *Menagery labelled & another Design for a Menagery*
Insc. on recto & verso, with notes on appropriate sculptural ornament *such as Relate to Horsemanship*
w/m: Maid of Holland & lion bearing sword & 7 darts, all within a palisade with the motto *Pro patria & LVG*
Pen & wash (330×400)

[83] Design for stables for racehorses (2):
1 Plan & elevation: a row of stables is terminated at either end by small pavilions & fronted by a widely-spaced colonnade of coupled Tuscan columns; in the centre a shallow pediment is surmounted by an open lantern topped by a weather-vane
Scale: 1 1/4 in to 1 ft
w/m: Lily on a crowned scrolly shield with GR
Pen with pink & grey washes (370×545)

2 Plan & elevation drawn to a larger scale
Insc: *Marker keepers, Scale room & Dungbill* labelled
w/m: As No.1
Pen with blue, grey & ochre washes (525×730)

[84] Designs for staircases (3):
1 Sketch side elevation & detail showing the form of the string-board & treads, the balustrade merely indicated
Insc: *a new String board ... Stairs are more | naturally finished thus | at their Ends | Thus the architecture represent | ye string as their Support & | the Ends of ye Steps Shew the Manner in which they really (sic) | Bear upon ye String*
s & d: *W.N. 1768*
Pen (100×155)

2 Section of retractable steps annotated with descriptions of construction
Insc: *Wooden Geometry Staircases without Strings ...*
Verso: Other diagrams drawn on debtor note: *Mr. Brown Dr. to W. Newton | To Drawing a Section of a garret and plan of Sir James Dashwood's | House (i.e. Kirtlington Park, Oxon) - shading & putting in of Bannisters to front | & sketch of Stairs made to | let up & down in an | instant*
Insc: As above
Sepia pen (115×185)

3 Sketch of wrought iron bannisters
Verso: Rough sketch plan of staircase & sketch of newel
w/m: Crowned GR
Pencil (160×195)

[85] Designs for street architecture (2):
1 Design, probably for shop with accommodation over
Sketch half-elevations (2)
Pencil (210×170)

2 Design for a building with arcaded ground floor
Sketch part-elevations (2)
Pencil (185×150)

[86] Designs for vases, urns & pedestals (11):
1-7 Sketch elevation for vases, mostly with handles; 6 On back of an account for *surveying done for Biggin | 1764 Decr. 8*
w/m: 2 Crowned GR; 4 Cut off but a palisade visible; 5 Horn on crowned shield (partly cut off); 6 Britannia in a crowned roundel with motto *Pro rege et pro patria*
1-7 Pencil & pen (largest 190×150)

8 Sketch elevations for a pedestal with a vase on top & for a term
Insc: With faint notes in pencil; verso: an account *Mr. Pullin July 31 1778 | Bought of Wm. Wheeler ... & Mr More July 31st 78*
w/m: Maid of Holland holding a hat & staff & lion bearing sword & 7 darts, all within palisade (partly cut off)
Pencil (165×205)

9 Sketch elevations of urns & terms
Insc: *To produce Character in Vases, make them with Human Heads expressing ...*
d: August 1765
Verso: Notes crossed through
Pencil & pen (140×205)

10 Sketch elevations & details for 4 terms or vases with heads
Insc: *Joy: a Young Girl smiling | Grief: A Matron | looking down | with plaintive Aspect | Hope: A young man | looking up with | Expectation | Fear: Old man | with Fear in his Countenance & some | shorter | as Vases*
Pencil & pen (170×260)

11 Sketch elevations & details of vases; sketch of colonnade with heads instead of capitals
Insc: *differently dispose Ornament those usually applied | to one place put to another - or ornament those places usually made plain & (colonnade) Proper for an Ideal & Fancifull Building | Fairey or Inhabited Palace*
Verso: Sketch plan of a building with estimate, elevation & sketch of ornament or continued as a Frise
Insc: As above
w/m: Anglo-Dutch arms on a crowned roundel with motto *Honi soit qui mal y pense*
Pencil (185×290)

[87] Design for a *Country Villa*, one storey high: 5 bays square with a central octagonal hall & a tetrastyle pedimented entrance portico
Sketch plans (3) & an *Elevation*; a sketch suggestion for a central cupola erased

Insc: As above & this Plan designed to be but one Storey High | the Middle Rooms & | Passages lighted by | Skylight | The partitions to be quartering & Stucco both | without & within | garrets in the Roof for | the servants Small windows | bid by the projection of the cornice | cellars also underground

Verso: Sketches for chimneypieces (3)

Insc: With rough notes on appropriate subjects for decoration

w/m: Britannia on a crowned roundel with motto Pro patria eiusque libertate

Sepia pen & pencil (335 × 210)

[88] Sketch design for a hunting villa: square plan of 5 bays, with a large central columned hall; 2½ storeys above basement; at ground floor level a colonnade runs right round the building

Sketch plan & elevation

Insc: a Hunting Villa & some dimensions given on plan
Sepia pen & pencil (145 × 75)

[89] Sketch design for a Gothick window

Elevation

Insc: Gothick Venetian

d: 1763 June

Sepia pen (145 × 105)

Measured & topographical drawings

[90] COMBE BANK, nr Sundridge, Sevenoaks (Kent)

Sketch of house by Roger Morris

Plan & 2 elevations

Insc: (in pencil) *coomb bank the | Duke Argyles seat | in Kent | a pretty rural House | moderately good Manner | the View is most | Excellent - but | the Rooms | are all badly | Lighted & | Irregular | except ye Room A*

Verso: Two sketch plans

d: May 30th 1765

w/m: Cut off, but lion on a roundel & motto Pro patria... libertate still visible

Pencil (205 × 165)

[91] GREAT BOOKHAM (Surrey): Eastwick House
Section of staircase

Verso: Two rough sketch sections of rooms

Insc: Section of Ld Effingham's Staircase | at Effingham; verso (crossed out) sections of Rooms

Pencil (95 × 95)

Eastwick House was the residence of the Earls of Effingham during the C18. It no longer exists.

[92] LONDON: Barber Surgeons' Hall, Monksilver Street, City

Plan & section showing interior design

Scale: ½ in to 1 ft

Insc: Idea of ye Theatre in (last 2 words crossed through) old | Surgeons Theatre in Barbers Hall

d: June - 1768

w/m: Maid of Holland holding hat & staff & lion bearing sword & 7 darts, all within a palisade, a bell underneath & the motto Pro patria

Pen & wash (325 × 205)

The Barbers' Hall was bombed in the Second World War and the site is now occupied by Monkwell Square.

[93] LONDON: Brandenburg House, Hammersmith
Sketch of Ionic column in gardens of house by Roger Morris

Half-elevation

Insc: Measure of ye | Collum standing | at ye End of ye Visto | fronting Esqr. Dodington's | house between Fulham & Hammersmith & dimensions given

Sepia pen (170 × 100)

The house was dem. 1822.

[94] LONDON: Church of St George, Bloomsbury (Holborn), Camden

Sketch of church by Hawksmoor

Sketch half-section from E to W showing altar

Verso: Sketches of windows & section through altar & altar table

Insc: With dimensions

w/m: Anglo-Dutch arms on a roundel with motto

Honi soit qui mal y pense (partly cut off)

Sepia pen (155 × 180)

[95] LONDON: Church of St Stephen Walbrook, City

Sketch of church by Wren

Sketch plan & section

Insc: (in pencil) Walbrook & dimensions given

w/m: GR framed by leaves on a roundel (partly cut off)

Pencil & wash & pen (185 × 155)

[96] LONDON: Luxborough House, nr Woodford, Redbridge (Essex)

Survey drawing (?), possibly a design for a new house

Sketch ground floor plan & entrance elevation

Insc: Luxembourg House near Woodford & Corinth

Columns about 2-3 Diamr on plan, 2 porticos labelled respectively Ionick & Corinthian, & room dimensions given; verso such old Materials as are sound & proved | by ye Surveyor to be used in New Erection; ... & Sqr Doors | Inside of closet plaistered & skirted

d: Sept. 1760

Pencil (210 × 110)

Luxborough House was built by Sir Robert Knight, Cashier of the South Sea Company, see *A New and complete history of Essex* ... by a gentleman, IV, 1771, p.11. The house no longer exists.

[97] LONDON: House for Mr Morrice at Putney Common, Wandsworth

Sketch of house, probably topographical rather than design

Main floor plan & entrance elevation

Insc: Mr. Morrice's | putney Common & room

dimensions given on plan

d: Sept. 1st 1765

Pencil (160 × 200)

[98] LONDON: Roehampton Villa, Wandsworth
Sketch of house by Chambers

Recto & verso: Ground floor plans

Insc: Ld Besboroughs | at Rowhampton & rooms & Field labelled

w/m: Maid of Holland holding hat & staff & lion bearing sword & 7 darts, all within a palisade with motto Pro patria & a bell underneath

Pencil (325 × 205)

[99] LONDON: House for Mr Bearing at Southgate, Enfield (Middx)

Sketch of house, probably topographical rather than design

Sketch plan & elevation

Insc: Mr. Bearings at Southgate

d: July 1765

Pencil & sepia pen (185 × 150)

[100] MEREWORTH (Kent)

Plan & elevation of house by Campbell

Insc: Ld Westmorland at Mereworth | built upon ye model of one | of Palladio's in | Italy. It is of Stucco, the dome covered with Lead, the outward appearance is | rural & Elegant & pleasing arising | from its form disposition & proportion - the Circular Vestibule is very striking, it is Grand, & parts well disposed & in a good Taste | the floors are all plaister | the Cielings of several rooms | are well painted & all the Orna- | -ments judiciously selected | the Roof is covered with Black Glased pentyles & plan labelled with dimensions of some rooms given
Verso: 4 sketch plans, 1 circular, & an elevation of a small house; view of a domed rotunda
Insc: The Dome Excellent | a good plaister flooring
w/m: Crowned lion holding hat, staff & 7 darts on a platform marked Vryhey within a crowned roundel with motto Pro patria eiusque libertate
Pencil (330 × 205)

France

[101] PARIS: The Louvre

Sketch elevation of E colonnade

Insc: (in pencil) Ye Louvre at France & (in pen) Louvre

Verso: An account (partly cut off), d. March 1764, for work undertaken for the Vestry & Committee of an unnamed church

Sepia pen (90 × 155)

Italy

[102] POZZUOLI, nr Naples: Baths

Plan & Section of an Antient Bath at Puzzuole with rough pencil sketch of house plan

Insc: As above & Dome supposed | only

d: taken by Mr Wynn near Naples | 1765

Sepia pen (205 × 165)

[103] Drawings & studies made in preparation for the translation of *The Architecture of M. Vitruvius Pollio* (the 1st edn, including only the 1st 5 books, appeared in 1771; the 2nd edn, including all 10 books, appeared posthumously in 1791) (12):

1 Plans & elevations of Tuscan temple, monopteral Ionic temple & peripteral Composite temple, for Fig.XXXII, Fig.XXXIII & Fig.XXXIV (1st & 2nd edns)

Insc: As above, a few units of measurements marked

& labelled with letters of the alphabet

w/m: Lily on a crowned scrolly shield with GR

Pen & wash (300 × 290)

2 Section of the basilica built by Vitruvius at Fano, with scale, for Fig.XXXV No.2 (1st & 2nd edns)

w/m: Lily on a crowned scrolly shield above GR

Pen & wash (285 × 465)

3 Elevation of hexastyle Doric temple for Fig.XVII (1st & 2nd edns)

Insc: As above &, referring to columns, these fluted

Pen with a touch of wash (130 × 190)

4 Half-section through (ho)use of the Antient Romans for half of Fig.LVIII (2nd edn)

Insc: As above & Basilica, Cavaedium, Tablinum, Atrium, Vestibulum labelled

w/m: J. Whatman

Pen & wash (300 × 480)

5 Plan of Villa pseudo urbana for Fig.LIX (2nd edn)

Insc: As above, partly labelled & (in pencil) Sketch of the plan

Pen, wash & some pencil (190 × 235)

6 Rough sketch plan & entrance elevation, preparatory study for villa pseudo urbana
Verso: Rough sketch plans
Insc: With pencilled notes
w/m: Maid of Holland, holding hat on the point of a spear & lion bearing sword & 7 darts, within a palisade with motto Pro patria & GR with crown
Pencil (420 × 335)

7 Plan of *Villa Rustica* for Fig.LX (2nd edn)
Insc: As above & labelled
w/m: Indecipherable
Pen & wash with a little pencil (225 × 240)

8 Part-plan of a villa, probably preparatory study for villa rustica
Insc: Labelled
Pen & wash (235 × 140)

9 Perspective of a cochlea or device for drawing water from a river, preparatory study for Fig.LXXXVI (2nd edn)
Insc: Fig LXXXVI (largely erased)
w/m: Britannia on a crowned roundel
Pen & wash (205 × 255)

10 Plan, 2 perspectives & a detail of 3 kinds of siege engines or testudine, studies for Fig CXIII, Fig CXIV, Fig CXV & Fig CXVI (2nd edn)
Insc: As above
w/m: 1 sheet Britannia on a roundel (cut off), the other GR & crown
Pen & wash on 2 joined sheets, torn & backed with cartridge (400 × 325)

11 Perspective of a siege engine or testudo, variant study for Fig.CXVII (2nd edn)
w/m: Indecipherable (cut off)
Pen & wash (160 × 205)

12 Plan & 2 perspective sketches of a siege engine or testudo, preliminary studies for Fig.CXVII (2nd edn)
Insc: Some largely indecipherable pencil notes & (also in pencil) half the size as Greek machines
w/m: Britannia with WQ on a crowned roundel & GR with crown
Pen, wash & pencil (400 × 325)

[104] 5 sheets with rough plans of Roman villas on rectos & versos, possibly prepared for the translation of Vitruvius (q.v.)
Insc: 2r *Villa Laurentinum of Pliny*; most labelled with pencilled notes
w/m: 1 Britannia on a crowned roundel with motto Pro rege et pro patria & JW; 2 As No.1; 3 Maid of Holland holding a hat on the point of a spear with lion holding a sword & 7 darts within a palisade with motto Pro patria & GR with crown; 4 GR with crown; 5 As Nos.1 & 2
Pencil (340 × 210 to 425 × 340)

[105] Perspective of peristyle temple with rusticated podium, possibly prepared for the translation of Vitruvius (q.v.)
Pen, pencil & wash (355 × 520)

[106] Plan of a peripteral temple, possibly prepared for the translation of Vitruvius (q.v.)
Pen, pencil & wash (490 × 345)

Among the MS material at the RIBA there are the following designs

[107] Sketch design for stables, on back of scrap of letter, d. 24 Feb 1779 (MS ref. NEW/78)
Ground floor plan & faint front elevation
Insc: Rooms for sick horses & harness rooms labelled on plan & some dimensions given on elevation
w/m: Pro patria (partly cut off)
Sepia pen & pencil (115 × 205)

[108] Design for a building 13 bays wide, on the back of a letter (MS ref. NEW/82)
Front elevation
Pencil (115 × 205)

[109] Design for an Ionic capital with 8 volutes, the volutes standing square (MS ref. NEW/84)
Half-plan, elevation & section
Insc: As above, labelled & with detailed descriptions of *Method of forming the Ionic Capital* (part of this inscription torn)
w/m: Horn on a crowned shield above GR
Pen, with inscriptions in sepia pen & mainly illegible pencil (230 × 370)

NEWTON, William Godfrey (1885-1949)
Youngest son of Sir Ernest Newton (q.v.). Educated at Marlborough and at Oriel College, Oxford, where he read classics. His architectural education was gained from the Royal College of Art, Kensington, London. Awarded the Military Cross in the First World War. For several years from 1919 he was editor of *Architectural Review* and contributed articles to that journal. In 1920 he was successful in a competition for the Marlborough College memorial hall and went on to design new buildings for several public schools: Bradfield College, Berks, 1929; further buildings for Marlborough College, Wilts, 1933; an entirely new school for Merchant Taylor's at Sandy Lodge, Herts, c.1933; Radley College, Berks, 1937; Aldenham School, Herts, c.1939. His major works include the County Fire Office, Piccadilly, London, 1924; Croydon Gas Company offices, Surrey, 1941; Makerere College, Uganda, 1944; and an extension to the Gordon Memorial College, Khartoum, Sudan, c.1944. His publications include: *The Architectural contribution of Imperial Rome*, 1912; *Prelude to architecture*, 1925; *Work of Ernest Newton R.A.*, 1925. He was Professor of Architecture, Royal College of Art, London, 1928-33; President of the AA 1921; A 1913, F 1923.
Bibl: RIBA biography file; obituaries: *The Times*, 13 January 1949; *Builder*, CLXXVI, 1949, p.100

The following drawings were pres. by Christopher Newton, through R. E. Enthoven, 1969

[1] ALASSIO (Italy): Anglican church
Design, 1927
Perspective of interior, drawn by W. G. Newton
Insc: *Church at Alasio | Sketch of Interior*
s & d: Wm G. Newton & Partners | *Architects* 1927
Sepia pen & wash with green & yellow gouache on board (460 × 345)
Lit: *Builder*, CXXXIV, 1928, p.322; CXXXV, p.964 (reprd); CXXXVIII, 1930, pp.88-90

[2] BOSTAL (Kent): Chapel
Design, 1927
Perspective view with inset plan, drawn by W. G. Newton
Insc: *Sketch for Chapel at Bostal*
s & d: W. G. Newton and Partners | *Architects* 1927 | W. G. Newton inv et del
Print with watercolour added, plan added in pen, mounted (240 × 430)
Reprd: *Builder*, CXXXV, 1928, p.215

[3] BRADFIELD (Berks): Bradfield College
Design for classroom block, 1929
Perspective drawn by F. C. Robson
Insc: *Bradfield College | Proposed Classroom | Block*
s & d: Wm G. Newton & Partners | *Architects* 1929 | F. C. Robson del | 1929
Pen on cartridge-backed tracing paper (335 × 320)
Lit: *Builder*, CXXXVIII, 1930, p.912

[4] BRAYDON (Wilts): Braydon Hall
Designs for alterations & additions & landscape design, 1927-28 (3):

1 Perspective, drawn by W. G. Newton
Insc: *Braydon Hall | Study for West Elevation*
s & d: W.G.N. Nov. 1928
Sepia pen on tracing paper (260 × 475)

2 Bird's-eye view, drawn by W. G. Newton
Insc: *Braydon Hall: Wilts & Lay-out of Forecourt | and Rose-Garden*
s & d: William G. Newton | *Inv et del.* | March 1927
Sepia pen on backed tracing paper (440 × 680)

4 Perspective, drawn by W. G. Newton
Insc: *Braydon Hall No 13 | Sketch of Forecourt and Gardens*
s & d: W. G. Newton M.A. | 4 Raymond Bds | *Grays Inn WC* | Dec. 1928
Sepia pen on tracing paper (310 × 445)

[5] GORING HEATH (Oxon): Flint House
Design for bungalow & laundry, 1925
Sketch plan of bungalow with laundry wing
South elevation & west elevation, drawn by W. G. Newton
Scale: 1/8 in to 1 ft
Insc: As above, *Flint House. Goring Heath. No.1. | Bungalow and Laundry* & labelled with notes on dimensions
s & d: W.G.N. | Nov. 1925
Sepia pen & red crayon on tracing paper (505 × 350)
See also Newton, Ernest, GORING HEATH (Oxon): Flint House, 1913, [22]

[6] LANGDON (Dorset): Langdon Manor
Design of gardens
Plan
Scale: 1/32 in to 1 ft
Insc: *Langdon Manor Dorset, No 6 | Lay-out of gardens etc | This plan has been considerably modified in working out & plants &c labelled*
s: Wm G. Newton & Partners *Archts* | 4 Raymond Buildings, *Grays Inn* | London WC1
Print with coloured washes added (495 × 540)

[7] MARLBOROUGH (Wilts): Marlborough College
Design for memorial speech hall & memorial garden, 1921-23 (3):
1 Interior perspective view of *The Auditorium* | *Marlborough College Memorial Speech Hall*, drawn by W. G. Newton
Insc: As above
s & d: W. G. Newton | March 1921
Pen with grey & white chalk on tracing paper (325 × 245)
Exhib: RA 1921 or 1922

2 Interior perspective of the auditorium, drawn by W. G. Newton
Coloured chalk on tracing paper (350 × 285)

3 Perspective, drawn by W. G. Newton
Insc: *Marlborough College | Memorial garden*
s & d: Ernest Newton R.A. and Sons | *architects* | W. G. Newton | *Inv. et del.* | 1923
Pen on board (405 × 550)

Lit: Pevsner, *Wilts*, 1963, pp.304-305; *Builder*, CXIX, 1920, pp.632-633; CXXVIII, 1925, p.720
W. G. Newton gained first place in the competition for a war memorial hall.

[8] OXFORD: Magdalen College

Designs for stone seats & wrought iron gate, in memoriam C.R.L.F. 1935-36 (3):

1 Sketch elevation & section of two stone seats on south front of a wing of the new buildings | in memoriam

C.R.L.F. (C. R. L. Fletcher?), drawn by W. G. Newton

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

Insc: As above, *Magdalen College Oxford & 1857 In Memoriam C.R.L.F. 1934* (on seats)

s&d: William G. Newton M.A. Oxon. FRIBA | 4 *Raymond Buildings Grays Inn* | W.C.1 Jan. 1935

Sepia pen on tracing paper (325×625)

2 Sketch elevation & perspective of wrought iron gate | at the end of the president's garden | in memoriam

C.R.L.F., drawn by W. G. Newton

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

Insc: As above & *Magdalen College Oxford No 2*

s&d: As No.1 & W.G.N. 1935

Sepia pen on tracing paper (470×315)

3 Sketch details of wrought ironwork, incorporating date 1936

Insc: (in pencil) *Magdalen College Gate & Something rather larger and simpler | like this I think will go better*

Pen on tracing paper (440×300)

See also **Newton, Ernest**, UPPINGHAM (Rutland): Uppingham School, [81]

NICHOLLS, William Benjamin (?-1942)

Educated at Kings College, London. In 1903 he became an assistant in Ernest Newton's office. In 1910 he was made Newton's resident architect in England, and in 1913 his resident architect in France. After the war he commenced independent practice in partnership with Basil Hughes. They specialized in houses and vicarages, but their works also include shops, offices, flats and a factory. Nicholls was elected F 1932.

Bibl: RIBA nomination papers; RIBA register of Fellows; RIBA grey books

See **NEWTON, Ernest**, CAEN (Normandie, France): Carmelite convent, Perspective, 1921, [12]

The biography and catalogue entries for Sir Charles Nicholson were contributed by Mrs Margaret Horton

NICHOLSON, Sir Charles Archibald (1867-1949)

Although Sir Charles Nicholson's work is most directly inspired by the Gothic tradition, which he felt to be the natural style of English ecclesiastical architecture, his understanding and knowledge of medieval building methods coupled with his resourcefulness in using modern techniques allowed him to develop into a great deal more than a mere copyist. Goodhart-Rendel considered him 'a Master of vaulting' giving as examples Burton Manor, Cheshire; Portsmouth Cathedral; and Epsom parish church.

Eldest son of the former Speaker of the House of Assembly, Sydney, Australia, Charles Nicholson succeeded to the baronetcy in 1903. Educated at Rugby and New College, Oxford, where he took a degree in history, he was then articled to J. D. Sedding. After Sedding's death in 1891 he worked with his successor, Henry Wilson, until setting up in practice for himself in London in 1893, the year he won the Tite Prize for a fine set of drawings of 'The interior of the East End of a large Town Church'. He was elected F 1905. From 1895 to 1916 Nicholson was in partnership with Major Hubert Christian Corlette. The most important work at that time was the new canopy and reredos at Carlisle cathedral, 1900; Clifton College chapel, 1909; the chapel of the Holy Spirit in Belfast cathedral, 1922; Rugby School war memorial chapel, 1922; and the complex of government buildings in Kingston, Jamaica, begun

1909. The partnership produced an enormous amount of work which, although it included country houses and alterations to schools and colleges, was mainly ecclesiastical. Among the new churches built were: St Matthew, Cockington, Devon, 1895; St Alban, Westcliff, Essex, 1898-1908; SS Mary & Mary Magdalen, Plymouth, Devon, 1910; St Augustine, Grimsby, Lincs, 1910; St Martin, Epsom, Surrey, 1911; St Paul, Halifax, Yorks, 1911; St Paul, Yelverton, Devon, 1913; St Alban, Portsmouth, Hants, 1914. In 1903 Nicholson's scheme for Liverpool cathedral reached the last five in the competition subsequently won by Giles Gilbert Scott. Nicholson's design using a hexagon shape for the crossing was original and exciting. Cathedrals occupied a great part of Nicholson's professional life. He was consultant architect to six cathedrals - Wells, Lichfield, Portsmouth, Llandaff, Sheffield and Belfast - and Diocesan Architect to Wakefield, Winchester, Portsmouth and Chelmsford. He also restored and refitted many existing parish churches. T. J. Rushton became his partner in 1927. This partnership lasted until Nicholson's death in 1949, when Rushton took over the practice. The schemes for Sheffield and Portsmouth were being carried out when war broke out in 1939 when they were suspended and then superseded.

It will be perhaps for the frugal dignity of his low-cost churches that Nicholson will be best remembered. The Church of the Ascension, Bitterne Park, 1924-26, for example, which Pevsner (*Hants*, 1967, p.590) calls 'the most rewarding post-medieval church in Southampton' is a church where 'the work was held up by the war' (*Builder*, CXXIV, 1923, p.770) and the church was 'planned as economically as possible' (*Builder*, loc. cit.). In the *Builder* CXXIV, 1923, p.170, Nicholson says 'whatever money there is to spend will be used to obtain good internal proportions and not in providing costly ornaments'. His views on the design and arrangement of churches changed little from the views expressed in the preface of his *Recent English ecclesiastical architecture*, 1911 (with Charles Spooner), where he makes a plea for dignity and simplicity. 'Nothing gives so much unity to an interior as a broad simple ceiling.' He feels the seclusion of the Holy Mystery demands a rood screen which should have 'a good, heavy, straight cornice'. 'Above all the lesson we have to learn is not to attempt too much.' 'When all is said and done, the man who cannot build a cheap church well is not to be trusted to build a costly one.'

Bibl: obituaries: *The Times*, 5 March 1949; *Ac&BN*, CXCV, 1949, p.22; *Builder*, CLXXVI, 1949, p.300; *RIBA Jnl*, LVI, 1949, pp.290-291 (H. S. Goodhart-Rendel's appreciation)

A list used in the following notes compiled by Goodhart-Rendel of Nicholson's new churches, cathedral restorations and restorations and enlargements, is filed with the drawings

Prov: Unless otherwise stated, the following drawings were all pres. by the Central Council for the Care of Churches on permanent loan, 1968

[1] AIREDALE (Yorks): Church of the Holy Cross

Design, 1932 (2):

1 Exterior perspective

2 Interior perspective

1-2 Insc: *Holy Cross Church | Airedale*

s&d: Charles A. Nicholson | Oct 1st 1930

Pen (310×735)

Lit: Incorporated Church Building Society, *Fifty modern churches*, 1947, p.90 ('the church is built of old stone from a late Georgian house (Fryston Hall)')

ALTON

See **MEDSTEAD** (Hants): Alton Abbey

[2] ARDEN (Warwicks): War memorial

Design for a timber crucifix

Elevation

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

Insc: *Arden & Timber Crucifix with canopy and carved wood | or bronze figure on stone base. A cross of this | type would be best placed against a background | of trees or in front of a fence wall as indicated*

Pen & pencil (330×185)

[3] ATHELNEY (Som): War memorial

Design for a stone spire cross

Elevation

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

Insc: *Athelney & A very simple spire cross appropriate to a free stone | district and involving only ordinary masons' work*

Pen & pencil (345×200)

[4] BECONTREE (Essex): Parsonage for the church

of St Elizabeth, Wood Lane

Working drawing, 1932

Ground, 1st floor & roof plan

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

Insc: *Parsonage House, St Elizabeth's Becontree & full measurements given*

s&d: Charles A. Nicholson Archt | 2 New Square Lincoln's Inn WC2 | February 1932

Pen (675×430)

Nicholson designed St Elizabeth, Becontree, in 1931-32.

[5] BELFAST (N Ireland): Cathedral of St Anne

Designs for the completion of the W front, 1924, & E end, 1933 (2):

1 Perspective of W front

Insc: *St. Anne's Cathedral Belfast Completion of West Front*

s&d: Charles A. Nicholson 4/8/24

Print (475×510)

Reprd: *Builder*, CXXVII, 1925, p.453

2 Perspective of E end

Insc: *Belfast Cathedral, design for completion of East End*

s&d: Charles A. Nicholson Inv. et Del. March 1933

Pen (680×805)

Lit: *Builder*, CLXXIX, 1950, pp.354-356

[6] BENFLEET (Essex): Church of St Mary

Design for western stalls and base of screen, 1927

Plan, W & E elevations & section through clergy stall

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

Insc: As above & *South Benfleet Parish Church*

s&d: Charles A. Nicholson Archt | 2 New Square | WC2 | Oct 1927

Pen on tracing paper (490×770)

Lit: Pevsner, *Essex*, 1965, p.349 (notes that Nicholson designed the screen, 1931, & W gallery)

In 1896 he exhibited at the RA, No.1602, 'Design for Organ Case & Chancel South Benfleet'.

[7] BENFLEET (Essex): Hole Farm

Designs for proposed additions, 1887 (3):

1 General plan; N & S elevations

2 Sections

3 Construction details

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

Insc: *Hole Farm, Benfleet. Proposed Additions*

s&d: Charles A. Nicholson August 1887

Pen & wash (300×450)

The Nicholsons were a Benfleet family.

[8] BOURNEMOUTH (Hants): Church of St Mary, Holdenhurst Road, Springbourne
Design, 1926-34

Perspective of exterior

Insc: *St Mary's Bournemouth*

s: C.A.N. Inv. & del.

Watercolour (485 × 575)

Lit: Pevsner & Lloyd, *Hants*, 1967, p.124, ('Brick, Perp, with no tower, but a bell-cote set diagonally')
Nave, chancel and N aisle built 1926.

[9] BRADFORD (Yorks): Cathedral church of St Peter

Proposed designs, never executed, for adapting a parish church into a cathedral, 1923 (3):

1 Perspective of exterior from the NE

Insc: *To the Right Reverend Dr. Peronne Lord Bishop of Bradford | This drawing is dedicated by its inventor and delineator*

s & d: C.A.N. Inv del 1923

Pen (345 × 680)

Reprd: *Builder*, CXXXII, 1927, p.12

2 Perspective of the interior showing the screen & E window

Insc: *To the Reverend J. F. Howsen M.A. Rector of Gaisley | Canon of Bradford Cathedral: Etc: this drawing is dedicated | by his grateful friend Charles A. Nicholson July 1923*

s: C.A.N. inv del

Pen (510 × 680)

Reprd: *Builder*, CXXXII, 1927, p.12

3 Perspective of the porch

Insc: *To the Venerable W. Stanton-Jones Archdeacon of Bradford | This drawing is dedicated by its inventor & delineator*

s & d: C.A.N. inv. et. del. 1923

Pen (510 × 685)

Reprd: *Builder*, CXXXII, 1927, p.12

Lit: *Builder*, CXXXII, 1927, p.10; CLXXI, 1946, p.545
This scheme was rejected, and a scheme by Sir Edward Maufe was accepted in 1941.

[10] BURTON HALL (Cheshire)

Working drawing for H. N. Gladstone

Ground floor plan

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

Insc: As above & No 75

s: *Nicholson & Corlette | 2 New Square | Lincoln's Inn W.C.*

Pen & wash (525 × 700)

Prov: A. B. Pite Collection, pres. by G. E. P. Jackson (A), 1959

[11] BURWASH (Sussex): Church

Design for an altar screen, 1910

Sketch study

s & d: C.A.N. | 1910; verso *Nicholson & Corlette 2 New Square | Lincoln's Inn, W.C.*

Pen (230 × 325)

[12] CAMELFORD (Cornwall): Church of St Thomas

Design, 1934 (2):

1 Perspective of exterior from the SE

2 Interior perspective of the E end

1-2 Insc: *Camel Ford*

s & d: C.A.N. | 1934

Pen (290 × 375)

Lit: Incorporated Church Building Society, *Fifty modern churches*, 1947, p.33; *Building Times*, LXI, 1938, pp.287-288

[13] CARLISLE (Cumberland): Cathedral

Design for the reconstruction of the nave, 1934 (2):

1 Perspective of exterior from the NW

Insc: *Carlisle Cathedral | Reconstruction of the Nave*

s & d: *Charles A. Nicholson | Inv & Del 1934*

Pen (340 × 620)

2 Interior perspective of part of the nave

Insc: *Carlisle Cathedral. Nave reconstruction | Junction of old work with new: South side*

s & d: *Charles A. Nicholson | Inv. & del. 1934*

Pen (470 × 330)

[14] COCKINGTON (Devon): Church of St Matthew

Design for the altar, 1893

Detail of carving | in oak front

Scale: FS

Insc: As above & details labelled

Pen & wash (270 × 590)

Lit: Pevsner, *S. Devon*, 1952, p.293; *Builder*, CVII, 1914, p.556

[15] CRANLEIGH (Surrey): War memorial

Design for a timber crucifix

Elevation

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

Insc: *Cranleigh & A life size Roadside crucifix in timber: This design | could be adapted to an isolated site if the size | and importance of the base were increased*

Pen & pencil (340 × 200)

[16] DARTMOOR (Devon): War memorial

Design for a rustic crucifix in local stone

Elevation

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

Insc: *Dartmoor & A rustic crucifix in rough hewn local rock | This design would be appropriate only in wild | moorland country where the materials can be | obtained actually on the site of the monument*

Pen & pencil (345 × 200)

[17] DUDLEY (Staffs): Church of St John, Netherton

Designs for 3 differing schemes, 1929-30 (6):

1-2 Scheme A

1 Exterior perspective of the E end

2 Interior perspective looking towards the E end

1-2 d: 30:11:29

3-4 Scheme B

3 Exterior perspective of the W end

d: 2:11:29

4 Interior perspective looking towards the E end

d: 2:12:29

5-6 Scheme B1

5 Exterior perspective of W end

6 Interior perspective looking towards E end

5-6 d: 25:1:30

1-6 Insc: *Church of St John | Netherton | Dudley*

s: *Charles A. Nicholson*

Pen (410 × 260 to 245 × 290)

Executed complete, 1931.

[18] EASTCOTE (Middx): Church of St Lawrence

Design, 1932 (2):

1 Perspective of exterior from SW

2 Perspective of interior looking towards the altar

1-2 Insc: *Saint Lawrence | Eastcote*

s & d: *Charles A. Nicholson | 1932*

Pen (355 × 500, 385 × 625)

Lit: Incorporated Church Building Society, *New churches illustrated*, 1936, p.85; Pevsner, *Middx*, 1951, p.44 ('a pleasant interior with Tuscan columns, round arches, & wagon roof'); *Ac&BN*, CXXXVI, 1933, pp.352-354

[19] ELLESMERE (Salop): St Oswald's College chapel

Design, unexecuted, 1932 (2):

1 Perspective, showing the SE exterior

Insc: *Design | for completion of Chapel | St Oswald's College | Ellesmere*

s & d: *Charles A. Nicholson Inv. & Del. 1932*

Pen (450 × 640)

2 Perspective of interior looking towards the E end

Insc: As No.1

s: *Charles A. Nicholson Inv. & del.*

Pen (450 × 380)

Lit: *Chester Chronicle*, 14 December 1957

The chapel was begun by Sir Aston Webb's firm in 1932. Filed with the designs is a printed prospectus showing Nicholson's proposed extensions, with an appeal for funds.

[20] EPSOM (Surrey): Church of St Martin

Design for proposed extensions to the E end, 1908 (3):

1 Perspective of the NE exterior

s & d: *CAN 1908*

Pen (195 × 270)

2 Perspective of E end & altar

s & d: *CAN 1908*

Pen (195 × 270)

3 FS detail of altar

Insc: *Epsom altar No.173*

Pen & wash (1025 × 330)

Lit: C. Nicholson & C. Spooner, *Recent English ecclesiastical architecture*, 1912, p.8; Pevsner, *Surrey*, 1971, p.215; *AR*, XIX, 1906, p.260; *Builder*, XCI, 1906, p.634; CVII, 1914, p.556

Filed with the drawings are photographs of the transept gallery and N aisle window. Eastern portion built, 1911.

[21] FORELAND (): War memorial

Design for a timber cross

Elevation

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

Insc: *Foreland & A simple timber wayside cross in an exposed position*

Pen & pencil (315 × 185)

[22] GRIMSBY (Lincs): Chapel of the Resurrection, Church of St James

Designs for a memorial chapel & vestries in 'free Perpendicular', 1917-19 (3):

1 Perspective of exterior showing chapel & 1 storeyed vestries

Insc: *Saint James Grimsby*

Pen (330 × 490)

2 Perspective of interior of memorial chapel

Insc: *Saint James Grimsby memorial chapel*

s & d: *Charles A. Nicholson | 2 New Square | Sept. 1917*

Pen (330 × 420)

3 Perspective of North transept & organ

Insc: As above & *Saint James Grimsby*

Pen (195 × 165)

Lit: Pevsner & Harris, *Lincs*, 1964, p.254

[23] GRIMSBY (Lincs): Church of St Luke, Heneage Road

Designs for alternative schemes, 1909 (3):

1-2 Design B

1 Perspective of SW exterior

Insc: *St Luke's Grimsby | Design B*

s & d: *Charles A. Nicholson 18:3:09 | Nicholson & Corlette Architects | 2 New Square | Lincoln's Inn*

Pen (280 × 545)

2 Perspective of interior looking towards the E end
Insc: *St Luke's Grimsby* | *Scheme B*
s & d: *CAN 09*
Pen (220 × 230)

3 Design C

Perspective of SW exterior
Insc: *St. Luke's Grimsby* | *Design C*
s & d: *Charles A. Nicholson* | 18.3.09 | *Nicholson & Corlette Archit* | 2 New Square Lines Inn
Pencil with grey & sepia washes (410 × 605)

Lit: Pevsner & Harris, *Lines*, 1964, p.255
Executed complete, 1912.

[24] GUISELEY (Yorks): Church of St Oswald
Design for enlargement, 1910 (3):

1 N elevation

2 Cross-section

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

Insc: *Guiseley Church* | *Design for enlargement*
Pencil & coloured washes (355 × 505)

3 Perspective of church & lychgate

Insc: *Guiseley Lychgate*
s & d: *Charles A. Nicholson Inv. & delt.* 1919
Pen (510 × 355)

Lit: Pevsner, *W Yorks*, 1967, p.228 ('Beyond the N aisle and the chancel Sir Charles Nicholson in 1910 etc. built a new nave with a W front, a new chancel, and a new N aisle, taking his style from the Perp N arcade, but treating it with the tactful freedom he is known for.')

[25] HAMPTON (Middx?): War memorial

Design for a freestone Calvary
Elevation

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

Insc: *Hampton & Roadside or village calvary in freestone. This being a small structure with some degree of finish | would not appear incongruous in a district | where local stone was not available*

Pen & pencil (330 × 200)

[26] HASLEMERE (Surrey): Church of St Christopher, St Christopher's Road

Design for an extension to an existing parish church designed in 1902 by Charles Spooner

Perspective of interior looking E

Insc: *Haslemere Church* | *Chancel Extension*

s: *Charles A. Nicholson Inv & del*

Pen (390 × 410)

Nairn & Pevsner, *Surrey*, 1971, p.305, does not refer to this extension but notes that 'the interior is pathetic, a single white-painted wagon-roofed space, faintly pretty in the manner of Sir Charles Nicholson'.

HAYES (Middx): Church of St Anselm

See LONDON: Church of St Anselm, Botwell, Hayes, Hillingdon (Middx), [34]

[27] HECKMONDWIKE (Yorks): Church of St James
Design for a new chancel, 1932

Perspective of interior looking E

Insc: *Design for alterations* | *St James Church* | *Heckmondwyke*

s & d: *CAN 1932*

Pen (455 × 425)

E end of chancel remodelled.

[28] HEMPSTEAD (Essex): Church of St Andrew
Design for rebuilding the C15 W tower, 1933

Exterior perspective of W end

Insc: *Hempstead Tower* | *Harvey Memorial*

s & d: *Charles A. Nicholson Archit* | *Inv & delt* 1933
Pen (580 × 400)

Lit: Pevsner, *Essex*, 1965, p.238

[29] LEVER, GREAT (Lancs): Church of St Michael
Working drawings for the new altar, 1919 (3):

1 Plan, elevation & section

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

d: *June 1919*

Print (400 × 595)

2 FS details of the carving on the altar table

s & d: *Charles A. Nicholson* 1.8.1919

Pen (825 × 585)

3 FS details of carving on the reredos

s & d: *Charles A. Nicholson* 1.8.1919

Pen, pencil & coloured washes (685 × 655)

Prov: Pres. by the executors of Major H. C. Corlette, 1956

[30] LINCOLN: Cathedral

Survey plans (3) & design for tester to the Lady Chapel altar (1):

1-3 Survey plans by the Clerk of Works for restoration of the cathedral in 1922 while Nicholson was the consulting architect

1 Plan of NW tower 90ft above nave floor

2 Plan of NW tower 50ft above nave floor

3 Section of N chapel showing Norman gable wall s: *Robt. Godfrey Clerk of Works*

Pen & wash (780 × 515 to 690 × 885)

4 Design for tester to the Lady Chapel altar

Plan, elevation, section & detail

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

s: *Charles A. Nicholson* | 2 New Square Lincoln's Inn
Pencil & watercolour (570 × 790)

Prov: From the collection of drawings by W. H. Randoll Blacking, pres. by Robert Potter (F), 1959

[31] LIVERPOOL: Cathedral

Preliminary competition designs & final competition designs, 1902 (25):

1-5 Preliminary sketches for the competition designs
Pen (260 × 200 to 300 × 400)

6-16 Competition design I for the *Cathedral Church of St Paul*, 1902

6 Ground plan

7 Section across Nave; section across Quire; Block plan of the Crypts

8 Longitudinal section; Plan of the Lantern

9 Longitudinal (S) elevation

10 Elevation of Principal (W) Entrance; & End (E) elevation of Quire

6-10 Scale: $\frac{1}{16}$ in to 1ft

11 Details of nave; plans, elevations & sections of interior

12 Elevation of Principal (W) Entrance, with plan

13 Perspective from the SE

14 Perspective from the NW

15 Perspectives of Interior of the Choir & Nave & Transept

16 Perspective of the interior of the nave looking E

6-16 Insc: As above, *Cathedral Church of St Paul*, numbered 1-11 & details labelled

s: *Charles A. Nicholson Architect* | *Inv & Delt* | *Poynetts Chilworth & 2 New Square Lincolns Inn*

Pencil & watercolour (685 × 1015)

Prov: Pres. by H. S. Goodhart-Rendel (F), 1950

17-25 Competition design II for the *Cathedral Church of Saint Peter*, 1902

17 Ground plan

18 Longitudinal section; section across nave; section across Quire

19 Elevation of the Apse (E end) showing Diocesan Offices and Chapter House, with part-plan at upper level; Plan & elevation with section ($\frac{1}{8}$ in scale) of Diocesan Offices & Congress Hall

20 Longitudinal elevation (S), with elevation of Chapter House & Vestries

17-20 Scale: $\frac{1}{16}$ in to 1ft

21 Part-elevation of Quire & Crossing; part-section of Nave and Crossing, with plans

22 Plan & elevation of the W front

21-22 Scale: $\frac{1}{8}$ in to 1ft

23 Perspective view from SE

24 Perspective of the interior from beneath the crossing

25 Another perspective of the interior from beneath the crossing

17-25 Insc: As above, *Cathedral Church of St Peter*, numbered 1-9 & details labelled
s & d: *Charles A. Nicholson Archit* | *Poynets: Chilworth & 2 New Square Lincolns Inn* | *Inv & Delt* 1902
Pencil & watercolour (685 × 1015)

Prov: Pres. by H. S. Goodhart-Rendel, 1950

[32] LONDON: Church of All Saints, Hillingdon (Middx)

Design, 1932 (2):

1 Perspective of exterior from S

2 Interior perspective looking towards E end

1-2 Insc: *All Saints* | *North Hillingdon*

s & d: *Charles A. Nicholson* | *Inv. & delt.* 1932

Pen (285 × 610, 240 × 370)

Lit: Incorporated Church Building Society, *New churches illustrated*, 1936, p.54

[33] LONDON: Church of All Souls, Loudoun Road (St Marylebone), Westminster

Design for a new W front & S aisle, extending the existing church, 1900

Sketch of the interior

Insc: *All Soul's Church Hampstead* | *Sketch of proposed new aisle* | *looking East*

d: *April* 04

Pen (355 × 505)

Lit: *Academy Architecture*, XXVII, 1905, p.4; *Builder*, CVII, 1914, p.556; Pevsner, *London II*, 1952, p.328 ('Due to them [Nicholson & Corlette] the W tower with saddleback roof, the raised part of the aisle on the N, and the pretty shingled fleche')

[34] LONDON: Church of St Anselm, Botwell, Hayes, Hillingdon (Middx)

Preliminary design, not executed, 1912 (5):

1 Ground plan, showing seating for 788

2 Longitudinal section

3 Cross-section looking E

4 S elevation

5 E elevation

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

s & d: (stamped) *Nicholson & Corlette Architects* | 2 New Square Lincoln's Inn, W.C. | 9 Dec. 1912

Pencil & coloured washes (385 × 565)

Prov: Presented in 1956 by the executors of Major H. C. Corlette

For contract drawings 1926-28, see Corlette, H. C.

[35] LONDON: Church of St John the Divine, Kennington, Lambeth
Design for a memorial chapel (2):
1 Perspective of the exterior, showing the new chapel
2 Perspective of altar & chapel
1-2 Insc: *St John the Divine | Kennington | Memorial Chapel*
s: *CAN Inv & delt*
Pen on tracing paper (615×400, 380×360)
S chapel executed.

[36] LONDON: Church of St Peter, St Helier Estate, Carshalton, Sutton (Surrey)
Exterior perspective from the SW [Fig.101]
Insc: *Church of Saint Peter | Morden*
s: *Charles A. Nicholson | Inv & delt. | 1932*
Pen (335×695)
Lit: Incorporated Church Building Society, *New churches illustrated*, 1936, p.112; Pevsner, *Surrey*, 1971, p.446; *AJ*, LXXXI, 1935, pp.870-871
Executed complete.

[37] LONDON: Wellington College mission church, Walworth, Southwark
Alternative designs for a reredos, 1898
Elevations of 2 designs, *Scheme A Design for painted wooden reredos*, *Scheme B Design for woodwork combined with hangings*
Insc: As above & *Wellington College Mission Walworth St Proposed rearrangement & decoration of Church*
s & d: *Nicholson & Corlette 2 New Square Lincoln's Inn June 9 '98*
Pencil & watercolour (405×575)

[38] MACCLESFIELD (Cheshire): Church
Sketch designs for the figures of 4 saints
Insc: *Macclesfield Half full size | 26 June 45*
Pencil (600×290)

[39] MAIDSTONE (Kent): Church of St Michael & All Angels
Designs for panels of the screen in NE chapel, 1902 (2):
1 *Plan no 21: 2 panels like this | (side panels of E bay). The leaves below the | Principal member of | tracery panel all to | be very flat & thin | all edges to be worked | delicate & thin throughout | except the rounded flowers & husks*

2 *Plan no 22: | 2 panels like this | (central panels of each Bay)*

1-2 Insc: As above & *St Michael's Maidstone. Full size screen*
s: *C A Nicholson*
Pencil & grey wash (310×470, 295×470)

[40] MALLING, WEST (Kent): Malling Abbey
Design showing proposals for enlarging the abbey
Bird's-eye view of the abbey cloisters & convent buildings as they might be in AD 2000
Insc: *Malling Abbey AD 2000 (?)*
Pen (535×595)
Lit: Newman, *W Kent*, 1969, p.578 (notes that Nicholson built a residential block SE of the C18 house in 1935)

[41] MARSTON (): War memorial
Design for a stone cross
Elevation
Scale: 1/2in to 1ft
Insc: *Marston & Stone Cross for a Roadside or village green | in a freestone district. This type is suited | to a flat site and should have a fairly large | open space around it*
Pen & pencil (325×180)

[42] MEDSTED (Hants): Alton Abbey
Design for proposed additions, 1929
Perspective of exterior showing projected extensions
Insc: *Alton Hants | AD 2000*
Pen & pencil (510×490)
Lit: Pevsner & Lloyd, *Hants*, 1967, p.332
Nicholson only executed the high crossing tower and the Seamen's Home adjoining, 1929-36. The abbey was founded in 1889 for the welfare of seamen. The original architect was Percy Green.

[43] MINWORTH (Warwicks): Church of St George
Design, 1908
Perspective of exterior
Insc: *Proposed new church for Minworth | St George's Minworth*
s & d: *Charles A. Nicholson Inv & Delt March 1908*
Pen (310×495)
Executed, district church, small, 1909.

[44] MORLEY (Yorks): Church of St Paul
Design for the completion of the E end (2):
1 Exterior perspective from the SE
2 Interior perspective looking E
1-2 Insc: *Church of St Paul Morley | Design for completion of East End*
s: *Charles A. Nicholson Invenit et Delineavit*
Pen (320×455, 380×340)
St Paul's, Town End, Morley, was built in 1893 by G. H. Fellowes Prynne.

NETHERTON
See DUDLEY

[45] OXFORD: Church of St Mary the Virgin
Design for restoration, 1930
The University church of | St. Mary the Virgin in the | City of Oxford: A drawing of | the nave with the North Gallery | removed. The old Arches of Adam de | Brom's chapel reopened and the seats | rearranged as before 1829
Insc: As above
s & d: *Charles A. Nicholson | Invt & delt AD 1930*
Pen (675×515)

[46] PORTSMOUTH (Hants): Cathedral of St Thomas
Design for the enlargement of the existing C13 church into a cathedral, c.1935-39
Perspective of proposed nave, only partly executed [Fig.102]
Insc: *The Cathedral Church of | St Thomas of Canterbury | Portsmouth*
s: *Charles A. Nicholson*
Pen (780×570)
Lit: Pevsner & Lloyd, *Hants*, 1967, p.400; *Builder*, CLV, 1938, pp.681-684; CLXXI, 1946, pp.545-546

[47] PORTSEA (Hants): Church of St Stephen
Sketch design
Perspective of W elevation
Insc: *Alternative treatment | for plan C | St Stephens Portsea*
Pen & watercolour (140×255)

ST HELIER ESTATE (Surrey): Church of St Peter
See LONDON: Church of St Peter, Carshalton, Sutton (Surrey), [36]

[48] SCARBOROUGH (Yorks): Queen Margaret's School chapel
Design, 1932 (2):
1 Exterior perspective of W end of the chapel
Insc: *the Chapel of | Queen Margaret School | at Scarborough*
Pen (360×470)

2 Perspective of interior of the chapel looking towards the E end
s & d: *Charles A. Nicholson 1932*
Pen (535×380)

[49] SHEFFIELD (Yorks): Cathedral of St Peter & St Paul
Preliminary & final design for enlarging the existing cathedral, 1921, 1935 (4):
1 Preliminary design
Exterior perspective from SW
Insc: *Sheffield Cathedral Design A*
s & d: *Charles A. Nicholson | inv. et delt. 1921*
Pencil & grey wash (280×395)

2-4 Final designs, 1935
2 Perspective of the exterior showing the new ritual W end
Insc: *Revised Scheme | Sheffield Cathedral Extension*
s & d: *Charles A. Nicholson | Invt & delt | 1935*
Print (515×800)

3 Perspective of the exterior showing the new ritual E end
Watercolour & pen (545×300)

4 Perspective of the interior looking towards the new E end
Insc: *Revised scheme: Sheffield Cathedral Design for Extension*
s & d: *Charles A. Nicholson | Invt & delt 1935*
Pen (515×620)

Lit: *A Guide to the cathedral church of Saint Peter & St Paul*, n.d.; *Sheffield Daily Telegraph*, 5 January 1922; *Builder*, CXXII, 1922, pp.337-339; CLIV, 1938, pp.578, 586-589; CLXXI, 1946, p.546; G. H. Cook, *The English cathedral through the centuries*, 1957, p.344; Pevsner, *W Yorks*, 1967, p.450
Nicholson's chapel of the Holy Spirit was meant to be the new ritual E end of the new cathedral, which was to run S-N and have the old parts as a kind of transept. Now the church has again been orientated conventionally, with the old E choir and chapels being the ritual E end and new parts extending to the W, leaving Nicholson's N-pointing parts as an appendix.

[50] SHERWOOD (Notts): War memorial
Design for a timber cross
Elevation
Scale: 1/2in to 1ft
Insc: *Sherwood & Timber cross: An inexpensive type suitable | for an isolated site. A short inscription could | if desired be cut on a rough stone platform | and the cross might be raised on a mound or cairn*
Pen & pencil (325×185)

[51] SHIPTON-ON-CHERWELL (Oxon): War memorial
Design for a stone cross
Perspective
Insc: *Shipton-on-Cherwell*
Pencil (230×160)

[52] SOUTHAMPTON (Hants): Church of the Ascension, Bitterne Park
Design, 1939
Exterior perspective
Insc: *Church of the Ascension | Bitterne Park, Southampton*
s & d: *CAN Inv & Delt | 13.5.39*
Watercolour (515×635)
Lit: Pevsner & Lloyd, *Hants*, 1967, p.590; *Builder*, CXXIV, 1923, p.770
Pevsner & Lloyd notes that it is 'the most rewarding post-medieval church in Southampton'. Executed complete except tower.

[53] SOUTHEND-ON-SEA (Essex): Church of St Andrew, South Shoebury

Design for a new organ & loft, 1893
Ground plan & gallery plan; elevation

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

Insc: *Saint Andrew's | South Shoebury | Essex | Proposed new | organ and loft | at the West End*
s & d: Charles A. Nicholson | 1893

Pen & coloured washes (330 × 515)

[54] SOUTHEND-ON-SEA (Essex): Porters, Southchurch Road

Survey drawings of a C15 manor house, 1912 (8):

1 Site plan

2 Ground plan

3 First floor plan

4 North elevation

5 Long section

6 Cross-section

2-6 Scale: $\frac{1}{4}$ in to 1ft

7 Detail of hall panelling & fireplace

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

1-7 Pen on tracing paper (455 × 650 to 330 × 260)

8 Ground, 1st floor & attic plans for installation of heating apparatus

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

s & d: Charles A. Nicholson | 27:1:12

Print (555 × 305)

[55] STEVENAGE (Herts): Church of St. Nicholas
Designs for the altar & reredos (3):

1 Elevation of altar

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

Pencil (405 × 555)

2 Cartoon of half the ship panel for altar frontal

Scale: FS

Black wash (750 × 565)

3 Design for reredos

Elevation & section

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

Insc: As above & *Saint Nicholas Church: Stevenage*, with details

s: Charles A. Nicholson, Nicholson & Corlette Archt, 2

New Square WC2

Pen & watercolour (505 × 740)

[56] SWANAGE (Dorset): Church of All Saints
Design (2):

1 Exterior perspective of the NE

2 Perspective of the interior looking E

1-2 Insc: *Church of | All Saints | Swanage*

s: Charles A. Nicholson Archt | Inv & delt

Pen (250 × 465, 320 × 440)

[57] TILBURY (Essex): Church of St John

Design, 1929 (2):

1 Perspective of the exterior, showing W door

Insc: *Church of | St John | Tilbury*

s: CAN

Pen (575 × 365)

2 Perspective of interior looking E

Insc: *St John's | Tilbury Docks*

s & d: CAN | 1929

Pen (305 × 485)

[58] TORPOINT (Cornwall): Church of St James
Design (3):

1 Perspective of the exterior

Insc: *Torpoint Church | South East*

s: Charles A. Nicholson | Inv & Delt

Pen (290 × 355)

2 Perspective of the exterior

Insc: *Torpoint Church | North West*

s: Charles A. Nicholson Inv & Delt

Pen (280 × 215)

3 Perspective of the interior looking E

Insc: *Church of St James Torpoint*

Pen (480 × 640)

[59] WESTCLIFF-ON-SEA (Essex): Church of St Alban

Design, 1899-1918 (2):

1 Perspective of the NE exterior

Insc: *St Alban's Church | Southend on Sea | begun 1899 |*

now being completed

Pen (210 × 275)

2 Design for the organ case & panelling

Elevation of organ case & panelling of N wall

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

Insc: *St Alban's Church Westcliff War Memorial*

s & d: Charles A. Nicholson Architect 1918

Pen (340 × 415)

Lit: Pevsner, *Essex*, 1965, p.357; *Builder*, CVII, 1914, p.484

Executed complete, 1898-1908.

[60] WESTCLIFF-ON-SEA (Essex): Church of St Michael

Design, 1924

Perspective of the SE exterior

Insc: *The Church of | St Michael | Westcliff*

s & d: Charles A. Nicholson | Inv. & delt 1924

Pen (570 × 575)

Lit: Pevsner, *Essex*, 1965, p.354

Chancel and chapel executed, 1924.

[61] WHITCHURCH (): War memorial

Design for a stone calvary

Elevation

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

Insc: *Renaissance calvary in Portland or similar stone |*

suitable for a prominent site in a town

Pen & pencil (340 × 195)

[62] WITHAM (Essex): War memorial

Design for a stone wall crucifix

Elevation

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

Insc: *Witham & Wall cross with life size stone figure: in*

general | isolated stone crucifixes should be small but a

large | scale stone figure is suitable in cases | where the cross

can be incorporated in a wall or building as suggested | in

this design

Pen & pencil (350 × 210)

[63] WONERSH (Surrey): Church of St John the Baptist

Design for restoration, 1901 (2):

1 *Sketch of N chancel | aisle & tower as proposed*

Insc: As above & *Wonersh Church*

s & d: CAN 23:2:01

Pen (310 × 270)

2 Design for panels on altar

Scale: FS

Insc: *Full sizes of Panels of Altar carving $\frac{3}{8}$ thick*

s: Nicholson & Corlette, 2 New Square Lincoln's Inn WC /

Sept 9 '01

Pen & blue wash (710 × 540)

Lit: Pevsner, *Surrey*, 1971, p.536; *Academy Architecture*, XIX, 1901, frontispiece; *Builder* CVII, 1914, p.557

[64] Design for a mission church

Ground plan, elevations, section & details of choir stalls, pulpit, lectern & sedilia

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

Insc: *Drawings for a Mission Church*

s & d: Charles A. Nicholson | Aug 1888

Pen, pencil & wash (475 × 605)

[65] Design for an extension to a diocesan church
Perspective

Insc: (in pencil) *Diocesan church extension*

Pen (305 × 175)

[66] Designs for church fittings & fabrics (13)

Pencil, pen & coloured washes (various sizes)

[67] Design for a cottage

Ground & 1st floor plans, elevations & section

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

Insc: *A Bachelor's cottage*

s & d: Charles A. Nicholson | invt et delt 1888

Pen & coloured washes (345 × 505)

[68] Design for a pair of labourers' cottages

Ground & 1st floor plans, elevations & section

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

Insc: *Plans, elevations & section of a pair of labourers' cottages*

s & d: Chas. A. Nicholson | inv et Del 1888

Pen & coloured washes (450 × 320)

[69] Design for a font

Elevation

Insc: As above, with full details & lettering

Baptized Unto His Death

Pen & wash (430 × 175)

[70] Design for *A Small Country House*, 1887

Ground, 1st & attic floor plans, elevations & sections

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

Insc: As above, with details & measurements marked

s & d: Chas. A. Nicholson 1887

Pen & coloured washes (410 × 430)

Possibly a student design.

[71] Design for a small house of 2 reception rooms & 3 bedrooms, in brick, half-timbered

Ground & 1st floor plans, elevations & section

Insc: Details labelled

Pen & coloured washes (430 × 380)

Possibly a student design.

[72] Design for a house of 3 reception rooms & 5 bedrooms, in brick, half-timbered

Cellar, ground & 1st floor plans, side & front

elevations & section

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

Insc: Details labelled

Pen & coloured washes (490 × 380)

Possibly a student design.

[73] Design for a church organ

Perspective

Pen (430 × 290)

[74] Design for a village school in Norfolk

Perspective of the exterior of school, with inset ground

floor plan

Scale: $\frac{1}{20}$ in to 1ft (plan)

Insc: *A village school | in Norfolk*

s: Charles A. Nicholson Archt

Pencil & watercolour (280 × 435)

[75] 58 topographical drawings, mostly of churches & church fittings, some medieval but also some by architects such as A. W. N. Pugin, G. E. Street, W. Burges & C. R. Cockerell, executed between 1887 & 1947 in Australia, Belgium, England, France, Italy & Tenerife

NICHOLSON, Christopher David George (1905-1948)
Architect and designer, an early exponent of the Modern Movement in England, he was the son of Sir William Nicholson and brother of Ben Nicholson. He went to Jesus College, Cambridge, spent a year at Princeton, and worked in the London office of Val Myer & Watson Hart. In 1932 he began private practice in London and in 1937 he became a member of the Modern Architectural Research Group. He was elected F 1939. He worked as consultant architect to, among others, BEA and was industrial designer to Ferranti. His works included private houses and the Augustus John studio at Fryern Court (q.v.); various gliding club buildings, notably Dunstable Gliding Club, 1935-36; village centres for Coln, Quenington and Hatherop, Glos, c.1947-48; exhibition stands; and furniture for Heal's and for the Pioneer Health Centre at Peckham. He was killed at the age of 43 in a gliding accident. Bibl: RIBA grey books; obituaries: *Builder*, CLXXVI, 1948, p.157; *RIBA Jnl*, LV, 1948, p.519

FORDINGBRIDGE (Hants): Fryern Court
Preliminary & final designs for a studio for Augustus John, 1933-34 (12):

1 Preliminary design: the block consists basically of 1 tall studio room; there is access to a roof terrace by a gently curving staircase
Axonometric projection, with a superimposed pencil sketch of an existing tree; in the top left corner an inset plan [Fig.103]
Scale: $\frac{1}{8}$ in to 1ft
Insc: *dwg. no.04*
d: 14.12.33
Pen & pencil on tracing paper (535×520)

2-12 Preliminary designs & final design: studio raised on piloti with access to ground level picture store by a trap door; access to 1st floor terrace by spiral staircase supported on central column
2-5 Studies

2 Preliminary layout: plan showing relation of studio to formal garden to E of house; studio not quite as close to formal garden as in the executed design
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above, *dwg. no 02, tree removed & labelled*, with some dimensions given
s: *Christopher Nicholson | 100 Fulham Road, S.W.3*
Blueprint (550×260)

3 *Ground... plan & first floor plan*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & labelled
s: ...*er Nicholson, Architect* (partly cut off)
Pen on tracing paper (850×495)

4 Preliminary scheme: plans, sections & elevations
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *dwg. no 01 R/1 & fully labelled*, with dimensions
s: *Christopher Nicholson | 100 Fulham Road, S.W.3*
Pen & pencil on tracing paper (410×450)

5 Axonometric projection
Scale: $\frac{1}{4}$ in to 1ft
Insc: *dwg. no 03*
Blueprint (595×585)
This drawing belongs to the same design stage as No.4.

6-12 Final design

6 *Block plan*, showing location of proposed studio overlooking existing formal garden & pools to E of house
Scale: $\frac{1}{32}$ in to 1ft
Insc: As above, *dwg no 18/1 & labelled*, with some dimensions given
s: *Christopher Nicholson M.A. | Architect | 100 Fulham Road | London S.W.3*
Pen & pencil (375×360)

7 Plans, sections & elevations
Scale: $\frac{1}{8}$ in to 1ft
Insc: *drawing number 18/2 & fully labelled*, with dimensions given
s & d: *Christopher Nicholson | Architect | 100 Fulham Road S.W.3. 1.5.34*
Pen & pencil with pink & blue crayon on tracing paper (570×430)

8 First floor plan
Scale: $\frac{1}{2}$ in to 1ft
Insc: *drawing no 18/4 & fully labelled*, with dimensions given
s & d: *Christopher Nicholson M.A. | Architect | 100 Fulham Road, S.W.3. 8.5.34*
Pen on tracing paper (510×755)

9 *Cross section looking south & part longitudinal section looking east*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *drawing no 18/6 & fully labelled*, with dimensions given
s & d: *Christopher Nicholson M.A. | Architect | 100 Fulham Road, S.W.3. 8.5.34*
Pen & pencil on tracing paper (345×725)

10 Details
Scale: 1in to 1ft, FS
Insc: *dwg. 18/7 & fully labelled*, with dimensions given
Pen & pencil on tracing paper (455×715)

11 *Details of terrace at studio level*

Scale: 1in to 1ft, FS
Insc: As above, *drawing no 18/9 & fully labelled*, with dimensions given
s & d: *Christopher Nicholson 2.8.34*
Pen & pencil on detail paper (520×760)

12 *Details of chimney showing housing of feed tank*

Scale: 1in to 1ft
Insc: As above, *dwg. no 18/10 & labelled*, with dimensions given
s & d: *Christopher Nicholson M.A. | 100 Fulham Road S.W.3. 2.8.34*
Pen & pencil on tracing paper (350×455)

Prov: Pres. by Sir Hugh Casson, 1967
Lit: *AR*, LXXVII, 1935, pp.65-68; unpublished typescript by S. Millikin at RIBA Drawings Collection
This design is an early example of the influence of Le Corbusier and the International Movement on English architecture. In 1971 the building was converted for use as a house and the ground floor was filled in.

NICOLLE, Victor Jean (1754-1826) *Attributed to*
Architect, painter and etcher. Pupil of Petit-Radel. Worked in Paris, but spent much of his time in Italy, especially Rome.
Bibl: *T.B.*

Vignettes (5):

1 Oval composition with ruined portico, 2 figures & a statue on a pedestal [Fig.104]
(45×65)

2 Rectangular composition, with in the background a curved arcade & in the foreground a tree, figures & a statue on a pedestal [Fig.104]
(50×105)
Reprd: *RIBA Jnl*, XXXIII, 1926, p.206; XXXVIII, 1931, p.724; XXXIX, 1932, p.426

3 Rectangular composition, with a tetrastyle Corinthian portico on the LHS & an equestrian statue on a pedestal & figures on the RHS [Fig.104]
(55×105)

4 Oval composition with in the right background a receding barrel-vaulted colonnade & in the foreground statues on pedestals & figures [Fig.104]
(80×95)

5 Oval composition with an Ionic portico on the RHS, a pyramid centre background, a figure on a pedestal on the LHS & figures in the foreground
(80×110)

1-5 Pen & watercolour

All the vignettes are mounted & the mounts have rectangular ruled pen & wash borders with gold leaf insets; the corners of the oval vignettes are blacked in; the vignettes have recently been mounted together in a frame

Prov: Sir John Drummond Stewart Collection, 1838-39 (q.v.)

The attribution was made by Wynne Jeurdwine (letter, 19 February 1960).

NIGHTINGALE, Frederick Bayliss (?-1959)

Studied at the Royal College of Art and was articled to Beresford Pite. Before the First World War he acted as assistant to W. A. Pite and subsequently to Edwin Lutyens. Between the wars he worked in partnership with George Kennedy, and they built houses, the Arts Theatre, Cambridge, c.1936, the Chenil Galleries, Chelsea, c.1924-26, and various college and school buildings. After the war he was attached as Architectural Adviser to the Ministry of Town & Country Planning in the northern areas. He was elected A 1921, F 1926 and retired in 1952.

Bibl: RIBA grey books; RIBA Kalendars; obituary: *RIBA Jnl*, LXVI, 1959, p.443

LONDON: Westminster Abbey

Measured drawing

See *Cheadle, John Oscar*

NIVEN, David Barclay (1864-1942)

Architect and draughtsman. He was apprenticed in 1880 to C. & L. Owen of Dundee; in 1884 he was appointed draughtsman to a Mr Murray Robertson of Dundee; and in 1888 he became chief assistant to Aston Webb. In 1892 he went into partnership with Herbert H. Wigglesworth. He was elected A 1890, F 1900, and served on the Council and on the Board of Examiners of the RIBA. He was a founder-member of the London Society, a member of the Town Planning Institute and a member of the Garden Cities Association. His firm built various office buildings, banks, factories, commercial buildings and private houses; it also did estate work and designed gardens and the interiors of steamships. Niven also wrote articles and the chapter on 'The Open spaces of London' in *London in the future*, ed. Aston Webb, 1921

Bibl: *Who's who in architecture*, 1914 & 1923; obituaries: *Builder*, CLXII, 1942, p.62; *RIBA Jnl*, XLVIX, 1942, pp.37, 67

LONDON: Charing Cross improvement scheme

Aerial perspective of design

See *Davison, Thomas Raffles*

NIXON, ... (fl. early C19)

Seems to have been a glass worker.

WINDSOR (Berks): Castle

Designs for chandeliers for the royal apartments, to be executed by Nixon

See *Wyatville, Sir Jeffry* (the drawings of Wyatville, with those of other members of the Wyatt family, are the subject of a separate volume, *The Wyatt family* by Derek Linstrum, in the RIBA Drawing Collection catalogue series)

NOAKOWSKI, Stanislaw (1867-1928)

Polish painter of architectural subjects and art historian. Educated at the St Petersburg Academy, he was appointed professor at the Stroganoff Polytechnic in Moscow in 1899, and at the Warsaw Polytechnic in 1918. His publications include: *Architectura Polska*, Lemberg-Warsaw 1920; and *Zamki i palace polskie*, Warsaw 1928. Bibl: T.B.

Topographical views of the interiors of 2 rooms, 1 in an C18 Polish palace, the other in a C16 Polish palace or house, 1916 (2)

Black, grey & yellow washes, mounted (350×265); black wash, mounted (345×350)

Exhib: Claridges Gallery, 1928

NOBBS, Percy Erskine (1875-) & HYDE, ...
(fl. early C20)

Nobbs was a pupil of R. S. Lorimer in Edinburgh. In 1900 he was elected A, and in 1901 moved to London. For two years he took various jobs as assistant and draughtsman, and in 1903 he went to McGill University, Montreal, where he became professor in charge of design. He set up practice with Hyde in Montreal, and at various times he held the presidencies of the Quebec Association of Architects, the Town Planning Institute of Canada and the Royal Architectural Institute of Canada. His firm's practice was general, including schools, town and country houses, churches and university buildings.

Bibl: RIBA nomination papers; *American Architect*, CXXIV, 1923, p.14 et seq.; *Pencil Points*, XX, 1939, p.571

[1] MONTREAL (Quebec, Canada): McGill University

Design for *Proposed students residences | at Macdonald Park*

Perspective

Insc: As above

s & d: D.E.M. delt. *Nobbs & Hyde Architects | Montreal Dec. 1916*

Photograph of original drawing (230×330)

[2] REGINA (Saskatchewan, Canada): War memorial museum

Design for setting of *Mural Paintings* commemorating First World War; elevation showing 'Vimy' East Side North Court & 'Ypres' East Side South Court

Scale: 1/4 in to 1 ft (original drawing)

Photograph of original drawing (230×585)

NOBBS, Percy Erskine & HYDE, ... with BURGESS, Cecil S.**EDMONTON (Alberta, Canada): University of Alberta**

Designs, 1915-20 (2):

1 *General View Looking to the West from Eight St. W*

Insc: As above & various buildings labelled

s & d: *Scheme as revised January 1915 | Nobbs & Hyde Architects*

Photograph of original drawing (150×580)

2 *South Elevation of Provincial College of Medicine, showing Present Construction & Future Extensions, with scale*

Insc: As above

s & d: *Nobbs and Hyde Architects, Montreal | Cecil S.*

Burgess, Resident Architect, Edmonton | November 22 1920

Photograph of original drawing (170×580)

NORMAN, Alfred (?-1893)

Architect, of Plymouth.

Bibl: obituary: *Builder*, LXIV, 1893, p.36

PLYMOUTH (Devon): Guildhall & public offices
Design & working drawings, 1870-74

See Godwin, E. W. [64]

NORRIS, Richard (?-1792)

Was surveyor to Christ's Hospital, to the Sun Fire Insurance Office, the Clothworkers' Company and the Charterhouse estates. He was one of the original members of the Architects' Club in 1791, and he was among those who submitted designs for the Shire Hall, Hertford, 1767, but his were not accepted.

Bibl: *Colvin*

Details of Ionic capitals, 1761 (2):

1 Ionic capital drawn freehand

Insc: *Sr: Pray describe the molds as you think proper to the Capital | it is its due proportion to the Window over the bow | I shall go down on wensday (sic) morning will send for | this tomorrow night, I ges (?) Sr it may be ready s & d: Yr Hble Sert Richd. Norris | Aug. 3, 1761*

Sepia pen (300×505)

2 Ionic capital with the volutes set out, but only partially completed

Insc: *To Mr Steward*

Pen & pencil (300×500)

1-2 Prov: Pur. 1962

NORTON, Charles Harold (1868-1942)

Trained under the head draughtsman in the office of his father, John Norton (q.v.). He was for a time in the office of a Mr Calcot, and he did work for Richardson & Gill of Russell Square. He set up independent practice in 1899. He was elected F 1921. His work included council cottages at Bradfield and several private houses. He also won the competition for the town hall at Herne Bay, Kent, 1927, but his design was never executed.

Bibl: RIBA biography files; RIBA grey books; RIBA Kalendars; obituary: *Builder*, CLXIV, 1943, p.109

100 sheets of topographical drawings, c.1916

Perspectives, with some inset plans & details, of London church towers & spires

Pen on tracing paper, within single ruled margin (370×255)

Prov: Pres. by the draughtsman, 1942

The drawings are accompanied by a MS list of numbered titles, the numbers corresponding to pencilled numbers on the drawings. The drawings were intended for publication, and the titles were to be printed on page opposite to each sketch. A more detailed description of the above drawings can be found in the card catalogue of the RIBA Drawings Collection.

NORTON, John (1823-1904)

Articled to Benjamin Ferrey in 1846, and in 1848 he won first prize at the London University classes held by Professor T. L. Donaldson. He was elected A 1850, F 1857. He served on the RIBA Council, and was President of the AA 1858-59. He specialized in church building and restoration, but his other works include houses, a club, business and government buildings, a children's home, a college for the blind and law courts. For lists of his works see the obituaries given below.

Bibl: obituaries: *Builder*, LXXXVII, 1904, p.526;

RIBA Jnl, XII, 1904-05, p.63

Composition, seen in bird's-eye view perspective, of *Some Works of Ecclesiastical and Domestic Architecture in England Ireland Wales | France and Russia executed during the decade 1851-61 from the designs of John Norton F.R.I.B.A.*

Insc: As above

Photograph of original drawing (200×300)

Prov: Pres. by John Norton, 1862

The ecclesiastical works are mainly in the Decorated style, but one is Norman. The domestic building are mainly Tudor, and there is some half-timbering.

NOVOSIELSKI, Michael (1750-1795)

LONDON: The King's Opera House, Haymarket, Westminster

Transverse section of theatre & concert room

Measured drawing made for Britton & Pugin, *Public buildings of London*, I, 1825

See Pugin, Augustus Charles & others (the drawings of A. C. Pugin, with those of A. W. N. & E. W. Pugin, are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

NUNN, William (fl.1839)

LONDON: Church of St Martin-in-the-Fields,

Charing Cross, Westminster

Measured drawings, 1839 (4):

1 S elevation, including tower & spire

s & d: *Measured & drawn by William Nunn decr. 1839*

Pen on cartridge-backed tracing paper, mounted (750×625)

2 *Elevation of South Side & Plan on the Line AB* (marked in red on the elevation)

Scale: 1/4 in to 1 ft

Insc: As above & dimensions given

Black & red pen on tracing paper (605×895)

3 *Elevation | of | South side of Steeple | and Plans of each Story*

Scale: 1/4 in to 1 ft

Insc: As above & dimensions given

Pen with red pen lines on elevation indicating levels at which plans are taken on tracing paper (910×610)

4 *Detail Drawing of Tower*: half-plans at 4 levels, elevation & half-section

Insc: As above & dimensions given on plans & section

s & d: As No.1

Pen & pink wash on cartridge-backed tracing paper, mounted (990×630)

1-4 Prov: Pres. by G. Low, 1893

These drawings were submitted for the Silver Medal of the RA in 1839, but did not win it.

NUTTER, A. S. (fl.1890s) & ASHBEE, C. R.

LONDON: Carlyle's House, No.24 Cheyne Row
(Chelsea), Chelsea & Kensington

Survey drawings & design for restoration (7):

1 *Basement, ground floor, first floor, second floor & attic*
plans

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

Insc: As above, some dimensions given & *kitchen*
labelled on basement plan

Pencil (305 x 440)

2-7 Details of old & proposed new work: windows,
front door, steps, railings with ornamental vases,
rainwater pipes & heads, cornice & chimneys

Insc: Labelled & dimensions given, with some
calculations

s: 3, 5, 6, 7 *A. S. Nutter*; 4 *A.S.N.*

2-3 Pencil (305 x 220)

4-7 Pencil (330 x 235)

With the drawings is a piece of paper insc. *D. G.*

West (?) Builder | Kings Rd | (Yard in Cement etc) |

Drainage 1875 50 | Roof leakage 10 | Attic shutter

restored 20 | Water out of order 10 | ? Window sashes

redone 50 | bricks repointing 40 | ? panelling made good &

mantel pieces 40 | new rups 20 | Tiles for slates 25 | Cellar

15 | Cornice to original condn. 20 | 300 | painting 50

Alan Crawford, in *Architectural History*, XIII, 1970,

p.73, attributes the design for restoration to C. R.

Ashbee and tentatively suggests the date 1892.

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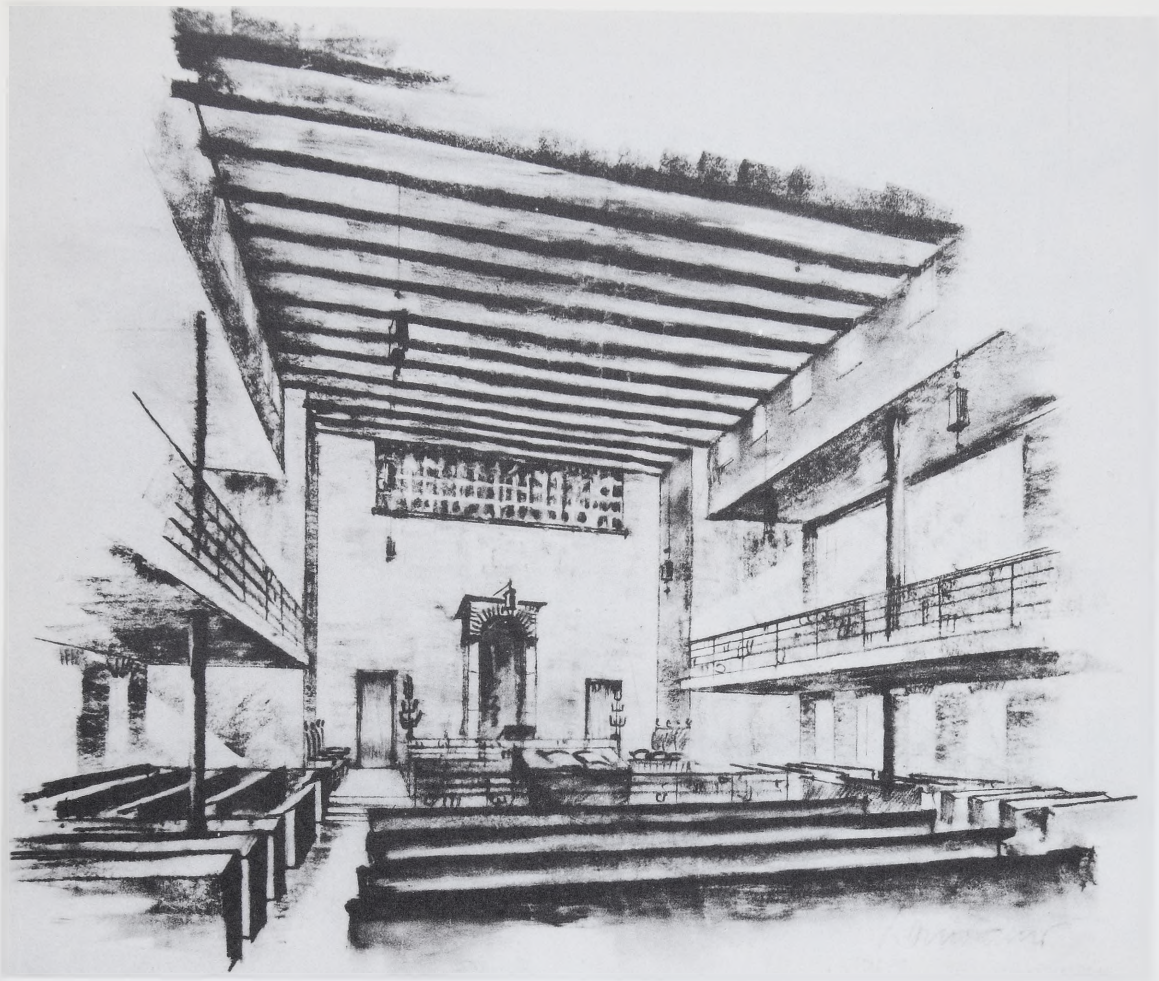


Fig. 1

ABTGEWINNUNGSANLAGE

KEINE ROMANTIK

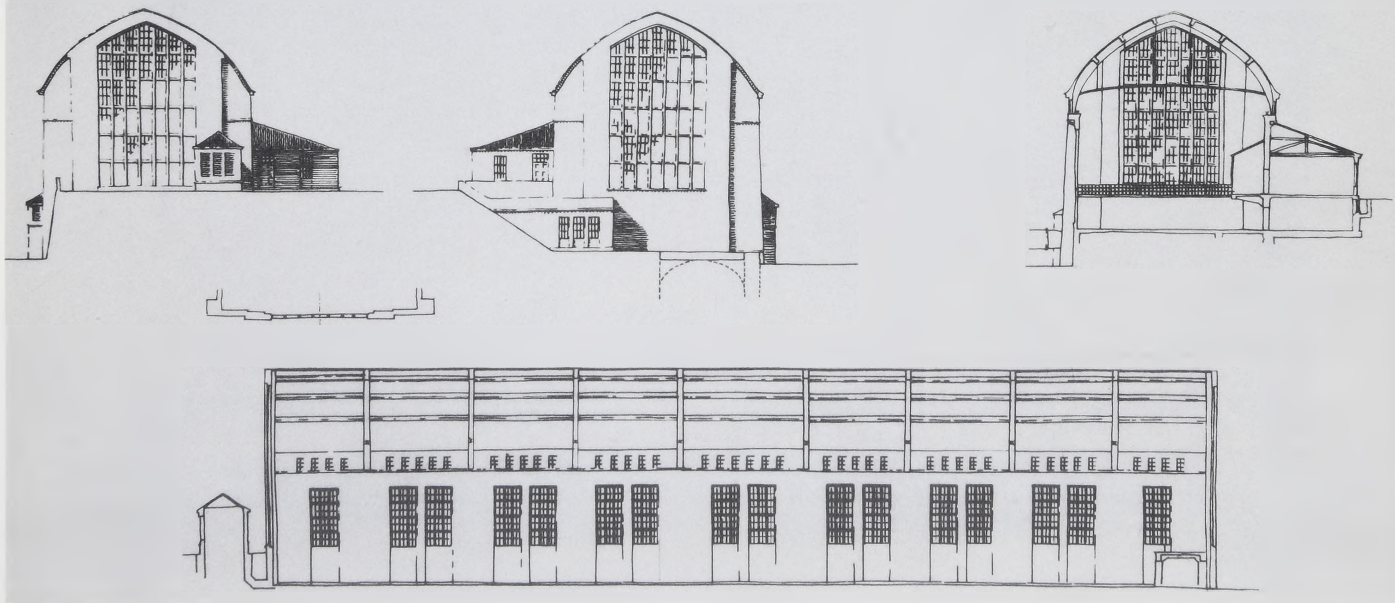


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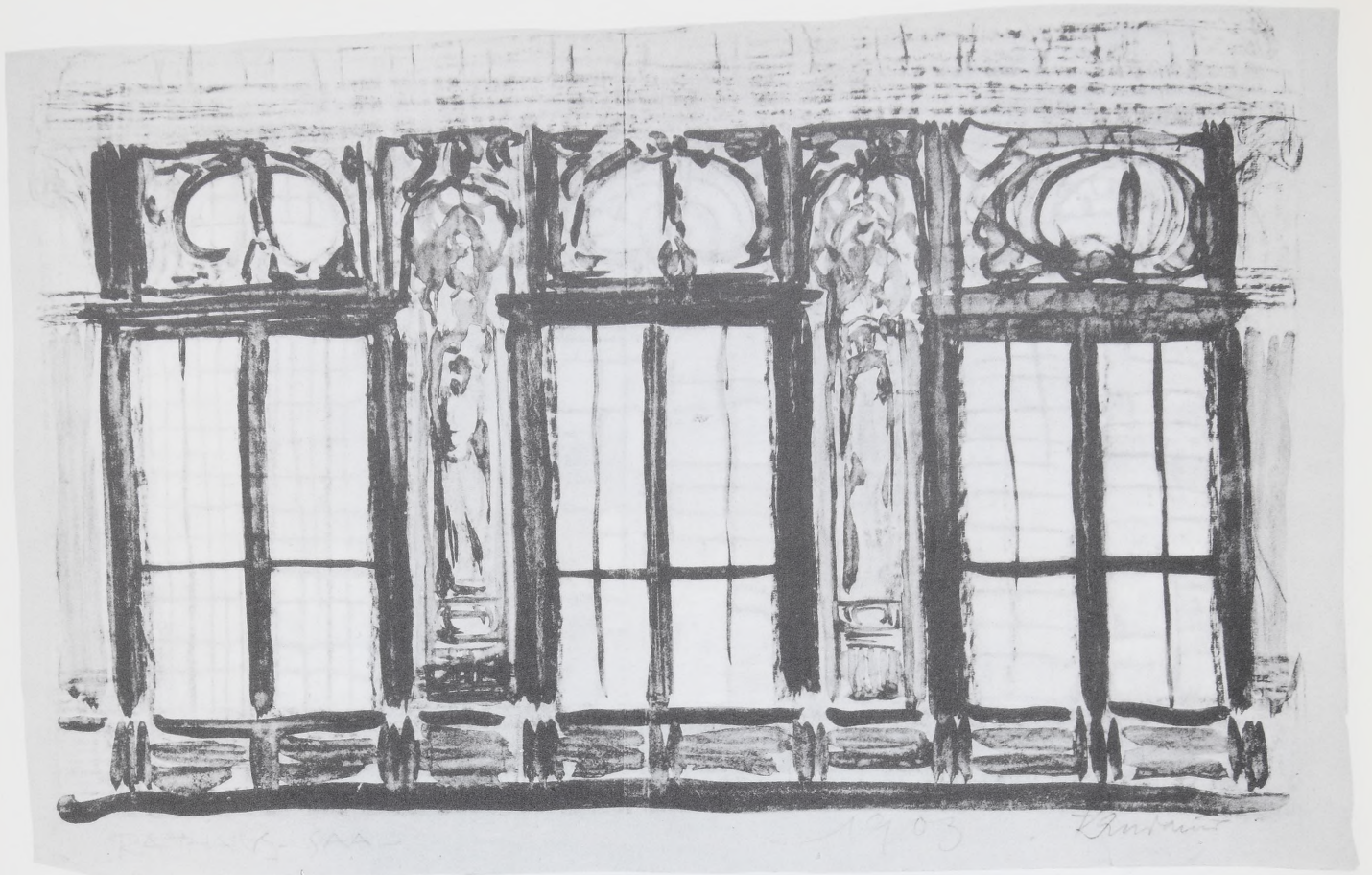


Fig.3



Fig.4



Fig. 5



Fig. 6

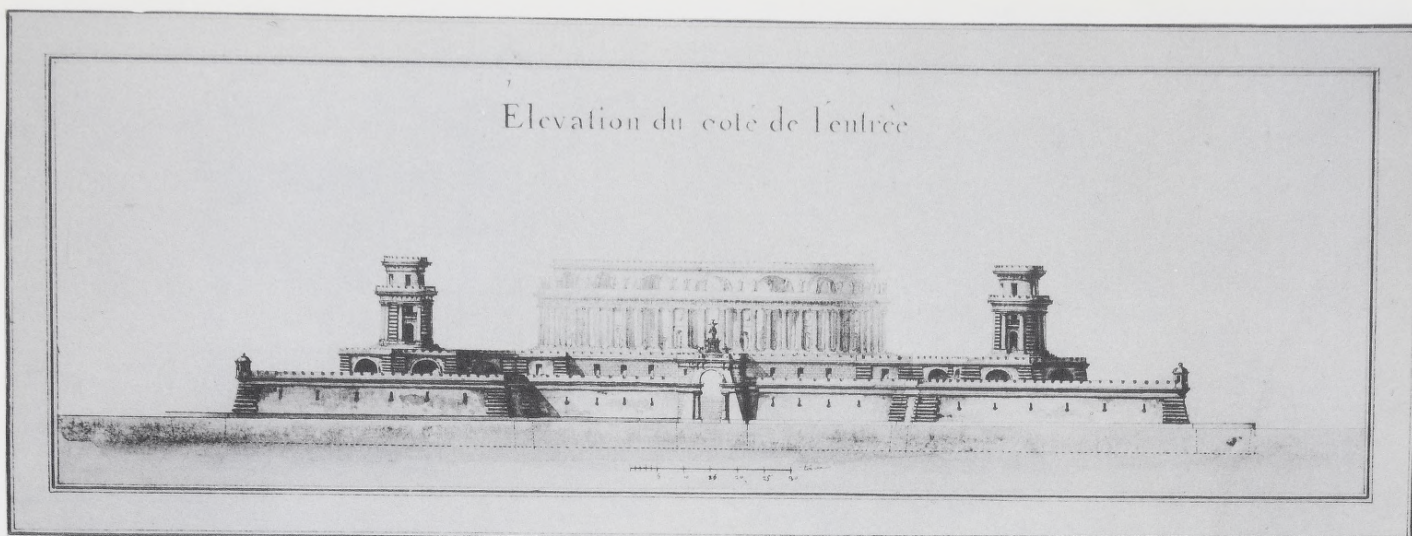


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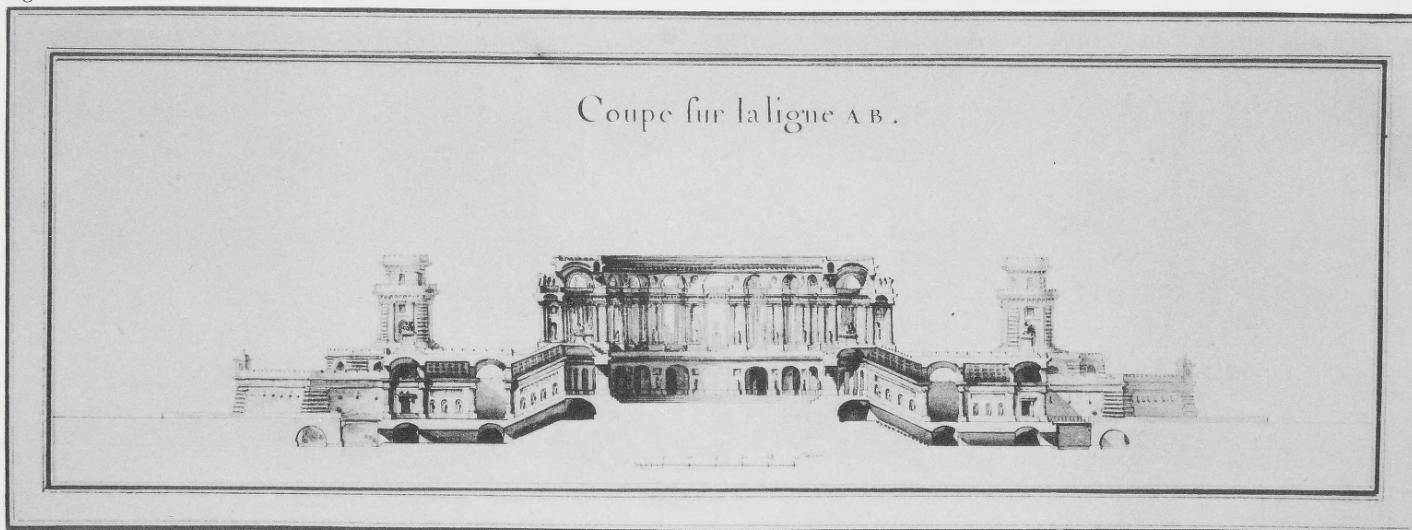


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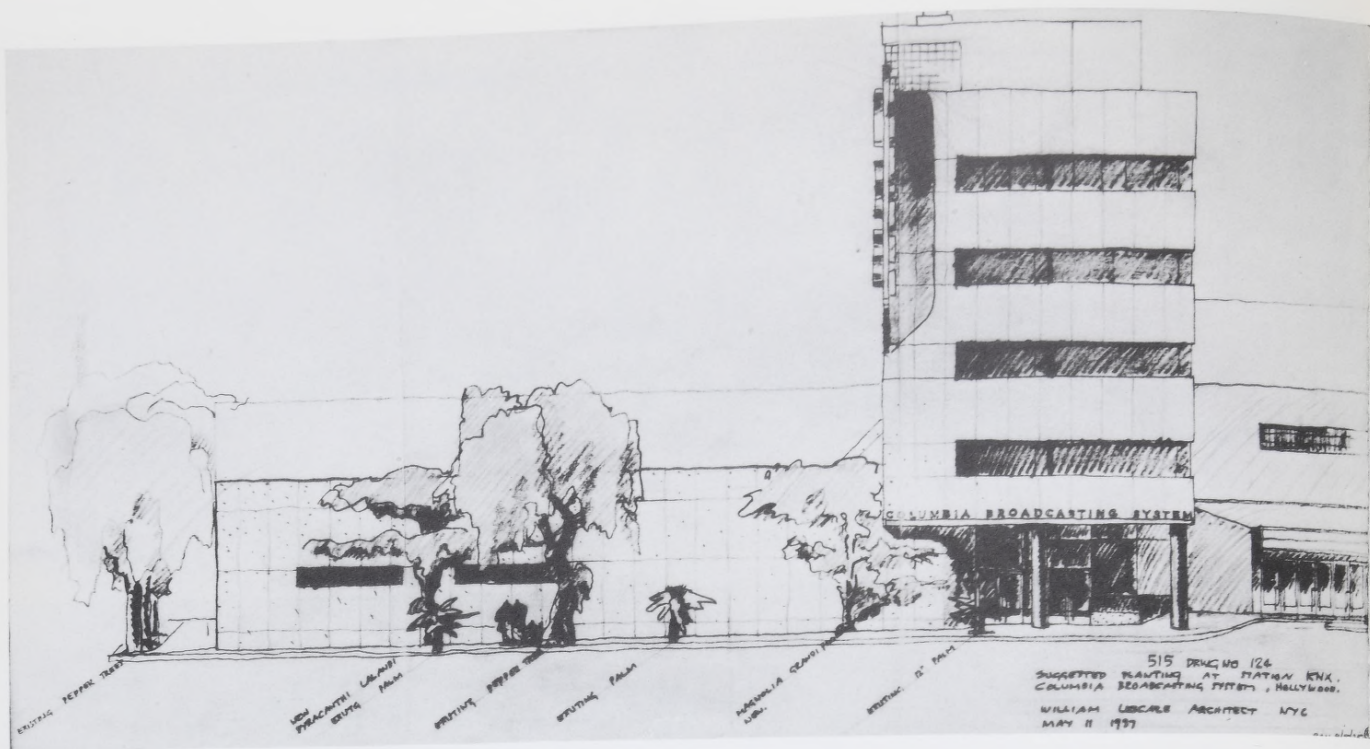


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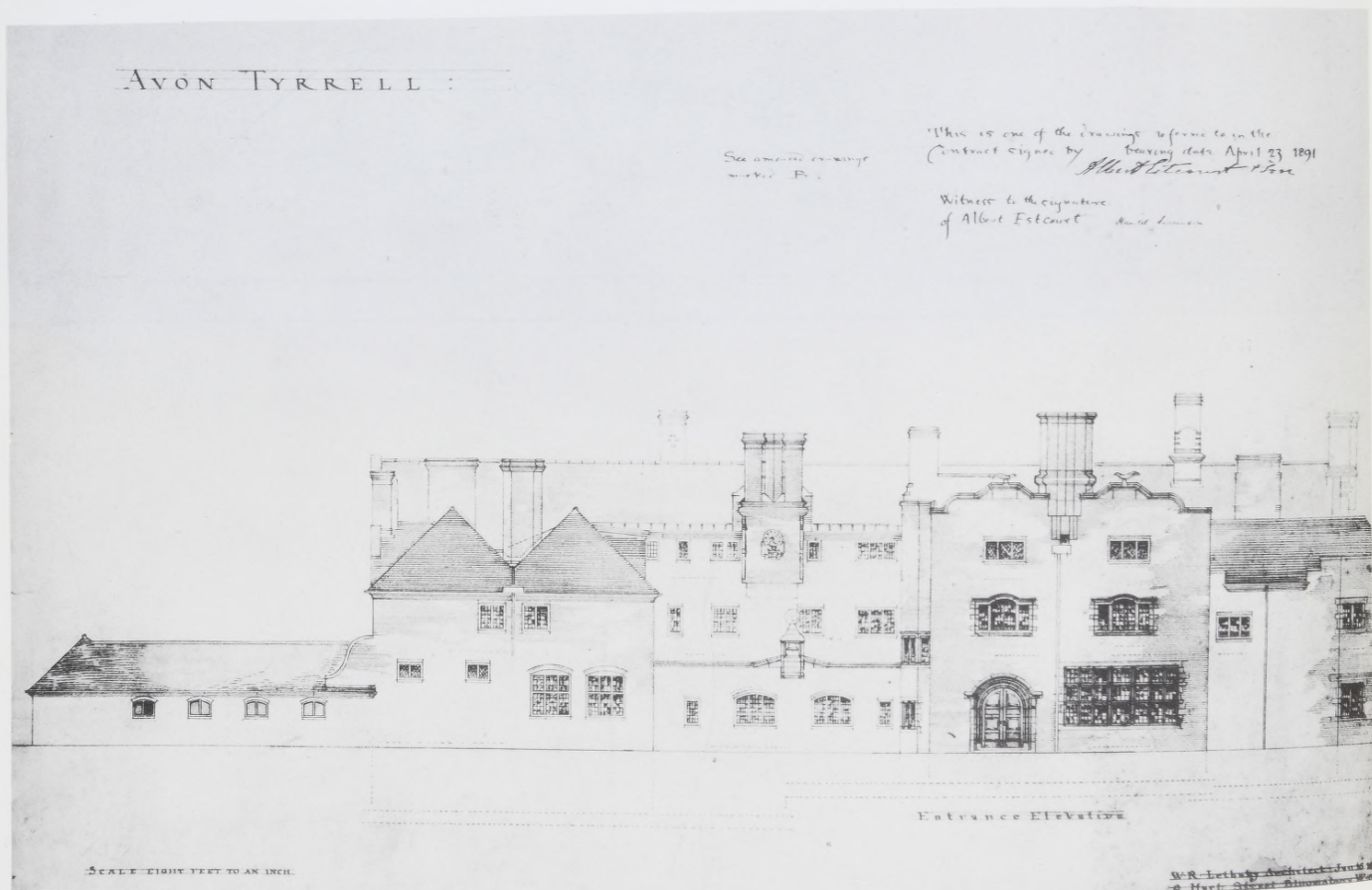
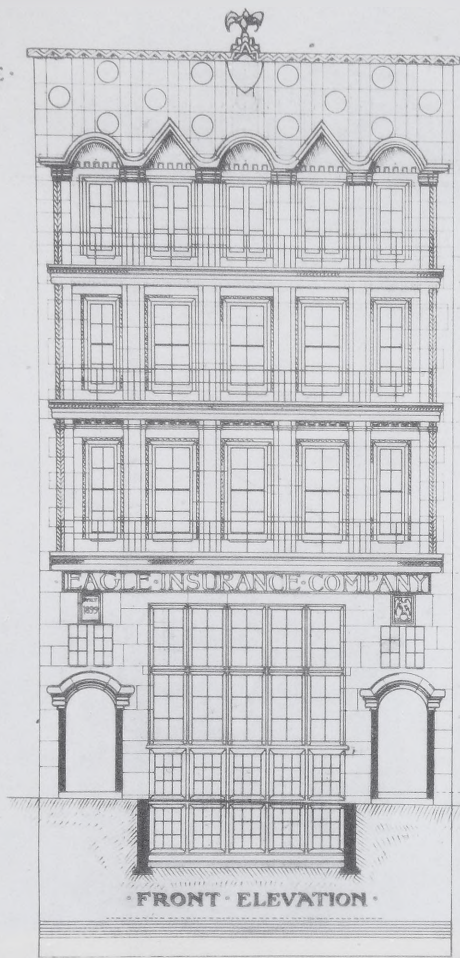


Fig. 9

EAGLE
INSURANCE
COMPANY



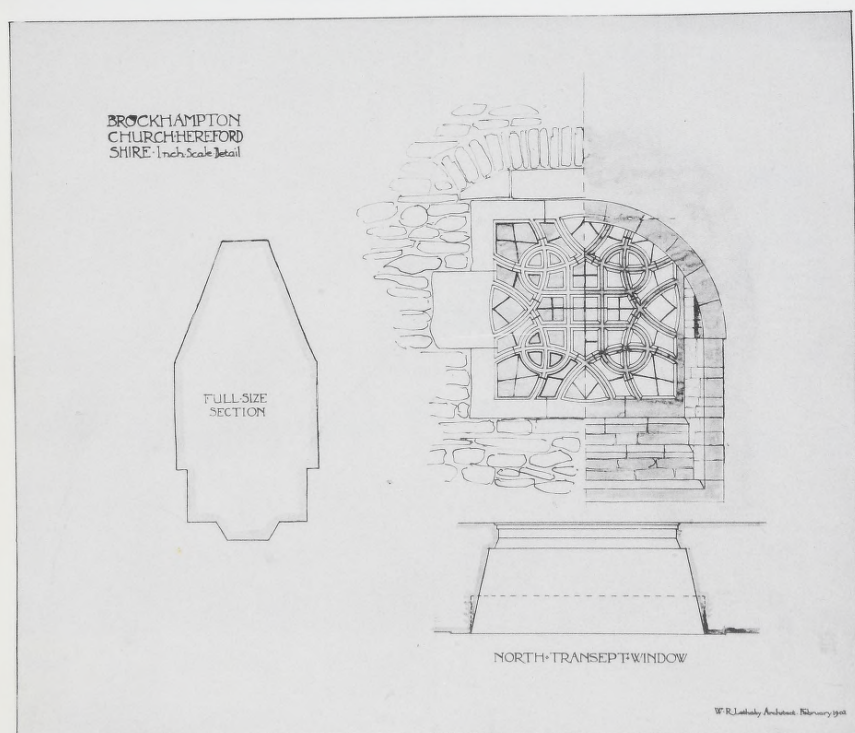
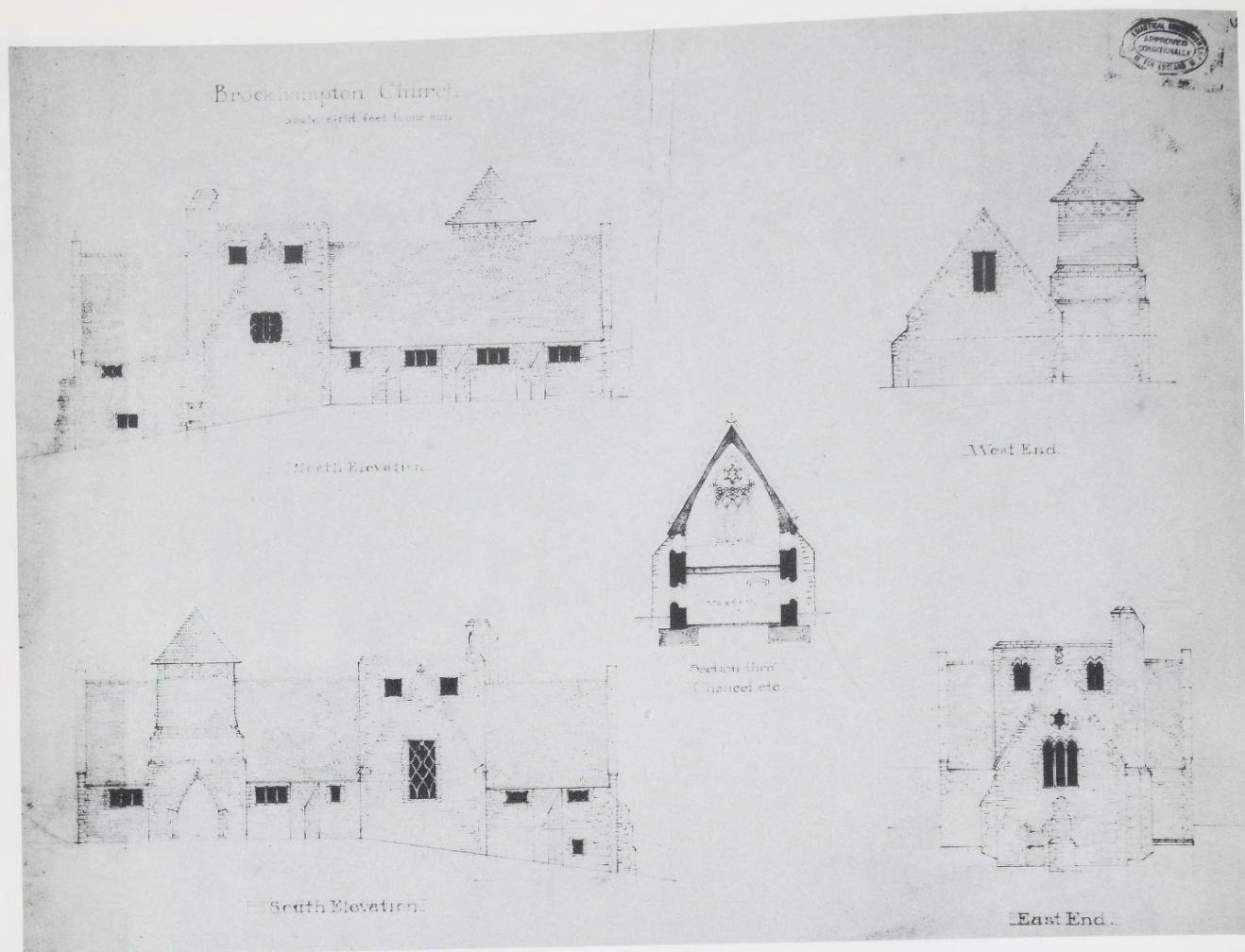
FRONT ELEVATION



BACK ELEVATION

W. R. Lethaby
and J. L. Ball Architects

Fig. 10



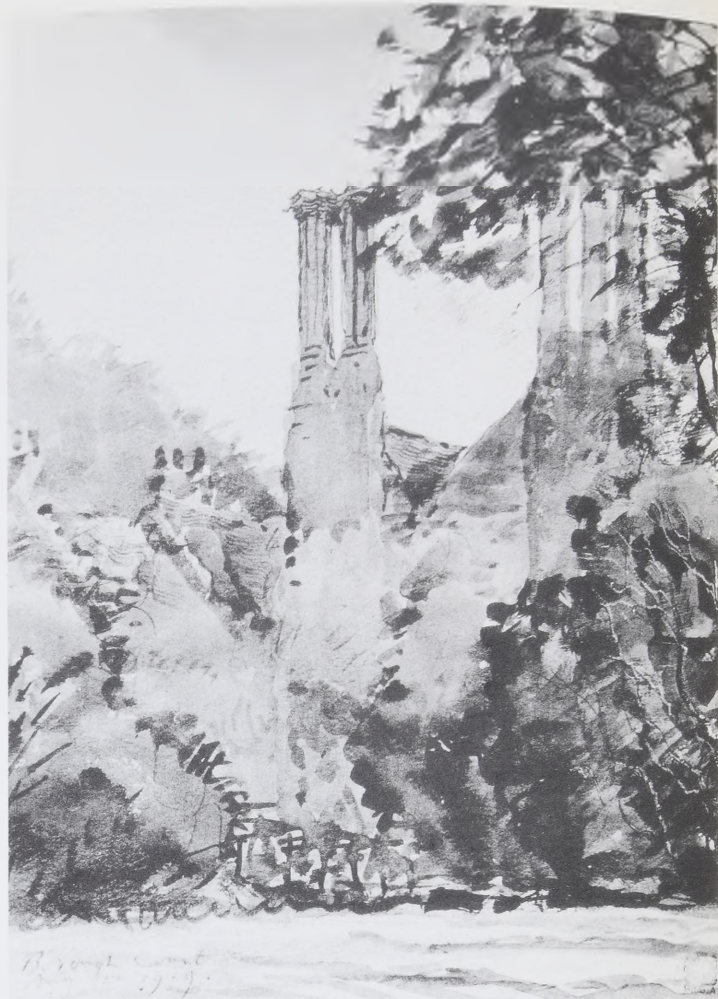


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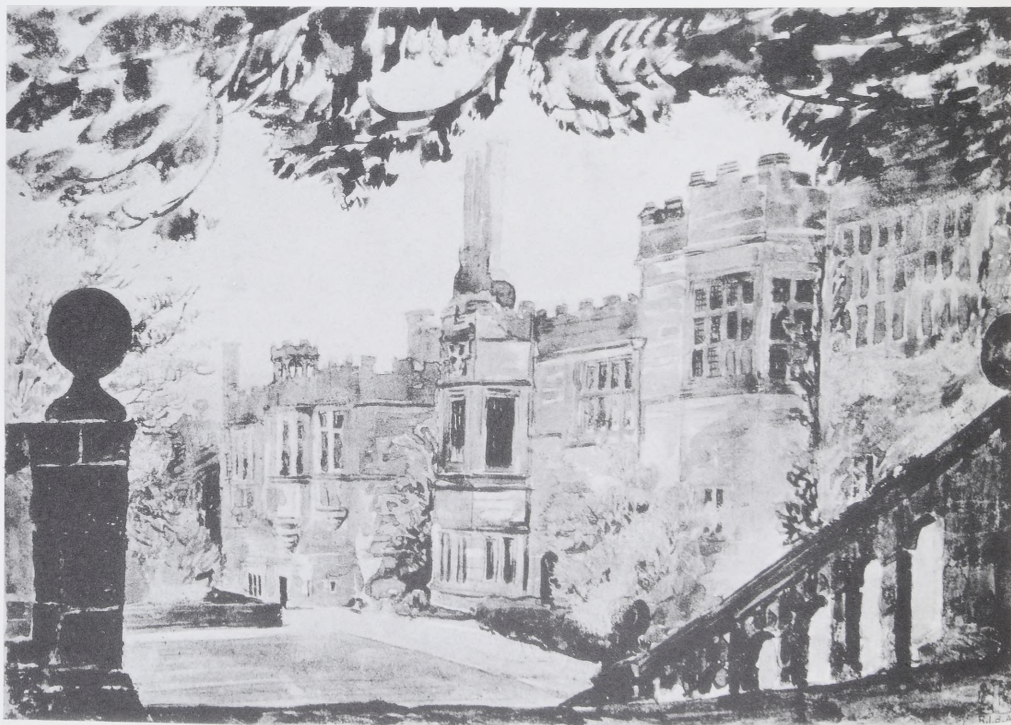


Fig. 16



Fig. 17



Fig. 18

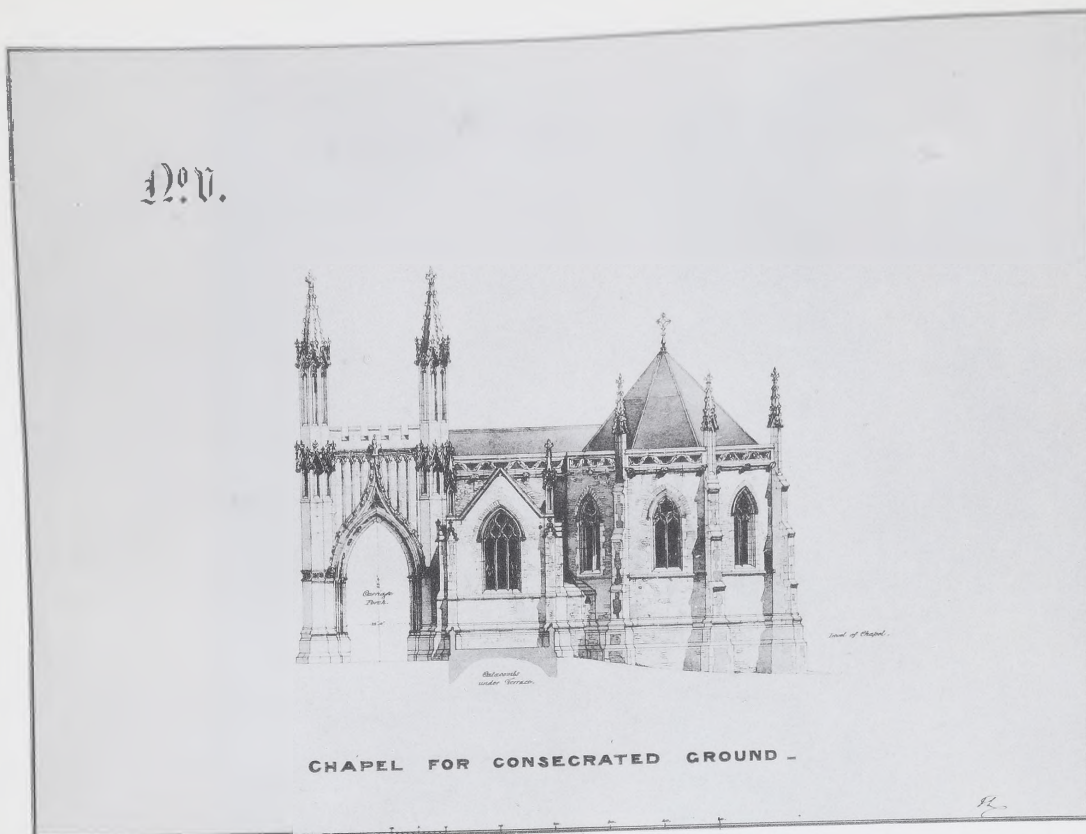


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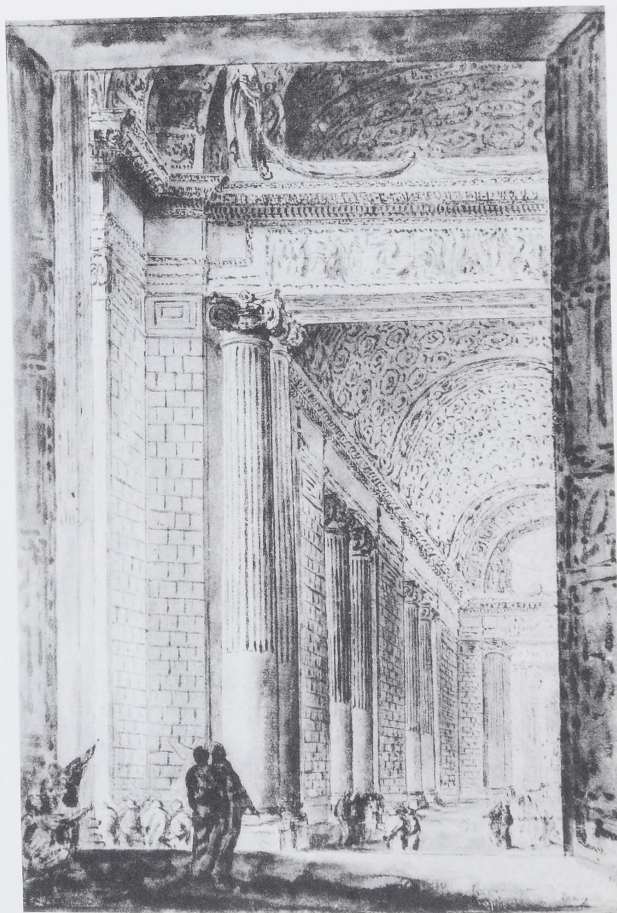


Fig. 20



Fig. 21

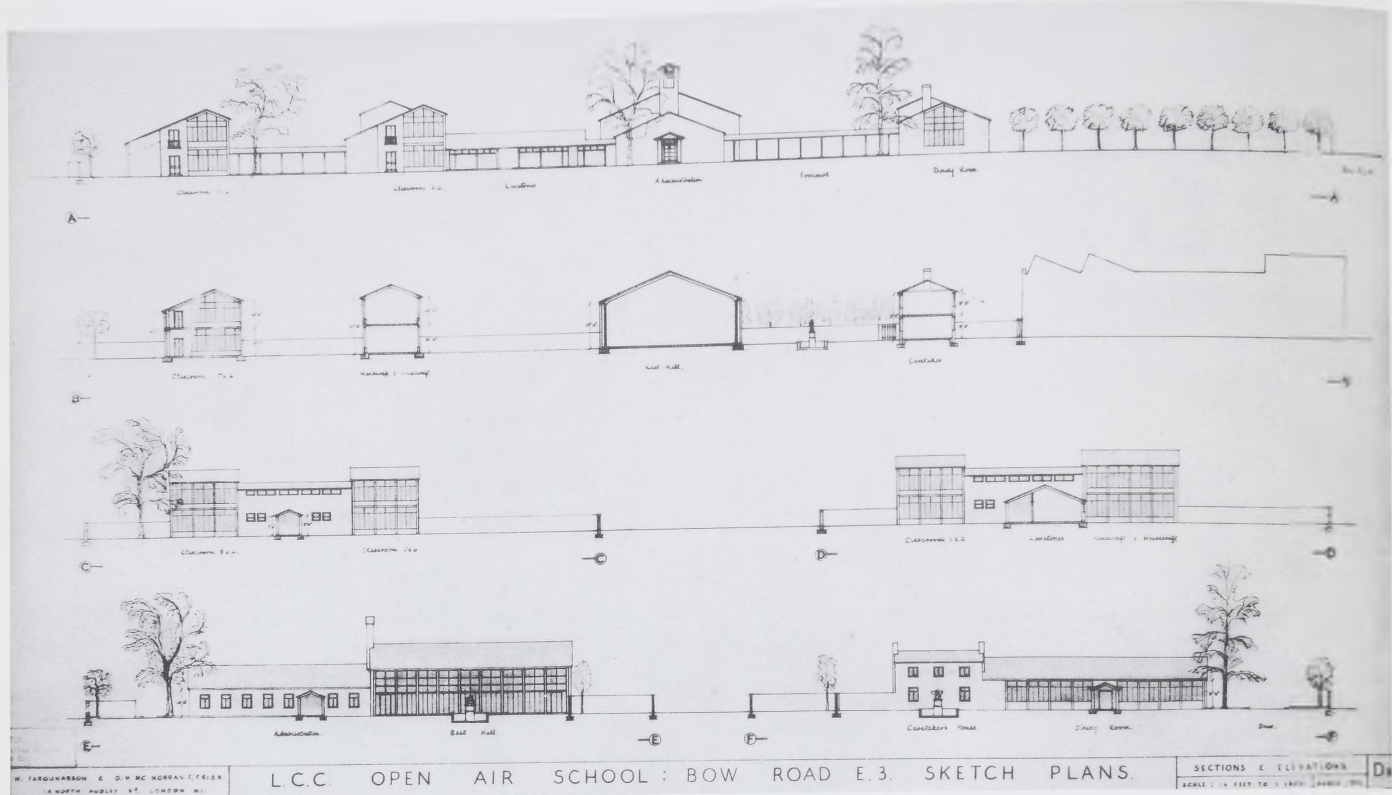


Fig.22



Fig. 23



Fig. 24



Fig. 25

London
Street
View

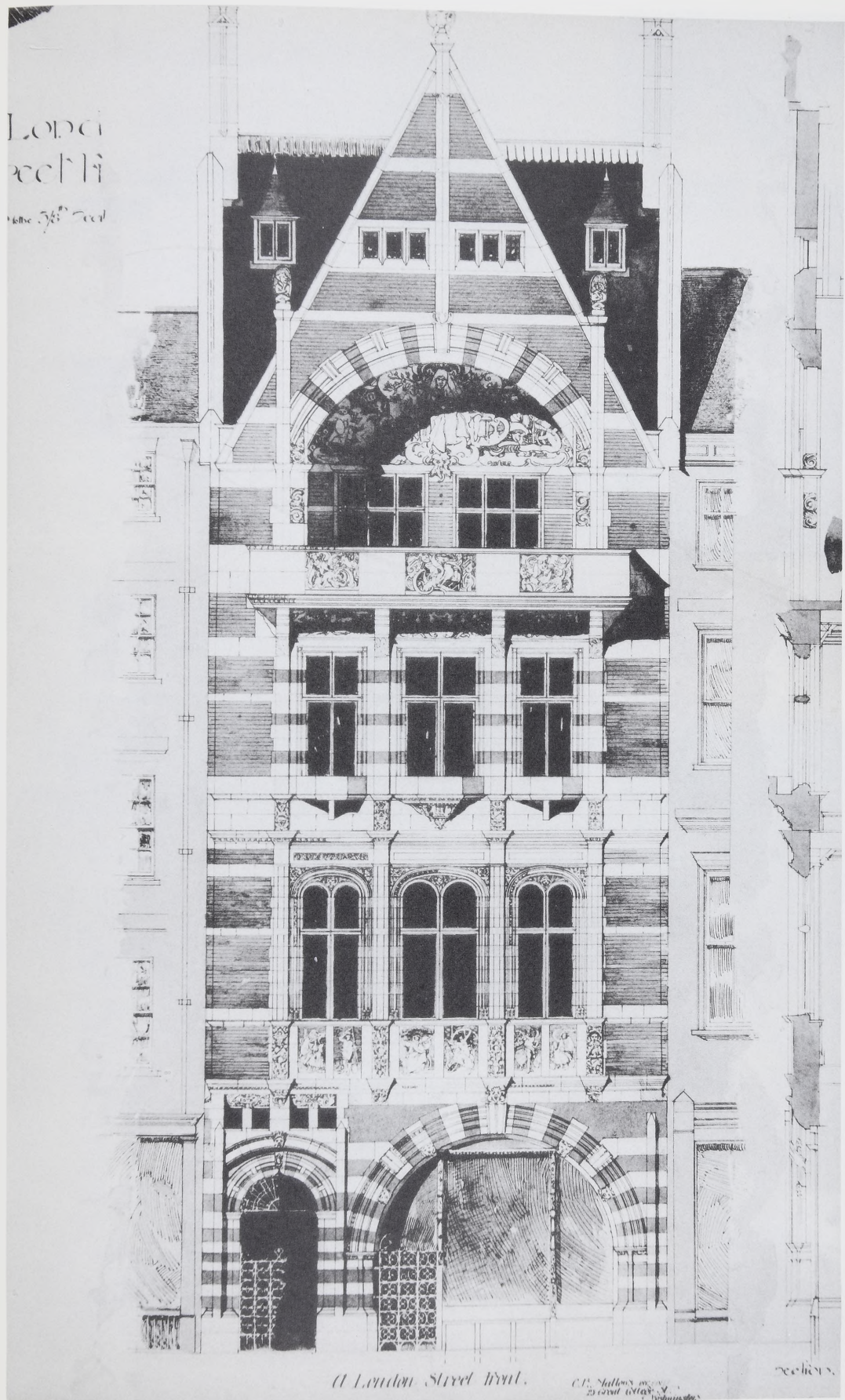


Fig. 26



Fig. 27

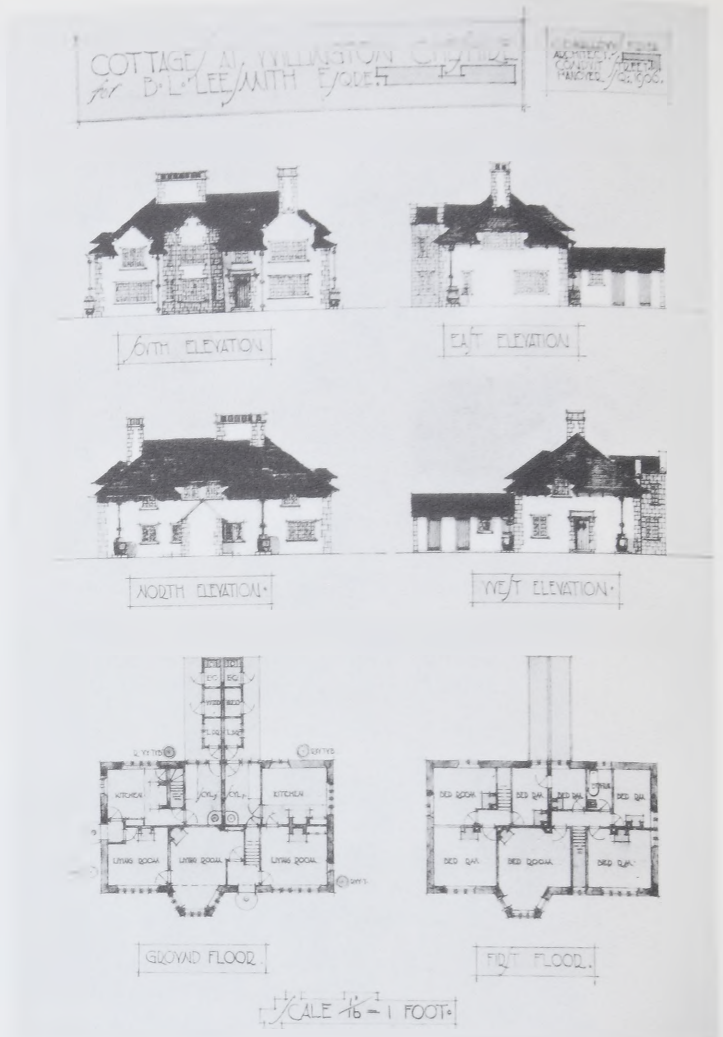


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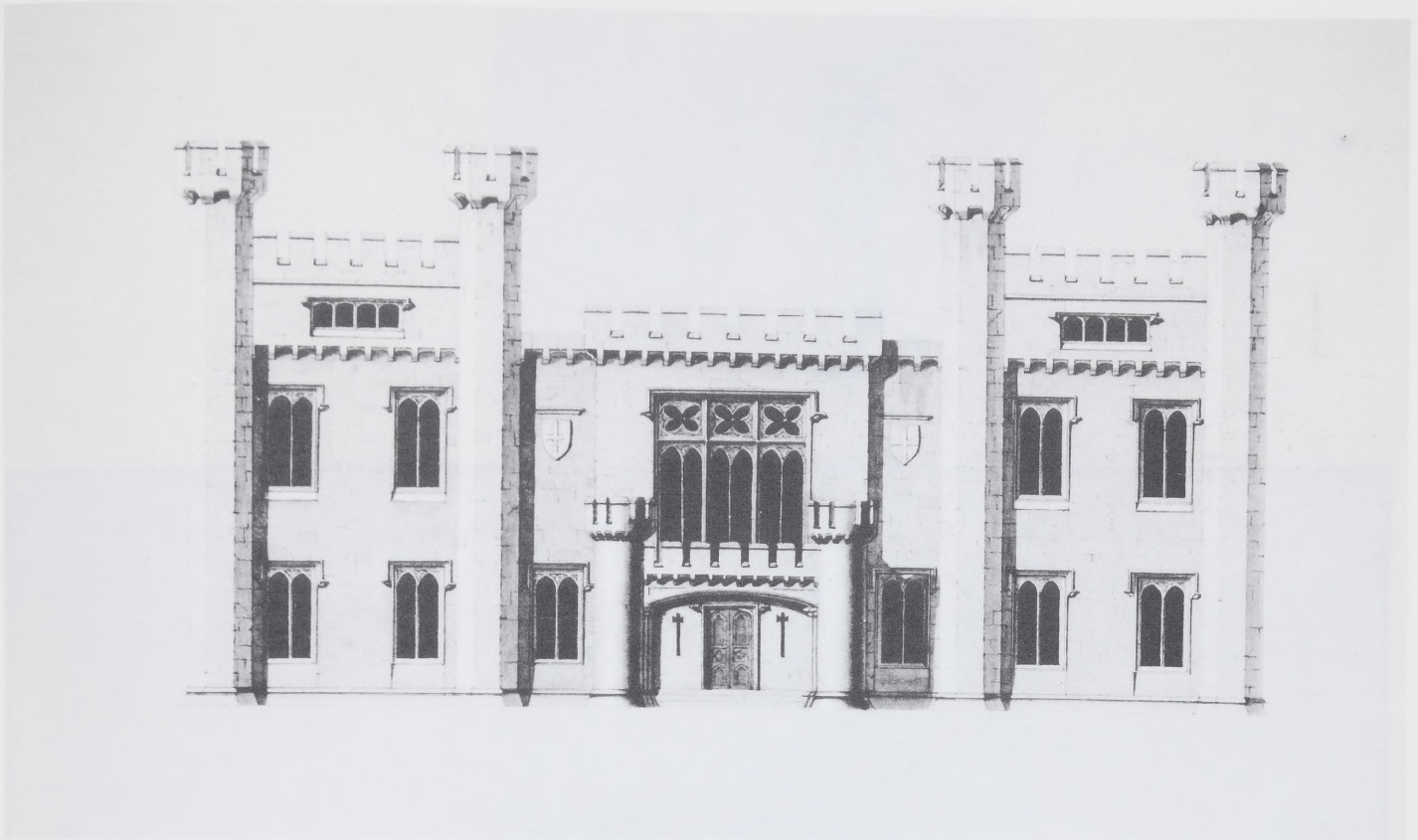


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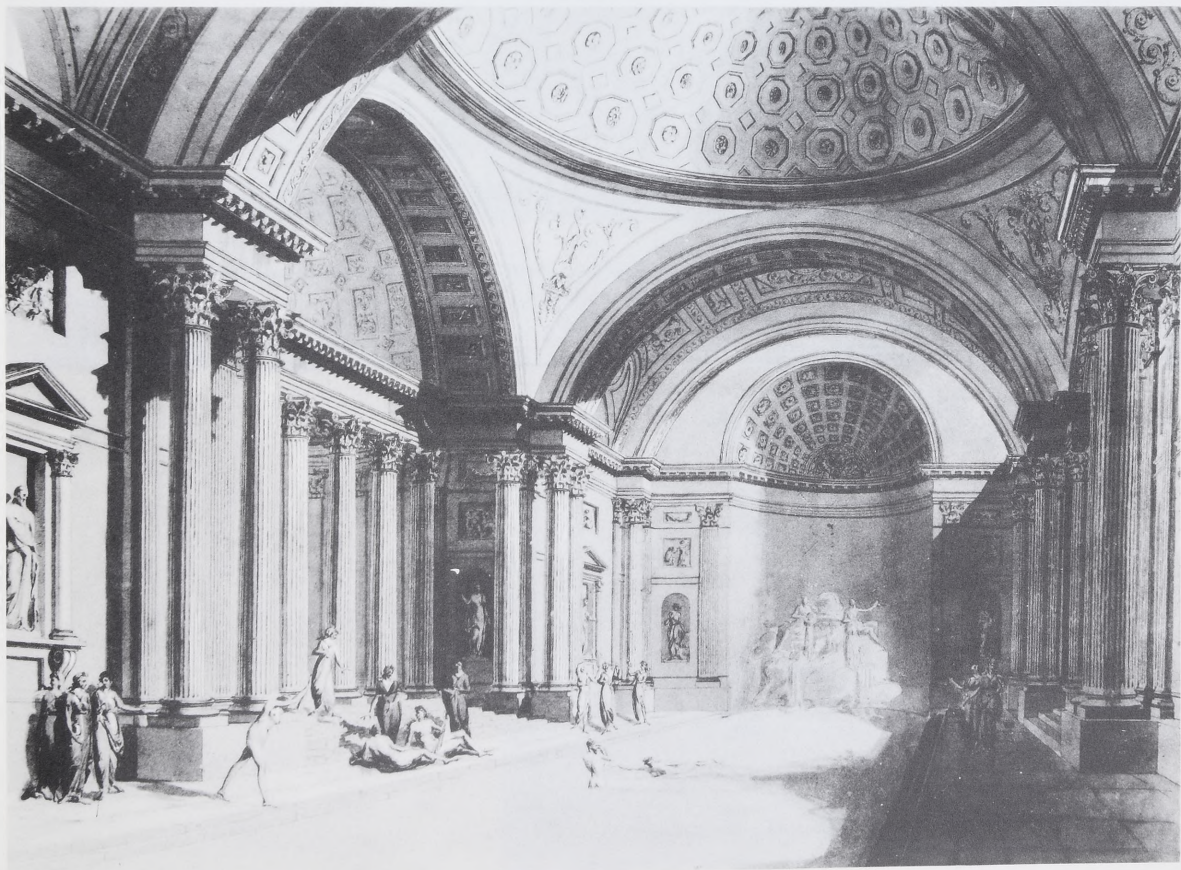


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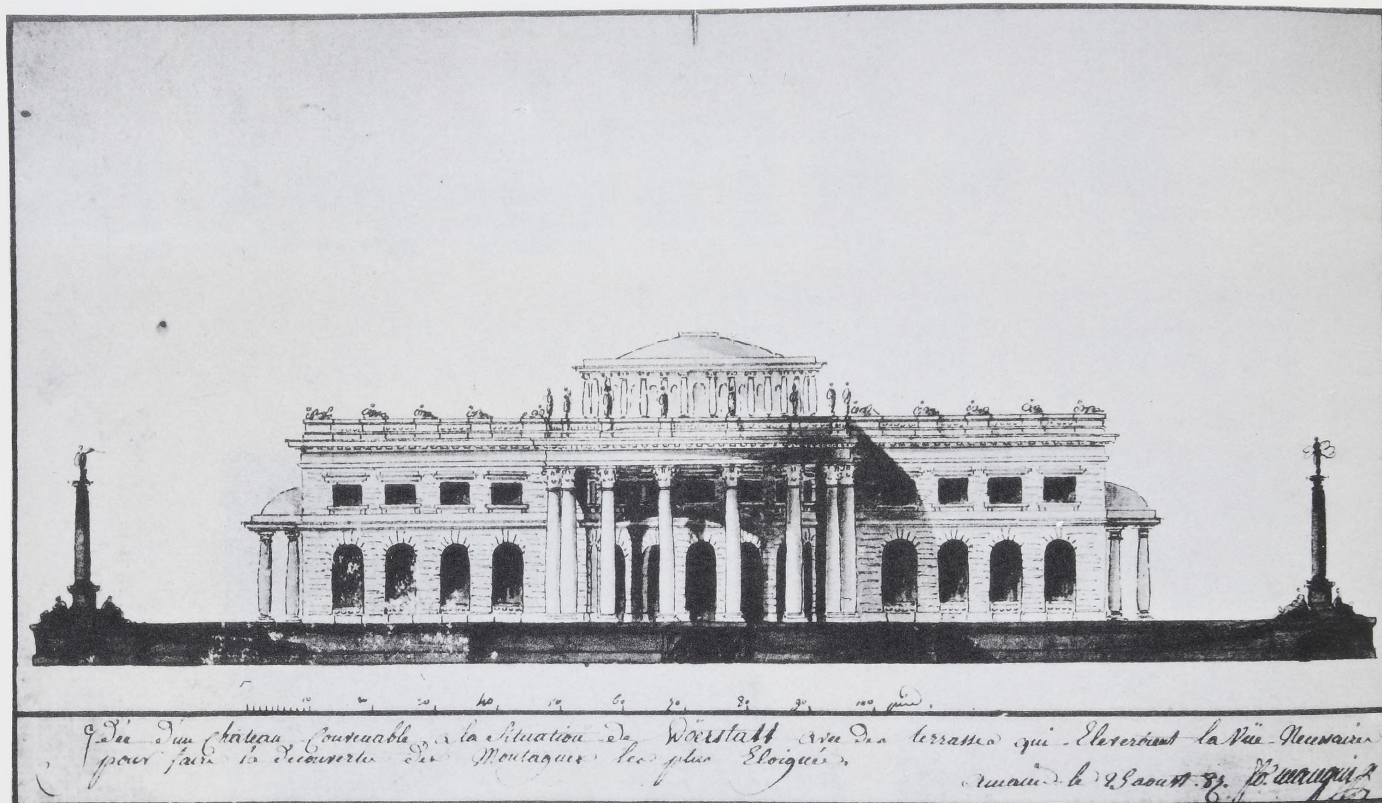


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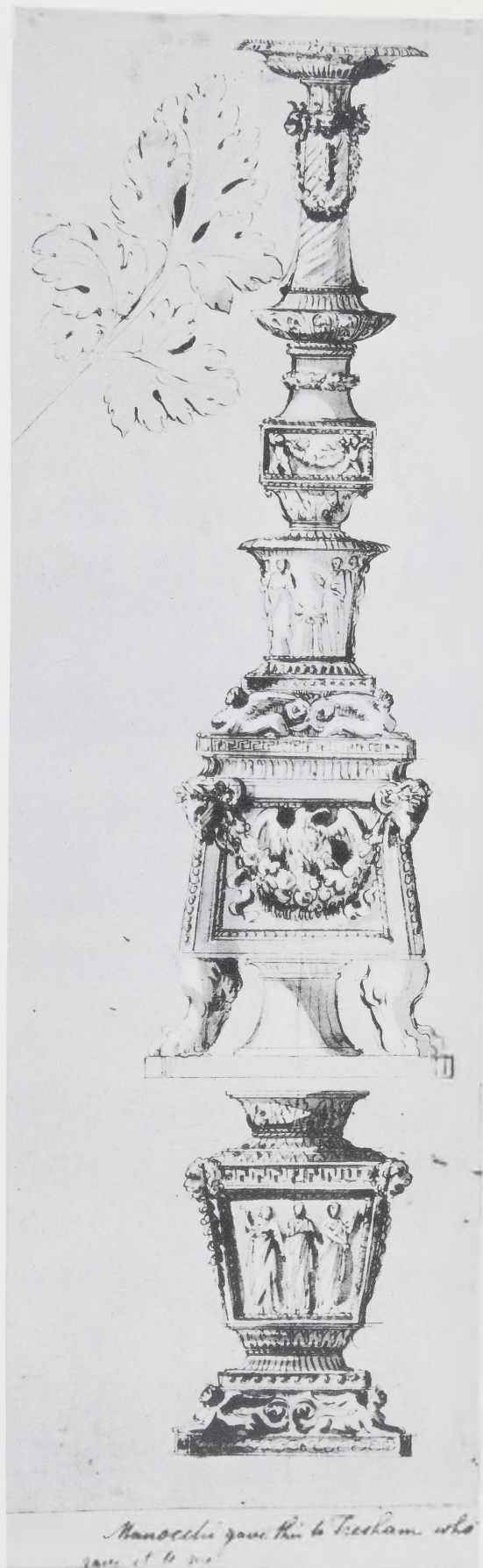


Fig. 32



Fig. 33



Fig. 34

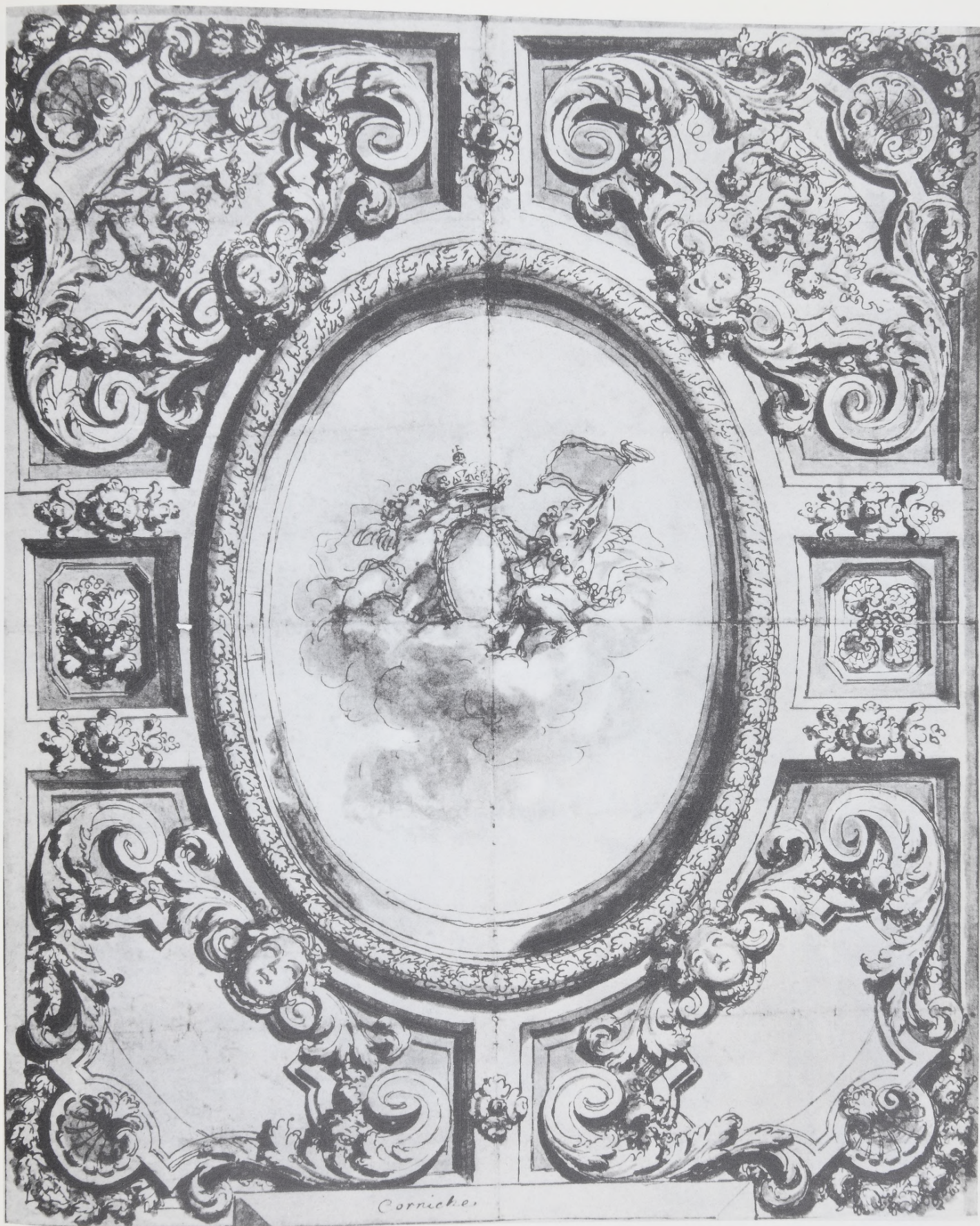


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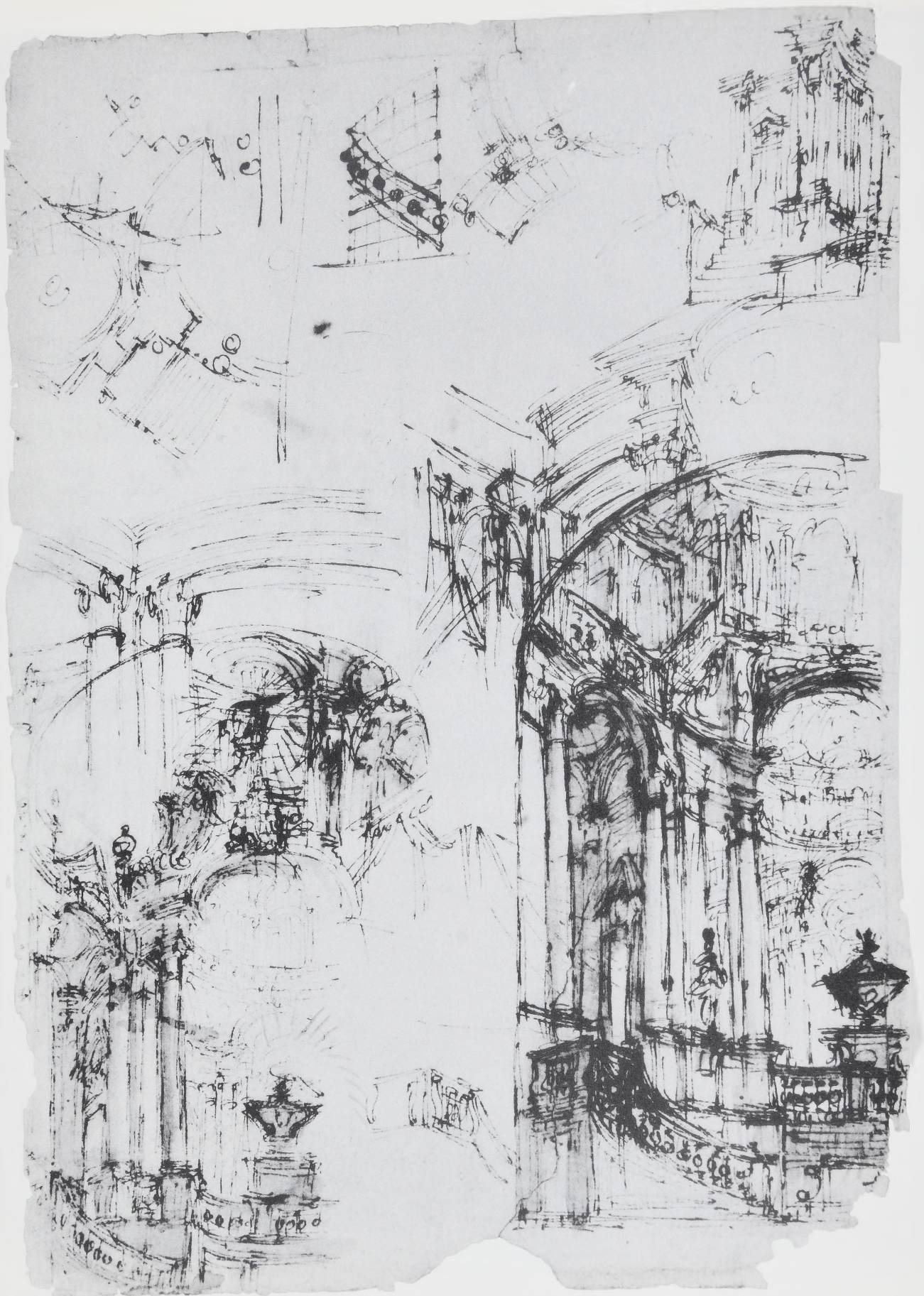


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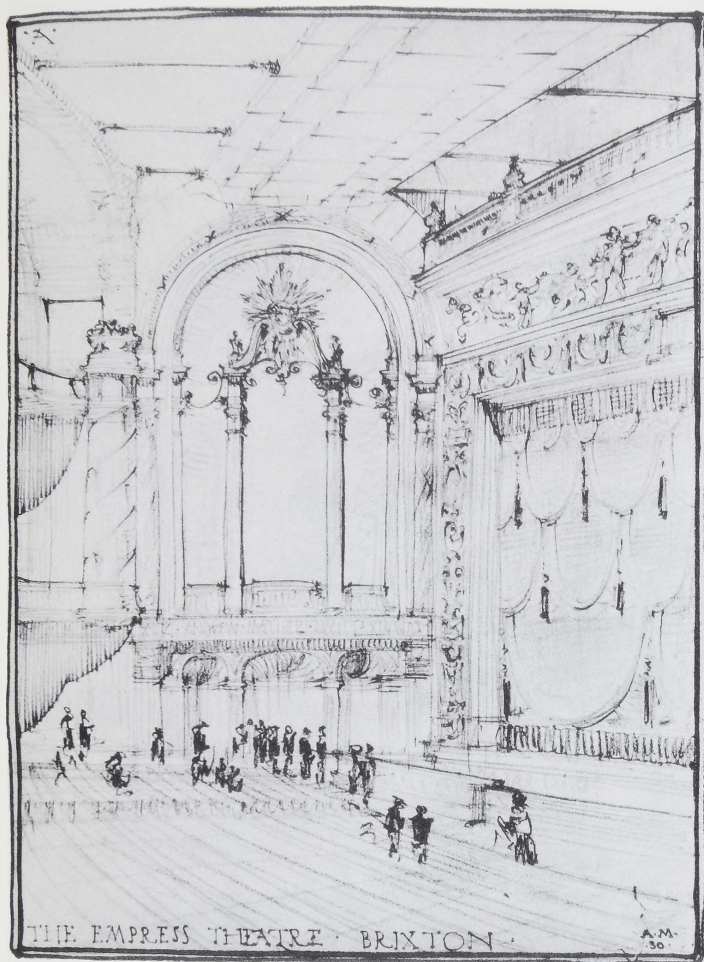


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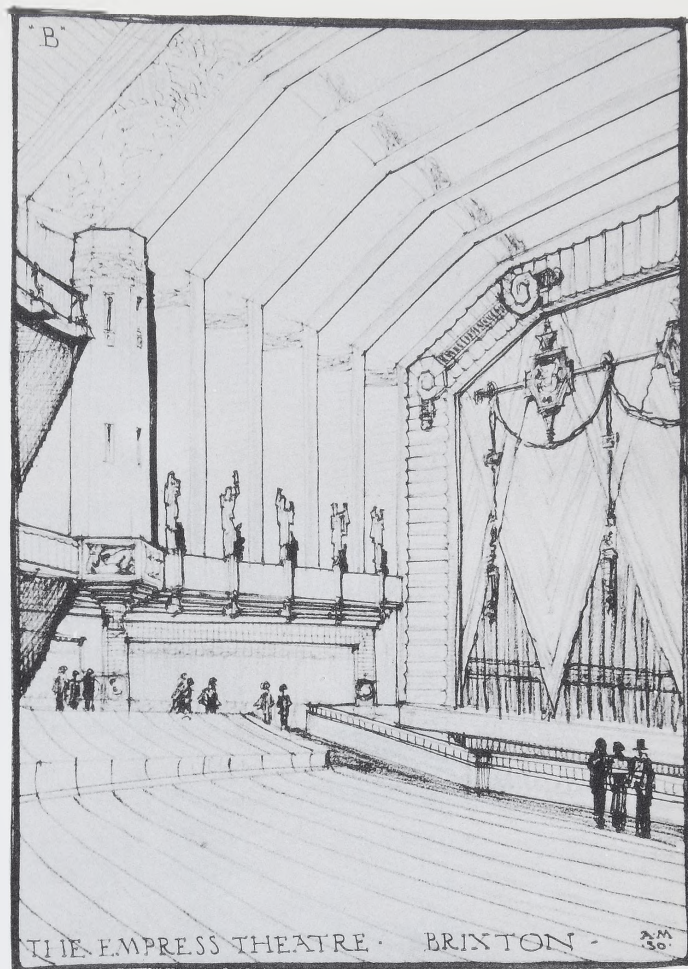


Fig. 38

ST COLUMBA • PONT STREET • S • W • 1 13

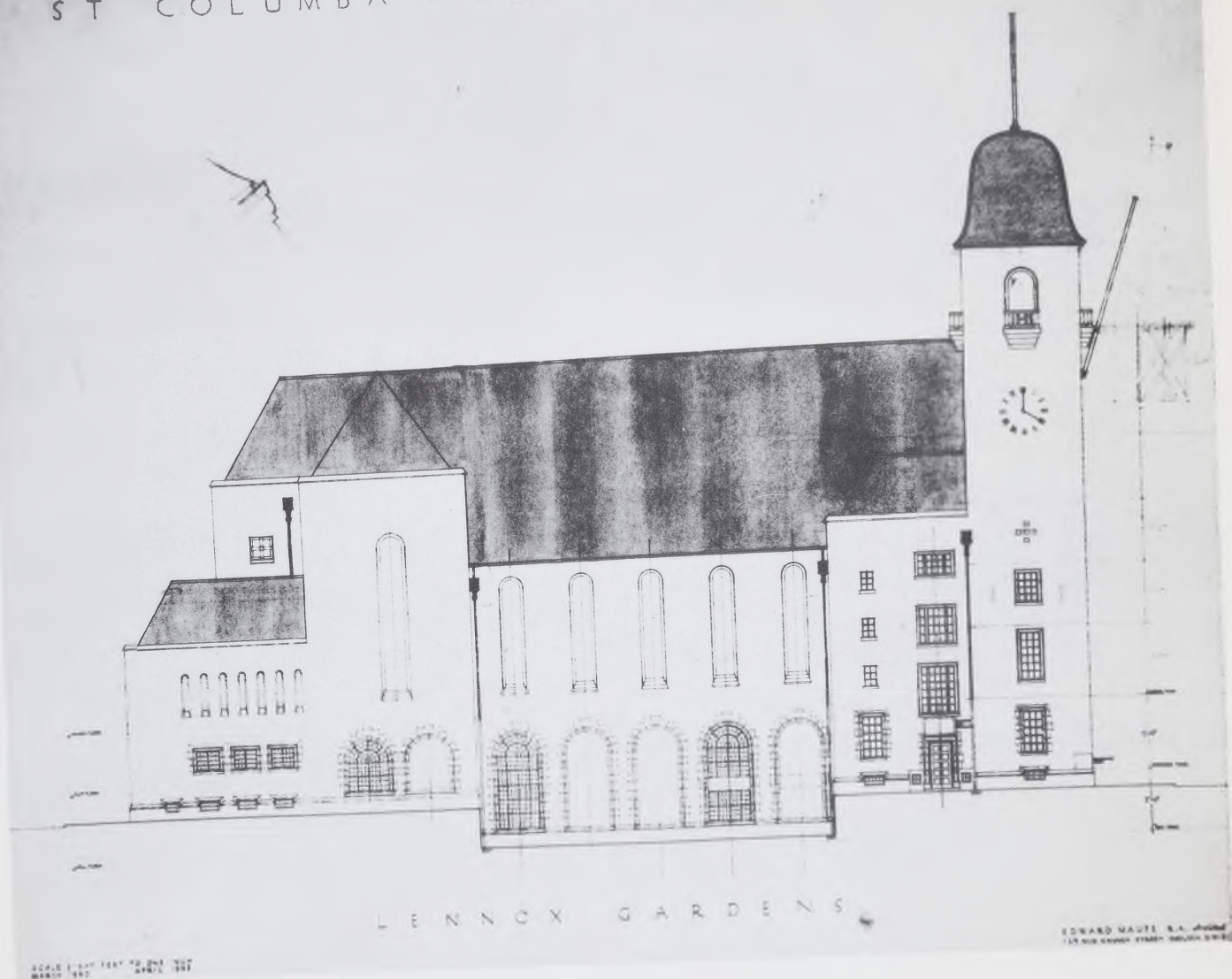


Fig. 39

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DESIGN FOR A
TOWN CHURCH.

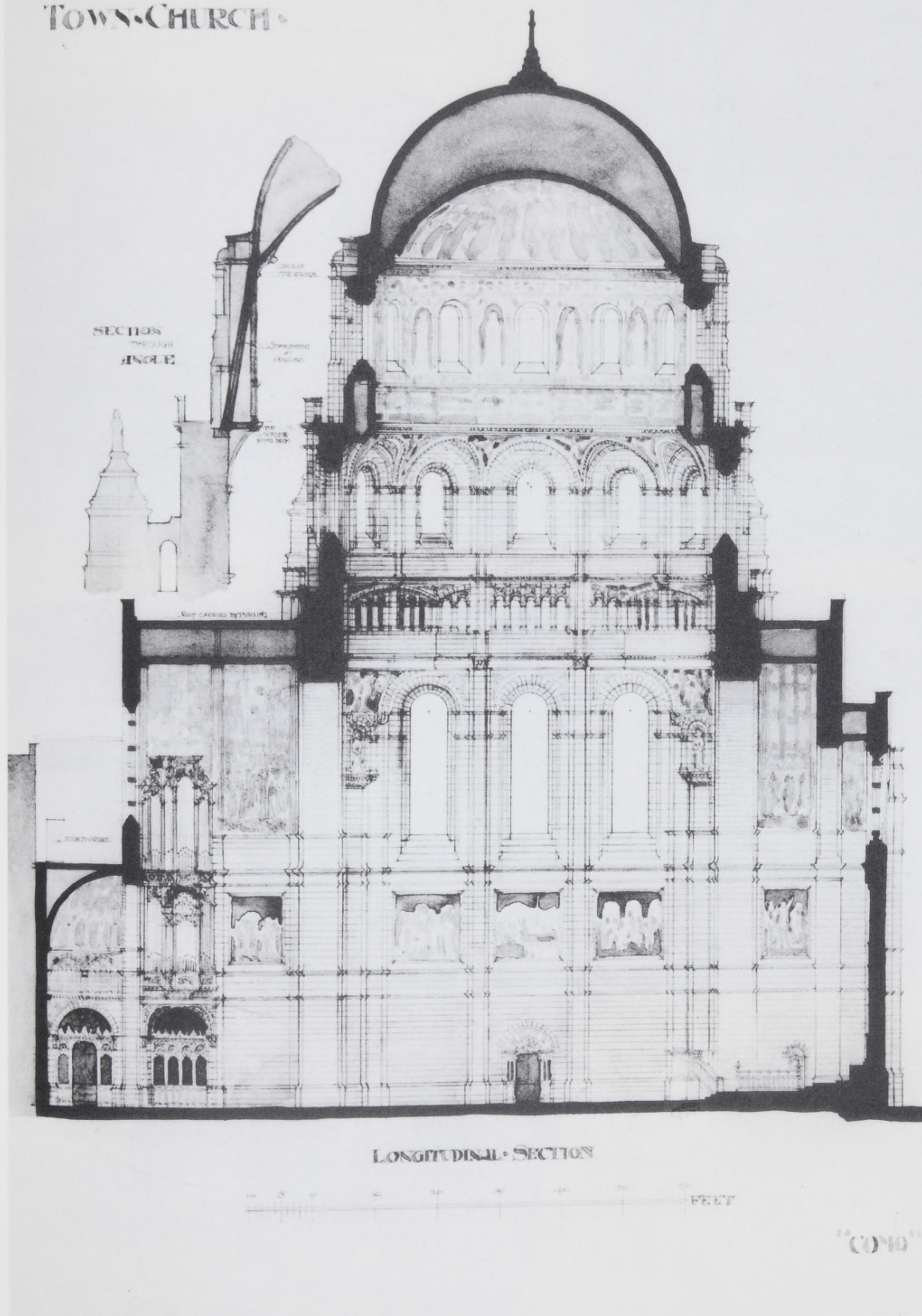


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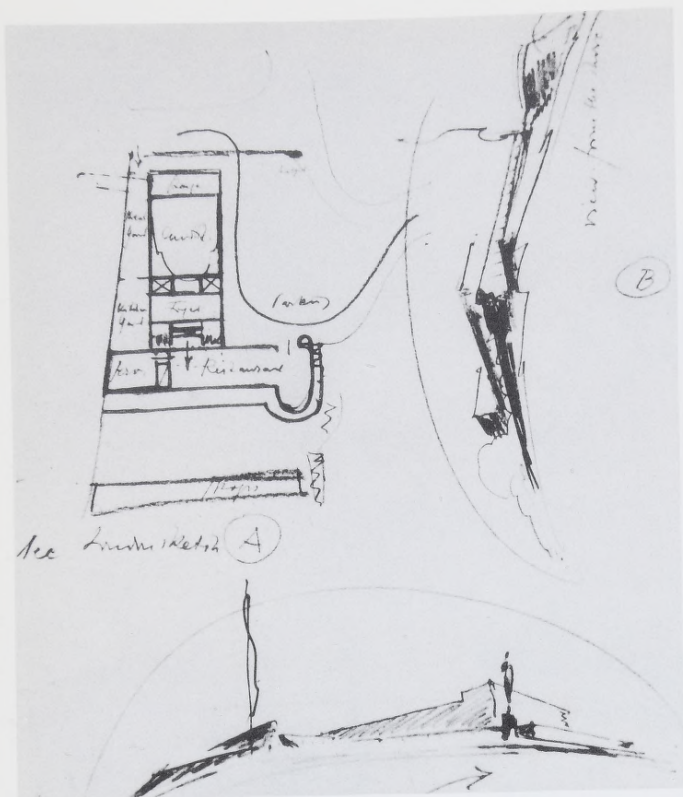


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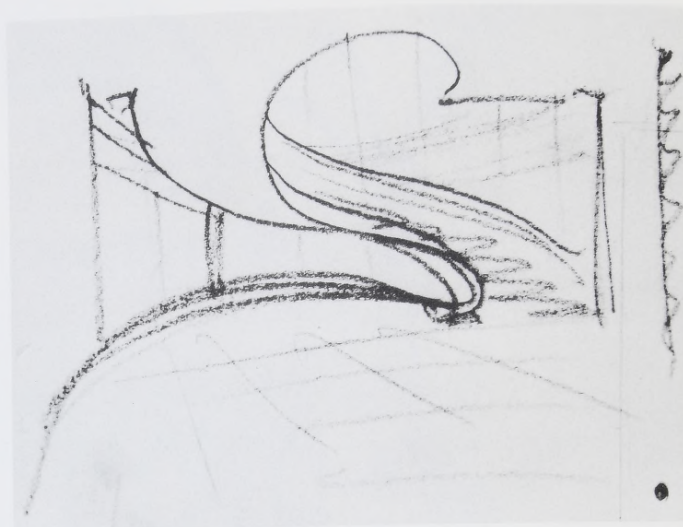


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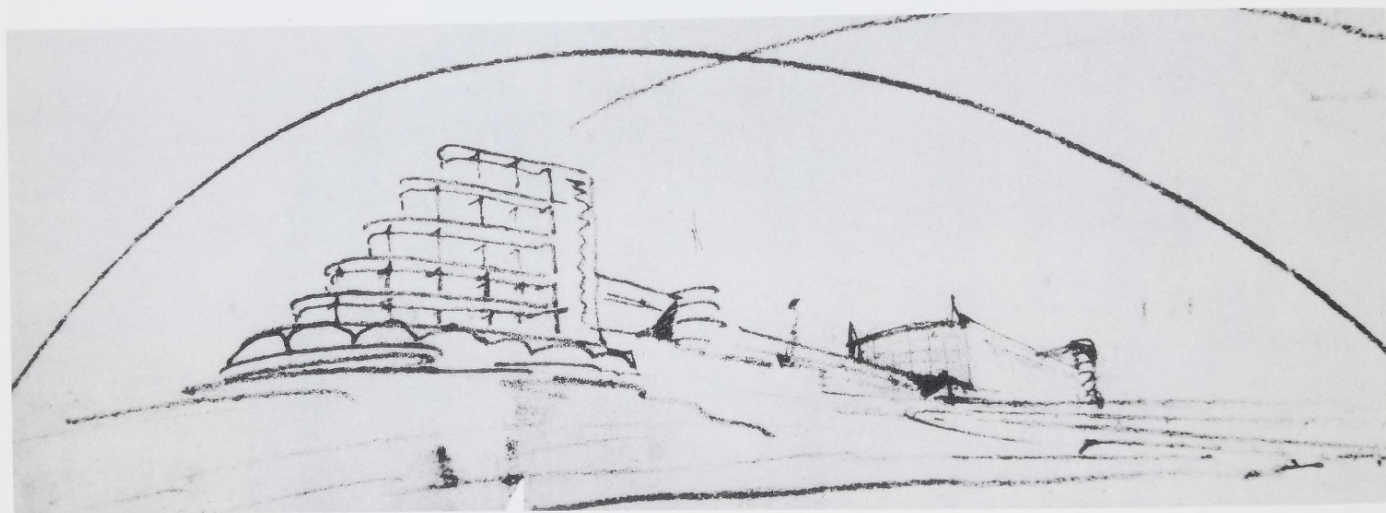


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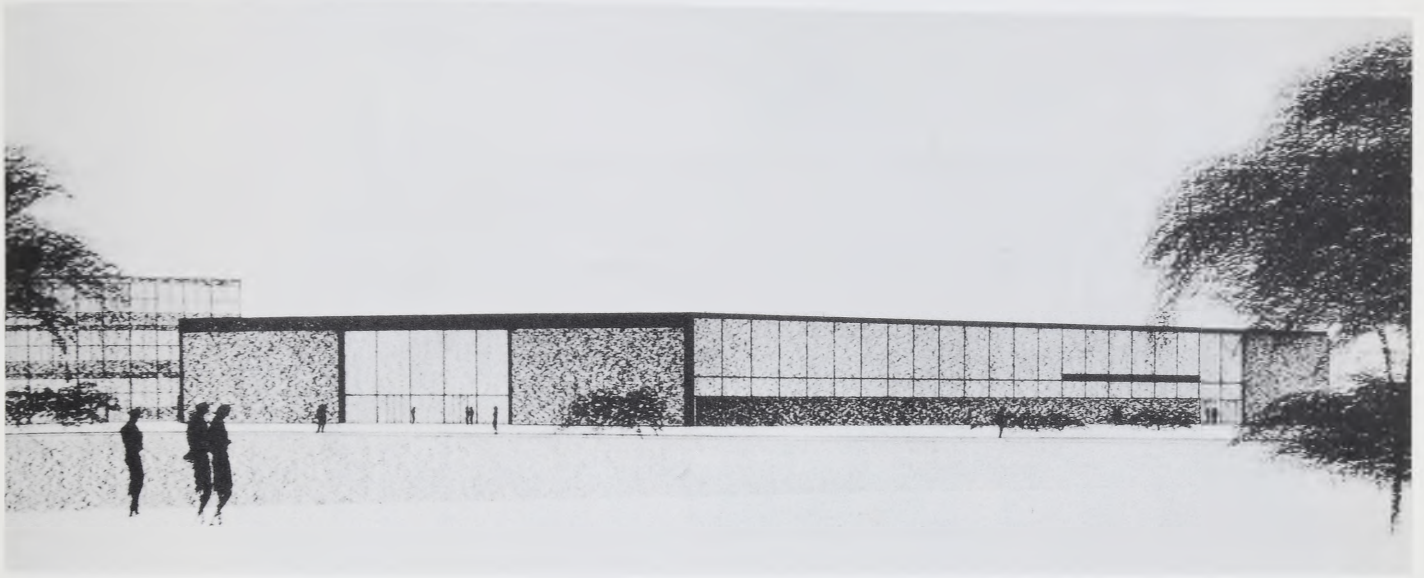


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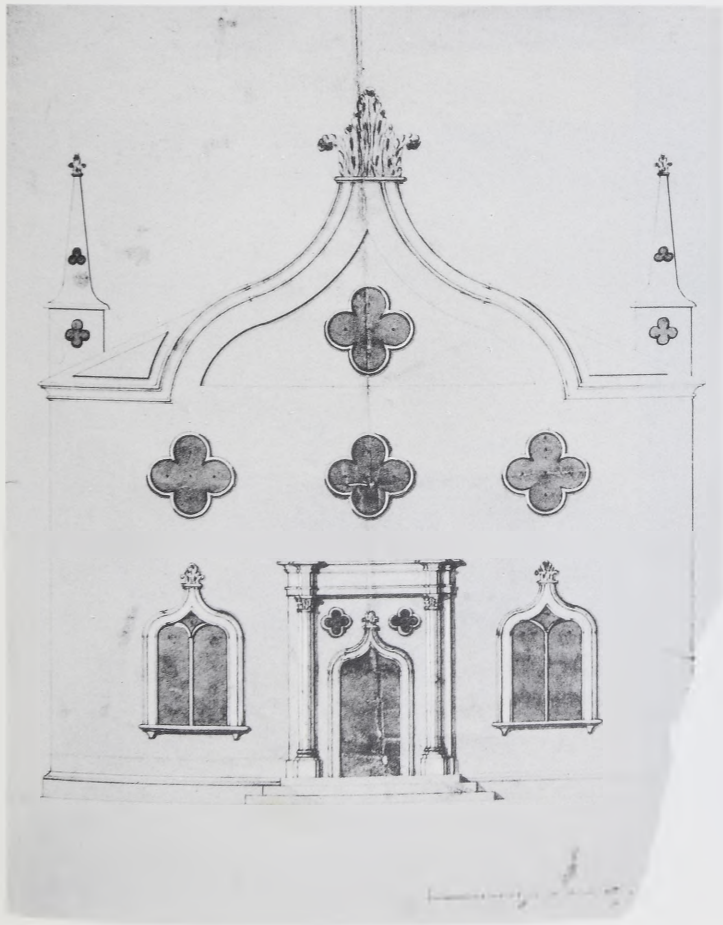


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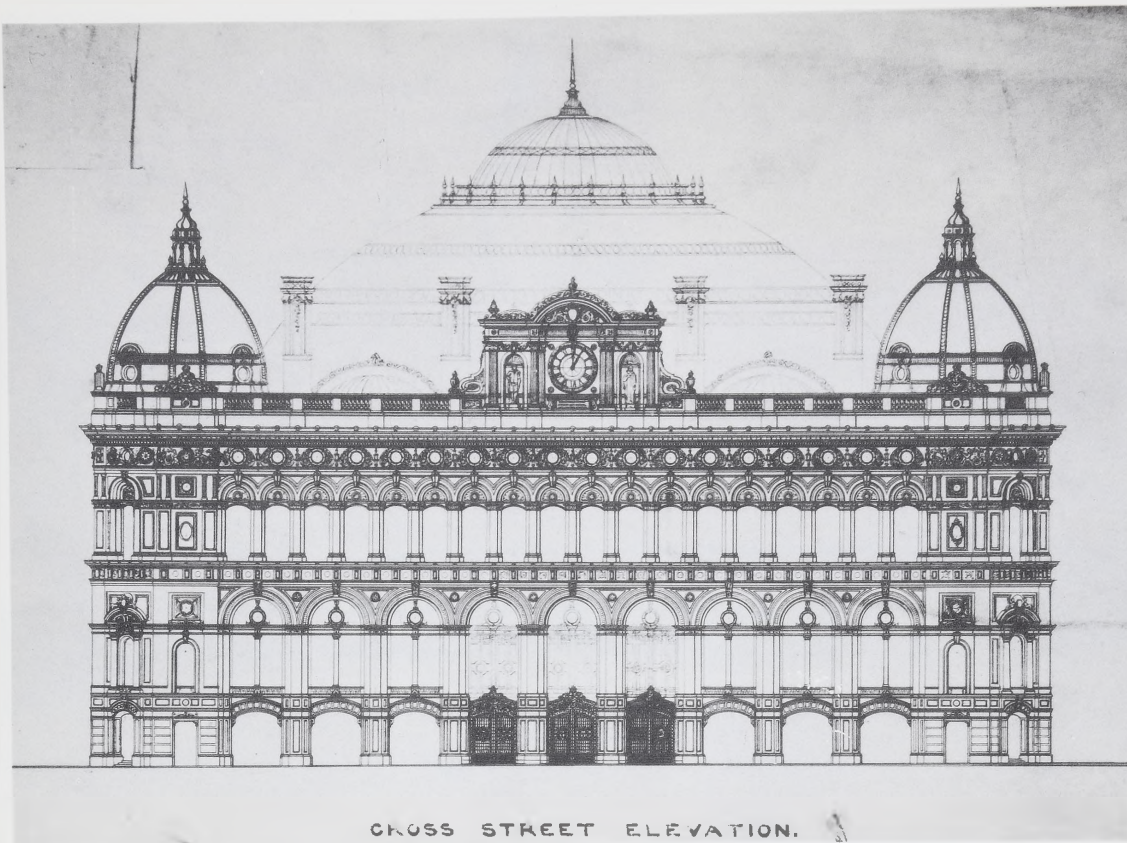


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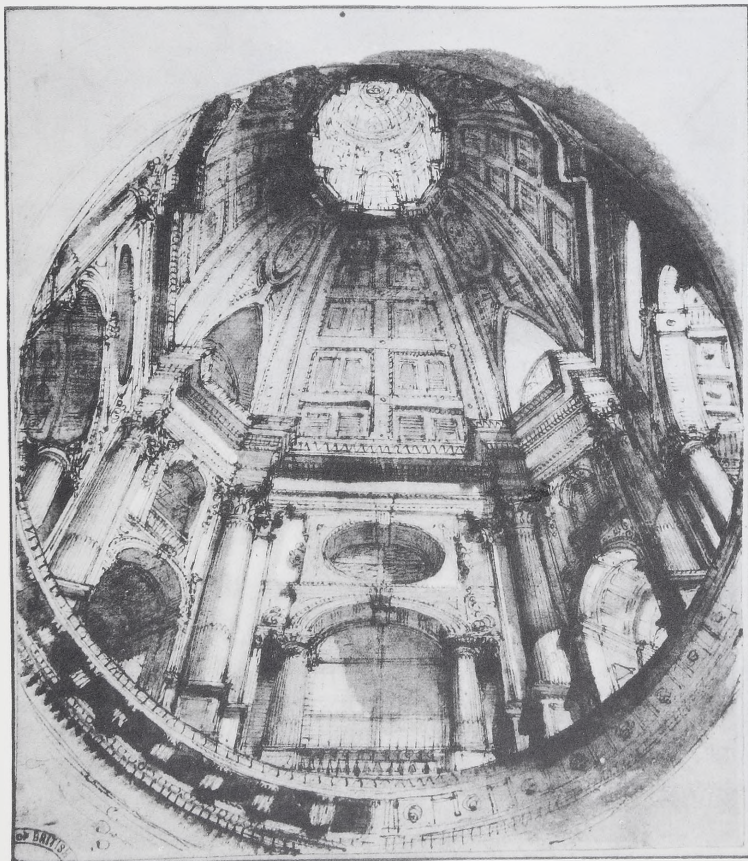


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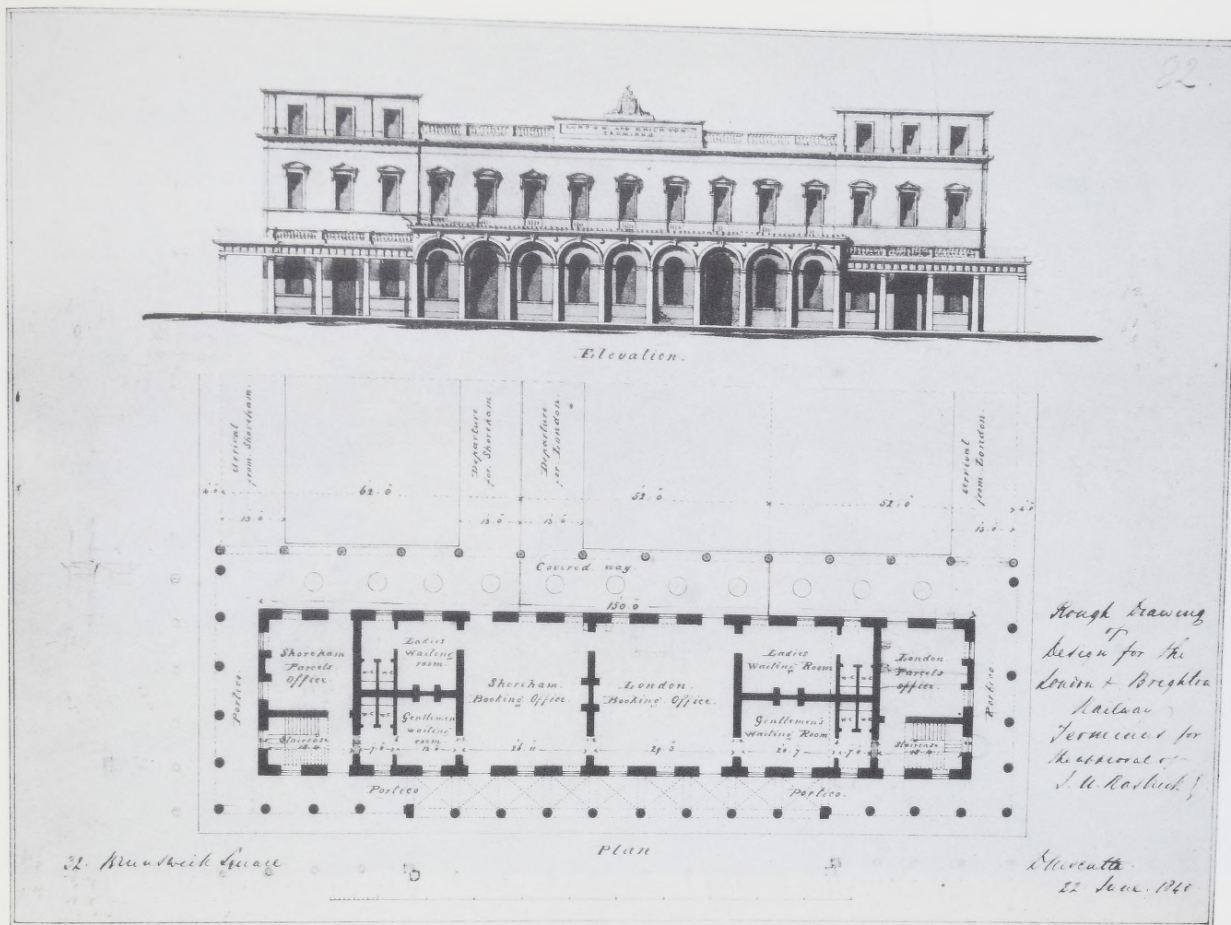


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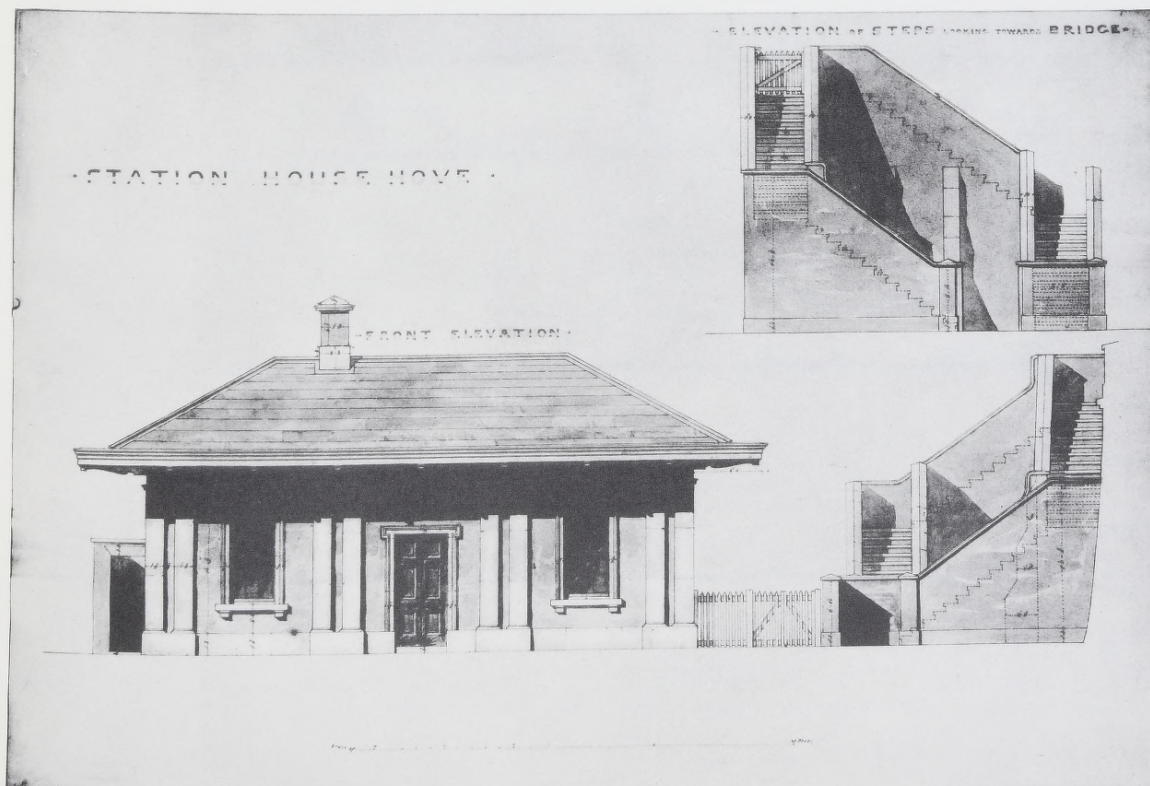


Fig. 49



Fig. 50

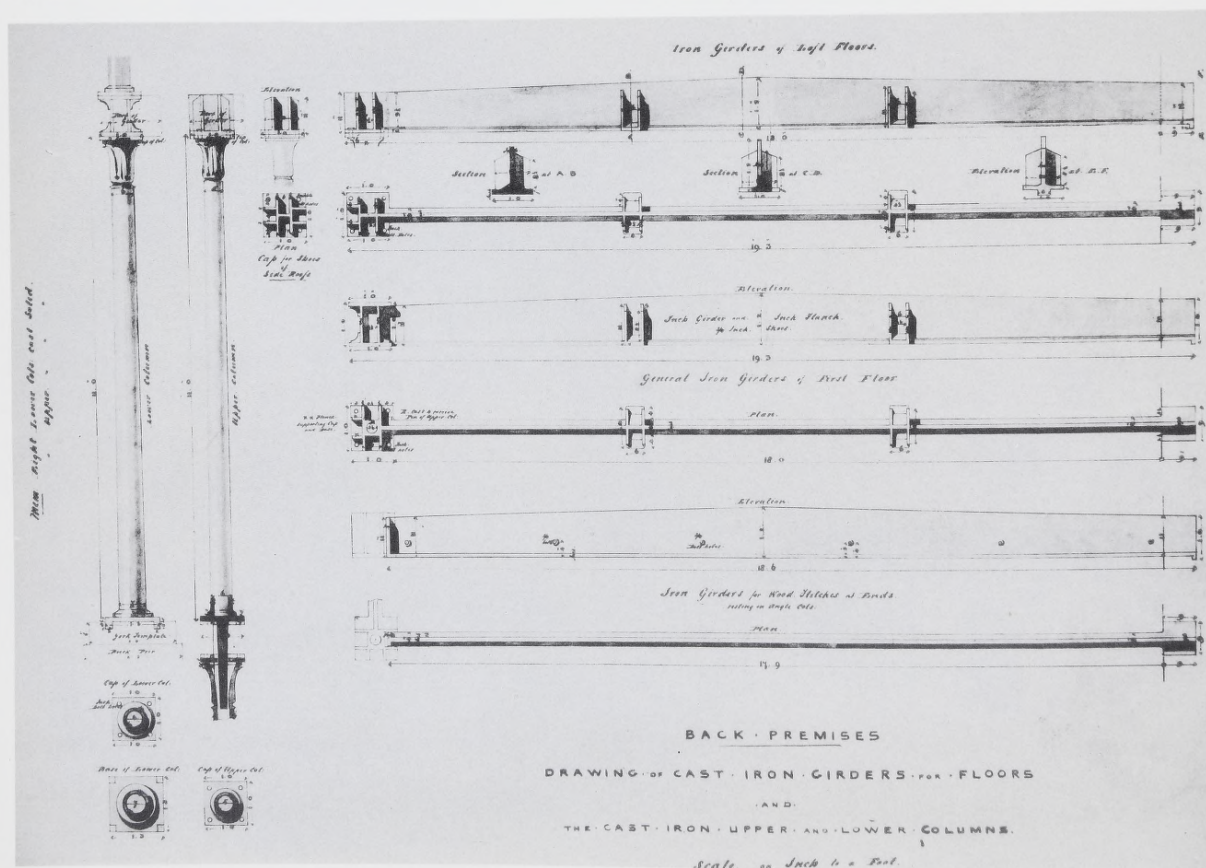


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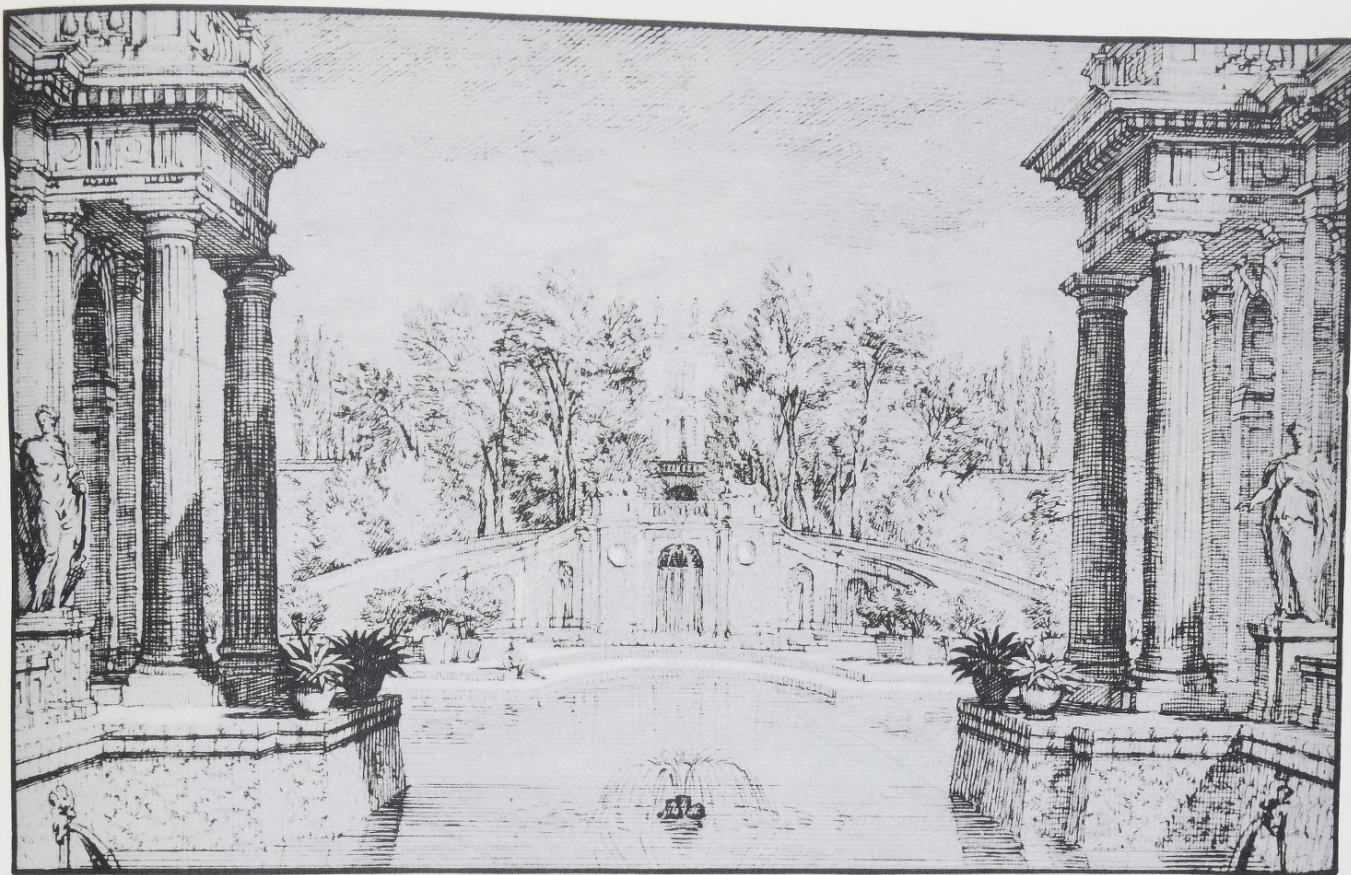


Fig. 52



Fig. 53



Fig. 54

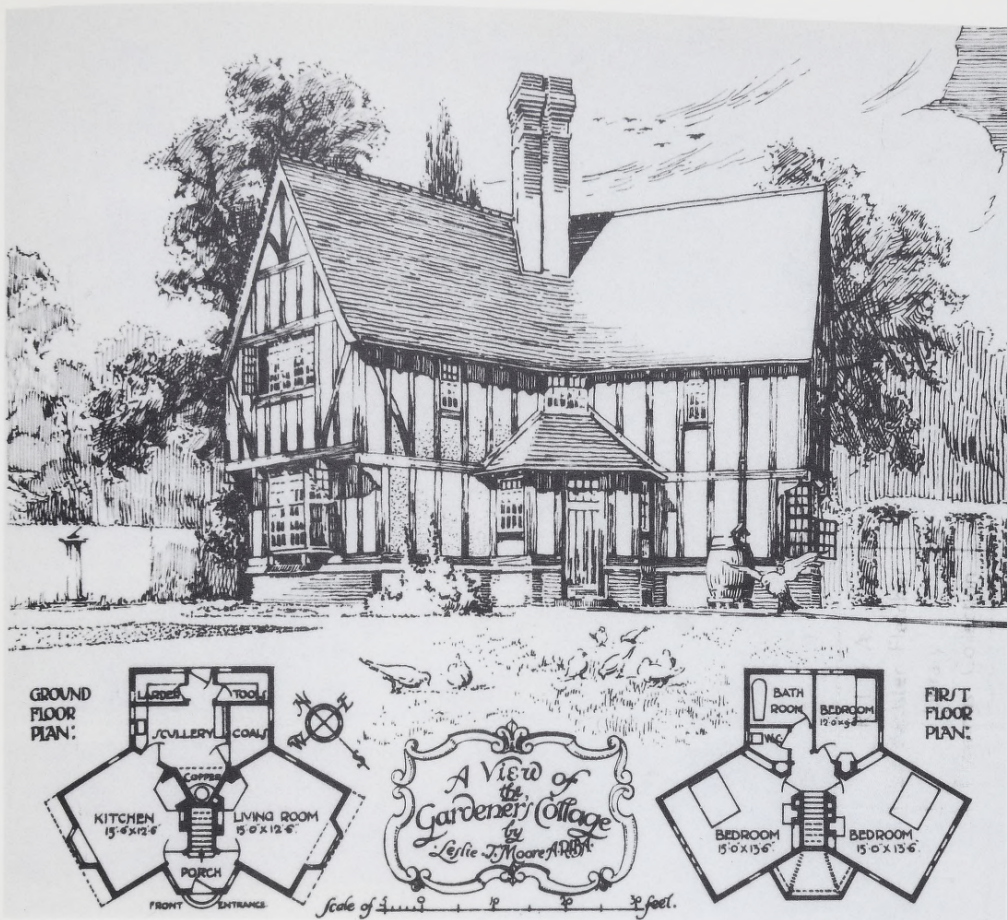


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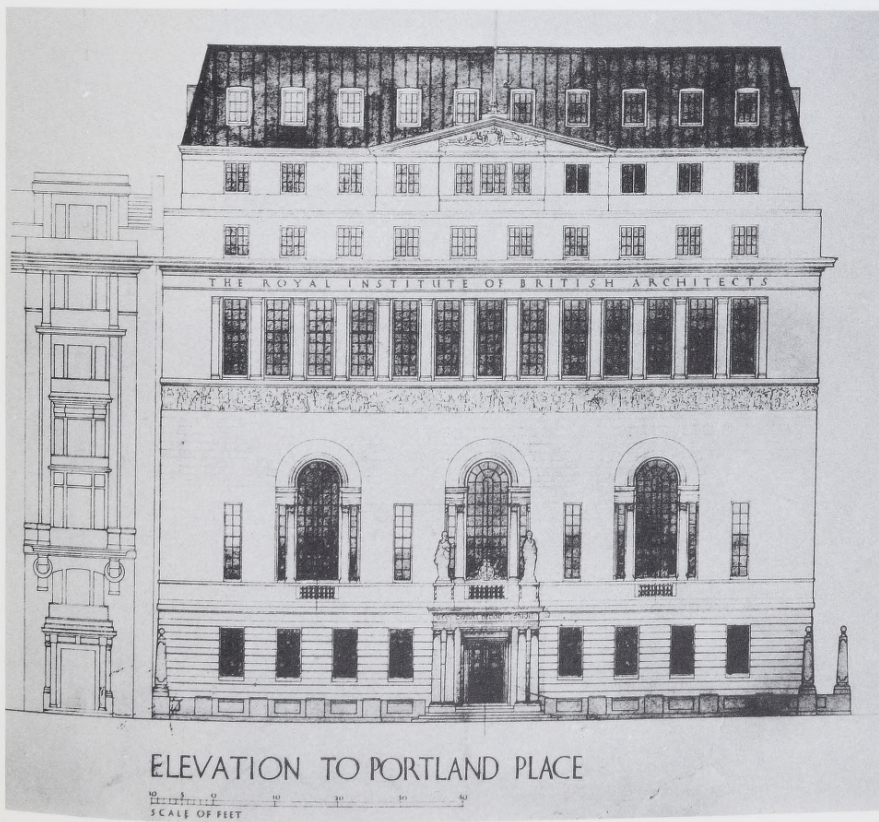


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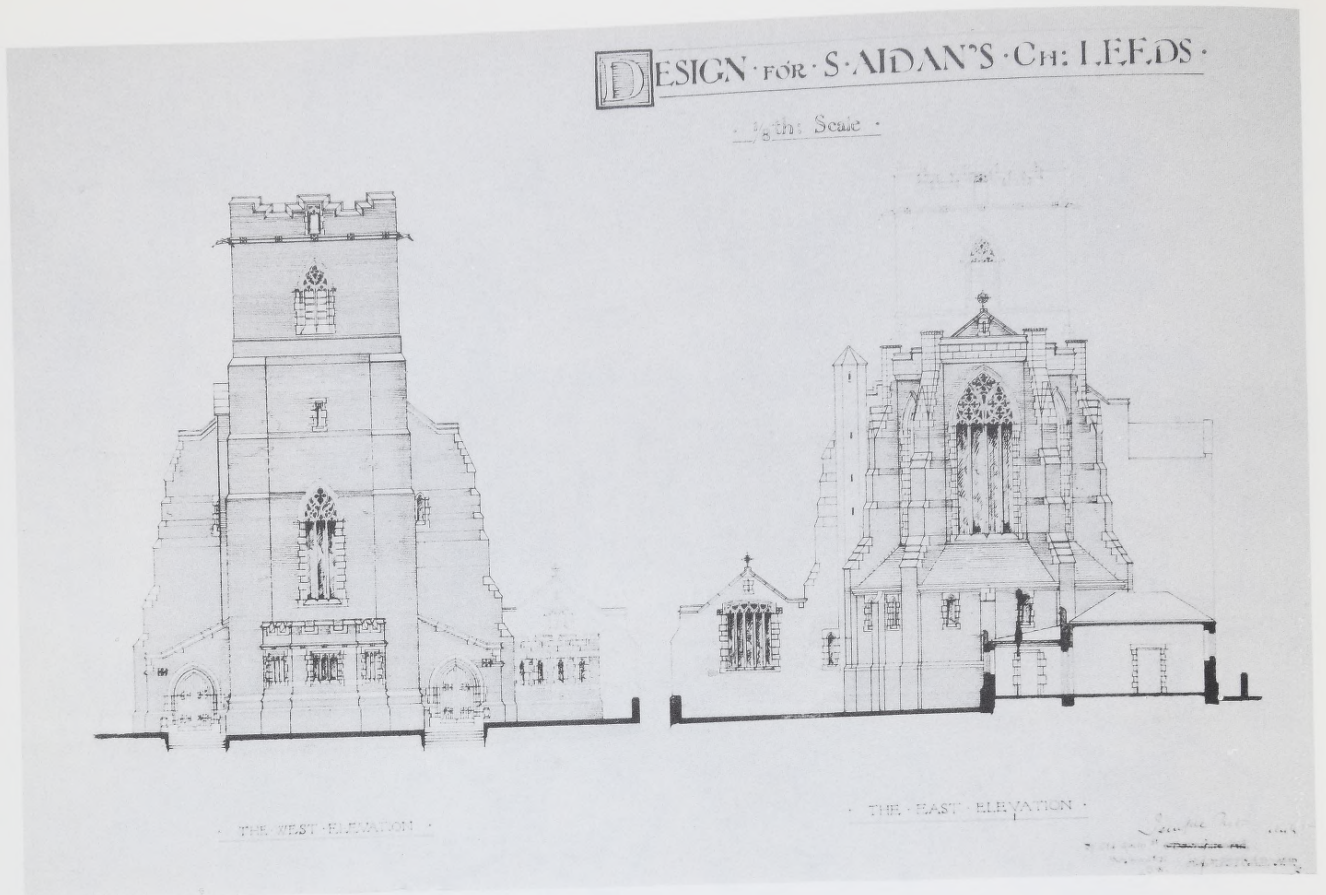


Fig. 57



Fig. 58



Fig. 59

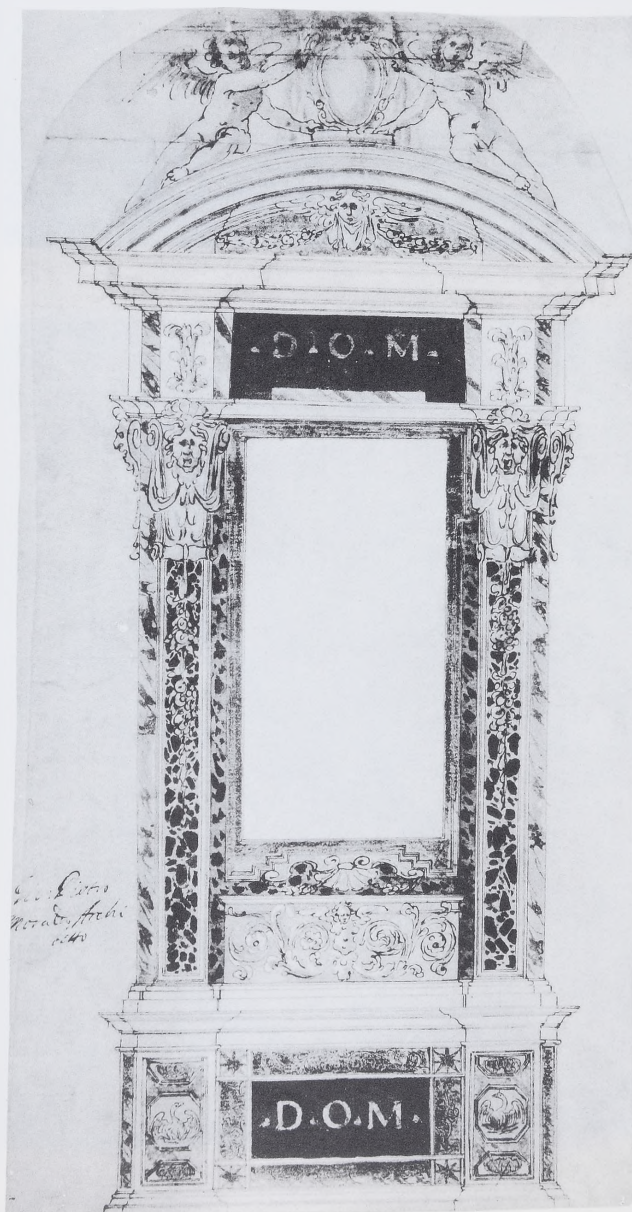


Fig. 60

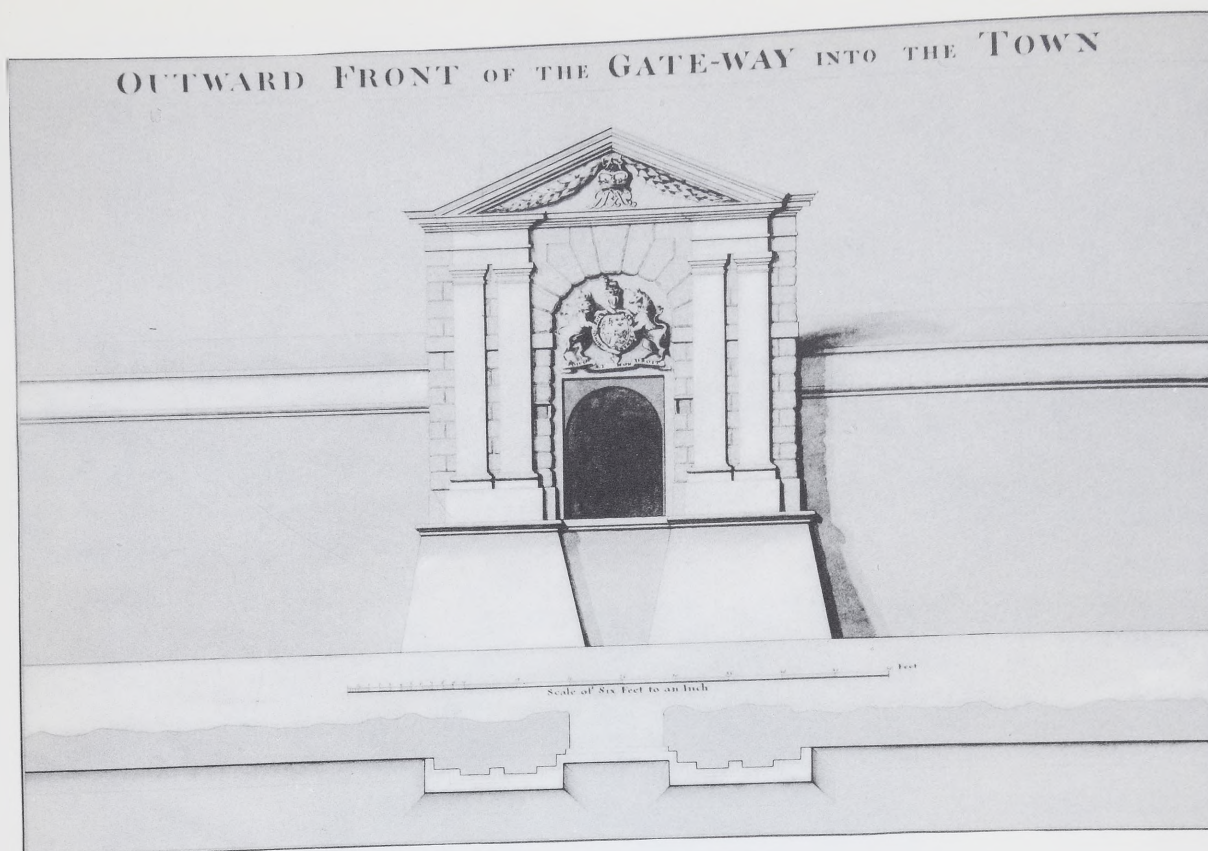


Fig. 61



Fig. 62



Fig. 63



Fig. 64

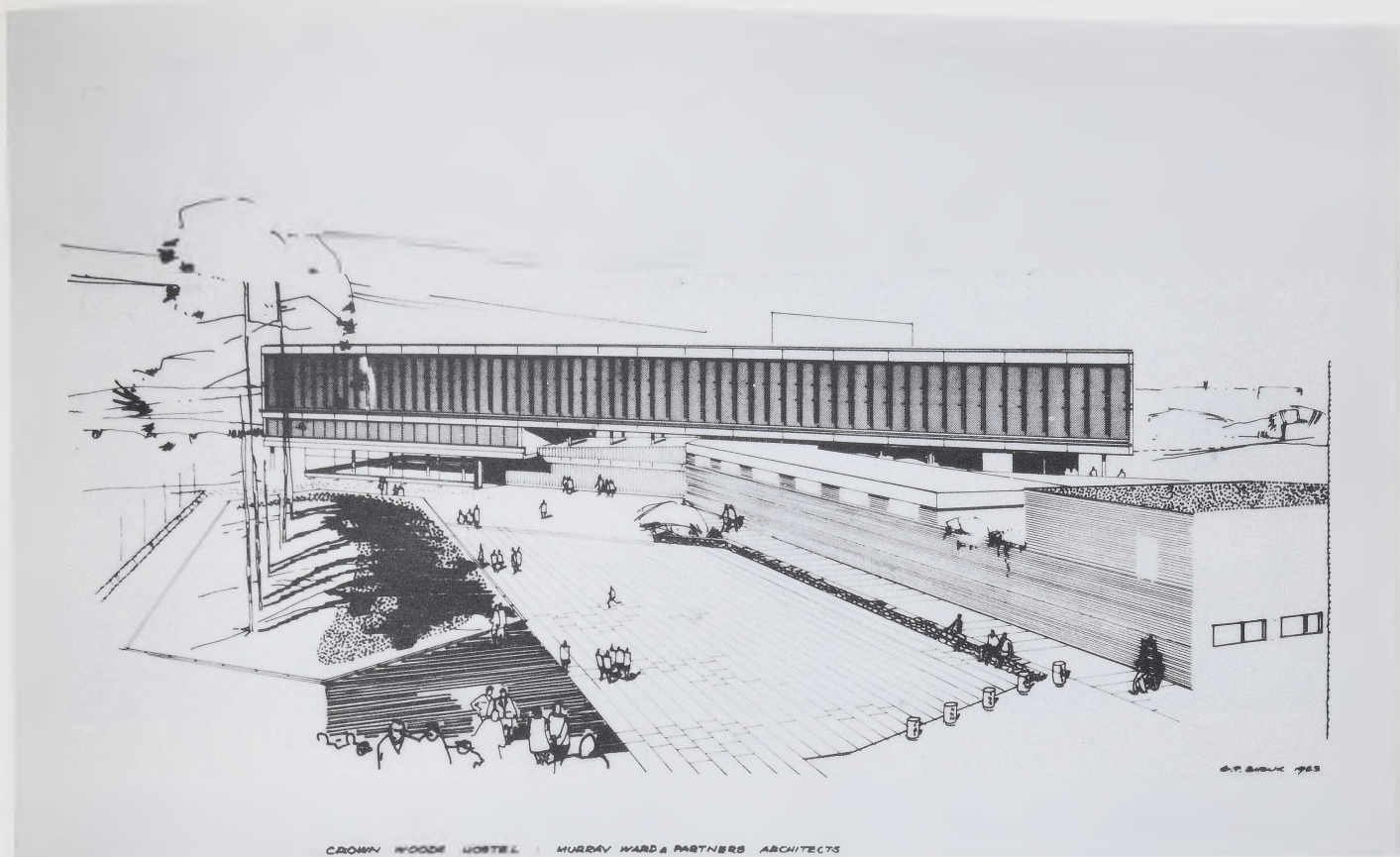


Fig. 66

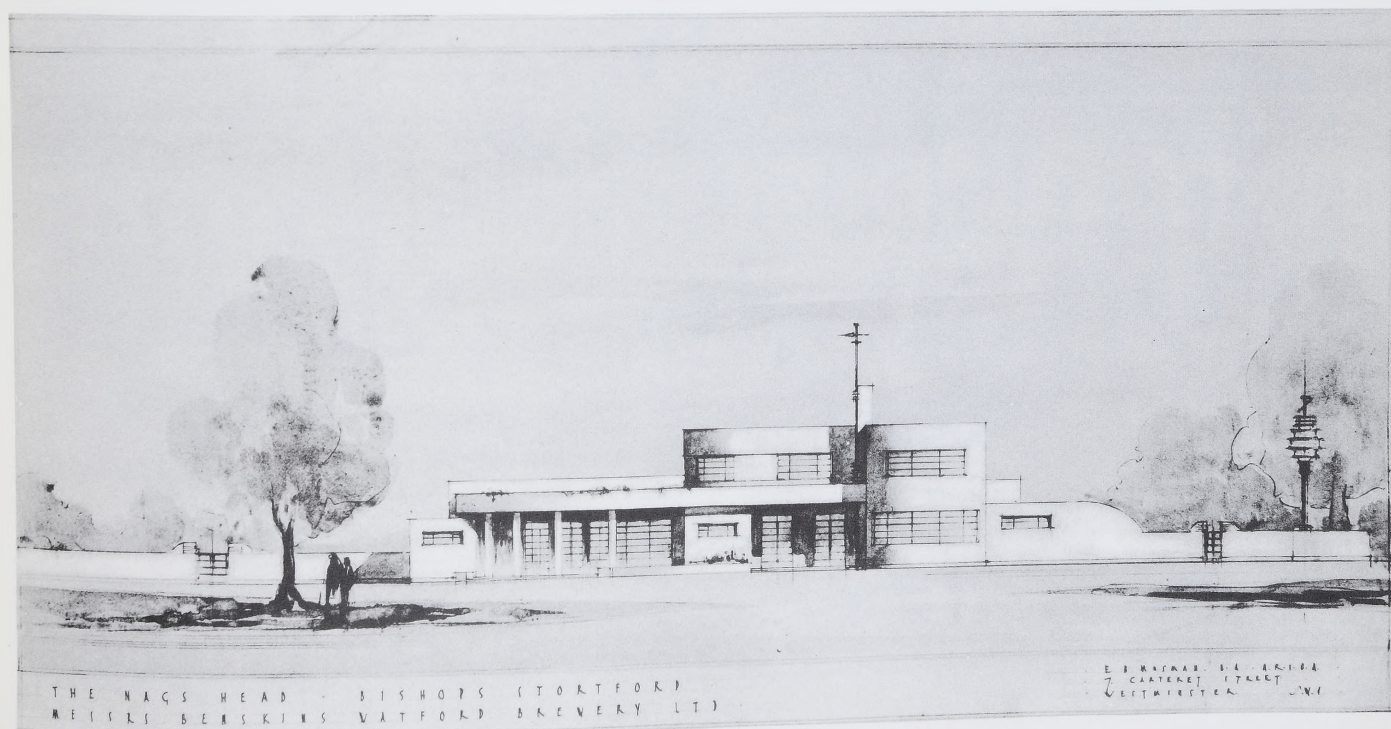


Fig. 67

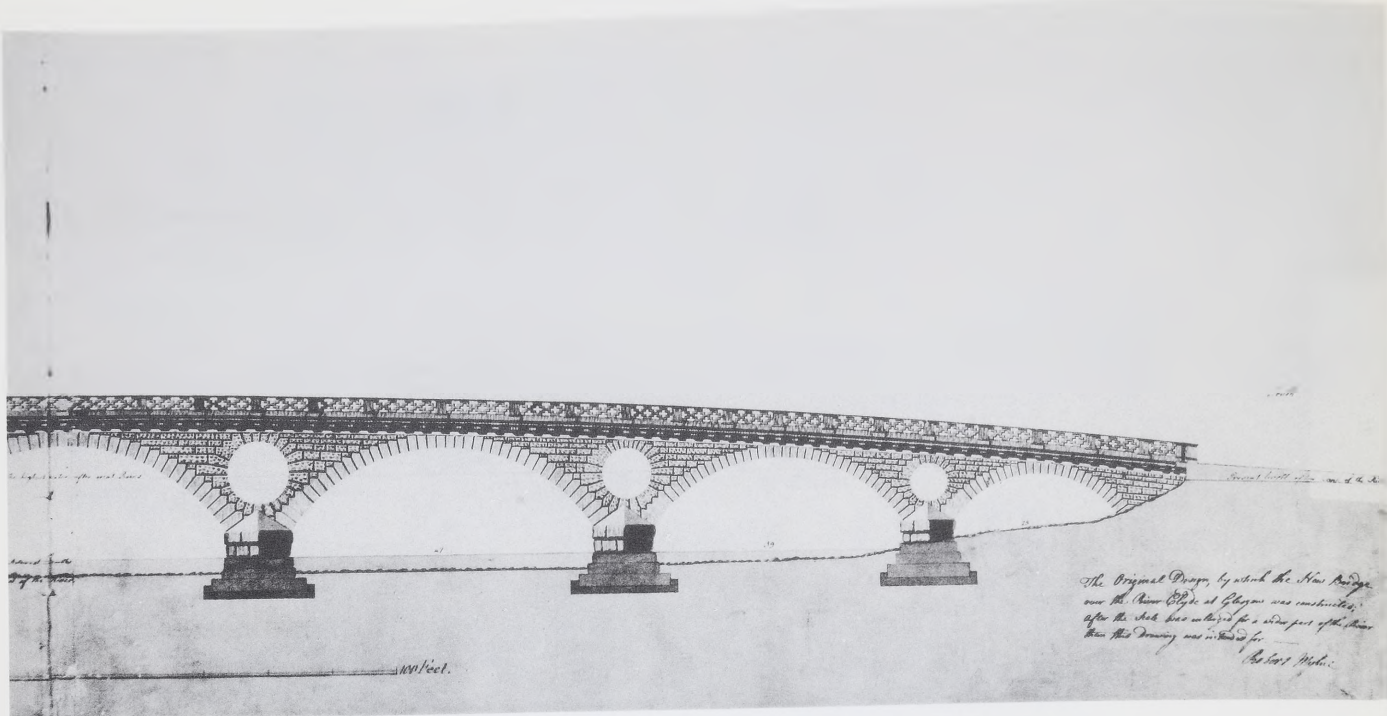


Fig. 68

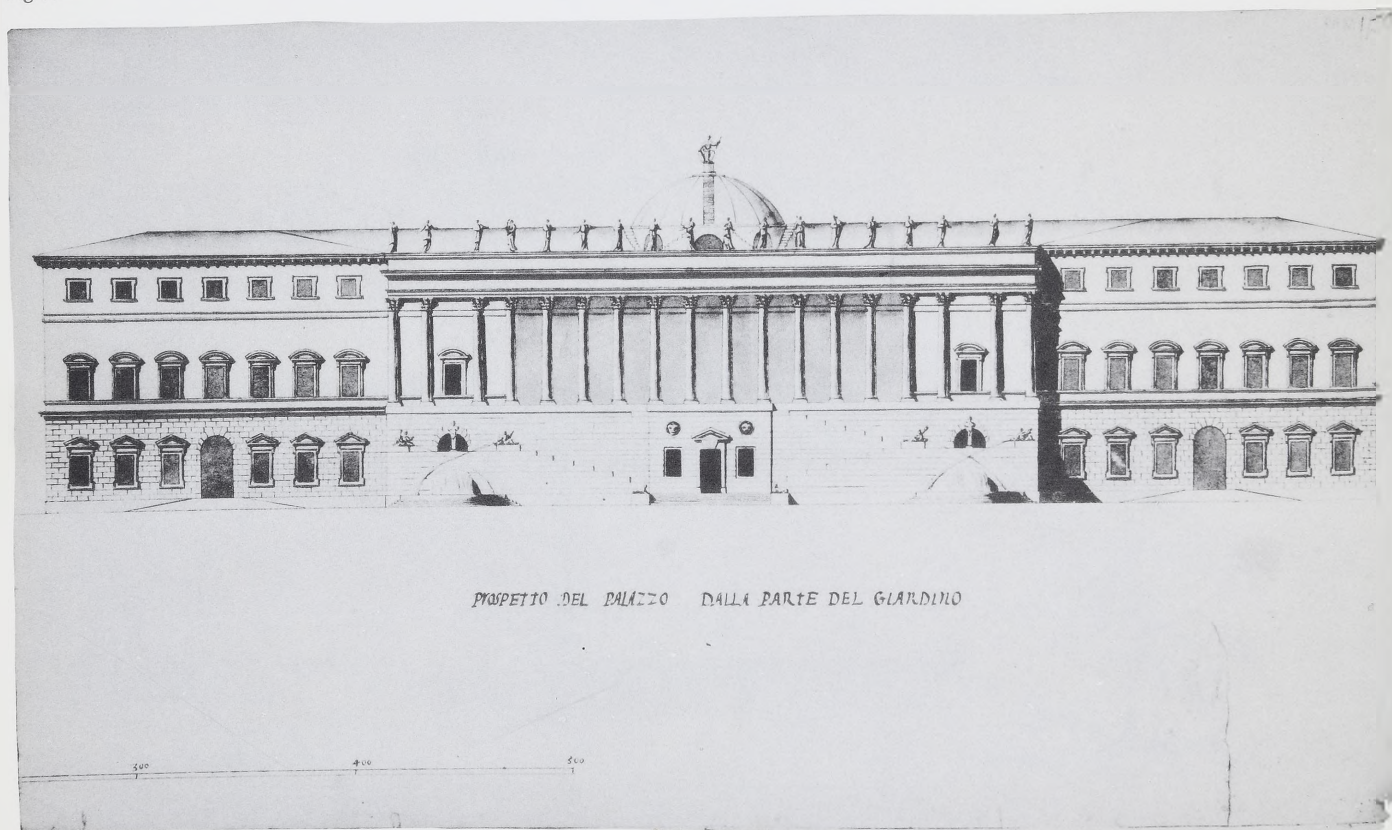
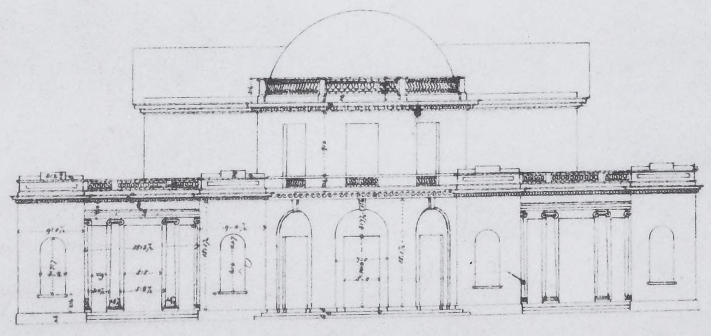
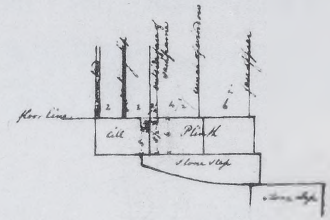
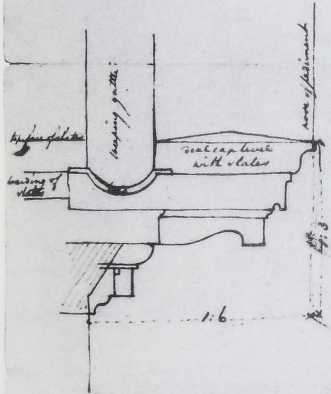
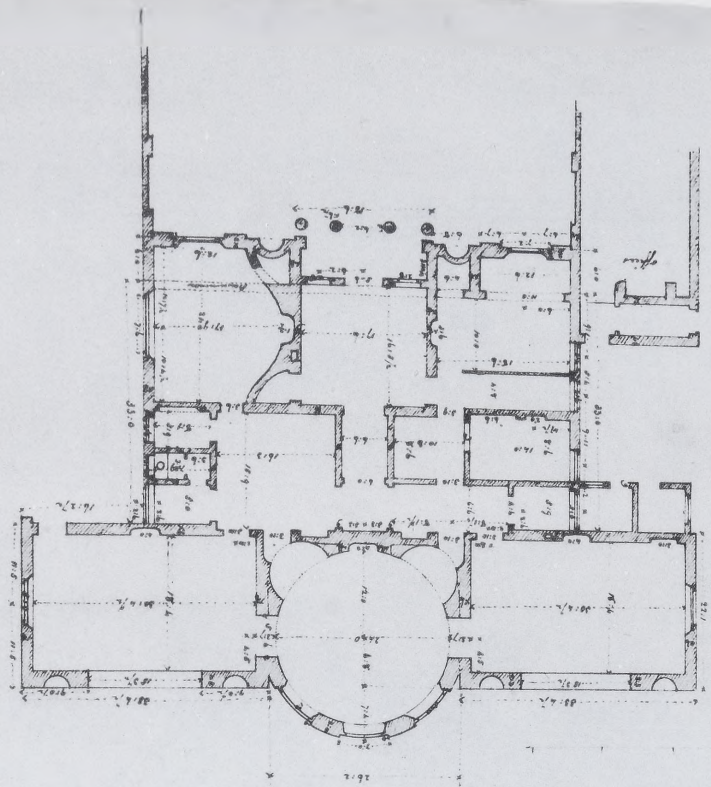


Fig. 69

6



The cills of these lower windows to be fixed with the floor lower cills to groove into the cill —

Richard S. Lawrence Esq.
Dulwich

Plan of the South front —

Fig. 70

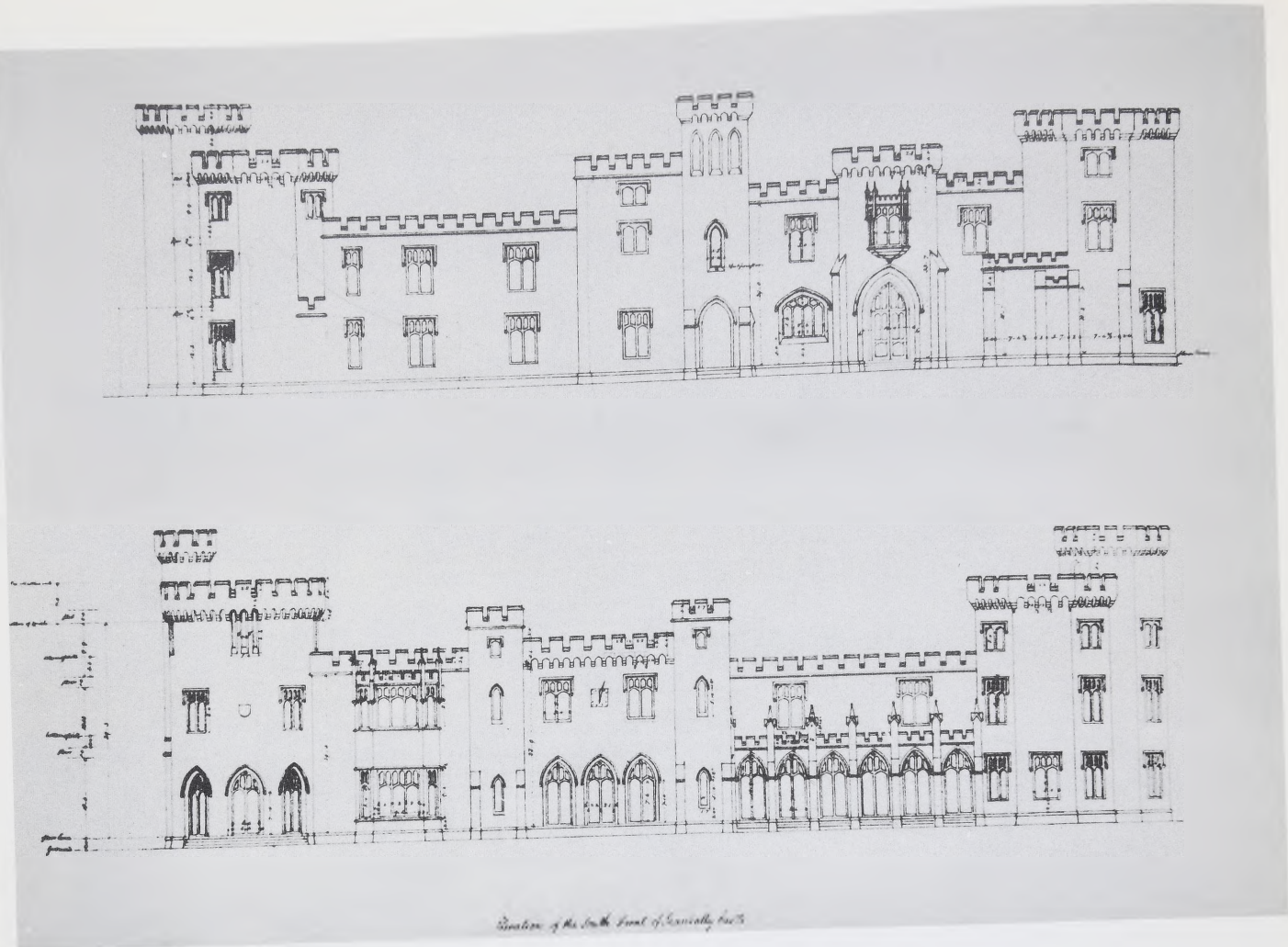


Fig. 71

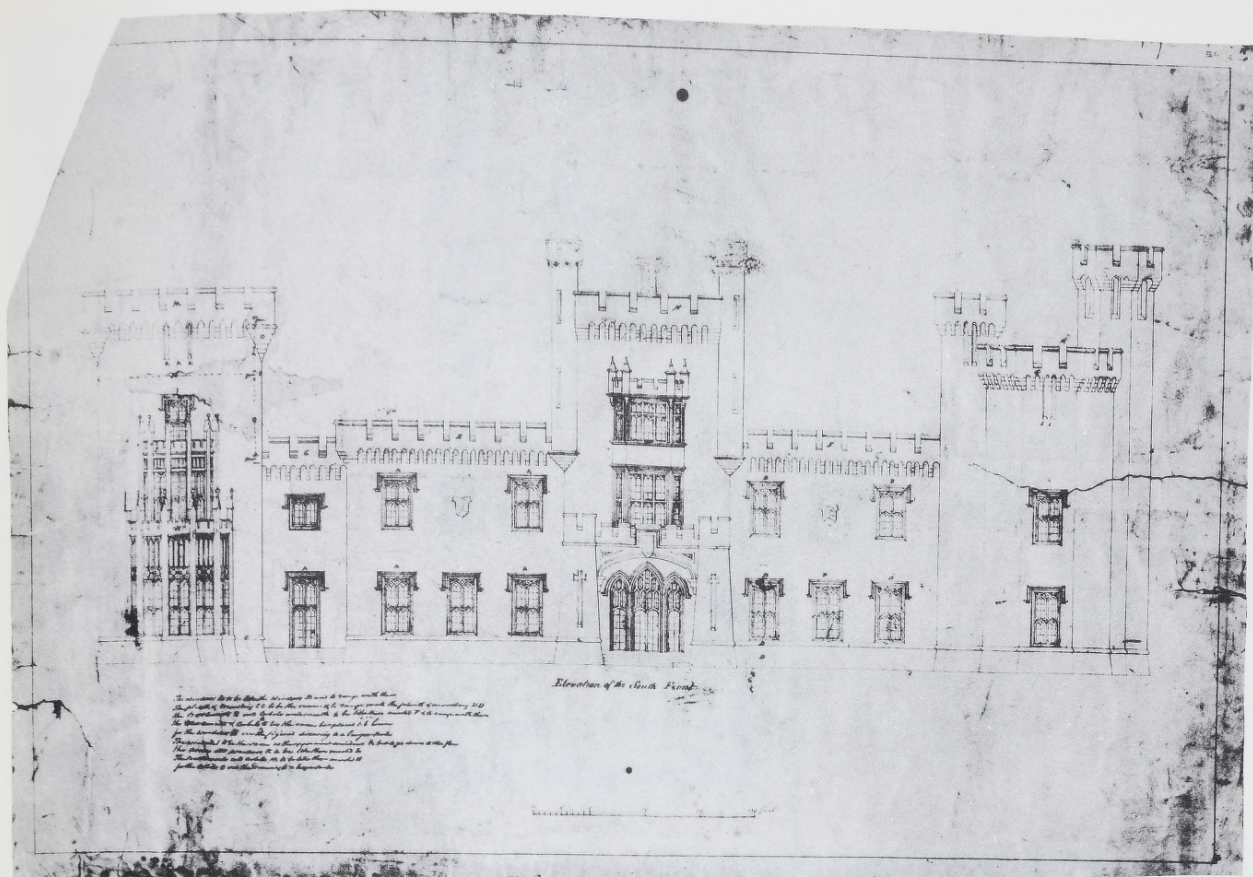


Fig. 72

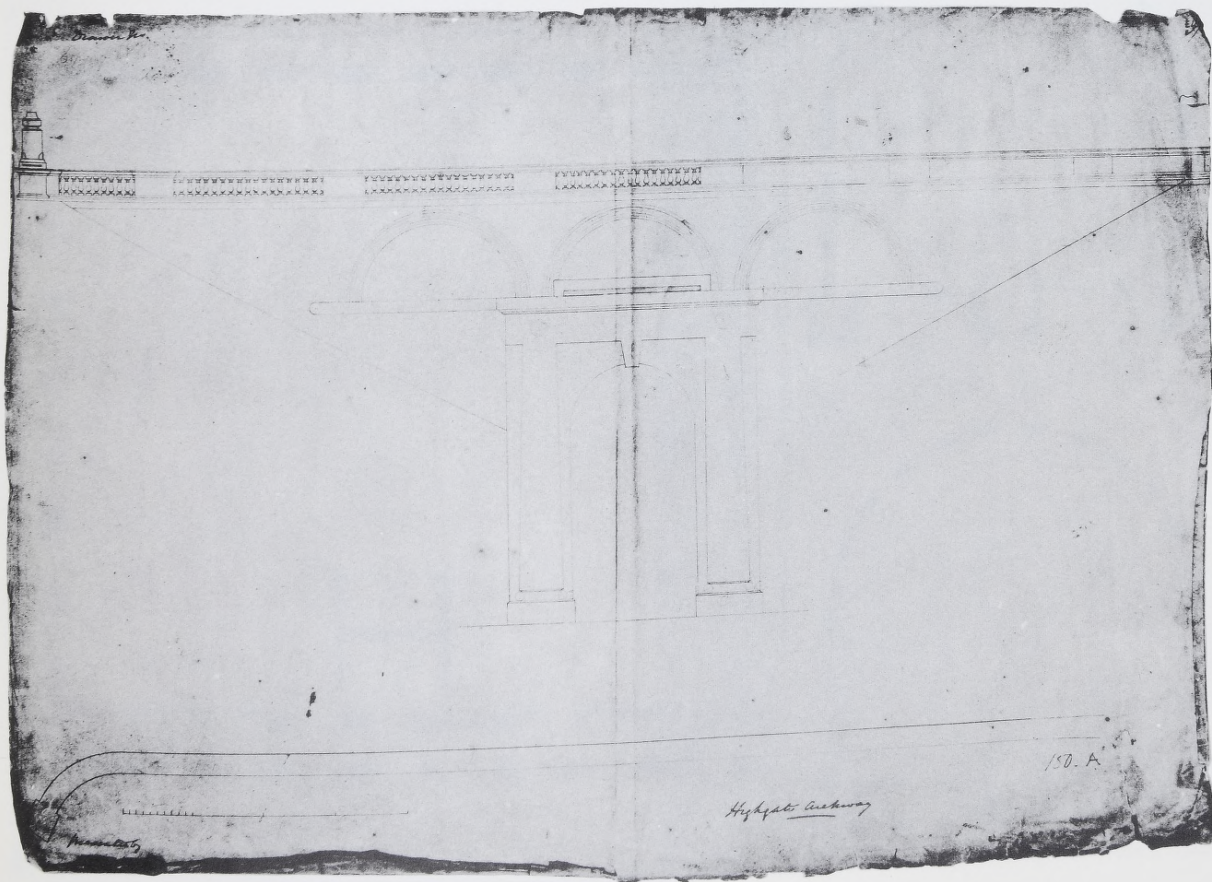


Fig. 73

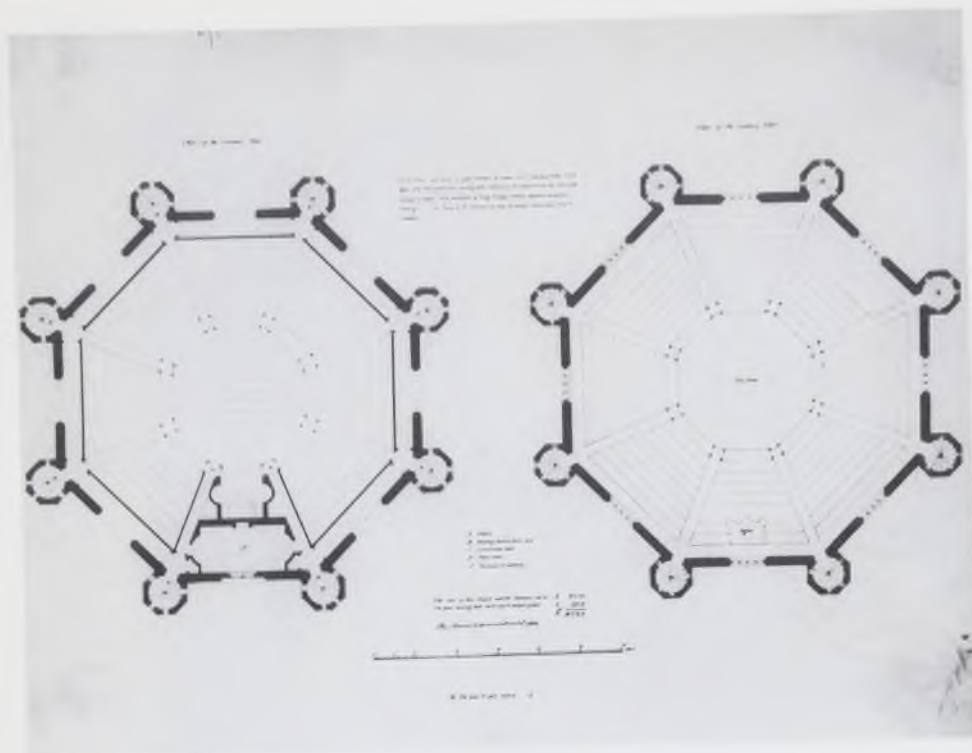


Fig. 74

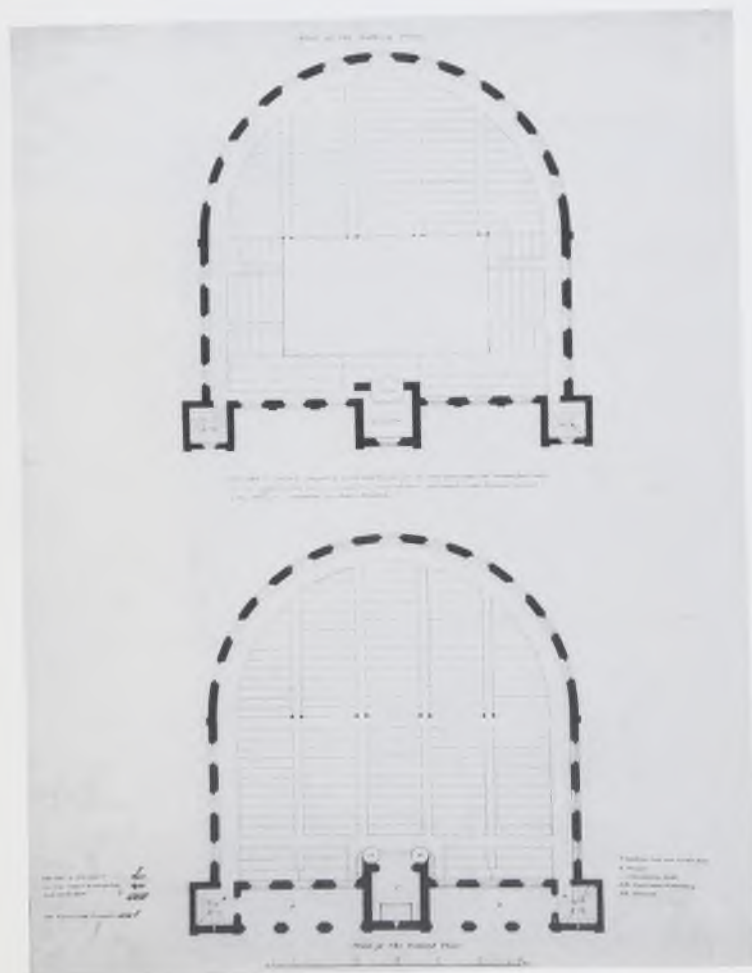
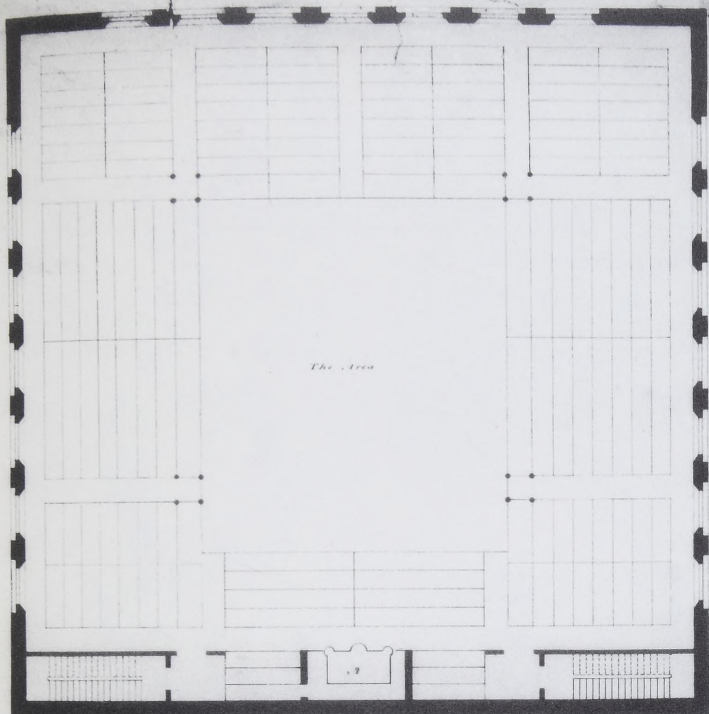


Fig. 75

Plan of the Gallery Floor



NOTE: THE PLAN EXTENDED TO THE TRUSSING OF THE ROOF, AND THE PLAN IS PERFECTLY THE SAME.

This Room being a Square will hold the greatest number of People in the least possible space. The Back of the Congregation are towards the Organ, and have nothing to obstruct their view. The Communion Table is in full view, and the Pulpit and Reading Desk being well advanced into the Church the hearing will be perfect.

Plan of the Ground Floor

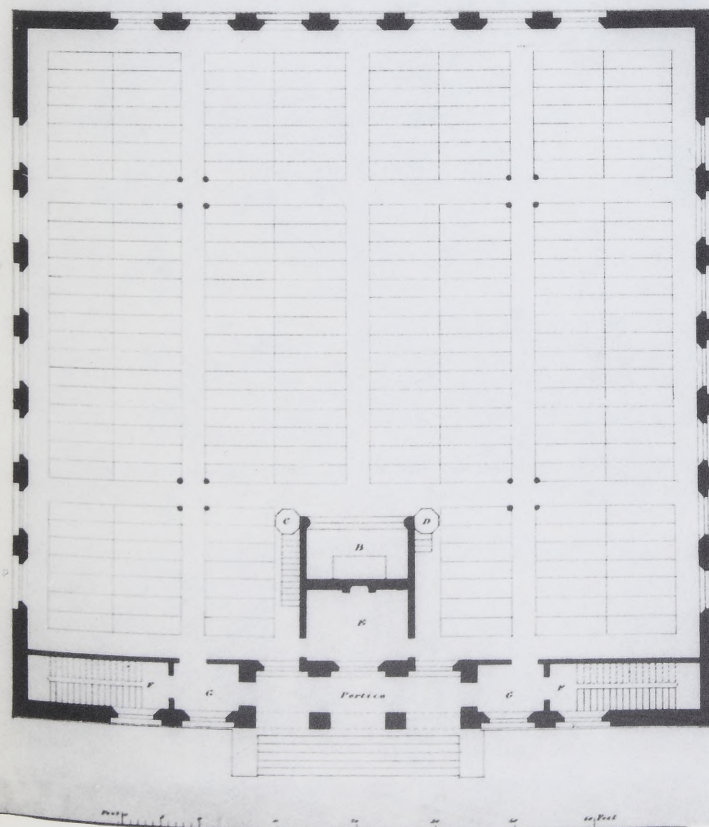


Fig. 76

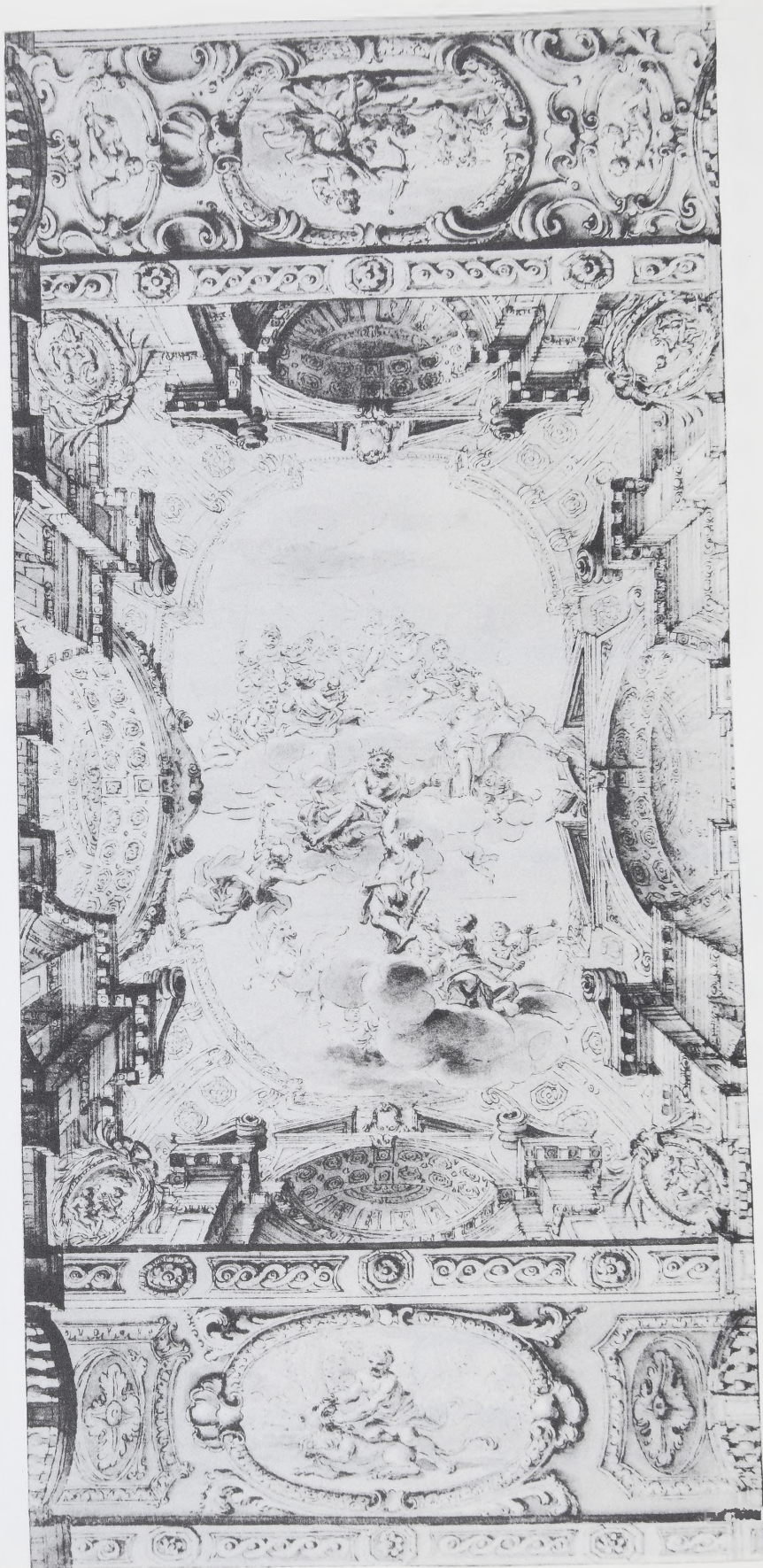


Fig. 77



Fig. 78

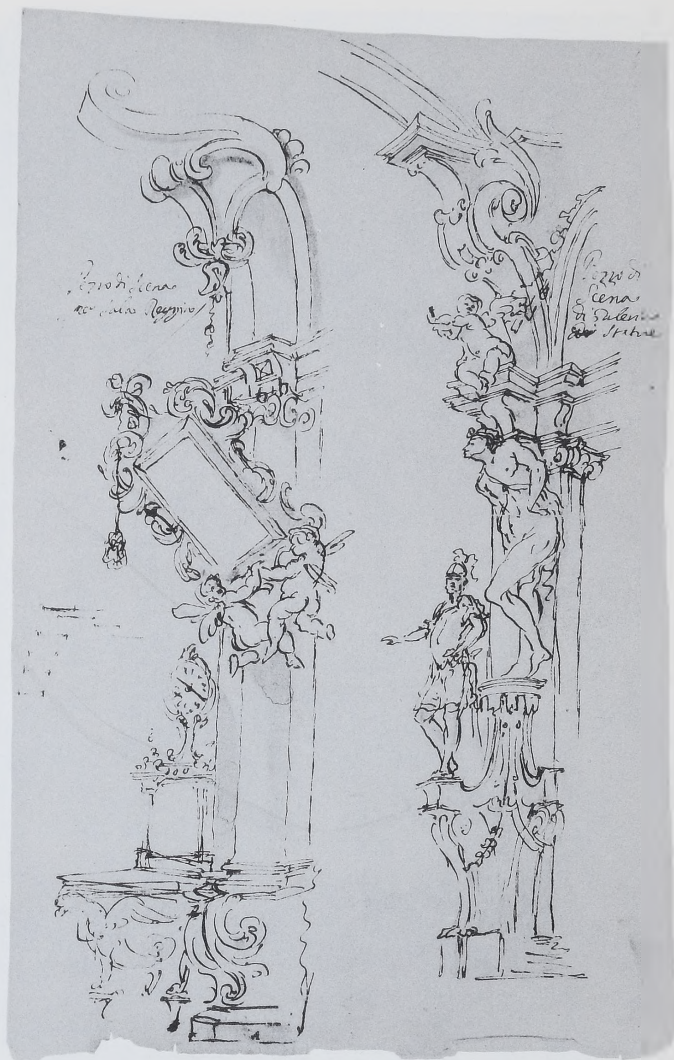


Fig. 79

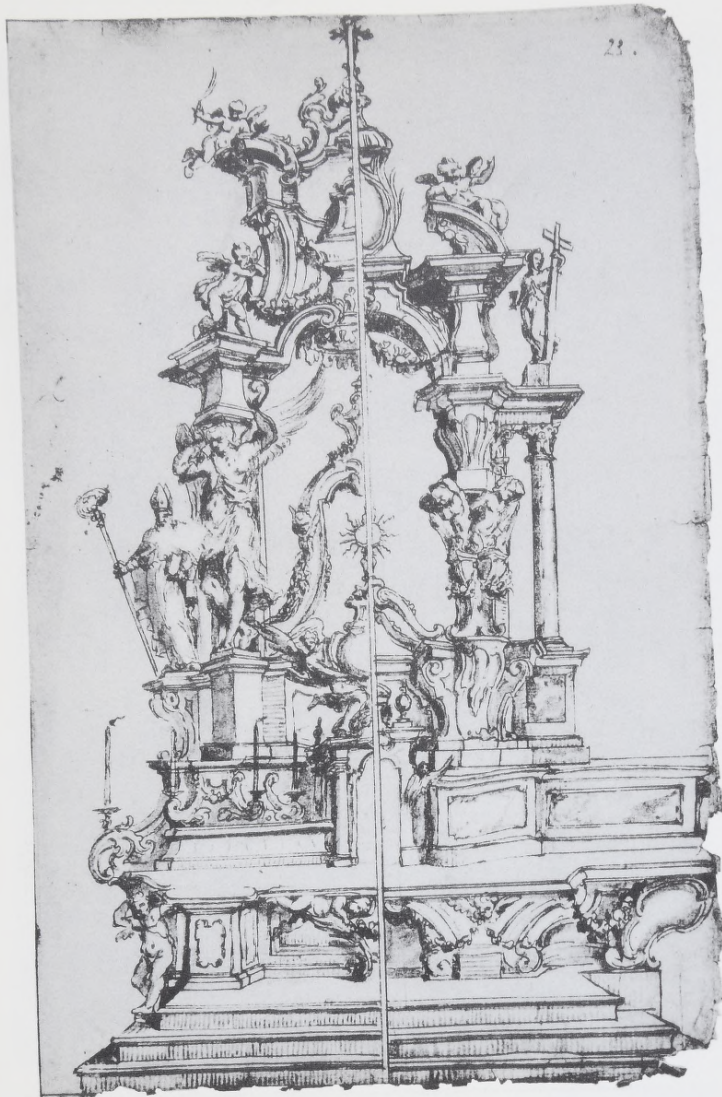


Fig. 80



Fig. 81



Fig. 82

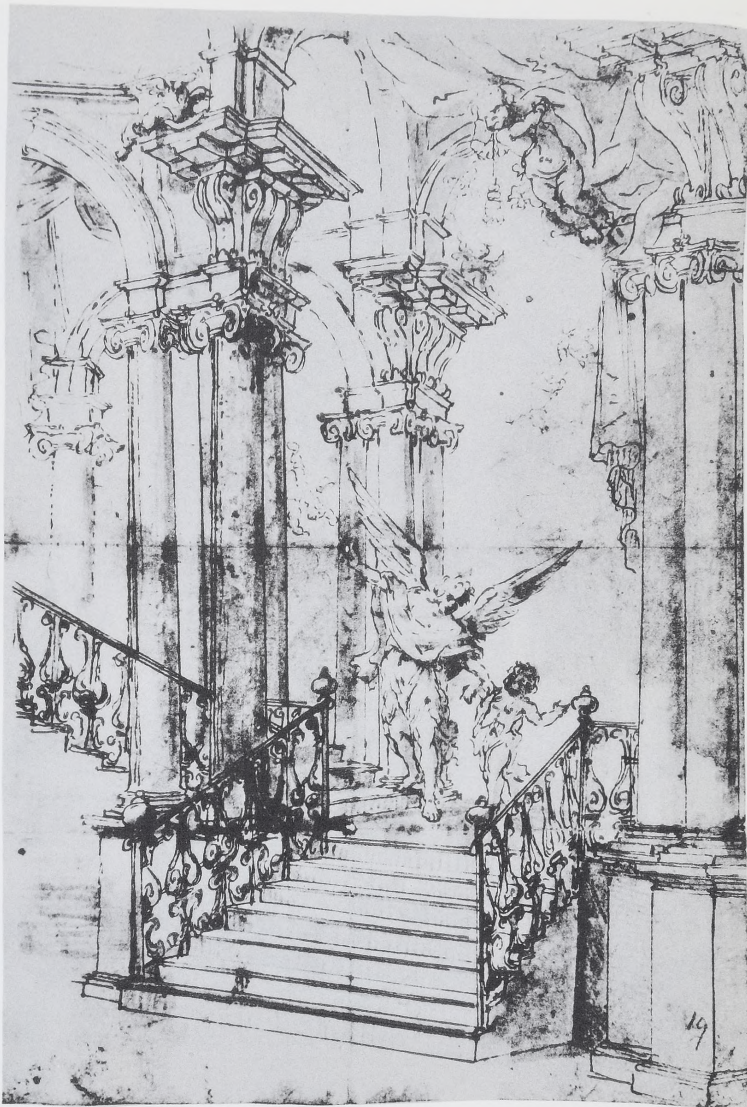


Fig. 83



Fig. 84



Fig. 85

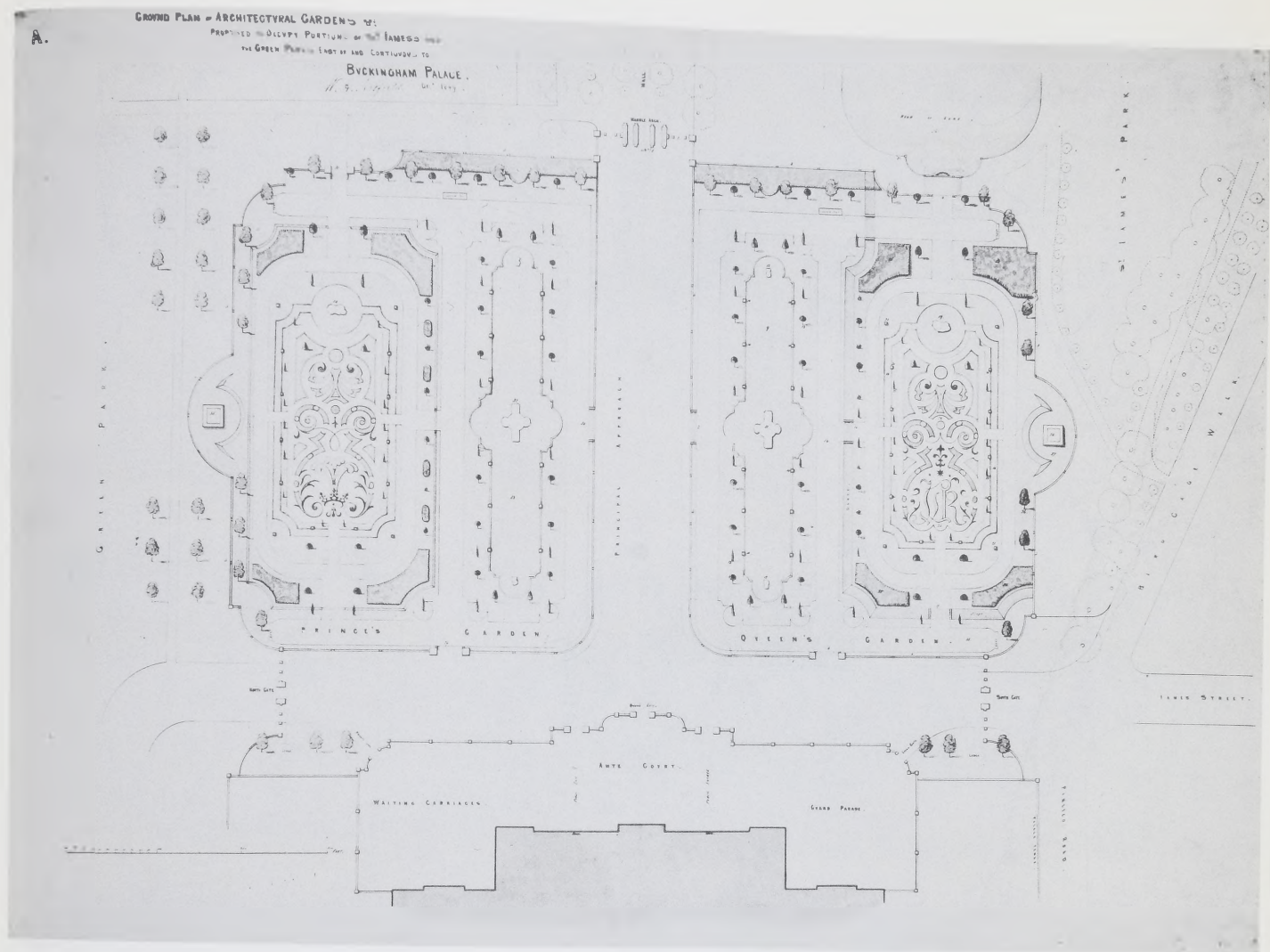
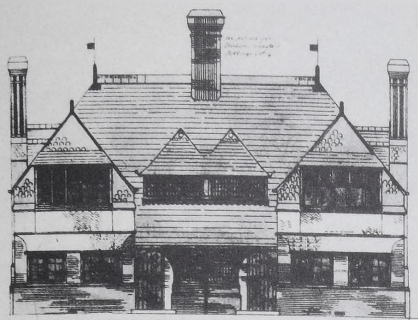


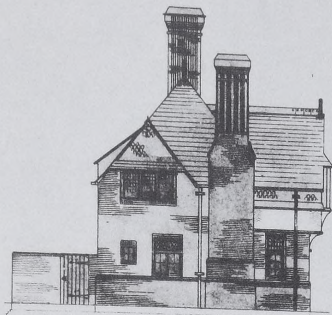
Fig. 86

Crewe Hall . Double Cottage in Weston Village

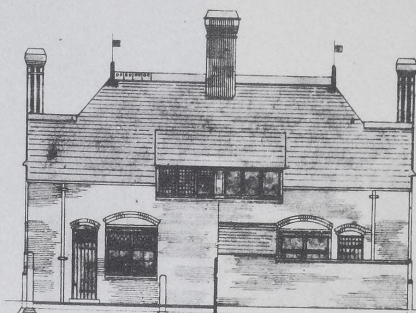
Scale 1/4" = 1 foot



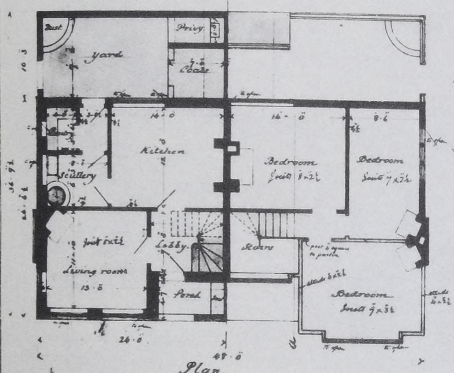
Front Elevation



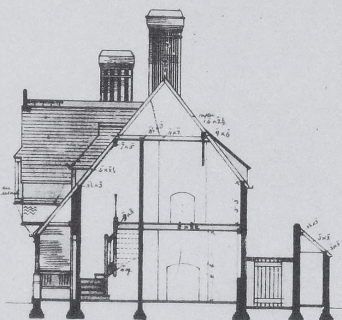
Side Elevation



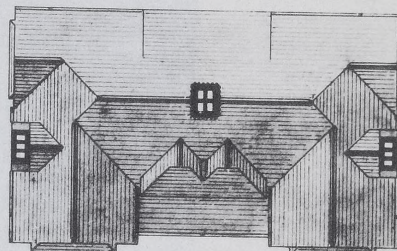
Back Elevation
(outline & 2 on plan)



Plan



Section at A-B on plan



Roof Plan

W. Eden, Architect
30, Regent St. W.
January 1864

Fig. 88

Rose & Crown No 110

alteration to front

1/4" = 1 foot

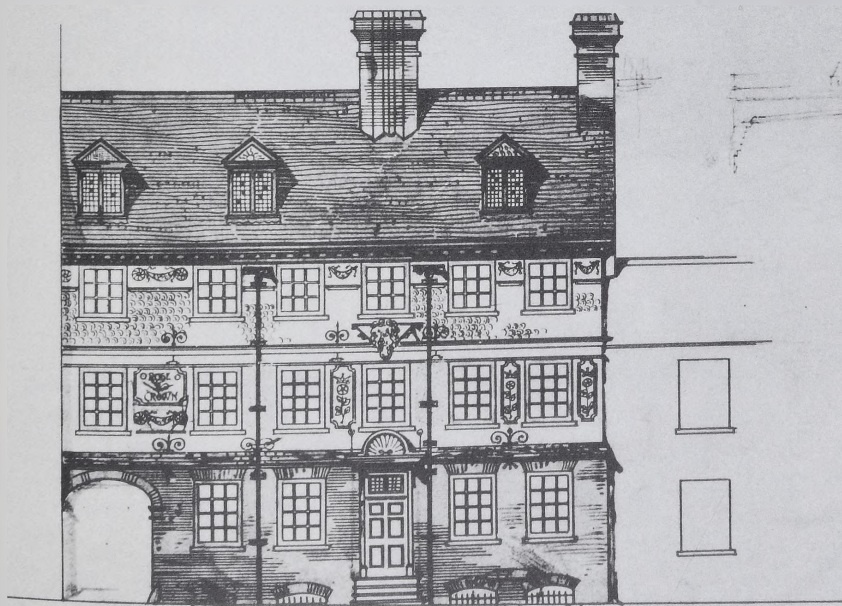


Fig. 89



Fig. 90



Fig. 91

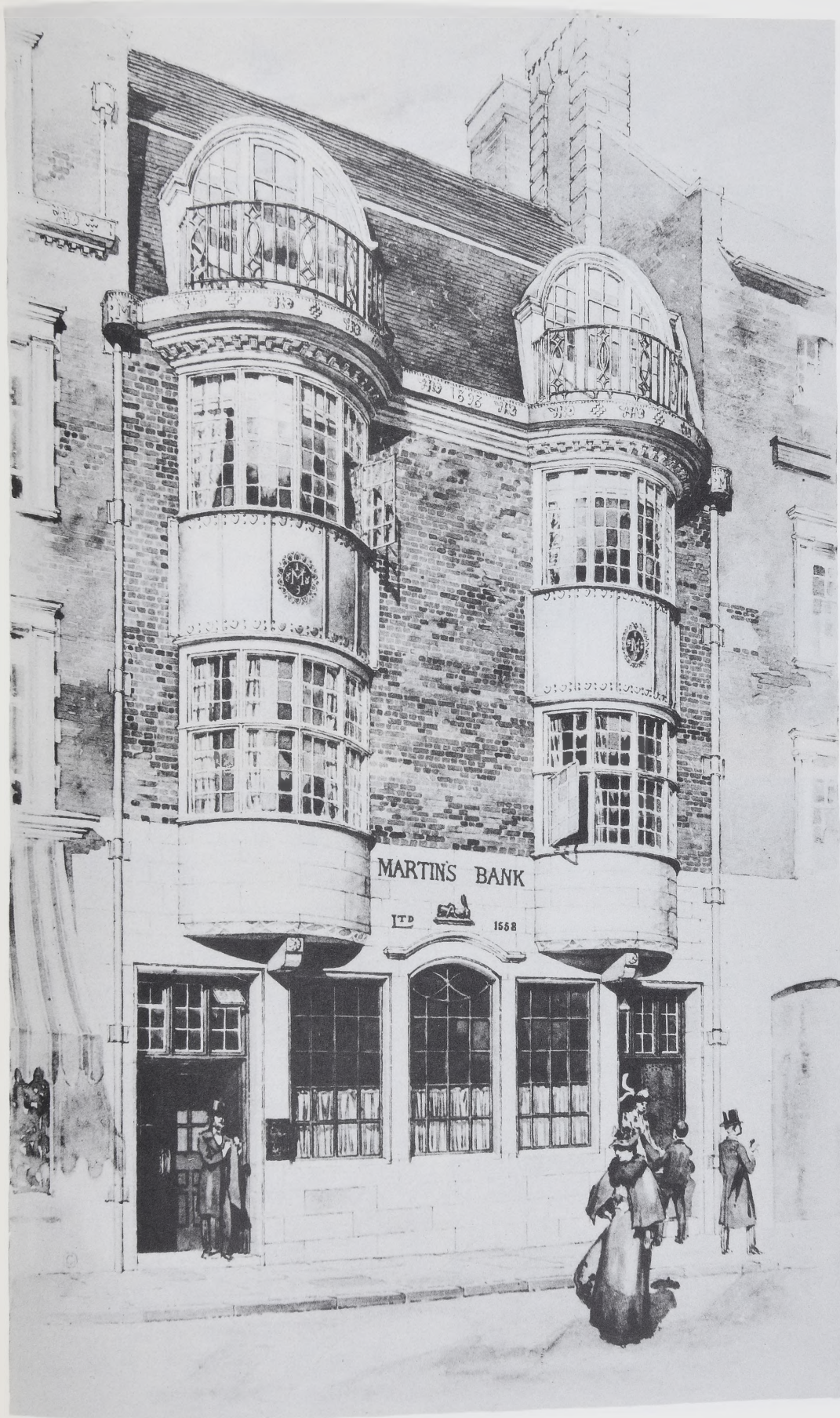


Fig. 92



Fig. 95



Fig. 96

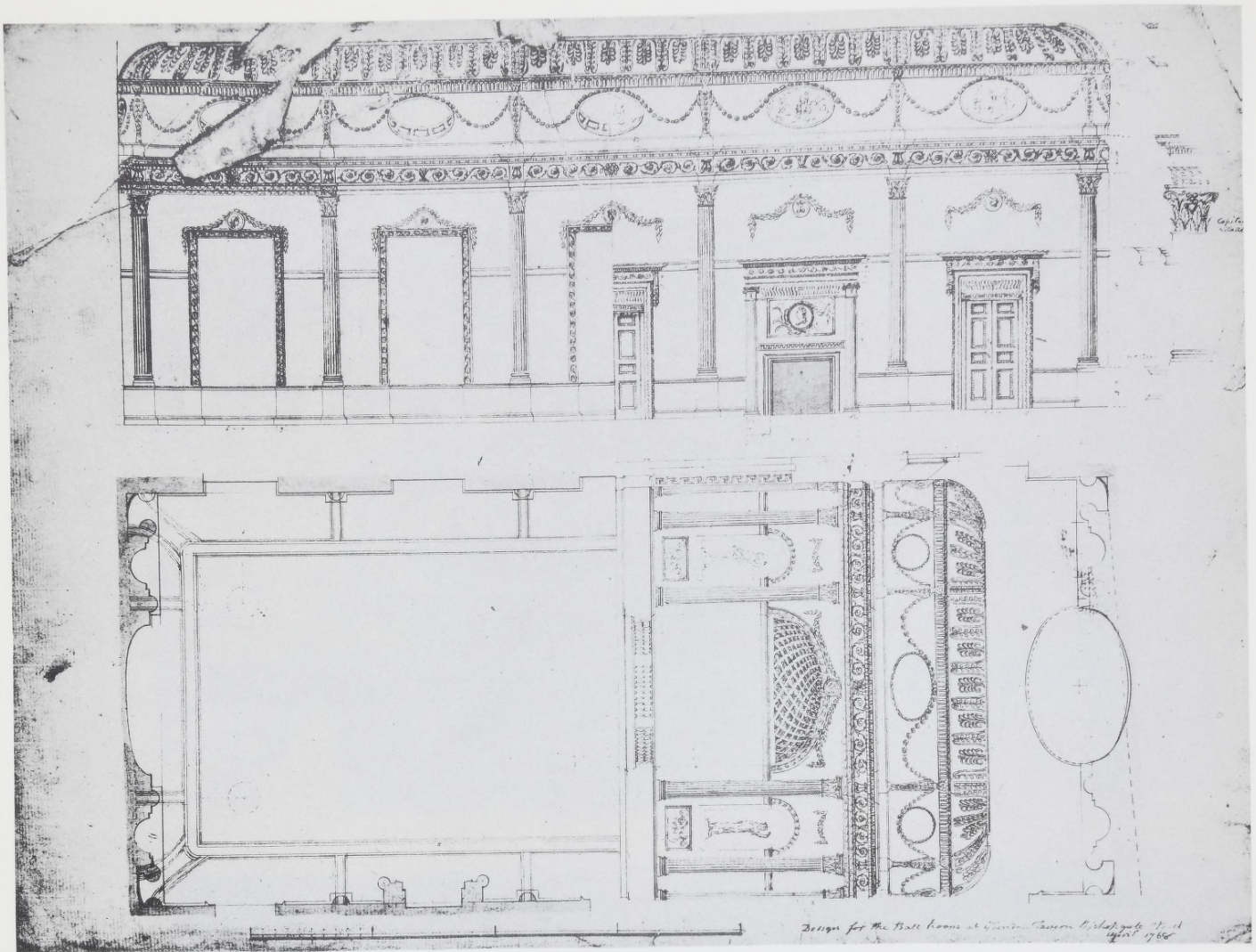


Fig. 97

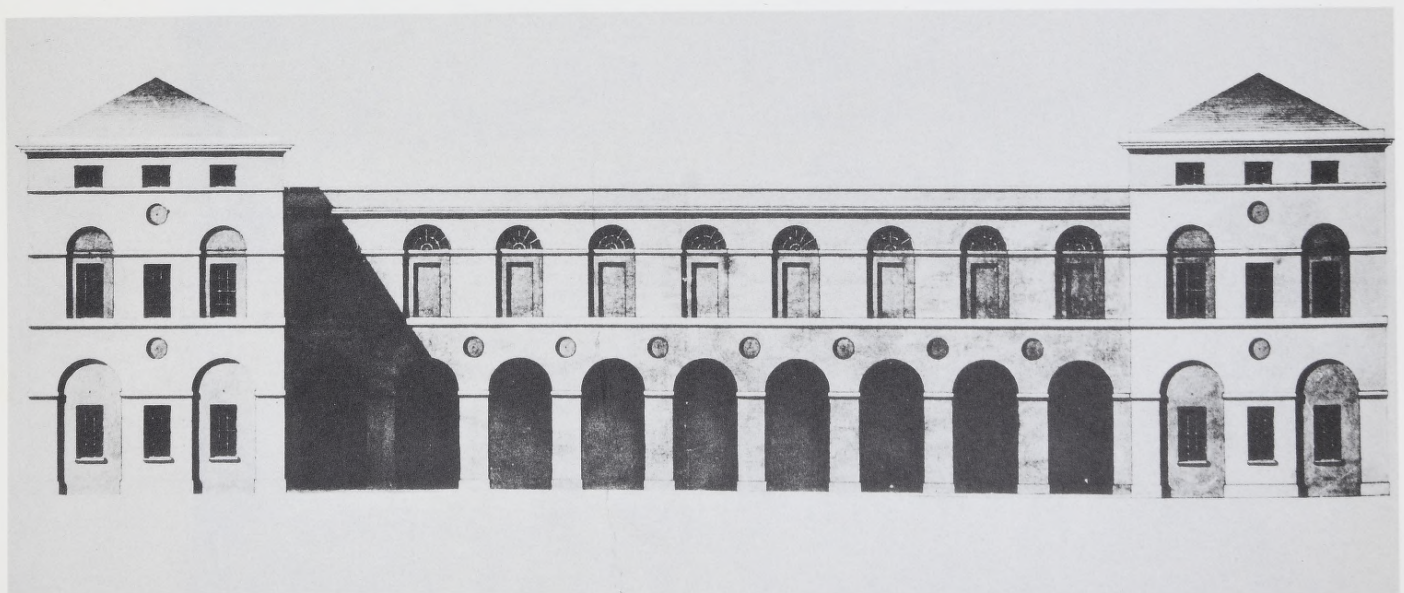


Fig. 98

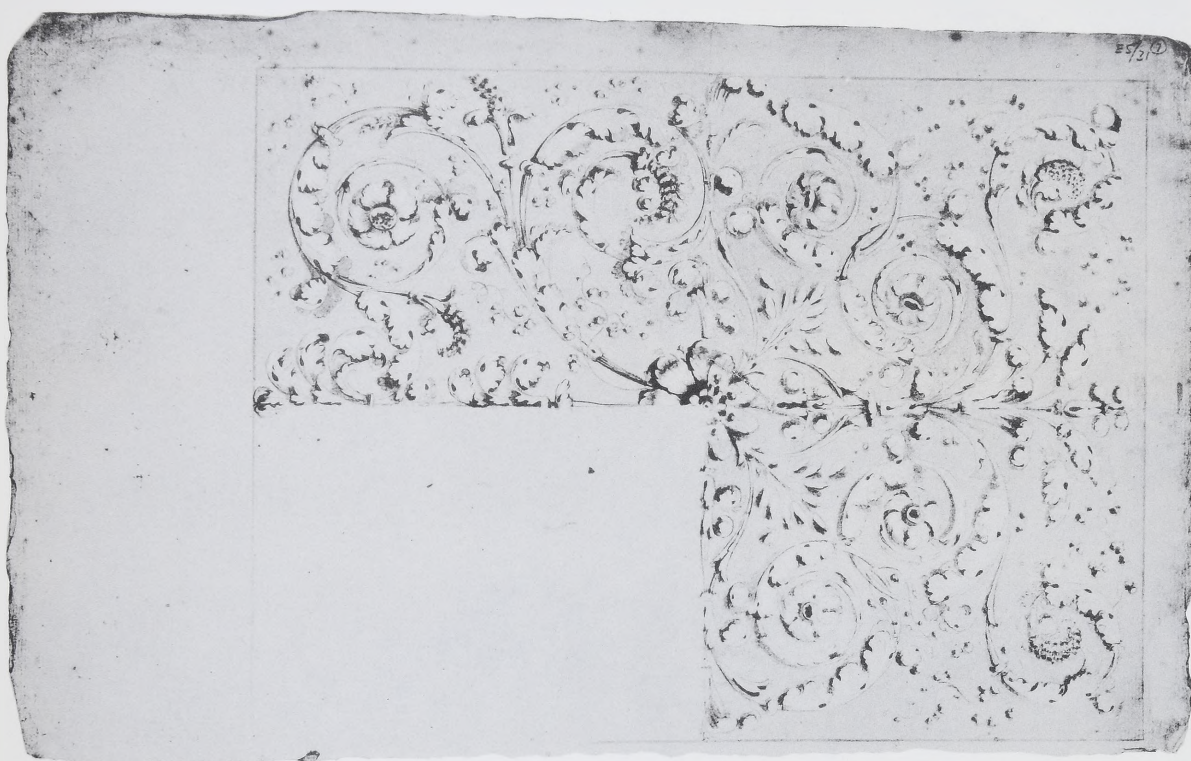


Fig. 99

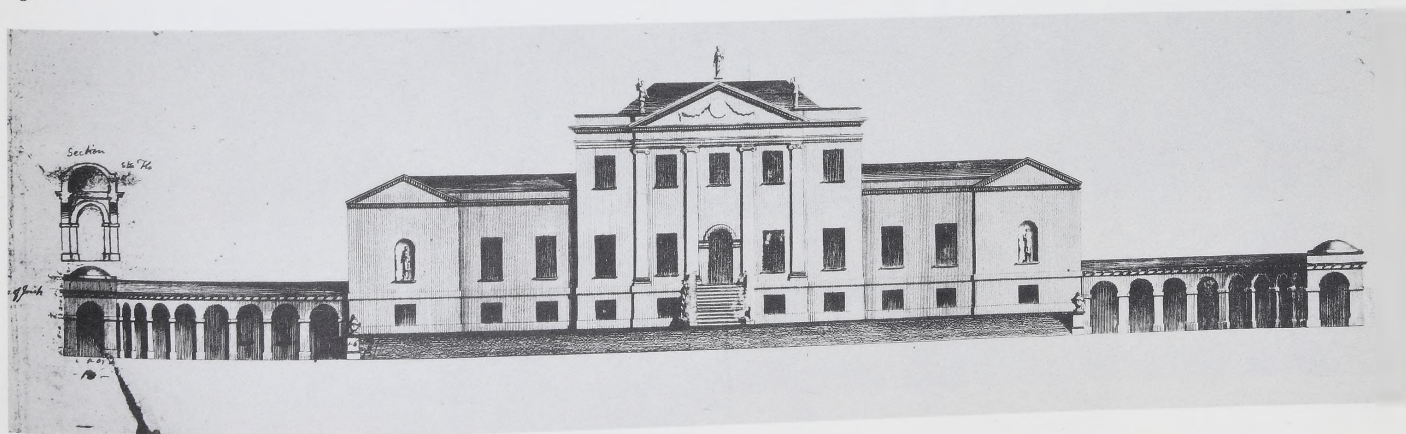


Fig. 100

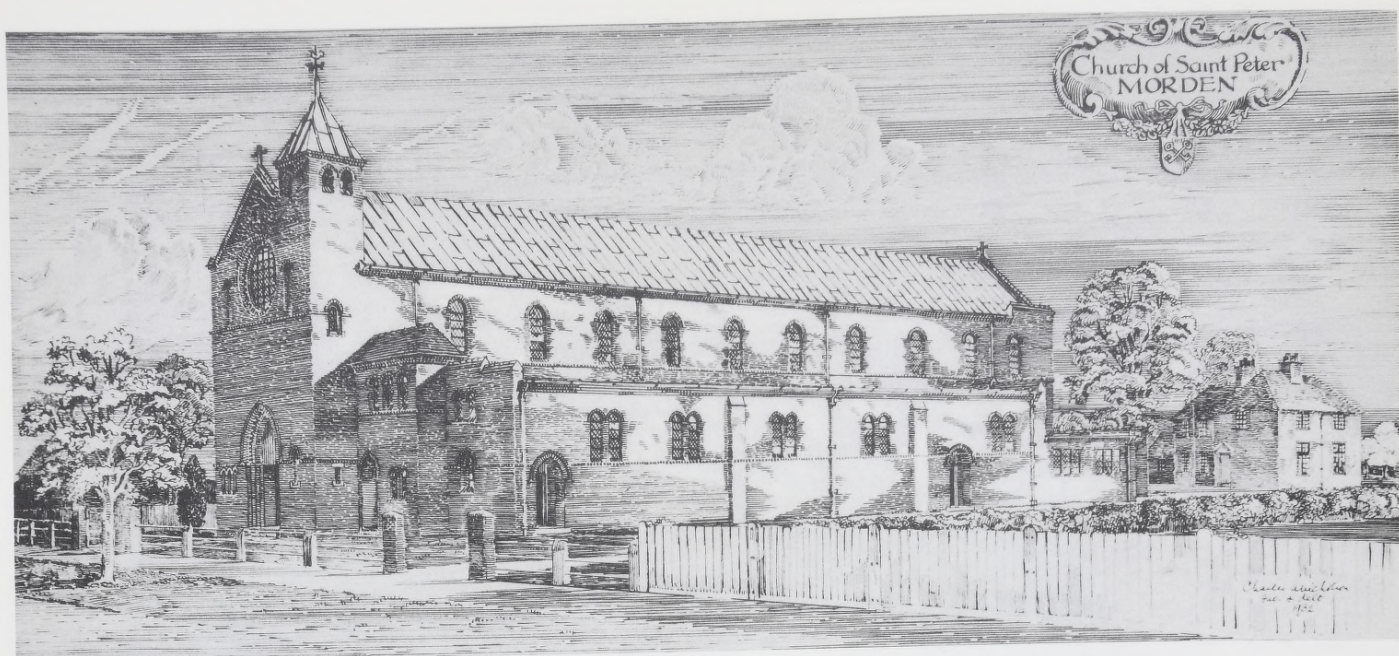


Fig. 101

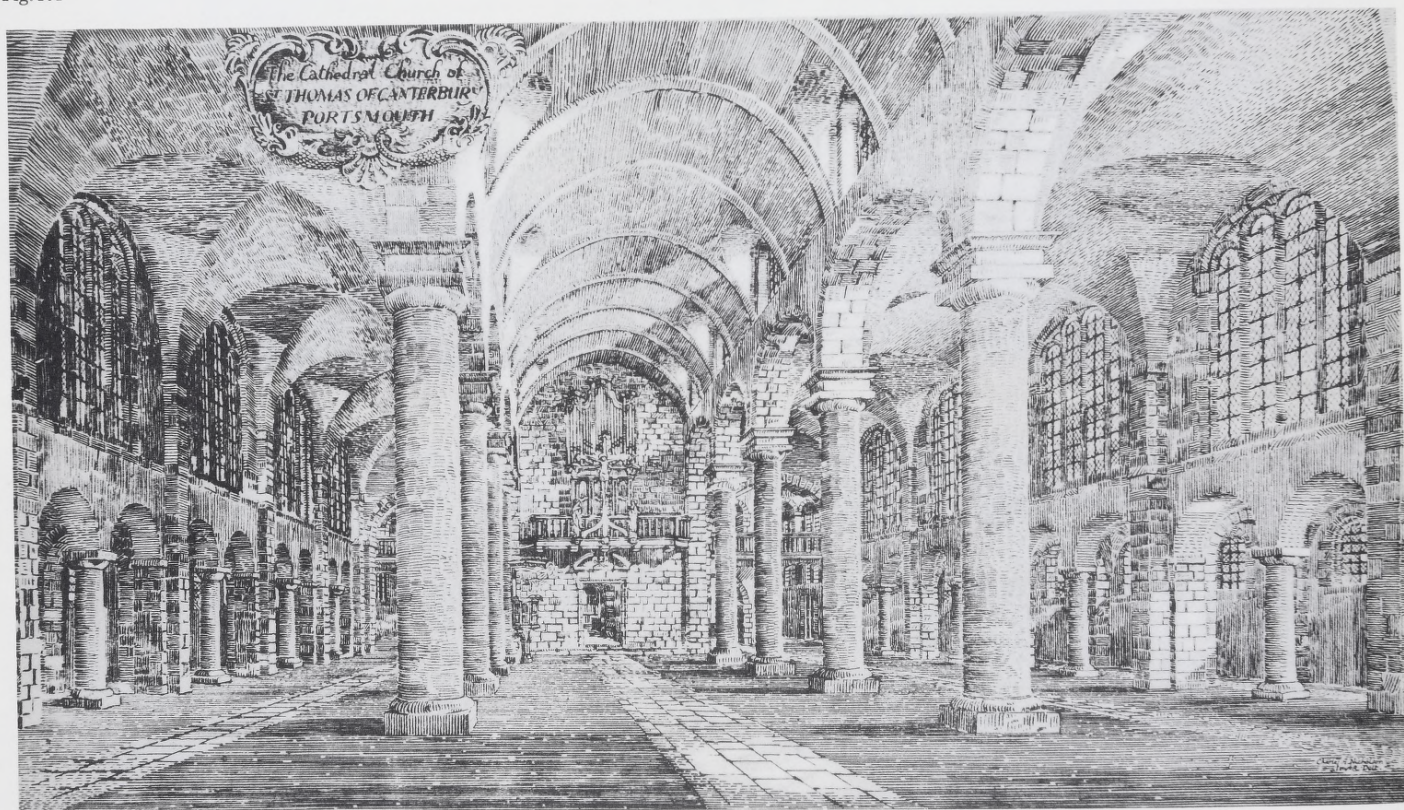


Fig. 102

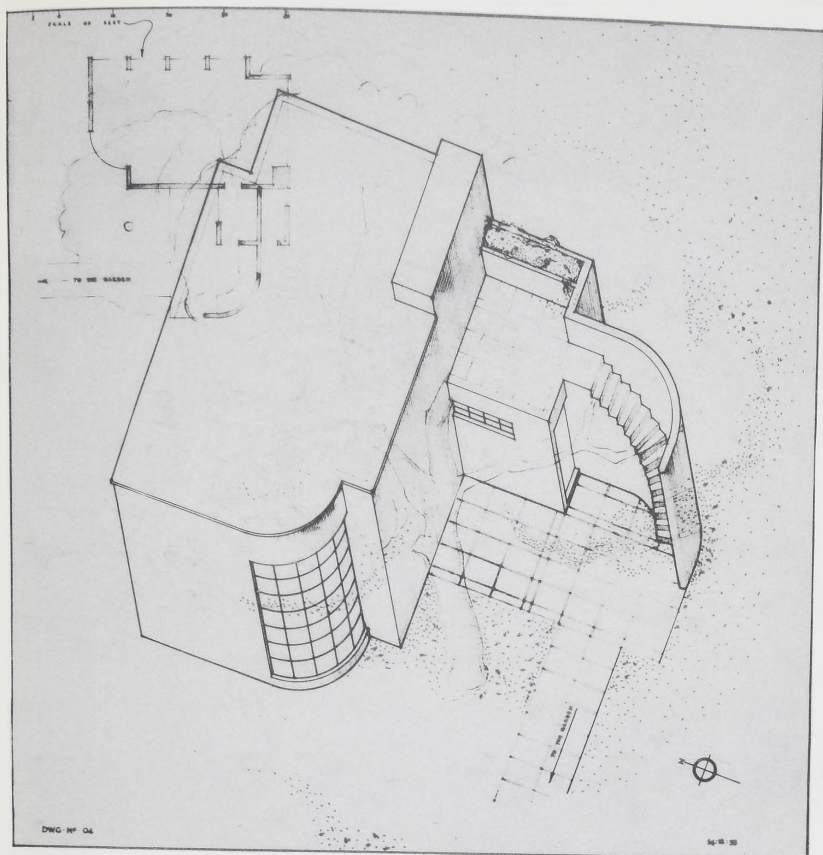


Fig. 103

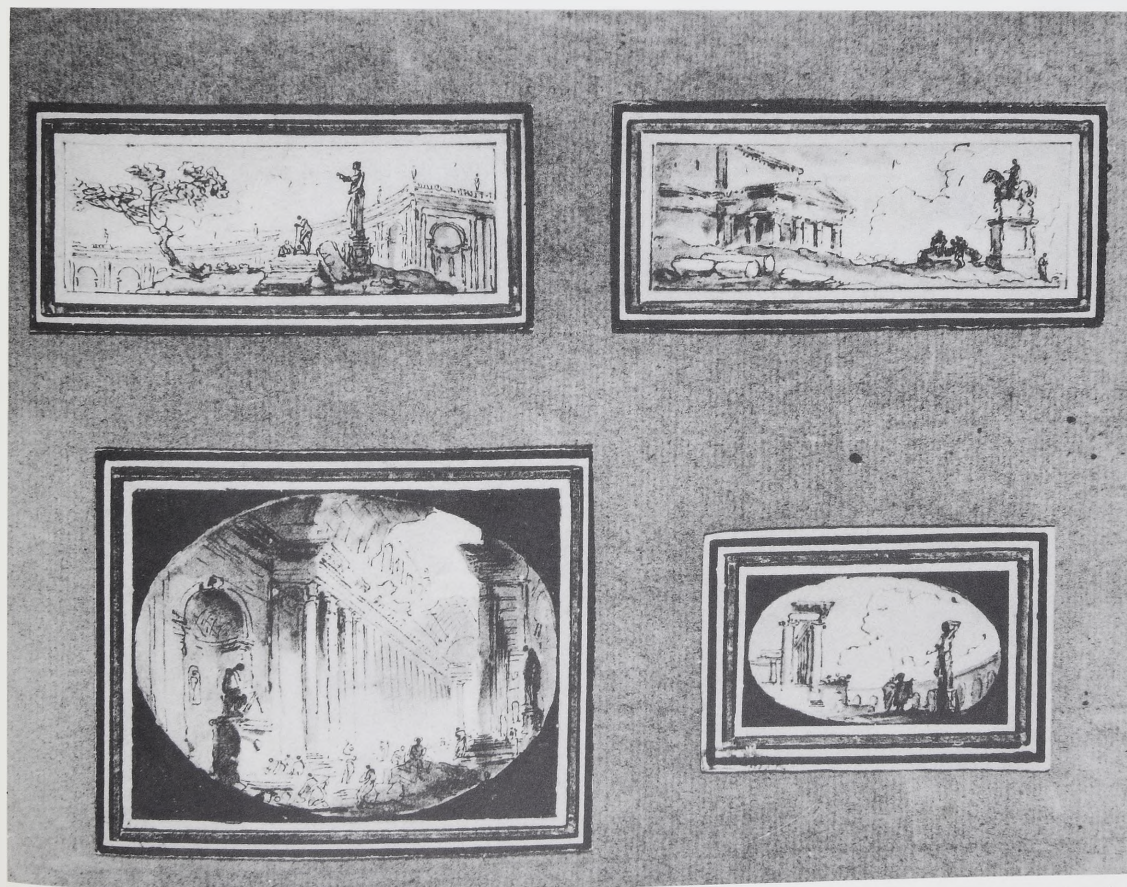


Fig. 104