



ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

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

O-R

edited by Jill Lever

GREGG INTERNATIONAL



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Introduction

This volume was prepared between November 1972 and March 1974 by Ian Hooper, George McHardy and myself. We were helped by Mary Banham, Judith Cockett, Geoffrey Fisher, Prunella Fraser, John Harris, Margaret Richardson, Joanna Symonds and Christopher Wilson, and by Lionel Bell who took the photographs.

We received generous assistance from a number of architectural historians, including Mr Peter Leach, who contributed to the catalogue entry for James Paine; Mr Anthony Quiney, who contributed to the catalogue entries for F. L. and J. L. Pearson; Mr Howard Colvin, who read the proofs and provided amendments and new facts; and from a host of architects, incumbents, librarians and others, to whom acknowledgement has sometimes been made in the text.

Our greatest debt, however, is an internal one; it is to our colleagues the Librarian and staff of the Library of the Royal Institute of British Architects as custodians of an architectural resource without which these volumes could not have been compiled.

JILL LEVER

September 1974

Introduction

The RIBA Library is a unique collection of books, papers, and drawings, which have been accumulated over the years by the architects of the Royal Institute of British Architects. It is a treasure house of information, and it is our duty to make it available to the public.

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TO
THE LIBRARIAN AND STAFF
OF THE RIBA LIBRARY

1954

Abbreviations

BIBLIOGRAPHICAL

- A&BN* *Architect & Building News*, 1926-
AJ *Architects' Journal*, 1919-
AR *Architectural Review*, 1897-
APSD *Dictionary of architecture*, ed. Wyatt Papworth for the Architectural Publication Society, 8 vols, 1852-92
Architectural History Journal of the Society of Architectural Historians of Great Britain, 1958-
Builder *The Builder* (later *Building*), 1843-
BN *Building News* (later *Architect & Building News*), 1856-1926
Colvin H. M. Colvin, *A Biographical dictionary of English architects, 1660-1840*, 1954
CL *Country Life*, 1897-
DNB *Dictionary of national biography*
 A. Graves, R.A exhibitors, 1905-06 *The Royal Academy of Arts, a complete dictionary of contributors and their work from its foundation in 1769 to 1904*, 8 vols, 1905-06
 Hitchcock, *Architecture: C19 & 20* Henry-Russell Hitchcock, *Architecture: nineteenth and twentieth centuries*, 1963
 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* N. Pevsner, *London: The Cities of London and Westminster*, 3rd edn, 1973
 Pevsner, *London II* N. Pevsner, *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
 illus illustration, illustrated
 in inch, inches
 Insc inscribed
 Lit literature
 LHS left-hand side
 pl. plate
 Pres. presented
 Prov provenance
 Pur. purchased
 RA Royal Academy of Arts
 RCHM 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); British counties are given as before the 1974 changes under the Local Government Act 1972

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 (March 1974).

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.

OFFICE OF WORKS

See Unidentified, English, C18
Unidentified, English, C19

OHLMÜLLER, Daniel Joseph (1791-1839)

Ohl Müller was taught by Karl von Fischer at the Munich Academy and then travelled in Italy and Sicily, 1817-18. He was called back to Munich in 1819 to supervise the construction of the Glyptotek to designs by Ludwig von Klenze. His own Mariähilfeskirche at Au, Bavaria, begun in 1831 and unfinished at his death, is often quoted as one of the first truly Neo-Gothic buildings in Germany (it was described in *Builder*, XVI, 1858, p.232). In 1833 he designed the church of S Theresia, Halbergmoos, and in 1837 undertook the completion of Schloss Hohenschwangau after the death of its architect Domenico Quaglio the Younger. A further commission from the state was the design of the Bavarian National Monument at Wittelsbach. His publications include *Monuments funéraires*, Munich 1824-39.

Bibl: APSD; T.B.

Design for a villa in a classical style, of symmetrical plan with an oval entrance hall & on the 1st floor, above the porch, an open colonnade, c.1817-18
Plans of ground & 1st floors & front elevation, with scale in *Palmi Romani*

Insc: As above & *Idea d'una casa di campagna* | *Ricordatevi qualche volta | al vostro amico fidele* | *Daniele | Giuseppe Ohlmüller Architetto di | Baviera*, s: (below elevation) *D Ohlmüller &* (below ground plan) *D.O.*

Pen & brown wash (225 × 180), stuck on a page, formerly part of an album of drawings by & collected by John Goldcutt (q.v.)

Prov: Goldcutt album, 1890; provenance given in Goldcutt entry is incorrect & should be: pres. J. Turner, 1890

The inscription on the drawing presumably refers to Goldcutt, who was in Italy 1816-19, so that it is probable that the two met in 1817 or 1818 while Ohlmüller was there. Ohlmüller presumably adopted and used the Italian style 'Daniele Giuseppe' while he was in Italy so that the date of c.1817-18 seems the most probable.

OLDFIELD, Henry George (fl.1787-90)

Oldfield seems to have been an antiquary, at least towards the end of the C18. He was co-author with Richard Randall Dyson of *History and antiquities of the parish of Tottenham High Cross*, 1790, and also of a description of the church of St Giles, Camberwell. Since his name is not mentioned in the second edition of the former work, 1792, it may be assumed that he died between the publication of the two editions. He was an exhibitor at the RA in 1787 and 1788 as well as at the Society of Artists in 1790, where he showed a design for 'A Pillar to commemorate the Revolution' as well as an 'Elevation for a nobleman's town house with a large court admitting the coach to rise by easy ascent into a portico level with the principal floor'.
Bibl: DNB; A. Graves, *RA exhibitors*, 1905-06; A. Graves, *The Society of Artists and the Free Society 1761-1783*, 1907

[1] Design for a rusticated gateway with ball finials on the gate piers, set in a wall
Elevation, with scale

s: H. G. Oldfield fecit

Pen with ochre & grey washes within pen & wash ruled borders, backed with cartridge (300 × 250)

[2] Topographical drawing

LONDON: Church of St Giles-in-the-Fields (Holborn), Camden

Elevation of W end

Insc: H. Flitcroft Archt

s: H. G. Oldfield delint

Pen & watercolour within pen & wash ruled borders, mounted (605 × 375)

Reprd: *Architectural drawings from the Collection of the RIBA*, 1961, No.13

OLIVER, Basil (1882-1948)

Oliver studied at the University of Liverpool, Department of Architecture, 1900-02, and was articled to Edward Warren, 1902-04. He became an assistant to Arthur Blomfield and then to Edward Warren. In 1910 he became A and commenced independent practice. Oliver was responsible for a large number of designs for private houses and for the restoration of several buildings. These projects reflect his interest in vernacular modes and craft practices in relation to architectural design. He published *Old houses and village buildings in East Anglia*, 1912, and *The Cottages of England*, 1929, as well as a number of short papers on these subjects. Oliver was born in a brewery house and maintained an interest in the architecture of public houses throughout his life, publishing *The Modern public house*, 1934, and *The Renaissance of the English public house*, 1947. His work includes the restoration of Isfield Place, Uckfield, Sussex; the construction of the Rose & Crown, Cambridge, 1929; and the Bury St Edmunds municipal offices, Suffolk, 1937 (with W. Mitchell).
Bibl: *Who's who in architecture*, 1923; RIBA biographical file; Basil Oliver MS material in RIBA MSS collection; *AJ*, LIX, 1924, p.263; *RIBA Jnl*, XXXI, 1924, p.175; obituaries: *Builder*, CLXXIV, 1948, p.585 (gives a short list of works); *RIBA Jnl*, LV, 1948, p.373

Prov: All the drawings catalogued below were pres. by Miss Violet Oliver, sister of the architect, 1966

[1] ASSINGTON (Suffolk): Church of St Edmund
Design for a war memorial tablet, 1919

Elevation

Scale: 1/8 FS

Insc: *Design for proposed war memorial tablet on E wall of N aisle & (in pencil) Carved | laurel | wreath | to be | substituted | for this | cross & | circle | (see | other | drawing)*

s & d: Basil Oliver, *ARIBA, Architect*, 7 Southampton Street, Bloomsbury Square, | London WC1. April 30th 1919

Pencil, pen & coloured washes (305 × 195)

[2] HAWSTEAD (Suffolk): War memorial cross
Design, 1919

Elevation

Scale: 1/2 in to 1 ft

Insc: *Design for a war memorial cross*

s & d: Basil Oliver Archt | 7 Southampton Street | Bloomsbury Square | WC1 | May 31st 1919

Pencil & coloured crayon on tracing paper (505 × 220)

This is the same design as that submitted for the Kirkby Lonsdale memorial [3].

[3] KIRKBY LONSDALE (Westmorland): War memorial cross

Design, 1919

Elevation

Scale: 1/2 in to 1 ft

Insc: *Design for a war memorial cross & Tracing sent | to | Lord Henry | Bentinck MP | May 31st | 1919 | same tracing | sent to | GMGC | July 9th | 1919*

Pencil with sepia & blue washes (420 × 155)

[4] LONDON: Corpus Christi College mission, Canterbury Road, Southwark

Designs for coats of arms & design for a war memorial, 1919 (6):

1-4 Details for coat of arms of Southwark bishopric

1 Pen & red crayon on tracing paper (95 × 90)

2 Pencil on tracing paper (255 × 190)

3 Pencil & red crayon (270 × 255)

4 Recto: Pen & red wash, cut to shape of shield (210 × 180)

4v-5 Details for shield showing coat of arms of Corpus Christi College, Cambridge

4 Verso: Pen with red, blue & green washes

5 Pencil with red & blue crayon on tracing paper (280 × 255)

6 Design for war memorial incorporating coats of arms of Southwark bishopric & Corpus Christi College

Elevation

Scale: 1 in to 1 ft

Insc: *Note. tablet to be | placed externally | in the widest space | between windows | on the south side. | New tracing made | and sent to | Mr. Joseph Armitage | with instruction | to proceed with | the work, Friday | November 21st 1919. | Duplicate sent to | Rev. R. K. Denham | C. C. Coll. Cambridge | Oct 31st 1919, labelled, titled & dimensions given*
s & d: Basil Oliver *ARIBA | Architect* | 7, Southampton Street | Bloomsbury Square WC | October 25th 1919
Pencil with coloured crayon on tracing paper (310 × 225)

Lit: *Kentish Mercury*, 13 February 1920

[5] LONDON: The End House, Fife Road, East Sheen (Barnes, Surrey), Richmond-upon-Thames
Design for Ralph G. Webber, c.1926

Perspective of garden front, drawn by W. J. Palmer-Jones

Insc: *Proposed house in Fife Road, East Sheen for Ralph G. Webber Esq*

s: Basil Oliver *FRIBA Architect* | Palmer-Jones delt. Pen (310 × 480)

Exhib: RA 1926, No.1240, 'The End House, Fife Road, East Sheen, Garden Front'

Lit & reprd: *Builder*, CXXXI, 1926, pp.527, 529

[6] LONDON: No.20 Hanover Square, Westminster
Design & revised design for war memorial tablet for Knight, Frank & Rutley's entrance hall, 1920 (2):

1 Design with carved & painted panel of St George & the dragon

Elevation

Scale: 1 in to 1 ft

Insc: *Materials proposed are polished Derbyshire | black birdseye marble superimposed on a slab | of polished Purbeck marble. | The lettering would be V-cut and gilded | The carved panel of St. George and the dragon | (designed by George Kruger Gray) would be gilded | and painted and the rose, thistle, shamrock and leek | would also be carved and gilded & (in pencil) Estimated cost | April 1920 - £127*

Pencil, pen & coloured washes (280 × 125)

2 Revised design: carved & painted panel of St George & the dragon replaced by plain stone panel

Elevation

Scale: 1 in to 1 ft

Insc: (in pencil) *Materials to be used are | moulded, carved and gilded | surrounding moulding to | be in black Derbyshire | birdseye marble with | the panel in Derbyshire fossil | the lettering tinted gray | Tracing given to Edgar Armitage August 3rd 1920 & (in pen) FS Detail | banded | to carver | August 20th 1920 & dimensions given*
s & d: BO | August 2nd | 1920
Pencil (420 × 150)

[7] PYRFORD (Surrey): House

Working drawing for Mlle Tosta de Bennich & exhibition drawing, 1913-14 (2):

1 Plans of ground floor, first floor, attic & roof; SW, NE, SE, NW elevations; longitudinal section E-F & cross-section X-Y, detail of bay window; with pencil additions to suggest change to roof-line

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

Insc: As above, *Proposed house at Pyrford, Surrey for Mademoiselle Tosta de Bennich* | Contract sum | 1913 | £1446 | Total cost £1436:8:9 & plans & sections labelled, with measurements given

s & d: Basil Oliver ARIBA Architect | 7, Southampton Street | Bloomsbury Square | London WC | Sept 3rd 1913
Print with blue, green & red pen & coloured washes added (555 x 760)

2 Plans of ground floor & first floor; NE, SE, SW & NW elevations with roof-line as indicated on No.1
Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above, *House lately built at Pyrford, Surrey, for Mademoiselle Tosta de Bennich* & plans labelled, with measurements given

s & d: Basil Oliver Architect 1914 | 7, Southampton Street, Bloomsbury Square WC

Pen & watercolour, cut to shape & pasted on buff card (395 x 630)

Exhib: RA 1916

Lit: AJ, LI, 1920, pp.754-757; CL, XLVII, 1920, pp.349-350

Reprd: BN, CXI, 1916, p.441

[8] SANTANDER (Spain): Valdenoja House, Cabo Menor, Sardinero

Preliminary design & 2 sets of working drawings for Angel Perez de Eizaguirre, 1930-31 (19):

1-2 Preliminary design

1 Perspective from SE

Insc: *Scheme L view from the south-east*

Print (155 x 265)

2 Perspective from NE

Insc: *Scheme L view from the north-east*

Print (255 x 485)

1-2 s & d: Basil Oliver Nov 1930

3-9 Working drawings

3-6 Plans of ground floor; first floor; second floor with sections; roof

7-8 Elevations N&S, E&W

9 Sections: North & South; East & West

3-9 Scale: 1 cm to 1 m

Insc: As above, *Valdenoja House, Cabo Menor, Sardinero, Santander, Spain* | for *Excelentísimo Señor Don Angel Perez de Eizaguirre*, titled & labelled in Spanish & English

s & d: Basil Oliver FRIBA | architect | 6, Unwin Mansions | Queens Club Gardens | London W14 | December 1930

Print with pen, pencil & coloured washes added (590 x 740)

10-19 Second set of working drawings, 1931

10-14 Plans of basement; ground floor; first floor; second floor; roof

15-16 Elevations North & East; South & West [Fig.1]

17-19 Sections

10-19 Scale: 1 cm to 1 m

Insc: As above, *Valdenoja House Cabo Menor | Sardinero Santander Spain*, with dimensions given, numbered 1-10 & labelled in English

s & d: Basil Oliver FRIBA | Architect | London | April 1931

Pen on tracing paper (675 x 775)

The second set of working drawings shows slight modifications of the design for the external decoration and the addition of a larger basement.

[9] Topographical drawings

6 sheets showing elevations, perspectives & details of Tudor & Gothic elements of the following houses: Eastbury, Barking, London; Borwick Hall (Lancs); Chantmarle (Dorset); Cowdray Park (Sussex); Machelney (Som); Neville Holt (Leics); Newton Surmaville (Som); Sandford Orcas (Dorset); South Wraxhall (Wilts); Thornbury Castle (Glos); Upper Swell (Glos)

Insc: Titled, with some dimensions given

Pencil on tracing paper (270 x 400, average size)

These drawings appear to have been made in preparation for the design of the house at Santander (q.v.).

OLIVER, Robert Dudley (fl.1899-1908)

A Robert Dudley Oliver of No.7 Soho Square, London, exhibited at the RA in 1899, showing 'Model of a gate-house near Ham house', No.1875.

Bibl: A. Graves, *RA exhibitors*, 1905-06

MADINGLEY (Cambs): Maddingley Hall

Survey & working drawings for alterations & additions & designs for entrance gates for W. Harding, 1905-08 (11):

1-4 Survey drawings of N, S, E & W elevations showing floor levels

1 N elevation

Insc: As above & labelled, with dimensions given

Pencil (240 x 560)

2 S elevation

Pencil (310 x 565)

3 E elevation & elevation of return wall of E front facing S

Insc: As above & labelled, with dimensions given

Pencil (235 x 605)

4 W elevation

Insc: Floor levels labelled

Pencil on tracing paper (240 x 605)

5-7 Working drawings, 1905

5 Plan of house & outbuildings showing additions of 1874 & designs for additions to drainage system

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

Insc: *Maddingley Hall, Cambs* | Col W. Harding JP, DL, labelled with some dimensions given & stamped Russell & Co. | Engineers | Oxford St., | 42 Berwick St., London W

s & d: R. D. Oliver | 38 Soho Square | London W November 1905

Pen & wash with pencil & green pen (505 x 760)

6 First floor plan & plan of mezzanine floor

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

Insc: As above, labelled & titled

Pen & wash on tracing paper (600 x 510)

7 Second floor plan

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

Insc: As above, labelled & titled

Pen & coloured washes (475 x 680)

8-10 Working drawings, 1906

8 Ground floor, plan of alterations

9 First floor, plan of alterations

10 Roof plan, showing alterations

8-10 Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above, *Maddingley Hall, Cambs* Col W. Harding JP, DL, numbered 1-3 & labelled, with some dimensions given

s & d: R. D. Oliver | 38 Soho Square | London W | February 1906

11 Design for entrance gates with alternative design & block plan of entrance showing new gate lodge, 1908

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

Insc: As above, *Maddingley Hall Cambs* & labelled, with dimensions given

s & d: R. D. Oliver archt. | 48 Welbeck St. | London W | 17-7-08

Pencil with green & sepia washes on tracing paper (475 x 615)

Prov: Pres. by R. D. Oliver, son of the architect, 1967

Lit: BN, XCV, 1908, p.509; RCHM, W Cambridgeshire, 1968, pp.179-186.

Maddingley Hall was built 1543-47 and 1591-96 and was altered and added to in the C18 and C19.

Oliver's alterations comprised, largely, changes to the floor levels and renovations of the fabric and fittings. The building was acquired by the University of Cambridge in 1948.

OPPENORD, Gilles Marie (1672-1742)

Oppenord was probably one of the most important decorative artists working in France in the early part of the C18. He is credited with being one of the founders of the style *rocaille*, and hence of the French Rococo. His father was the Dutchman Jean Oppenord (or Oppenoordt) who was *ébéniste* to the King of France. Gilles Marie studied under Jules Hardouin Mansart and was sent to Italy as 'pensionnaire du roi' in 1692 where he remained for six years. In Italy he gained knowledge not only of ancient art but also of the work of the Italian Baroque artists, most significantly Borromini. His first major commission after his return to France came in 1704, when he designed the high altar for the church of S Germain des Prés (now destroyed). He designed various monuments and decorations for the nobility and in 1710 made the designs for the chapel of S Jean-Baptiste at Amiens cathedral. About 1715 he became architect to the Regent, the Duc d'Orléans, later becoming director of his buildings and gardens. Oppenord was at this time and for some time to come a key figure in the court artistic circles, which included, among others, the painter Watteau. He was commissioned to provide the decoration for the large gallery of Mansart's royal palace (now destroyed), and through this and other commissions of the same period he established himself as the initiator of the Regency style. Though he was responsible for the completion of S Sulpice (with the exception of the main portal), on which work had been abandoned in 1675, and the design of its high altar in 1732, his influence as an architect seems to have declined somewhat. From about 1720 he was employed by Charles de Saint-Albin, a natural son of the Regent, and from this period his influence as a draughtsman was enhanced by the production of designs for engraving. A large number of engravings were published after designs by Oppenord, largely by Gabriel Huquier, who himself owned some 2000 drawings by Oppenord (see the 'Notice' in his publication *Le Grand Oppenord*).

Bibl: APSD; T.B.; C. Bauchal, *Nouveau dictionnaire biographique et critique des architectes français*, 1887, I; L. Dimier, *Les peintres français du XVIIIe siècle*, 1929-30, pp.326-328; L. Hauteceur, *Histoire de l'architecture classique en France*, 1943-57, III, *passim*; G. Huquier, *Oeuvres de Gilles Marie Oppenord - contenant différents fragments d'architecture et d'ornements à l'usage des bâtiments sacrés, publics et particuliers, gravés par Gabriel Huquier*; E. Rambaud, *Documents du Minutier Central, concernant l'histoire de l'art 1700-1750*, 1971; E. Malbois, 'Oppenord et l'église de Ste Sulpice', *Gazette des Beaux-Arts*, LXXV, 1933, pp.33-46

Design for a fountain in Rococo style, 1720s
Perspective showing, centre, a river god seated on an urn from which water flows over the rocky base of the structure; at left foreground a triton sits next to a vase, above a lion's head fountain; right, behind the river god, half of a Rococo pediment through which is seen a rocaïlle niche with statue, the pier of the niche crowned by a putto on the back of a swan (?); left centre a short flight of steps leads up between the fountain & the triton & past a statue of a goddess (perhaps Diana?) & on to a wooded background; the foreground drawn with strong hachures, the sky & background drawn more lightly in a similar fashion [Fig.2]

s: *Oppenord Inventit*

Sepia pen on cartridge-backed paper, mounted (420 × 290)

Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

Lit: S. Kaufman, *Fantastic & ornamental drawings* (a selection of drawings from the Kaufman collection exhib. Portsmouth, 1969, notes to Nos.79-84)
Lit & reprd: M. Eidelberg, 'Watteau, Lancelotti and the fountains of Oppenord', *Burlington Magazine*, CX, 1968, pp.447-56

Reprd: *RIBA Jnl*, XIX, 1912, p.434; XXXIII, 1926, frontispiece (No.7)

This drawing should be compared with the five designs for fountains and garden ornaments in the Kaufman Collection (SK45-49, Nos.80-84 in Kaufman, *op. cit.*) and also with that in the Cooper-Hewitt Museum on the grounds of their similar style, medium and subject matter. All these seven drawings in ink are related to a series of sanguines in the Nationalmuseum, Stockholm, formerly Cronstedt Collection. These were attributed for some time to Watteau (Sir K. Parker & J. Mathey, *Watteau, catalogue complet de son oeuvre dessiné*, 1957, Nos.189-203, 206-234). However, Eidelberg, *op. cit.*, has suggested that they must, in fact, be by Oppenord. The chalk drawings, or at least drawings related to them, seem to have been the models for Huquier's engravings in the *Nouveau livre de fontaines inventées par le Sieur Oppenord*, 1744-48, which forms part XII of *Le moyen Oppenord*. However of the ink drawings only the Cooper-Hewitt's, which is in any case in a much freer style, appears to have been engraved, although they would seem more suitable for use as models for the engraver. Kaufman's date for the group, 'after 1723', seems tenable and he is probably correct in his view that the pen drawings in the Kaufman Collection and the RIBA form part of a projected series of designs for the engraver conflated from a number of the sanguine sketches, possibly abandoned because of the complexity of producing designs in this way. The RIBA drawing is certainly the most complicated in its relationship to the sanguines as well as being the only pen drawing to bear a signature. It appears to draw motifs from at least four of the sanguines: the rocaïlle niche and figure from Parker & Mathey, *op. cit.*, No.217, a contre-épreuve; the river god from No.202; the triton and other elements from No.231; the lion's head fountain from No.210; minor motifs can be paralleled in many of the other sanguines in the Stockholm series. (Other articles relevant to this group of drawings are quoted by Kaufman, *op. cit.*, and Eidelberg, *op. cit.*)

ORDISH, Frederick Webster (1821-1885)

Ordish was responsible for a number of buildings in Leicester: churches of St Paul, 1871; St Leonard, 1877; and additions to the Corn Exchange, 1851-55, in what has been called (Pevsner) a 'debased Italianate' style. He exhibited at the RA in 1848, 1849 and in 1870 (with Traylen) showed an interior of St Paul, Leicester. His career was cut short when he fell from a moving train. He was elected F, 1865.
Bibl: *The Architects', engineers' and building trade's directory*, 1868; Pevsner, *Leics*, 1960, p.41; obituaries: *Builder*, XLIX, 1885, pp.484, 601, 640 (notice only)

[1] LEICESTER: Chapel, Humberstone Road
Design

Perspective from the NW, showing a chapel with a rose window over W entrance & tower at NW corner
Photograph of original drawing, backed with card (190 × 240)

Prov: Pres. by the architect, 1867

[2] LONDON: City of London Hospital for Diseases of the Chest, Bonner's Fields (Bethnal Green), Tower Hamlets
Design, c.1851

Perspective of park front

Photograph of original drawing, backed with card (190 × 240)

Prov: Pres. by the architect, 1867

Lit: Hitchcock, *Early Victorian architecture*, 1954, p.333
Bonner's Fields is now Bonner Road.

ORDISH, Frederick Webster & JOHNSON, John

LONDON: Church of St Paul, Camden Square (St Pancras), Camden
Design, 1847

Perspective from NW showing tower & spire at W end
Photograph of original drawing, backed with card (110 × 145)

Prov: Pres. by F. W. Ordish, 1867

ORTON, William

YARMOUTH, GREAT (Norfolk): North Star Battery, Yarmouth Denes

Design (?) for the *North Star Battery erected on Yarmouth Denes* (sic) in 1781

Plan & elevation

Scale: 1/40 in to 1 ft

Insc: As above (at a later date?)

s: *Wm Orton delin*

Pen with grey, buff & pink washes (410 × 480) stuck on to f.12 of an album (see prov. below)

Prov: Pur. 1955 in an album containing John Sanderson's designs for Kimberley and a series of John Sell Cotman's engravings of Norfolk churches
In 1780 during the war with Holland, an independent company of infantry, called the Armed Association, was formed from the inhabitants of Yarmouth. In the following year the Corporation appointed a committee to inspect the walls. The idea of repairing them was however abandoned and it was decided instead to erect two batteries on the Denes. For this purpose the Corporation voted £100 and initiated a public subscription 'for the defence of the town, harbour, and shipping against attacks from the enemy'. The battery was used throughout the Napoleonic wars, with the Yarmouth Artillerymen manning the guns. The exact date of the battery's demolition is unknown, but by 1913 it had been partly demolished and was being used to make rifle butts for the territorial force stationed in Great Yarmouth. (Information supplied by the Great Yarmouth Public Library, 1973.) The designs by Sanderson in the same volume are of the same period as the building of the battery, so that the drawing might be either a design or a later measured drawing.

ÖSTBERG, Ragnar (1866-1945)

Östberg studied in Stockholm from 1884 to 1891 and travelled widely in Europe and the USA, 1893-99. He became professor at the Stockholm Konsthögskola in 1922 and remained there till 1932. His reputation stems almost entirely from his design for the Stockholm City Hall, 1909-23, built in a restrained eclectic style, combining elements of indigenous styles with an overall classical clarity and simplicity. The City Hall was much admired by English architects in the 1920s. Shortly after its completion, in 1926, Östberg was awarded the RIBA gold medal.

Bibl: Hitchcock, *Architecture: C19 & 20*, T.B., pp.359-360, 395-397; E. Cornell, *Ragnar Östberg, Svensk arkitekt*, Stockholm 1965; F. R. Yerbury, 'Ragnar Östberg', *AJ*, LXIV, 1926, pp.591-600; *RIBA Jnl*, XXXIII, 1926, p.263; obituaries: *Ac&BN*, CLXXXI, 1945, pp.126-127; *Builder*, CLXVIII, 1945, p.106

Topographical drawing

HAMPNETT (Glos): Church of St George

View from the chancel

Insc: *Hampnett Church: Gloucestershire | England | De - raka - linierna - i - brunviolett - bokstafverno - i - rent - svart - o - rodd & (on mount) England, Hampnett Gloucestershire | Interieur - vy. af kyrkan s & d: Hampnett - 1898 - R.O. & R.O. 1898*
Pencil & watercolour, backed (545 × 390)
Prov: Pres. by the wife of the architect through Professor Tengbom, 1962

OUD, Jacobus Johannes Pieter (1890-1963)

Oud was born at Purmerend and studied at the Quellinus School of Decorative Arts and the Amsterdam Rijksnormaalschool voor Tekenenonderwijs, and after this at the Technical University of Delft. He worked with the architects Stuyt and Cuypers and then for a time with Theodor Fischer. Oud became city architect for Rotterdam in 1918 and was responsible for the development of the Spangen and Tussendijken estates, 1920. At first, influenced by Berlage, Oud's architecture began to take on qualities which derived from the ideas of the de Stijl artists - Scheveningen housing project, 1917; Purmerend factory project, 1919; and most strikingly in the Café de Unie, Rotterdam, 1924-25, dem. 1940. In 1916 he met Theo van Doesburg and later became a participant in the de Stijl movement. As de Stijl, through van Doesburg, evolved an increasingly formalist approach, so Oud moved closer to the Neue Sachlichkeit of the later housing schemes of the 1920s (Oud-Mathenesse, 1922; Hoek van Holland, 1924-27; Kiefhoek, Rotterdam, 1925-27). During the 1930s this functionalist approach was in turn superseded by a less dynamic transitional phase - Shell building, The Hague, 1938 - before Oud achieved the mature style of his later years - convalescent home, Arnhem, 1952-60. Among his publications are a Bauhaus book - *Hollandische Architectuur*, Munich 1926; an autobiography - *Mijn weg in De Stijl*, Rotterdam 1961, and articles in *De Stijl*, 1917-31.

Bibl: Hitchcock, *Architecture: C19 & 20*, *passim*; G. Hatje, *Encyclopaedia of modern architecture*, 1963; H.-R. Hitchcock, J. J. P. Oud, 1931; H. Jaffe, *De Stijl, the Dutch contribution to modern art*, Amsterdam 1956 (with bibliography of books & articles by & about Oud), *passim*; catalogue of the exhibition J. J. P. Oud banten 1906-63, Munich/Berlin 1965/66, with illustrations of most of the important projects (no pagination) & bibliography

Prov: The drawings catalogued below were pres. by Mme Oud-Dinaux, 1968

[1] BERLIN: House in Grunewald

Unexecuted preliminary designs for a house on an L-shaped plan, c.1918 (3):

1 Perspective of the 2 principal façades of a 3 storey house, with a square courtyard below a balcony & tower composition at the corner; the façade at left stepped back from the ground floor arcade with a recessed balcony at 1st floor level & at right, a balcony running at 1st floor level along the length of the façade

Pencil on tracing paper (195 × 325, irregular)

2 Perspective as No.1 but with many of the features slightly simplified [Fig.3]

Pen on tracing paper (210 × 230, irregular)

3 Perspective of street front of 2 storey house on an L-shaped plan with a flat roof & balcony running round the principal corner

Pen on tracing paper (130 × 205, irregular)

Although Nos.1 & 2 are very similar to each other and quite different from No.3 except in plan, they are not on a sufficient scale to be considered as sketch designs for the Purmerend factory project, 1919 (illustrated in H.-R. Hitchcock, *J. J. P. Oud*, 1931, p.6, and in *J. J. P. Oud bauten 1906-63*), which they most resemble stylistically and formally, or for any other public building. Stylistically they are closer to the Wrightian sources of de Stijl than No.3, which presents a greatly simplified appearance. There are obvious affinities with Wright's Chicago houses in the arcades at left and in the decorative features of the balconies. However the difference between Nos.1 & 2 and No.3 does not seem sufficiently great to suggest that they were for different schemes; it seems more likely that the design represented in Nos.1 & 2 was pared down to the simpler structure of No.3 for reasons of taste or economy. The identification was suggested by the donor, Mme Oud-Dinaux.

[2] PINEHURST (N Carolina, USA): House

Unexecuted preliminary design for Mrs Johnson, c.1931

Interior perspective of living area with dining area at left divided from the living area by a partition, with marginal sketches of chairs [Fig.4]

Pencil on tracing paper (310 × 500)

A model of the house is illustrated in *J. J. P. Oud bauten 1906-63*.

[3] ROTTERDAM (Netherlands): Housing scheme, Blijdorp

Unexecuted design for housing, 1931

Site plan showing 9 four-storey blocks in a central rectangle formed by larger buildings; ground & typical floor plans & elevations of block, plan of a service unit on the ground floor; plan of typical living units

Insc: Labelled, with dimensions given

s & d: *Oud* | 1931

Print on linen (655 × 1045)

This project is typical of the second phase of Oud's designs for mass housing schemes. The blocks are extremely simple, lacking formal decoration, and incorporate communal services on the ground floor, perhaps indicating a movement towards the Neue Sachlichkeit trend in contemporary German ideas. Illustrations of the project are given in P. Overy, *De Stijl*, 1969, p.147, & *J. J. P. Oud bauten 1906-63*.

P., R. P. (fl.1768)

FORTHREES (Brecon)

Survey plan of an estate in the county of Brecon belonging to Thomas Hughes Esqr. showing Tir Fose Rees | in the parish of Llanelw & Other Lands | in the parish of Cappel-y-Ffen (present Llanelieu & Capel-y-Ffin) with N point, 1768

Scale: 1/2 in to 1 chain

Insc: As above, with areas of fields & total area of estate shown

s & d: *Map'd & Measur'd in the year one thousand seven hundred & sixty-eight by RPP surveyor*

Pen & coloured washes within elaborate pen & pink wash ruled border (355 × 475)

Also in the Collection is a C19 survey plan of this small estate near Talgarth (by an unidentified surveyor).

See **Unidentified, Welsh, C19**

PAGE, Ernest Godfrey (fl.1920-23)

Page worked for a time with Robert Tor Russell in India before returning to England to practise on his own account.

Bibl: *Who's who in architecture*, 1923 (mention only)

NEW DELHI (India): Gazetted officers' bungalows Design, c.1920

See **Russell, Robert Tor**

NEW DELHI (India): Legislative councillors' hostels Design, 1921

See **Russell, Robert Tor**

PAINE, James (1717-1789)

The following catalogue of the drawings of James Paine and James Paine Jnr was compiled with the assistance of Mr Peter Leach

Born in Andover, Hants, the son of a carpenter, James Paine became a student at Hogarth's St Martin's Lane Academy and probably began his career as an architect through association with the circle of the Earl of Burlington. He developed an extensive country house practice, at first largely in the north of England, later more widespread, which led Hardwick to observe that 'Paine and Sir R. Taylor divided the practice of the profession between them till Robert Adam entered the lists...' Compared with the extent of this private practice, the posts which he held in the Office of Works for much of his life were of significance only as sources of prestige and additional income - indeed Paine is important as one of the first private professional architects in England, in anything like the modern sense. Like Sir William Chambers, he appears to have been interested in questions of professional status and practice, and he was a leading member of the Society of Artists of Great Britain (the predecessor of the RA) where he exhibited designs, 1761-72. Paine visited Italy in 1755-56, but unlike Chambers and Adam, who made the same pilgrimage at much the same time, he did not find foreign travel the seminal experience of his career. He later wrote that he considered foreign travel to be a mistake for an architect and he did not share the newly fashionable interest in the Antique. His considerable originality as an architect was entirely within the context of English Palladianism; he was a leading figure in the development of the Anglo-Palladian villa, and he evolved a highly individual elevational style, full of movement, but based on the 'staccato' style of Lord Burlington and Kent. Only in his interiors was he influenced by the Antique - 'Palmyra and Baalbec', he wrote, 'are only valuable for the ornaments'. In his early days he had been a notable pioneer of thorough-going Rococo decoration in England, a result of his schooling at the St Martin's

Lane Academy, but after 1756 this was abandoned and he moved gradually towards the decorative style of the Adam brothers.

Bibl: *Colvin*; J. Paine, *Plans, elevations and sections of noblemen and gentlemen's houses...*, 2 vols, 1767 & 1783 (referred to as **Paine I** & **Paine II**)

The small collection of drawings by Paine at the RIBA provides useful material for the study of his interior decoration, but for his architecture in general, rather less. There are two main groups of material. First, the designs for Gopsall Park, which illustrate his earliest, Rococo phase; second, a group of ceiling designs for various places, of c.1767-73, which provides examples of his later development. The earlier designs show Paine's first personal reaction to Antique decoration: motifs from the Antique are combined with occasional Rococo elements within a traditional Palladian framework of geometrical compartments, the whole modelled more vigorously than Adam would have allowed. The later designs reveal a more derivative solution, in imitation of the Adams.

[1] GOPSALL PARK (Leics)

Designs for interior decoration & design for an Ionic garden temple for Charles Jennens (8):

1-5 Designs for interior decoration, c.1750

1 Internal elevations of dining-room (or great parlour) laid out: the walls decorated as follows, clockwise from bottom, (1) 3 divisions of the wall, in each a garlanded bust, above the centre bust a rectangular frame & above the outside busts a pair of oval frames, all garlanded; (2) on either side of the elaborate chimney, a doorway above each of which a pair of oval garlanded frames, above the chimney a large rectangular garlanded frame; (3) on either side of the central doorway busts & frames as at bottom but with ovals above the door & a rectangle above each bust; (4) above the dado, 4 large panels not decorated & between these, garlanded busts above elaborate oval frames

Scale: 1/4 in to 1 ft

Insc: *Sides of the best dining room at Gopsal & (in another hand) Mr Payne's plan*

w/m: IV

Pen with grey & brown washes within ruled pen border (510 × 355)

The dominant motifs are the oval panels and the busts on brackets which also appear at Nostell Priory, Yorkshire (decoration carried out c.1745-50; drawings preserved in the house); Wadworth Hall, Yorkshire, and Felbrigg Hall, Norfolk. The fireplace also should be noted, with Paine's characteristic tapered pilasters and a pedimented centrepiece; very similar ones occur at Wadworth and at Hickleton Hall, Yorkshire, c.1748.

2 Internal elevations of drawing-room (or little parlour) laid out: very little decoration is shown except for alternating long & short panels along the skirting & tall rectangular panels on the wall at bottom

Scale: 1/4 in to 1 ft

Insc: *Sides of the drawing room for Gopsal*

w/m: Strasbourg lily with ICV (?)

Pen & brown wash within ruled pen border (525 × 370)

In contrast to the dining-room a very plain design; the Rococo spirit is manifested only in the scrolls flanking the fireplace.

3 Ceiling plan, possibly of the drawing-room: a large central panel in the shape of an elongated octagon with medallions in the corners surrounded by Rococo ornament, the panels along the sides more simply decorated; only the right half of the drawing has the decoration fully worked out, pencil markings across the otherwise plain centre panel & the corner panels at left; with scale

w/m: IV

Pen with brown & grey washes (245 × 385)

The rather tentative Rococo decoration is confined within geometrical compartments of traditional Palladian type and is paralleled in the ceiling of the dining-room at Felbrigg Hall.

4 Plan & laid out elevations of interior of library: decoration of walls in order clockwise from the top, (1) 2 chimneys with pedimented frames above, at left adorned with putti, at right a broken pediment with a vase, above these are roundels with busts, a division down the middle of the wall shows the cases open & closed, the case fronts treated in a squared pattern at left & the shelves shown open at right; (2) 3 round arches, doorway below the centre one, busts on plinths in the spandrels & a trophy in the tympanum at right, the wall divided as before; (3) 4 square-headed windows, with roundels above, decoration otherwise as (2); (4) a bay window consisting of a round-headed window separated by columns from flanking square-headed windows; the arch which separates this bay from the room carries busts in its spandrels, wall division as previously; with scale

w/m: IV

Pen with brown & grey washes (300 × 420)

Here there is a variety of influences at work. Rococo elements are confined to drops at the sides of the bookcases, but there are more busts on brackets and backed by circular recesses, as at Felbrigg Hall, while the pair of putti reclining on a pediment had been a favourite decorative device of Colen Campbell.

5 Interior elevations of an unidentified room, laid out: decoration much simpler or not completed; at bottom, a simple chimney flanked by double doors

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

w/m: Strasbourg lily with ICV

Pen with brown & grey washes (525 × 365)

Another very plain design, the splayed architrave surround, here used for a fireplace, is again characteristic of Paine.

The Paine designs for interiors belong to the second stage identified there, designs for remodelling or rebuilding the existing house for Charles Jennens, from 1749. They must date from c.1750, by which time the 'carcase' of the house was complete or nearing completion. These designs were probably not executed since internal decoration of a similar character was carried out by the Hiorns less than ten years later, c.1759.

6-8 Design for an Ionic garden temple, octagonal in plan with access by steps at 4 of the openings, crowned with a balustrade & dome, the piers of the balustrade capped by elaborate vases, c.1761

6 Plan

s: *Jas Paine Archt invt et...*

7 Elevation

s: *Jas Paine Archt invt et delint*

8 Section

s: *Jas Paine Archt invt*

6-8 Scale: $\frac{9}{16}$ in to 1ft

Insc: As above & *An open temple design'd for Jennings* (sic) *Esqre*

w/m: Various parts of a Strasbourg lily with JW mark

Pen & brown wash within double ruled pen border (370 × 260)

About ten years later than the above schemes for interior decoration, Charles Jennens employed Paine again to design this temple in memory of his friend, the classical scholar Edward Holdsworth (1684-1746), who had left him his papers on Virgil. The temple incorporated a statue of Religion by Roubiliac and works by Richard Hayward. 'Another friend [of Hayward] was Charles Jennens... for whom he carried out various works at his seat at Gopsall, Leicestershire, including in 1764, the reliefs and busts on the Ionic temple on the roof of which stood the statue of "Religion" by Roubiliac' (R. Gunnis, *Dictionary of British sculptors 1660-1851*, 1953, p.194). Paine later complained (*Paine I*, p.20) that the design 'was greatly altered by the workmen that was employed to execute it'. It fell down in 1835. The engraving, *Paine I*, pl.LXXXIV, is a composite elevation and section with a plan. As engraved it shows few alterations from the drawings except for the addition of full-length standing figures on the podium.

1-8 Prov: Pur. with designs by William & David Hiorn for Gopsall, 1951

For a full treatment of Gopsall Park as represented in the RIBA Drawings Collection see **Hiorn, William & David**.

See also **Unidentified, English, C18**

[2]-[7] Ceiling designs

A group of designs for ceilings for various houses, c.1770

Prov: Pur. with ceiling designs by Robert Adam & William Thomas, 1960

[2] BAGSHOT PARK (Surrey)

Alternative designs for ceiling for the best room, c.1770 (2):

1 Ceiling plan in which the major panels consist of a circle with semicircles at right & left, rosettes at their junction, corner rosettes, griffons &c; only the right side of the decorative scheme & a small portion of the border motif filled in; with scale

Insc: *Ceiling to the Best Room, Bagshot Park* & collection mark (?) No 432

w/m: IV

Pen with pink & grey washes, mounted (260 × 365)

2 Ceiling plan in which the major panels consist of an octagon with half-octagons at right & left, rectangular panels at their junction, the decoration as No.1 with slight modifications to suit the different format, also as No.1 only part of the scheme filled out with decoration

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

Insc: *Ceiling to the Best Room, Bagshot Park* & collection mark (?) No 432

w/m: IHS with cross & below I VILLEDARY

Pen with pink & grey washes, mounted (330 × 445)

Bagshot was a royal park, and during most of the C18 was granted for limited periods to various loyal subjects. William III had granted it to the Earl of Portland and Queen Anne gave it to the Earl of Arran for his own lifetime and those of his wife and sister. Either Portland or Arran must have built the house there. In 1766 George III leased the park to George Keppel, 3rd Earl of Albemarle and his brothers Augustus and William. Albemarle employed Paine to remodel and redecorate the house between 1766 and 1772. The house was replaced by the present one, by Benjamin Ferrey, in 1877 and so it is not known

which, if either, of these designs was carried out.

The plasterer at Bagshot was Thomas Clark, a leading craftsman frequently employed by Paine. These alternative designs for the best room ceiling are good examples of Paine's first Antique style, combining asymmetrical Rococo trophies with Antique sphinxes, acanthus scrolls and paterae, within a geometrical framework. For a history of the building see E. Brayley, *A Topographical history of Surrey*, London n.d., and Albemarle MSS in East Suffolk Record Office.

[3] BROCKET HALL (Herts)

Designs for ceilings for Matthew (?) & Peniston Lamb, c.1768-73 (5):

1 Ceiling plan of the great ballroom, centre an octagon at right & left circles within octagons & at the extreme right & left half-octagons, thus forming 8 squares with their diagonals parallel to the major axes, the decoration only partially filled out; with scale, c.1768

Insc: *Ceiling for the Great Hall Room Sir Peniston Lamb Brocket Hall* & collection mark (?) No 432

w/m: Strasbourg lily LVG

Pen & coloured washes (305 × 480)

The ballroom, in the centre of the S front, is the largest and grandest room in the house. This design, an example of Paine's earlier Antique style, dominated by geometrical compartments, is probably earlier than the rest of the Brocket Hall drawings, c.1768, perhaps for Sir Matthew Lamb. It is unlike the executed ballroom ceiling, completed much later, c.1780, which is a coved ceiling dominated by painted decoration by Mortimer and Wheatley.

2 Ceiling plan of the dining-room, a rectangle abutted by a semicircular apse, the centre panel an oval flanked by rectangular panels along the long sides & hexagons at the corners; approximately as executed; with scale, c.1768

Insc: (in a later hand?) *Library room, Brockett Hall* & collection mark (?) No 432

w/m: J. Whatman

Pen with grey, pink & green washes within pen & wash ruled border, mounted (340 × 495)

Engr: *Paine II*, pl.XCI

The former dining-room is at the SE corner of the house. A rather more Adamesque design, the dividing members being much slighter, part of the decoration itself, but the design still includes Rococo trophies among the acanthus scrolls and sphinxes. (The library ceiling is completely different but the room has the same plan - hence the misleading inscription?)

3 Ceiling plan of the drawing-room, as executed except for centrepiece: a square with narrow rectangular panels at right & left, these & the square decorated with figure medallions &c; the design is only partly filled out suggesting that the decoration of the remaining parts was to follow symmetrically, c.1770

Scale: $\frac{9}{16}$ in to 1ft

Insc: *Ceiling to the Drawing Room, Brocket Hall* & collection mark (?) No 432

w/m: IHS with cross & below I VILLEDARY

Pen with pink & grey washes, mounted (310 × 435)

The drawing-room is at the NE corner of the house. A thoroughly Adamesque-Antique design, in which bas-reliefs of Antique flavour have now made an appearance, but a single slightly Rococo trophy has been included. It is similar to the executed design in which, significantly, no Rococo elements appear. As executed, the central roundel contains a painting; Paine had favoured this method of combining painted and plaster decoration from his earliest projects. The executed design is engraved in *Paine II*, pl.XCII.

4 Plan of a rectangular ceiling with panels laid out symmetrically about both major axes, the central circular panel surrounded by a variety of panels, 4 with Classical figures, others with griffons, sphinxes &c; with scale, c.1770

Insc: Collection mark (?) No 432

w/m: Strasbourg bend & lily with GR

Pen with grey & green washes, mounted (280×395)
This design may be an alternative proposal for the drawing-room at Bocket Hall. It is unlike the executed design but similar in style to the dining-room ceiling though without the Rococo elements – a rich version of the Adam style.

5 Ceiling plan of a rectangular room divided into 2 parts by a pair of columns & wall piers with pilasters, presumably forming a columniated screen, making a square & a rectangular ceiling; each of these has a short border projecting on the side adjacent to the column screen, these borders are a mirror pair; the square ceiling is decorated with a large circular panel near the centre of which between 2 concentric circles of beading are 12 sectors with vase & arabesque motifs coloured alternately green & brown; at the corners roundels with Classical figures; the rectangular ceiling divided by a rhombic panel within which a cross & a circle supported by naiads; with scale, c.1770

Insc: Collection mark (?) No 432

w/m: IHS with cross & below I VILLEDARY

Pen & coloured washes within ruled pen & wash border, mounted (320×480)

An entirely Adamesque design, it may possibly be for the former 'common dining-parlour' at Bocket Hall, a room in the N range which has wall decoration of a much earlier phase; it was not in fact provided with an ornamental ceiling at any stage.

Sir Matthew Lamb bought the Bocket estate in 1746. Paine's task there seems to have been a combination of thorough remodelling and some rebuilding rather than the erection of an entirely new house; at any rate, Paine's house preserves the quadrangular plan which must have been inherited from its predecessor. The work was spread over a lengthy period and was probably not continuous. It must have been begun well before 1760, but only the E & N fronts were complete by the time Sir Matthew died in 1768, and the work was only completed c.1775 for his son and heir, Sir Peniston Lamb, created Lord Melbourne in 1776. The staircase and the main rooms in the S & E ranges have decorative plaster ceilings which must belong to the later phases of the work, for Sir Peniston Lamb, c.1770-73. For a history of the building see R. Clutterbuck, *The History and antiquities of the county of Hertford*, 1821; CL, LVIII, 1925, pp.16-22, 60-67, 96-103; Bocket Hall MSS in the Hertfordshire County Record Office. For Paine's work see *Paine II*, pp.15-17, pls.LIII-LIX, LXXXIV, LXXXV, XC-XCII.

[4] LONDON: House, Salisbury Street, Strand, Westminster

Design for a ceiling for the music room, probably for the architect's own house, c.1770

Plan of ceiling, a square with figure roundels abutted at left by a semicircular apse with central rectangular figure panel

Insc: (in a later hand?) *Musick room, Salisbury Street & collection mark (?) No 432*

w/m: Strasbourg lily with GR

Pen with grey, green & cream washes within ruled pen & ruled pen & wash border, mounted (335×460)
Paine, like most C18 architects, was involved in speculative building, and his main venture in this field was the rebuilding of Salisbury Street, on the south side of the Strand. Articles of agreement between Paine and the Earl of Salisbury, who owned the ground, were signed in 1765. Rebuilding probably began the following year and seems to have been

completed c.1773. Paine's street was of a unified design, with matching end pavilions at the Strand side and at the river end, opening out to form a semicircular open space giving on to a wharf. The buildings were demolished in 1888. Ornamental plaster ceilings were not a standard feature of the houses so that it is probable that this design was intended for the house which Paine himself occupied. It is an assembly of Antique motifs of no special distinction. For details of the buildings see Survey of London, XVIII, *The Strand*, 1937; Guildhall MSS in the Guildhall, London; St Martin-in-the-Fields parish rate books in the Westminster Public Library, London.

[5] MOOR PARK (Surrey)

Design for a ceiling for Basil Bacon, 1770s

Plan of a ceiling for a room with a bow, at bottom of drawing & opposite a chimney; narrow rectangular panels flank the main panel & are separated from it by beams decorated with rosette motifs, the main panel decorated with medallions of Classical figures & pairs of griffons on plinths around a large circular panel offset slightly towards the bow

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

Insc: *Ceiling for the great drawing room at Basil Bacon's Espre & collection mark (?) No 432*

w/m: Pro Patria, Britannia with lion on a crenellated dais with a bell beneath & medallion with crowned GR within a wreath

Pen & wash, mounted (295×355)

Moor Park is best remembered for the gardens laid out there by Sir William Temple, who bought the estate c.1680. In 1770 it passed from the Temples to Basil Bacon, who shortly afterwards appears to have employed Paine to remodel the house, a building of c.1630. Paine filled in the recessed centre of the river front and gave it a central canted bay window, thus creating two big rooms, one above the other, in the middle of the front. This ceiling design must have been for one of these rooms, probably for the upper. If it was executed it has since been destroyed. As a design, however, it is a mature essay in the Antique manner, seeming with its wide segmental arches marking off the ends of the room from the centre to reflect the influence of James Wyatt as well as that of the Adams. For a history of the house see C. Hussey, 'Templum restauratum', CL, CVI, 1949, pp.1578-1581.

[6] SANDBECK PARK (Yorks)

Design for ceiling panels & coving for the great room, for Richard Lumley, 4th Earl of Scarborough, c.1768

Details of ceiling panels & coving, the coving decorated with medallions of Classical scenes

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

Insc: *Finishing design'd for the ceiling and cove to the Great Room at Sandbeck & collection mark (?) No 432*

w/m: IHS with cross & I VILLEDARY

Pen with buff & grey washes, mounted (350×480)

Sandbeck, a house built in 1626 for Sir Nicholas Sanderson, was thoroughly remodelled and enlarged by Paine for Richard Lumley, 4th Earl of Scarborough who had inherited in 1752. The dates of the work are 1757-68, but activity was probably not continuous. Internally, the dominant feature is the 'Great Room' or ballroom, two storeys high and occupying the whole depth of the centre of the house on the first floor, which would have been the transversely placed great hall or great chamber of the original house. The coved ceiling of this room, which must belong to the last stages of the work, executed in accordance with this design, is the locus classicus of Paine's first Antique style. Antique acanthus scrolls, sphinxes, urns and bas-reliefs are confined within traditional geometrical compartments, while the whole is vigorously modelled and from the urns sprout Rococo sprays of flowers. For details of the house see *Paine I*, pp.11-12, pls.XLVII-LII; M. Girouard, 'Sandbeck Park', CL, CXXXVIII, 1965, pp.880-883, 966-969, 1024-1027 (the ceiling is illustrated on pp.966-967).

[7] SHRUBLAND PARK (Suffolk)

Designs for ceiling for the Rev. John Bacon, c.1772 (5):

1 Ceiling plan for the drawing-room, as executed, a central circle with a complex star & flower pattern, at left & right smaller panels complete the rectangle of the ceiling, with scale

Insc: Many pencil notes, mostly indecipherable, at bottom partially cut, *Shrublands | The ceiling to... &c, at right, In Mr Paine's secular (?) ... | ... round the large | circles | ... four figures in... | room & collection mark (?) No 432*

w/m: Strasbourg lily with GR

Pen with buff, green & grey washes within ruled pen & ruled pen & wash border, mounted (260×400)
The blank circles on the drawing contain bas-reliefs in the ceiling as executed.

2-5 Alternative designs for a ceiling, possibly for the former drawing-room

2 Plan of a rectangular ceiling with panels disposed symmetrically about both major axes: the main panel consists of a central circle at the middle of which a medallion with a Classical scene, around which a cross is formed, the concave faces of which are tangential to the circle & at whose points are 4 medallions with Classical figures facing the centre; the decoration is only partially filled out; with scale
Insc: Collection mark (?) No 432

w/m: J. Whatman

Pen with grey, cream & green washes within ruled pen & wash border, mounted (330×450)

3 Plan of a ceiling laid out as No.2 with some decorative details slightly modified, figures in medallions at cross points face away from the centre & the rosettes in the corners of the ceiling are slightly simpler

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

Insc: Collection mark (?) No 432

w/m: Strasbourg lily with GR

Pen with grey, cream & green washes (310×430)
Probably alternative proposals for the former drawing-room at Shrublands. The executed ceiling is closer in style to No.4 below.

4-5 Alternative designs for a ceiling, possibly for the ante-room

4 Plan of a ceiling for a square room with a projecting chimney in the middle of one wall: central (concentric) circles with a circular border of rosettes which interlocks with 4 semicircles in the corners of the room & at the same points with 4 arcs whose chords are parallel to the sides of the room; decoration of naiads, vases &c

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

Insc: Collection mark (?) No.432, & marked with arrows pointing towards each wall

w/m: J. Whatman & Strasbourg lily with GR

Pen & coloured washes, mounted (365×345)

5 Ceiling plan of an identical room to No.4: the central panel has 4 concave sides enclosing a circle, in the corners of the ceiling 4 square panels with a rosette motif; the curved panels created along the edges of the room each have a pair of griffons on a plinth &c, at the corners of the centre panel, oval medallions with Classical figures; with scale

Insc: Collection mark (?) No 432 & arrows pointing towards each wall

w/m: J. Whatman & Strasbourg lily with GR

Pen & coloured washes within pen & wash ruled border, mounted (395×345)

Probably alternative proposals for the ante-room or common dining-room. The first design with its richer style is closer to the ceiling as executed.

Shrubland Park was built to Paine's designs, 1770-72, for the Rev. John Bacon, who had inherited the estate in 1767. Although not a large house, it is lavishly fitted out, all the main rooms having ceilings in a mature Adam style. The house was extensively altered and enlarged by Gandy-Deering, 1830-32, and Sir Charles Barry, 1850-52. For a description of the house see *Paine II*, pp.20-21, pls.LXIV-LXVII; *CL*, CXIV, 1953, pp.948-951, 1654-1657, 1734-1738.

[8] Design for assembly rooms
Elevation, with scale [Fig.6]

Insc: (in pencil) *J. Paine*

w/m: IV

Pen with brown & grey washes within double ruled border, mounted (280×400)

Prov: Pres. on long-term loan by the V&A, 1965 (V&A catalogue No.E3242-1934)

This is most probably an early exercise of c.1745-50, based on Lord Burlington's York Assembly Rooms, but lacking a full understanding of Burlington's 'staccato' style from which Paine's style developed. Thus, Burlington used broken cornices under the pediments of his end pavilions, but here the cornices are continuous. In 1749-54 Paine added wings to Cusworth Hall, Yorkshire, which were based on the York Assembly Rooms.

[9] Design for a church in Palladian style, c.1750
Elevation, with scale [Fig.7]

Insc: (in pencil) *J. Paine*

w/m: Strasbourg lily with GR

Pen with brown & grey washes within double ruled pen border (370×295)

Prov: Pres. on long-term loan by the V&A, 1965 (V&A catalogue No.E3239-1934)

This is another early exercise. The combination of a rich, static Palladian style, reminiscent of Campbell rather than Burlington, for the body of the church, and a Gibbsian cupola is not entirely successful.

PAINE, James & COUSE, Kenton (q.v.)

LONDON: Bridge, Richmond-upon-Thames (Surrey)
Design for a bridge with 5 arches between its major piers, the pier at right connected to the bank by a smaller span with a wooden rail, c.1774-77

Plan & elevation in a landscape setting with buildings rising from the bank at left; the plan shows at left a plan of the roadway level & at right a plan at the water level; with scale [Fig.5]

w/m: J. Whatman & Strasbourg lily with GR

Pen & watercolour within double ruled pen & wash border on 2 sheets joined, mounted (890×340)

Prov: Pres. by Mowbray A. Green (F), 1942

Engr: *Paine II*, pls.LXXXII-LXXXIII

The finest of the bridges over the Thames with which Paine was associated in the later years of his life.

Richmond Bridge was designed jointly by Paine and Kenton Couse and built 1774-77 under an Act of Parliament passed in 1773. The toll-houses, of a form deriving ultimately from Palladio's Venetian church fronts, with their interlocking pediments - a form which Paine had occasionally used earlier in his domestic architecture - do not appear to have been built exactly as designed and no longer exist. The bridge was widened, c.1938. See E. W. Brayley, *A Topographical history of Surrey*, n.d.; *Paine II*, p.29. The engraving in *Paine II* is identical to the drawing except that it omits all the landscape elements, illustrating only the bridge design.

PALAGI, Pelagio (1775-1860) *Attributed to*

A painter of historical and mythological subjects, also active as an architect and designer, Palagi painted in a classical style influenced by Andrea Appian the Elder and Sabatelli the Elder. His earliest works include the decoration, with frescoes, of several palaces in Bologna and the design of funerary monuments there. He travelled to Rome in 1806 and painted several pictures with Homeric and mythological subjects. He then travelled to Milan, 1815, becoming a popular artist for decorative schemes. He was granted an official inspectorate in 1832. His major schemes were for the Palazzo Aresi, Milan; the Villa Traversi, Desio; many works at Turin and Racconigi.
Bibl: T.B.; M. Bryan, *Dictionary of painters and engravers*, 1895

Design for a stage set, c.1830-38

Perspective: a wide flight of steps, flanked by tetra-style Doric porticoes under a coffered barrel vault, leads to further stairs in a lofty hall, with similar vaulting, supported by a gallery of Ionic columns; architectural fragments in the foreground, a figure holding a censor and the caryatid-flanked entrance in the background suggest an imaginary temple
Sepia pen with brown & blue washes, mounted (470×375)

Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

Lit & reprd: *Italian architectural drawings*, 1966, No.51, catalogue of an exhibition prepared for the Smithsonian Institute; W. Jeurwine, *Stage designs*, 1968, pl.40

The attribution is based on a comparison with engravings after Palagi by Lorenzo Ruggi in his volume *Raccolta indita di cinquanta sceni teatrali*, Bologna c.1835. The drawing was formerly attributed to G. B. I. Colomba (died 1793), but according to Jeurwine, *op. cit.*, '... the drawing is surely Bolognese and c.1830-40'.

PALEY, Edward Graham (1823-95)

Born at Easingwold, Yorkshire, Paley became a student of Edmund Sharpe (q.v.) at Lancaster in 1838 and in 1845 became his partner. During this period both he and Sharpe were acquiring at first hand a wide knowledge of Gothic styles through numerous highly organized sketching trips. Over the next two years Paley began to take over the bulk of the practice as Sharpe devoted more of his time to writing. Paley further developed the practice still specializing in ecclesiastical architecture but beginning to broaden the range of the firm, but still almost entirely in Lancashire and Cheshire. When Hubert J. Austin (q.v.) joined Paley in 1868, the two began to develop their mature ecclesiastical style, a sort of squared-off Perpendicular. The attention to detail which characterizes the later work of the firm seems to have been a result of the influence of Austin. Pevsner calls Paley & Austin 'the best firm of Gothicists in the north of England' (*Some architectural writers of the nineteenth century*, 1972, pp.137-138). Paley was elected F in 1871.

Bibl: GR; obituary: *Builder*, LXVIII, 1895, p.69

Prov: The drawings of E. G. Paley together with those of the partnerships, Paley & Austin, and Paley, Austin & Paley were pres. by Mrs H. A. Paley through J. Tarney, 1946

WIGAN: (Lancs): Church of All Saints
See Sharpe, Edmund

Topographical drawings

125 views with some measurements given of Gothic churches mainly in Lincolnshire, Peterborough and Northamptonshire, 1842-46 (some in the 1850s)

Insc: Titled with name of place & some dimensions given

s & d: Approximately half of the drawings dated, 3 of them signed EGP

Pencil (375×250, average size)

Drawings of abbey churches made in preparation for *Architectural parallels*

See Sharpe, Edmund & Associates

Paley worked with Sharpe on the preliminary drawings for Sharpe's *Architectural parallels*, 1848. Since these drawings of the abbey churches at Bridlington, Byland, Fountains, Furness, Guisborough, Howden, Jervaulx, Kirkstall, Netley, Rievaulx, Roche, Selby, Tintern, Whitby and York could never be accurately attributed to either Sharpe or Paley or to any of the other draughtsmen who worked on the scheme, the drawings have been catalogued under the heading Sharpe & Associates as Sharpe was clearly the motive force behind the enterprise and responsible for the numbering scheme which they follow.

PALEY, Edward Graham & AUSTIN, Hubert James (q.v.)

[1] COVENTRY (Warwicks): Church of St Michael
Survey drawings, 1st preliminary design, preliminary designs & designs for 3 schemes for a proposed bell tower connected to the N side of the church by a short series of bays, not executed, 1891 (17):
1-2 Survey drawings

1 Site plan showing surrounding buildings, *ancient*, 1851, proposed 1887 boundaries of close & sketched (in pencil) the plan of the proposed tower supported at the corners by clasp buttresses &, in the centre of each side, by simple buttresses; the tower is shown joined to the church by an archway over the road running through the close & 2 bays; with N point Scale: 1/4 in to 1 ft

Insc: As above, buildings, roads & chapels of St Michael's church labelled

Pen, red pen & pencil on linen (350×465)

2 Site plan, traced from No.1 above, showing bell tower fully drawn in & connected to the church by the archway & 3 bays

Insc: *St Michael's Church, Coventry. Plan showing position of bell tower*, labelled as No.1 & marked to show new work & building as at present
s & d: Paley & Austin Archts | Lancaster March 1891
Pen on cartridge-backed tracing paper (335×440)

First preliminary design

3 Perspective from the E showing a crenellated square tower surmounted by an octagonal belfry, the tower having simple angle buttresses; above the 2nd string course the wall surface articulated by 3 arches

Insc: ? clock | about 35ft square

s: EGP

Pencil (276×170, irregular)

Verso: Sketch for above with sketch plan & sketches for clockface on octagonal belfry

Insc: To show proportions of height to width, 35×3=105 & 1:6

4-6 Preliminary design A

4 Perspective from NE showing square crenellated tower with clasp buttresses, in relation to the churches of St Michael & Holy Trinity with sight lines & several variant plans projected from the perspective of the tower

Insc: Buildings labelled & some dimensions given
Pencil (955×600)

5-6 Preliminary design for 1st scheme with height of tower to battlements 141ft

5 Diagram to show outlines of E & NE elevations
Scale: $\frac{1}{16}$ in to 1ft

Insc: As above & Proposed bell-tower | *St Michael's Church Coventry* | Diagram to 16 feet scale showing tower as originally designed

s & d: Paley & Austin Archts | Lancaster March: 1891
Pen & pink wash (540 × 365)

6 Perspective from NE showing tower as in No.4 with double division above the 2nd string-course & connected to the church by an archway over the road & 2 bays

Insc: Proposed bell tower: *St Michael's Ch. Coventry: sketch showing tower across angle*

Pencil, pink & brown washes (510 × 340)

7-8 Preliminary design B, tower as in Nos.5 & 6 but 10ft lower (height of tower to battlements is 131ft)

7 Diagram to show outlines of E & NE elevations
Scale: $\frac{1}{16}$ in to 1ft

Insc: As above & Proposed bell tower | *St Michael's Church: Coventry* | Diagram to 16 feet scale showing tower | 10 feet less in height

s & d: Paley & Austin Architects | Lancaster March 1891

Pen & pink wash (545 × 365)

8 Perspective from NE

Insc: Proposed bell tower *St Michael's Ch Coventry - sketch showing tower across angle - and lowered 10'-0" from original view*

Pen, pink & brown washes (510 × 340)

9-12 Design A, worked up from Nos.5 & 6, for 1st scheme, some decorative details modified from Nos.5 & 6 & further modifications suggested in pencil

9 Plans to ground floor, ringers room, belfry stage & section on line A-B, with pencil modifications of details, the tower rooms being set out as follows: 1st floor, ringers' room; 2nd, clock chamber; 3rd, bell chamber

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

Insc: As above, labelled & dimensions given
s & d: Paley & Austin Architects | Lancaster March 1891

Pen, red pen & coloured washes with pencil additions (660 × 485)

10 Perspective from E
Pencil (670 × 410)

11 Perspective from E, worked up copy of No.10, showing decoration of tower

Insc: Proposed bell tower *St Michael's Church, Coventry*
s & d: H.J.A. inv. et del. & Paley & Austin Architects | Lancaster Mar 1891
Pen (700 × 430)

12 Perspective from NE showing spires of St Michael's & Holy Trinity churches, another version of the same view as No.4 but showing the decorative scheme for the tower fully worked up [Fig.8]

Insc: Proposed Bell Tower *St Michael's Church | Coventry*
s & d: (monogram) HJA & Paley & Austin Architects | Lancaster Mar: 1891
Pen (550 × 320)

13 Design B, modifications as suggested in No.9 taken up & further modifications suggested in pencil, tower rooms as follows: 1st floor, chapter room; 2nd, ringers' room; 3rd, clock room; 4th, bell chamber

Ground plan, plans of chapter room, ringers' room, belfry stage & section on line A-B

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

Insc: As above, Proposed bell tower | *St Michael's Church Coventry*, labelled & dimensions given
s & d: Paley & Austin Architects | Lancaster March 1891

Pen, red pen & coloured washes (645 × 470)

14-17 Design C, for a 3rd scheme, the height of the tower to the battlements now reduced to 137ft with a proportional decrease in the lateral dimensions, 3 bays & the archway connect the tower to the N side of the church & the tower's main stair turret has been moved from the SW to the SE corner

14 Plan of new work, showing dimensional & detail modifications suggested in No.13, with details of vaulting over the passage from the crypt & from the Girdlers' Chapel

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

Insc: Proposed bell tower *St Michael's Church Coventry*, labelled & some dimensions given

s & d: Paley & Austin Architects | Lancaster April 1891

Pencil with red & blue washes (345 × 520)

15 Ground plan of tower, plans of chapter room, ringers' room, & belfry stage & section on line A-B
Scale: $\frac{1}{16}$ in to 1ft

Insc: As above, Proposed bell tower *St Michael's Church Coventry*, labelled, dimensions given & portion proposed to be built first colored red | Portion to be built to complete the scheme pink

s & d: Paley & Austin Architects | Lancaster April 1891

Pen, red pen & coloured washes (645 × 470)

16 Elevation of cloister (bays connecting tower to church) & gateway, section thro' cloister entrance to church, long section thro' cloister

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

Insc: As above, Proposed bell tower | *St Michael's Church Coventry* | sketch showing cloisters & labelled
s & d: Paley & Austin Architects | Lancaster April 1891

Pencil with brown, red & blue washes (340 × 520)

17 N elevation, drawn by J. Tarney

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

Insc: Church of *St Michael Coventry* | Proposed bell tower & ground lines marked

s & d: J. Tarney delt & Paley & Austin Architects | Lancaster April 1891

Pen & wash (720 × 490)

[2] WATERLOO (Lancs): Christ Church

Design for rebuilding 1891 (2):

1 Ground plan, attached as flier to top right corner of No.2

Scale: $\frac{1}{32}$ in to 1ft

Insc: Labelled with names of chapels &c

Pen (140 × 170)

2 Perspective from NW showing tower on N side of aisle

Insc: Proposed rebuilding of Christ Church, Waterloo, Lancashire (all this deleted) & Rebuilding of Parish Church, Waterloo, Lancashire

s & d: (monogram) HJA & Paley & Austin Architects | Lancaster Mar 1891

Pen (600 × 710)

The rebuilding was carried out 1891-94.

PALEY, Edward Graham, AUSTIN, Hubert James & PALEY, Henry Anderson

STOCKPORT (Cheshire): Church of St George, Heaviley

Design & working drawings for a new church of 9 bays with a tower & spire over the crossing, 1891-95 (32):

1-11 Design, 1891-92

1 North elevation, showing foundations & floor line
d: December 1891

Pen with blue, grey & brown washes & pencil notes on linen (675 × 955)

2 South elevation, showing foundations, ground level & nave floor line
d: December 1891

Pen with grey & brown washes on linen (685 × 1005)

3 East elevation, showing foundations, ground level & nave floor line & full height of spire
d: December 1891

Pen with coloured washes & pencil notes on linen (1010 × 665)

4 Longitudinal section, looking north, with cross-section of side aisle at W end, showing ground level & nave floor level
d: January 1892

Pen with coloured washes on linen (675 × 1010)

5 West elevation; section through south transept & vestries looking north; section thro' chapel, chancel & vestry, showing nave floor line & ground level
d: February 1892

Pen with coloured washes on linen (640 × 990)

6-11 Design (subsequently used as working drawings) submitted to & conditionally approved by the Ecclesiastical Commission, 1892

6 Ground plan, with pencil additions & alterations to organ, choir & nave seating
Pen with coloured washes, red pen, pencil on linen (675 × 1035)

7 North elevation, showing ground & nave floor levels
Pen with red & brown pen & green wash on linen (670 × 1010)

8 West elevation & transverse section thro' chapel, chancel & vestry
Pen with red & brown pen & coloured washes on linen (735 × 640)

9 Longitudinal section (looking north) with part-plan of tower foundations & showing ground & nave floor levels
Pen with red & brown pen & brown, grey & crimson washes on linen (990 × 670)

10 Transverse section thro' transept, tower, spire & organ chamber, with plan of belfry stage, plan of lantern, plan of ringers' room, plan of clock floor & section thro' angle
Pen with red pen & brown, yellow & blue washes on linen (970 × 670)

11 Details of roofs, dado & nave seats
Scale: $\frac{1}{2}$ in to 1ft (roofs); 1in to 1ft (dado & seats)
Pen with brown & crimson washes on linen (1005 × 675)

1-11 Scale: $\frac{1}{16}$ in to 1ft (except No.11)

Insc: *St ... Church: | Heaviley: Stockport*
s: Paley, Austin & Paley Architects | Lancaster

6-11 Insc: As above & stamped *Ecclesiastical Commissioners for England* | *Approved conditionally & E.C.E.* | 1444 | 8 Feb 1892, the drawings are numbered, on the stamp, respectively, 3/9, 7/9, 4/9, 8/9, 5/9, 9/9 &, next to the stamp, *See specification d: February 1892*

12-16 Perspectives drawn by T. Raffles Davison
12 Exterior from NW

Insc: *St George's Church Stockport*
Brown pen on board (950 × 640)

13 Interior from W end

Insc: *St George's Church Stockport*
Brown pen on board (940 × 665)

14 *The organ* from the choir

Brown pen on board (505 × 330)

15 *The Morning Chapel* from the N aisle

Brown pen on board (505 × 405)

16 *The chancel* from the W end

Brown pen on board (510 × 395)

12-16 Insc: As above

s: T. Raffles Davison | *delt* | Hubert J. Austin | *invt*

17-23 Working drawings, 1892

Details of fittings &c

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

Insc: *St . . . Church* | *Heaviley, Stockport*, labelled & dimensions given
s & d: (in red pen) Paley, *Austin & Paley, Archts* | *Lancaster Feby 1892*

Pencil & red pen with coloured washes on linen-backed tracing paper (1015 × 660 approx.)

24-30 Working drawings, 1892-95

24 Details of *west door window*, *plan of turret &c*
d: *June 1892*

Pen with red & green washes on linen (1045 × 655)

25 Details of *tower arches & side arches of chancel &c*
d: *January 1893*

Pen on linen (780 × 1055)

26 Roof details, a redrawn & slightly modified version of some roof details in No.11

d: *Feby. 1894*

Pencil with pen & coloured washes (765 × 560)

27-30 Details of *upper portion of tower & spire* with details of flying buttresses

27 *Half section east or west*

d: *Feb 1895*

Pencil with coloured washes & pen on linen-backed tracing paper (2100 × 800)

28 Part-elevation of *south side* with details of *east side* & diagram with notes to show *setting out of spire*
d: *Jan 1895*

Pencil with red & blue washes & pen on linen-backed tracing paper (2205 × 805)

29-30 Tracings of Nos.27 & 28 respectively with additions & modifications

29 As No.27 but inscriptions on tower changed
Pen with pencil additions on linen (2360 × 770)

30 As No.28 with minor modifications suggested in pencil

Pen with pencil additions on linen (2215 × 770)

24-30 Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above, *St George's Church, Heaviley, Stockport* or similar, labelled & with dimensions given
s: Paley, *Austin & Paley Architects* | *Lancaster*

31 Site plan to show proposed new roads to N & S of church, roadway as executed shown at N of church 30ft closer to the churchyard wall than the proposed route

Scale: $\frac{1}{32}$ in to 1 ft

Insc: Roads labelled & (in pencil) on proposed road at N, *Not carried out*

s & d: *Austin & Paley Archts* | *Lancaster Oct 1895*
Pen with pencil notes on linen (435 × 620)

32 *Plan of nave seats & details*, showing curtain positions in red pen

Scale: 1 in to 1 ft

Insc: As above, *St George's Church, Heaviley* & labelled, with dimensions given

Pen with brown, blue & crimson washes & red pen (780 × 1055)

31-32 E. G. Paley died in January 1895 so that these final drawings are signed by the new firm of *Austin & Paley*.

Lit: Pevsner & Hubbard, *Cheshire*, 1971, p.344

Lit & reprd: P. Howell, *Victorian churches*, 1968, p.49 (No.12 reprd); *British Architect*, XLVII, 1897, pp.147, 307-308, 310 (No.12 reprd p.147, No.16 p.310)

The church took some five years to build at a cost of £50,000, the 'anonymous donor' being, according to Pevsner & Hubbard, *op. cit.*, George Fearn, a brewer. Pevsner & Hubbard describes the building as 'by far the grandest church of Stockport and, even nationally speaking, a masterpiece of the latest historicism . . .'. The church is constructed entirely of Runcorn flecked stone, a characteristic Paley & Austin material, the interior fittings being of oak and presumably designed by Austin. *British Architect*, *loc. cit.*, gives a full list of craftsmen and contractors as well as illustrating the designs for the fittings and windows.

PALEY, Frederick Apthorpe (1815-1888)

Brother of Edward Graham Paley (q.v.), Frederick Apthorpe was only involved in architecture from a theoretical standpoint. He was educated at St John's College, Cambridge, 1834-38, and became honorary secretary of the Cambridge Camden Society in 1841, remaining in this post until 1845. After this period he took up classical scholarship again, leaving Cambridge in 1847 to become a tutor to a number of families in succession before he retired from this work in 1860. His writings on architectural subjects were not influential in the way that, for example, Pugin's had been, but works like the *Manual of Gothic mouldings* remained standard texts until the turn of the century. These architectural publications include: *Illustrations of baptismal fonts*, 1843; *The Church restorers, a tale*, 1844 (this is discussed in relation to architectural thought and practice in N. Pevsner, *Some architectural writers of the nineteenth century*, 1972, pp.137-138); *The Ecclesiologist's guide to churches near Cambridge*, 1844; *A Manual of Gothic mouldings*, 1845 (see below); *A Manual of Gothic architecture*, 1846. Paley did not return to writing on architectural subjects until the 1860s, when he produced a few short guides to churches, including *Remarks on the architecture of Peterborough cathedral* and *Notes on twenty parish churches around Peterborough*.

Bibl: DNB

Measured drawings of Gothic mouldings apparently made for F. A. Paley's *Manual of Gothic mouldings*, 1845, during the late 1830s & early 1840s (132):

ARRETON (LoW): Church of St George
EE Cap

BARHOLME (Lincs): Church of St Martin

1 *Section of pointed arch transition Norman*

2 *Section of Norman chancel arch*

3 *Early English Sedilia*

BARNWELL (Northants): Church of St Andrew
EE Cap

BOLTON ABBEY (Yorks)

West front Early English

BOTTISHAM (Cambs): Church of the Holy Trinity

1 *Interior jamb of north window*

2 *D mullion; verso Arcade*

3 *Sedile; verso Piscina*

4 *D string*

5 *D cap of pier arches*

BOURN (Cambs): Church of St Helen & St Mary
EE cap belfry arch

BYLAND ABBEY (Yorks)

1 *EE string circa 1200*

2 *EE base*

3 *EE (arcade?)*

CANTERBURY (Kent): Cathedral

Comparison of *Early Gothic Italian & Canterbury 1180*

CAMBRIDGE: Church of St Bene't
D base

CAMBRIDGE: Church of St Edward
Transition P cap

CAMBRIDGE: Little St Mary's
Base of D jamb shaft

CAMBRIDGE: Church of St Michael
Early P doorway

CAMBRIDGE: Church of St Sepulchre

1 *Section of Norman arch*

2 *EE label*

3 *EE cap*

4 *Base circa 1260*

5 *Tudor arch*

6 *Tud arch north aisle*

CHERRY HINTON (Cambs): Church of St Andrew & St James

1 *EE cap chancel door*

2 *EE string chancel*

3 *EE cap of piscina; verso EE base of shaft piscina*

4 *EE cap*

CHESTERTON (Cambs): Church of St Andrew

1 *P mullion east window*

2 *Capital of D pier*

3 *P window jamb chancel*

4 *P window jamb chancel*

5 *P mullion (real size) east window*

COTON (Cambs): Church of St Peter

1 *Plan of D pier*

2 *D base*

3 *Section of D cap*

DRY DRAYTON (Cambs): Church of St Peter & St Paul

D dripstone

ELSWORTH (Cambs): Church of the Holy Trinity
D cap

ELY (Cambs): Cathedral

- 1 *D base Lady chapel; verso EE base Galilee*
- 2 *D string D base, Lady chapel; verso D label doorway octagon*

FEN DITTON (Cambs): Church of St Mary the Virgin

- 1 *D dripstone*
- 2 *D dripstone*

FENSTANTON (Hunts): Church of St Peter & St Paul

- 1 *D dripstone, chancel*
- 2 *D window jamb, chancel*

FURNESS (Lancs): Abbey church

- 1 *Section of EE pier chapter house*
- 2 *Cap of EE jamb shaft chapter house*
- 3 *EE base*
- 4 *EE string*
- 5 *String course interior of chapter house; verso Half of EE groin-rib*
- 6 *EE window jamb interior of east window, chapter house*
- 7 *EE capital chapter house; EE cap arcade in vestibule to chapter house*
- 8 *EE cap interior of door to chapter house*
- 9 *EE arcade vestibule of chapter house*

GLASTONBURY ABBEY (Som)

- 1 *EE groin-rib*
- 2 *Groin-rib*

GRANDSDEN, GREAT (Hunts): Church of St Bartholomew

Base of a niche P

GRANTCHESTER (Cambs): Church of St Andrew & St Mary

- 1 *P recess*
- 2 *D Easter Sepulchre*

HARSTON (Cambs): Church of All Saints

- 1 *Varieties of the Tudor double ogee*
- 2 *P cap*

HASLINGFIELD (Cambs): Church of All Saints

- 1 *P dripstone*
- 2 *Late dripstone north porch*
- 3 *D cap chancel arch*

HISTON (Cambs): Church of St Andrew

- 1 *Capital of jamb shaft chancel*
- 2 *Band of shafts north transept*
- 3 *Cap of Early E arcade*
- 4 *Base of early east arcade*
- 5 *Cap of piscina, south transept*
- 6 *EF string chancel*
- 7 *Capital of piscina (FS)*
- 8 *EE cap arcade (FS)*
- 9 *Another moulding*

MADINGLEY (Cambs): Church of St Mary Magdalene

- 1 *Late D dripstone*
- 2 *D door jamb*
- 3 *D cap*

MILTON (Cambs): Church of All Saints

- 1 *Section of D architrave*
- 2 *P dripstone chancel*
- 3 *Hagioscope*
- 4 *D pier cap*
- 5 *D cap*
- 6 *Early D of 3 hollow orders nave arch*

OVERCHURCH (Cheshire): Church of St Mary

- 1 *Transition D base*
- 2 *D window jamb*

RIEVAULX ABBEY (Yorks)

- 1 *Early D base choir piers*
- 2 *ED label*
- 3 *EE label*
- 4 *Early D*

ROUGHAM (Suffolk): Church of St Mary

D label

SAFFRON WALDEN (Essex): Church of St Mary the Virgin

- 1 *Section of D cap*
- 2 *Late D base*

SHELFORD, LITTLE (Cambs): Church of All Saints

D cap

SKELTON (Yorks): Church of St Giles

EE base

STAPLEFORD (Cambs): Church of St Andrew

P Edw

STRETHAM (Cambs): Church of St James the Great

Early D label; verso Early D label (Edw I)

TEVERSHAM (Cambs): Church of All Saints

EE door

TINTERN ABBEY (Mon)

- 1 *EE cap*
- 2 *D cap*
- 3 *Groin-rib chapter house*
- 4 *Groin-rib (1287)*
- 5 *Early D base*
- 6 *Early D base doorway in south transept*
- 7 *EE cap almerie*
- 8 *Early D string refectory*
- 9 *Base of nave piers (1287)*
- 10 *Groin-rib (1287)*
- 11 *D moulding fragment*

TRUMPINGTON (Cambs): Church of St Mary & St Nicholas

- 1 *Capital of window shafts*
- 2 *Base of window shafts*
- 3 *Base of piers belfry arch*
- 4 *Label confessional*
- 5 *D string*
- 6 *Capital of pier south chapel*
- 7 *D cap*
- 8 *D capital nave piers*
- 9 *Cap of clustered D pier*
- 10 *Arch moulding of inner doorways porch*

WELLS (Som): Cathedral

- 1 *Base of doorway chapter house*
- 2 *D base central pier chapter house*

WHITBY (Yorks): Abbey church

EE string

WHITTLESFORD (Cambs): Church of St Mary & St Andrew

- 1 *Early D north door*
- 2 *P window jamb*

YORK: Abbey church of St Mary

- 1 *D jamb*
- 2 *Early D mullion*
- 3 *Jamb*
- 4 *D base vestibule of chapter house; verso bases*
- 5 *Early D groin-rib*

YORK: Church of St Michael-le-Belfry

Plan of pier (Tudor arches) 13FS

UNIDENTIFIED

- 1 *EE base*
- 2 *Clustered columns*
- 3 *D capital*

All drawings catalogued above

Insc: As above & titled

Pencil, pen & red wash (450 x 300, average size)

Prov: Pres. by Mrs H. A. Paley through J. Tarney, 1946

PALEY, Harry Anderson (1860-1946)

For biography see Austin, Hubert James & Paley, Harry Anderson

LIVERPOOL: Anglican cathedral

Design, 1902-03

See Austin, Hubert James & Paley, Harry Anderson

STOCKPORT (Cheshire): Church of St George, Heavily

Design, 1891-95

See Paley, Edward Graham, Austin, Hubert James & Paley, Harry Anderson

PALLADIO, Andrea (1508-1580)

The seventeen bound volumes of drawings by Palladio and others in the Burlington-Devonshire Collection (q.v.) are the subject of a separate volume, *The Palladio volumes in the Burlington-Devonshire Collection* by Howard Burns & Lynda Fairbairn, in the RIBA Drawings Collection catalogue series

PALMER-JONES, William J. (1887-1974)

Palmer-Jones first appears as a draughtsman and perspective artist working for a number of leading architects in the years leading up to the First World War; towards the close of this period he published a number of portfolios of drawings made in the East and elsewhere. In 1920 he designed a war memorial for Jerusalem and was a finalist in the Guildford cathedral competition, 1932.

Bibl: RIBA grey books; obituary: *Building* (previously *Builder*), CCXXVI, 1974, No.8, p.68 (mention)

LONDON: The End House, Fife Road, East Sheen (Barnes, Surrey), Richmond-upon-Thames

Design, c.1926

See Oliver, Basil [5]

LONDON: Dominion House, Kingsway (Holborn), Camden

Design, unexecuted, 1913

See Wells, A. Randall

PALTRONIERI, ... (1673-1741/44) *Attributed to*

Paltronieri was known as 'Il Mirandolese dalle Prospettive' after the town of Mirandola and his talent for perspective renderings of landscape and architecture. T.B. gives his name as Pietro Paltronieri and his death as 1741, but Zucchini (see below) gives him the first name of Antonio and his death as 1744. Paltronieri worked in the Bolognese tradition of perspective painting and draughtsmanship, co-operating with figure painters in the production of works with backgrounds of landscape and of ruins. Zucchini lists the following figure painters with whom Paltronieri collaborated: Vittorio Bigari (1692-1776); Ercole Graziani (1688-1765); Antonio Lunghi (1685-1757); and Pier Paolo Varotti (1686-1752). He was taught originally by Marcantonio Chiarini (1652-1730) and spent most of his working life in Bologna, where he produced a number of large wall paintings, in co-operation with Graziani in particular, in the public buildings of the city. He was noted for 'una spiccata predilizione per la rievocazione delle rovine medievali e gotiche', quoted by Zucchini, *op. cit.*, p.14.

Bibl: T.B.; M. Bryan, *Dictionary of painters and engravers*, 1895; G. Zucchini, *Paesaggi e rovine nella pittura Bolognese del '700*, Bologna 1947

View of a loggia with wooden roof trusses with, at left, a Gothic arcade through which can be seen a large Trecento building which appears to occupy a 2nd side of the same courtyard on to which the loggia opens

Insc: Verso *Czaaa* (?)

w/m: Part of a coat of arms surrounded by a band with chevron decoration & a toothed outside edge
Sepia pen & grey wash with perspective lines drawn in pencil (?) on thin laid paper (90×125), stuck on to a paper surround, mounted

Prov: Pres. by Mr Alec Tiranti, 1961

The wash at the edges of the drawing begins to tail off, so that it seems unlikely that the drawing is a fragment of a larger work, thus comparison with the (usually) large paintings executed by Paltronieri is difficult. However, assuming, as seems reasonable, a date in the first half of the C18, the Trecento motif suggests the authorship of Paltronieri with his taste for the Gothic, rather than the more conventional Classical, architectural motifs.

PANFILI, Pio (1723-1812) *Attributed to*

Panfili was principally an ornament and perspective artist as well as being a draughtsman in the Bolognese fashion. He executed decorative schemes in the town hall and principal church of Fermo, his native town, and in the dining hall of the Franciscan establishment at Rimini. He also painted the ceiling of the stair tower of the Minorite monastery of Monte Giorgio. About 1783 he published *Frammenti di ornati*, a collection of designs for decorative schemes in his own hand and by some of his contemporaries including Flaminio Innocenzo Minozzi (see below).

Bibl: T.B.; A. B. Amorini, *Memoria di vita di Pio Panfili*, Bologna 1835; D. Guilmar, *Les maîtres ornementistes*, 2 vols, Paris 1880

Design for a quadratura ceiling decoration showing alternative schemes, one to each quarter of the rectangular ceiling: (1) top right, Ionic columns supporting a modillion cornice; (2) bottom right, pendentive with deeply coffered arches and semi-domes; (3) bottom left, a niche with pelican, over which a balcony with a central vase, flanked by supporting arches having relief figures on their soffits; (4) top left, a corner vase flanked by heavy scrolls and consoles, on one side, a window (perhaps 'real', perhaps illusionistic); the central area represents the sky

Sepia pen with blue, grey & yellow washes, mounted (220×175)

Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

Lit: *Italian architectural drawings*, 1966, catalogue of an exhibition prepared for the Smithsonian Institute, Washington, No.41, as by Flaminio Innocenzo Minozzi

The drawing was formerly attributed to Minozzi on the grounds of the similar conception of the quadrature motifs to known Minozzi drawings, particularly those in the collection of the University of Michigan (formerly Edmond Fatio Collection, sold 3-4 June 1959, Geneva). Comparison with drawings by Panfili in *Frammenti di ornati* suggests, however, that the drawing is more likely by him. The two artists have a very similar technique but on the whole Panfili's drawings as known from *Frammenti di ornati* seem to be somewhat 'softer' than Minozzi's. The drawing in question is certainly in a softer style than the Minozzi drawings mentioned above, and Minozzi's predilection for domed forms in these drawings must render the attribution to Panfili less tentative than that to Minozzi, but hardly conclusive.

PANINI, Giovanni Paolo (1691/2-1765)

Panini was born in Piacenza and seems to have studied architecture and perspective there, c.1715, perhaps under F. Galli Bibiena. He may have travelled to Rome as early as 1711. In Rome he studied painting under Andrea Locatelli and Benedetto Luti; his paintings also show the influence of Salvator Rosa's work. Panini made many drawings of the Roman ruins and must be credited with being one of the first painters to specialize in ruins. Under Panini the conventional veduta or view was transformed into an idealized view or capriccio in which the appearance of the buildings was supposed to be respected, but without any regard for the topographical locations, so that a building might appear in one of his compositions adjacent to another whose actual site was some distance away. This treatment of ruins was copied to a great extent by other Italian artists and particularly by a number of French draughtsmen as well as being admired by the English and other tourists in Rome. Panini's other works included schemes for decorations in fresco as well as canvasses whose subjects in many cases derive from the Roman ruins, while others were based on historical events or used ruins as an ambience for Classical scenes.

Bibl: T.B.; M. Bryan, *Dictionary of painters and engravers*, 1895; F. Arisi, *Gian Paolo Panini*, 1967 (with select bibliography of writings on Panini)

A capriccio with the Maison Carrée at left, a triumphal column in the centre behind which, the tomb of Minerva Medica & the arch of Constantine half sunk at right behind the Temple of Vesta, in the foreground figures, fragments & a vase, 1730s

Insc: Verso (by Panini) *Le principali Antichità de Roma in ... | No quattro Misura Tela d'Imperatore | p(er) il Sigre Cavaliere Thomas Twisden | p(er) la meta di Giugno de ... | — più un altro di simile grandezza —* (condensed?); then follows a list of buildings, perhaps subjects for projected paintings, the buildings bracketed together as indicated:

5°: *Il foro di Nerva | Teatro di Marcello | Anfiteatro di Verona | ... | Tempio di Nime*

6°: *(Ar)co di Tito | tempio della Concordia | (tempio di Giove Tonante | (tempio della Fortuna Virile | (Sepolcro di Baco*

2°: *(tempio di Antonio oia Dogana | (tempio di Minerva Medica | (tempio di Tivoli ... della Sibilla | (Pantheon | (Mareo Aurelio a Cavallo*

3°: *... Traiana | Colonna Traiana (deleted) | (Anfiteatro oia Colosseo | (Ar)co di Constantino & (in another hand, The Gladiator) | ... di C. Cestio*

4°: *(tempio di Antonio e Faustina | (deleted line) | (tempio de la Pace | (deleted line) | (tempio di Vesta | (tempio del Sole*

s: *Panini fecit*

Sepia pen & grey wash, mounted (135×200)

Prov: Sir Thomas Twisden; Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

Lit & reprd: *Italian architectural drawings*, 1966, catalogue of an exhibition prepared for the Smithsonian Institute, Washington, No.44

Reprd: *RIBA Jnl*, XXXIV, 1927, frontispiece
Sir Thomas Twisden's travels in Europe lasted from 1730 until his death in 1737 in Granada. According to W. Angus, *Seats of the nobility and gentry*, 1787, Bradbourn in Kent, the family seat, was 'embellished with some good Paintings, particularly six of Panini's ruins'.

PANINI, Giovanni Paolo (1691/2-1765)

Attributed to

An architectural capriccio, figures near the Farnese Hercules, at right a high arcaded Ionic portico leads to a curved colonnade in the background, at left a flight of steps flanked at its summit by lions couchants, in the foreground groups of figures & architectural fragments

Insc/s: (perhaps in a later hand, on a fragment in the foreground) *J.P.P.*

Pen & sepia wash, mounted (210×330)

Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

Attribution based on information received from Dr R. P. Wunder, 1973.

PANINI, Giovanni Paolo (1691/2-1765) *Copy*

An architectural composition, the Farnese Hercules beneath a colonnade of coupled Ionic columns, in the foreground; at left, a vase with figures in relief & at right 2 figures at a well, with a lion couchant
Pen & wash, mounted (350×245)

Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

This drawing is a copy of the original drawing by Panini, perhaps for a stage design, in the Albertina, Vienna. It was thought, perhaps correctly, that the RIBA drawing might be a copy by Clérissieu since he is known to have made some copies after Panini's work and since the style of the draughtsmanship is not dissimilar from Clérissieu's other drawings.

PAPWORTH, John Buonarroti (1775-1847)

The drawings of J. B. Papworth are the subject of a separate volume, *Office of J. B. Papworth* by George McHardy, in the RIBA Drawings Collection catalogue series. The J. B. Papworth Collection includes drawings by:

Abraham, Robert

ALTON TOWERS (Staffs): Conservatory

Bacon, Charles

WOODFORD (Essex): Church of St Mary the Virgin

Boyd, Thomas

CALLY HOUSE (Kirkcudbright)

Brown, John

BEDDINGTON (Surrey): Rectory

Bunn, John

HAREFOOT, nr Berkhamsted (Herts)

Couse, Kenton

LONDON: Church of the Holy Trinity, Clapham

Hadfield, G. & Colonna

PALESTRINA (Italy)

Hiort, John William

CLAREMONT PARK (Surrey)

Designs for a gas house, c.1814

Jenkins, Edward

CHELLENHAM (Glos): Church of St James, Suffolk

Square

Kent, John

SOUTHAMPTON: House

Mills, George

LONDON: Severndroog Castle, Shooter's Hill

(Woolwich), Greenwich

Rickman, Thomas & Hutchinson, Henry

CHELLENHAM (Glos): Church of St James, Suffolk

Square

Savage, James

LONDON: Church of the Holy Trinity, Tottenham

Green, Haringey

Taylor, William Alexander

Alternative designs for a town house

Design for a water gate

Tuke & Spence

ORNAMS HALL (Yorks): Farm

Whitwell, Thomas Stedman

BRAMPTON (Hunts): Brampton Park

PAPWORTH, ...

Three sketches

1 Cottage with church tower beyond
s & d: C. L. (?) Papworth 184... (torn)
Pencil (115×175)

2 Anatomy of the arm
Insc: *Head of Humerus*
Pencil

3 Oriental (?) woman spinning with vault-like structure in background
s & d: E. (?) Papworth London 1845
Watercolour (150×100)

Prov: Pres. by Miss Dorothy Palmer through E. Croft-Murray from the collection of E. Horsman Coles, 1957
Three slight and wholly mysterious sketches of which it is possible to make no sense at all.

PAPWORTH, Edgar George Jnr (1809-1866)
Papworth was a sculptor and the only son of Thomas Papworth, a brother of the architect John Buonarrotti Papworth.
Bibl: R. Gunnis, *Dictionary of British sculptors 1660-1851*, [1953]

Design for a candelabrum
s: Verso *Edgar George Papworth*
Pen & wash (450×240)
Prov: J. B. Papworth Collection

PAPWORTH, John Thomas (1809-1841)
A Dublin architect, son of George Papworth, a brother of John Buonarrotti Papworth (q.v.), John Thomas was appointed master of the Royal Dublin Society's School of Drawing in Architecture in 1838 and was an Associate of the Royal Hibernian Society.

Design for a monument
Elevation of a Greek Doric base surmounted by an obelisk
s: J. T. Papworth | *Dublin & I.T.*
Pen & wash (475×230)
Prov: J. B. Papworth Collection, Vol. I, p.427
There is a problem here. The drawing was in the earlier unpublished catalogue called a design for a monument to commemorate the Battle of Waterloo, 1814. But J. T. Papworth's known birth date seems to preclude that possibility. On the other hand, it is known that his father, George, did enter the competition for the Wellington Testimonial in Phoenix Park and a sketch of the design survives in the National Library, Dublin. It shows an obelisk on top of a Greek Doric base, which certainly suggests that the above drawing refers to that project. Yet the signature J. T. Papworth seems quite clear. No explanation can be offered of the initials I.T. - also, it seems, not to be read any other way.

PAPWORTH, John Woody (1820-70)
Papworth was the elder son of J. B. Papworth (q.v.) by his second wife, Mary Anne, eldest daughter of William Say, the mezzotint engraver. He was an architect, but is in fact both more important and better known as an antiquary and as the author of Papworth's *Ordinary of British armorials*.

[1] Design for a monument to the foundation of the Graphic Society, 1849
Perspective [Fig. 10]
Insc: (on monument) *To Wm Brockedon Esq FRS | &c &c &c | In Memory of | the Foundation of | The Graphic Society; (on floor) Finis; (on wall) Caprarola*
s & d: John W. Papworth | *archt.* 1849
Sepia pen & watercolour (265×200)

Prov: Collection of William Brockedon (1787-1854) (DNB); one of a set of 15 drawing pur. 1959

[2] Design for cast iron railings
Elevation
Insc: *3 Spaces at the ends - 5 Spaces on the Sides*
s & d: JWP 1846
Pen & wash (165×220)
Prov: J. B. Papworth Collection, Vol. 5

PÂRIS, Pierre-Adrien (1745-1819) *Attributed to*
Paris was taught initially by his father, Pierre-François Paris, in Switzerland, where the latter was employed by the Prince-Evêque of Basel. He travelled to Paris in 1760 and devoted his attention to architecture, entering the Grand Prix in 1769. Shortly afterwards he travelled to Rome as a *pensionnaire du roi* at the Académie de France, 1771-74. In 1773 he acted as cicerone to Bergeret de Grancourt, who was accompanied on his trip to Rome by Jean-Honoré Fragonard. From this time he became a confirmed admirer of Fragonard and a little later of Hubert Robert, and later began to purchase drawings which had been executed by both artists in Italy in the 1760s and 1770s. It was under the influence of these two painters that his own style developed. As an architect his first important commission was the decoration of the Hôtel Chastenoix, Paris, 1775-77, and it was in 1778 that he was appointed 'dessinateur du Cabinet du Roi', and a little later 'architecte des Economats'. Paris became popular with Louis XVI and in 1780 he was elected to the Académie in place of Soufflot. His work at Versailles brought him directly in contact with Hubert Robert, who was at the time in charge of designing the royal gardens. In 1783 he made a short trip to Rome, renewing his interest in Italian source material, and on his return began to take up further official posts as architect. Another trip to Rome came later in his life, 1806-17, during which he was for a brief time appointed director of the Académie de France. Paris's collection and library was given to the museum at Besançon in 1819 and is the principal source of information about the artist's life and work.

Bibl: T.B.; M. L. Cornillot, *Collection Pierre Adrien Pâris, Besançon*, Paris 1957 (with short bibliography); catalogue, *Die französischen Zeichnungen der Kunstbibliothek Berlin*, Berlin 1970

An Italian landscape, a garden with vases & a rustic wall at left, figures centre & at right on a cobbled path, behind which a series of hedges with pine & cypress trees, in the background, buildings & a view across a valley
w/m: An elaborate coat of arms surmounted by a hat & flanked by pendants, 6 to each side & the word VITTORI (?) at left of arms
Contre-épreuve of a red chalk drawing (300×435), stuck on to a paper surround with a gold leaf & several elaborate ruled pen borders
Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39
Reprd: R. Blomfield, *Architectural drawing and draughtsmen*, 1912, p.84 (as by Hubert Robert)
The attribution to Pâris is by J. F. Méjanès; an earlier attribution was to H. Robert. The drawing shows strong similarities with works by both Robert and Fragonard, in both composition and technique (cf. Cornillot, *op. cit.*, particularly the Fragonard Italian drawings reproduced there; the motifs themselves being similar in many ways to those in the Fragonard Tivoli series). Paris was certainly in the habit of taking contre-épreuves both from his own and from other drawings in his possession. The use of sanguine in this fashion is also typical both of Pâris and of the group around Fragonard and Robert in general.

PARKE, Henry (?1792-1835)

Parke was to have studied law but, on account of a speech defect, instead studied architecture under Sir John Soane, 1814-20. Parke became a favoured pupil and an accomplished draughtsman. Soane took him to Paris in September 1819 as a draughtsman and in 1820 Parke exhibited a view of the Pantheon at the RA. Soane provided Parke with financial assistance for his travels in the following years to Italy, Greece and Egypt, 1820-24. Parke was in Rome and Pompeii with Thomas Donaldson and others of Soane's pupils. After his visit to Egypt he published with Joseph Scoles (who, with Frederick Catherwood had been his companion in Egypt) 'A map of Nubia comprising the country between the first and second cataracts of the Nile' which showed the positions of temples, rock-cut tombs and other ancient monuments, and for several years after the trip to Egypt his sketches provided him with subject matter for paintings exhibited at the RA, where he also continued to show his marine paintings. As a designer his works were limited; he built a house for himself in Queen Square, Westminster, facing the park, and is credited with designing the reverse of the Soane medallion.
Bibl: *Colvin*; A. T. Bolton, *Portrait of Sir John Soane RA*, 1927, pp.289-293; A. Graves, *RA exhibitors*, 1905-06

Prov: Unless otherwise stated, the drawings catalogued below are believed to have been pres. by the artist's widow, 1837

[1] BOULOGNE (Pas-de-Calais, France): Napoleon's column, or Colonne de la Grande Armée
Survey drawings of base of column & surrounding square as extant before the recommencement of work on the column in 1821; preliminary design, designs & working drawings for the scaffolding necessary to complete the column, c.1820 (9):

1-2 Survey drawings

1 Plan of existing column base & surrounding square & steps

Insc: *Column at Boulogne-sur-Mer | All the marble used in this column | is from Marquise, | and there are three | varieties of colour; | ... (?) a light drab of which the shaft and | capital are built | a darker drab for | the base, and a | blackish hue | for the pavement around*
s & d: Henry Parke, *Boulogne*, | *Augt*

Brown pen, brown & grey-blue washes backed with cartridge (235×155)

2 Elevation of existing column base
Scale: 1/2 in to 1 ft, with equivalent in pieds

Insc: Some dimensions given
Pencil (285×250)

Verso: Preliminary design for scaffolding (?) & sketch of a spike (?)
Pencil

3-4 Preliminary design for scaffolding

3 Plan
Insc: Dimensions given, with calculations
Pencil (225×135)

4 Elevation of scaffolding & (to a different scale) elevation of completed section of column with details of scaffolding platforms & column segment
w/m: J. Whatman Turkey Mill 1818
Insc: Some dimensions given in pieds
Pencil (270×360)

5-7 Design for scaffolding

5 Plan, elevation showing section of extant column encased in scaffolding, horizontal sections & details of joinery
Scale: 1 in to 37 ft approx. (plan, elevation & sections)
Insc: Number of steps in each section of the scaffolding given, calculations & details labelled
Pencil (375×270)

6 Two plan views, one of the top of the scaffolding, the other 1 storey lower

w/m: J. Whatman 1816

Insc: *Plan of the top railing of the scaffolding to the column erecting / near Boulogne-sur-Mer & some dimensions given*

Pencil & pen with brown, yellow & grey washes (275 × 405)

7 Horizontal section with detail of joinery

Insc: Labeled &, next to a sketch of an apple,

Bon cidre / dou et chaud / a'i-sterz

Pencil (270 × 380)

8-9 Working drawings for scaffolding

8 Plan of scaffolding with details of joints & scaffold base, showing the construction of a rubble foundation to accept the base plates & diagonal braces

Scale: 1 in to 14 $\frac{1}{4}$ ft approx.

Insc: *All the vertical pieces and square diagonal braces are 1' 8" square the others as they are marked / The wall plates contain 1637 cubic feet of timber & labelled, with dimensions given*

Pen & coloured washes with pencil additions (295 × 400)

The rubble foundations (3 $\frac{1}{3}$ ft thick) and oak base plates over it cover an octagonal area some 120 ft in diameter (sketched in pencil over the existing square) and following the shapes created by the scaffolding.

9 Plan of top level of scaffolding

Insc: No. 2

Pen (425 × 290)

These drawings were presumably made as a student exercise while Parke was accompanying Soane in France during 1819-20.

[2] Preliminary design for a church of 8 bays, unfinished

Plan

Insc: *Design for a church*

Pen & pencil (345 × 240)

[3] *Design for an instrument to measure angles internal & external for the purpose of taking architectural plans*, 1833

Plan & elevation.

Insc: As above & with MS instructions for construction & operation of the instrument

s & d: *Henry Parke invt. / Paris May 24th 1833*

Pen with brown & yellow washes (295 × 365)

[4] *Design for a sextant capable of taking an angle of 180°*, 1826

Elevation & detail of mirror fixture

Insc: Recto & verso as above & with MS instructions for construction & operation of the sextant; recto (in pencil) *This instrument / made by Robinson*

s & d: *Designed June 5th 1826 / Henry Parke*

Pen, brown pen, pencil with yellow & blue washes (345 × 485)

This sextant differs from nautical sextants in being capable of taking large angles (up to 180°), so that declinations of one part of a building with respect to another can be measured easily.

These two instruments were designed by Parke to facilitate the making of measured drawings. Lines of construction on some plans drawn prior to 1826 show that Parke was already using a sighting device before he designed the 'architectural sextant', see also sketch designs [5] below.

[5] Sketch designs for optical instruments, c.1822

A series of sketches which suggest that Parke was considering the design of instruments of the type above c.1822; in the Italy & Sicily 1821/22 sketchbook (see below)

Pencil on ff.58v & 59r of the 1st sketchbook

It is not possible to establish precisely the function of these instruments but the most fully developed of the sketches seems to be related to the sextant principle and might be a preliminary design for [4].

[6] Design (?) for a Classical plinth with Greco-Roman motifs

Elevation

Pen & watercolour with pencil additions (340 × 250)

[7] Design (?) for Roman scroll ornament, for the end of a sofa (?)

Detail

Insc: *The sofa is made 5ft 8ins long instead / of six feet as required, so that it will / be necessary to begin another / The carving is very well executed*

Pencil & grey wash (375 × 550)

Measured & topographical drawings

Parke's drawings are almost invariably related to measurements of the building concerned. They range from annotated sketches to fully worked up and coloured drawings deriving from very precise measurement and drawing. Apart from the loose sheets, there are 2 albums (in which the drawings are mounted) and 2 sketchbooks as follows:

Egypt 1824: an album with marbled board covers & red binding

52 leaves (605 × 490), interleaved with 71 drawings

Sicily 1821: an album with marbled board covers & red binding

74 leaves (605 × 490), interleaved with 76 drawings

Italy & Sicily 1821/22: a sketchbook with green board covers & red binding

61 leaves (180 × 265)

Rome 1822: a sketchbook with green board covers & binding

10 leaves & 4 loose leaves (380 × 270)

The majority of the drawings by Parke in the RIBA Collection are from three identifiable periods: (1) winter 1821-22, October-January approx., drawings of subjects in southern Italy, Sicily and Malta, and in particular in Agrigento, Palermo, Selinus; (2) winter 1822-23, September-December/January, drawings of subjects in northern Italy, and in particular of La Scala, Milan, Padua, Vicenza, Genoa; (3) winter 1823-24, November-February, drawings of temples and other sites in the Nile valley and of the catacombs of Alexandria. Some attempt has been made to distinguish between the various levels of finish applied to the drawings by using different descriptions. The 'finished drawings' are generally executed in pen with coloured washes from previously made studies and measurements. The 'sketches' for measured drawings are generally quite roughly drawn in pencil, or less so in pen, and are covered with notes and dimensions. The locations are taken from inscriptions on the drawings unless otherwise stated.

Great Britain

[8] BARFRETON (Kent): Church of St Nicholas

Sketches with measurements, 1829 (9):

1 Elevation of N front

2 Elevation of S front with details of corbels & decorative panels

Insc: Notes on the building given

3 Elevation of W front

4 Section showing E end with details of intrados ornament, column bases & windows

5 Detail of small door in W front

6 Detail of circular window in S front

7 Details of corbels, cornices, windows &c

1-7 Insc: Some measurements given s & d: *Henry Parke / Sept. 22nd 1829*

Pencil (340 × 240 or 240 × 340)

8 Details of window in W end

Verso: Details of windows & corners

9 Detail of door in W front

8-9 Insc: Some measurements given

s & d: *Henry Parke / Sept 30th 1829*

10 Finished measured drawing

Elevation of S front

s & d: *Oct 19th 1829 / Henry Parke*

Pencil & watercolour, backed with linen (345 × 525)

[9] DOVER (Kent): Church of St Margaret

Sketches, 1829 (?):

1 Plan

Pencil & pink wash (375 × 230)

2 Longitudinal section

Verso: Details of capitals, columns, mouldings &c

Pencil & coloured washes (230 × 375)

3 Section through N aisle

Pencil & pen with brown & vermilion washes, backed with cartridge (230 × 185)

4 Detail of tower

Pencil (245 × 340)

5 Details of column, arch & roof structure

Pencil & pen with brown & vermilion washes, backed with cartridge (230 × 185)

6 Details of columns, bases, capitals, voussoirs &c

Pencil with brown & vermilion washes (245 × 345)

7 View of interior from the W

Pencil (245 × 345)

1-7 Insc: Some measurements given & with notes

on the building

s & d: *H. Parke / Nov 5th 1829*

[10] DOVER CASTLE (Kent)

Sketch plan of keep

Insc: Some measurements given & a note on the history of the castle appended

Pencil & pen (L-shaped, 290 × 400) stuck on the

verso of [9]

[11] HYTHE (Kent): Church of St Leonard

View of interior

Pencil (270 × 370)

[12] LONDON: The Monument, City

Measured elevation

Insc: *Measured in July 1817 by Henry Parke, T. L.*

Donaldson

Pen with red pen additions (1340 × 290)

[13] LONDON: St Luke's Hospital, Old Street

(Finsbury), Islington

Measured elevation of principal façade

Scale: 1 in to 7 $\frac{1}{2}$ ft

Insc: Notes on the method of measurement given

s & d: *Dec 27th 1826 / Henry Parke*

Pen & coloured washes, backed with linen (295 × 955)

Prov: Pres. by J. J. Scoles (F), 1843

Egypt (including Sudan)

[14] ABU SIMBIL: Temples

1 Finished measured drawing

Plans of the 2 temples showing the river & the

escarpment

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

s & d: *Henry Parke 1824*

Pen & watercolour within ruled pen & wash border

(510 × 715)

2 Measured plan & sections of the Great Temple
Scale: Plan $\frac{1}{10}$ in to 1ft; sections $\frac{1}{5}$ in to 1ft
Pen, pink & grey washes (430 × 570)

3 Finished measured plan of the Great Temple
s & d: *Measured with Mr J. J. Scoles | Henry Parke 1824*
Pen with brown & grey washes within ruled pen & wash border (700 × 495)

4 Sketch plan of small temple, with measurements
Pencil (425 × 255)

5 Sketch sections of Great Temple, with measurements
Pencil (250 × 415)

6 View of a christianized temple interior
Pencil & watercolour (380 × 485)

7 View of the head of a colossal figure
Pencil heightened with white chalk on brown paper
(525 × 385)

[15] APFEDUNIA: Temple
1 Sketch plan, with measurements
Pencil & brown wash (425 × 255)

2 View of temple
Pencil (355 × 480)

[16] ALEXANDRIA: Catacombs
1 Measured plan
Scale: $\frac{1}{10}$ in to 1ft
s & d: *Henry Parke | Alexandria Novr 1823*
Pen & brown wash (365 × 505)

2 Measured plan & section of a cross-shaped chamber
Scale: $\frac{2}{5}$ in to 1ft
s & d: *Henry Parke | Alexandria Novr 1823*
Pencil, pen & coloured washes (505 × 365)

3 Measured section, with scale
Pen, pencil & pink wash (365 × 505)

4 Sketch of sections & details of structure, with measurements
s & d: *Henry Parke | Alexandria Novr 10th 1823 | Measured by Messrs Scoles, Catherwood & me*
Pen, pencil & pink wash (195 × 270)

[17] ALEXANDRIA: Minaret
View
Pencil (385 × 275)
Prov: Pres. by J. J. Scoles (F), 1843

[18] ALEXANDRIA: Pompey's pillar
View, with notes
Pencil (370 × 270)

[19] AMARA: Temple
View of the temple
Pencil & watercolour (375 × 495)

[20] DENDERAH: Great Temple
View of portico
Sepia pen & wash, backed with cartridge (260 × 375)
Formerly attributed to David Mocatta (q.v.).

[21] DERR: Temple of Ramesses II
1 Measured plan
Pen, pencil & grey wash (410 × 250)

2 View of the temple site
Pencil (375 × 490)

3 Recto & verso: Views of the temple
Pencil (250 × 420)

4 View of the interior
Pencil (380 × 480)

[22] EL DAKKA: Temple
1 Measured plan of temple & pylons, with notes
Pen & grey washes (1000 × 620)

2 View of temple & pylons
Pencil (375 × 480)

3 View of pylons showing hieroglyph panels
Pencil (380 × 485)

4 View of kneeling figure from decorative panel
Pencil heightened with white chalk on brown-grey paper (555 × 450)

[23] EL SIBAIYA: Temple
1 View of temple
Pencil (345 × 475)

2 View of temple
Pencil (375 × 485)

3 View of pylons
Pencil (370 × 540)

[24] GARF HUSSEIN: Temple
1 View of colonnades
Pencil & brown washes, backed (330 × 510)

2 View of colonnades from the opposite side to No.1
Pencil (325 × 510)

[25] GEBEL SILSILEH: Rock-cut temple
1 Sketch plan, with measurements
Pencil (215 × 250)

2 Measured plan taken from No.1, with notes
s & d: *Measured by Mr Scoles and me | Henry Parke Upper Egypt January 6th 1823*
Brown pen & grey wash (250 × 425)

[26] GIZEH: Great Pyramid
View of entrance
Pencil (370 × 530)

[27] KALABSHA: Temples
1 Measured site plan showing temples & surrounding terraces
Scale: $\frac{1}{16}$ in to 1ft
Brown pen & wash, backed with linen (1070 × 780)

2 Measured section of site showing temple at centre
Pen with pink & brown washes (385 × 1965)

3 Sketch plan of the Great Temple, with measurements
Pencil (515 × 405)

4 Sketch plan of the Great Temple, with measurements
Pencil (485 × 380)

5 Sketch plan of the Small Temple, with measurements
Pencil (255 × 365)

6 Measured plan of the rock-cut temple near Kalabsha
Scale: $\frac{1}{10}$ in to 1ft
s: *Henry Parke | Meas'd by Mr Catherwood & Scoles*
Brown pen & grey wash (425 × 255)

7 Measured section of rock-cut temple
Scale: $\frac{1}{5}$ in to 1ft
s: *Henry Parke*
Pencil, pen & pink wash (305 × 450)
Verso: Sketch details of arches
Pencil

8 Sketch elevation of great door in the Great Temple, with measurements
Pencil (185 × 105)

9 Measured elevation of great door, drawn from the above
s & d: *Henry Parke 1824 | Kalabsha*
Pencil (335 × 220)

10 Sketch detail of figure panel in Small Temple
Pencil (505 × 125)

11 Sketch detail of hieroglyph panel in Small Temple
Pencil (500 × 370)

12 View of interior of Great Temple
Pencil (425 × 535)

[28] PHILAE, ISLAND OF: Temple of Isis
1 View of the temple showing the pylons
s & d: *HP 1824*
Sepia wash, backed (150 × 245)
Prov: Pres. by Mrs Ridge, 1896

2 View of the courtyard
Pencil (380 × 495)

3 View of the pylons
Pencil (380 × 495)

4 Measured details of cornices &c
Insc: *HP*

5 Sketch detail of papyrus capital
Pencil (505 × 360)

6 Sketch detail of foliage capital
Pencil & coloured washes (385 × 495)

7 Sketch of panel with Greek inscription
Pencil (175 × 250)

[29] SERRA: Temple
1 Measured plan
Scale: $\frac{1}{10}$ in to 1ft
s: *Henry Parke*
Pen & wash (445 × 305)

2 View of ruins
Pencil (380 × 475)

[30] TAYFA: Temples
1 Site plan of village & temples on left bank of the Nile
Pen & pencil (640 × 850)

2 Sketch plan of the temple in the town, with measurements
Pencil (210 × 255)

3 Sketch plan of the temple nearest to the river, with measurements
Pencil (425 × 255)

[31] WADY HALFA (Sudan): Temples
Finished measured plans of the N & S temples on the left bank of the Nile
Scale: $\frac{1}{10}$ in to 1ft
s & d: *Measured with Mr J. J. Scoles | Henry Parke 1824*
Pen with buff & grey washes within ruled pen & wash border (500 × 715)

[32] Unidentified Egyptian temple
View showing 6 columns with 2 papyrus, 2 plant & 2 Pharaoh's head capitals
Verso: Sketch details
Pencil (380 × 495)

France
[33] PARIS: Chambre des Députés
1 Sketch plan, with measurements
Pencil, pen & brown wash (375 × 495)

2 Sketch section, with measurements
Pencil, pen & pink wash (390×495)

3 Sketch section & details of decoration, with measurements
Pencil & pen (300×415)

[34] PARIS

6 leaves from a sketchbook, sketch elevations, details &c of bridges, monuments & public buildings

[35] ROUEN (Seine-Inférieure)

4 leaves from a sketchbook, sketches of cathedral, fountain, bridges, public buildings & a view of the town

Germany

[36] BRUNSWICK (Braunschweig, Niedersachsen): Theatre

Measured plan of iron roof structure & transverse section showing structural members

s & d: *Henry Parke May 1828*

Pen & blue wash within ruled pen & wash border (620×465)

Greece

[37] 12 sheets of details of Athenian architecture apparently traced from books

Pencil with pen additions on detail paper (500×300, average size)

Italy (including Sicily)

[38] AGRIGENTO (Sicily)

Traced map of Agrigento & surrounding area with sites of temples &c marked

Pencil on detail paper, backed with cartridge (380×255)

[39] AGRIGENTO (Sicily): Olympeium

1 Measured details of entablature, columns, mutules &c, with notes

s & d: *From admeasurement made in 1821 by Messrs Donaldson & Jenkins | Henry Parke*

Pen & pink wash

On f.4r of 2nd sketchbook

2 Measured detail of capital & fluting

Pen, pencil & pink wash (500×350)

[40] AGRIGENTO (Sicily): Temple of Aesculapius

Measured plan of remains of cella with details of anta, steps & fluting

s & d: *From admeasurement made in 1821 by Messrs Donaldson & Jenkins | Henry Parke*

Brown pen, brown & pink washes

On f.5r of 2nd sketchbook

[41] AGRIGENTO (Sicily): Temple of Concord

1 Sketch plan, with measurements

s & d: *Henry Parke | Girgenti Novr. 1821*

Pencil & brown pen (405×250)

2 Sketch details of architrave, capitals &c, with measurements

s & d: *Henry Parke | Girgenti Decr. 1821*

Pencil & pen (215×290)

3 Sketch details of columns, with measurements

s & d: *Henry Parke | Girgenti Nov 1821*

Pencil & pen (215×330)

4 Measured details of columns

s & d: *Henry Parke | Girgenti Nov 1821*

Pen, pencil & pink wash (520×380)

5 Measured details of column, entrance & entablature of pronaos

s & d: *From admeasurement made in 1821 by Messrs Donaldson & Jenkins | Henry Parke*

Brown pen, brown & pink washes

On f.7r of 2nd sketchbook

6 Recto & verso: Sketch details of orders, with measurements

Pencil (300×450)

[42] AGRIGENTO (Sicily): Temple of Hercules

Measured plan

s & d: *From admeasurement made in 1821 by Messrs Donaldson & Jenkins | Henry Parke*

Brown pen & wash

On f.6r of 2nd sketchbook

[43] AGRIGENTO (Sicily): Temple of 'Juno Lacinia'

Sketch details of columns &c, with measurements

Pencil, pen & pink wash (260×425)

[44] AGRIGENTO (Sicily): Temple (unfinished) of Zeus

Sketch details of mouldings & orders

s & d: *Henry Parke | Girgenti Nov 1821*

Pen, pencil & pink wash (520×420)

[45] AGRIGENTO (Sicily): 'Tomb of Theron'

1 Sketch plan & elevation

Pencil (430×310)

2 Sketch plan, elevation & details, with measurements

Pen (400×225)

[46] AGRIGENTO (Sicily): Remains of an antique building

1 Measured details of mouldings at column base

s & d: *Henry Parke | Girgenti Decr. 3rd. 1821*

Pen & pink wash (495×350)

2 Measured details of capitals

Pen, pencil & pink wash (435×575)

3 Measured details of mouldings

s & d: *Henry Parke | Girgenti Decr. 1st 1821*

Pen, pencil & pink wash (510×375)

4 Measured details of a pilaster

s & d: *Henry Parke | Girgenti Dec 1st 1821*

Pencil, pen & pink wash (400×240)

5 Sketch detail of mouldings, with measurements

Pencil (455×660)

[47] ALBANO (Rome): Palazzo Giustiniano

Sketch plan, with measurements

Pencil (190×280)

[48] AOSTA (Val d'Aosta)

View of a street in Aosta

Pencil (180×265)

[49] AOSTA (Val d'Aosta): Triumphal arch of Augustus

Recto & verso: Measured elevations, sections & details

Brown pen, pencil with brown & pink washes (180×260)

[50] ARICCIA (Rome): Church

Sketch plan, with measurements

Pencil (280×380)

[51] CASERTA: Aqueduct of Madelona

1 Sketch elevation, with measurements

Verso: Sketch details, with measurements

Pencil (175×255)

2 Finished measured plan, elevation & section

Pen with brown, pink & blue washes (380×545)

[52] CATANIA (Sicily): Baths below cathedral

Measured plan & details

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

s & d: *Henry Parke | Catania January 1st 1822*

Pen with grey, blue & pink washes (560×385)

[53] CATANIA (Sicily): Theatre

1 Sketch plan & section, with measurements

Pencil & pink wash (445×585)

2 Measured plan & section, with notes

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

s & d: *Henry Parke | Catania December 1821*

Pen with pink & grey washes within ruled pen border (570×385)

[54] CATANIA (Sicily): University

Sketch plan, with measurements

Pencil, pen & brown wash (430×575)

[55] CORI: Temple of Hercules

1-2 Sketch details of cornices, with measurements

Pencil (255×175)

3-4 Sketch details of orders, with measurements

Pencil (255×175)

5 Sketch details, with measurements

Pencil (360×495)

6 View of principal front

Pencil (255×175)

[56] CORI: Temple of the Cyclopes

View

Pencil (260×175)

[57] CORI: Unidentified Antique house

Sketch details of the house & sketch plan of its pavement

Pencil (175×255)

[58] CREMONA: Campanile

1 Measured plans of base & entrance level

Brown pen & wash

On f.7r of 1st sketchbook

2 Sketch plan of principal floor & detail of clockface, with measurements

Pencil

On f.6v of 1st sketchbook

3 Measured plan, E elevation & details of lowest arcade

Pen & red pen with brown & pink washes

On f.4r of 1st sketchbook

4 Sketch plans of various levels, with measurements

Pen, red pen & brown wash

On f.5r of 1st sketchbook

5 Measured elevation

Pencil & pen (890×705)

6 Sketch details of decorative string-courses, with measurements

Brown pen & wash

On f.3v of 1st sketchbook

7 Measured details of upper arcades

Pen & pink wash

On f.4v of 1st sketchbook

8-9 Sketch details of various motifs, with measurements

Pencil, pen & red pen

On ff.5v & 6r of 1st sketchbook

[59] FLORENCE: Baptistry
1 Sketch plan, with measurements
Pencil
On f.8r of 1st sketchbook

2-3 Measured details of plan
Pencil
On ff.8v & 9r of 1st sketchbook

[60] FLORENCE: Market place
1 Measured plan
d: 12 July 1822
Pen & wash (635 × 455)

2 Measured detail of plan
s & d: *Measured by Mr Catherwood and me | Henry Parke | Florence 12th July 1822*
Pen & wash (380 × 300)

[61] FLORENCE: Ponte S Trinita
Measured elevations of W, E & centre arches of the bridge
Scale: $\frac{1}{32}$ in to 1 ft
s & d: *H. Parke mist. | Henry Parke delt. 1822*
Red pen, pen & blue wash (650 × 975)

[62] GENOA: Grand Hospital
1 Sketch plan, with measurements
Pencil & brown wash (340 × 470)

2 Sketch plan, with measurements
Pencil & brown wash (805 × 905)

[63] GENOA: Lighthouse
Sketch plan of lamp floor showing lenses & reflectors, with measurements
Pen & wash (200 × 245)

[64] GENOA: Palazzo
Sketch plan, with measurements
s & d: *Measured by Mr Davies & me | Augt 4th 1822 | Henry Parke - Genoa*
Pencil, pen & wash (435 × 300)

[65] GENOA: Palazzo del Conte di Brignola, Strada Nuova
Sketch plan, with measurements
Pencil (370 × 250)

[66] GENOA: Palazzo del Marchese Giovanni Carlo Brignola, Strada Nuova
Sketch plan, with measurements
Pencil (365 × 250)

[67] GENOA: Palazzo Giovanni Carlo Balbi
Sketch plan, with measurements
Pencil (305 × 220)

[68] GENOA: Palazzo del Marchese Giovanni Battista Carrega
1 Sketch plan, with measurements
s & d: *Measured by Mr Davies & me | Augt 4th 1822 | Henry Parke | Genoa*
Pencil, pen & brown wash (245 × 360)

2 Sketch elevation of interior, with measurements
Pencil (360 × 245)

[69] GENOA: Palazzo del Marchese Giorgio Doria, Strada Nuova
1 Measured plan
s & d: *Measured by Mr Davies | & me Augt 4th 1822 | Henry Parke Genoa*
Pencil, pen & brown wash (365 × 250)

2 Sketch elevation of interior, with measurements
Pencil
On same sheet as [68].2

[70] GENOA: Palazzo Durazzo, Strada Balbi
Measured plan
s & d: *Measured by Mr Davies & me | August 7th 1822 | Henry Parke | Genoa*
Pencil, pen & brown wash (600 × 435)

[71] GENOA: Palazzos & villas
Sheet of notes & details
Pencil (250 × 365)

[72] GENOA: Villa della Peschiere
Measured plan of pavement in the portico of the grotto
s & d: *Henry Parke | August 3rd 1822*
Pencil (190 × 275)

[73] MESSINA (Sicily): Exchange building
Sketch elevation & details, with measurements
Pencil (580 × 425)

[74] MILAN: La Scala theatre
Set of drawings of the theatre, 1822 (28):
1 Measured ground plan
Verso: Measured details of façade plan
s & d: *Measured by Mr Catherwood & me | Henry Parke Milan Sept 1822*
Pencil & pen (600 × 325)

2 Measured plan of 1st tier
s & d: *Measured by Mr Catherwood & me | Henry Parke | Milan | Sept 1822*
Pencil & pen (470 × 325)

3 Measured plan of façade & portico
s & d: *Henry Parke Milan Oct 1822*
Brown pen, pencil & brown wash (325 × 475)
Verso: Sketch details, with notes, dimensions & calculations
Pencil

4 Measured plan of scenery room floor with details of back-stage area
Pencil, pen & coloured washes (470 × 325)

5 Measured elevation
s: *Teatro della Scala | J. Parke & F. Catherwood*
Pencil (345 × 485)

6 Measured longitudinal section of entrance & saloon above with details of decoration
s & d: *Measured by Mr Catherwood & me | Henry Parke Milan Oct 4th 1822*
Pen & coloured washes (480 × 635)

7 Measured section through auditorium
s & d: *Measured by Mr Catherwood & me | Henry Parke Milan Sept 1822*
Pen & pencil (470 × 650)

8 Measured section through flies & roof over stage
s & d: *Measured by Mr Catherwood & me | Henry Parke Milan Sept 1822*
Pencil, pen & coloured washes (470 × 625)

9 Measured section of area under stage
s & d: *Measured by Mr Catherwood & me | Henry Parke Milan Oct 4th 1822*
Pencil, pen & coloured washes (320 × 480)

10 Measured section of building lately added at the back of the stage
s & d: *Measured by Mr Catherwood & me | Henry Parke Milan Sept 1822*
Pencil, pen & coloured washes (465 × 325)

11 Measured section of roof of new building
s: *Teatro alla Scala | J. Parke & F. Catherwood*
Pen, pencil & coloured washes (490 × 335)

12 Measured section through roof of auditorium with detail of balcony elevation
Pen & coloured washes (380 × 545)

13 Measured section as No.12 with details of roof structure
s: *Teatro alla Scala | J. Parke & F. Catherwood*
Pen, pencil & coloured washes (345 × 495)
Affixed to verso of No.12

14 Measured longitudinal section through royal box & adjoining room
s & d: *Measured by Mr Catherwood & me | Henry Parke Milan Oct 1822*
Pencil, pen & coloured washes (485 × 345)

15 Measured section of roof structure
s: *Teatro alla Scala | J. Parke & F. Catherwood*
Pen, pencil & coloured washes (485 × 345)

16 Sketch section through part of royal box, with measurements
s & d: *Henry Parke Milan Oct 4th 1822*
Pencil, pen & pink wash (480 × 320)

17 Sketch section through building added at back of stage in 1816, with measurements
Pencil & pen with brown, yellow & red washes (470 × 325)

18 Sketch section of roof structure, with measurements
s: *Teatro alla Scala | J. Parke & F. Catherwood*
Pencil (385 × 555)

19 Sketch section with details of roof structure, with measurements
s: *Teatro alla Scala | J. Parke & F. Catherwood*
Pencil & pen (485 × 340)

20 Sketch details of mouldings & cornices, with measurements
s & d: *Henry Parke Milan Sept 1822*
Pencil, pen & pink wash (480 × 320)

21 Sketch details of royal box, with measurements
s & d: *Henry Parke Milan 1822*
Pencil, pen & pink wash (480 × 325)

22 Sketch details of prompt area
s & d: *Measured by Mr Catherwood & me | Henry Parke Milan October 5th 1822*
Pencil & pen with red & brown washes (465 × 325)

23 Measured details of mouldings, cornices & balustrades
s & d: *J. Parke & F. Catherwood Milano | Scala October 1822*
Pen & pencil with grey & pink washes (340 × 480)

24 Sketch details of brackets & cornices, with measurements
s & d: *Measured by Mr Catherwood & me | Henry Parke Milan Sept 1822*
Pencil & pen (470 × 320)
Verso: Sketch details with notes, measurements & calculations
Pencil

25 Sketch details of decorative panels, with measurements
d: *Milan Oct 1822*
Pencil & pen (315 × 205)

26 Measured details of roof structure over back-stage area & of scene-moving machinery, lobbies & passages
s: *Teatro alla Scala | J. Parke & F. Catherwood*
Pen, pencil & coloured washes (485 × 340)

27 Measured details of roof over stage
s & d: *Henry Parke Milan Oct 6th 1822*
Pen & coloured washes (470 × 320)

28 Sketch of ceiling decoration
s & d: *Henry Parke Milan Oct 2nd 1822*
Pencil & pen (330 × 470)

This set of drawings was the result of co-operation between Parke and Frederick Catherwood (died ?1854). Some of the drawings included above may have been executed by the latter. The 'J. Parke' of Nos. 5, 11, 13, 15, 18, 19, 23 & 26 is unknown. It seems improbable that it was John Parke (1745-1829), Henry's father and a distinguished oboist.

[75] MILAN: Stadium
Sketch elevation, with measurements
Pencil (175 × 255)

[76] MONREALE (Palermo, Sicily): Basilica
1 Sketch plan, with measurements
Pencil on detail paper (510 × 400)

2 Measured plan with detail of roof & notes on the building
s & d: *Henry Parke | Palermo Oct 24th 1821*
Pen & pencil with brown & pink washes (365 × 505)
See [95], 2.

[77] MONTEROSI (Viterbo): Church
View
Pencil (190 × 280)

[78] NAPLES: Church of S Filippo Neri
Sketch details
Pencil on detail paper, backed with cartridge (205 × 265)

[79] NAPLES: Chapel under the high altar of the church of S Gennaro
Measured plan
Scale: $\frac{1}{4}$ in to 1 ft
s & d: *Henry Parke | Naples, Febry 28th 1822*
Pen, pencil & blue-grey wash (420 × 340)

[80] NAPLES: Museum, exhibit
Sketch of bird ornament from an antique fragment
Pencil heightened with white chalk on grey-brown paper (580 × 450)

[81] NAPLES: S Carlo theatre
Set of drawings, 1822 (11):
1 Measured plan
Brown & red pen with brown wash (745 × 1290)

2 Sketch plan, with measurements
Pencil & red wash (755 × 380, irregular)

3 Sketch plans, with some measurements
Pencil & red wash (330 × 220)

4 Sketch plan, with notes
Pencil & red wash (330 × 220)

5 Sketch plan & section of stage area, with measurements
s & d: *Henry Parke | Naples Febry 1822*
Pencil, pen & coloured washes (270 × 430)

6 Sketch elevation of boxes, with some measurements
Pencil (465 × 325)

7 Sketch section of stage & stage machinery, with measurements
s & d: *Henry Parke | Naples Febry 1822*
Pencil, pen & coloured washes (295 × 445)

8 Sketch section of roof structure, with measurements
s & d: *Henry Parke | Naples Febry 1822*
Pencil, pen & coloured washes (430 × 535)

9 Sketch details of proscenium & auditorium, with measurements
Pencil & pen with pink & brown washes (335 × 440)

10 Sketch details of roof structure, with measurements
Pencil, yellow & brown washes (225 × 330)

11 Sketch details of tiles
s & d: *Henry Parke | Naples Febry 1822*
Pencil & pen with pink & blue washes (250 × 195)

[82] NOTO (Syracuse, Sicily): Cathedral
1 Sketch plan, with measurements
Pencil (350 × 240)

2 Sketch section through dome & ambulatory, with some measurements
Pencil (340 × 245)

[83] NOTO (Syracuse, Sicily): Convent church
Sketch plan, with measurements
Pencil (240 × 300)

[84] NOTO (Syracuse, Sicily): Senatorial palace
Sketch plan, with measurements
Pencil (235 × 355)

[85] PADUA: Cathedral
1 Sketch plan
Pencil
On f.17r of 1st sketchbook

2 Detail of monument
Pencil
On f.17v of 1st sketchbook

[86] PADUA: Church of S Antonio
1-3 Sketch details of monuments
Pencil
On ff.15r, 15v & 16r of 1st sketchbook

4 Sketch detail of campanile
Pencil
On f.21v of 1st sketchbook

5 View of cathedral
Pencil
On f.22r of 1st sketchbook

[87] PADUA: Church of S Giustina
Sketch details of altarpiece
Pencil
On f.16v of 1st sketchbook

[88] PADUA: Church of S Maria dell Arena
1 Sketch plan & sections, with some measurements
Pencil
On f.18v of 1st sketchbook

2 View
Pencil
On f.19r of 1st sketchbook

[89] PADUA: 'House of Titus Livy'
Sketch details of ornament
d: *Padova Nov 18th 1822*
Pencil
On f.14v of 1st sketchbook

[90] PADUA: Palazzo del Municipio (formerly Courts of Justice)
Sketch details of dome construction, with some measurements
Pen & coloured washes
On f.14r of 1st sketchbook

[91] PADUA: Chimneys from unidentified houses
1 View of a chimney
d: *Padova Nov 18th 1822*
Pen & watercolour
On f.13v of 1st sketchbook

2 View of a chimney
Pencil & pink wash
On f.15r of 1st sketchbook

[92] PALERMO (Sicily): Lecture room in Botanical Gardens
1 Sketch plan of the angle of the room, with measurements
Pencil (210 × 325)

2 Measured elevations & details
Scale: $\frac{1}{12}$ in to 1 ft
Pencil on detail paper (215 × 295)

3 Sketch details of squinch decoration & inscriptions
Pencil (250 × 400)

[93] PALERMO (Sicily): Cathedral
1 Sketch plan, with some measurements
Pencil (215 × 335)

2 Sketch plan, with some measurements & sketch of ceiling decoration
Pencil (215 × 335)

[94] PALERMO (Sicily): Church of S Francesco
Measured detail of iron railings
s & d: *Henry Parke | Palermo Oct 1821*
Verso: Sketch details of construction
Pencil & pen (335 × 215)

[95] PALERMO (Sicily): Convent of S Martino
1 Sketch plan of hall & entrance, with measurements
Pencil (165 × 255)

2 Sketch plan of staircase, with measurements
On same sheet as [76].2

[96] PALERMO (Sicily): Church of S Filippo Neri
1 Measured plan of ceiling ornament & section through ceiling
s & d: *Henry Parke | Palermo 31/11 21*
Pencil & pen with red & yellow washes (410 × 295)

2 Measured section of arch over entrance & of semicircular window
s & d: *Henry Parke | Palermo 2/11 21*
Pencil & pen with red & yellow washes (295 × 200)

3 Sketch details of architrave, with measurements
s & d: *Henry Parke | Palermo 1/11 21*
Pencil & pen with yellow & red washes (295 × 210)

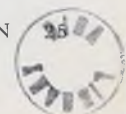
4 Measured detail of architrave, with notes
s & d: *Henry Parke | Palermo 31/10 21*
Pencil & yellow wash (290 × 205)

5 Sketch detail of arch, with measurements
Pencil (295 × 205)

6 Measured details of entablature & pilaster capital
s & d: *Henry Parke | Palermo 1/11 21*
Pencil, pen & yellow wash (400 × 250)

7 Sketch details of square ceiling panel decoration, with measurements
s & d: *Henry Parke | Palermo 31/10 21*
Pencil, pen & yellow wash (390 × 230)

8 Sketch details of other ceiling panels, with measurements
s & d: *Henry Parke | Palermo 29/11 21*
Pencil & pen with yellow & red washes (400 × 250)



9 View of altar & details of decoration
s & d: *Henry Parke | Palermo 2/11 21*
Pencil & pen with red, yellow & blue washes
(410 × 295)

[97] PALERMO (Sicily): Palace of Prince Palagonia
Sketch plan, with measurements
Pencil (165 × 235)

[98] PALERMO (Sicily): S Carolina theatre
1-2 Sketch plans, with measurements
Pencil (165 × 255)

2 Verso: Sketch elevation, with measurements
Pencil

3 Measured plan, with notes
Scale: 1/2 in to 1 ft
s & d: *Henry Parke | Palermo October 20th 1821*
Pen & red pen (405 × 295)

4 Measured section, with notes
s & d: *Henry Parke | Palermo October 26th 1821*
Pen & pencil with brown & pink washes (305 × 430)

[99] PALESTRINA (Rome): Unidentified building
Measured detail of bracket decoration
Pencil (175 × 255)

[100] PARMA: Great Bridge
1 Measured plan & section of bridge & sketch
elevation of one of its towers
Pencil & pen with grey & red washes
On f.9v of 1st sketchbook

2 Measured elevation of a span
Pen
On f.10r of 1st sketchbook

3 Measured elevation of W bridgehead, with notes
Pen & brown wash
On f.10v of 1st sketchbook

[101] PARMA: Theatre
Sketch plan, with measurements
Pen & brown wash
On f.11r of 1st sketchbook

[102] PIACENZA: Palazzo Farnese
1 Measured plan & details of the façade
Pen with brown & pink washes
On f.2r of 1st sketchbook

2 Measured details of arcade around the cortile
s & d: *Henry Parke Piacenza Oct 23rd 1822*
Pen & brown wash
On f.3r of 1st sketchbook

[103] PIACENZA: Theatre
Measured plan & details of doorway, with notes
Brown pen & wash
On f.2v of 1st sketchbook

[104] PISA: Campanile
View
Pencil (555 × 380)

[105] POMPEII (Naples): Various buildings & sites
1 View of a street
Pencil (375 × 545)
Verso: Half of a sketch for a marine painting
Pencil

2 View of an interior with polychrome decoration
Pencil & watercolour (380 × 550)
Verso: The other half of the marine painting, No.1v
Pencil

3 Measured plan of a building with central atrium
Pencil (445 × 570)

4 Measured details of polychrome wall decoration
Pencil & coloured washes (300 × 465)

5-7 Sketch plans of large buildings with details of
decorative panels, with notes & measurements
Pencil & brown wash on detail paper (405 × 520)

8 Sketch detail of floor in a house near the forum
s & d: *Pompeii September 1821 | Henry Parke*
Pen (400 × 265)

9 Sketch details of floors in a large house near the walls of
the city
s & d: *Pompeii September 1821 | Henry Parke*
Pen & wash with yellow, red & green washes
(400 × 265)

10-14 Measured details of the pavement in a large
house near the Herculaneum Gate
s & d: *Pompeii September 1823 | Henry Parke*
Pen, pencil & coloured washes (400 × 525)

15 Sketch plan of a house adjoining the basilica, with
measurements
s & d: *Pompeii | Henry Parke 1821*
Pencil & pen (470 × 300)

16 Measured plan drawn from No.15 above, with
scale
Pen & pencil with brown, grey & pink washes
(505 × 360)

17 Sketch of a mosaic pavement on a measured grid
pattern
Pencil (525 × 380)

18 Measured plan of a villa
s & d: *Pompeii September 1821 | Henry Parke*
Pencil, pen & brown wash (335 × 225)

19 Sketch detail of a floor mosaic
Pencil, pen & wash on detail paper backed with
cartridge (225 × 155)

20 Measured detail of brickwork
s & d: *Pompeii | Henry Parke 1821*
Pencil, pen & brown wash (250 × 200)

21 Sketch detail of a moulding
Pencil (240 × 275)

22 Sketch of a tile found in a temple
s & d: *Pompeii Sept 1821 | Henry Parke*
Pencil with brown & blue washes (200 × 250)

23 Sketch detail of a capital, with some measurements
s & d: *Pompeii Sept 1821 | Henry Parke*
Pen & wash (195 × 250)

24 Sketch detail of a pavement
Pencil (245 × 355)

25 Measured details of capitals
s & d: *Pompeii Sept 1821 | Henry Parke*
Pencil on detail paper (255 × 405)

26 Sketch detail of acanthus decoration
s & d: *Pompeii Sept 1821 | Henry Parke*
Pencil & brown wash (270 × 375)

27 Sketch detail of a pilaster capital with intertwined
dolphins
s & d: *Pompeii September 1821 | Henry Parke*
Pencil on detail paper (435 × 270)

28-37 Sketches of various details
Pencil, coloured washes, pen (375 × 270, average)

[106] ROME: Basilica of S Giovanni in Laterano
1 Measured section of doorway
Pencil & pink wash (545 × 380)

2 Measured details of carved circular motifs
Pencil & pink wash (545 × 380)

[107] ROME: Church of Condotti
1 Measured plan
Pen & pencil (550 × 720)

2 Sketch section, with measurements
Pen & pencil (550 × 720)

[108] ROME: Church of S Paoli-fuori-le-mure
Measured plan of pavement, with notes
Pen & pencil (535 × 545)

[109] ROME: Basilica of St Peter, Vatican
Sketch plan of lantern immediately above the dome,
with measurements
Pencil (545 × 380)

[110] ROME: Colosseum
Measured plan
s & d: *Measured by Henry Parke | and J. J. Scoles, 1823 |
drawn by Henry Parke*
s: *J. J. Scoles | Oct 1836*
Pen, grey & brown washes backed with linen
(1170 × 915)
Prov: Pres. by J. J. Scoles, 1836

[111] ROME: Forum of Trajan
Measured plan
Pencil & pen with grey, yellow & blue washes
(710 × 1115)

[112] ROME: Gardens of the Villa Borghese
Measured plan of the entrance gates, with scale
Pen & wash (550 × 735)

[113] ROME: Palazzo Farnese
1 Measured plan, with notes
d: *Rome April 3d 1821*
Pencil, pen & wash (770 × 550)

2 Measured elevation & details of ground floor
windows
s & d: *Henry Parke | Rome 1821*
Pen with brown & pink washes (555 × 380)

3 Measured elevation of 1st floor window
s & d: *Henry Parke | Rome 1821*
Pen, pencil & pink wash (390 × 555)

4-5 Measured elevations of angle of principal façade
at 1st floor level
s & d: *Henry Parke | Rome 1821*
Pencil, pen & wash (555 × 380)

6 Measured elevation & details of 2nd floor window
Pencil & pen with brown & pink washes
(555 × 385)

7 Measured details of ground floor window cornice
Pencil & pen with brown & pink washes
(390 × 555)

8 Measured details of the main cornice
Scale: 1/2 in to 1 ft
Pen within ruled pen & wash border (610 × 790)

9 Measured details of 1st floor cornice
s & d: *Henry Parke | Rome 1821*
Pen & pencil with brown & pink washes
(385 × 550)

10 Sketch details of cornices, with measurements
Pencil (435 × 555)

11 Sketch details of front entrance, jambs & pilasters, with measurements
s & d: *Henry Parke | Rome 1821*
Pen, pencil & pink wash (275×385)
Verso: Sketch principal elevation & details, with measurements
Pencil

12 Sketch details of angle of façade, with measurements
s & d: *Henry Parke | Rome 1821*
Pencil, pen & pink wash (380×550)

13-15 Various sketch details, with some measurements
Pencil (200×245)

[114] ROME: Palazzo Massimi
Finished measured details, 1821 (12):
1 Details of the orders of the elevation & portico
Scale: 2in to 1ft
s & d: *Henry Parke | Rome 1821*
Pen within ruled pen & wash border (610×445)

2 Details of upper windows & mouldings
Scale: 1in to 1ft; mouldings 2in to 1ft
s & d: *Henry Parke | Rome 1821*
Pen, wash & red wash (610×445)

3 Detail of window in courtyard
d: *Rome 1821*
Pen & wash (610×445)

4 Details of door on 1st floor & of order
s & d: *Henry Parke | Rome 1821*
Pen with blue & mauve washes within ruled pen & wash border (600×450)

5 Details of upper cornice & door on mezzanine floor
Scale: 2in to 1ft; door 1in to 1ft
s & d: *Henry Parke | Rome 1821*
Pen within ruled pen & wash border (445×615)

6-7 Details of ornament on doors, details of escutcheons, column bases &c
Pencil & red wash (380×275)
Affixed to verso of No.5

8 Details of cornice around courtyard, capitals & bases
Scale: 2in to 1ft
s & d: *Henry Parke | Rome 1821*
Pen with pencil alterations, within ruled pen & wash border (615×450)

9 Details of architrave, bracket, panels &c
Pen, red pen & pink wash (545×725)

10 Details of ceilings of colonnade adjoining court
Pen & pencil within ruled pen border (735×1105)

11 Details of ceiling decoration
Pen & pink wash (720×1085)

12 Details of ceiling decoration
Pen (545×730)

[115] ROME: Palazzo Muti Bassi
Measured plan, with scale
Pen with grey & blue washes (550×735)

[116] ROME: Palazzo Ruspoli
Sketch plans of staircase, with measurements
Pencil (380×555)

[117] ROME: Piazza Borghese
Finished measured elevation of entrance to a house
Scale: 1/2in to 1ft
d: *Rome, January 8th 1821*
Pen & wash (545×380)

[118] ROME: Piazza de SS Apostoli
Finished measured elevation of a doorway of a house
Scale: 1/2in to 1ft
d: *Rome, Jan. 4th 1821*
Pen & wash (545×380)

[119] ROME: Palazzo del Principe Franca Villa, Piazza SS Apostoli
Unfinished measured elevation
Pen (540×735)

[120] ROME: Coffee house, Piazza S Pietro
Sketch details of ceiling decoration
Pencil & watercolour (375×530)

[121] ROME: Palazzo (unidentified)
1-2 Measured plan & section of staircase
s & d: *Henry Parke, Rome | Measured by Mr Catherwood | and me June 26th 1822*
Pen & pink wash
On ff.9r & 10r of 2nd sketchbook

[122] ROME: Temple of Jupiter Stator
1-5 Various measured details of columns, bases, capitals &c
Pencil (285×400, average)

6-7 Measured details of cornices, capitals &c
Pen & pink wash
On ff.8r & 8v of 2nd sketchbook

[123] ROME: Temple of Mars Ultor
Various measured details (10):
1 Acanthus decoration
Pencil & pen with grey & red washes on detail paper (405×255)

2 Egg mouldings
Scale: FS
Pencil, pen & red wash on detail paper (250×400)

3 Rose
Scale: 1/2FS
Pencil, pen & red wash on detail paper (405×255)

4 Architrave & soffits
Pencil, pen & mauve wash on detail paper (255×405)

5 The great rose
Scale: 1/2FS
Pencil & red wash on detail paper (255×405)

6 Acanthus frieze
Pencil (305×380)

7 Acanthus leaf
s: *Henry Parke*
Pencil (385×380)

8 Volute
Scale: 1/2FS
Pencil, pen & red wash on detail paper (405×505)

9 Volute
Scale: 1/2FS
Pencil & pen on detail paper (405×510)

10 Acanthus capital
Scale: 1/2FS
Pen, pencil & brown wash (395×610)

[124] ROME: Temple of Venus & Rome
Measured plan
Pen, pencil & wash (560×390)

[125] ROME: Temple (unidentified)
View of standing columns
Pencil (440×580)

[126] ROME: Tomb of Scipio
1 Finished measured drawing, front & side elevations & cross-section
s & d: *Henry Parke | Rome July 5th 1823*
Pen & pink wash within ruled pen border (680×1285)

2 Sketch details, with measurements
Verso: Sketch detail of cornice
Pencil (420×275)

3 Sketch details of rosette ornaments
Pencil heightened with white chalk on grey-brown paper (450×580)

4 Sketch details of other ornaments
Pencil heightened with white chalk on grey-brown paper (450×460)

[127] ROME: Vatican Museum
Interior view
Pencil (555×380)

[128] SEGESTA, nr Trapani (Sicily): Temple (unfinished)
1 Measured plan
s & d: *Henry Parke | Segesta Nov 6th 1821*
Pencil & pen (395×250)

2-3 Measured details of the entablature, triglyphs, capitals & columns
s & d: *From admeasurement made in 1821 by Messrs Donaldson & Jenkins | Henry Parke*
Pen & pink wash
On ff.2v & 3r of 2nd sketchbook

[129] SELINUNTE, nr Trapani (Sicily): Temple E
1 Measured plan & reconstruction
Scale: 1/10in to 1ft
s & d: *Measured by Mr Tyrrell and me | Drawn & restored by Henry Parke | Selinus November 1821*
Pen & wash (375×555)

2 Measured details of antae
s & d: *Henry Parke | Novr 1821*
Pencil, brown pen & pink wash (420×255)

3 Measured details of entablature, capitals & columns
Pen & pink wash (780×550)

4 Measured details of capital & column flutes
s & d: *Henry Parke | Novr 1821*
Pencil, pen & pink wash (290×455)

[130] SELINUNTE, nr Trapani (Sicily): Temple F
1 Measured plan & reconstruction
Scale: 1/20in to 1ft
s & d: *Measured by Mr Tyrrell and me | Drawn & restored by Henry Parke | Selinus November 1821*
Pen & wash (370×555)

2 Measured plan & alternative reconstruction, with section of excavations
Pen with grey & vermilion washes (365×570)

3 Measured details of capitals & columns
s & d: *Henry Parke | Novr 1821*
Pencil, brown pen & pink wash (250×405)

4 Measured details of capitals, columns & entablature
Scale: 1/8FS
s & d: *Measured by Mr Tyrrell and me | Henry Parke | delt Selinus Novr 1821*
Pen & pink wash (760×555)

5 Measured details of triglyphs
s & d: *Henry Parke | Novr 1821*
Pencil, pen & pink wash (290×420)

6 Sketch detail of palmette decoration
Red wash (255×405)

[131] SELINUNTE, nr Trapani (Sicily): Temple G
1 Sketch plan & reconstruction, with measurements
Verso: As recto but reconstruction shows a double pteron
Pencil (435×295)

2 Measured details of entablature
Pen & pink wash (545×775)

3 Measured details of capital, column flutes & necking
Pen & pink wash (490×790)

4 Sketch details of dentils, mutules & triglyphs, with measurements
s & d: *Henry Parke | Novr 1821*
Pencil, pen & pink wash (245×405)

5 Finished measured drawing made from No.4
s & d: *Henry Parke | Novr 1821*
Pencil, pen & pink wash (245×405)

[132] SYRACUSE (Sicily)
Map of Syracuse showing archaeological sites
Pencil on detail paper stuck on cartridge (255×365)

[133] SYRACUSE (Sicily): Baths
1 Sketch plan, elevation & details, with measurements
Pencil (560×410)

2 Measured plan, sections & details, with notes
s & d: *Measured by Mr Tyrrell and me | Henry Parke delt Syracuse Decr 1821*
Pen, brown & pink washes (285×430)

[134] SYRACUSE (Sicily): Remains of a portico
Measured plan of site showing 5 columns, with notes
s & d: *Henry Parke | Syracuse Decr 1821*
Brown pen (200×415)

[135] SYRACUSE (Sicily): Sepulchral monument, 'Tomb of Archimedes'
Measured plan, elevation & section
s & d: *Henry Parke | Syracuse 1821*
Pencil, brown & pink washes (165×250)

[136] SYRACUSE (Sicily): Temple of Minerva
Measured plan, with notes
s & d: *Measured by Messrs Donaldson & Jenkins | Henry Parke Syracuse Decr 1821*
Pen & brown washes (560×380)

[137] SYRACUSE (Sicily): Unidentified building
Measured detail of a Doric capital embedded in the wall of a house
s & d: *Henry Parke | Syracuse Decr 1821*
Brown pen (275×420)

[138] TIVOLI (Rome): Temple of Vesta
1 Measured plan
Pencil (420×270)

2-14 Measured details
2 Capitals & mouldings
Pencil (420×270)

3-4 Soffits
Pencil (420×270)

5 Mouldings
Pencil (420×270)

6 Cornices & bases
Pen, pencil & red wash (420×270)
Verso: Sketches of mouldings
Pencil

7 Column bases
Pencil (425×240)

8 Column proportions
Pencil (270×205)

9 Capital
Pencil (210×270)
Verso: Sketch for a landscape
Pencil heightened with white chalk

10 Brackets
Pencil (420×270)

11 Column bases
Pencil on detail paper (255×405)
Affixed to verso of No.10

12 Finished measured drawing of mouldings
s: *Measured by Henry Parke*
Pen & pink wash (420×270)

13 Finished measured drawing of details of doorway, cornice & lintel
Pen & pencil with blue-grey & pink washes (660×500)

14 Finished measured drawing of doorway & mouldings
Pen (660×495)

[139] TIVOLI (Rome): Villa d'Este
Sketch elevation, with measurements
Pencil (205×260)

[140] TURIN: Ponte di Po
1-3 Measured plan, elevation of pier; elevation of S arch, details of piers & cornices; plan of pier with details
s & d: *Henry Parke Turin Augt 23rd 1822 | Measured by Mr Catherwood and me*
Pen, pencil & coloured washes (420×315)

[141] TUSCULUM (Rome): Amphitheatre
1 Sketch plan with notes & details of decoration &c
Pencil (380×275)
Verso: Sketch detail of an aqueduct, *see* [142]

2 Sketch plan, section & details, with dimensions
Pen (550×725)

3 Measured plan, section & details, drawn from the above, with notes on the excavation of the site under Lucian Bonaparte
s & d: *Drawn by Henry Parke May 1822 | Measured by Mr Catherwood and me*
Pen & pink wash (550×725)

[142] TUSCULUM (Rome): Aqueduct
Sketch detail of a pointed arch, with measurements
Pencil
On verso of [141].1

[143] VENICE: Church of S Maria della Salute
Sketch section & details of dome construction, with measurements
Pencil (660×460)

[144] VENICE: Church of S Simeone
1 Sketch details of dome structure
Verso: Sketch section of whole dome
Pencil (460×330)

2 Sketch details of dome structure, with measurements, drawn from No.1r
Pencil (460×330)

[145] VENICE: Churches
Views of & notes on churches & church interiors
Pencil, pen & coloured washes
On ff.23v-28r of 1st sketchbook

[146] VICENZA: Palladio's house
1 Sketch plan & details of elevation, with measurements
Pencil (480×650)

2 Sketch part-elevation of principal façade, with measurements
Pencil (475×325)

3 Sketch view of principal façade
Pencil (335×500)

[147] VICENZA: Villa Vancimuglio
1 Sketch plan, with measurements
d: *Vicenza Novr 1822*
Pencil & pen
On f.12r of 1st sketchbook

2 Sketch elevation, with some measurements
Pencil
On f.11v of 1st sketchbook

[148] VICENZA
7 leaves of a sketchbook (475×325)
f.1r Sketch details of 3 chimneys by *Palladio*
s & d: *Henry Parke Vicenza Nov 1822*
Watercolour

f.2r & v Measured detail of a doorway by *Palladio*
Pencil

f.4r Finished measured details of a doorway from the cathedral & a volute
s & d: *Measured by Mr Catherwood and me | Henry Parke Vicenza Nov 7th 1822*
Pen & pink wash

f.5r Finished measured details of entablature over a door in the cathedral
s & d: *Measured by Mr Catherwood and me | Henry Parke Vicenza Nov 8th 1822*
Pen & pink wash

f.6r Measured details of a portico
Pencil

f.7r Measured plan of a house built by *Calderara* at *Vicenza*
Pen & brown wash

Malta

[149] GOZO: Tombs, remains of
Sketch plans of site, with measurements & views
Pencil
On ff.28v-34r of 1st sketchbook

[150] VALETTA: Lazzaretto
Sketch interior elevations, with measurements
Pencil (420×255)

There are in addition to the above some 63 drawings, the subjects of which cannot be precisely identified

PARKER, Richard Barry (1867-1947)

Parker was articled to T. C. Simmonds and G. Faulkner Armitage, commencing practice in 1896 with Sir Raymond Unwin. Their early work, principally houses and furnishings, shows similarities with that of Baillie Scott and other pioneers of the Arts & Crafts movement. The general inspiration may well have come from such figures as Voysey and, earlier, work produced by the Queen Anne revivalists, but the general planning came from more diverse sources. In the early years of the new century the interests of the partnership moved away from the individual aesthetic residence towards town planning schemes based on the Utopian ideals of Ebenezer Howard. In 1903 Letchworth, the first of the new garden cities, was begun to designs by Parker and Unwin. Letchworth was not an unqualified success but provided valuable experience for the design of Hampstead Garden Suburb, 1907, which remains the most successful of the early garden cities. At Hampstead the architects of the whole scheme were Parker and Unwin, but they employed several other designers for specific areas without losing the basic unity of the concept. Most notable among these was Lutyens (q.v.), who was responsible for the design of the two churches and the institute forming the core of the complex. After the conclusion of the partnership both architects continued to occupy themselves with planning, in Parker's case this resulted in a period of travel in South America, where he adopted new vernacular models, making the houses in the schemes Iberian equivalents of England's Neo-Tudor. Parker's later work developed from the ideas involved in the work at Hampstead, and both he and, more particularly, Unwin were key figures in the development of the town planning profession.

Bibl: obituary: *Builder*, CLXXII, 1947, p.217

Prov: All drawings were pres. by Mrs C. M. Parker, the architect's widow, 1964, unless otherwise stated
See also **Parker, Richard Barry & Unwin, Sir Raymond**

[1] BRADFORD (Yorks): House at the corner of Barkerend Road & Undercliffe Street

Design for a house for Hector Munro, c.1897
Perspective with inset ground floor plan & first floor plan, with N point

Scale: $\frac{1}{20}$ in to 1 ft (insets)

Insc: As above &, on scroll, bottom left, *House at Bradford for Dr Hector Munro &*, in Mrs Parker's hand, *Before 1901* | R. Barry Parker | (about 1897)

Pen & coloured washes (425 x 580)

Lit: Pevsner, *W Yorks*, 1967, p.133

In 1899 'Dwelling at Bradford' was exhibited at the RA, No.1842. Pevsner, *op. cit.*: 'Stone ground floor, timber-framed upper floor. Pretty recessed entrance and pretty polygonal oriel at the corner.'

[2] LETCHWORTH (Herts): House

Design for a house & garden in Letchworth Hertfordshire, c.1906

Perspective

Insc: Verso as above &, in Mrs Parker's hand, *About 1906*

s: Barry Parker | *Invt et del*

Pen & watercolour (195 x 260)

A somewhat idealized, elevated viewpoint shows the garden receding towards the house with a rose-covered pergola at the centre and picturesquely situated paths between the flowers. The house itself, although fairly symmetrical, has a distinct air of Voysey about it.

[3] OPORTO (Portugal): Civic centre

Design for proposed civic centre, 1915

Elevated perspective of *Praca Municipal from the model in the Royal Academy*

Insc: As above & *Civic centre for the city of Oporto &*, in Mrs Parker's hand, 1915

s: Barry Parker FRIBA *Architect*

Pen & watercolour (340 x 660)

A large municipal square with gardens in the foreground and open space in front of the civic buildings; the houses, almost uniformly four storeys high, are in a sort of Iberian version of Hampstead Garden Suburb.

[4] SÃO PAULO (Brazil): Jardim America

Preliminary design for one of the *pracas* in *Jardin America*, 1917

Elevated perspective

Insc: As above &, in Mrs Parker's hand, 1917

s: Barry Parker FRIBA *Invt et del*, repeated on attached label

Pencil & watercolour (280 x 390)

Lit: R. B. Parker, 'Town planning experiments in Brazil', *AJ*, LI, 1920, pp.48-52; R. B. Parker, 'Two years in Brazil', *Garden Cities & Town Planning*, IX, 1919, pp.143-151

[5] STOKE-ON-TRENT (Staffs): House

Preliminary design, c.1905

Ground plan, with N point & perspective of interior of living room looking towards the central court

Insc: Plan labelled; verso *Barry Parker's first* |

preliminary sketch for | the living room in | a house to be built | near Stoke-on-Trent | Staffordshire | This house has a small garden court in its midst (heart deleted) | and all the rooms are ranged round this | court. The effect of this arrangement is | to bring sun, light & air into the very | heart of the house &, in Mrs Parker's hand, *About 1905*

s: (in pencil) Barry Parker *Del et Invt*

Pencil & watercolour on brown board (295 x 630)

The perspective shows panelled doors opening on to the court in the centre of the house, above these and the inglenook runs a landscape frieze. The effect of this central court is very like that produced by a Roman atrium and shows the diversity of the models used in the plans of these early houses.

[6] TEAN (Staffs): House

Preliminary design for fireplace, c.1901

Perspective of interior showing fireplace flanked by bookshelves, cupboards & seats

Insc: *Preliminary sketch for fireplace in proposed house at Tean | in Staffordshire &*, in Mrs Parker's hand, *about 1901*

s: Barry Parker *inv et del*

Pen & coloured washes on board (240 x 215)

Another intimate corner, typical of Parker's decoration at this period, and composed largely of 'traditional' elements.

[7] WEST GRINSTEAD (Sussex): The Clock House

Preliminary design for fireplace in hall, 1913-14

Perspective of interior showing inglenook with brick fireplace in tiled surround

Insc: As above &, in Mrs Parker's hand, 1913-14

s: Barry Parker *inv et del*

Pen & watercolour backed with sugar paper

(215 x 270)

[8] Design for a belt buckle

Detail

Insc: *Labelled & small metal plate attached to ring, to | enable the wearer to hold the ring | firmly when buckling the belt &*, in Mrs Parker's hand, *Before 1900*

s: R. Barry Parker

Pen (165 x 405)

[9] Design for bookshelves & a pillar

Perspectives

Insc: Notes on construction of shelves &c, *these must | not be swept | Note that mould is being notched rightly | loose shelves | note this must not mitre &*, in Mrs Parker's hand, *Barry Parker*

Pen & blue wash on card (315 x 385)

[10] Design for a memorial chair to the Rev Prof Earle MA LLD, c.1896

Perspective

Insc: As above & *suggestion for Memorial | Chair &*, in Mrs Parker's hand, *Barry Parker before 1900*; chair inscribed *IM | Charles Chretien Earle | 1896*

s: R. Barry Parker

Pencil & watercolour (305 x 380)

[11] Design for a small octagonal book cupboard, c.1901-03 (?)

Plan & perspective

Insc: As above, plan labelled & *Table top 2'9" &*, in Mrs Parker's hand, *Barry Parker | 1901-3?*

Pen & coloured washes (260 x 180)

This type of multi-purpose furniture recurs in interiors by Parker of this period.

[12] Design for interior decoration of a room, c.1895

Perspective showing a fireplace with shelves above the mantel & above that a landscape panel, also a desk & chair in front of a panelled wall; the room is apparently in the attic storey as is indicated by the small window at left

Insc: In Mrs Parker's hand, *Before 1900*

s: R. Barry Parker | *Invt et del*

Brown pen backed with board (380 x 515)

Lit & reprd: BN, LXIX, 1895, pp.78, 95, 97-99,

105-108, 116, 133 (reprd p.99 as 'A study in the roof');

the article was later published as a pamphlet, *Our homes*, 1895

PARKER, Richard Barry & UNWIN, Sir Raymond (q.v.)**[1] CATERHAM (Surrey): Hilltop**

Design for decoration of the interior for W. E. Steers, 1909-60

Interior perspective of living-room looking towards the bow window

Insc: Verso *Living room in house at Caterham Surrey | for W. E. Steers Esq &*, on label stuck on the verso of the backing paper, *Sketch of the living | room*

"Hilltop" | *Caterham Surrey | made by | Barry Parker &*, in Mrs Parker's hand, *All furniture, carpets &c designed by BP | 1909 or 1910*

s: Barry Parker (del) | Barry Parker & Raymond Unwin |

Architects | Letchworth & Hampstead

Watercolour backed with sugar paper (250 x 390)

[2] DUBLIN (Ireland): General Post Office

Design for additions to the General Post Office Dublin, 1904

Part plan ground floor, elevation, details of cornices, leaded lights &c & perspective showing street front

Scale: Plan & elevation $\frac{1}{2}$ in to 1 ft; details 1 in to 1 ft

Insc: As above, labelled &, in Mrs Parker's hand, 1904

s: Barry Parker *Del et Invt* | Barry Parker & Raymond Unwin *Architects* Baldock Herts

Pen & coloured washes on board (420 x 735)

The additions consist of a block having a central bow window recessed into the front and flanked by two convex quadrants. The pilasters of the bow window (which rises through two storeys) are of cast iron, and display a more Art Nouveau ancestry than might be expected.

[3] LONDON: Block of flats, Temple Fortune Lane, Hampstead Garden Suburb (Finchley), Barnet
Design for a block of flats, Temple Fortune Lane for the Second Hampstead Tenants Ltd, c.1909
Elevation to Temple Fortune Lane showing at left the 'entrance buildings' on Finchley Road marking the beginning of the Hampstead Garden Suburb
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above & drawing No.11101
s: Barry Parker & Raymond Unwin | *Archts Hampstead & Letchworth*
Print (335 x 840)
Prov: Pres. by Mrs Violet Pentty, 1964
This group of buildings seems to have been designed by A. J. Pentty, who was at this time working in Parker & Unwin's office. J. D. Kornwolf in *M. H. Baillie Scott and the Arts & Crafts Movement*, 1972, pp.291-292, also attributes the entrance blocks to Pentty on the basis of information from Mr J. Brandon-Jones. This group of buildings appears in the design for the flats in a slightly modified form which suggests that the two were designed at almost the same time. The detail of the flats is not as bold as on the larger buildings but still provides a curious amalgam of vernacular and more classical detail, as seen in the scroll ornaments around the door pediments.

[4] MINEHEAD (Som): Kildare Lodge, Townsend Road
Design for the living-room for Gordon Murray, c.1903
Perspective of interior showing a raised pedestal at left, centre a gallery above which a small balcony & at right a very large inglenook chimney
Insc: Verso (& similarly recto beneath a piece of cartridge pasted on to the surface) *Living room in house at Minehead, Somersetshire designed for Dr Gordon Murray*; recto, in Mrs Parker's hand, for Dr Gordon Henry (sic) *Minehead Som | before 1903*
s: Recto Barry Parker *Invt et Delt*; verso by Barry Parker & Raymond Unwin *Architects*, Baldock Hertfordshire
Pen & watercolour (290 x 470)
Lit: Pevsner, *S & W Somerset*, 1958, p.242

[5] NORDEN (Lancs): Oak front gate
Design, subsequently a contract drawing, for an oak front gate for Mrs Ashworth, 1908
Plan, elevation & section
Scale: $\frac{1}{2}$ in to 1 ft
Insc: As above, labelled with some dimensions given, *Drawing No 8467 & Approved subject to the gate | opening inside, and having no projection beyond the centre of | the quickthorn*; stamped Norden | Urban District Council | *Works approved | 2 Nov 1908 ... (signature) | Chairman*
s: Barry Parker & Raymond Unwin *Architects | Letchworth and Hampstead*
Pen & coloured washes (340 x 385)

[6] WEXFORD (Ireland): Carrigbyrne
Preliminary design for proposed additions to "Carrigbyrne"
Wexford Ireland for Major Harman, c.1901
Interior perspective of billiard room
Insc: As above &, in Mrs Parker's hand, *About 1901*
s: Barry Parker and Raymond Unwin *Architects | Buxton Derbyshire*
Pen & indian ink on card (455 x 535)

[7] WINDERMERE (Cumberland): House
Design for a house on Windermere for Edward Holt, c.1900 (3):
1 Perspective showing the 2 garden façades
Pen on white card (365 x 445)
Lit & reprd: J. D. Kornwolf, *M. H. Baillie Scott and the Arts & Crafts Movement*, 1972, pp.245-248; *Daily Mail*, 18 September 1901

2 Perspective of Main entrance
s: Barry Parker *Delt Invt*
Pen on card (365 x 475)

3 Interior perspective of the hall
Pen on card (320 x 420)

1-3 Insc: As above, *Preliminary studies for house on Windermere &, in Mrs Parker's hand, Before 1900*
s: Barry Parker & Raymond Unwin *Archts Buxton*
The *Daily Mail* article (see above) was a result of the publication of Parker & Unwin's, *The Art of building a home*, 1901, which set out to promote ideals of design which the writer of the *Daily Mail* article chose to misinterpret. Baillie Scott took objection to the article and wrote a caustic letter to the *Builder's Journal* on the subject. See Kornwolf, *op. cit.*, where all the documents are reproduced.

[8] Design for a chair with short arms & a rush seat
Plan, front view, side view, section
Scale: 1 in to 1 ft
Insc: As above, *A design for a chair*, labelled with dimensions given, *Drawing No 6564 &, in Mrs Parker's hand, Before 1906*; verso (on a label) *design for a chair with arms but with no upholstery (sic)*
s: Barry Parker and Raymond Unwin *Architects Baldock*
Print with coloured washes added (360 x 235)

PARNELL, William (fl.1851)

LONDON: Church of St Martin Orgar, rectory, Martin Lane, City
Competition design for a rectory incorporating a belfry, 1851
See P'Anson, Edward Jnr [1], where 'Parnell' has been insc. in error as 'Farnell'

PASCAL, Jean-Louis (1837-1920)
Pascal entered the École de Beaux-Arts in 1855 becoming a pupil with Gilbert and subsequently with Questel. In 1866 he won the Grand Prix and travelled to Rome to study at the Villa Medici until 1870. Initially he became an inspector under Lefuel at the Louvre and succeeded him as chief inspector in 1877. He worked with Garnier at the Opéra and succeeded Labrousse at the Bibliothèque Nationale. A successful 'establishment' architect, he took over at the atelier Questel, following in the line from Delespine, Blouet, Dubau and Gilbert, all of whom had taught there. As an architect his first important public commission had come when he won the first prize in the competition for the Faculté de Médecine, Bordeaux, in 1876. (He had previously, in 1874, won the second prize in the competition for the church of the Sacré Cœur, Paris.) His public buildings are in the mainstream of Beaux-Arts classicism; Sir Reginald Blomfield complimented his architecture as being 'marked by fastidious scholarship'. But for his private works - houses and châteaux - he employed a sort of rustic François 1er. Pascal was quite well acquainted with the men and ideas of English architecture in the C19 and through pupils like Sir John Burnet, Alexander Paterson, N. B. Bigelow and Henri-Paul Nénot, he assured the continuing influence in Europe and America of Beaux-Arts ideals. Pascal was awarded the RIBA Royal Gold Medal in 1914.
Bibl: E. Delaire, *Les architectes élèves de l'École de Beaux-Arts*, Paris 1907; J. Formigé, *Notice sur la vie et les travaux de M. Jean-Louis Pascal*, Paris, Institut de France pamphlet, 1921; *RIBA Jnl*, XXI, 1914, pp.533-543; obituary: *RIBA Jnl*, XXVII, 1920, pp.400-401

Topographical drawings
5 leaves from a sketchbook of 1859 mounted together
Prov: One of 9 sets of drawings by French Royal Gold Medalists, pres. by the French Academy of Architecture, 1958

France
BERNIÈRES-SUR-MER (Calvados): Church
View from the NE
s & d: J. L. Pascal | *Octobre 1859*
Pencil (120 x 180)

CARENTAN (Manche): Church
Sketch from the NW
d: Carentan Oct 59
Pencil (120 x 180)

EVREUX (Eure): Belfry
1 Detail of ironwork
Insc: *Evreux ferrures*
Pencil (155 x 110)

2 View
d: Evreux Oct 59
Pencil (230 x 145)

NORREY: Church
Details of acanthus leaf decoration
Pencil (115 x 110)

PASHBY, Thomas (fl.1840-70) & PLEVINS, Thomas (1825-1897)
Little is known of Thomas Pashby other than that he was a subscriber to the Architectural Publication Society Dictionary and that he worked as a builder in the Birmingham area, see *Architects', engineers' and building trades' directory*, 1868.

BIRMINGHAM: King Edward VI School, New Street
Survey drawings apparently made with the intention of installing or improving the heating system of the building, for the bailiff & governors, 1848 (7):
1 Ground plan & revised ground plan to show heating system
Scale: $\frac{1}{4}$ in to 1 ft
Insc: Labelled with dimensions of hall given & *No 3089/C*
Pencil, pen, grey & yellow washes (615 x 930)

2 Internal elevation looking S
Scale: $\frac{1}{4}$ in to 1 ft
Insc: Labelled & *No 3046/C*
Pen, pencil, grey & blue washes (620 x 930)

3 Internal elevation looking N
Scale: $\frac{1}{4}$ in to 1 ft
Insc: Labelled with some dimensions given & *No 3047/C*
Pen & wash (630 x 930)

4 Internal elevation of East end
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above, also marked to show *apertures for escape | of vitiated air & No 3048/C*
Pen, pencil & grey wash (720 x 500)

5 Internal elevation of West end
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above, also marked to show *apertures for escape | of vitiated air & No 3049/C*
Pen, pencil & grey wash (720 x 500)

6 East elevation & West elevation of room under gallery
Insc: As above & *No 3051/C*
Pen & wash (505 x 715)

7 Details of mouldings on screen
Insc: Labelled & *No 3050/C*
Pen & yellow wash (715 x 505)

1-7 Insc: *Free Grammar School Birmingham | Classical School | For the bailiff and governors*
s & d: *Measured &c | June 1848 | Pashby & Plevins | Birmingham*

The reason for these drawings being made is far from clear. They are highly finished and apparently intended 'for the bailiff and governors'. The only purpose which suggests itself is the alterations required to be made to Sir Charles Barry's building for the installation of a heating system (by Pashby & Plevins?). The school had been built 1833-37 by Barry (q.v.), was enlarged somewhat later by E. M. Barry and dem. 1860. It has been assumed that the Plevins of these 1848 survey drawings was Plevins Jnr (q.v.) since Plevins Snr died in 1846. However, since the *Builder* obituary of Plevins Jnr mentions that he set up in independent practice upon the death of his father, it is possible that these drawings are entirely unconnected with him.

PATERSON, ...

It has not been possible to establish the identity of the Mr Paterson inscribed on the drawings catalogued below. It has been suggested by H. M. Colvin (January 1974) that this Paterson was a local mason and, on the evidence of the handwriting and draughtsmanship, is certainly not John Paterson (or Patterson), Robert Adam's chief assistant from about 1785.

BLACKADDER HOUSE (Berwick)

Designs for alteration of existing house & additions of other buildings (2):

1 Plan of ground floor showing proposed addition of kitchen & scullery to W wing & with pencil additions of buildings in central courtyard, with N point

Scale: 1/10 in to 1 ft

Insc: In an uneducated (or aged) hand, in pen, No 1 / Mr Patersons &, in sepia pen written over pencil, height from ceiling to floor / of Ground Story 8-4, labelled, many of the pencil inscriptions illegible &, at right, all this old tiled wing

w/m: Strasbourg lily with GR & C. Taylor

Pen, yellow & grey washes with pencil & sepia pen added (315 x 410), pricked through

2 Plan of ground floor of house & outbuildings showing addition of *dearie* & *landrie* to connect with existing buildings, N of the house, & addition of a further range from the N & parallel to the E wing of the house, with pencil additions to suggest additions around the courtyard of the main block & at right to suggest a passage through the E wing

Scale: 1/16 in to 1 ft

Insc: As above, Mr Patersons (hand as above) & labelled with a key to the rooms

w/m: Strasbourg bend & lily GR

Pen, sepia pen, grey & yellow washes with pencil added on cartridge-backed paper (345 x 285)

1-2 Prov: Blackadder Collection; pur. from Lt-Col. du Plat-Taylor, 1927

The collection of drawings for Blackadder, of which these form a part, presents a difficult problem. The form of the house as built is not known and the only recorded dates are those on the drawings by James Playfair (q.v.), 1782, and by Robert Adam (q.v.), 1784. For the rest, the drawings present a confusing series of various proposals for alterations to the existing structure (which presumably began life as a pele tower of some sort). Playfair's designs are largely for decorative elements, including an entrance portico with an elaborate door surround of oval glass panels. There is, however, a drawing in this set of 1782 for a façade design by Playfair (11.1) showing a central block of five bays with flanking square towers. The roof is shown as a plain saddleback and over one of the towers a ridged belled dome is pencilled in. The drawing is inscribed *Principal front ... with proposed alterations*. These external alterations cannot have been carried out for, in 1784 when Adam produced his proposals, he

intended to place four Ionic columns over a rusticated ground floor along the principal front and to change the plan from an existing L-shape to a more or less symmetrical square layout with the addition of two more square towers on the NW and NE corners to match those on the S (principal) front. Adam's design incorporates cupolas on the towers and a conical spirelet in the centre of the house. The alternatives presented in the plans of Low (q.v.) must date from about the same period as the Adam drawings. The front entrance as shown there (in plan) is almost identical with that in Playfair's drawings, though the grey (sic) colouring appears to suggest that it is a proposed addition rather than an existing element. The proposed additions in these designs show the SE tower squared off with the L-shaped plan of the existing buildings by the addition of a small rectangle of rooms with a passage leading out (to the outbuildings?), and also the addition of a large new block of rooms in the angle of the L. The drawings, supposedly by a Mr Paterson, for the house differ in several important respects from these other designs. The first drawing shows, as already existing, an E wing which is inscribed *all this old tiled wing*, thus giving the house an already existing U-shaped plan with the corner towers on the principal front, as well as showing to the NW the addition of a *new kitchen* and a *scullery*. The second drawing shows the U-shaped plan with additions in the courtyard formed by the U as well as to the NW (as in the first drawing) where the *new kitchen* is shown connecting the old NW corner to existing stables to the N of the house. New outbuildings are also proposed to run parallel with the wings of the house and to the N & E of it, forming a large outer courtyard, while further buildings connect the old E & W wings to give an inner, enclosed courtyard. Across the façade the symmetry is maintained by the addition of a short block at the W to match the new buildings at the E. Again there can be no certainty as to whether the designs were followed, for in another group of drawings for Blackadder, catalogued as Unidentified, Scottish, C19, and datable by watermark c.1815, the façade design does not show any additions to E or W (a fact which may be explained by the desire to show the house with a symmetrical front). The purpose of this later drawing is not very clear, the only obvious changes being the hipped roof and the ribbed domes over the corner towers and the addition of a balustrade running round the roofs above the eaves. Also in the set of c.1815 is a megalomaniac design for the reconstruction of Blackadder as a monumental classical structure on a more or less square plan, utilizing the S front as a secondary façade, the towers at the corners becoming projections flanking a central bow. The towers are ornamented by giant columns (two each) with a small entrance between, and the bow by four columns. The façade design as shown transforms the E wing into the entrance front with a giant tetrastyle Ionic portico rising through two floors from an artificial mound in front of the house, making the old first floor the new principal floor, and again there is a flanking motif of giant columns at the corners. In the centre of the building is a large flat-topped dome. The group of c.1815 comprises for the most part designs for bridges and buildings not directly related to the house itself, but here again the authorship and the success or otherwise of these designs has not been verifiable.

For other drawings from the Blackadder Collection see Adam, Robert; E... W.; Gilkie, Alexander; Low, ...; Playfair, James; Stevens, Alexander; Unidentified, Scottish, C19

PATERSON, Alexander Nisbet (1862-1947)
Educated at Glasgow Academy and Glasgow University, Paterson became a pupil of Jean-Louis Pascal (q.v.) at the École de Beaux-Arts, 1883-86. He returned to Scotland to become an assistant to John Burnet & Sons in Glasgow, 1886-89, and then worked in London with Robert William Edis (q.v.) and Sir Aston Webb (q.v.), 1889-91. He travelled in France, Italy, the Netherlands and the USA studying and making sketches. He set up practice in Glasgow in 1892 and was President of the Glasgow Institute of Architects 1912-13. Later he set up practice with Stoddart and was responsible on his own account for a very large number of buildings throughout the Glasgow area and elsewhere in Scotland and in the North of England in all sectors - churches, houses, public buildings &c, largely in a conservative Beaux-Arts style. He was a regular RA exhibitor from 1893.
Bibl: *Who's who in architecture*, 1914 & 1923

Prov: Pres. by Professor T. Harold Hughes (F), 1937

Topographical drawings

Great Britain

SHREWSBURY (Salop): Market hall
View with inset plan & details of mouldings
Insc: *Old Market Hall | Shrewsbury*
s: Alex. N. Paterson
Pencil (250 x 355)

Italy

NAPLES: Church of S Chiara
View of *tomb of Maria de Valois*, with details of mouldings
Insc: As above, labelled & dimensions given
s & d: *28th March 1889 | A.N.P.*
Pencil & coloured washes (355 x 250)

ROME: Basilica of S Clemente

View of *Ambo and sanctuary screen with details*
Insc: As above, labelled & some dimensions given
s & d: *15th April | 1889 | ANP (monogram)*
Pencil & coloured washes, backed (260 x 400)

PATIENCE, Joseph (-1825)

Presumably the son of Joseph Patience, who is recorded as a candidate for a district surveyorship in 1774, since both were resident at Wormwood Street, Bishopsgate, London. Joseph Jnr designed a monument to his father in All Hallows, London Wall, recording his father's death as 27 September 1797. The designs for this monument were exhibited at the RA in 1798. Joseph Jnr exhibited at the RA from 1786; his works shown there include: Offices at Beaver Hall, Southgate, RA 1793 & 1806; Great Saxham Hall, Bury St Edmunds, Suffolk, for T. Mills RA 1797 as 'building'; Villa for J. Willes, Dulwich, RA 1804 as 'erected'. He was consulted by the vestry of Hanworth, Middlesex, concerning the repair of their church and made plans for rebuilding the rectories of Fringford and Oddington in Oxfordshire. He is also said to have restored the Norman gateway at Bury St Edmunds.
Bibl: *Colvin*

LONDON: Premises, formerly the Bedford Arms, Covent Garden, Westminster
Designs for alterations & renovations (2), with MS specification, 1801

1 Plan of ground story showing *Covent Garden entrance* lower left & *passage to Charles Street* (now Wellington Street) at top left
Insc: As above, rooms labelled with some dimensions given, & lettered to correspond to specification
s & d: *Joseph Patience 16 Feb 1801*
w/m: Fleur-de-lis, 1798 C & N
Pen, wash & yellow wash (290 x 205)

2 Plan & elevation of entrance, *Covent Garden; plan of staircase and water closet; details of Venetian doorways & of new windows and inclosure to stair case*
 Insc: Recto & verso as above, details labelled & annotated
 s & d: *Joseph Patience 16 Feb 1801*
 w/m: Fleur-de-lis, 1798 C & N
 Pen, wash & yellow wash (235 × 390)
 Verso: Details of skylights & passageways
 Pen, wash & yellow wash

The specification, which is headed *Particulars of Alterations & Repairs proposed to be done at Premises (late the Bedford Arms) Covent Garden* and is similarly signed and dated 16 February 1801, and the drawings show that the Bedford Arms, must have been on the S side of Covent Garden, presumably on the site occupied by the flower market. The considerable alterations and renovations listed in the specification and shown on the drawings were a consequence of the building's conversion for private occupation. Little information is given concerning the character of the new decoration except in the addition of a distyle Doric portico at the Covent Garden entrance.

PATY, William (1758-1800)

One of a prolific family of this name working in Bristol, c.1720-c.1800, all of whom were carvers and masons and, later, architects. He and his brother John assisted their father Thomas in the design and construction of many of the terrace houses in and around Bristol during the latter part of the century. Their responsibility for country houses is still not clear, but certainly the family were involved as builders if not architects for a great number in the West Country (e.g. alterations to Stoke Gifford, c.1760).
 Bibl: *Colvin*

BUTLEIGH COURT (Som)

Alternative designs for rebuilding an older house (8):

1-2 Design B

1 Plans of basement & ground floor, B1

w/m: Strasbourg bend & LVG
 (310 × 470)

2 Plans of 1st floor & mezzanine over kitchen, B2

Insc: *Half story over the Kitchen | N.B. The Kitchen including the ground floor is in height 12 feet 9*

w/m: Strasbourg bend & LVG
 (310 × 470)

3-8 Design C

3 Plan of basement, C1

w/m: Strasbourg bend & LVG
 (305 × 420)

4 Plan of ground floor, C2

w/m: IV
 (305 × 420)

5 Plan of 1st floor

w/m: IV
 (290 × 320)

The scale is marked to show the extent of the house as planned in design B by a dotted line extending up to the NE front from the point on the scale indicating 61ft, and again at the 91ft mark to show the extent of the additions proposed in design C.

1-5 Scale: 1/2 in to 1ft

Insc: As above, rooms labelled & compass points marked

Brown pen & olive-brown wash

6 Elevation of NW (entrance) front

s: W/P (partially torn)

w/m: Strasbourg bend & LVG
 (270 × 430)

7 Alternative elevation of NW (entrance) front showing a pediment over the 3 central bays
 s: W/P
 w/m: IV (270 × 430)

8 Elevation of SE front

Insc: *SE Front to the | Plans marked C*

s: W/P

w/m: IV

(265 × 445)

Reprd: J. Harris, *Georgian country houses*, 1968, p.27

6-8 Scale: 1/2 in to 1ft

Prov: Pur. 1961

Pen with grey & olive-brown washes

Butleigh Court is interesting for its associations with John Webb, who bought the estate in 1653 and lived in the house from 1660 until his death in 1672. It was, at the time that he bought it, an asymmetrical gabled block dating from the C16. Webb or a descendant may have been responsible for the addition to the E of the original house of a seven-bay block, as shown in a topographical drawing in the RIBA Collection (see Webb, Grace). That drawing appears to date from the early C18 and has the inscription *Grace Webb*. The house is viewed from the NE with the earlier buildings at right and Butleigh church at left. As depicted, the newer block has a frontage on the SE (no other parts of the building are visible) of seven bays with a central doorway raised above a semi-basement. The block has two storeys above this basement, whose oval windows are the single most distinctive feature of the house. The designs by Paty embody proposed alterations and additions to this block and disregard the older (C16) parts of the house. A drawing by John Buckler (a copy of which by Alfred N. Clarke (q.v.) is in the RIBA Collection) shows the C16 buildings to the W still connecting to the 'Webb' block. Of this latter only the extreme N angle is visible, but this is sufficient to establish that in 1837 (the date of the drawing) the alterations proposed by Paty had not been carried out and allows a few more deductions to be made about the shape of the buildings he proposed to alter. The Buckler drawing shows that the NE side of the block must have been stepped back to accommodate the C16 buildings to the W so that the basic form of the 'Webb' block must have been L-shaped with the long sides on the NW and NE. The designs by Paty show that he intended to square up the L by adding into the angle. In design B this is accomplished simply by increasing the length of the SW façade, by demolishing the old building in the angle and building an entirely new part, to a total length of 61ft to accord with the length of the NE façade. This can be seen in the plans (Nos.1 & 2 above) by the indications of structural walls along the old L-shape. In design C the project has become more elaborate, extending the block a further 30ft by building, apparently in front of the old façade, up to a completely new façade, as well as in the angle. The decoration envisaged would have obliterated all traces of the earlier building on the exterior. At the NW (entrance) front both alternative elevations show a double stair to the door with the oval basement windows replaced by squares. For the opposite, SE, front Paty designed another double stair leading on to a loggia at principal floor level over an arcaded basement. Design C, like design B, demonstrates that the basis for the alterations was an L-shaped core of structural walls. This is further confirmed by the photographs of the building, taken in the 1860s and 1870s, showing the house as altered by John Chessel Buckler and Charles Alban Buckler (q.v.) for the Very Rev. Dean Neville Grenville and by the designs the themselves. In both the drawings and the photographs the form of the L-shaped block can be traced as its parapet appears between the Bucklers' Gothic additions (their rebuilding being based largely on the same principle of adding into the angle of the L as Paty had intended).

PATY, William (1758-1800) *Attributed to*

BUTLEIGH COURT (Som)

Preliminary designs for 4 bay façades of 2 storeys & a basement (2):

1 Elevation

(275 × 405)

2 Elevation

Scale: 1/2 in to 1ft
 (270 × 395)

1-2 w/m: Strasbourg lily with monogram & bell beneath & letters OH
 Brown pen & pencil
 Prov: Pur. 1961

The drawings are of approximately the same date as those certainly by Paty for Butleigh (see above), and inspection reveals that the façade in No.2 is between 60 & 61ft in length (i.e. the same as the NE and SW façades in Paty's design B). The scale shown in No.2 has the same curious feature of three dots drawn over the markings as do the scales in the drawings certainly by Paty, and the drawing, although not as highly finished as in the elevations of design C, has a number of similarities. The façade shown in No.1 is probably a variant or for the opposite front to No.2 and, as it is clearly in the same hand, this would give it a scale of 1/2 in to 1ft for the 61ft façade. Both elevations show a doorway at principal floor level set off-centre, but the style of the two is different. In No.1 all the windows and the door have segmental heads and the door is half-glazed, while the hipped roof is partially concealed behind a parapet as in the *Grace Webb* drawing (see Paty, William). In No.2 the façade is more unified, the angles are quoined and the windows are mullioned, while the parapet is not defined as such and a string course has been inserted to delineate the junction of the principal and first floors and a flight of steps leads up to the door which has a simple pediment doorway. The designs seem to be compatible with the sort of proposals made by Paty and may possibly have formed part of design A, or alternatively they may have formed a preliminary design for the additions necessary to fill in the angle of the existing structure.

PAUL, Roland Wilmot (?-1935)

Paul was architect to the Dean and Chapter of Bristol cathedral during the main part of his professional life and became well known for his illustrations of cathedrals and abbey churches. His work includes the restoration of the Lady chapel, Bristol cathedral, and the restoration at Abbey Dore, Hereford, 1931. He was at one time on the staff of *The Builder* and was elected FSA.

Bibl: obituary: *Builder*, CXLIX, 1935, pp.812-859

POTTERS BAR (Herts, formerly Middx): Church of St John the Baptist

Working drawings for stalls & chancel screen, 1901 (8):

1 Elevation of screen with section & details of construction &, on a flier, an alternative scheme for the arches on either side of the centre, several alterations suggested in pencil

Scale: 1 in to 1ft

Insc: *St John's, Potters Bar Middx | Stalls & chancel screen Elevation incl scale*, labelled & some dimensions given

Pencil with brown, vermilion & green washes
 (520 × 1045)

2-8 Details for carver & painter of frieze along top of screen

2 Centre portion of frieze

Scale: FS

Insc: Titled & labelled with details of colouring noted
 Pencil (500 × 1055)

3 As No.2

Insc: *This drawing to be followed for colour only*
Pencil & coloured washes cut to shape of central portion of frieze (385 × 1060)

4 Details of rosettes & monogram

Pencil with crimson & red washes on detail paper (325 × 775)

5 Details of arms on left of centre arch in screen

Pencil with red & yellow washes on detail paper (255 × 195)

6 Redrawn detail as No.5

Scale: FS

Insc: Titled & labelled

s & d: Roland W. Paul | 21-viii-01

Pencil with pen inscription & yellow wash on detail paper (390 × 305)

7 Detail of arms on right of centre doorway of screen

Pencil with blue, yellow & black washes on detail paper (255 × 200)

8 Redrawn detail as No.7

Scale: FS

Insc: Titled & labelled

s & d: Roland W. Paul | 21-viii-01

Pencil with blue yellow & grey washes on detail paper (380 × 305)

1-8 Prov: Pres. by the Society of Antiquaries through S. Rowland Pierce (F), 1962

PAULI, Adolphe (1820-1895)

Born at Ghent, he studied architecture there under L. J. A. Roelandt (q.v.). Pauli later became director of the Academy of Ghent and professor of architecture at Ghent University.

[1] GHENT (Belgium): Civil hospital

Design for a hospital for 650 patients (4):

1 Plan of ground floor

Scale: 2mm to 1m

Insc: Titled & labelled, with some dimensions given

Pen on cartridge-backed tracing paper (535 × 755)

2 Plan of 1st floor

Scale: 2mm to 1m

Insc: Titled & labelled

s: Ad. Pauli

Pen on backed tracing paper (325 × 650)

3 Plan of 2 wards & sections showing services

Scale: 1cm to 1m

Insc: Titled & labelled

s: Ad. Pauli

Pen with pink & blue washes on cartridge-backed tracing paper (545 × 875)

4 Detail & sections through basement showing heating & ventilation systems

Scale: 1cm to 1m

Insc: Titled & labelled

s: Ad. Pauli

Pen with pink & blue washes on cartridge-backed tracing paper (555 × 695)

1-4 Prov: Pres. by the architect, 1873

[2] GHENT (Belgium): Hospice pour ouvriers invalides

Design (4):

1 Plan of ground floor

s: Ad. Pauli

Pen & pink wash on tracing paper (520 × 825)

2 Plan of 1st floor

s: Ad. Pauli | *Professeur à l'Université et à l'Académie de Gand* | et adressé par le soussigné (i.e. Ad. Pauli)

Pen & pink wash on backed tracing paper (530 × 820)

3 Elevation of principal façade

s: Ad. Pauli | *Professeur à l'université de Gand*

Pen on cartridge-backed tracing paper (530 × 885)

4 Transverse section

s: Ad. Pauli

Pen & pink wash on cartridge-backed tracing paper (545 × 690)

1-4 Scale: 1cm to 1m

Insc: Titled & labelled (No.4 titled only)

Prov: Pres. by the architect, 1873

PEACH, Charles Stanley (1858-1934)

Peach trained in the office of H. R. Gough and started practice on his own account in 1884. One of his first commissions was from the Westminster Electric Supply Corporation, and after this he became architect to the corporation and subsequently to other electricity companies in London. He became something of a specialist in the design of generating stations, publishing an article, 'Notes on the design and construction of buildings connected with the generating and supply of electricity', *RIBA Jnl*, XI, 1904, pp.278-318. He was also architect to the Church of England Waifs & Strays Association, building more than forty houses for it. In addition to these appointments, Peach maintained a large general practice, including a number of industrial and commercial commissions which made use of his own engineering talents. These were most prominently displayed in his design for the All England Tennis Club's stadium at Wimbledon, 1922; and most effectively in his work on the preservation of St Paul's from 1925 onwards. He was for a time in partnership with C. H. Reilly (q.v.).

Bibl: *Who's who in architecture*, 1923; obituary: *Builder*, CXLVII, 1934, p.158; information from C. Stanley Peach & Partners, 1973

LIVERPOOL: Cathedral church of Christ
Competition design in Classical style, 1901-02
See Reilly, Sir Charles Herbert

Theoretical reconstruction of the Temple of Solomon at Jerusalem

Perspective

s: C. Stanley Peach

Pencil & watercolour (645 × 895)

Prov: Pres. by Mrs Phillips, daughter of the architect, 1936

Lit: Peach MSS in the RIBA Collection

This drawing was originally accompanied by a plan (now in the collection of C. Stanley Peach & Partners). The project occupied Peach for many years, his theoretical reconstruction being based on study of sites in the area around Jerusalem and of the references to the temple in the Old Testament.

PEACOCK, James (?1738-1814) *Attributed to*

Little is known about Peacock's early life. However, it would seem that he met George Dance the Younger shortly after the latter's return from Italy in 1765 (see Sir John Soane, *Memoirs of professional life*, 1835, p.11) and continued as Dance's assistant until his death in 1814 'in his 76th year'. Dance succeeded his father as Clerk of Works to the City of London in 1768, and in 1771 he asked for an assistant. Peacock was appointed to this position, at Dance's expense and presumably at his instigation. Peacock designed the houses on the west side when Dance laid out Finsbury Square, London, in 1777,

his only other known work of any significance being the Stock Exchange, Capel Court, London, built to his design 1801-02 (reconstructed by Allason, 1853-54). Peacock's publications were however numerous, the most important being *Oixidia* or *Nutshells*, published under the pseudonym 'Jose Mac Packe, bricklayer's labourer' in 1785. The book, although semi-satirical in tone, set out a number of interesting plans for villas under the guise of 'ichnographic distributions' as well as giving details of other features of construction. Apart from this, and other architecturally-based treatises, Peacock's publications ranged over a variety of subjects demonstrating a particular interest in social matters. Bibl: *Colvin*

Designs for villas, c.1800-10 (2):

1 Plan, with scale

Insc: No 4, with some dimensions indicated; verso Page 4440

w/m: The lower part of a shield with a saltire cross
Pen with pink & sepia washes (190 × 250)

The villa has a rectangular plan. The main entrance is approached through a segmental porch. The entrance hall leads, on the left, to an oval staircase running from the front of the house to the back, and beyond that, on an axis at right angles to it, to a part-oval room and on the right to an oval room on the same axis. The hall leads to a large circular room, columniated on the outside, with a flight of steps into the garden, and flanked on either side by open verandas. A typical Mac Packe plan with all its ovals, part-ovals and circles.

2 Plan, with scale

Insc: No.5, with some dimensions indicated; verso Page 4560

w/m: J. Whatman & below the slightest of evidence of a date which can only be 180- (last digit probably 2, 3, 6, 8 or 9)

Pen with pink & brown washes (200 × 255)

The villa has an essentially square shape, with the main entrance approached through a deep segmental porch between coupled columns. The entrance hall leads, on the left, to an oval staircase running on an axis at right-angles to it; on the right it leads to an oval room occupying the whole side from front to back of the villa. The hall leads to a large circular room, columniated on the outside, with a flight of steps into the garden, flanked on either side by a room of irregular shape.

These two drawings evidently belong together and seem to have been torn from a book. They both have two scales and it may be that they are half sheets, the second scale in each case referring to a second drawing (perhaps an elevation?) which has been torn off separately. A previous attribution to Loudon seems untenable since he appears to have used square or rectangular rooms almost exclusively. The convoluted plans of these drawings seem to have a closer parallel in *Oixidia*, particularly pls.III & IV, also pls.V, XIII, XVII, and it is on the basis of this similarity that they are here attributed to Peacock. See also Dance, George the Younger.

PEARCE, Edward

See Pierce, Edward

PEARSON, Frank Loughborough (1864-1947)

The following catalogue of the drawings of Frank Loughborough Pearson was compiled with the assistance of Mr Anthony Quiney

Pearson was born in London, the only son of John Loughborough Pearson (q.v.) and his wife, Jemima, who was a cousin of Ewan Christian (q.v.). He was educated at Winchester College and hoped to become an engineer, but his father insisted that he should train as an architect, and about 1882 he entered his father's office as a tracing clerk. Frank took on more and more of the work of the practice and later completed many buildings left unfinished on his father's death. He built a few churches (e.g. St Matthew, Auckland, New Zealand) in his father's best Early English style but with simplified decoration, and others (e.g. the English church at Madrid) in the Romanesque style. Whereas the elder Pearson had been above all a church architect, Frank Pearson designed and built many houses, offices and school buildings in styles that his father used but rarely. The office building for Novello's in Wardour Street, Westminster, is a handsome example of the quality and freedom he brought to his town buildings. He restored Hever Castle, Kent, for William Astor, providing a suite of rooms in a sumptuous Renaissance style, and to extend the provision of accommodation for guests and servants, he designed a model village across from the castle's moat. These buildings are in a half-timbered style which he again used to great advantage for his own house at Goring Heath, Oxfordshire. If Frank Pearson's career was in large measure determined by his father's, he nonetheless developed a career of his own and did so with success and individuality. Like his father, Frank was extremely modest; but, unlike his father, he had interests beyond architecture. He was a keen yachtsman and golfer and served enthusiastically as a volunteer in the Artists' Rifles.

Bibl: obituary: *RIBA Jnl*, LV, 1948, p.39

[1] ABINGDON (Berks): Convent school of St Helen & St Catherine, Ferndale Road

Design in Queen Anne style, to be executed in red brick with stone dressings, c.1904 (2):

1 Elevation to road

2 Elevation to playing fields

s: Frank L. Pearson

1-2 Insc: As above & *S. Helen's school, Abingdon*
Pen & watercolour (140×460), mounted together (420×670)

Lit: *Builder*, XCV, 1908, pp.680-681; Pevsner, *Berks*, 1966, p.57

In 1904 'St Helen's school, Abingdon' was exhibited at the RA, No.1442. Although in a simplified Queen Anne style, the school depends on the grouping of the blocks rather than on ornament for its effect.

[2] AUCKLAND (New Zealand): Church of St Matthew

Design for a new church, 1902

Perspective of interior looking west

Insc: As above & *S. Matthew, Auckland, N.Z.*

s & d: Frank L. Pearson | 1902

Pencil & watercolour, mounted (625×350)

Lit & reprd: *BN*, LXXXVII, 1904, pp.793-794

A perspective of the exterior was exhibited at the RA 1901, No.1669. The church, designed for a sloping site, was nearing completion in 1904. It has a nave with double aisles, chancel, N tower and chapel. There is a W gallery with a baptismal chamber beneath. The interior has a wooden roof and stone cross-arches. The design is similar in many ways to J. L. Pearson's late churches, especially All Saints, Brighton, Sussex.

[3] BRIGHTON (Sussex): Church of All Saints, Eaton Road, Hove

Design for an elaborately carved reredos

Front elevation

Insc: *All Saints church | Hove. | Reredos*

s & d: Frank L. Pearson | March 1907

Sepia pen with sepia, red & yellow washes, backed & mounted (610×425)

Lit: *The Architect*, LXXXII, 1908, p.8

The reredos, as well as the sedilia, were designed by J. L. Pearson, the architect of the church, but the designs were worked out in detail by F. L. Pearson and executed under his supervision by Nathaniel Hitch.

[4] BRISBANE (Australia): Cathedral

Design in Early English style for a cathedral with attached cloister & chapter house, 1903-04, 1910 (10):

1 Ground plan with plan(s) of W end at lower gallery level & at upper gallery level

Insc: As above, No.1 & labelled, with some dimensions given

s: Frank L. Pearson

Pen with blue & grey washes (700×1010)

Extensive erasures on the ground plan at the W end indicate changes in the design.

2 North elevation

Insc: As above & existing ground line indicated

s & d: Frank L. Pearson | 12 Mansfield St. London W. | Jan 1903

Print with pen & wash added (695×1010)

3 South elevation, eastern portion

Insc: As above, No.3 & levels of nave floor & of existing ground indicated

s & d: Frank L. Pearson. FRIBA. | 12 Mansfield Street | London W. | Jan: 1903

Print with grey wash added (635×835)

4 Elevation(s) of West end: external & internal

Insc: As above

s: Frank L. Pearson | 29 Courtfield Rd. S.W.7

Print with grey wash added (705×1000)

5 Longitudinal section, eastern portion

Insc: As above, No.5 & existing & projected ground line(s) indicated

s & d: Frank L. Pearson F.R.I.B.A. | 12 Mansfield Street | London W. | Jan: 1903

Print with grey wash added & some pencil (635×835)

6 Section through choir looking East

Insc: As above, No.6 & nave floor line indicated

s & d: Frank L. Pearson F.R.I.B.A. | 12 Mansfield Street | London W. | Jan: 1903

Print with grey wash & some pencil added (640×840)

7 Section through North transept and chapel | looking North

Insc: As above, No.7 & some dimensions given

s & d: F. L. Pearson - archt. | 12 Mansfield Street | London. W. Feb. 1904

Print (630×840)

8 Sections through nave and aisles looking east & plan of staircase. | At organ level

Insc: As above, No.8 & some dimensions given

s & d: F. L. Pearson archt. | 12 Mansfield Street | London. W. Feb. 1904

Print with grey wash added (695×1010)

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

9 Design for richly carved choir stalls & bishop's throne

Front elevation of choir stalls & bishop's throne

& side elevation of choir stalls

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

Insc: *Elevation of stalls*

s: F. L. Pearson. archt.

Sepia pen & pencil (665×1005)

Accompanying this drawing is a photograph of the executed stalls.

10 Perspective of interior looking east

Insc: As above

s & d: Frank L. Pearson | 1910

Sepia pen, pencil & grey wash, mounted (835×485)

Exhib: RA 1910, No.1657

Reprd: *Academy Architecture*, XXXVII, 1910, p.2

1-10 Insc: *Brisbane cathedral*

Lit: B. F. L. Clarke, *Anglican cathedrals outside the British Isles*, 1958, pp.103-105; Hitchcock, *Architecture: C19 & 20*, 1967, p.190; *Builder*, LXXX, 1901, p.541

Dr Webber, who had been one of J. L. Pearson's clients before he became Bishop of Brisbane, returned to England in 1887 and asked Pearson to make a design for a new cathedral. It was ready by 1889, but the cathedral was begun only in 1901, after Pearson's death. It was executed by F. L. Pearson, who amended his father's design in details, and quite extensively at the W end. In 1910 the E parts, the crossing and one bay of the nave were consecrated; in 1955 further bays were added to the nave. The crossing tower is incomplete and the western towers have not been started.

[5] CAP D'ANTIBES (Alpes-Maritimes, France): English church

Design for a domed, cruciform, stone church in the Romanesque style (4):

1-4 Plan, West elevation, South elevation & transverse section

Scale: 1cm to 1m (marked on plan only)

Insc: As above, on W elevation, *English church | Cap d'Antibes* & plan labelled

s: (on plan) Frank L. Pearson. Architect

Pen & watercolour, mounted together (165×205)

The church has a cruciform plan with a domed crossing inside a low, square tower and an apsidal chancel.

[6] CLIVEN (Bucks): Chapel

Design for a gilt reredos inlaid with coloured stones above an altar of marble & inlaid mosaic for William Waldorf Astor

Front elevation

Insc: (on mount) *Cliveden Chapel. | Reredos; verso*

Reredos in metal gilt | for Cliveden chapel

s: Frank L. Pearson des:

Sepia pen & watercolour, backed, in a round-headed mount (305×210)

F. L. Pearson exhibited 'Triptych for chapel, Cliveden' at the RA 1901, No.1676. The chapel was converted from an C18 gazebo to designs by J. L. Pearson, with mosaics by Clayton & Bell (see Pevsner, *Bucks*, 1968, p.99). Astor was later buried in the chapel.

[7] DOUGLAS (Isle of Man): Church of St Matthew

Design for a carved & painted reredos

Plan & elevation

Insc: As above & *S. Matthew's church | Douglas I.o.M*

s: Frank L. Pearson & J. S...n (indecipherable) & May

Sepia pen & watercolour (435×245)

Lit: *Builder*, LXXXIII, 1897, p.155; *BN*, LXIX, 1895, p.318

The church was begun to J. L. Pearson's designs in 1895 and completed by F. L. Pearson in 1902.

[8] GORING HEATH (Oxon): Great Oaks

Design & contract drawings for rebuilding a red brick Tudor house for Mr Lomax (9):
1-7 Contract drawings

1 *Ground floor plan* with a few very rough pencilled details of joinery

Insc: As above, *No.1* & labelled with a few dimensions pencilled in

Pen, some pencil & yellow, pink & blue washes (595 × 740)

2 *First floor plan*

Insc: As above, *No.2* & labelled with a few very rough pencilled dimensions & labels

Pen, some pencil & yellow, pink & blue washes (605 × 750)

3 *North elevation*

Insc: As above, *No.3*, some dimensions given & *C* in pencil

Pen & watercolour (470 × 745)

4 *South elevation*

Insc: As above, *No.4* &, in pencil, *C* & *C. to be determined later*

Pen & watercolour (475 × 745)

5 *East elevation*

Insc: As above, *No.5*, *C* in pencil & floor levels marked

Pen, some pencil & watercolour (450 × 740)

6 *West elevation*

Insc: As above, *No.6*, *C* in pencil & the dimensions of a few windows given

Pen & watercolour (470 × 740)

7 *Section through centre block* with roughly pencilled amendments and elevation of south side of courtyard

Insc: As above, some dimensions given in pen & pencil, *C* in pencil &, against a chimneystack, raise on existing stack in contract

Pen & watercolour (470 × 745)

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

s: Frank L. Pearson | 22 Ashley Place | Westminster. SW & Dark & Francis Ltd. | S. R. Francis

8 *Elevation of drawing rm. | panelling: East side & south side*

Insc: As above &, in pencil, a detail

Pen & coloured washes (505 × 670)

9 *Elevations of drawing room | panelling: west side & north side*

Insc: As above

Pen, grey & ochre washes (505 × 675)

8-9 Scale: $\frac{1}{4}$ in to 1 ft

s: 22 Ashley Place, Westminster SW (in pencil on No.9)

1-9 Insc: Great Oaks. Goring Heath

[9] HEVER CASTLE (Kent)

Designs for buildings in the grounds for William Waldorf Astor, 1908 (2):

Design for a stone, classical loggia at the end of the lake

1 *Perspective* drawn by T. Raffles Davison

Insc: *Loggia at end of lake | Hever Kent*

s & d: F. L. Pearson archt. & Frank L. Pearson | 1908 & Raffles Davison | del

Sepia pen (495 × 975)

Design for bailiff's house, dairy & farm buildings grouped round courtyards, one of which is arcaded & shaped like a horseshoe

2 *Perspective* with inset small-scale plan in the bottom left corner, drawn by T. Raffles Davison

Insc: *Bailiffs house dairy & farm buildings Hever Kent* & plan labelled

s & d: Frank L. Pearson | 1908

Sepia pen, mounted (475 × 830)

1-2 *Exhib: RA winter 1908, No.1712 & No.1689 respectively*

Lit: *Builder*, LXXXXV, 1908, p.622 (illustrates the farm & describes it as already built)

Reprd: *Academy Architecture*, XXXIV, 1908, pp.48 & 49 respectively

F. L. Pearson restored Hever Castle for his father's old client, William Waldorf Astor, and designed interiors for it as well as guest rooms and offices in an attached 'village', and an elaborate Italianate loggia (see Newman, *W Kent*, 1969, pp.311-312).

[10] LONDON: Nos.152-160 Wardour Street, Westminster (formerly Novello & Co. Ltd)
Design for new building for Novello & Co., 1906
Perspective [Fig.14]

Insc: *New Buildings | in Wardour St | For Novello & Co. Ltd*

s: Frank L. Pearson Archt

Sepia pen & watercolour (875 × 520)

Exhib: RA summer 1906, No.1418

Lit: Survey of London, XXXIII, *St Anne, Soho*, 1966, pp.292-293

Reprd: *Academy Architecture*, XXX, 1906, p.30

Erected in 1906 as offices to adjoin the printing and bookbinding works in Sheraton Street and Hollen Street which F. L. Pearson had built c.1898. The model seems to have been the German Renaissance Rathaus, Bremen, although the details are Elizabethan.

[11] LONDON: House & shops at the corner of Wimpole Street & Wigmore Street (St Marylebone), Westminster

Design as executed for a stone building in Jacobean style, c.1891 (2):

1 *Elevation* of Wimpole Street front [Fig.13]

Insc: Verso, in pencil, corner of Wimpole Street & | Wigmore Street

s: Frank L. Pearson Archt

Sepia pen & watercolour (550 × 575)

2 *Elevation* on Wigmore Street

Sepia pen & watercolour, mounted (425 × 205)

In 1891 a drawing for '26 Wigmore Street' was exhibited at the RA, No.1778.

[12] MADRID (Spain): Church of St George, Calle Hermosilla & Calle Nunez de Balboa
Design for a brick & stone church in the Romanesque style, 1921 (6):

1 *Ground plan*

Insc: *Plan on new site* & labelled

s & d: F. L. Pearson Archt. | 22 Ashley Place, Westminster | March. 1921

Blueprint (365 × 585)

2 *South elevation & east elevation*

Insc: As above & *No.2*

3 *North elevation & west elevation*

Insc: As above & *No.3*

The W elevation does not quite correspond to the plan in No.1.

4 *Section looking north & section looking west*

1-4 Scale: 1cm to 1m

Insc: *S. George's church: Madrid*

2-4 s & d: F. L. Pearson archt. | 22 Ashley Place, Westminster. | April 1921

Prints with red & grey washes added (375 × 640)

5 *Perspective* from SE

Pencil & watercolour with buff wash border (345 × 270)

6 *Perspective* of interior looking N

Insc: As above

Pencil & watercolour with grey wash border (350 × 250)

5-6 Insc: *English church. | Madrid*

s: F. L. Pearson | 22 Ashley Place | Westminster

d: (in pencil) 1921

The altar is placed at the compass N end. In the above entry the compass orientation and not the liturgical orientation is referred to. The church has a vaulted nave and chancel with polygonal apse, a W transept, E vestry and organ chamber, and SW tower with a porch at its base.

[13] TRURO (Cornwall): Cathedral choir school, cloisters & library
Design for school & for cloisters with library over, 1909 (2):

1 *Elevation* of east walk of | cloister with library over

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

Insc: As above & labelled

s: Frank L. Pearson | 29 Courtfield Road | S.W.7

Print (460 × 670)

2 *Perspective* from NE showing chapter house, cloisters with library over, school & cathedral in background, with a small-scale inset plan

Insc: *School cloisters & library* & plan labelled

s & d: Frank L. Pearson | 1909

Pencil with sepia & grey washes (675 × 855)

Exhib: RA 1909, No.1573

1-2 Insc: *Truro cathedral*

Lit: BN, LXXXXVII, 1910, pp.13, 48-49 (No.2 reprd)

The school was designed to harmonize with the cathedral which F. L. Pearson had newly completed to his father's design. The chapter house is shown in a slightly different position from that in J. L. Pearson's design (q.v.); and the plan of the cloisters, which were never executed, also differs slightly from the elder Pearson's design.

[14] WAKEFIELD (Yorks): Cathedral
Design for elaborate sculpted stone altar & reredos, 1904

Plan & front elevation [Fig.12]

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

Insc: As above & *Wakefield Cath. | Reredos*

s: Frank L. Pearson | 12 Mansfield St. W. | Feb. 1904

Sepia pen with red, ochre & blue washes, backed (635 × 425)

Lit: F. S. Gray & F. W. Walker, *A History of Wakefield cathedral*, 1905; *Builder*, LXXIII, 1897, p.524; LXXXV, 1898, p.465; LXXXVI, 1899, p.72; LXXX, 1901, p.612

The parish church of Wakefield was raised to cathedral status in 1888. In 1897, just before he died, J. L. Pearson provided a scheme to extend the building to the E and this was approved. After his death, F. L. Pearson completed the design which added transepts with a high altar in the crossing, a retrochoir and chapels to the E of the original chancel. The additions were built 1901-05.

[15] WINCHESTER (Hants): Winchester College Competition designs for erecting a Perpendicular memorial chapel, cloister & hall, with some attached rooms to be used for various purposes; for refacing the N wall of the racquets court; for building the school in a new position & for rebuilding some classrooms, 1918 (8):

1 *Plan of site*

Scale: $\frac{1}{32}$ in to 1 ft

Insc: As above & labelled

Pen with pink, green & grey washes (505 × 685)

The chapel, which has a hall plan, closes the N side of the cloister court. Immediately to the S are the armoury and racquets courts, and Key Street is to the W. The hall adjoins the NE corner of the chapel. The resited school and rebuilt classrooms form the W & N sides of a court to the N of the hall.

2-6 Design for chapel, cloister, hall & attached rooms

2 *Ground plan*

Insc: As above, labelled & some dimensions given

Pen with red, buff & grey washes (680 × 1025)

3 *Upper plan*

Insc: As above, labelled & some dimensions given

Pen with red & grey washes (680 × 1020)

This plan shows a target range over the W walk of the cloisters, and a *Gallery for Wiccamica* over the E walk. Both Nos. 1 & 2 show the refacing of the N wall of the racquets court.

4 *South elevation of hall, cloister and chapel*

Insc: As above & labelled

Pen with red & grey washes (680 × 1020)

5 *East elevation as seen from Meads*, showing also the *School in new position*, a corner of the *class rooms* & a corner of the *museum*

Insc: As above & labelled

Pen & wash (680 × 1020)

6 *Section through cloister court and chapel looking west on line AA on ground plan*

Insc: As above & labelled

Pen with red & grey washes (505 × 680)

7 *Sections of hall, transverse section showing platform end & longitudinal section*

Insc: As above & labelled

Pen & coloured washes (680 × 1020)

2-7 Scale: $\frac{1}{8}$ in to 1 ft

8 *Detail drawing of memorial cloister: plan, section looking north & section on line BB looking west*

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

Insc: As above & labelled

Pen with red & yellow washes (680 × 1020)

1-8 Insc: *Winchester college war memorial*

s & d: Frank L. Pearson | 22 Ashley Place | Westminster | April 1918

Lit: *Builder*, CXVI, 1919, pp.132-133 (Nos. 1, 4 & 5 reprd); see also below

The memorial cloister was built to the design of the winner, Sir Herbert Baker (see Pevsner & Lloyd, *Hants*, 1967, p.704). F. L. Pearson had built the Commoner Gate or South African memorial, 1902-04 (see Pevsner & Lloyd, *op. cit.*, p.706). In BN, XCV, 1908, p.653, it is stated that the armoury was at that time being built to F. L. Pearson's designs, but in Pevsner & Lloyd, *op. cit.*, p.706, the armoury is said to have been built 1902-04, to the design of John W. Little.

[16] WOKING (Surrey): St Peter's convent, Maybury Design for an altar with inlaid mosaics & for a gilded reredos with inlaid coloured stones, 1908

Front elevation

Scale: 1 in to 1 ft

Insc: *St. Peter's Home | Woking &*, in pencil against reredos, *repousse metal gilt &*, against altar, *alabaster* s & d: Frank L. Pearson | June 1908

Sepia pen & watercolour, backed (405 × 345)

The chapel was designed by J. L. Pearson in 1897 and built in 1898-1908 by F. L. Pearson (see Nairn & Pevsner, *Surrey*, 1971, p.534). The altar and reredos were designed for the crypt chapel, the interior of which is also decorated with inlaid mosaic.

PEARSON, John Loughborough (1817-1897)

The following catalogue of the drawings of John Loughborough Pearson was compiled with the assistance of Mr Anthony Quiney

Pearson was the son of a Durham topographical artist. Aged fourteen and having had little formal education, he was placed with Ignatius Bonomi to serve his articles. He stayed on as an assistant until 1841, working on several small churches and a few country houses and spending all his spare time sketching. Disappointed at not being made a partner, Pearson left Bonomi and in 1842 went to London, working first for six months with Anthony Salvin and then with Philip Hardwick on the design and execution of the new hall and library of Lincoln's Inn, London. In 1843 Pearson was asked to build a chapel at Ellerker, Yorkshire, for the son of an old Durham friend: that started Pearson on his career as church architect. In 1849-52 he built his first London church, Holy Trinity, Bessborough Gardens, Westminster (dem.), which was greatly acclaimed by the *Ecclesiologist*. It was, however, a dead end for Pearson, for by the early 1850s Continental influences were coming to the fore, and Pearson joined those who travelled, going in 1853, 1855 and 1859 to France, the Low Countries and the Rhineland. As a result Pearson produced churches such as South Dalton, 1858, and Appleton-le-Moors, 1863, both in Yorkshire, which are in a High Victorian Gothic style and show a restrained but well reasoned use of constructional polychromy as well as foreign elements in both planning and ornament. His second London church, St Peter, Vauxhall, 1863-65, became the prototype of his later town churches and may well have influenced James Brooks. But the churches for which Pearson is best remembered all date from the 1870s and 1880s: St Augustine, Kilburn, London designed 1870; St John, Red Lion Square, London (dem.), designed 1874; Truro cathedral, Cornwall, 1879 onwards; St Michael, Croydon, Surrey, 1871; St John the Evangelist, Upper Norwood, Surrey, 1880-81; and Cullercoats, Northumberland, 1884. As a restorer of churches, Pearson had several early successes, and his restoration of Peterborough cathedral was masterly, though his proposals to restore it to its estimate of its original condition brought controversy upon him. As a house architect, Pearson is less well known. Many of his houses have gone and those that survive are either relatively inaccessible (as in the case of Treberfydd, near Brecon, South Wales) or have been altered almost beyond recognition (as in the case of Quarr Wood, near Stow-on-the-Wold, Gloucestershire). His largest house, Lechlade Manor House, still survives. It is a model of planning and is in a free Jacobean style with parts balanced rather than strictly symmetrical. Westwood House, Sydenham Hill, London (dem.), was in a French Renaissance style, and the former Astor Estate Office, on the Victoria Embankment, London, and of the 1890s, both looks back to Pugin and is of Edwardian richness. Pearson lived for architecture alone and was shy of publicity, being

a man of considerable modesty and charm. He married in 1862 but was left a widower three years later. He was elected F 1860, FSA 1853, ARA 1874 and RA 1880, the same year as he was awarded the Royal Gold Medal of the RIBA.

Bibl: *DNB* (entry by Paul Waterhouse); J. E. Newberry, 'The Work of John L. Pearson RA', *AR*, I, 1897, pp.1-11, 69-82; *Pall Mall Magazine*, XV, 1898, pp.92-110; obituaries: *RIBA Jnl*, V, 1898, pp.113, 121 (by W. D. Caroe, but not signed); *The Times*, 13 December 1897; J. Phillips, unpublished RIBA thesis, 1953

[1] BIRMINGHAM: Church of St Alban the Martyr, Conybere Street, Bordesley

Contract drawings for a design in a style derived from Early English & Normandy Gothic models, 1879 (7):

1 *Ground Plan* showing whole site bordered by Conybere Street & Ryland Street

Insc: As above, labelled, dimensions given & the seating capacities of each part of the church noted, with a few very rough pencilled notes & alterations
Sepia pen with some blue pen & pink & ochre washes (495 × 665)

2 *West elevation* showing foundations & crypt

Insc: As above, *No.2*, level of *nave floor* indicated & 1 dimension marked in pen with some very rough pencilled notes

Sepia pen with grey-green, pink & ochre washes (675 × 510)

3 *East elevation*

Insc: As above & *no.3*, with a few very rough pencilled notes

Sepia pen with grey-green & pink washes (670 × 505)

4 *South elevation*

Insc: As above, *No.4*, & level of *nave floor* indicated with a few very rough pencilled marks
w/m: J. Whatman 1876

Sepia pen with grey-green & pink washes (505 × 670)

5 *North elevation*, showing the pencilled addition of a door to the transept

Insc: As above & *No.8* with a few very rough pencilled notes

Sepia pen with grey-green & pink washes (505 × 670)

6 *Transverse section through chancel, chapel, and vestries | looking east*, showing foundations

Insc: As above, *no.6* & some dimension given

Sepia pen & coloured washes (500 × 675)

7 *Longitudinal section looking south*

Insc: As above, *no.7* & some dimension given

Sepia pen & coloured washes (505 × 680)

1-7 Scale: $\frac{1}{8}$ in to 1 ft (marked on No.1)

Insc: *S. Albans Birmingham*

s & d: John L. Pearson A.R.A. | 41 Harley St., | March 1897 & *Shillito & Morgan* | Sept 12/79 (builders)

Lit: B. F. L. Clarke, *Church builders of the nineteenth century*, 1938, pp.205-206; Pevsner & Wedgwood, *Warwick*, 1966, pp.129-130; J. S. Pollock, *Vaughton's bole*, 1896, pp.38-39; *The British Architect*, XIII, 1880, p.70; *Builder*, XL, 1881, p.811; LXXIII, 1897, pp.436, 446; BN, XL, 1881, p.592

The church was built to this design, 1879-81, except for the tower, very little of which was built until 1938, when it was completed to a different design by E. F. Reynolds. The plan is cruciform with an apsidal chancel having an ambulatory passage. There is a S chapel, a W narthex and a SW tower. The vaulted interior is of brick with stone vaults and dressings, and the exterior is of red brick with stone dressings.

[2] BRISTOL: Cathedral

Design for fittings of choir, in a rich Decorated style, with cusped tracery & statuettes, 1894 (3):

1 *Plan & elevation of sedilia and screen south side of choir*
Insc: As above & labelled

Pencil & pale ochre wash (490 × 665)

2 *Plan & elevation of choir screen*

Insc: As above

Pencil & pale ochre wash (490 × 660)

In 1897 Pearson exhibited at the RA, No.1924, 'Rood screen, Bristol Cathedral'.

3 *Plan & elevation of reredos*

Insc: As above & plan labelled

w/m: J. Whatman 1892

Pencil with pale ochre, pink & blue washes (665 × 490)

1-3 Scale: 1 in to 2 ft

Insc: *Bristol Cathedral*

s & d: John L. Pearson R.A Mansfield Street, W. | December 1894

Prov: Pres. 1931

Lit: Pevsner, *N Somerset & Bristol*, 1958, pp.381-382; *Builder*, LXXII, 1897, p.529; LXXIV, 1898, p.208; LXXVIII, 1900, p.14; BN, LXXII, 1897, p.621

The designs were made as part of a general scheme of restoration at Bristol cathedral (see AR, I, 1897, p.73) which followed Pearson's completion of G. E. Street's W towers. The restoration was undertaken between 1890 and 1904, the main work being done 1893-95. The designs for refitting the choir were approved in January 1895 (*Builder*, LXVIII, 1895, pp.14, 157) and work began immediately. It was continued after his death by his son, Frank. The reredos was completed in 1900, the choir screen in 1904.

[3] BRISTOL: Chapel of St Mark, known as the Lord Mayor's Chapel, College Green

Design for restoration & additions in Early English style, 1884, used as contract drawings, 1888 (7):

1 *Ground Plan*, the following alterations & additions indicated in pink: a new entrance to the W front with blank arcades at left & right; a new N cloister & N transept with adjoining vestry; some of the exterior wall surfaces refaced; floor levels changed

Insc: As above, labelled, with some dimensions, notes & alterations very roughly indicated in pencil & 119-17.7.91

Sepia pen & coloured washes

Accompanying this drawing is a print of a ground plan s & d J. L. Pearson R.A. 1889. The printed plan, which is identical except for a few minor details to No.1 above, differentiates between all the different periods of building from c.1220 to 1889.

2 *West elevation & east elevation*

Insc: As above, level of present floor of nave marked & parts not in contract indicated

Sepia pen & grey wash

3 *South elevation*

Insc: As above, level of present floor of nave indicated & 5.9.88

Sepia pen & grey wash

4 *North elevation*

Insc: As above, level of present floor of nave indicated, part not included in contract indicated, a note, no weather course & 5.9.88

Sepia pen & grey wash

5 *Longitudinal section on J.K. (marked on plan) looking north & section of parapet to entrance steps*

Insc: As above, with a few pencilled marks, level of present floor of nave indicated & 5.9.88

Sepia pen with blue, grey & pink washes

6 *Section on E.F. (marked on plan) looking east & section on G.H. (marked on plan) looking east, with a few very rough pencil additions*

Insc: As above, labelled, 1 measurement given & 3.9.88

Sepia pen & coloured washes

7 *Section of nave looking east on C.D. (marked on plan), section of north transept on A.B. (marked on plan) & section of south aisle on L.M. (marked on plan)*

Insc: As above, level of present floor of nave indicated, a few very rough pencil marks & notes & 13.9.88

Sepia pen & coloured washes

1-7 Scale: 1 in to 1 ft (marked on No.1)

Insc: *Mayor's Chapel, Bristol* & numbered No.1 to No.7 respectively

s & d: J. L. Pearson R.A. | 13 Mansfield St W | March 1884 & William Henry Cowlin & Son | August 22 | 1888

(385 × 570)

Lit: W. R. Barker, *St Mark's; or, The Mayor's Chapel, Bristol*, 1892, especially pp.104-134; Pevsner, *N Somerset & Bristol*, 1958, pp.392-395; *Builder*, LVI, 1889, p.69; BN, XL, 1881, p.294; LIII, 1887, p.165; LVII, 1889, p.542; LIX, 1890, pp.132, 344

The restoration and additions were designed for the Bristol City Corporation in 1884, approved in 1887 and executed 1888-89. The additions included a new W entrance and a new N transept vestry and cloister.

[4] CAMBRIDGE: Old Schools, West Court

Design for completing W range in the Perpendicular style, 1886, used as contract drawings, 1887 (11):

1 *Ground plan*

Insc: As above, labelled, with some dimensions & notes given in pen &, very roughly sketched in, in pencil

Sepia pen with red, pale ochre & grey washes (455 × 660)

2 *Plan of 1st floor, with a flier showing an alternative treatment of part of the E courtyard wall*

Insc: As above, labelled, with some dimensions & notes given in pen &, very roughly sketched in, in pencil

Sepia pen with red, pale ochre & grey washes (455 × 660)

3 *Plan of 2nd floor, with a flier showing an alternative treatment of part of the E courtyard wall & another, insc. Not included, showing an alternative treatment of part of the S courtyard wall*

Insc: As above, labelled, with some dimensions & notes given in pen &, very roughly sketched in, in pencil

Sepia pen with red, pale ochre & grey washes (455 × 660)

4 *Elevation towards the street*

Insc: As above & a few dimensions roughly pencilled in

Sepia pen & blue-grey wash (455 × 660)

5 *Section through quadrangle looking west with a flier showing an alternative treatment of part of the E courtyard wall*

Insc: As above, with a few very rough pencilled notes

Sepia pen with grey-blue & grey washes (455 × 660)

6 *Sections: section on line A.B looking north, section through gateway looking north & section on line C.D looking south, with a flier, insc. not included, showing alternative treatment of part of S courtyard wall*

Insc: As above & labelled with notes

Sepia pen with grey, pale ochre & red washes (455 × 660)

7 *North elevation & section on line looking north*

Insc: As above, a note in pen about a rainwater pipe & alteration to a window & some notes roughly pencilled in

Sepia pen with grey, pale ochre & red washes (340 × 510)

8 *Longitudinal section looking west*

Insc: As above, some notes & dimensions given in pen & pencil

Sepia pen & coloured washes (455 × 660)

9 *Longitudinal section looking east*

Insc: As above with notes & dimensions given in pen & pencil

Sepia pen & coloured washes (455 × 660)

10 *Sections through return buildings: section through syndicate room - &c looking south, section through syndicate room &c looking north, section through syndicate room &c looking east & details, comprising 3 plans & a section of the stair turret*

Insc: As above, partly labelled & some dimensions given in pen & pencil

Sepia pen with ochre, blue & red washes (455 × 660)

1-10 Scale: 1 in to 1 ft

Insc: 1-10 *University Library: Cambridge*; 1-6 proposed new buildings; 1-7 numbered No.1 to No.7; 8-10 numbered No.9 to No.11 consecutively

s & d: 1-6, 8 John L. Pearson, R.A | 13 Mansfield St W | Oct. 1886; 1-10 E. L. Luscombe & Son | 6 July 1887

11 *Perspective from the courtyard looking NW*

[Fig.15]

Sepia pen with some black pen within single ruled border, backed (425 × 605)

Lit: Pevsner, *Cambs*, 1970, p.201; RCHM, *City of Cambridge*, 1959, pp.12, 17; AR, I, 1897, p.77; *Builder*, LVI, 1889, pp.328, 464, 491; BN, LIII, 1887, p.599; LVI, 1889, p.610

In 1889 'New buildings, University Library, Cambridge' was exhibited at the RA, No.1967. Pearson's designs incorporated the unfinished gatehouse of King's College begun in 1441, and connected Sir Gilbert Scott's range of 1862-67, which had been halted through lack of money, with C. P. Cockerell's Old University Library of 1836-42. The alternative design as shown on the fliers was the one executed between 1887 and 1890.

[5] HORSFORTH, nr Leeds (Yorks): Church of St Margaret

Design in Early English style

Perspective from the SE

Sepia pen & watercolour (635 × 445)

Prov: Pur. 1931

Lit: Pevsner, *W Yorks*, 1967, p.269; *The Architect*, XVII, 1877, p.302; BN, XXXII, 1877, pp.451, 457; XXXIII, 1877, p.22

In 1877 'Church at Horsforth, near Leeds' was exhibited at the RA, No.1107. The church was designed in 1876 and built 1877-83. The plan consists of aisled nave and aisleless chancel, with at their junction a S tower with spire and N chapel and vestries. There are NW and SW entrance porches. The spire is shown pyramidal, but the one added to the church in 1902 by J. B. Fraser is broached.

[6] **LECHLADE (Glos):** The Manor House, now St Clothilde's Convent
Contract drawings for a new house in Jacobean style for George Milward, 1872 (12):

1 *Plan of the ground floor*

Insc: As above, No.1, labelled & with dimensions given
Sepia pen & coloured washes with some pencil additions

2 *Plan of first floor*

Insc: As above, No.2, labelled & with many dimensions given
Sepia pen & coloured washes with some pencil additions

3 *Plan of second floor*

Insc: As above, No.3, labelled, with some dimensions given & notes in pen & pencil
w/m: J. & J. H. Kent
Sepia pen & coloured washes with some pencil additions

4 *Plan of cellars & plan of roofs*

Insc: As above, No.8, labelled & some dimensions given in pen & pencil
w/m: J. & J. H. Kent
Sepia pen with grey & red washes

5 *North elevation*

Insc: As above, No.4, a few rough pencilled notes & a key to P for plate glass panes in the windows & windowpanes, also labelled S & R
Sepia pen with red, grey & pale ochre washes

6 *West elevation*

Insc: As above, No.5, a key to P for plate glass windowpanes & S for lead lights in patterns & windowpanes, also labelled R & with a very rough pencilled note
Sepia pen with grey-blue & red washes

7 *South elevation*

Insc: As above, No.6, windowpanes labelled P, S, & R & with a few rough pencilled dimensions & a note
Sepia pen with red & blue-grey washes

8 *East elevation of main house & E kitchen yard elevation of servants' wing, including a cross-section through part of servants' wing*

Insc: As above, No.7, some dimensions given in pen & with a few pencilled notes & marks
Sepia pen with grey, red & pale ochre washes

9 *Longitudinal section through main house looking S, E elevation of offices & N kitchen yard elevation of offices*

Insc: No.9, some dimensions given in pen & with a few roughly pencilled notes
Sepia pen with grey, red & yellow washes

10 *Sections: E-W through offices, kitchen yard & servants' wing looking N; N-S through kitchen yard & offices looking E; E-W through servants' wing & offices looking S; N-S through the part of the servants' wing adjoining the main house looking E*

Insc: As above, No.10, dimensions given & with some notes
Sepia pen & coloured washes

11 *Sections: E-W through main house looking N & N-S through main house looking W*

Insc: As above, No.11, dimensions given & with a few roughly pencilled notes
Sepia pen with grey, pale ochre & red washes

12 *W elevation of entrance courtyard showing main entrance & E elevation of entrance courtyard including N-S section through the main house*

Insc: No.12, dimensions given in pen & pencil & some windowpanes labelled S
Sepia pen with grey, red & yellow washes

1-12 *Scale: 1/4 in to 1 ft (marked on No.1)*

Insc: *Lechlade Manor House*
s & d: John L. Pearson Archt. | 46 Harley St. W. | Janry. 1872 &, except for No.8 where the bottom left corner has been torn off, James Griffiths (510 x 680)

Lit: Verrey, *Glos: Cotswolds*, 1970, p.294; AR, I, 1897, pp.74, 77, 135

Verrey dates the work 1872-73, and in 1873 'Lechlade Manor, Gloucestershire, for George Milward Esq.' was exhibited at the RA, No.1157. It is Pearson's largest country house and his most important one in the free Jacobean style.

[7] **LONDON:** Church of All Hallows, Barking, Great Tower Street, City

Design for restoration & for minor additions in the Perpendicular style, 1892-93 (8):

1 *Ground plan showing additions & alterations in pink: a NW extension incorporating a porch, a new lobby in the angle of the projecting vestry & the E wall, a new buttress & a rearrangement of the chancel & SE chapel*

Insc: As above, labelled & details of lighting & some dimensions indicated in pencil
Sepia pen & coloured washes with some pencil additions (510 x 685)

2 *Plan of north porch and rooms in connection: plans of basement, including heating chamber, ground floor & 1st floor*

Insc: As above, labelled & a number of dimensions & details of lighting indicated in pencil
w/m: J. Whatman 1892

s & d: J. L. Pearson R.A. | 13 Mansfield St. W. | Mar. 1893 & Cornish & Gaymer

Sepia pen with grey & pink washes (505 x 345)

3 *North elevation, with a flier showing an alternative treatment of the NW extension; on the flier the doorway & 2 of the windows have been crossed through in pencil*

Insc: As above, in pencil, No.2 | 17 - 13.5.93 | 39 - 27.5.97, move buttress & a very faint note d. October 1916

s: On the flier, in pen but crossed through in pencil, Cornish & Gaymer

Sepia pen & grey wash (510 x 650)

4 *South elevation*

Insc: As above &, in pencil, No.3 | 39.27.97
Sepia pen & grey wash (510 x 690)

5 *East elevation*

Insc: As above &, in pencil, No.4 | 39 - 27.5.97
Sepia pen & grey wash (510 x 680)

6 *West elevation, with a flier showing an alternative treatment of the NW extension*

Insc: As above & No.5
Sepia pen & grey wash (510 x 680)

7 *Section looking north*

Insc: As above, in pencil No.6; 38.5.97 (crossed through in pencil) | 38 - 27.5.97; & a note & a dimension given in pencil
Sepia pen with pink, grey & pale brown washes (510 x 685)

8 *Section looking east*

Insc: As above &, in pencil, No.7 | 38 - 27.5.97
Sepia pen & coloured washes (510 x 685)

1-8 *Scale: 1/4 in to 1 ft*

Insc: *All Hallows, Barking*
1, 3-8 s & d: John L. Pearson R.A. | 13 Mansfield St W | Feb. 1892

Lit: Survey of London, XII, *All Hallows, Barking-by-the-Tower*, pt.i, 1929 (a monograph on the church that fully documents Pearson's work which extended from 1884 to 1895)

The church was badly damaged during the Second World War and has since been reconstructed.

[8] **LONDON:** Church of St Augustine, Kilburn Park Road (Paddington), Westminster

Design & contract drawings in Early English style with some French & German influence, c.1870-1887, some of them used again as contract drawings in 1897 (23):

1-14 *Design, c.1870, some drawings used as contract drawings, 1876 & 1897*

1 *Plan showing the three divisions of contract: the 1st division comprises the part of the church E of the 4th bay of the nave, excluding the Lady chapel, the 2nd division comprises the Lady chapel & the 3rd division comprises the part of the church W of the 5th bay of the nave, the concrete foundations are indicated; no windows are shown*

Insc: As above, No.13, some dimensions given & a key

Pencil with blue, orange-brown & pink washes on cartridge-backed tracing paper (470 x 740)

2 *Plan*

Insc: As above, No.1, labelled & with some dimensions given

w/m: J. Whatman 1870

s: John L. Pearson A.R.A. | 46 Harley Street | 187... (illegible because very rubbed)

Sepia pen with mauve, pale ochre & pink washes (630 x 795)

The plan corresponds to No.1 except for a slightly different arrangement of the stairs up to the triforium, and a roughly pencilled in addition N of the vestries, which is probably connected with the 1887 design for a new lavatory building in No.23.

3 *Plan shewing seats and chairs*

Insc: As above, No.65, an itemized list of accommodation, width of 2 of the aisles given, *The Tower is not included in the estimated cost*, in pencil, *Church as executed is one bay longer & will hold 1200 people on the floor &*, stuck on, a printed notice from the

Incorporated Church Building Society to the effect that any deviations from the drawings in the executed building must be approved by the Board

s & d: John L. Pearson A.R.A. | 46 Harley St W | Dec 1870

Pen & brown wash on tracing paper backed with newer tracing paper (445 x 645)

The tower is not shown. Otherwise the plan corresponds to Nos.1 & 2.

4 *West elevation*

Insc: As above & No.2

s & d: *Shillitoe & Son* | *Mch 22nd 1897* (builders)

Sepia pen with grey-blue, pale ochre & orange-red washes, linen-backed (795 x 610)

5 *South elevation*

Insc: As above, No.3 & dimensions of 2 buttresses given

s: John L. Pearson A.R.A. | 46 Harley St

Sepia pen with grey-blue, pale ochre & orange-red washes, linen-backed (800 x 585)

6 *East elevation*

Insc: As above, No.4 & some dimensions given

Sepia pen with grey-blue, pale ochre & orange-red washes, linen-backed (800 x 595)

7 North elevation [Fig.16]

Insc: As above, No.5 & some dimensions given
w/m: J. Whatman (partly cut off) 1870
Sepia pen with grey-blue, pale ochre & orange-red washes, linen-backed (800×595)

8 Transverse section looking west & transverse section looking east showing foundations & crypt

Insc: As above, No.6 & some dimension given for both sections
s & d: John L. Pearson A.R.A. | 46 Harley St | Dec 1870, John Shillitoe & Son | Mch 22nd 1897, in pencil, No.3
March. 97 &, in pencil against some of the mouldings on the W interior elevation, Mar. 1901
Sepia pen with grey-blue, pale ochre & orange-red washes on paper made up of 2 sheets joined, linen-backed (575×745)

9 Longitudinal section looking north showing foundations

Insc: As above, No.7, details of foundations & of flèche labelled with dimensions given & John Shillitoe & Son | Mch 22nd 1897
s: John L. Pearson A.R.A. | 46 Harley St. . . (badly rubbed)
Sepia pen & coloured washes, linen-backed (800×590)

10 Transverse section through transepts looking east, including foundations & plan showing framing of flèche at the bottom

Insc: As above, No.8, on N side, *This half shows the Piers in centre of Transept &*, on S side, *This half shows the elevation next east wall*, with flèche labelled & dimensions given & some other dimensions given
s & d: John L. Pearson A.R.A. | 46 Harley St | Dec 1870

2, 4-10 Insc: Stamp of the Ecclesiastical Commissioners & a stamp No.6431 . . . & various numbers not always legible over 10, with the date 18 Apr 1871

2-10 Insc: Stamp of the Incorporated Church Building Society, d. Jul 18 1871

11 Sections of various parts of the church showing the crypt & foundations & including the tower porch, the S porch, the W end of nave aisle, the vestries & adjoining aisle & the S chapel & transept
Insc: As above, No.9, labelled & with some dimensions given

w/m: J. Whatman 1870
Sepia pen & coloured washes (625×835, torn)

1-11 Scale: $\frac{1}{8}$ in to 1ft (marked on Nos.2 & 3)

12-18 Details

12 Details of choir showing construction of vaulting; sections through aisles & gallery

Insc: As above, No 16, 382 - 8.10.91, labelled & with dimensions given in pen & pencil
w/m: J & J H 1870

Pen, pencil & coloured washes (770×560)

13 Details of sides of nave showing construction of vaulting; plans, an elevation & section of aisles & gallery

Insc: As above, . . . No.24 . . . , dimensions given, labelled & with some notes

Pen, pencil & coloured washes, cartridge-backed (860×560, torn)

14 Details of western turrets: plans, an elevation & section showing construction of vaulting

Insc: As above, No.33, labelled & dimensions given
w/m: J & J H 1870

Pen, pencil & coloured washes on an L-shaped sheet (1530×880) made up of 3 pieces of paper joined together

1-2, 4-14 Insc: *This is one of the plans &c.* (No. . . . (here the relevant number is entered) | referred to | in the contract for Building S. Augustine's | Church Kilburn, for self & partners | Barry (?) Colls & G. W. Booth | March 1876 or similar

15 Details of east outside: plans, an elevation & sections
Insc: As above, No.97, dimensions given, labelled & with notes
w/m: J & J H 1870

Pen & pencil with yellow, brown & pink washes on a sheet (1045×510) made up of 2 sheets of paper joined together

The design of the towers and spires is slightly different from that in No.6.

16 Details of tower: plan of ground floor, plan of landing at triforium level & plan at level of floor at G

Insc: As above, No.210, in pen & pencil, full dimensions given, with some labelling & notes &, in pencil, ? Contract - but not as executed
s & d: G. W. Booth | 27 June 1876 (builder), 46 Harley St | Apr 1876

Pen & pencil with pink, blue & yellow washes (555×760)

The ground floor plan corresponds to No.1 but it differs very slightly from Nos.2 & 20.

17 Details of lowest stage of tower showing construction of vaulting: Section looking south (amended) & FS details of ribs

Insc: As above, No.221, labelled, dimensions given with notes & amended drawing; verso *Springing of groining at X*

Pen, pencil & coloured washes (505×685)
There are two colonettes either side of the doorway leading through to the nave. This corresponds to No.20, but not to Nos.1, 2 & 16, where there are three colonettes on the E side.

18 Details of flèche: plans, an elevation & section

Insc: As above, No. . . . (blank), dimensions given, labelled & with notes

Pen, pencil & coloured washes on a sheet (1025×680) made up of 2 pieces of paper joined together

12-18 Scale: $\frac{1}{2}$ in to 1ft (marked on Nos.12, 14-17)

19 Design for the reredos, 1874

Plan, front elevation, side elevation & section

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

Insc: As above, No.196 & width of altar given
s & d: John L. Pearson A.R.A. | 46 Harley Street | March 1874

Sepia pen with blue, green & red washes on a sheet (495×595) made up of 2 pieces of paper joined together, backed with cartridge

20 Design for the church as executed, with a nave 1 bay longer than in the contract drawings

Plan showing vaulting

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

Insc: As above, No.1, partly labelled &, in pencil, *stained glass windows at A & B | to be taken out & refixed (?) at B & C*

w/m: J. Whatman 1870

s: John L. Pearson A.R.A. | 46 Harley Street

Pen with pink & pale brown washes on cartridge-backed tracing paper backed with linen (505×670)

21 Interior perspective of S transept & Lady chapel with view through to choir

Sepia pen & watercolour on card (945×555)

Exhib: RA 1874, No.1088, 'St Augustine, Kilburn, south transept'

Lit: P. Howell, *Victorian churches*, 1968, p.30; *Victorian church art*, V & A exhibition catalogue, 1971, p.70, G19
Reprd: Pevsner, *London II*, 1952, pl.58; P. Howell, *op. cit.*, pl.20

22 Interior perspective looking E

Sepia pen & watercolour on card (625×380)

Exhib: RA 1871, No.894, 'Interior, St Augustine, Kilburn'

23 Design for the addition of a lavatory building, 1887
Basement & ground plan(s) of new lavatory building N of vestries, with alternative treatment of various details indicated in pencil

Insc: As above, No.324, labelled, dimensions given in pen & pencil & F. London: (?)

s & d: John L. Pearson | 12 Mansfield St | Feb. 1887

Sepia pen, pencil & coloured washes (335×515)

A building is roughly pencilled in in a similar position on No.2.

1-20, 23 Insc: Titled

1-23 Prov: Pur. 1931

Lit: B. F. L. Clarke, *Church builders of the nineteenth century*, 1938, p.202; Hitchcock, *Architecture: C19 & 20* 1967, p.189; P. Howell, *op. cit.*, p.30; H. Muthesius, *Die neuere kirchliche Baukunst in England*, 1901, p.36; Pevsner, *London II*, 1952, pp.297-298; *The Architect*, V, 1871, pp.229-230; XIX, 1878, p.387; LVIII, 1897, p.408; AR, I, 1897, pp.4, 7; *Builder*, XXIX, 1871, p.339; XXX, 1872, pp.359, 571; XXXII, 1874, p.386; LXXII, 1897, p.303; BN, XX, 1871, p.894; XXII, 1872, pp.332, 402; XXIII, 1872, p.242; XXVIII, 1875, p.596; XLIV, 1884, p.663; LX, 1891, pp.55-56; LXXIII, 1897, p.242; *The Church Builder*, LXV, 1878, pp.17-18

In 1872 'Exterior, St Augustine, Kilburn' was exhibited at the RA, No.1202, and in 1875 'St Augustine's, Kilburn' was exhibited, No.972. The church was designed in 1870; the E parts were built 1871-72; the nave, 1876-77; and the church was consecrated in 1880. The steeple was built 1897-98. The plan is cruciform with SE apsidal Lady chapel, SW porch, NW tower with a porch in its base and NE vestries. Internal buttresses are carried by the cross-arches of the inner of the double aisles and there are galleries above which continue as bridges of two spans across the transepts. Both the vaulted interior and the exterior are of brick with stone dressings. The nave was built with five bays and two for the crossing rather than with the four bays shown in Nos.1-9 above. The wooden chancel screen shown in No.22 was not executed: a similar but higher one was built in stone. For survey drawings of Pearson's high altar and drawings for later alterations and fittings, 1920-47, see Scott, Sir Giles Gilbert (the drawings of Sir Giles Gilbert Scott with those of other members of the Scott family are the subject of a separate volume, *The Scott family*, in the RIBA Drawings Collection catalogue series).

[9] LONDON: Church of St Helen, Bishopsgate, City Contract drawings for restoration & for the addition of vestries, 1891 (10):

1 Plan with details of lighting & alternative treatments of a few details roughly pencilled in

Insc: As above, labelled with a few rough pencilled notes & dimensions given

d: in pencil 4.9.91 | 116 - 22.2.93

w/m: T. H. Saunders

Sepia pen with grey, pink & pale brown washes

2 North elevation

Insc: As above, a few pencilled dimensions given & with notes

d: in pencil 25.11.91

Sepia pen with grey & blue-grey washes

3 South elevation

Insc: As above, present nave floor marked & with a few very rough pencilled marks & notes
d: in pencil 4.9.91
Sepia pen with grey & blue-grey washes

4 East elevation

Insc: As above
d: (in pencil) 25.11.91
Sepia pen & blue-grey wash

5 West elevation & lightly pencilled section of tower & parapet

Insc: As above & with a very rough pencilled note
d: (in pencil) 4.9.91
Sepia pen & pencil with grey, grey-blue & pale brown washes

6 Section looking north, showing organ, tombs & c roughly pencilled in

Insc: As above, & with a few roughly pencilled notes
d: (in pencil) 25.11.91
Sepia pen & pencil with red & grey washes

7 Section looking south showing screens, pulpit & c roughly pencilled in

Insc: As above, with a few pencilled calculations & a pencilled note
d: (in pencil) 4.9.91
Sepia pen & pencil with grey & pale brown washes

8 Section looking east

Insc: As above, with a few roughly pencilled notes & marks
d: (in pencil) 9.9.91
Sepia pen, pencil & coloured washes

9 Section looking west

Insc: As above, with some roughly pencilled notes, dimensions & marks
d: (in pencil) 9.9.91
Sepia pen, pencil & coloured washes

10 Sections thro' south transept looking south & looking east

Insc: As above, a few dimensions given & with a note on the number of casements
Sepia pen & coloured washes

1-10 Scale: $\frac{1}{8}$ in to 1 ft

Insc: J. Helen Bishopsgate & numbered 1 to 10
s & d: 1-9 John L. Pearson R.A. | 12 Mansfield St. W | May 1891; 1-10 D. Chartins (?) | 28/8/91 (515x685)
Lit: Survey of London, IX, The Parish of St Helen, Bishopsgate, pt.1, 1924, pp.22-23

[10] LONDON: Church of St John the Evangelist, Red Lion Square (Holborn), Camden
Design in Early English style for the church & adjoining clergy house, 1874 (10):

1 Basement plan

Insc: As above, No.1, labelled, dimensions given & with notes & a key
s & d: John L. Pearson R.A. | 46 Harley St | Dec 1874 (parts torn off)
Sepia pen & coloured washes (495x660)

2 Ground plan

Insc: No.2, labelled, dimensions given, with a few notes &, stuck on, a printed notice from the Incorporated Church Building Society to the effect that any deviations in the executed building from the drawings must be approved by the Board
s & d: John L. Pearson R.A. | 46 Harley St | Dec 1874... (very rubbed)
Sepia pen with pink, blue & pale brown washes (510x655)

3 East elevation showing the parts below street level in dotted outline

Insc: As above & No.3
s: John L. Pearson R.A.
Sepia pen & coloured washes, linen-backed (655x485)

4 South elevation showing the parts below street level in dotted outline [Fig.17]

Insc: As above & No.4
s: John L. Pearson R.A. | 46 Harley St
Sepia pen, pencil & coloured washes, linen-backed (660x490)

5 Transverse section thro' chancel looking east showing the foundations

Insc: As above, No.6, labelled & some dimensions given
s: John L. Pearson R.A. | 46 Harley St
Sepia pen & coloured washes, linen-backed (620x470)

6 Longitudinal section looking north

Insc: As above, No.7 & with notes referring to detail drawings
s & d: John L. Pearson R.A. | 46 Harley St. | Dec. 1874 (much rubbed)
Sepia pen & coloured washes, linen-backed (640x485)

7 Transverse section through nave looking west

Insc: As above, No.8 & a few dimensions given
s & d: J. L. Pearson R.A. | 46 Harley St | Dec 1874 (? - much rubbed)
Sepia pen, pencil & coloured washes (680x510)

1-7 Scale: $\frac{1}{8}$ in to 1 ft

8 Details of west end, west elevation, north elevation, western part, part-plans & details of a window; the addition of a baptistery to the W elevation by F. L. Pearson is lightly pencilled in
Scale: $\frac{1}{8}$ in to 1 ft (except details of window)

Insc: As above, No.11, labelled, some dimensions given, JW &, covered by an attached strip of paper, James Wallbank
s & d: John L. Pearson R.A. | 46 Harley St. W | Dec 1874
Pen, pencil & coloured washes (670x510)

9 Details of tower and spire: plans, an elevation & sections

Scale: $\frac{1}{8}$ in to 1 ft; mouldings $\frac{1}{8}$ FS
Insc: As above, No.52, labelled, dimensions given & with notes
s: John L. Pearson R.A. | 46 Harley Street
Pen, pencil & coloured washes (690x505)

1-6, 8-9 Insc: With the approval stamp of the Ecclesiastical Commissioners with a date stamp No.11215 16 June 1875 & stamp of the Incorporated Church Building Society d. 22 June 1875

10 Perspective from the SE

Sepia pen & watercolour (875x575)
The details of this design differ slightly from Nos.3 & 4. This drawing has been incorrectly included in Volume A of the RIBA Drawings Collection catalogue under Aldridge, Charles & Deacon, Charles Ernest, LIVERPOOL (Lancs): Baptist Church, Rice Lane, Walton-on-the-Hill.

1-10 Lit: B. F. L. Clarke, *Church builders of the nineteenth century*, 1938, p.202; H. Muthesius, *Die neuere kirchliche Baukunst in England*, 1901, p.637; *The Architect*, XIII, 1875, p.315; *The British Architect*, II, 1874, p.28; IX, 1878, p.101; *AR*, I, 1897, pp.7-8; *Builder*, XXXII, 1874, p.595; XXXIII, 1875, p.382; XXXV, 1877, p.190; XXXVI, 1878, pp.227, 501; *BN*, XXVII, 1875, p.535; XXXII, 1877, p.206; XXXIV, 1878, p.209;

XXXVI, 1879, p.6; *The Church Builder*, LXVI, 1878, pp.69-73; *Pall Mall Magazine*, XV, 1878, pp.99-100
Drawings for 'St John the Evangelist, Red Lion Square' were exhibited at the RA in 1875, No.955, and in 1878, No.1139. The tower was never built. The church was bombed in the Second World War, and demolished. The plan of the church was fitted into an irregular site and consisted of nave and narrower chancel, both with aisles, a S tower and a SE apsidal chapel. Both the vaulted interior and the exterior were of brick with stone dressings.

[11] LONDON: Church of St Peter, Kennington Lane, Vauxhall, Lambeth
Designs in a style influenced by French Gothic, 1860 (9):

1-7 Design

1 Ground plan showing the relation of the church to the surrounding school, master's house, parsonage & proposed orphanage
Insc: As above, labelled & some dimensions given
s & d: John L. Pearson R.A. | 20 Harley St. | Cavendish Sq. | Nov 25 1860
Pen & wash (760x560)

2 West elevation [Fig.18]

Pen (755x560)

3 East elevation

Pen (760x550)

4 South elevation

Pen (760x560)

5 North elevation

Pen (760x560)

6 Transverse section thro' nave | looking west, transverse section thro' chancel | looking east & transverse section thro' nave and aisles | looking east
Pen & wash with some watercolour (560x760)

7 Longitudinal section looking N

Pen & wash (760x560)

1-7 Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above & titled
2, 4-7 s & d: J. L. Pearson R.A. | 22 Harley St | Nov. 1860

In this design the plan includes nave, narthex, chancel and SW baptistery; to the N of the chancel is an extension with the vestries adjoining to the E, and the tower to the W; to the S of the chancel is the organ chamber. Both the vaulted interior and the exterior are of yellow brick with stone dressings.

8-9 Design for exterior decoration

Two elevations of exterior of narthex W & S return walls
Pen & watercolour on backed tracing paper (515x725, 520x285)

8 Lit & reprd: P. Howell, *Victorian churches*, 1968, p.17 (reprd pl.13); *Victorian church art*, exhibition held at the V & A, 1971, p.69, G18; *Builder*, XXII, 1864, p.327; XXVIII, 1870, p.382; *BN*, XIX, 1870, p.3

No.8 is for the exterior decoration of the narthex, but the design of the narthex is different from No.2. Both Nos.8 & 9 show sculpture and incised decoration in plain outline against a red ground, depicting Christ's entry into Jerusalem. These decorations were not carried out, but paintings were executed in the interior by Clayton & Bell.

1-9 Lit: B. F. L. Clarke, *Church builders of the nineteenth century*, 1938, pp.198-199; C. L. Eastlake, *A History of the Gothic revival*, 1872, pp.326, 410;

Hitchcock, *Architecture: C19 & 20*, 1967, p.181; H. Muthesius, *Die neuere kirchliche Baukunst in England*, 1901, p.34; Pevsner, *London II*, 1952, p.272; *The Architect*, VII, 1872, p.235; VIII, 1872, p.232; XIX, 1878, p.234; LVIII, 1897, p.386; *AR*, I, 1897, p.4; *Builder*, XVI, 1860, p.856; XXIII, 1865, pp.626-627; *BN*, VII, 1861, p.427; XI, 1865, p.509; XII, 1865, pp.581, 707, 715, 748, 755, 847; XXIX, 1875, p.696; *The Church Builder*, XII, 1864, p.186; XXXVII, 1871, p.11; *The Ecclesiologist*, XXII, 1861, pp.56-58; XXV, 1864, pp.272 et seq.

'St Peter's, Vauxhall' was exhibited at the RA in 1864, No.773, and 'Tower of St Peter's Vauxhall' was exhibited in 1872, No.1253. The design as executed was modified to reduce its cost and did not include as much decoration as had originally been planned, and the tower was never executed. The drawings in the RIBA are for the original unmodified design.

[12] LONDON: No.2 Temple Place, formerly Astor Estate Office, Victoria Embankment, Westminster Design in Tudor style for William Waldorf Astor, 1892-95 (15):

1 *Plan of basement*, with some very rough pencilled additions & amendments

Insc: As above, No.2 17 (figures in pencil & the 2 crossed out) & labelled

Septia pen, pencil & pink wash (505×685)

2 *Ground plan*, with a few very rough pencilled additions & amendments

Insc: As above, No.18 / 94.27.9.93 & labelled, with a few pencilled notes about plumbing

Septia pen, pencil & pink wash (515×685)

3 *First floor plan*, with a few very rough pencilled additions & amendments

Insc: As above, No.19 (19 in pencil), labelled, dimensions given & with 2 very rough pencilled notes

Septia pen, pencil & pink wash (515×675)

4 *First floor plan*, a tracing of No.3 with the position of some fittings very roughly pencilled in

Insc: As above

d: 13 *Mansfield St W*. / May 9, 1893

Pen, pencil & pink wash on linen-backed tracing paper (480×505)

5 *West elevation*

Insc: As above, No.7 & ground & 1st floor line(s) labelled

d: 13 *Mansfield St W* / May 9, 1893

Pen & blue wash on linen-backed tracing paper (370×505)

6 *North elevation*, with a few very rough pencilled amendments

Insc: As above, in pencil No.23 / 243 - 1017.94, with ground level & ground floor & 1st floor levels marked

w/m: J. Whatman 1892

Septia pen, pencil & blue wash (340×515)

7 *East elevation* showing parts below ground in dotted outline

Insc: As above, No.6 21 (figures in pencil, the 6 crossed out), levels of floors marked &, in pencil, various windowpanes marked H, C & P

Septia pen & blue wash (345×510)

8 *South elevation*, with a largely erased rough pencil design for part of a façade [Fig.19]

Insc: As above, No.5 (5 in pencil) & floor levels marked

Septia pen & blue wash (345×515)

1, 2, 5-8 s & d: John L. Pearson R.A. / 13 *Mansfield Street W*. / March 1893 & John Thompson / July 13, 1893

9 *Elevation of north wall to courtyard, Milford Lane side* showing the elaborate ironwork of the railings

Insc: As above & ground line marked

d: (in pencil) 13 *Mansfield St. W* / Oct 8, 95

Septia & black pen (340×505)

1-9 Scale: $\frac{1}{8}$ in to 1ft

10 Great room on 1st floor: plan of N wall with E-W section looking N

Insc: Dimensions given on plan, with a list of items to be carved & same design was adapted to the longer room JLP

Septia pen & coloured washes (510×690)

The room is here shorter E-W than in Nos.3 & 8.

11 Great room on 1st floor: plans of S & W walls with E-W section looking S & N-S section looking W

Insc: Sections in great room, plans with dimensions given & same design was adapted to the longer room JLP

Septia pen & coloured washes (510×675)

The room is shorter E-W than in No.3.

10-11 s & d: John L. Pearson R.A. / 13 *Mansfield St W* / June 1892 The design in Nos.10-11 shows a panelled room with an open timber roof. There is a quantity of elaborate carving, and the windows are ornamented with heraldic stained glass.

12 Library: plans of floor & ceiling & elevations of the 4 walls

Insc: Library / 159 & Council chamber

Septia pen & coloured washes (515×685)

The room is richly panelled with an elaborate plaster ceiling. There is heraldic stained glass in the windows.

13 *Principal stairs*: ground & 1st floor plans, 3 sections & part of a 4th section lightly pencilled in

Insc: As above, in pencil No.252 / 10.8.94; labelled, dimensions given & with a pencil note against 1st floor plan these dimensions / - not sent

w/m: J. Whatman 1892

Septia pen, pencil & coloured washes (515×685)

The ground floor plan is slightly different from that in No.2 but the position of the fireplace corresponds to a pencil amendment in No.2. The first floor plan corresponds to that in Nos.3 & 4.

10-13 Scale: $\frac{1}{4}$ in to 1ft (marked on Nos.11-13)

14-15 *Plan of Milford Lane & Sections thro' Milford Lane* showing the differences made to the lane by the new building

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

Insc: As above & labelled with keys: black lines show original... / red lines show new...

d: 13 *Mansfield St. W*. / Sept 27, 95

Black & red pen (340×520)

1-12, 14 Insc: Titled

1-15 Lit: Pevsner, *London I*, 1973, p.390; *AR*, I, 1897, p.77; *Architecture*, I, 1896, p.404; *RIBA Jnl*, LIX, 1952, pp.439-441

Accompanying the drawings is a lithograph of 1935 by Hanslip Fletcher showing a view of the building from the SW.

[13] LONDON: Westminster Abbey

Design for restoration of the exterior of the N transept

Perspective, drawn by P. E. Masey (q.v.)

s: P. E. Masey

Pencil & grey wash, backed (650×500)

Lit: M. B. Adams, *Architects from George IV to George V*, 1912, p.8; W. R. Lethaby, *Westminster Abbey and the King's craftsmen*, 1906, *passim*; W. Morris, *Concerning Westminster Abbey*, SPAB pamphlet, 1893;

Architecture, I, 1896, pp.132-142; *Builder*, LIX, 1890, p.400; LXII, 1892, pp.11, 415; *BN*, L, 1886, pp.569, 940; LI, 1886, p.712; LV, 1888, p.538; LVIII, 1890, p.891; LX, 1891, pp.500, 772; LXII, 1892, p.592; LXIII, 1892, pp.805, 861; LXV, 1893, p.539; *RIBA Jnl*, XLVI, 1939, pp.706-710

The N transept was refronted by Pearson and George Gilbert Scott (q.v.) between 1875 and 1890. Scott was responsible for the porches and Pearson for the parts higher up (see Arthur D. Sharp, 'Westminster Abbey: an account of the various works of reparation to the Abbey church executed under the direction of John Loughborough Pearson, R.A., during the years 1884 to 1897', *RIBA Jnl*, *loc. cit.*).

[14] LONDON: Westminster Abbey

Design for a monument to Dean Stanley

Side & end elevations

Insc: Monument of Dean Stanley W: Abbey. / Figure drawn by Boehm R.A.

s: J. L. Pearson. Archt. & J.L.P.

Septia pen & pencil with touches of grey & pink washes to indicate marble, backed (190×430)

Lit: *Builder*, XLVII, 1884, p.622 (illustrated with an engraving by Cooper)

Dean Stanley died in 1881, and his tomb, one of three in the Abbey by Pearson, was erected soon after. Pearson designed the tomb-chest with trefoiled panels; the figure was carved by Sir Joseph Edgar Boehm R.A.

[15] LONDON: Westminster Abbey

Alternative designs for a chapel in the Decorated style to house monuments, 1888-92 (7):

Design A

1 Site plan

Scale: $\frac{1}{8}$ in to 100ft

Insc: No.1 & labelled

s & d: J. L. Pearson R.A. / 13 *Mansfield St*. / 1888

Pen with pink, green & grey washes on cartridge-backed tracing paper backed with linen (435×360)

In this design the chapel extends farther to the S than in the following designs.

Design B

2 Site plan

Scale: $\frac{1}{8}$ in to 100ft

Insc: No.2 & labelled

s: J. L. Pearson

Pen & pencil with green & pink washes on cartridge-backed tracing paper backed with linen (405×320)

Design C

3 Site plan

Scale: 1in to 50ft

Insc: No.4, labelled & with a few roughly pencilled calculations

s & d: J. L. Pearson R.A. / 13 *Mansfield St* / March 1889

Pen & pencil with grey, pink & green washes (510×680)

An alternative design for a rectangular chapel is lightly pencilled in on the site of the old refectory.

Designs B & C are very similar, but in C the chapel is located slightly farther S.

4-7 Design D

4 *Ground plan* showing the chapel's relation to its immediate surroundings

Scale: $\frac{2}{3}$ in to 30ft

Insc: As above, *Four drawings* - No.1 & surrounding buildings labelled

w/m: T. H. Saunders

s & d: John L. Pearson R.A. / 13 *Mansfield Street. W* / June 1891

Pencil (505×680)

5 North elevation

Insc: As above, *Four drawings - No.3 & strictly private*
s & d: John L. Pearson R.A. | 13 Mansfield St W | June 1891

w/m: T. H. Saunders
Pencil & blue-grey wash (510×690)

6 East elevation showing part of the chapter house & of the abbey

Insc: As above, *Four drawings - No.4 & strictly private*
s & d: John L. Pearson R.A. | 13 Mansfield St W | June 1891

Pencil & blue-grey wash on 2 pieces of paper joined together to make 1 sheet (500×820)

4-6 Scale: As for No.3, but not marked

7 Perspective from SE

Insc: *Four drawings - No.2 & strictly private*
s & d: John L. Pearson R.A. | 13 Mansfield Street | Jan'y 1892

Pencil (455×685)

1-7 Insc: Titled

Lit: *Builder*, LVI, 1889, pp.137-139, 159, 188; LIX, 1890, pp.474, 489-492; LXI, 1891, pp.6, 60, 81; LXVI, 1894, p.167; BN, LVI, 1889, p.324; LVIII, 1890, p.818; LIX, 1890, pp.909-911; LXI, 1891, pp.4, 132, 206; LXII, 1892, p.498; 'Westminster Abbey Commission, Report of Mr Pearson R.A., on the Abbey', dated March 1889; *RIBA Jnl*, VII, 1890, pp.119-120

In 1889 a commission was set up to consider the problem of lack of space for monuments in the Abbey. Pearson, as surveyor to the Abbey, put forward alternative designs for a new building to be erected on one of three possible sites. One site was to the SE of the chapter house, where a chapel was to be built, connected to the S transept of the Abbey by a corridor. The drawings above are concerned with this scheme. Another site was the old refectory, which was to be reconstructed as a chapel. This scheme is roughed in on drawing No.3 above. The third site was to the N of the nave where either a new aisle or a new cloister was to be built. All these schemes were shelved, only to be reconsidered by a new commission in 1927 (see *Builder*, CXXXIII, 1927, pp.722, 724-725, 743) and again abandoned.

[16] LONDON: Westminster Hall

Design for restoration & additions, 1884 (2):

1 Perspective from SW
Pen (535×710)

2 Perspective from NW

s & d: J. L. Pearson R.A. | 13 Mansfield Street. W | May, 1884

Pencil, backed (420×595)

This drawing would seem to be a study for the drawing illustrated in *AR*, I, 1897, p.75.

Lit: II. St G. Saunders, *Westminster Hall*, 1951, pp.302-309; *AR*, I, 1897, p.74; *Builder*, XLVII, 1884, pp.78, 115, 809; XLIX, 1885, pp.1-3, 72, 804; LI, 1886, p.332; LIX, 1890, pp.114, 368-369; *Report from the select committee on Westminster Hall restoration*, 1885

In 1885 two drawings of 'Westminster Hall' were exhibited at the RA, Nos.1861 & 1871. In 1883 the old law courts on the W side of Westminster Hall were demolished and Pearson was asked by the Office of Works to restore its W wall. In order to protect the lower, Norman portions of the wall, which have a fine series of original masons' marks, Pearson proposed building a cloister with rooms over it between the wall and the C14 buttresses, based on the archaeological evidence of a former cloister there. To make the hall more architecturally imposing,

he proposed raising the N towers. The proposals were put before a Select Parliamentary Committee in 1884-85, and subsequently a modified version of the cloister was built. The raising of the N towers was left. The work was completed by 1888.

[17] LONDON: Westwood House, Westwood Hill, Sydenham, Lewisham
Design for remodelling & additions in red brick
French Renaissance style, for Henry Littleton, 1880 (2):

1 Front elevation

2 Garden elevation [Fig.20]

1-2 Insc: in pencil *Westwood House | Sydenham*
s: in pencil John L. Pearson

Pen & watercolour, mounted on card (305×410)

Exhib: RA 1880, Nos.1120, 1130, 'Westwood House, Sydenham'

In 1878 Pearson exhibited at the RA another drawing, 'Westwood House, Sydenham', No.1108.

Lit: Pevsner, *London II*, 1952, p.292; *AR*, I, 1897, p.77; *Builder*, XXXVI, 1878, p.501; XXXIX, 1880, p.252; BN, XXXVIII, 1880, pp.506, 535; XXXIX, 1880, p.732; XL, 1881, p.45

The house which Pearson transformed was, according to W. Cosmo Monkhouse in *Pall Mall Magazine*, XV, 1898, p.107, 'a commonplace modern erection'. The designs were made in 1878, and the house was built 1880-81. It was demolished in the 1950s. Pearson's son, Frank Loughborough, married Cecilia Littleton, the grand-daughter of the client for whom Westwood House was remodelled.

[18] NORWICH: Cathedral

Design for bishop's throne, 1893

Plan, front & side elevations & section

Scale: 1/2 in to 1 ft

Insc: *Norwich cathedral | bishop's throne & No.1 | 29 - 28.1.95*, with a few dimensions & labels lightly pencilled in

Pencil & pale brown wash (500×430)

Lit: Pevsner, *NE Norfolk*, 1962, p.225; BN, LXVIII, 1895, p.784

The throne was unveiled in 1895.

[19] PETERBOROUGH (Northants): Cathedral

Design for restoration of crossing piers, raised tower & new spire, designs for new fittings & design for new chancel pavement, 1888-92 (5):

Design for restoration of crossing piers & raised tower & new spire

1 Section through crossing showing elevations of tower & transepts

Insc: *Peterborough cathedral, central tower*

s & d: (largely crased) ... on R.A. | ... Street. W | Aug 18...

Pen & wash (695×290)

2-3 Design for screen at E end of nave, 1888

2 Section through Nave | looking East showing screen

Insc: As above, *Peterboro: Cath: No.104 & 2*
dimensions pencilled in

s & d: John L. Pearson. R.A. | 13 Mansfield St. W | March 1888

Pen with pale blue, pale brown & grey washes (435×335)

3 Part-elevation of screen

Insc: As above, *Peterboro Cath (on drawing & mount)*
& some dimensions given

s & d: J. L. Pearson R.A. | 13 Mansfield St. | March 1888

Pen with pale brown & grey washes, stuck on card (430×220)

Design for altar surmounted by baldachino, 1892

4 Plan & elevation

Insc: (on mount) *Reredos | Peterborough Cath:*

s & d: J. L. Pearson. R.A. | 13 Mansfield St. W | Aug. 1892

Pen & coloured washes with a few touches of gold paint, stuck on card (325×115)

Pevsner, *Beds & Hunts*, 1968, p.319, gives the date of the baldachino as 1894.

Design for pavement, 1891

5 Plan

Scale: 1/2 in to 1 ft

Insc: *Design for marble floor for choir, Peterborough Cath: No.51 | 52 - 1.2.91*, with some roughly pencilled notes, labels & dimensions given; verso, in pencil, *Peterboro Cath | Marble floor | & Bishop's Throne*

w/m: T. H. Saunders

s & d: John L. Pearson R.A. | 13 Mansfield St W | Janr. 1891

Sepia pen, watercolour & some pencil on 2 pieces of paper joined to make 1 sheet (675×1440)

1-5 Lit: A. C. Benson, *The Life of Edward White Benson*, 1899, II, p.54; W. D. Sweeting, *The Cathedral church of Peterborough*, 1908, pp.71-81; *AR*, I, 1897, pp.70, 73; *Builder*, XLIV, 1883, pp.33, 59, 71, 106, 110; XLVI, 1884, pp.695, 709; XLVIII, 1885, pp.57-58, 95, 126, 573, 610, 684; LV, 1888, p.178; LIX, 1890, pp.53, 514; LX, 1891, p.271; LXII, 1892, p.108; LXIV, 1893, p.117; LXV, 1893, p.342; LXVI, 1894, pp.192, 204, 393; BN, XLIV, 1883, pp.33, 55, 148, 271, 340; XLV, 1883, p.746; XLVI, 1884, pp.205, 732; XLVII, 1884, pp.801, 888, 1018; XLVIII, 1885, pp.50, 105, 152, 640, 673; LI, 1886, p.1004; LII, 1887, p.540; LIV, 1888, pp.584, 687-688; LVI, 1889, p.430; LVII, 1889, p.95; LVIII, 1890, pp.222, 536; LIX, 1890, p.558; LXV, 1893, pp.473, 493, 880; LXVI, 1894, pp.658-659

At the end of 1882 the central tower showed signs of imminent collapse. It was taken down, the stones being numbered for re-erection. During this process Pearson noted stones in the rubble core which belonged to the original tower before it was reduced in height in the C14. On the basis of this evidence he made this design which aimed to restore the original Norman tower to which he added a spire. His proposals caused controversy which in the end was only resolved after the intervention of the Archbishop of Canterbury, who decided against Pearson's restoration. The crossing piers and tower above were rebuilt exactly as they had been before, the work taking place between 1884 and 1890. At the same time Pearson designed and executed new fittings for the chancel which were completed in 1894.

[20] PETERBOROUGH (Northants): Church of St John the Baptist

Design for restoration, 1880 (6):

1 Plan

Insc: As above, labelled, a few dimensions given & accommodation itemized, with a memorandum dated 16/2/82 about the siting of the font

Sepia pen with red & pale brown washes

2 South elevation

Insc: As above & new roofs, windows, etc.

Sepia pen with grey & green-grey washes

3 West elevation & east elevation

Insc: As above

Sepia pen with pale brown & green-grey washes

4 Section thro nave and aisles looking west

Insc: As above & new roofs, windows, etc.

Sepia pen with red, pale brown & grey-blue washes

Section through chancel and aisles looking east with form of reredos roughly pencilled in & section through nave and aisles looking east

Insc: As above, new, roofs, windows &c. & with a few pencilled dimensions & marks
Sepia pen with red, pale brown & blue washes

6 Longitudinal section, with the form of a screen very roughly sketched in in pencil

Insc: As above & new roofs, windows, &c.
w/m: T. H. Saunders

1-6 Scale: $\frac{1}{2}$ in to 1 ft (marked on No.1 only)

Insc: St John the Baptist, Peterboro. Restoration, numbered No.1 to No.6, a stamp dated 13 Dec 1880 with the number 16465 & various numbers over 10, the approval stamp of the Incorporated Church Building Society with the date 26 May 1882 & a stamped notice from the Incorporated Church Building Society to the effect that the grant would be forfeited if any deviation is made from the approved plans without prior approval from the Society
s & d: John L. Pearson R.A. | 46 Harley Street | Nov 1880 (partly cut off in some cases) & also signed by John Thompson
(495 x 645)

The church was altered in 1819 and old features were 'cruelly swept away'. Pearson's restoration of 1881-83 attempted to replace them.

[21] TRURO (Cornwall): Cathedral

Design in Early English style, with spires in Normandy Gothic, some drawings used as contract drawings in 1881, (7):

1 Ground plan, with seating very faintly indicated in pencil

Insc: As above, Truro cathedral & No.2, labelled with, in largely indecipherable pencil, some dimensions & a note & the dimensions of the altar given in pen
s & d: John L. Pearson R.A. | 13 Mansfield St. & John Shillitoe Decr. | 1881 (very rubbed & torn)
Pen & wash on cartridge-backed tracing paper backed with linen (705 x 990)

2 East elevation

Insc: As above & No.3
s & d: John L. Pearson R.A. | 12 Mansfield St. & John Shillitoe | Decr. 13/81
Pen & wash on cartridge-backed tracing paper backed with linen (740 x 610)

3 West elevation

Insc: As above, Truro cathedral & No.4
s & d: John L. Pearson R.A. | 13 Mansfield... (cut off) & John Shillitoe | Decr. 13/81
Pen & wash on cartridge-backed tracing paper backed with linen (735 x 490)

4 South elevation

Insc: As above, Truro cathedral & No.5
Pen & wash on cartridge-backed tracing paper backed with linen (720 x 1010)

5 Longitudinal section looking south

Insc: As above, Truro cathedral & No.7
s & d: John L. Pearson R.A. | 13 Mansfield St. & John Shillitoe Decr. 13/81 (very torn & rubbed)
Pen, pencil & wash on cartridge-backed tracing paper with linen (725 x 1010)

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

6 Perspective from the S

Watercolour (500 x 625)
Lit: Victorian church art, V & A exhibition catalogue, 1971, p.71, G21
Reprd: Architect, XXIII, 1880, p.373

7 Unfinished perspective from the SE
Watercolour & pencil (490 x 645)

1-7 Lit: A. C. Benson, *The Life of Edward White Benson*, 1899, I, pp.448, 453, II, p.148; B. F. L. Clarke, *Church builders of the nineteenth century*, 1938, pp.203-205; Hitchcock, *Architecture: C19 & 20*, p.190; H. Muesius, *Die neuere kirchliche Baukunst in England*, 1901, pp.37-38; Pevsner, *Cornwall*, 1970, p.233; *The Architect*, XX, 1878, pp.128, 238; XXI, 1879, p.370; XXII, 1879, p.79; XXIII, 1880, pp.373-376; XXV, 1881, pp.358, 384, 388; XXVI, 1881, pp.124, 253, 275; XXVIII, 1882, pp.211, 284; XXIX, 1883, p.16; XXXVIII, 1887, p.235; AR, I, 1897, pp.8-11; *Builder*, XXXIV, 1878, p.922; XXXVII, 1879, p.898; XXXVIII, 1880, pp.554, 570, 676; XXXIX, 1880, pp.120, 448, 486; XL, 1881, pp.606-607, 635-636, 652; XLI, 1881, pp.482, 805; XLII, 1882, pp.363, 568; XLIV, 1883, p.809; L, 1886, p.693; LII, 1887, p.629; LIII, 1887, pp.356, 657-659; LIV, 1888, pp.9, 11; LXII, 1892, p.334; LXIV, 1893, p.54; LXXI, 1896, pp.360, 379; LXXII, 1897, p.71; LXXV, 1898, p.389; LXXXVI, 1899, p.122; LXXX, 1901, p.541; LXXXVIII, 1910, p.56; BN, XXXIV, 1878, p.624; XXXV, 1878, pp.184, 519, 584, 631, 640-643; XXXVI, 1879, pp.144, 552, 706; XXXVII, 1879, p.173; XXXVIII, 1880, pp.368, 506, 535, 560, 570, 642; XXXIX, 1880, pp.91, 256, 441; XL, 1881, pp.215, 591-592; XLI, 1881, pp.263, 491, 823; XLII, 1882, pp.371, 499, 711; XLIII, 1882, p.461; XLV, 1883, pp.387, 1002; XLVI, 1884, p.852; XLVII, 1884, p.686; XLVIII, 1885, p.69; L, 1886, pp.400, 600, 727, 887; LI, 1886, pp.150, 603; LIII, 1887, pp.458-459, 675, 678-679, 881, 932; LIV, 1888, p.632; LIX, 1890, p.633; LXII, 1892, pp.592, 885; LXV, 1893, p.636; LXXI, 1896, pp.590-591, 896; LXXII, 1897, pp.434, 808; LXXIII, 1897, pp.328, 941; *The British Architect*, XVI, 1881, p.515; XVII, 1882, p.208; XXVIII, 1887, pp.318, 334-337, 348, 410, 425, 428

The Act creating the new diocese of Truro was passed in 1876, and Pearson was appointed architect of the new cathedral in 1878 (for the circumstances of the appointment see *The Architect*, XX, 1878, p.128). In 1880 the foundation stone was laid, and in the same year four drawings were exhibited at the RA, Nos.1105, 1118, 1129 & 1165. Further drawings were exhibited at the RA in 1882, No.1134, in 1887, No.1631, and in 1892, No.1687. The completed choir, transepts and two bays of the nave were consecrated in 1887, and the foundation stone of the rest of the nave was laid in 1898 after Pearson's death; his son, F. L. Pearson (q.v.), was responsible for the completion of the building according to the above design. The nave was dedicated in 1903, and in 1910 the W spires were completed. One bay of the proposed cloisters was built in 1935, but the remainder and the proposed chapter house were subsequently abandoned. The plan is basically cruciform with two sets of transepts and a straight E end. The Perpendicular S aisle of the old parish church of St Mary is incorporated as an extra S aisle to the choir. There are two W towers, a central tower and a tower abutting the E side of the S transept. A circular baptistery adjoins the W side of the S transept. The vestries are in a crypt beneath the choir. The proposed cloisters and chapter house were to be to the N of the cathedral. The building is of stone with a vaulted interior.

[22] WANTAGE (Berks): St Mary's Home
Design for a new chapel in Early English style, 1885 (5):

1 Plan

Insc: As above, No.1, labelled & some dimensions given; with a note, *S. sedilia removed from present chapel*, but where S has been marked on plan it has been crossed through, & another note, *the organ to project over the stalls*
Pencil & pink wash

2 West elevation

Insc: As above & No.2
Pencil with blue-grey & pale brown washes

3 East elevation

Insc: As above & No.3
Pencil & blue-grey wash

4 South elevation

Insc: As above, No.4 & before alterations
Pencil with pale brown & blue-grey washes
This elevation does not quite correspond to the plan in No.1.

5 North elevation

Insc: As above & No.5
Pencil with pink & blue-grey washes

1-5 Scale: $\frac{1}{8}$ in to 1 ft (marked on No.1 only)

Insc: S. Mary's Home - Wantage | new chapel
s & d: John L. Pearson R.A. | 13 Mansfield St | Dec. 1885
(330 x 510)
Lit: Pevsner, *Berks*, 1966, p.254
The chapel was built 1887-89. In 1900 Frank L. Pearson made additions to the W end.

PEART, Walter (fl.1854-1893)

Peart was employed as an assistant by a number of architects engaged in restorations and alterations to medieval churches and houses, particularly in Berkshire, Bedfordshire, Sussex and Kent. His work for them appears to have involved site supervision and in some instances the preparation of detail drawings. In a letter of 1893 (see bibliography below) Peart mentions his employment with (G. E.) Street on the building at Boyne Hill, Berkshire, of the church steeple (work carried out 1854-57), and from that position through Street's influence he moved to a post at Hedon Church, Yorkshire. Other work included 'the design and modelling of decorations to connect with Mr I. L. Cooper's manufactured roof coverings'. Subsequently he was employed by Parr & Strong, to 'supervise a large country house in Kent' as well as 'a church at Eastbourne' and the alterations to Gravesend Town Hall. He was also connected with the construction of houses at Sevenoaks, Kent (for Mr R. Willey), and another at Cookham, Berkshire (for Mr C. Cooper).
Bibl: MS autobiographical note & letter to Mr Batsford d. 28 Dec 1893, both purchased with the collection of drawings

Measured & topographical drawings, 1868-78 & a few 1880-86 (203)

Figures at the end of entries refer to the sequence of the sheets in the portfolio; the number of sheets if more than one is shown in parentheses
ALDENHAM (Herts): Church of St John the Baptist
Details of rood screen fragments, 1

ALFRISTON (Sussex): Old vicarage & old hostelry
Views, 2

ALFRISTON (Sussex): Star Inn
Details of entrance door, floor & ceiling timbers, 3

AYLESBURY (Bucks): House, Market Place
View & muntin detail, 4

BEACONSFIELD (Bucks): Church of All Saints
Details of the stalls decoration (2); plan, elevation & detail of tomb, 5-7

BEDFORD: Church of St Paul
Details of 2 panels showing coats of arms, 8

BIDDENHAM (Beds): Church of St James
Plan & elevation of churchyard cross base; detail of parapet carving, 9-10

BISHAM (Berks): Bisham Abbey
Details of timber roof over council chamber; details of timber roof over refectory (2); plan & elevation of coffin lid in abbey, 11-14

BRAY (Berks): Church of St Michael, cottage & lychgate
Plan & details of roof over St Nicholas chapel; elevations & spandrel detail of cottage; plan, elevation & details of lychgate (2), 14-15

BROMHAM (Beds): Church of St Owen
Alphabet taken from lettering on tomb of Thomas Wideville; views of helmet, sword & coronet in the church, 9, 16

BURNHAM (Bucks): Burnham Abbey
Plan, elevation & details of fireplace (2); elevation & sections of covered wall around the abbey, 17-19

CANFORD MAGNA (Dorset): Church
Detail of aisle window, 20

CARLTON (Beds): Church of St Mary
Elevation & view of base & fragment of churchyard cross, 21

CHALK (Kent): Church of St Mary
Details of grotesques around niche over porch entrance; details of key to lock on tower door, 22-23

CHRISTCHURCH (Hants): Church of All Saints
Plan & elevations of altar in Lady chapel, 24

CHURCH KNOWLE (Dorset): Barneston Manor House
Plan of ground floor with details of oriel & steps; plan of timber ceiling above hall with details of pillars & rafters; S elevation with details of eaves; elevation & section of oriel; view of S front, 20, 25-28

COBHAM (Kent): Coin found at
Details, 23

COOKHAM (Berks): Church of the Holy Trinity
Elevation & details of S doorway; plan & section of marble slab, 14, 29

CORFE CASTLE (Dorset): The keep
Plan & elevation, 30

DOVER (Kent): House in James Street
N & W elevations with details of doorways, doors & decorative panels (2), 32-33

DOWNSHAY (Dorset): Manor House
Details of rainwater down pipe head, 31

EASTBOURNE (Sussex): House
E & S elevations with details of hood mouldings & doorways (2), 34-35

ELSTOW (Beds): Church of St Mary & St Helen
Elevation & section of door of tower, 21

EWELME (Oxon): Church of St Mary the Virgin
Detail of brass in church, 36

FELMERSHAM (Beds): Church of St Mary
Details of abacus & hood moulding, priest's doorway, 37

FORDINGBRIDGE (Hants): Church of St Mary
Plan & section of stone coffin lid, 24

GRANTHAM (Lincs): Church of St Wulfram
Detail of fragment of marble coffin lid, 38

GRIMSBY (Lincs): Church
Elevation of churchyard cross, 38

HAMBLEDEN (Bucks): Church of St Mary
Details of panels & pilasters from 'Cardinal Wolsey's Bedstead' (5), 39-43

HAMPRESTON (Dorset): Church of All Saints
Detail of handle from N door, 44

HARPSDEN CUM BOLNEY (Oxon): Church of St Margaret
Detail of encaustic tiles, 45

HARROLD (Beds): Church of All Saints
Detail of handle from W door, 46

HEDON (Yorks): Church of St Augustine
Ground plan drawn on 7 sheets to fit together in cross-shape of plan, with key sheet (8); details of piers, corbels, doorways, mouldings & grotesques (30); details of stone cross fragments; plans & sections of stone effigy, blue marble coffin lid & cross base fragment; plan & elevation of the 'Ravenspurne Cross'; view of statue of St John from Beverley; details of mace, 47-89

HENLEY-ON-THAMES (Oxon): Church of St Mary the Virgin
Elevation of window on E side of N chantry, 45

HURLEY (Berks): Bell Inn
S & W elevations with details of ceiling timbers, jambs & spandrels (2), 90-91

HURLEY (Berks): Church of St Mary the Virgin
Detail of cross on tower, 92

HURLEY (Berks): Convent buildings
View of dovecote with details, 92

HURLEY (Berks): Downgreen House, Knowle Hill
Elevations & details of decoration, 92

IGHTHAM (Kent): Archway House
Elevation, section & details of gable of house, 93

IGHTHAM (Kent): Church of St Peter
Section of rood beam & detail of newel terminal, 94

IGHTHAM (Kent): George & Dragon Inn
Elevation & fireplace details, 95

IGHTHAM (Kent): House at Ivy Hatch
E elevation & details of gable & mouldings, 96

IGHTHAM (Kent): The Mote
View of E front; view from SE & plan & elevation of chest in The Mote; plans, elevations & details of entrance doors (2); details of wood & ironwork from doors, windows & fireplace (6), 97-106

IGHTHAM (Kent): The Town House
Ground, 1st floor & roof plans (2); N, S, E, W elevations with window details (2); sections; details & plan of parlour window & hall oriel (2); details of pilasters & spandrels, 107-114

KEMPSTON (Beds): Church of All Saints
Details of stone coffin lid & door handle (2), 8, 46

KEMSING (Kent): Church of St Mary the Virgin
Plan with details of windows & jambs; elevations & details of rood screen (10); elevations of porch & S entrance with details of door handle (2); details of memorial slab, stone coffin lid, wooden chest & seat (3), 115-130

KEYINGHAM (Yorks): Stone cross
Plans, elevations & details, 89

KINGSTON (Dorset): Church (?)
Detail of window from an 'old building', possibly a church, 31

KINSON (Dorset): Church of St Andrew
Detail of handle from S door, 44

LEIGH (Kent): The Limes farmhouse, Watts Cross
Front elevation & details of eaves, 132

LONDON: Eastbury, Barking (Essex)
Elevations & details of doorways, chimneys, mouldings & finials (2), 133-134

LONDON: Church of St Mary Magdalene (East Ham), Newham (Essex)
Ground plan & various details (double size), 135

LONDON: The Treaty House (Uxbridge), Hillingdon (Middx)
Plan & elevation of the dovecote with details of the corbel table, 136

MAIDENHEAD (Berks): Alms houses
Front elevation & details of cornices & dedicatory panel, 137

MAIDSTONE (Kent): *English Oak Chair, 1603*
Elevations, sections & details (3), 201-203
Insc: As above

MARLOW (Bucks): The Deanery House
View of principal front, 138

MEDMENHAM (Bucks): Medmenham Abbey
Details of doorways, seat & chimneys (3), 139-141

MEDMENHAM (Bucks): Houses
View of street front of half-timbered houses, 141

MEOPHAM (Kent): Church of St John the Baptist
Elevation & sections of oak beam, 23

OAKLEY (Bucks): Church of St Mary
Details of memorial, stanchion heads & remains of churchyard cross (2), 8, 142

OCKWELLS MANOR (Berks)
Elevation of principal front with part-plan (double size); details of hall oriel, gables, main fireplace, lintels & decorative ironwork (5), 143-148

ODELL (Beds): Church of All Saints
Details of stoup & view of tower (2), 8, 10

OLDBURY, nr Ightham (Kent): Oldbury House
N elevation with details of corbels, doorway & jambs, 149

OTFORD (Kent): St Thomas à Becket's well
Plan, S, E, W elevations, 150

OTTRINGHAM (Yorks): Church of St Wilfred
Detail of memorial in church, 89

PAULL HOLME (Yorks): Ancient brick tower
Elevation, 89

PAVENHAM (Beds): Church of St Peter
Details of corbels & finials on stalls (2), 37, 151

PECKHAM, WEST (Kent): Duke's Place
N elevation with details of windows, spandrels & eaves, 152

PLAXTOL (Kent): Nuttree Hall
N elevation with details of window & barge boards;
plan, elevation, section & details of fireplace, 153-154

PLAXTOL (Kent): Pennyhaugh
W elevation, 194

POOLE (Dorset): Houses in Church Street & Fish
Street
Elevations & window details, 155

POULTON (Kent): St Radigund's Abbey
Elevation of doorway, 33

RUSCOMBE (Berks): Church of St James the Great
Detail of weathervane on church tower, 45

SEAL (Kent): Bitchet farmhouse
Details of floor timbers & cornice, 94

SEAL (Kent): Church of St Peter
Elevations, plans & details of W doors & doorway
(2), 156-157

SEAL (Kent): Foxbury
Plan, elevations & details of a chest in the house, 158

SEVENOAKS (Kent): House in High Street
Plan of ceiling, elevations of interior walls & fireplace
details from the main room (2), 159-160

SHIPBOURNE (Kent): The Bull Inn
Plan, elevations & details of a table in the inn, 94

SHIPLAKE (Oxon): Church of St Peter & St Paul
Detail of carved stone in S aisle, 45

SHOREHAM (Kent): Church of St Peter & St Paul
Elevation & details of S porch, 161

SHOREHAM (Kent): Filston Hall
Detail of metalwork on W entrance door, 162

STEVENINGTON (Beds): Church of St Mary
Ground plan & plan of ceiling timbers (2); details
of piers, arches, doorways, remains of rood screen,
seats & nave roof decoration (14), 10, 163-177

STEVENINGTON (Beds): Cross
Plan, elevations & details (2), 178-179

STOKE POGES (Bucks): Church of St Giles
Details of porch, memorial & ironwork on S door
(3), 19, 180-181

STUDLAND (Dorset): Village cross
Details of remains of cross, 20

SWANAGE (Dorset): Church of St Mary
Plan & section of coffin lid in church, 20

TAPLOW (Bucks): Church of St Nicholas (?)
Elevation of memorial in church, 181

TURVEY (Beds): Church of All Saints
Plan & elevation of S door, details of various
memorials & ironwork (5), 10, 182-185

TURVILLE (Bucks): Church of St Mary
Details of churchyard cross base, 45

WALTHAM ST LAWRENCE (Berks): The Bell Inn
N & W elevations & details of doors & ironwork,
186

WALTHAM, WHITE (Berks): Church of the Blessed
Virgin Mary
Plan & section of coffin lid in church, 14

WALTHAM, WHITE (Berks): Vicarage
N & E elevations & details of decoration, 187

WARFIELD (Berks): Church of St Michael & All
Angels
Details of windows, lectern & ironwork in church
(2), 188-189

WHITCHURCH (Hants): Church of All Hallows
Details of stone slab in church, 34

WINDSOR (Berks): Windsor Castle, St George's chapel
Detail of dedication panel, 38

WOOBURN (Bucks): Church of St Paul
Detail of memorial in church, 4

WOOBURN (Bucks): Deyncourt Manor House
Plan of ceiling timbers, S elevation, longitudinal
section & details (2), 190-191

WOOBURN (Bucks): The Royal Oak Inn
Details of carved figures & panels, 19

WORTH MATRAVERS (Dorset): Chapel of St Aldhelm's
Head
Plan, section & details (2), 192-193

WORTH MATRAVERS (Dorset): Church of St Nicholas
Detail of memorial slab in church, 20

WROTHAM (Kent): Castle
Details, 194

WROTHAM (Kent): Old Soar Manor House
Plans, elevations, sections & details (6), 195-200

YATELEY (Hants): Church of St Peter
Detail of memorial in church, 118

Scale: Various
s & d: Approx. two-thirds of the drawings are s.
with a monogram or simple WP & d. 1868-78 or
1880-86
Pen (340 x 255); some have coloured washes added
Prov: Pur. 1904

PELLECHET, Auguste Joseph (1789-1871)
Pellechet entered the École de Beaux-Arts in 1813,
and became a pupil at the atelier Guignet-Dutriche.
He designed numerous private buildings (e.g. Place
Lafayette, formerly Place Charles X, in the 1820s
with Leclerc) but was principally a government
architect.
Bibl: E. Delaire, *Les architectes élèves de l'École de
Beaux-Arts*, 1907

PARIS: Area between Rue de Rivoli & Rue St Honoré
Designs, 1854
See Hittorf, Jacques Ignace, Armand, Alfred,
Pellechet, Auguste Joseph & Rohault de Fleury,
Charles

PENNETHORNE, Sir James (1801-1871)

It seems likely that Pennethorne was a natural son
of the Prince Regent and John Nash's wife; in any
case Nash undertook the education of the Pennethorne
children when they were brought to London from
Worcester in the early 1820s. James worked in Nash's
office, 1820-22, and with Augustus Charles Pugin,
1822-24, and then travelled in France and Italy for
two years. On his return he became Nash's principal
assistant and was responsible for work on such
projects as the Strand improvements, Carlton House
Terrace and the laying out of St James's Park, as
well as the design of the East and West Park Villages,
built from 1827, which formed part of Nash's Regent's
Park scheme. The villages were composed of semi-
detached villas, some in an Italianate and some in a
Tudoresque style. Nash retired in 1832 and
Pennethorne was employed, as Nash had been, by the
Commission of Woods & Forests, an appointment
which in one form or another lasted the rest of his
life. The Commission had a responsibility for planning
in the metropolis, though much difficulty stemmed
from the lack of a clear definition of the roles of the
various authorities in city planning schemes. It was
in connection with these schemes that Pennethorne's
contributions were perhaps most significant. In 1838
he submitted to a Select Committee of the House of
Commons 'plans for improving the metropolis'. He
was then appointed with Chawner to make plans for
improvements and to prepare estimates. The plans
and estimates were prepared by 1839 and an Act
was passed to carry them out. Remuneration to the
architects was to be on the same basis as it had been
for Nash working on Regent Street. During the 1840s
further planning legislation was enacted and the
improvements put in hand. Pennethorne began to
take on more official posts and progressively reduced
his private practice; in 1843 Chawner retired and
Pennethorne became sole Architect of Works and
Surveyor of Woods & Forests and by 1845 he had
abandoned his private work altogether. The
Metropolitan Improvements Act allowed for vast
improvements in the design of the capital, particularly
in the cutting through of new roads and the laying
out of park areas. Pennethorne's appointment with
the Board of Works made him responsible in some
measure for most of the major planning schemes in
the city for some thirty years, but in addition to
this he was the architect of a number of large public
buildings; the Museum of Economic Geology,
Jermyn Street, 1837-48 (dem.); HM Stationery
Office 1847; the W wing of Somerset House, built
to match Sir William Chambers's building and
much admired for its 'correct' style by Pennethorne's
contemporaries, 1853-56; the ballroom, Buckingham
Palace, 1856; the Public Record Office, Fetter Lane,
1856-70; and the University of London buildings,
Burlington Gardens, 1866-70. He was elected F 1840,
awarded the Royal Gold Medal 1865 and knighted
1870.

Bibl: APSD; DNB; H.-R. Hitchcock, *Early Victorian
architecture, passim*; *Builder*, XV, 1857, pp.366-367;
'The Last state architect', *CL*, CXI, 1952, pp.500-501;
obituaries: *Builder*, XXIX, 1871, pp.715, 717-718;
RIBA Transactions, XXII, 1871, pp.53-69

[1] LONDON: Quadrant of shops &c at the junction
of Bloomsbury Street, George Street & Broad Street
(now the junction of Dyott Street & Prince's Circus,
i.e. on the site of the present Government offices),
(Holborn), Camden

Working drawings for a quadrant of shops, living
& service quarters, of 4 storeys & a basement, with
Italianate decoration, c.1845 (17):

1 Plan of footings showing drainage pipes

2 Basement plan

Insc: (in pencil, in a later hand?) *George St |
Bloomsbury St | Broad Street*

Plan of the timbers of the ground story

4 *Ground plan* showing use of cast iron pillars behind stone façade
Insc: (in pencil, in a later hand) *Bloomsbury Street | George Street*

5 *Plan of the timbers of one pair story & details* showing the cast iron structural members
Scale: $\frac{1}{4}$ FS details; plan as below

6 *One pair plan* showing use of cement piers

7 *Plan of the timbers of the two pair story*

8 *Plan of two pair storey*

9 *Plan of the timbers of three pair story*
Insc: (in pencil) *in hand* (possibly in the same hand as names of streets on Nos.2 & 4)

9 *Plan of three pair*

10 *Plan of ceiling joists*

11 *Plan of roof*

12 *Front elevation* showing Jacobethan scroll work & finials above roof line, the end gables inscribed 1845 & with sectional view of basement below elevation

13 *Flank elevation* showing lines of flues running behind façade

14-15 *Sections* showing different structural materials in different colours of wash

16 *Section of flues in party wall*

1-16 Scale: $\frac{1}{5}$ in to 1ft
Insc: As above, labelled with dimensions given, section lines marked & pencil notes
Pen & coloured washes with pencil additions (545 × 740)

17 *Section through front wall of quadrant & details of cast iron bressummers and story posts showing their connection with girders & connection of girders & floor timbers*
Scale: $\frac{1}{4}$ in to 1ft (section); 1in to 1ft (details)
Insc: As above, labelled & with dimensions given
Pen & coloured washes (860 × 275)

This quadrant was presumably built by Pennethorne as part of the Metropolitan Improvements schemes for extending Oxford Street to form New Oxford Street or with those for Endell Street. (For details of the conditions laid down for new buildings under the scheme and for information on the buildings constructed, see *Builder*, supplement *Cyclopaedia of the new Metropolitan Building Act*, 1844, and *Builder*, 1845 &c, *passim*.) The drawings themselves, apart from their connection with the Metropolitan Building Act, seem fairly similar in both the draughtsmanship and the style of building to other works by Pennethorne. The drawings have been pricked so that they may have formed the basis for other schemes or simply the basis for further sets of drawings for the same quadrant. The quadrant at this junction is recorded by H. B. Wheatley & P. Cunningham in *London, past and present*, 1891, I, p.209: 'In 1885 several houses to the South of the French chapel, including those at the then corner of Broad Street, which had been designed 1844-45 by Sir James Pennethorne at the previous improvements, were pulled down to make room for Shaftesbury Avenue.'

[2] LONDON: National Gallery, Trafalgar Square, Westminster

Designs for the enlargement of the existing structure by building on the site of St George's Barracks, with MS report, 1850 (2):

1 *Ceiling plan, East elevation*, longitudinal & transverse sections

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

Insc: As above

s & d: *James Pennethorne | March 2nd 1850*

Pen & sepia pen with blue & red washes backed with linen (555 × 725)

2 *Section from South to North through hall, great centre gallery, North picture rooms; section from East to West through East picture gallery, West picture gallery*

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

Insc: As above

s & d: The drawing is torn on its bottom edge so that only parts of the J & P of the signature are visible below the scale indicating that the signature (& date) would have been as No.1 above
Sepia pen with sepia & red washes backed with linen (555 × 725)

1-2 Prov: Pres. by Ministry of Works on permanent loan, 1953

The MS report refers to a set of four drawings and a detailed estimate of costs as well as a block plan showing the existing gallery, St George's Barracks and St Martin's workhouses (which are a site adjacent to the E front of the proposed building). The total estimated cost for the alterations is given as £89,000. As in many other instances, Pennethorne was commissioned to supply designs and a report for the proposed new buildings only to be passed over as architect for the scheme after a competition (for the competition designs and details of the competition, which took place in 1866, together with a list of competitors and articles in *Builder*, see *Barry, Charles Jnr*). Pennethorne's report, also dated 2 March 1850, sets out many of the objectives later stipulated in the competition; he also demonstrates a debt to the German museum designs of the early C19: '... reference has been made ... to descriptions of similar buildings on the Continent ... the following information may not be unacceptable respecting three of the most magnificent buildings in Germany ...'; he then describes briefly 'The new museum at Berlin built by the architect Schinkel', 'The Pinakothek or picture gallery in Munich by L. von Klenze' and 'the Glyptothek or sculpture gallery in Munich by L. von Klenze'. There are certainly Germanic elements in certain features of Pennethorne's designs, particularly in the side elevation, where the wall is pierced by only one row of pedimented windows and relieved only by Schinklesque pilasters. The idea of a new or enlarged National Gallery had been discussed at some length in a number of articles in *Builder* during the 1840s, though no mention is made of Pennethorne's designs; sufficient space was only acquired when the Royal Academy moved from the Trafalgar Square site to Burlington House.

Measured drawings

LONDON: Public buildings

Drawings executed for Britton & Pugin's *Public buildings of London*

See *Pugin, Augustus Charles* (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)

PENNETHORNE, Sir James (1801-1871)

Attributed to

LONDON: Government offices, Downing Street, Westminster

Design for a monumental building in Classical style, surrounded by a giant Corinthian colonnade for the site between William Kent's Treasury building & ground backing on to Downing Street, c.1854-55
Perspective from W, St James's Park side, showing Kent's Treasury at left & the tower of the Foreign Office on the right

Pen & watercolour (415 × 830)

Prov: Pur. 1961

Pennethorne was directed 'in 1854 to make several elaborate designs to be laid before Parliament, for new Public Offices to be built in Downing Street; including a model of the building, and completely finished drawings of both exterior and interior of the portion thereof intended for the Foreign Office'. In 1855, he was 'directed by the present Chief Commissioners of Works to make finished plans and elevations to be laid before Parliament, of new Public Offices for Downing Street, upon a site extending south all the way to Great George Street...' (*Builder*, XV, 1857, p.366). The style of the building at left is quite similar to that of Carlton House Terrace where Pennethorne was assistant to Nash, while that at right appears to be in a style somewhat more close to that of the Foreign Office as finally executed by Scott. As in the case of the National Gallery (see above), Pennethorne's designs were made only to be passed over by a subsequent competition of 1856-57. (For details of the competition and competitors see *Scott, Sir George Gilbert*, LONDON: Government offices, Whitehall. The drawings of Sir George Gilbert Scott with those of other members of the Scott family are the subject of a separate volume, *The Scott family*, in the RIBA Drawings Collection catalogue series.)

PENROSE, Francis Cranmer (1817-1903)

An archaeologist and astronomer as well as an architect, Penrose was trained in the first instance in Edward Blore's office, 1835-39, and after this studied at Magdalene College, Cambridge. He was appointed 'travelling bachelor' of the university in 1842, allowing him to study in Europe. He developed an interest in Greek architecture and was invited in 1844 by the Society of Dilettanti to check the conclusions reached by John Pennethorne regarding optical refinements, or entasis, in Athenian architecture. He confirmed Pennethorne's observations and published the first of many papers on similar subjects in 1847. This interest in optical and astronomical aspects of Greek architecture was maintained throughout his life, and later he concerned himself with a means of establishing the dates of Greek buildings based on their orientation. He was appointed first director, 1886-87, of the British School of Archaeology in Athens, having designed the buildings (see below), 1885, and was appointed director again for the session 1890-91. Penrose's most important post was as architect and surveyor to the fabric of St Paul's cathedral, 1852-99. He designed various furnishings for the cathedral as well as the new buildings for the choir school, c.1878 (see [4] below). Penrose's other architectural works include alterations to the S & W fronts of Magdalene College, Cambridge, in 1880, restorations of St Stephen Walbrook and of many rural churches; he also attempted a revision of the Metropolitan Building Act in 1855. He was elected A in 1846, F in 1848, President 1894-96, and was awarded the RIBA Gold Medal in 1883.

Bibl: *DNB*; MS material in the RIBA Collection gives a more or less complete list of works; RIBA MSS Collection, Alfred Stevens-Francis Cranmer Penrose correspondence

[1] ATHENS: British School of Archaeology
Preliminary design & design, 1885 (4):

1 Preliminary design

First floor plan

Scale: 1/80th scale

Insc: *British School of Archaeology in Athens* & rooms labelled

s: F. C. Penrose MA | *The Chapter House | St Paul's London EC*

Pencil & pink wash (380 × 560)

2-4 Design

2 Cellar, ground & first floor plans

3 Roof plan, back & side elevations

4 Side & front elevations; sections

2-4 Scale: 1/80th; scales shown in British & metric measure

Insc: As above, rooms labelled & dimensions given on sections

s & d: F. C. Penrose MA | *The Chapter House | St Paul's London EC | March 1885*

Pen & coloured washes (445 × 620)

[2] ESCRICK (Yorks): Church of St Helen

Design for restoration, c.1852

Perspective from NW

Insc: *Sketch of Esrcrick church as proposed*

s: FCP

Pencil heightened with chinese white on grey paper (250 × 380)

Penrose was architect to Esrcrick church.

[3] LONDON: Cobleyfield (?), Wimbledon (Surrey), Merton

Survey drawing, preliminary designs, working drawings & amended working drawings for the architect's own house (?) & its entrance gates, the house being an Italianate villa with polychrome decorative panels, c.1860-62 (17):

Survey drawing & preliminary design

1 Plan & elevation showing gradient of site & proposed terracing, with sketch design for house marked to show *old wall to be taken down*, with scale

Insc: As above, labelled & with dimensions given

Pencil with blue & grey washes (500 × 345)

2-5 Preliminary design

2 W elevation showing brick wall in background

Pencil & coloured washes (280 × 235)

3 Perspective from SW

Pencil & coloured washes (175 × 200)

4 Perspective from NW

Pencil & coloured washes (170 × 210)

5 Perspective from SE, with detail of 'solar' over entrance

Pencil & coloured washes (170 × 410)

6-13 Working drawings

6 Basement plan

Insc: As above, labelled & with dimensions & calculations given in pencil

Pen & coloured washes with pencil additions (345 × 525)

7 Ground plan

Scale: 1/80th scale

Insc: As above, *House at Wimbledon | Draw No 2*, labelled, calculations & dimensions given & section lines marked

s: F. C. Penrose Archt | *Chapter House St Paul's | London*

Pen & coloured washes with pencil additions (370 × 525)

8 Chamber plan & attic plan, with detail of room over mezzanine

Scale: 1/80th scale

Insc: As above, *House at Wimbledon | Draw No 3*, labelled & with dimensions given

s: F. C. Penrose Archt | *Chapter House St Paul's | London*

Pen & coloured washes with pencil additions (380 × 540)

9 Roof plan & plan of roof timbers

Insc: As above, labelled & with pencil calculations

Pen & coloured washes with pencil additions

(340 × 525)

10 South & East elevations

Scale: 1/80th scale

Insc: As above, *House at Wimbledon | Draw No 5*

& with pencil calculations

Pencil, pen & coloured washes (355 × 555)

11 West & North elevations

Insc: As above & with pencil notes

Pencil & coloured washes with pencil additions

(355 × 560)

12 Section on lines AB & CD

Insc: As above, with pencil notes & dimensions given

Pen, pencil & coloured washes (380 × 530)

13 Section on line EF

Scale: 1/80th scale

Insc: As above & *House at Wimbledon | Draw No 4*

s: F. C. Penrose Archt | *Chapter House St Paul's | London*

14-15 Amended working drawings for house

14 Ground plan

Scale: 1/80th scale

Insc: *House at Wimbledon | No 10 | Amended plan of ground floor, in outline | showing | altered thickness of external walls and | likewise | the general dimensions & The external walls generally above | ground floor to be built with concrete | with courses of bricks as shown running | through the full thickness of the walls | External walls to be 1' 6" thick through | out & with dimensions given in pencil*

Pen, pencil & pink wash (365 × 270)

15 North & East elevations

Scale: 1/80th scale

Insc: *House at Wimbledon | Drawing showing alterations to facing | above ground floor windows & with dimensions given & banding courses marked*

Pen with pink, grey & yellow washes & pencil added on cartridge-backed tracing paper (250 × 425)

16 Working drawing for pavement for passages, with alterations to patterns in pencil

Scale: 1/2in to 1ft

Insc: As above, *House at Wimbledon*, alterations to design in pencil, use of 4in instead of 4 1/2in tiles indicated, *Mr P has decided to have the rows of | colours run longitudinally in these large | spaces - & in this one the border to be | enlarged to permit the pattern ending at the | sides with half tiles*

s: F. C. Penrose Archt | *Chapter House St Paul's | London*

Pen with pink, yellow & grey washes & pencil additions & alterations (380 × 330)

Design for entrance gates & fence, c.1862

17 Plan & elevation

Scale: 1/20th scale

Insc: *I house at Wimbledon | tracing sent to Mr Hull | April 26 - 62*, labelled, with dimensions given & details of structure specified

Pen & pencil (285 × 445)

[4] LONDON: St Paul's Choir School, Carter Lane, City

Design in a Renaissance style

Perspective of S front with W towers & dome of St Paul's cathedral in background, the frieze is inscribed with motto *Mibi autem absit gloriari nisi in cruce domini nostri Jesu Christi*

Pencil & watercolour, backed (485 × 740)

Pevsner, *London I*, 1973, p.225, describes the former school as being 'in what might be called the South Kensington style, that is with Renaissance sgraffito decoration, Venetian windows, and a general air of, say, Bergamo or Brescia'. A new choir school was built 1962-67 by Architects' Co-Partnership in Old Change Street, City. Penrose exhibited 'St Paul's Choir School' at the RA 1881, No.1116.

[5] LONDON: National Gallery, Trafalgar Square, Westminster

Preliminary design, design & competition design for a new National Gallery, 1866 (6):

Preliminary design

1 Ground plan showing an oval court behind E wing of façade & octagon behind the portico

Insc: Rooms labelled & section lines marked

Pencil (560 × 765)

2-4 Design

2 Basement plan

Insc: As above & labelled

s: F. C. Penrose Archt | *Chapter House St Paul's | London*

3 Roof plan

4 Longitudinal section

s: F. C. Penrose Archt | *Chapter House St Paul's | London*

2-4 Scale: 1/16in to 1ft

Insc: As above & *National Gallery, London*

Pen & wash (560 × 770)

5 Plan made in preparation for competition design

Insc: Rooms labelled & their dimensions given & *The rooms lettered 'A' to form a museum of | casts, engravings, drawings, photographs &c*

Pen & grey washes (750 × 1075)

Competition design

6 Perspective from SE showing Trafalgar Square front & concave SE front on to St Martin's Place s & d: FCP Dec 1866

Pen & grey washes on linen-backed grey board, mounted (500 × 915)

Prov: Pres. by the AA, from the Ministry of Works, 1953

Lit: *Builder*, XXV, 1867, p.93

For details of the competition and further references in *Builder* see Barry, Charles Jnr.

Penrose, as *Builder* points out, dismissed the idea of improving the existing structure and concentrated his efforts on the design of a completely new building occupying the site of the old building as well as the site of the disused St Martin's barracks. One of the features of his design was that it could be built in stages so that the existing accommodation could be replaced gradually. Penrose exhibited a 'Design for National Gallery' at the RA 1867, No.908.

[6] PALERMO (Sicily): English church of the Holy Cross

Design for a reredos
Interior front elevation & interior *Elevation of flank* of the apsidal E end, showing reredos, mosaic decoration &c
Insc: As above, (Him) *that cometh unto me I will in no wise cast out* (on frieze) & drawn by R. P. Pullan for Palermo church

Pencil, watercolour, gouache & gold paint (660 × 450)
Prov: *Prsd* by C. H. Löhr (insc. in very faint pencil on the drawing)

Although the reredos was designed by Penrose, the general design of the church was by William Barber of No. 31 St James's Street, Bedford Row, London. The Y-lancet windows were designed and executed by Lavers, Barraud & Westlake of Endell Street, London. The mosaic decorations of the E end, including the frieze 'Ilim that cometh...', the figures of Christ with angels (after Thorwaldsen's statue in Copenhagen) in the reredos and the figures of the Apostles within trefoil headed niches behind the altar were designed and executed by Salviati of Venice. The church was completed in 1875. (Information from M. Pedicini Whitaker, Marsala, Sicily, October 1973.) The reason for the attribution to R. P. Pullan (see inscription) by an earlier cataloguer (?) is not known. However, a comparison with the provenance of R. P. Pullan [4].1 shows that Löhr possessed material by both Penrose and Pullan, and perhaps this is where the confusion occurred.

[7] WESTON (Notts): Church of All Saints

Design for a porch
Perspective from NW
Insc: Verso as above & *Design for a new porch Weston Notts* / coloured with F MacKenzie's help
Pencil & watercolour (210 × 280)

[8] Design for an unidentified cathedral
Elevation of W front
Pencil & watercolour (340 × 225)

[9] Designs for an unidentified lych-gate
Perspective from NW of 2 alternative schemes for a lych-gate, showing the church in the background with a square tower & short spire: (1) A simple Gothic gateway set into the churchyard wall; (2) a more complex design with Tudoresque detail, surmounted by a short spire
Pencil on tracing paper (200 × 170)

[10] Topographical drawings
Sketchbook containing views of churches & other buildings, largely medieval, also landscapes in East Anglia, Lincolnshire & the East Riding of Yorkshire s & d: (inside front cover) F. C. Penrose / *Magd Coll Cambridge* / 1839
Pencil & some watercolour on 68 folios, half-bound in green leather with brown paper-covered boards (230 × 145)

Topographical & measured drawings
France
CHARTRES: Cathedral
View of interior looking E
Watercolour (340 × 235)

Great Britain
LONDON: Lambeth Palace
View across the main courtyard
Watercolour (245 × 355)

Unidentified
View of a gatehouse with a cross-shaped plan
Pencil (185 × 245)

Greece

ATHENS: Acropolis
Measured drawing, topographical drawings & reconstructions of buildings on the Acropolis (6):
1 *Measured plan of the Acropolis showing the extent of recent excavations and the levels and relative bearings of the principal monuments*, with reconstructions of some of the principal buildings
Scale: 1:800
Insc: Labelled & with dimensions given
Pen, pencil & coloured washes (340 × 485)

2 View of the Propylaea from W
d: *Athens Feb 4* / 1845
Watercolour (295 × 460)

3 View of the Theseum from SE
d: *Athens March 6* / 1849
Watercolour (225 × 300)

4 View of the Parthenon from SE
Watercolour (295 × 460)

5 Reconstruction of the Acropolis showing colossal statue behind Propylaea
Perspective from W
s: FCP
Pencil & brown washes, mounted (210 × 355)

6 Reconstruction as No. 5 but without statue & showing collapsed ramparts & Early Christian buildings in the foreground
Watercolour backed with linen (635 × 865)

Italy

CARRARA: Duomo
View from S
d: *Carrara Oct 2* / 71
Watercolour, mounted (450 × 295)

UDINE: Palazzo Antonino
View of garden front
Insc: As above
d: *Udine Dec 13*
Pencil (300 × 305)

Unidentified
Landscape with mountains &c
Pencil & watercolour (380 × 285)

PENROSE, Francis Cranmer & GOODCHILD, John E. (q.v.)

LONDON: Grocers' Company Hall, Princes Street, City
Competition design, c.1864 (6):

1 *Ground plan & plan of principal floor*
Insc: As above, *design for proposed new hall &c for the Worshipful Company of Grocers* & labelled with names & sizes of rooms & names of adjacent streets
Pen & coloured washes (620 × 830)

2 *Longitudinal section* through livery hall & reception rooms with view down Princes Street to the Monument
Scale: 1/10 in to 1 ft
Insc: As above
Pen & coloured washes (550 × 855)

3 Perspective of Princes Street front with figures &c in foreground
Pen & watercolour (580 × 815)

4 Perspective across central arcade to livery hall
Insc: Verso (on a label) *Design submitted for a new Grocers' Hall* / by F. C. Penrose & J. E. Goodchild
Pen & watercolour backed with linen (455 × 505)

5 Perspective, interior of livery hall with figures &c
Insc: *View of livery hall, & Design for proposed new hall etc for the Worshipful Company of Grocers*, with details of materials for decoration noted
s: F. C. Penrose & J. E. Goodchild
Pencil & watercolour (530 × 755)

6 Perspective view of great staircase [Fig. 21]
Insc: As above & *Design for proposed new hall &c for the Worshipful Company of Grocers*
Pen & watercolour with cartridge surround (375 × 405)

Details of the competition were published in *Builder*, XXII, 1864, p. 809. Six architects were invited to submit designs - E. M. Barry, Blomfield, Boulnois, Currey, Penrose and G. G. Scott; however, the rebuilding of the Grocers' Hall was not undertaken until 1889-93, the scheme being executed to designs by H. Cowell Boys.

PENSON, Thomas Mainwaring (1816-1864)
Penson was the second son of Thomas Penson (c.1790-1859) of Wrexham and Oswestry, and the grandson of another Thomas Penson who was also an architect of Wrexham. Thomas Mainwaring Penson was articled to this father and practised in Chester. About 1848 he was commissioned to design stations and other buildings for the Chester & Shrewsbury Railway which were executed in a variety of styles. Around 1850 he initiated the half-timber revival in Chester with the restoration, virtually a rebuilding, of a shop in Eastgate Street. He designed, for the 2nd Marquess of Westminster, the Grosvenor Hotel, Eastgate Street, Chester, begun in 1863 and completed after the architect's death by his younger brother, Richard Kyrke Penson (1816-1886). (Information from P. Howell, 1975.)

HOPE (Salop): Parsonage
Design, 1849 (4):

1 *Ground plan*
Scale: 1/10 in to 1 ft
Insc: As above, labelled & with some dimensions given
Pen & pink wash

2 *Chamber plan*
Scale: 1/10 in to 1 ft
Insc: As above, labelled & with some dimensions given
Pen & pink wash

3 *West front*
Insc: As above
Pen & wash

4 *South front*
Insc: As above
Pen & wash

1-4 Insc: On cover of booklet, Church Building Commission No. 5603
s & d: (on cover) T. M. Penson / *Archit* / March 30th 1849
Tracing paper (230 × 340), stuck on cartridge leaves & bound between cartridge covers
Prov: Pres. on permanent loan from their collection by the Church Building Commissioners, 1972

PENTY, Arthur Joseph (1875-1934)

Penty was at first articled to his father, Walter Green, and later with him established a large practice in the York area as Penty & Penty. The firm specialized in medium and small houses in an Arts & Crafts style which they derived more directly than some of their contemporaries from vernacular models. They were quoted in *Builders Journal* (see bibliography below) as believing that 'The return to first principles which is the kernel of the movement will have a rejuvenating effect upon architecture... it will be found that the English vernacular art has for centuries represented the unconscious past of the movement'. A. J. Penty had begun practice with his father in 1898 and, after his father's death in 1902, he took over most of the work. Shortly after this he moved to the London area, practising successively in Hampstead, Chiswick and Isleworth. He worked with Parker and Unwin on Hampstead Garden Suburb but, for the most part, his practice remained similar to the York partnership with his father, being concerned with small schemes usually for houses or cottages executed in a studied vernacular style. He was a Fabian and wrote a number of socially-based articles expounding his views in relation to architecture, notably, 'The restoration of the guild system', in which he proposed a return to medieval guild practice in architecture, which would amalgamate all the aspects of the building industry in such a way as to encourage the proper utilization of skilled labour resources. Penty was also a prominent member of the Art Workers' Guild during the 1920s and '30s. His noble endeavours of these years were recorded by H. P. & D. J. [David Jones] in *Libellus lapidum*, Ditchling 1924 (verses and wood engravings): 'When Arthur opened both his ears he heard J. Penty tell of Penty's heaven and No-el* where all the Pentyites should dwell and pentyousness fulfil the years. *in loco Thaxted'

Bibl: A. J. Penty, *Elements of domestic design*, 1930; *Builders Journal & Architectural Record*, XII, 1900-01, pp.267 et seq.; A. J. Penty, 'Towards a national building guild', *Journal of the American Institute of Architects*, VII, 1919, pt I, pp.148-152; obituary: *Builder*, CLII, 1937, p.273

Prov: All drawings pres. by Mrs Violet Penty, 1964

[1] DITCHLING (Sussex): Hillway
Design for a house attached to a cottage, garage & outbuildings by a veranda, for Mrs Violet Penty, 1923, & amended design as executed for A. J. Rowley, 1928 (3):

1 Elevations & sections of house & cottage with pencil alterations to suggest revisions of design, 1923
Scale: 1/8 in to 1 ft
Insc: Mrs Violet L. Penty | "Longridge", Ditchling Sussex | Proposed house and cottage, labelled & with dimension given
s & d: Arthur J. Penty Archt | 66 Strand on Green | Chiswick W4 Sept 1923
Print with pencil additions & alterations (560 x 755)

2-3 Amended design for A. J. Rowley

2 Plans, elevations & sections of house, with alterations suggested in pencil
Scale: 1/8 in to 1 ft
Insc: Amended plan of "Longridge" Ditchling Sussex for A. J. Rowley Esq Drawing No 1, labelled & with dimensions given
s & d: A. J. Penty Architect | 59 Church St Isleworth | Middlesex March 1928
Print with pencil additions (510 x 755)

3 Plans, elevations & sections of cottage garage outbuildings etc with inset block plan

Scale: 1/8 in to 1 ft; block plan 1/32 in to 1 ft
Insc: As above, Longridge Ditchling Sussex for A. J. Rowley Esq, labelled & with dimensions given
Print (510 x 755)

Lit & reprd: A. J. Penty, *The Elements of domestic design*, 1930, pp.100-102 (N & S elevations reprd p.145)
This house forms the basis for many of the examples of vernacular design given by Penty in his book, *The Elements of domestic design*, 1930, where he sets out a case for using 'primitive' source material and basic forms to generate all the aspects of a domestic building's design. See also [8] below.

[2] EFFINGHAM (Surrey): Cottage
Design for Countess Leivenhaupt, 1915

Ground floor plan, first floor plan, South elevation, North elevation, East elevation, West elevation & section AA (N-S) & details of chimney brickwork & of eaves with pencil alterations to show balcony deleted
Scale: 1/8 in to 1 ft
Insc: As above, proposed cottage near Effingham, Surrey for Countess Leivenhaupt, labelled & dimensions given s & d: A. J. Penty Archt | 30 Priory Road | West Hampstead (address deleted in pencil)
Print with pencil additions & alterations & red wash added (510 x 715)

[3] HARLECH (Merioneths): Coleg Harlach
Design for proposed new buildings, not executed, 1930 (3):

1-2 Ground floor plan & first floor plan
Scale: 1/8 in to 1 ft
Insc: As above, labelled & dimensions of rooms given s & d: Arthur J. Penty Archt | 59 Church St Isleworth W | May 1930
Print (515 x 640)

3 West elevation showing terracing, steps & bridge across the road in the foreground

Scale: 1/8 in to 1 ft
Insc: As above
s & d: Arthur J. Penty Archt | 59 Church St Isleworth W | May 1930
Print (370 x 625)

Coleg Harlach occupied a building constructed by George Walton for George Davidson and formerly known as Plas Wern Fawr. Penty had become interested in the college through his friendship with the chairman of the Council to the College, Dr Thomas Jones. The proposed extension of the college buildings was to occupy the former kitchen garden site and had to fit in tolerably well with the Walton building. Penty produced the above drawings to suggest the type of building which might be put up. When it became possible to extend the college buildings, it was decided to use a different site so that Penty's designs were not used.

[4] JORDANS (Bucks): Cottage

Contract drawing for Montague Fordham, 1926
Ground floor plan, first floor plan, South-east elevation, North-west elevation, elevation at end of shed, South-west elevation, North-east elevation & section AA (SE-NW)
Scale: 1/8 in to 1 ft
Insc: As above, Cottage at Jordans for Montague Fordham Esq labelled, dimensions given & cost of house shown as £896, also shed and | yard paving | and trellis | not in | contract
s & d: Arthur J. Penty Architect | 59 Church St Isleworth Middlesex | October 1926. This is the drawing referred to | in the articles of agreement | Montague Fordham & pp Walton & Co. Ltd. | J. C. Keen | Secretary
Print with coloured washes & pencil corrections & dimensions added (555 x 745)

Fred Rowntree designed the village of Jordans before the First World War and work on it began in 1919, the model being Hampstead Garden Suburb, where Penty had of course worked. The buildings are 'red-brick houses with gables in a comfortable simplified Tudor' (Pevsner, *Bucks*, 1960, p.180).

[5] LONDON: Church of St Bridget, Isleworth (Middx), Hounslow
Contract drawing for new sacristy at E end of N aisle, 1931

Block plan with N point, plan, end elevation, side elevation & section
Scale: Block plan 1:500; others 1/8 in to 1 ft
Insc: As above, labelled, some dimensions given & Proposed new sacristy, St Bridget's church Isleworth s & d: Arthur J. Penty Archt | 59 Church St Isleworth W | January 1931 & C. W. Curtis Builder | Feb 24th 1931
Print with coloured washes added (450 x 680)

LONDON: Block of flats, Temple Fortune Lane, Hampstead Garden Suburb (Finchley), Barnett Design, c.1909
See Parker, Richard Barry & Unwin, Sir Raymond [3]

[6] Design for a cabinet
Plan thro' cupboard, plan thro' legs, elevation, side elevation, section & detail of panelling
Insc: As above, Design for junk cabinet in unpolished oak & ball catches no locks & with some dimensions given
Pencil & brown crayon (380 x 555)

[7] Designs for chairs derived from various vernacular models
Plans, elevations, sections & details
Insc: Titled, labelled & with some dimensions given
Pencil (560 x 765)

[8] Design for a settle for A. J. Rowley, 1928
Plan, front elevation, end elevation & section
Scale: 1/8 FS
Insc: As above, Design for a settle in English Oak for A. J. Rowley Esq. labelled with dimensions given & £13-15-0
s & d: A. J. Penty Archt | Aug 1928
Pencil & brown crayon on tracing paper (480 x 620)
Presumably designed for the house at Ditchling, see [1] above.

PERCIER, Charles (1764-1838)

Percier started his career as a pupil under Antoine-François Peyre and subsequently became an assistant to J. F. Chalgrin in Paris. He won the Prix de Rome and while in Rome 1786-92 met Pierre François Leonard Fontaine. Percier made a detailed study of Trajan's column while in Rome, and together with Fontaine published *Maisons et palais de Rome moderne*, 1798. A refined version of these Italian sources was to provide Percier and Fontaine with their own Empire style. They are said to have been introduced to Napoleon by Jacques Louis David, the painter, and soon became his architects and the pioneers of the Empire style. Their major works were the remodelling of La Malmaison and the Palais Bourbon in 1805; the construction of the Arc du Carrousel, 1806-08; designs for decoration were carried out at Versailles, Compiègne, Fontainebleau and Saint Cloud and, in addition to this work, Percier and Fontaine were responsible for the addition of a new wing to the Louvre and the remodelling of the Rue de Rivoli, designing the buildings on the N side themselves.
Bibl: L. Hauteceur, *Histoire de l'architecture classique en France*, 1943-57, V, VI, *passim*

Design for an *escritoire*

Front elevation with roundel decorations consisting of animal heads representing the four continents, *Europe, Asie, Afrique, Amerique*; elevation with a roundel of Neptune; perspective showing flaps at top of desk pulled out & showing at the opposite end to the Neptune, a roundel of a sun charioteer

s: Charles Percier

Pencil & coloured washes (415×245)

Prov: Pres. by T. L. Donaldson, 1853

Tracings from 2 designs by Percier for palaces or other monumental buildings made by John Goldicutt, 1818

For details of these see Goldicutt, John [43]

PERCIVAL, David Eyre (1914-)

Trained at the Bartlett School of Architecture, 1932-37; elected A 1938, F 1964, Associate of the Town Planning Institute 1948 and Fellow 1954; awarded OBE 1973. As Norwich City Architect, 1955-73, he was principally engaged in the design of housing and schools, and in conservation and rehabilitation; probably his best known building is the Norwich Central Library in the Civic Centre, completed in 1963, which received RIBA and Civic Trust awards; his rotunda in Norwich Castle Museum was completed in 1968. (Information provided by Mr Percival, 1973.)

PERCIVAL, David Eyre (1914-) & PIERCE, Stephen Rowland (1896-1966) (q.v.)

NORWICH: City hall & police headquarters
Designs for underground garage & new courtyard levels & for extension to police headquarters, 1963-64 (8):

1-2 Design for underground garage & new courtyard levels

1 Upper floor plan of underground garage

Insc: As above, sheet numbered 631/3A

s & d: S. Rowland Pierce | Nov. 1963

Pencil, blue pen & red crayon on tracing paper (715×250)

2 Diagrammatic W elevation of city hall, showing new courtyard levels

Scale: 1/8 in to 1 ft

Insc: As above, *Norwich City Hall*, labelled, dimensions given & sheet numbered 631/1

s & d: S. Rowland Pierce | FRIBA | Dist.TP | F.S.A | 27th Nov. 1963

Pencil, pen, red pen & red crayon on tracing paper (250×650)

3-7 First design for extension to police headquarters, rejected by the Royal Fine Arts Commission, 1963

3-4 S & W elevation(s)

Scale: 1/4 in to 1 ft

Insc: As above, *Norwich City Hall. Extension to Police Headquarters*, dimensions given & sheets numbered 631/5, 631/6

s & d: S. Rowland Pierce | FRIBA, Dist.TP, F.S.A | Dec. 1963

Pen & pencil on tracing paper (510×665)

5 Details of link & staircase between extension & existing wing: Basement, ground floor, 1st & 3rd floor plans; section

Scale: 1/4 in to 1 ft

Insc: As above, *Norwich City Hall...*, labelled, dimensions given & sheet numbered 631/4

s & d: S. Rowland Pierce | FRIBA, Dist.TP, F.S.A | Nov. 1963

Pencil & pen on tracing paper (605×765)

6-7 Sketch exterior perspectives of link between extension & existing wing

s & d: JRP | Dec. '63

Pen, pencil & coloured crayon on detail paper

(380×235, 380×270)

Executed design for extension to police headquarters, 1964

8 Sketch details of external balustrade

Insc: Labelled & dimensions given

d: 18/Apr./'64

Pencil & coloured crayon on detail paper (285×420)

1-8 Prov: Bequeathed by S. R. Pierce, 1966

Norwich city hall had been designed by Pierce and Charles Holloway James (1893-1953) in partnership, the main E block to St Peter's Street and the adjoining S wing to Bethel Street (police headquarters) having been completed in 1938. Pierce acted as consultant architect, 1963-64. James and Pierce's preliminary designs, competition designs, designs, and design and working drawings for furniture and fittings for Norwich city hall, 1932-38 (omitted from G-K volume) are also in the RIBA Drawings Collection. See also Pierce, Stephen Rowland [10].

PERKINS, A. E. (fl.1840-1870)

Perkins was responsible for a number of church buildings in the area around Worcester: Doddenham, 1856; Far Forest, 1844; Little Witley, 1867; Whittington, 1842; and Worcester cathedral restoration, 1857-64, when it was continued by Sir George Gilbert Scott; as well as other churches in the neighbouring counties. Most of this work was in variations of the Early English style. He seems to have worked in the office of Thomas Rickman (see below).

Bibl: GR; Pevsner, *Worces*, 1968, *passim*

Topographical drawing

OUTLON (Yorks): Church of St John the Evangelist

Perspective of interior looking E down the nave

Pencil & brown wash (450×335), stuck on f.10 of an

album of drawings by Thomas Miller Rickman [5]

There is a pencil note on the album leaf: *According to index perspective is by 'Perkins' [A. E. Perkins of Worcester who was in TR's office]. The church was built by Thomas Rickman, 1827-29.*

PERKINS, Angier March (1799-1881)

Born at Newbury Park, Massachusetts, Perkins came to England with his father in 1827. An inventor and engineer, he perfected, with his father, a method of engraving banknotes and later developed the heating system which bears his name and for which he became famous. The patent for this was first taken out in 1831 and renewed several times subsequently (see below). It was quite widely used at first, though later in the C19 it was considered to be somewhat too dangerous and was eventually superseded by more advanced systems, including some designed by Perkins.

Bibl: APSD; DNB

LONDON: Royal Botanic Gardens, Kew, Richmond-upon-Thames (Surrey)

Design for hot water apparatus for the Exotic House

See Wyattville, Sir Jeffrey [14] (the drawings of

Wyattville 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 Drawings Collection catalogue series)

Perkins's hot water apparatus is described in some

detail in APSD and in Gwilt's *Encyclopaedia of architecture* (ed. Wyatt Papworth), 1903, p.749,

paragraph 2279i: 'Water is placed in a coil and range of piping of small diameter, hermetically closed ...

heated by the action of the fire immediately in contact with the coil, by which means the temperature of the water in it can be raised easily to 300° or 400° ...'

PERNET, Jean Henri Alexandre (c.1763-?)

A painter and draughtsman specializing in ruin caprices, Pernet was taught by Pierre Antoine de Machy and in his works showed some influence from Hubert Robert. He is recorded as a student at the Académie Royale in 1783 and there is a drawing by him in the BM which seems to date from 1789.

Bibl: T.B.

[1] A ruin caprice: overgrown ruins in a landscape, a wide flight of steps leads towards the mountainous background; at left, 3 monumental arches, a rotunda & a pyramid; at right a single column; in the foreground, architectural fragments, a sphinx & figures & at right a stream flowing through a section of ruined masonry [Fig.22]

w/m: C. & I. Honig

Pen & watercolour within triple ruled pen & pink wash border, mounted (445×590)

Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

[2] Ruin caprices, forming a pair (2):

1 Overgrown ruins with vases & fragments of reliefs & cornices in the foreground, over these & through a round arch is seen the interior of a lofty hall with coffered barrel vaulting supported by Doric columns; in the centre stand 4 figures

w/m: Van der Ley

2 A lofty hall with coffered barrel vaulting supported by Corinthian columns, faintly visible in the distance is a rotunda & another large vaulted structure; in the foreground, fragments of figure reliefs & other decorative stone work, in the middleground 3 figures w/m: Posthorn within ornate crowned shield & Van der Ley

1-2 Pencil, sepia pen & wash within compass-drawn pen & yellow wash border, mounted (circular, 190 diam.)
Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

PERRET, Auguste (1874-1954)

Perret was educated under Guadet at the École de Beaux-Arts, though he left before taking his final examinations. He commenced practice in 1897 with his brother Gustave in the family building firm which had already specialized in reinforced concrete structures. Perret's early use of this material in such buildings as the apartments, Rue Franklin, Paris, 1903; garage, Rue de Ponthieu, Paris, 1905-06; Théâtre des Champs-Élysées, 1910-13, was an important pioneering stage in its adoption by architects. These early buildings made use of concrete, almost as if it were timber, to form a rectilinear structure of beams and columns, though Perret's novel decoration of the infill panels relieved the formal rigidity of the frame. Perret demonstrated the adaptability of the concrete frame in the structurally Neo-Gothic church of Notre Dame, Le Raincy, 1922-23, but his later work as at Le Havre (reconstruction of the city) from 1947 showed a return to dryer formal devices derived from Beaux-Arts Classicism. The freer use of concrete structures in his industrial and commercial buildings, although never as striking as a Maillart or a Nervi, must be seen to be as important for the development of C20 architecture, not least through the effect of his work on his sometime pupil, Le Corbusier. In his bridging of the gap between the academic past and the new materials of the 'modern movement', Perret like Behrens in Germany brought about changes in attitude to form and material which he never completely expressed in his own buildings. Perret was awarded the RIBA Gold Medal in 1948.

Bibl: R. Banham, *Theory and design in the first machine age*, 1960, *passim*; G. Hatje, *Encyclopaedia of modern architecture*, 1963; Hitchcock, *Architecture: C19 & 20, passim*; B. Champigneulle, *Auguste Perret*, Paris 1959; P. Collins, *Concrete - the vision of a new architecture*, 1959; P. Jamot, *A-G Perret et l'Architecture du beton armé*, Paris & Brussels 1927; E. Rogers, *Auguste Perret*, Milan 1955; *Architecture d'Aujourd'hui*, 1932, special Perret number; further bibliography in *Auguste Perret, a partial bibliography*, 1952, compiled by G. E. Pettingill for the American Institute of Architects Library

PARIS: Basilique Votive à Jeanne d'Arc
Sketch design for projected 'basilique votive' with tower 200m high at the W end, 1926
Elevation [Fig.23]
s & d: Dim. 16.7.26 | A.P.
Pencil on tracing paper, mounted (280 × 155)
Prov: One of 9 drawings by French Royal Gold Medallists, pres. by the French Academy of Architecture, 1958
Lit: *Architecture d'Aujourd'hui*, 1932, special Perret number, pp.60-61; *Techniques et Architecture*, 1949, special Perret number

PERRY, John Tavenor-
See Tavenor-Perry, John

PETERS, A. G.

Design for the decoration of a baptistery, c.1914
Interior elevation with sections of cornices & mouldings, & details of spandrels, squinches &c incorporated in the elevation
Scale: 1/2 in to 1 ft
Insc: Titled; verso *Design for decoration of a baptistery by A. G. Peters (R.C.A.) circa 1914*
s: (in pencil) Peters
Pen, pencil, watercolour & gold paint, backed with canvas & card (905 × 630)
Prov: Pite Collection, pres. by G. E. P. Jackson (A) through Robert Pite (F), 1959
The drawing seems to be incomplete, but the scheme as a whole emerges as a combination of some Byzantine details with a Renaissance interior. The panels of the subsidiary domes seem to have been intended to be executed in a realistic, Italian style, while the panels of the central dome have an hieratic manner.

PETO, Harold A. (1854-1890)
See George, Sir Ernest with Peto, Harold A. & Yeates, A. B.

PETO, Henry (fl.1801-1821) *Attributed to*
A builder whose address in 1819, when he is mentioned as the contractor in a copy of an agreement for building 'a new house situate at No.30 Dover Street, Picadilly', is given as No.31 Little Britain. His name also appears in the specifications and other documents associated with the house which might in turn be taken to indicate by their references to 'Lord Grenville's' that Peto was employed at Dropmore (see below). The MSS in the RIBA can be dated between 1817 and 1821 and provide sufficient evidence of the building at Dover Street to suggest that it had been completed by 1821, in a Classical, probably Greek Revival fashion. If the attribution of the RIBA drawings is correct then one may assume that Peto had travelled to Italy in the early years of the century, and possibly again somewhat later, about 1816, although the circumstances of these travels cannot be established. There was a statue at the former Farnival's Inn depicting one 'Henry Peto, 1830', and the building is said to have been built between 1818 and 1820 by 'William Peto, the contractor' (see H. B. Wheatley &

P. Cunningham, *London, past and present*, 1891, II, p.84).
Bibl: RIBA MS specifications, agreement for building, accounts & receipt for work at No.30 Dover Street
Prov: All drawings pur. with MS specifications &c for No.30 Dover Street, 1966

[1] DROPMORE HOUSE (Bucks)
Designs (?) for decoration of wall in library with 3 bays of shelves & a chimneypiece with panels above & for 3 chimneypieces with Greek Revival decoration for Lord Grenville, c.1810 (2):
1 Part-plan & elevation of library wall
Insc: *Dropmore | Library*
w/m: J. Whatman 1809
Pen & pencil on detail paper (250 × 400)

2 Elevations of chimneypieces & detail of a moulding
Insc: *Bedroom | Pannell (?) & Marble piece (?) for Dropmore & if a new . . .*, with dimensions giving *height of shelf | width of fascia | height of opening & or marble piece 4-8 1/4 long if a little more go behind bookshelf*, with dimensions of opening & white marble for library with dimensions; other dimensions given on the elevations
Pencil on detail paper (305 × 490)
The motifs employed in the decoration of the chimneypieces are as follows: (1) in an Adam manner with a flat surround and light relief decoration running up the verticals and across the lintel; (2) in a classical style with anthemion motifs on the mantel which is supported between the caps of two fluted columns tapering towards their bases and decorated by a motif of crossing ribbons; (3) similar to the previous design but with the mantel supported between pairs of columns and decorated with a motif of palmettes and with bars between the columns to suggest the hearth.

As has been stated above there is in the RIBA Collection a series of documents which associate Peto with work at Dover Street. They can be dated as follows: draft specification with pencil additions, datable by watermark to c.1817-19; specification datable by watermark to c.1818-20; copy of agreement between Henry Peto and Peter Lord King, dated 19 March 1819; receipt dated 23 June 1821. The two specifications include, in the section devoted to work to be done by the mason, references to chimneys at 'Lord Grenville's', namely 'Mason, Ground Floor, Chimneys to be of Dove marble (the same as those of Lord Grenville's)' and 'One Pair, The chimneys to be statuary with a rubbed york hearth & same as Lord Grenville except the bedroom and dressing room which are to have two of the old chimneys. . .'. In the later drafts the references to Lord Grenville are deleted but the chimneys are still referred to as 'statuary'. Thus it remains uncertain whether the drawings listed above are, in fact, designs for Dropmore (Lord Grenville's) or drawings made of, or derived from, decoration at Dropmore for use at Dover Street (or elsewhere), particularly in the case of the drawing of the chimneys. Dropmore itself was built shortly after 1792 for Lord Grenville, then Prime Minister to George III; the architect is thought to have been Samuel Wyatt. The date of the decoration of the interiors (subsequently damaged) is less certain, but there seem to have been additions and decorations carried out c.1810 and it may be that these drawings were made by the builder (Peto?) in order to make up the decorative elements of the design. It seems from the watermark of the drawing of the library that it was made at or about the time that work was being done at Dropmore, but the drawing of the chimneys cannot be securely attributed to this period and also appears to be in a different hand more like that on the front cover of the specification. The cover carries a series of notes on construction details and seems to have at the bottom the signature (?) of one 'Jas. Piper', who might be the mason engaged to do the work. Thus the

first drawing is probably a design for the Dropmore library, but the second may well be an adaptation of motifs from Dropmore for use at No.30 Dover Street. For a history of Dropmore, see C. Hussey, *CL, CXX*, 1956, pp.772-775, 834-837.

[2] Designs for Greek Revival decorative motifs, c.1800-10 (5):
1 Polychrome panel decoration, Greek key motifs &c
Insc: Next to a plan of a fluted column, *brick column*
Pencil & coloured washes on detail paper (250 × 420)
Verso: Sketch of a landscape
Pencil

2 Anthemion & palmette motifs within various decorative patterns; 4 doves drinking from a bowl & a key pattern
w/m: J. Whatman 1803
Pencil & blue wash on detail paper (240 × 390)
The dove motif was presumably traced from a book or another drawing as the area of paper around shows signs of having been oiled.

3 Various scroll motifs & leaf patterns
w/m: J. Whatman 1809
Pen & brown pen on detail paper (260 × 415)

4 Decorative devices incorporating scroll, floret, anthemion & wheat-ear motifs
Pencil, pen & blue wash on detail paper (235 × 309)

5 Rosettes & leaves
Pen & wash (250 × 415)
Verso: A squared grid

These motifs were presumably intended for use in the design of such decorative elements as the chimney-pieces and the library decoration catalogued above.

[3] Topographical drawings
Great Britain
DUNSTON (Dorset): Castle Hill, now Dunstun Court
Elevations of 2 balusters
Insc: *Small ballustrade at Castle Hill*
w/m: J. Whatman 1801
Pen & wash on detail paper (390 × 475)

EXETER (Devon): Cathedral
Elevation of part of W end (unfinished)
Insc: *Exeter*
w/m: J. Whatman 1801
Pencil & pen on detail paper (385 × 240)

Italy
ROME: Colosseum
Part-elevation of interior
Pencil on detail paper (240 × 390)
Verso: Sketch of Michaelangelo's Moses
Pencil

TIVOLI (Roma): Temple of Vesta
View showing capitals & bucrane frieze
w/m: J. Whatman 1803
Pencil on detail paper (240 × 390)

Unidentified subjects
Great Britain (?)
View of a short spire on an octagonal drum with Gothick (?) decoration
w/m: J. Whatman 1801
Pen on detail paper (240 × 385)

Greece/Italy (?)
Detail of a Greek Doric temple entablature with figured metope panel; elevation of a bridge span; details of capitals, labelled to indicate coloration
w/m: John Hayes 1816
Pencil on detail paper (245 × 395)

[9] Plan, elevation & details of a Greek Doric temple, 6 columns wide with measurements; sketch of an equestrian statue (Marcus Aurelius?) w/m: J. Whatman 1801
Pen on detail paper (385 × 480)

[10] Italy (?)
View of an interior with coffered barrel vault
w/m: John Hayes 1816
Pencil on detail paper (255 × 405)

PHILIPPE, André (fl. late C19/early C20)

PONTIGNY (Yonne, France): Abbey church
Measured drawing
Plan
Scale: 1cm to 1m
Insc: *Pontigny (Yonne) | Plan by M. André Philippe*
Pen & wash on tracing paper (115 × 65)

PHILLIPPS, Ambrose (1706-1737)
Ambrose succeeded his father in 1729, and probably soon after set off for the Grand Tour. John Nichols in his *History of Leicestershire*, 1804, wrote that Ambrose was 'a most accomplished gentleman. He travelled through France and into all parts of Italy; and was so remarkably beautiful in his person, that at Rome and Venice he was called "The Handsome Englishman"'. Nichols also tells us that he was responsible for ornamenting the park at Garendon to his own designs, as well as designing the front of the present house, built by his successor. The drawings in this Grand Tour album served as the direct inspiration for the Garendon works, for example, f.13 is basically the façade of the house. Ambrose was one of the first members of the Society of Dilettanti and was related through his mother to Sir Francis Dashwood of West Wycombe. Not only does Ambrose occupy an interesting niche in the annals of amateur architects in England, but his archaeological reconstructions, as epitomized in the Garendon Arch, are unusual and prophetic of Neo-Classicism.
Bibl: *Colvin*

Album of 22 engravings, 13 topographical drawings & 8 design drawings on 36 leaves, prefaced by an (incomplete) MS index in Phillipps's hand
ff.1-7 Engravings: plans & elevations of the Palais-Bourbon, Paris, extracted from Vol.I of Jean Mariette's *L'Architecture française*, 1727

f.8 PARIS: Palais-Bourbon

Design for alterations (2):

f.8a Elevation of a tripartite pedimented arcaded entrance
Sepia pen & grey wash (135 × 160)

f.8b Elevation, with a Palladian window

Sepia pen & grey wash (135 × 160)

Insc: (index) *Designs of my invention for altering ye Middle Part of ye front Next ye Court*

f.9a GARENDON HALL (Leics)

Design for the triumphal arch

Elevation, with scale [Fig.24]

Insc: (index) *A Design of My invention for a Gate for a Park*

Sepia pen & grey wash (165 × 160)

f.9b MONTPELIER (Hérault, France): Porte de la Peyron
Elevation, with scale

Insc: (index) *The Gate of ye Place Royal att Montpellier*

Sepia pen & grey wash (175 × 175)

ff.10-13 MONTPELIER (Hérault, France)

Design for a square laid out beyond the Porte de la Peyron (5):

f.10 Plan, with scale

Insc: (index) *Ground Plan of a square of My Invention.*

Designed for ye Place Royal att Montpellier

Sepia pen & grey wash (900 × 310)

f.11a Plan of one of the pavilions, with scale

Sepia pen & grey wash (110 × 210)

f.11b Elevation of one front of the church, with scale

Sepia pen & grey wash (160 × 130)

f.11a, b Insc: (index) *Plan of ye Second Story, with*

Elevation of ye Church towards ye Country

f.12 Elevation of the church end of the square, with scale

Insc: (index) *Elevation of one End of ye square*

Sepia pen & grey wash (180 × 370)

f.13 Elevation of one of the pavilions, with scale

Insc: (index) *Elevation of one of ye Pavilions on ye sides*

Sepia pen & grey wash (170 × 330)

f.14a Engraved perspective of the amphitheatre at Nîmes

ff.14b, 15a, b NÎMES (Gard, France): Amphitheatre

Elevation of 5 exterior bays, with scale

Sepia pen & wash (165 × 235)

f.14a, b Insc: (index) *Perspective & Elevation in Scale*

of Part of ye Amphitheatre of Nîmes

f.15a Section, with scale

Sepia pen & wash (180 × 180)

f.15b Plan of 5 bays, with scale

Sepia pen & grey wash

f.15a, b Insc: (index) *Section, & Ground Plan of the*

Same

f.16a, b NÎMES (Gard, France): Maison Carrée

f.16a Elevation, with scale

Sepia pen & grey wash (175 × 170)

f.16b Plan, with scale

Sepia pen & grey wash (175 × 220)

f.16a, b Insc: (index) *Ground plan, & Elevation of ye*

Maison Quarrée (sic) att Nîmes

ff.17-19 Blank: the index states 17 *Elevation of one*

side of the same, 18 *Ground Plan & Section of Temple of*

Diana att Nîmes, 19 *Section of ye same Long Ways*

f.20 PONT DU GARD (Gard, France)

Elevation, with scale

Insc: (index) *Elevation of ye Aqueduct Near Nîmes*

Called ye Pont du Gard

Sepia pen & grey wash (140 × 390)

f.21 Engraved views of *Arco | vicino | al | Castello |*

Vecchio & Arco antico | alla Via | de | Leoni di | Verona,

from Scipio Maffei

f.22 ORANGE (Vaucluse, France): Triumphal arch

Elevation, with scale

Insc: (index) *Elevation of a Triumphal Arch att Orange*

Sepia pen & grey wash (215 × 215)

f.23a, b Engraved perspective; elevation & section

of the amphitheatre at Verona, from Scipio Maffei

f.24a, b Engraved plan & section of the amphitheatre at Verona, from Scipio Maffei

Verso: Engraved half-plans of the amphitheatre of Vespasian at Rome & of the amphitheatre at Verona

f.25a, b Engraved plan of the amphitheatre at Verona showing method of supporting the velarium

f.26a, b Engraved details of one of arches with order & of cornices of the amphitheatre at Verona

f.27 ROME: Colosseum

f.27a Engraved part-elevation with top storey drawn in & section

Sepia pen & grey wash added (170 × 140, irregular)

f.27b Details of *Impost & Pedestal (sic)*

Sepia pen (135 × 195)

f.27a, b Insc: As above & (index) *Elevation of Part*

of ye Coliseum (sic) of Rome, with ye Imposts of ye

Arches & Cornice of Pedestals (sic) in a Larger Scale

f.28a, b Engraved perspective & details of the amphitheatre at Pola

ff.29-31 Blank: the index states 29 *Elevation of Part of ye Amphitheatre of Capua*, 30 *Elevation of Part of ye Amphitheatre of Arles*, 31 (the index finishes here)

f.32 Details of coffering from *Church of St Peters*

(Rome), *Arch Orange (Orange)*, *Arch Sept: Severus*

and Arch Titus (Rome), *Temple Sun & Moon (Rome)*

& Temp: Peace (Rome)

Sepia pen & grey wash (170 × 320)

f.33 NÎMES (Gard, France): Amphitheatre

Details of column base, capital & entablature

Insc: *upper order | of ye amphitheatre | of Nîmes,*

labelled & with dimensions given

Sepia pen (260 × 140)

f.34 Details of an *Antique Tuscan | Entablature,*

Antique Symbolique Capital | from a Temple of Jupiter

& Ionick Capital | from Michael Angelo

Insc: As above & with dimensions given

Sepia pen (145 × 320)

f.35 Four half-elevations of bases

Sepia pen (125 × 320)

f.36 Blank

Album, bound in modern grey paper boards (300 × 470)

Prov: Pur. 1960

Lit: M. Girouard, 'Ambrose Phillipps of Garendon', *Architectural History*, VIII, 1965, pp.25-38

PHILLIPPS, Ambrose Lisle March (1809-1878)

GARENDON HALL (Leics)

GRACE DIEU MANOR (Leics)

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)

PHILLIPS, Henry (?-c.1851) *Attributed to*
A London architect. (Attribution, H. M. Colvin,
1974.)

LEICESTER: Public news room

Design, 1837

Elevation of a 3 bay building standing on a high podium & surmounted by a cupola [Fig.25]
Insc: (on façade) *AD MDCCLXXXVII | Leicester | General - News - Room*; (on mount) *Design for Public Newsroom Leicester | Mr Phillips*
Pen & watercolour, mounted (255×375)
The public library and news room, corner of Belvoir Street and Granby Street, Leicester, was completed in 1838 to the design of William Flint (information from Leicester City Library, 1974).

PHIPPS, Charles John (1835-1897)

Born in Bath and articled to a local firm of architects, Wilson & Fuller. He remained in their office until 1857, then travelled for a year. He began practice at No.5 Paragon Buildings, Bath, in 1860 and won the competition for the theatre there (opened 1863). From this successful achievement other similar work followed and for the last thirty years of his life he was almost exclusively employed in building new theatres and remodelling others (at least twenty in London and thirty-two in provincial towns, including some in Scotland and Ireland). In 1864 he opened an office in London, at No.48 Cornhill, City, and from 1868 until his death he was at No.26 Mecklenburgh Square, Holborn. He was architect to the committee of Drury Lane Theatre for fifteen years and gave evidence before committees of the House of Commons and information to colonial governments on the subject of theatres. In 1891 he became involved in a professional dispute with T. E. Knightley over the authorship of the design of the Queen's Hall, London. His work other than theatres includes the Militia Barracks, Bath; the Devonshire Club, St James's Street; the Lyric Club, chambers and flats, Shaftesbury Avenue; the Gaiety Restaurant; Star Life Assurance Society, Nos.30 & 32 Moorgate Street, City; Star & Garter Hotel New Pavilion, Richmond, Surrey; offices for *The Observer*, Strand; and Savoy Turkish Baths, Savoy Street, Strand. He was elected A in 1860, F 1866 and FSA. Bibl: DNB; T.B.; A. Graves, *R.A. exhibitors*, 1905-06; D. Ware, *A Short dictionary of British architects*, 1967; obituaries (with lists of London & provincial theatres): *Builder*, LXXII, 1897, p.488 (p.519 letter from T. E. Knightley); *RIBA Jnl*, IV, 1897, p.380

LONDON: No.1 Portland Place (St Marylebone), Westminster

Design

Perspective showing a corner house of 5 storeys with 3 bays on the street elevation & 8 bays on the side elevation
Watercolour (545×470)
Prov: Pur. 1951
The house has a central feature of Corinthian pilasters over Corinthian columns at first and second floor levels. The top storey is a mansard roof with dormers. Figures, carriages &c are in the foreground. The women's costumes with elongated bodice and no bustle suggest a date in the early 1880s. The house has since been demolished.

PHIPPS, Josiah (fl.1800)

LONDON: Canons (Middx), Harrow
Survey plan

Plan | of an Estate called | Cannons (sic) | in the Parish | of Little Stanmore | in the County of | Middlesex | by Josiah Phipps, London | 1800 showing the ground divided into plots for an intended sale c.1808, mounted on a sheet with, below, a brief history of the manor & references to the house in the literature made by Wyatt Papworth | *Fellow | May 1872* &c, above, an engraved perspective of the house published in "*The Universal Magazine*" for October 1794, p.233
Scale: 1/4 in to 1 chain
Insc: As above, the history of the manor & literary references in the hand of Wyatt Papworth
s & d: As above
Pen & watercolour (570×490, mount 815×545)
Prov: Pres. by Wyatt Papworth, 1872
With the drawing is filed a copy of the engraving made from it.

PIAZZA, Pietro (1748-?)

Piazza was a member of the Virtuosi di Roma and apparently (see below) was associated with or was taught by G. P. Panini.
Bibl: T.B.

Design for a stage set

Perspective showing a courtyard with arcades at left & right & across the background: in the centre of the courtyard an obelisk mounted on an elaborate podium & at right an entrance to one of the buildings; figures in the foreground enact a violent scene in which the women are being carried off by men, some of whom are masked, while the figure of Mercury (?) is seen flying towards the background [Fig.26]

Insc: verso *Da Pietro Piazza - Scolare di Gio Paolo Panini Piacentini*; recto stamped with the collection mark of Nathaniel Hone (1718-84), a human eye w/m: Fleur-de-lis in a double circular surround with an arrowhead above

Pen & wash within pen & wash single ruled border (305×445) on a paper surround with pen & wash quintuple ruled border, mounted

Prov: Hone Collection (see F. Lugt, *Marques de collections*, La Haye 1956, No.2793), sales in 1781 & 1785; Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

The scene depicted is not precisely identifiable though it has obvious similarities with the Rape of the Sabines. Nathaniel Hone, a portraitist, had assembled a large collection of prints and drawings by the 1780s, but although some of the details of it are known it has not been possible to find mention of this piece nor to establish whether Drummond Stewart bought it directly from the Hone Collection.

PICKERING, George (fl.1843-1852)

Little is known about Pickering other than that he designed five churches in Co Durham. These are St Bartholomew, Sunderland, 1843-46; St Cuthbert, Blaydon, 1844; St John, Birtley, 1846; St Mary the Less, South Bailey, Durham, 1846-47; St John the Evangelist, Merrington, 1850-52.
Bibl: GR

BIRTLEY (Co Durham): Church of St John
Working drawings, 1846 (3):

1 *Plan of top of lower roof of tower; Plan of lower roofing timbers of tower; Cross section of tower at belfry | showing the framing on the tie-beams AA | for the support of bells; Section of tower roof; Cross section of tower | at Belfry showing the framing | on the tie beam B for the support of bells; Plan of belfry in tower at H, H | on drawing No.4*

Insc: As above, No 9 Birtley Church, labelled & some dimensions given

s & d: *Geo. Pickering | Durham | June 24: 1846*
Pen with buff, cream & grey washes (335×525)

2 External elevation & section of a typical bay, with plan of window
Scale: 1/2 in to 1 ft

Insc: (No.) 11 Birtley Church, *A portion at large of the North | and South Elevations & dimensions given*
s: *Geo. Pickering | Durham*

Pen & pink wash (320×510, LHS damaged)

3 *Half Transverse Section Above Windows & Half Transverse Section Between Windows* of the king post roof truss

Insc: As above, *B...le Church* (damaged), labelled & dimensions given

w/m: Ruse & Turners 1843

Pen & red pen with coloured washes (330×470)

1-3 Each sheet has the seal of the Commissioners for Building New Churches & *Approved | 13 March 1849*; in addition No.3 has a printed label, headed 'Church Commissioners' Office' with the reminder 'that no alteration... should be made, either in the Construction of the Building, or the arrangement of the Seats...' & another printed label of the Incorporated Society for Promoting the Enlargement, Building & Repairing of Churches & Chapels, bearing a similar reminder; in addition, No.3 has also the seal of the Society & insc. against it 25 *Jany* Sticked together & (on No.1) the Church Commissioners' registry No.5857
Prov: Pres. on permanent loan from their collection by the Church Building Commissioners, 1972
Lit: Pevsner, *Co Durham*, 1953, p.51 ('enlarged, 1887-9. The style is Neo-Norman.')

PICKTHALL, H. S. (fl.1859)

APPULDURCOMBE PARK (IoW)

Design for a dairy farm

Ground Plan; Plan of First Floor; Elevations (East End, South Front)

Insc: As above, *Dairy Farm, Appuldurcombe* & with dimensions given

s & d: *H. S. Pickthall | Sept 30 1859*

Scale: 1 in to 7 ft

Sepia & black pen with coloured washes (730×525 approx., sheet badly damaged RHS)

Prov: Pur. 1970

The architect of the house itself has recently been shown to be John James. The house is now (1973) in the care of the Department of the Environment.

PIERCE (or **PEARCE**), Edward (c.1630-1695)
The son of Edward Pierce (a painter employed at Somerset House and St Paul's, Covent Garden) who died in 1658, Pierce was apprenticed to Edward Bird who had worked under Wren on the City churches. The younger Pierce became successful as a wood-carver and as a sculptor in stone and marble. He worked at the Guildhall, 1670-73, and for Wren at St Swithun, Cannon Street, St Benet Fink and St Andrew, Holborn, though it is not clear whether as builder or decorator. He also worked on St Paul's and, with Shorthose, he built St Clement Danes, Strand, 1680-81. Among other important clients were the City livery companies. He also produced a number of busts and monuments as well as architectural decorations. His reputation among his contemporaries was high, and we learn from John Talman of his being placed with Inigo Jones and Fuller opposite Palladio, Raphael and Michelangelo (R. Gunnis, *op. cit.*).
Bibl: *Colvin*; R. Gunnis, *Dictionary of British sculptors 1660-1851*, [1953]

Design for a monument to a lady

Front elevation [Fig.27]

Insc: (top right) 45 & (by Pierce?) *This plint to be 1 foo: high & with the 3 interlaced Ts of the Talman collection mark on the medallion below the wreathed bust* (see F. Lugt, *Marques de collections*, La Haye 1956, Nos.2462, 2462a)

Brown pen with grey wash & hatching within a double gold leaf surround (270 × 155)

Prov: Possibly sold in Pierce's sale of 4 February 1695/6; to William Talman (died 1719); to John Talman (died 1726); pur. 1962 (Colnaghi)
This drawing is clearly related to others in the Sir John Soane Museum, the BM, the V & A and the Ashmolean, many of which carry Talman's collection mark. Not only the drawing technique but also the motifs used in the decorations are similar throughout this group. When the drawings were published initially in *Wren Society*, XVII, 1940, pls.XXII-XXVI, they were attributed to William Talman, but recent opinion tends to attribute them to Pierce. Of those illustrated in *Wren Society*, that from the Soane Museum, pl.XXIV, shows the greatest similarity to the RIBA drawing in terms of motifs, and both additionally have the double gold leaf border in common. Other drawings in the group show numbers in the top right corner, suggesting that they must at one time have been part of the same group of drawings (perhaps in an album in Talman's collection?). As regards the attribution to Talman there seems very little material evidence for believing that they are related to any of Talman's work, and certainly they do not appear to be at all close in style to drawings by Talman, either in terms of draughtsmanship or motif.

PIERCE, Stephen Rowland (1896-1966)

Educated at St Leonards-on-Sea and at Hastings School of Art and articled to Arthur Wells of Hastings, Pierce moved to London in 1913 to work in the office of Wells's son, A. Randall Wells, and, subsequently, in those of Edward Maufe and Sir John Burnet. Between 1915 and 1919 he assisted Percival M. Fraser (a pioneer in the use of reinforced concrete) and worked in the office of J. Murray Easton and Howard Robertson. He went to the AA in 1919 and won the 1921 Rome Prize. Returning from Rome in 1924, he set up his own practice and taught at the AA until 1932. From 1933 until 1947 he was in partnership with Charles Holloway James (1893-1953). Director of the Department of Architecture, Hastings School of Art, 1936-42, and lecturer at the School of Architecture, Manchester University, 1941-42. Elected A 1929, F 1938; awarded Distinction in Town Planning, 1947. Pierce's few executed works show the influence of both Beaux-Arts and International Modern ideas. He achieved an 'English Modernism' comparable with that

of, say, Burnet and Tait in projects of the late 1920s and in a house at Bishop's Stortford, 1933, and something of a Scandinavian flavour at Norwich City Hall, 1932-38. The Earl Haig memorial, Whitehall (sculptor, Alfred Hardiman RA), 1929-37; Slough Town Hall, 1935-37; and the British Medical Association war memorial, Tavistock Square (sculptor, James Woodford RA), 1954, are not represented in the Collection. With Patrick Curbush, Pierce published *Planning: the architect's handbook*, 1936 (under the pseudonym E. & O. E.); with C. H. James, *City of Norwich plan*, 1945, and *Royal Leamington Spa development plan*, 1947. Towards the end of his career he became an authority on English watercolour painting - particularly the Norwich School - and on architectural history. Elected FSA in 1961, he published articles in the *Antiquaries' Journal* and introduced and edited *John Adey Repton: drawings of Norwich cathedral*... Farnborough 1965.
Bibl: RIBA biography file; AR, XCL, 1966, pp.291-295 (on the Erith Oil Works & Pierce's early career); obituaries: *Builder*, CCX, 1966, p.395; *The Times*, 16 & 22 February 1966

Prov: All the drawings catalogued below were bequeathed by the architect, 1966, except where otherwise stated

The drawings are accompanied by a scrapbook, 1918-64, & 2 albums of photographs: (1) of archaeological & topographical drawings, 1921-54, & (2) of architectural drawings & models, 1923-52

[1] BEXHILL (Sussex): War memorial, Promenade Competition design, 1919 (2):

1 *Site plan & principal elevation* (N or S)
Scale: $\frac{1}{2}$ in to 1ft (plan), $\frac{1}{2}$ in to 1ft (elevation)

2 *Ground plan, N elevation to Sea Road, section, & perspective from SW*
Scale: $\frac{1}{4}$ in to 1ft

1-2 Insc: As above, *Proposed war Memorial at Bexhill*, labelled & dimensions given
s & d: 2661; EX (pseudonym) / *June MDCCCXCIX*
Pencil, pen & watercolour (730 × 520)

[2] BISHOP'S STORTFORD (Herts): House, Thornfield Road

Working drawings &c for a house for Miss E. M. Barrett, 1933 (3):

1 *Ground floor, 1st floor & roof plans; N, S, E & W elevations; section*
Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *House at Thornfield Road, Bishops Stortford, for Miss E. M. Barrett*, labelled, dimensions given & sheet numbered 2/7
s & d: S. Rowland Pierce ARIBA / 5 *Bloomsbury St* (33 *Bedford Place* deleted) / *London WC1* / *Sept. 1933* *revd Oct. 10th*
Print with pencil & blue, red & yellow crayon added (480 × 760)

2 *Ground floor plan; details of fittings*
Scale: $\frac{1}{2}$ in to 1ft

Insc: As above, labelled, dimensions given & sheet numbered 5M/7
s & d: *Drawn by SB* / S. Rowland Pierce ARIBA / 33 *Bedford Place, London WC1* / *Nov. 8th '33*
Pen & pencil on tracing paper (525 × 780)

3 Axonometric projection from SE

Insc: *House at Bishops Stortford for Miss E. M. Barrett*
s: S. Rowland Pierce ARIBA / 33 *Bedford Place, WC1*
Print (480 × 600)

Lit: A&BN, CXLII, 1935, pp.68-69

[3] GRAVESEND (Kent): Grand Theatre (formerly Literary & Scientific Institution), Harmer Street
Unexecuted design for internal reconstruction to form assembly rooms, for Gravesend Borough Council, 1951 (3):

1 *Plan & sectional perspective*
Insc: *Scheme for the Assembly Rooms / Gravesend & labelled*

s: *Drawn by S. Rowland Pierce / S. Rowland Pierce*
FRIBA / *Dist.TP / Architect*

Pen (455 × 660)

Exhib: RA 1952, No.1290

Reprd: A&BN, CCI, 1952, p.571

2-3 *Perspectives of main hall & main hall foyer*

Insc: As above & *Gravesend Assembly Rooms*

s & d: S. Rowland Pierce / *Archit* / *April 1951*

Pencil & coloured crayon on tracing paper (325 × 465)

The Literary & Scientific Institution was built in 1842 (architect, a Mr Berry of Gravesend) and was for a time used as a music hall before becoming the Grand Theatre. The 1951 conversion scheme failed to receive the approval of the then Ministry of Housing & Local Government and was abandoned and the building was later demolished. The site is at present occupied by a public house, 'The Call Boy'. (Information from the Borough Engineer & Surveyor, Gravesend, April 1973.)

[4] LONDON: Reconstruction project

Preliminary designs, covering existing & hypothetical areas, for the London Regional Reconstruction Committee, 1942-43 (6):

1-2 Area around St Paul's cathedral

1 *Perspective of a rebuilt area beside the cathedral*
s & d: SRP / 1942

Sepia pen, pencil & red crayon (140 × 175)

2 *Perspective of a rebuilt area, showing a Wren steeple flanked by elevated roads, the cathedral in the distance*

s & d: SRP *Sept. 1942*

Pencil (165 × 175)

Edgware Road

3 *Aerial perspective, Edgware Road: The Brent crossing looking NE*

Insc: (on backing sheet) As above & *No.5*

s: SRP

Pen, blue pen & watercolour on buff paper (250 × 385), pasted on to the verso of part of a print of a drawing (305 × 455)

Epping Forest, Chingford Green (Essex)

4 *Aerial perspective, Epping Forest, Chingford Green: King George reservoir etc. looking S*

Insc: (on backing sheet) As above & *No.3*

s: SRP

Blue pen & watercolour on buff paper (250 × 375), pasted on to the verso of part of a print of a drawing (305 × 455)

5-6 An 'elevated road'

Perspectives showing an inner circular 'elevated road' as proposed by Mr H. Alker Tripp

Insc: (on backing sheets) As above, LRRC & labelled
5 s & d: SRP / 19.2.43

6 s & d: SRP / Feb. '43

5-6 Orange pen & grey wash on tracing paper (220 × 305, 190 × 295), pasted on to the verso of parts of prints of drawings (300 × 400, 295 × 405)

Pierce, as joint secretary of the LRRC, shared responsibility for the exhibition 'Greater London - towards a master plan', held at the National Gallery in 1943. Drawing Nos.3-5 are possibly preliminary drawings for panels for the exhibition. See *Greater London - towards a master plan*, 2nd interim report of the LRRC, 1943; *A&BN*, CLXXIV, 1943, pp.142-150; CLXXV, 1943, pp.114-117; *AJ*, XCVII, 1943, pp.379-384; *National Builder*, XXIII, 1943, pp.89-98; *RIBA Jnl*, L, 1943, pp.171-176.

[5] LONDON: No.10 Edge Street (Kensington), Kensington & Chelsea
Exhibition drawing of executed design for alterations & additions
Plans of *ground & first floor(s) / as existing & as altered*
Insc: As above, labelled & (verso of board on which drawing is mounted) *Alterations & additions / to house, 10 Edge Street, W8*

s: (verso of board) *S. Rowland Pierce ARIBA / 33 Bedford Place / WC1*
Pen, pencil & orange crayon on tracing paper (230×385), mounted, together with a photograph of the ground floor dining-room as altered, on board (630×450)

An early C19 house, the first floor of which has since been made into a single room and a second floor added, to designs by Philip Mercer, 1971-72.

[6] LONDON: Golden Lane Estate (Finsbury), Islington
Competition design, 1952
S elevation of block No.1, N elevations of blocks Nos 1, 2, & 3

Scale: 1/16 in to 1 ft
Insc: As above, sheet numbered 8, & (typed label) *Competition for new housing scheme / at Golden Lane, London EC*

Pen & wash, pencil & brown crayon (550×755)
Lit: *A&BN*, CCL, 1952, pp.274-289, 316-317; *AJ*, CXV, 1952, pp.298-310, 358-362; *Builder*, CLXXXII, 1952, pp.324-328, 371-381
Unplaced in the competition assessed by D. H. McMorran and won by Geoffrey Powell.

LONDON: Uxbridge High Street (Uxbridge, Middx), Hillingdon
Design for a store & showrooms, 1933
See *Pierce, Stephen Rowland & Beck, Henry C.*

LONDON: Olympia, Hammersmith
Design for 'The House of the Future', for the Daily Mail Ideal Home Exhibition, 1928
Perspective drawn by S. R. Pierce
See *Duncan, Ronald Aver*

[7] LONDON: Trades Union Congress memorial building, Great Russell Street (Holborn), Camden
Competition design, 1948 (3):

1-2 *Ground floor & 1st floor & 5th & 6th floor plan(s)*
Scale: 1/16 in to 1 ft

Insc: As above, *Trades Union Congress. Proposed Memorial Building*, labelled & sheets numbered 2 & 5 respectively & stamped 38
Prints with pencil & coloured washes added (510×740)

3 *N Elevation to Great Russell Street*

Scale: 1/16 in to 1 ft
Insc: As above, *T.U.C. Proposed Memorial Building*, sheet numbered 8 & (typed label) 38C & stamped 38
s & d: (typed label) *S. Rowland Pierce F.R.I.B.A., / Dist.T.P. / 14, Chepstow Place, / London, W.2 & (on elevation) 1948*
Pen with cream, sepia & green washes & pencil (445×535)

Lit: *A&BN*, CXCIV, 1948, pp.74-78; *AJ*, CVIII, 1948, pp.80, 93-98; *Builder*, CLXXV, 1948, pp.92-101
Unplaced in the competition assessed by Sir Percy Thomas won (and built) by David du R. Aberdeen.

[8] MANCHESTER: Town hall extension & reference library

Preliminary competition designs, 1926 (4):

1 *Perspective of entrance front*
Sepia pen & wash & pencil on detail paper (210×335)

2 *Perspective of the council chamber*

Insc: As above
Sepia pen & wash & pencil on the back of a buff envelope addressed to Pierce at *15 Gower Street* (150×205)

3 *Perspective of the main reading / hall*

Insc: As above
Sepia pen & wash & pencil on the back of an envelope addressed to Pierce at *15 Gower Street* (225×290 approx.)

4 *Perspective of the main / reading / hall*

Insc: As above & (verso) with notes on library accommodation
Sepia pen & wash & pencil on buff paper (250×230 approx.)

1-4 Insc: *Manchester Comp.*

2-4 s & d: *SRP / Sept. '26*

Lit: *Builder*, CXXXIII, 1927, pp.494, 532-533

E. Vincent Harris (q.v.) won the competition of 1927, assessed by T. R. Milburn, Robert Atkinson & Ralph Knott. Pierce was not among the six finalists.

[9] NORWICH: Assembly House, Theatre Street
Designs for alterations & additions for the H. J. Sexton Norwich Arts Trust, 1947 & 1950 (2):
Unexecuted design for adding a new theatre, on a site S of the existing Assembly House, 1947

1 *Plan & perspective-section*

Insc: As above, *The Assembly House: Norwich: new Theatre for / The H. J. Sexton Norwich Arts Trust: 1947*, plan labelled; verso (in pen) (*Theatre scheme abandoned in 1950*)

s: *Drawn by S. Rowland Pierce / S. Rowland Pierce FRIBA, Dist.TP / 14 Chepstow Place, London W2*
Photograph of original drawing (105×190)

(Album 2, p.66)

The original drawing was exhib. at the RA in 1948, No.1192, and reprd in *A&BN*, CXCI, 1948, p.434.

Executed design for reconstruction of the Noverre Hall (W wing of the Assembly House) as an arts cinema, 1950

2 *Plan & perspective section*

Insc: *The Old Assembly House, Norwich. / Reconstruction of the Noverre Hall as an Arts Cinema, 1950. / The H. J. Sexton Norwich Arts Trust & labelled*

s: *Drawn & designed by / S. Rowland Pierce FRIBA / Dist.TP / Architect*

Pen & wash on backed cartridge (390×725)

Exhib: RA 1950, No.1232

Lit: *A&BN*, CXCVIII, 1950, pp.666-677; *RIBA Jnl*, LVII, 1950, pp.49-54

Pierce reconstructed the whole of the Assembly House of 1754, by Thomas Ivory or James Burrough, on which see Pevsner, *NE Norfolk*, 1962, p.261; *CL*, XCV, 1944, pp.372-373.

[10] NORWICH: City Hall

Unexecuted design for a N wing to house the central library, 1954

Perspective from St Giles Street, including Guildhall & tower of City Hall

Insc: *Proposed central library. Norwich. City hall site.*

St Giles Street

s & d: *S. Rowland Pierce / Mar. '54*

Print with coloured crayon added (340×375)

Norwich City Hall had been designed by Pierce and Charles Holloway James (1893-1953) in partnership, the main E block to St Peter's Street and the adjoining S wing to Bethel Street (police headquarters) having been completed in 1938. Plans for a N wing prepared by David Eyre Percival (q.v.), City Architect, have now been tentatively approved (1973). James & Pierce's preliminary designs, competition designs, designs, and design and working drawings for furniture and fittings for Norwich City Hall, 1932-38 (omitted from G-K volume) are also in the RIBA Drawings Collection.

See also *Percival, David Eyre & Pierce, Stephen Rowland*

[11] STAINES (Middx): Lloyds Bank, No.77 High Street

Design, c.1929 (2):

1 *Perspective of front from street*

Insc: (on fascia) *Lloyds Bank Limited*
s: *K.M.*

Mixed media on backed tracing paper (430×370)

2 *Perspective of front from street*, in which the design is the same as that shown in No.1, but the foreground figures differ; apparently drawn by K.M.

Filed with these drawings are prints of plans, elevations & sections, d. *Jan 26 1929*, pres. by the Staff Architect, Lloyds Bank Ltd, Premises Department, 1973

Lit: *A&BN*, CXXXIII, 1930, p.851

A two-storey extension to the rear, including a new staircase, was built to designs by Knapton, Deane & Partners, 1964.

STRATFORD-UPON-AVON (Warwicks): Shakespeare Memorial Theatre

Preliminary & competition designs, 1927

See *Pierce, Stephen Rowland & Duncan, Ronald Aver*

VALLETTA (Malta): Town planning scheme for suburbs

Preliminary & competition designs, 1925

See *Pierce, Stephen Rowland & Burford, James*

ZEEBRUGGE (Belgium): Town planning scheme
Design, 1917

See *Pierce, Stephen Rowland & Coppé, Luc*

[12] Miscellaneous designs for the AA (4):

1-2 *Alternative designs for a monogram, 1937*

Insc: *AA / Design in beauty - build in truth - 1847* (incorporated in design)

1 *Pencil on tracing paper* (145×145)

2 s & d: *SRP / 18.9.37*

Pen on buff paper (175×135)

3 *Design for a menu for the members' dining-room*

Insc: *AA* (incorporated in design)

s: *SRP*

Pen & gouache (280×190)

4 *Design for a party invitation (?) for the AA Rugby Club*

Insc: *AARC* (incorporated in design)

s: *SRP*

Pen & coloured washes (480×310)

[13] Preliminary designs for the Ascot Gold Cup, 1940 (5):
1 Front & side elevations
Insc: *Study for Ascot Gold Cup 1940* | (abandoned owing to 1939-45 war) | SRP '64
s & d: SRP | Feb. 22 '40
Pen, pencil & coloured crayon on buff card (255 × 180)

2 Front elevation & details
Pencil on detail paper (265 × 195), lower right corner damaged

3 Front elevation
Pencil on tracing paper (425 × 335)

4 Front elevation & detail of inscription
Pencil & pen on tracing paper (505 × 335), lower left corner damaged

5 Side elevation & detail of inscription
Pencil on tracing paper (415 × 310)

2-5 Insc: *Study for Ascot Gold Cup*
s & d: S. Rowland Pierce | 1940
1-5 Prov: Pres. by the architect, 1965

Unidentified & student designs, 1914-24
[14] Designs for a monumental domed building in Classical style (15):

1-4 Plans

5-9 Elevations

10-12 Sections

13-15 Perspectives, showing a building flanked by open colonnades, set on an island in a lake & approached from the shore by a causeway

4, 6, 10, 11 Insc: Labelled
1-14 Combinations of pen & wash, sepia wash, pencil & brown crayon on tracing paper (220 × 210 smallest, 625 × 605 largest), all damaged
15 Pen & pencil (255 × 200), upper right corner damaged

[15] Alternative designs for a pair of 3 bedroomed semi-detached cottages, 1914 (2):

1 Ground floor & first floor plan(s)

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

Insc: As above, *A pair of semi-detached cottages*, labelled & dimensions given

s & d: S. Rowland Pierce *invit et del* | February 1914
Pen with pencil added (170 × 215)

2 Ground floor & first floor plan(s)
Scale: $\frac{1}{8}$ into 1 ft

Insc: As above, *Design for a pair of semi-detached cottages*, labelled & dimensions given
s & d: S. Rowland Pierce | *invit & del* | February 1914
Pen with pencil added (205 × 160)

[16] Design for a concert hall in a country town, 1917 (2):

1 Ground floor, 1st & 2nd floor plans, cross & longitudinal sections

2 Front, back & side elevations, details of gallery

1-2 Scale: $\frac{1}{8}$ in to 1 ft (plans, elevations, sections), $\frac{1}{2}$ in to 1 ft (details)
Insc: As above, *A concert hall in a country town*, labelled, dimensions given & RIBA | *Approved 14th March '17* | John Slater (stamp with date added in pen)
s & d: S. Rowland Pierce *invit et del* | February 1917
Pen & coloured washes (530 × 725)
The design makes some use of structural reinforced concrete.

[17] Design for a concert hall (?) in a Beaux-Arts style, 1920

Perspective of entrance front, showing a hall with angle pavilions on a terrace in a landscaped setting

s & d: S. Rowland Pierce | March 1920

Pen & watercolour (255 × 670), lower left corner damaged

[18] Preliminary designs & design for a memorial, 1923 (6):

1-5 Preliminary designs

1 Front elevation, with sketch plans, elevations & perspectives

Insc: (on memorial) *Pax*

Pencil & pen & wash (350 × 720 approx.)

Verso: Sketch plans, elevations, details & perspectives
Pencil

2 Aerial perspective

Pen, red wash & pencil (285 × 710 approx.)

3 Aerial perspective, with sketch plan

Pen, blue & red washes & pencil (365 × 825 approx.)

4 Aerial perspective, with sketch plan & details

s & d: SRP | Rome 1923

Pen, sepia wash & pencil (200 × 285)

5 Aerial perspective

s & d: SRP | Rome 1923

Pen & pencil on backed tracing paper (225 × 335)

Design

6 Perspective showing, between flights of steps rising to a terrace, a carved figure on a plinth

Insc: *A collaborative sketch design, perspective & (on plinth) Time | Progress*

s & d: A. Hardiman sculptor, S. Rowland Pierce architect & (on plinth) MCMXXXIII

Photograph of original drawing (Album 2, p.10) (155 × 255)

[19] Preliminary design & design for a monument to Sir Christopher Wren in St Paul's cathedral, 1920 (2):
Preliminary design (?)

1 Plan, elevation & section of a wall monument behind a Classical arcade

Insc: *A monument to a celebrated architect* | AA Atelier
s: S. Rowland Pierce

Blue crayon & watercolour on blue paper (455 × 315 approx.)

Design

2 Plan, elevation & section of a wall monument

Insc: As above, *A monument to Sir Christopher Wren in St Paul's Cathedral* | AA Atelier | *Fortnight's project* & labelled

s & d: S. Rowland Pierce | March 1920

Mixed media (725 × 480)

Unidentified designs, 1925-41

[20] Design for airport (?) buildings in 'Modern' style, 1928

Perspective [Fig.28]

s & d: S.R.P. | 28

Blue pen & wash & blue crayon (250 × 225)

[21] Design for a permanent circus, 1926

Perspective & section of a roofed circular amphitheatre

Insc: *Sketch for a permanent circus*, section labelled
s & d: S. Rowland Pierce | Oct. | Nov. | 26

Pen with black, red & green washes & pencil on the back of a buff envelope addressed to Pierce at 15 Gower St. (225 × 305 approx.)

[22] Designs for a house, 1925 (2):

1 Perspective

Blue pen & wash, red crayon, pencil & pen on the back of a buff envelope addressed to Messrs Burford & Pierce | *Staple Inn* (255 × 310 approx.)

2 Perspective

s & d: SRP | Aug. 25

Sepia pen & wash with pencil on buff paper (175 × 235 approx.)

[23] Designs for houses, 1926 (20):

1-9 Design, 'Type I'

1-3 Gd floor, 1st & 2nd floor plans

Insc: As above, Type I & labelled

Pen & pencil on tracing paper (245 × 455, 260 × 490, 265 × 460)

4 Front (NW) elevation

Insc: As above & Type I

s: (on backing sheet) S. R. Pierce (stamp)

Pen, coloured washes & pencil on tracing paper (195 × 355), pasted on to cartridge (270 × 380)

5-7 North west, South east & South west elevations

Insc: As above & T. I.

Pen, pencil & green pen on tracing paper (265 × 495, 265 × 465, 235 × 265)

8 Transverse section

Insc: As above & Type I

Pencil on tracing paper (265 × 300)

9 Interior perspective of hall

Insc: As above & Type I

Pen & wash on tracing paper (185 × 210)

10-11 Design, 'Type II'

Ground floor plan, 1st floor plan & SW elevation

Insc: As above, Type II & labelled

d: August '26

Pencil on tracing paper (260 × 485, 260 × 500)

12-14 Design, 'Type III'

12-13 Gd floor & 1st floor plans, showing distribution of water, heat & light

Insc: As above, Type III & labelled

d: 31 Aug. 26

Pencil, blue & red crayon & green pen on tracing paper (190 × 260, 175 × 260)

14 Elevation of entrance front

Insc: Type III & £1200

d: 31 Aug. 26

Pen & pencil on tracing paper (125 × 260)

15-17 Design, 'Type 2'

15-16 Gd Floor & 1st Floor plans

Insc: As above, Type 2 & labelled

17 Elevation & aerial perspective

15-17 Pencil on tracing paper (265 × 300, 260 × 195, 260 × 410)

18-20 Design, untitled

18 Ground floor plan

Insc: Labelled

Blue pen & pencil on tracing paper (130 × 280)

19 Perspective

Sepia pen & pencil on tracing paper (100 × 155)

20 Aerial perspective

Sepia pen & pencil on tracing paper (110 × 170)

The five types of house are all related in design. Types I and 2 and the untitled type are larger, two- and three-storeyed houses; the staircases in Types I and 2 are enclosed within semicircular projections. Types II and III are smaller, two-storeyed houses.

[24] Designs for a memorial, 1926 (3):

1 Elevation, showing a free-standing tower of brick with stone dressings & a pyramidal roof on a stepped base

Insc: *Coker Memorial*

Pencil with brown & blue crayon on tracing paper (385 × 255 approx.)

2 Variant elevation

Pencil on tracing paper (355 × 245 approx.)

3 Detailed elevation, showing clock

s & d: SRP / Jan. '26

Pencil, pen, gouache & brown crayon on tracing paper (345 × 250 approx.)

Unidentified designs, 1942-47

[25] Design for a riverside sports club, 1946 (5):

1-4 Plans, elevations & cross section

Insc: As above, *A riverside sports club* & labelled s & d: SRP / Feb. 1946

Blue pen & wash with pencil added (345 × 255, 255 × 345)

5 Aerial perspective

Pencil (255 × 390)

[26] Design for a fountain, 1946

Perspective, showing a fountain between pilasters on the angle of a building at the junction of 8 streets

Insc: *A terminal fountain on a new urban road development* s & d: S. Rowland Pierce / 46 / Nov. 1946

Blue pen, blue crayon & pencil on the verso of part of a print of a drawing (720 × 535)

[27] Drawings prepared for Pierce's article 'Extracts from a post-war guide to the metropolis of Britain' (see below), 1942 (4):

1 Perspective of civic centre

s & d: SRP Oct. 1942

Pen & pencil (160 × 205)

2 Aerial perspective of a part of the metropolis

Pen with blue & green crayon (145 × 100)

3 Perspective of a part of the metropolis

s & d: SRP Sept. 1942

Pencil & red crayon (155 × 120)

4 Aerial perspective of a part of the metropolis

[Fig.29]

s & d: S. Rowland Pierce: 1942:

Sepia pen & wash (550 × 390)

Lit: S. Rowland Pierce, 'Extracts from a post-war guide to the metropolis of Britain', *AC&BN*,

CLXXXIII, 1943, pp.67-71 (No.4 reprd p.69)

[28] Designs for a road tunnel, 1945 (2):

1 Perspective, looking through the tunnel, with part-longitudinal section & alternative plan & perspectives

Insc: *A road tunnel / preliminary sketch*

s & d: SRP / 9.XII.45

Blue pen & wash, pencil & green, ochre & red crayon (330 × 405)

2 Another perspective, looking through the tunnel

Insc: *A road tunnel / second sketch*

s & d: SRP / 15/XII/45

Blue pen & pencil (240 × 305 approx.)

[29] Imaginary compositions, 1926-47

Seven drawings composed on various themes

Various media (250 × 205 smallest, 560 × 635 largest)

[30] Measured drawings

Italy

OSTIA (Lazio)

Classical details, 1921 (3):

1 *Niche in cortile of bazaar, W of T. Vulcan*

Elevation

Scale: 2in to 1ft

Insc: As above

s & d: *Measured & drawn Nov. 1921 / S. Rowland Pierce*

Pencil & watercolour (360 × 255)

2 *Niche in courtyard of a house*

Elevation

Scale: 2in to 1ft

Insc: As above, labelled & *scavi 1921*

s & d: *Measured & drawn 9 Nov. 1921 / S. Rowland Pierce*

Pencil & watercolour (345 × 225)

3 *Back wall of a tomb*

Elevation

Scale: 1in to 1ft

Insc: As above, labelled & dimensions given

s & d: *Measured & drawn Nov. 1921 / S. Rowland Pierce*

Pencil & watercolour (335 × 260)

Album 1 contains photographs of measured drawings & reconstructions, 1921-54, as follows:

AGRIGENTUM (Sicily): Temple of Zeus (12)

Lake of ALBANO (Lazio): Domitian's villa (3)

OSTIA (Lazio): The Caupona in the Via della casa di Diana (1)

ROME: Forum Romanum (3); Mausoleum Hadriani &

Pons Aelius (9); Palazzo di Venezia (2); Piazza del

Popolo (1)

PIERCE, Stephen Rowland & BECK, Henry C.

LONDON: Uxbridge High Street (Uxbridge, Middx), Hillingdon

Design for a store & showrooms for the Uxbridge Furnishing Co. Ltd, 1933

Perspective of street front

Insc: Sheet numbered 7/6; *Uxbridge Furnishing Co.*

Ltd (on fascia) altered to *Boxbridge Furnishing Co. Ltd*

s & d: S. Rowland Pierce / July 1933

Mixed media on tracing paper (380 × 480)

Prov: Bequeathed by S. R. Pierce, 1966

Designed by Pierce in collaboration with H. C. Beck, according to a list of his works in Pierce's hand which accompanies the drawings. Henry C. Beck (1901-1974) designed the original London Underground plan, was employed by the London Passenger Transport Board and worked as a draughtsman and designer, teaching lettering and typography at the London School (now College) of Printing.

PIERCE, Stephen Rowland & BURFORD, James (q.v.)

VALLETTA (Malta): Town planning scheme for suburbs

Preliminary & competition designs, 1925 (25):

1-15 Preliminary competition designs, 1925

1 Aerial perspective of *new courts of justice, piazza & approaches to Porta Reale*

Pen & wash with sepia pen & wash on linen-backed tracing paper (265 × 755)

2 Perspective of *main entrance to courts of justice*

Sepia pen & grey wash on linen-backed cartridge (200 × 265)

3 Perspective of *Horn Work area*

Pen & wash & pencil (95 × 320)

4 Perspective *looking towards Maglio Gardens*

Pen & wash on linen-backed cartridge (105 × 360)

5 Perspective of *Notre Dame area, from Pieta Creek*

Pen & wash on linen-backed tracing paper (120 × 265)

6 Perspective of *part of Notre Dame area, from Dolori church*

Pen & wash on linen-backed tracing paper (120 × 250)

7 Aerial perspective of *Place des Bombes*

Pen with sepia & ochre washes & pencil on the back of a buff envelope addressed to the Bartlett School of Architecture (205 × 210)

8 Perspective showing *reconstruction of Porta Reale*

Sepia pen & wash (245 × 425)

9 Aerial perspective of *new approach to Porta Reale*

Sepia pen & wash on linen-backed tracing paper (305 × 510)

10 Perspective of *new piazza W of Portes des Bombes, looking W*

Pen & wash on linen-backed tracing paper (170 × 285)

11 Perspective of *new piazza W of Portes des Bombes*

Sepia pen & wash on linen-backed tracing paper (145 × 245)

12 Perspective of *Portes des Bombes*

Sepia pen & wash on linen-backed tracing paper (140 × 260)

13 Perspective of *Portes des Bombes & entrance to gardens*

Sepia pen & wash on linen-backed tracing paper (160 × 315)

14 Aerial perspective of *St Philip's Bastion*

Pen & wash (140 × 255)

15 Aerial perspective of the *Salita Cr(ocifisso)*

Pencil, pen & coloured washes (285 × 365)

1-11, 13-15 Insc: As above

1-10, 12-15 s & d: SRP / 1925

16-25 Competition design, 1925

16-25 Competition drawings Nos. 1A, 1B, 2-7, 9, 10

Insc: As above, labelled & dimensions given

s: *Calypso* (pseudonym)

Photographs of original drawings (Album 2, pp.2-9) (190 × 150, largest)

Prov: Bequeathed by S. R. Pierce, 1966

Lit: *AJ*, LXII, 1925, pp.200-210 (Nos.16, 18-21, 24, 25 reprd); *Town Planning Review*, XI, 1924-26, pp.279-284 (Nos.18, 20, 21 reprd)

Pierce & Burford's scheme was placed first in an international competition, assessed by Edward Warren and Patrick Abercrombie, but was not implemented.

PIERCE, Stephen Rowland & COPPÉ, Luc

ZEEBRUGGE (Belgium): Town planning scheme Design, 1917

Aerial perspective of town & port seen from a biplane

Insc: (on backing sheet) *Zeebrugge / Projet de la ville, et pour la reconstruction du port*

s & d: SRP / 12.10.17 & (on backing sheet) *Invt: Luc Coppé / S. Rowland Pierce / delt / Architectes / Octobre 1917*

Pencil, pen & watercolour (125 × 205), pasted on to a sheet of brown paper (360 × 280)

Prov: Bequeathed by S. R. Pierce, 1966

PIERCE, Stephen Rowland & DUNCAN, Ronald
Aver (q.v.)

STRATFORD-UPON-AVON (Warwicks): Shakespeare
Memorial Theatre

Preliminary & competition designs, 1927 (36):

1-27 Preliminary designs for competition scheme

1-2 Plans at *entrance level*, showing lines of access &

at *stage level* & *mezzanines at box level*

Insc: As above

Pen & pencil with blue & red crayon on tracing paper
(760×510)

3 Plan at box level, showing sight lines

Pencil & red crayon on tracing paper (535×375
approx.)

4 Plan at *dress circle level*

Insc: As above, labelled & dimensions given

Pen & pencil with blue & red crayon on tracing paper
(760×440 approx.)

5 Plan at *dress circle level*, showing seating

Insc: Labelled & dimensions given

Pencil & red crayon on tracing paper (760×510),
upper left corner damaged

6 Plan of auditorium ceiling

Pen, pencil & green pen on tracing paper (345×510)

7 Plans at *gallery & flies level* & at *main grid level*

Insc: As above & labelled

Pen & pencil with blue & red crayon on tracing paper
(510×760)

8 Side elevation

Pen, pencil & brown wash on detail paper (205×505)

9 Elevations of entrance front

Pencil on tracing paper (370×410)

10 Elevation of centre bay of entrance front

Pencil on tracing paper (525×530)

11 Elevation of centre bay of entrance front

Pencil on detail paper (505×555)

12 Elevation of centre bay of entrance front with
plan & section

Pencil with pen & wash & coloured crayon on tracing
paper (760×510)

13 Elevation of centre bay of entrance front with
perspective of details

Pencil, pen & brown wash on tracing paper (760×510)

14 Elevation of centre bay of entrance front

Pencil, pen & sepia pen on tracing paper (310×510)

15 Longitudinal section

Insc: Labelled

Pencil, pen & red wash on tracing paper (360×535)

16 Longitudinal section with details of staircase &
seating

Insc: Labelled & with instructions for revision

Pencil & pen with red & green pen & red & blue
crayon (345×760)

17 Longitudinal section with perspective of
proscenium

Insc: Labelled

d: *Revised 24 May*

Pencil & pen with red & green pen & red & blue
crayon (350×760 approx.)

18-19 Longitudinal sections with sight lines added
Insc: Labelled, sheets numbered 5 & with notes added
Prints with pen, pencil & buff & red crayon added
(260×570)

20 Longitudinal section of conference hall, showing
revised splay of ceiling

Insc: As above

d: *28 Aug. '27*

Pencil & red crayon on tracing paper (505×505
approx.)

21 Detail of royal box

Pencil & pen with red, green & blue crayon on
tracing paper (455×290)

22 Perspective of entrance front

Pencil on tracing paper (250×385), lower left corner
damaged

23 Perspective from river

Pencil on tracing paper (220×580 approx.)

24 Perspective from river

Pen, pencil & coloured crayon on tracing paper
(235×435)

25 Perspective of *entrance vestibule*

Insc: As above

s & d: *SRP / 28 Aug. '27*

Pen & pencil on tracing paper (195×220), upper
left corner damaged

26 Perspective of *circle foyer* with plan

Insc: As above, with dimensions given on plan

s & d: *SRP / 28 Aug. '27*

Pen, pencil & red crayon on tracing paper (380×510)

27 Perspective of stage & proscenium arch

Pencil & pen on tracing paper (380×510), upper &
lower right corners damaged

28-36 Competition drawings & model

28-33 Plans, elevations & section

Insc: Labelled & sheets numbered 1-4, 6, 7

Photographs of original drawings (Album 2, pp.14-20)
(150×205, largest)

34 Perspective from river, drawn by Philip D.

Hepworth

Photograph of original drawing (Album 2, p.21)
(140×210)

35-36 Photographs of model (Album 2, p.22)

(75×155, 90×120)

1-36 Prov: Bequeathed by S. R. Pierce, 1966

Lit: *AJ*, LXVII, 1928, pp.108-109, 130-131 (Nos.28,
29, 31 reprd); *Builder*, CXXXIV, 1928, pp.7, 10-13
(Nos.28, 34 reprd)

The competition was assessed by Robert Atkinson,
E. Guy Dawber and Raymond Hood and won by
Elizabeth Scott.

PITE, Arthur Beresford (1861-1934)

After leaving King's College School he was articled
to Habershon & Pite, his father's firm, and studied
also at University College, at the Normal School of
Art, South Kensington, and the RA schools. He won
the Donaldson Medal in 1879 and the Soane
Medallion in 1882, the latter with a design as
extravagantly imaginative as it was brilliantly executed.
In 1881 he entered the office of John Belcher with
whom he remained (except for a brief interval in which
he served on the staff of *The Builder*) until about 1897,
when he set up on his own account. His architectural
output was relatively small. It includes the London,
Edinburgh & Glasgow Assurance Co's offices in
Euston Square, 1906-19, his largest London building;
the St Marylebone General Dispensary, Welbeck
Street of c.1897 (dem. 1968); No.82 Mortimer Street,
1893, and, later in 1903, No.44; No.37 Harley Street;
All Souls' Church Day Schools, Foley Street, 1907-08,

and Christ Church, North Brixton, 1897-99. This last,
like his cathedral at Kampala, Uganda, 1911-13, is in
brick, a material that Pite invariably used with
accomplishment. He taught architecture at the Royal
College of Art from 1900 to 1923, and it is for his
work there as a teacher and at the LCC School of
Building, Brixton, as Architectural Director from
1905 to 1928 that Pite in his own day was perhaps
better known. He was a member of the Board of
Architectural Education and of the Board of
Architectural Studies at the University of Cambridge.
President, AA 1896. Elected A 1888, F 1896. The
RIBA has a portrait of Pite, painted by Sir William
Rothenstein.
Bibl: *Builder*, CXLVII, 1934, p.925 (briefly), p.969;
H. S. Goodhart-Rendel, 'The Work of Beresford Pite
and Halsey Ricardo', *RIBA Jnl*, XLII, 1935,
pp.117-128; A. Service, 'Belcher and Joass', *AR*,
CXLVIII, 1970, pp.282-290 (though Mr Service is in
error in saying Pite was ever Belcher's partner)

Prov: The drawings catalogued below were all, except
where otherwise stated, pres. by G. E. P. Jackson (A),
Pite's last partner, in 1959 through Robert Pite (F)

[1] **AWKA (Nigeria): CMS Training College, chapel of
the Holy Spirit**
Design for a chapel for the Church Missionary Society,
1928 (2):

1 *Plan, Front & Side Elevations & Longitudinal & Cross
Sections* with indications in pencil of the addition to
the W front of a kind of cloister

Scale: 1₁₆ in to 1 ft

Insc: As above & *Chapel / C.M.S. Training College /*

Awka

s & d: *Beresford Pite / Oct. 1928*

Pencil & watercolour (350×520)

2 A redrawing of No.1, similarly labelled

s: *Beresford Pite / FRIBA*

Pen within double ruled border on tracing paper
(330×525)

Lit: *Builder*, CXLVII, 1934, p.1076: the plans and
elevations that accompany this news item (at p.1071a)
differ from those above. The principal differences are
that they show a chapel with a polygonal, rather than
round, E end and with a lower, squatter tower. From
the photographs of the building as erected (at p.1071)
it seems that the chapel was built in accordance with
the published design. The round E end, tall tower and
western 'cloister' all appear in Pite's design of 1903
for the English church at Entebbe, see [11].

[2] **BIRMINGHAM: Missionary guest houses,
Woodbrooke, Selly Oak**
Design, 1926 (2):

1 Aerial perspective

s & d: *Beresford Pite / 1926*

Pen (290×520)

Affixed to the bottom edge and overlapping so that
the two drawings together are 365×520 is a strip
(110×520) on which are stuck two (printed?) plans.
The strip is inscribed in pen *The / Missionary / Guest
Houses / Selly Oak / View Northward / Ground & First
Floor Plans*; the former is labelled, the latter not.
The composite drawing has clearly been made to
prepare a printing plate from.

2 Perspective of the entrance (S) front with mullioned
& transomed windows & prominent buttress-like
chimneys flanking the bay windows in the upper
floors either side of the entrance door

s: *Beresford Pite*

Pen (400×505)

Lit: *Builder*, CXXXI, 1926, pp.527, 536 (1st & ground
floor plans; No.2 reprd. p.528)

BEAUXFIELD (Kent)
See [61] WHITFIELD

[3] BRADMORE (Notts): Mission memorial room
Design, 1881
The Plan, Back, Front & Side Elevations, Longitudinal & Cross Sections & sketches of the exterior & Interior
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Bradmore Mission Memorial Room AD 1881*
s & d: Arthur B. Pite | *Desigt. & delt | August 1881*
Pen, pencil & watercolour within single ruled border on tracing paper (515×455)

[4] BURTON MANOR (Wirral, Cheshire)
Design for plant house or orangery, garden & garden buildings for H. N. Gladstone, 1909-13 (23):
1 *Ground Floor & Roof Plans*

2 *Front & West Elevations of the plant house & North & East Elevations of Servant's (sic) Hall*

3 *Sections on lines indicated on No.1*

1-3 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Proposed Plant House & Addition to Servant's (sic) Wing*
s & d: Beresford Pite FRIBA | 2 York Gate NW | Oct 1909
Pen & watercolour on linen (495×740)

4 *Detail of | Plant House Roof with Plan, Cross & Longn. Sections*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *Draft, Tracing sent for inspection | by builders tenderers & labelled*
s & d: Beresford Pite FRIBA | 2 York Gate NW | Nov 1909
Pencil with sepia & blue washes on tracing paper (595×735)

5 Revised design showing *South & West Elevations of Orangery, South Elevation of Servant's (sic) Hall & East Elevation of Orangery | & Servant's Hall*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Elevations of Orangery | & Addition to | Servant's Wing*
s & d: Beresford Pite FRIBA | 2 York Gate NW | Dec 1909
Print with watercolour added (510×685)

1-5 Insc: As above & *Burton Manor | H. N. Gladstone Esq*

6 Perspective sketch of the loggia & Orangery with, to the right, the archway in axis with the sunken garden
Insc: As above & *Burton Manor*
w/m: J. Whatman
Pencil (510×680)
This perspective design seems to go with No.5.

7 Perspective sketch of the garden looking NE with, first, on LHS, the loggia & orangery, then the archway in axis with the sunken garden & finally, on RHS, the pergola
Insc: *Burton Manor*
Pencil (340×510)
This perspective design differs from both No.2 and No.5, though with the insistent use of balls on the cornices and piers it seems to accord more with No.2.

8 *Plan of Garden*
Scale: $\frac{1}{16}$ in to 1ft
s: Beresford Pite FRIBA | 2 York Gate NW
w/m: J. Whatman 1902
Pen (685×1015)

9 *Detail shewing Work to Terrace Walls*
Scale: $\frac{1}{4}$ in to 1ft
s & d: Beresford Pite FRIBA | 2 York Gate NW Dec 1909
Pen on linen (1010×630)

10 *Plan, East, West & Side Elevations & Section A.A. of Screen | Wall at West End of Pergola*
Pen & sepia wash

8-10 Insc: As above, *Burton Manor Chester & labelled*

11 *Plan of Orangery with details of flooring*

12 *West Elevation & Sections on lines A.A. & B.B. & Roof Plan of Orangery | Loggia, (sic) etc.*

13 *South Elevation & Sections on lines C.C., D.D., E.E., F.F. & G.G.*

10-13 Scale: $\frac{1}{2}$ in to 1ft
s & d: Beresford Pite FRIBA | 2 York Gate NW | Jan 1910
w/m: T. & I. H. Kent (685×1020)
11-13 Insc: As above & *Burton Manor | Detail of Orangery*
Pen & watercolour

14 *Plan & elevation of West Wall & of South Wall next Park & other Details shewing Work to Terrace Walls*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, *Burton Manor Chester & labelled including Old Wall & Face of Wall to be | made good where pier | & steps removed*
s & d: Beresford Pite FRIBA | 2 York Gate NW | March 1910
Pen with grey & sepia washes (655×1020)
The grey wash shows the old, and the sepia the new, work.

15 Section from N to S of garden, showing the pool in the foreground & the loggia & orangery behind the wall on LHS & unfinished section from E to W of garden showing the house in the background
w/m: J. Whatman 1908 England
Sepia pen, pencil & watercolour (N-S section); sepia pen & pencil (unfinished E-W section) (690×990), damp-stained RHS

16 *Plan looking Down & looking Up at Dome & Front & Side Elevations & Section A.A. of Temple at | East End of Herbaceous Garden*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *Tracing to Mr Gladstone | for Davies April 5th 1910 & Burton Manor Chester*
s: Beresford Pite FRIBA | 2 York Gate NW
w/m: T. & I. H. Kent
Pen (515×685)

17 *Plan, elevation & section of Revise of side archway by orangery*
Insc: As above
d: July 26, 10
Sepia pen, pencil & watercolour on tracing paper (415×520)

18 *Plan & elevation of Gate in Screen Wall of Pergola & of Gate from Entrance | Courtyard to West Terrace*
Insc: As above & *Burton Manor Chester | H. N. Gladstone Esq*
s & d: Beresford Pite FRIBA | 2 York Gate NW Sept 1910
Pencil with grey & sepia washes on tracing paper (425×625)

17-18 Scale: $\frac{1}{2}$ in to 1ft

19 *Plan, Elevation & Section of Gates No.2 & No.3 | North East Entrance Road*
Insc: As above & labelled
s & d: Beresford Pite FRIBA | 2 York Gate NW | Nov 1910
Pen with brown & grey washes on linen (425×235)
The LHS of this drawing appears to have been cut off.

20 *Plan, elevation & Detail of Gates to Screen (crossed out & No.5 inserted) | Arch next Orangery & to Pergola | Screen (crossed out & West No.6 inserted) Arch*
Insc: As above, *Burton Manor Chester & labelled*
s & d: Beresford Pite FRIBA | 2 York Gate NW | Nov 1910
Pencil with sepia & grey washes on tracing paper (520×575)

21 *Plan, Elevation & details of Gate from Entrance Court | to West Terrace, of Gates to Screen | Arch next Orangery & of Gates to Pergola | Screen Arch, roughly labelled (subsequently?) No.4, No.5 & No.6 respectively*
Insc: As above, *Burton Manor & labelled*
w/m: O.W.P. & A.C.L. repeating horizontally across the sheet
Pencil with sepia & grey washes on tracing paper (515×860)

19-21 Scale: 1in to 1ft

22 *Sketch elevation for W(rought) I(ron) Gate in East Garden*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *Burton Manor Chester | H. N. Gladstone Esq*
s & d: Beresford Pite FRIBA | Nov 9 1912
Pencil on tracing paper (290×255)

23 *Detail of hinges of Gates to East Garden*
Scale: FS
Insc: As above & *Burton Manor. Chester*
s & d: *To be returned to Beresford Pite FRIBA | 2 York Gate NW | Jany 1913*
Pencil with grey & brown washes on tracing paper (640×575)

Burton Manor, in the Wirral, is not to be confused with Burton Hall also in Cheshire, near Tarporley. Burton Manor was enlarged and much altered in 1904 and there is in the Collection a ground floor plan of the house by Nicholson & Corlette (see Nicholson, Sir Charles Archibald [10]) who undertook the work, also for H. N. Gladstone, a son of the great Prime Minister – and got the name wrong on their drawing. The garden layout was by T. H. Mawson.

[5] CALCUTTA (W Bengal, India): Legislative Council (now Legislative Assembly) House
Competition design in a Moorish style, 1921 (6):
1 *Block Plan*, showing the site bounded by *Auckland Road, Government Place West* (now Council House Street) & *Esplanade Row West*
Scale: 1in to 50ft
Insc: As above, with the buildings along Esplanade Row West labelled
Sepia pen & wash with touches of chinese white on grey paper (550×660)

2 *Ground Plan*
(560×660)

3 *Plan of First Floor Galleries & Restaurant & of Second Floor | Kitchens and Caretaker | over Restaurant*
(525×660)

2-3 Insc: As above & labelled
Sepia pen & wash on grey paper

4 Elevation of North & West Fronts

Insc: As above

Sepia pen with sepia, blue & green washes within sepia wash border on grey paper (480×660)

2-4 Scale: 1₁₆ in to 1 ft

5 Part-elevation & section of South Front | Main Entrance

Insc: As above

Pencil with sepia pen & wash on grey paper (495×695)

6 Preparatory sketch for No.5

d: 2.7.XXI

Pencil with grey, blue & red washes (510×680)

5-6 Scale: 1₄ in to 1 ft

The drawings clearly belong to the part set reproduced in *Builder*, CXXVI, 1923, p.11, there said to have been exhibited at the RA 1923.

[6] CAMBRIDGE: Caius College, grace tablet Preliminary designs, c.1909 (2):

1 Preliminary design with rectangular inscription plate & blank shield below, the key words of the prayer in capitals & in red instead of black Black & red pen with sepia & grey washes (315×390)

Verso: Part of plan of *St Saviours, Herne Hill, S.E.* | *New Parish Hall*
Print

2 Another preliminary design with T-shaped inscription plate & shield of arms of Caius College, Cambridge, below with only the first letters of some of the words of the prayer in red instead of black w/m: Number 85 Bond
Black & red pen with sepia & grey washes on Pite's Royal College of Art letterhead (330×200)

1-2 Scale: FS (approx.)

Insc: (breaking of lines taken from the executed tablet) *Benedic Domine nobis et donis tuis, | quae ex largitate tua sumus sumpturi | et concede ut ab iis salubriter emutriti, tibi | debitum obsequium praestare valeamus, | per Jesum Christum Dominum nostrum; | Mensae caelestis | nos participes facies | Rex Aeternae Gloriae*

Accompanying the drawings is a photograph of the grace tablet as executed with the T-shaped inscription plate of No.2 but the plain outline of No.1 rather than the ornate one of No.2.

[7] CHEADLE HULME (Cheshire): War memorial Design for a memorial to commemorate the dead of the First World War

Front, Back & W. Side Elevations of Cheadle Hulme War Memorial & elevation of the base on East side with its Inscription

Scale: 1₈ FS

Insc: As above & (front) *Erected by the Inhabitants | of Cheadle Hulme | To the ever glorious memory | of the noble men who fell | in the Great War 1914-1919 | for God, King, and Country; (E) Make them to be numbered | with Thy saints | in glory everlasting; (back) They shall not grow old as we that | are left grow old, Age shall not weary them nor the years condemn. | At the going down of the sun and in | the morning we will remember them; (W) He will swallow up death | in victory and the Lord God | will wipe away tears | from off all faces & 524/513/20522*
s: *Beresford Pite M.A., FRIBA | Royal College of Art S.W.7*
Pen on linen (985×770)

[8] COLCHESTER (Essex): House

Preliminary design & design for a house for the Bishop of Colchester, 1909 (6):

Preliminary design

1 *Sketch plans & elevations for House Colchester*, with calculations of costs

Insc: As above

d: June 1909

Pencil (515×685)

2-6 Design

2 *Ground | Floor Plan*

Pencil & watercolour on tracing paper (340×495)

3 *First Floor & Attic Plans*

s & d: *Beresford Pite FRIBA | 2 York Gate NW | July 1909*

Pencil & watercolour on tracing paper (260×365)

4 Elevation of Entrance Front

s & d: *Beresford Pite FRIBA | Royal College of Art | South Kensington | July. 12. 1909*

Pencil & watercolour on tracing paper (395×555)

5 Elevation of Garden Front

s & d: As No.4 but the date *July. 13. 1909*

Pencil & watercolour on tracing paper (340×470)

6 Section

Pencil & watercolour on tracing paper (335×495)

2-6 Scale: 1₁₆ in to 1 ft

Insc: As above & *Sketch for | Residence for | The Lord Bishop of Colchester*

In 1909 the Rt Rev. Robert Henry Whitcombe succeeded the Rt Rev. H. F. Johnson as Bishop of Colchester. Despite the kind assistance of the Colchester Public Library, it has not been possible to identify this house or say whether it was built; it is certainly not the residence of the present Bishop of Colchester.

[9] COLCHESTER (Essex): Town hall

Competition design for a building in Baroque style, 1897

Perspective of a building with 3 giant arched recesses (the central one apsed & with a doorway approached by steps rising from within the outer 2) &, on the roof-line, at the corners, cupolas, &, at the centre, a high tower surmounted by a crown; horse & cart & figures in the foreground

Pen & sepia washes on card (815×535)

Lit: *Academy Architecture*, XIV, 1898, p.36, & *Builder*, LXXV, 1898, p.364 reproduce the elevation & principal floor & upper plans

Not executed; the present town hall was built 1898-1902 to designs by John Belcher.

[10] DEDHAM (Essex): Dalethorpe

Design for a sundial, 1897

Two perspective sketches, 2 elevations & details of a *Sundial | at Dalethorpe | Dedham*

Insc: As above, *height from top of step to be 32" | reduce from 43" (the size of one of the elevations) - i.e. 1₄ throughout & To be Portland Stone*
s & d: *Beresford Pite | 191 Gt Russell St | W.C.1 | Aug 97*

Pencil (1130×595/710, the sides cut irregularly)

[11] ENTEBBE (Uganda): English church

Preliminary design & design for a new Anglican church, 1903 (6):

Preliminary design

1 *Sketch design of English Church Entebbe Uganda*, showing *Plan, East, West & Side Elevations, Long Section & Cross sections | looking East & looking West*
Scale: 1₁₆ in to 1 ft

Insc: As above, *Total | seats | 232 & the plan labelled*
s & d: *Beresford Pite | Easter 1903*

Sepia pen & watercolour (360×435)

2-6 Design

2 *Ground Floor | Plan*

Insc: As above, labelled & with measurements given
Pen & watercolour (325×510)

3 W elevation of English Church, Entebbe, Uganda(a)

Pen & watercolour (325×300)

4 E elevation

Insc: *Reference No.5*

Pen & watercolour (320×305)

5 Longitudinal Section of English Church, Entebbe, Uganda

Pen & watercolour (320×520)

6 Transverse Section on line B.B

Pen & watercolour (285×290)

2-6 Scale: 1₁₆ in to 1 ft

3-6 Insc: As above

Lit: *Builder*, LXXXVIII, 1904, p.418 (Nos.2-6 reprd)
See note to [1].

[12] FRINTON ON SEA (Essex): Church of St Mary the Virgin (old church), Connaught Avenue

Designs for the enlargement of the church, 1904-10

(3):

Design A, for the addition to the church of a 2nd nave, 1904

1 Perspective from the SW, showing the addition alongside the old nave of a 2nd & larger one with doubled transept; a shallow but broad & almost Vanbrughian tower has, rising above & behind the battlements, a gabled & timber-framed belfry
Insc: Verso *Sketch Design for enlargement of St Mary's Parish Church, Frinton, Essex*
d: verso 1904

Watercolour over pencil (270×320)

2-3 Design B for the addition to the existing chancel & part nave of a W extension of the nave, 1909-10

2 *Sketch of View from the South East*, showing the church enlarged by the addition of a yet bigger W extension of the nave in which there is a large window beneath a gable

Insc: As above, *Frinton Church | Temporary Nave* amplified (later) to read *Extension of Frinton Church & with instructions to printer, e.g. Omit border to reduce to 5¹/₂ × 3³/₈ (pearl size) | 133 Screen | Omit this portion of sky | keep signature in the picture &c*
s & d: *Beresford Pite | Dec 09*
Sepia pen & watercolour over pencil within grey wash border (290×390)

3 *Sketch of View from South East*, showing the church enlarged by the addition of a W extension of the nave in which a big gabled piece apparently projects as though a transept

Insc: As above & *Extension of Frinton Parish Church | by a Temporary Nave*

s & d: *Beresford Pite | January 31. 1910*

Sepia pen & watercolour over pencil (255×340)

Lit: *Builder*, CXXX, 1926, p.149, says that the old medieval church (consisting only of a small nave) had a chancel added to it in 1879 and, later, its nave extended in length. In 1910 this extension was removed to make way for a large temporary nave and for the conversion of the old nave into the choir. Designs were then prepared by Pite for a new church. The text does not make it clear whether 'then' means 'in 1910' or 'subsequently'; but, either way, the drawings reproduced at p.150 do not correspond with any of those above (they most closely resemble No.3). A new church dedicated to St Mary Magdalene was in the end built in Old Road to the designs of Sir Charles Nicholson, 1928-29. See also [13].

[13] FRINTON ON SEA (Essex): Frinton Hall estate Scheme for laying out the estate (2):

1 Site plan showing *Terrace of Ten Cottage Houses* (whose plans show, 5 of them, the *Ground Floor* &, 5 of them, the *First Floor*), a *Block of Five Shops* (whose plans show, 3 of them, the *Ground Floor* &, 2 of them, the *First Floor*) at the corner of *Old & Holland Roads & St Mary's Church* with *Sites for addition to church & for Rectory* & a site for a *Tennis lawn*

s: A. Beresford Pite FRIBA | 2 *York Gate NW* w/m: J. Whatman

Pen & coloured washes (460×640)

The plans of church, cottages & shops have been cut from another drawing and stuck on the sheet.

2 *North, South, East & West Elevations of Shops & of Cottage Houses*

Pen & coloured washes (510×650)

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

Insc: As above & *Scheme for laying out Frinton Hall Estate*

The scheme must date from before 1928 when Sir Charles Nicholson's new church was begun. See also [12].

[14] HODDESDON (Herts): High Leigh

Design for extensions to the house, 1931

Small-scale plan of part of the house (as an inset)

with elevations of *South & West Fronts*

Scale: $\frac{1}{8}$ in to 1 ft (elevations only)

Insc: As above & *High Leigh - Hoddesdon | Extensions* s: Beresford Pite & Partners | Prof. Beresford Pite FRIBA | Edgar Jackson B.A. | Brian Herbert B.A. | H. S. Pite del: et pinxit

Pen with red, green & blue washes on backed cartridge (420×690)

Exhib: RA 1931

Lit & reprd: *Builder*, CXL, 1931, pp.878, 883

The house had already by 1931 been adapted and extended for use as a conference centre and this design shows further proposed extensions on the W side, which were, however, perhaps never executed.

[15] IGHTHAM (Kent): Oakenoast

Design for a half-timbered house for C. P. Munn, 1925-28 (4):

1 Elevation of *East Front Garden*, *North Elevation - Kitchen*, *Entrance Elevation West & South Elevation*. Study (i.e. the room) with detail elevation of *Entrance Door*

Pen on linen within single ruled border (575×750, cut LHS & RHS)

2 *Sections A.A, B.B & C.C*

Pen within single ruled border on linen (790×575)

1-2 Scale: $\frac{1}{4}$ in to 1 ft (deducible from No.2 in the case of No.1)

Insc: As above, *Oakenoast, Ightham | for C. P. Munn, Esq, No.2 & No.3* respectively & (in pencil) *Revised May 1928*

s & d: Beresford Pite FRIBA | 101 *St Russell St W.C.* 1 | Oct 1925

3 Perspective of the interior of the beamed *Hall* looking towards the fireplace

Insc: As above & (in pencil) *Oakenoast Ightham* s & d: Beresford Pite | 1925

Pen & watercolour over pencil (405×460)

The arrangement of the beams with struts running up diagonally from the tie-beams to the ceiling beams corresponds with the section B.B in No.2. See note to No.4.

4 *First, Ground & Second Floor Plans, North, South, East & West Elevations & Sections A-A, B-B & C-C*

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

Insc: As above, *Oakenoast Ightham for C. P. Munn Esq* & with the plans labelled

s: Beresford Pite FRIBA

Pen within triple ruled border (635×670)

The plans on this drawing are no doubt those on the missing No.1 drawing of the set Nos.1-2 above.

Except in the very minutest details, the elevations and sections in those two drawings are identical with those in this drawing - apart from the section B.B in No.2 and its equivalent here, section C-C. This latter shows the hall still with a beamed ceiling but one that is unsupported by struts; instead the tie-beam runs across the hall at a lower level and is itself strutted. So presumably this drawing No.4 dates from the revision of May 1928 rather than from October 1925.

[16] JERUSALEM (Israel/Jordan): Christ Church, nr the Jaffa Gate

Designs for new chancel & furnishings, 1912-14 (4):

1 *Ground Plan, East & South External Elevations, Cross Section* through new work & *Longitudinal Section of New Chancel and Vestries*

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

s: Beresford Pite FRIBA | 2 *York Gate NW*

Pen & coloured washes with pencil alterations within single ruled border (640×925)

The coloured washes distinguish among other things between existing and new work.

2 *Detail of Prayer Desks*, showing *Plan & Section & elevations of Front of Desk, Front & Back of Seat & of Side of Desk and Seat*

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

s & d: *This tracing must be returned to | Beresford Pite FRIBA | 2 York Gate London NW | 9 October 1912*

Pen & brown wash on tracing paper (620×660)

3 *Plan, Elevation & Section of Reredos*

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

s & d: Beresford Pite FRIBA | October 1913

Sepia pen & watercolour (640×445)

4 *Plan shewing position of new Choir | and Clergy Stalls* with design for marble inlaid floor of apse in which altar stands

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

s & d: Beresford Pite FRIBA | 2 *York Gate London NW | March 4 1914*

Pencil with grey & brown washes on detail paper (635×680)

The floor design has been drawn in watercolour separately and stuck on the drawing.

1-4 Insc: As above & *Christ Church, Jerusalem*

[17] JERUSALEM (Israel/Jordan): English Mission Hospital for Jews, Hill Gareb

Working drawings for hospital for the London Society for Promoting Christianity amongst the Jews, 1894 (13):

1 *Ground & First Floor Plans*

2 *Basement & Roof Plans*

3 *South & East Elevations*

4 *North & West Elevations*

5 *Sections A-B & C-D*

1-5 Insc: As above, *Dispensary Block, Block C & Drawing No.1, Drawing No.2 &c to Drawing No.5* respectively

On the small inset plan in *Builder* (see note below) the dispensary block is called the out-patients' block.

6 *Ground Floor & Roof Plans*

7 *Lateral & Back Elevations & Elevation to Corridor*

8 *Sections A-B, C-D & E-F*

Attached to this drawing is a flier relating, it seems (cf. *Ground Floor Plan* in No.6), to the latrines in the patients' wards; it is signed *Tho Sandel*, apparently in a German hand

Pen & pink wash on linen (130×290)

1-8 Pen & coloured washes on linen within single ruled border (495×650)

6-8 Insc: As above, *Patients Wards & Blocks D, E, F & G | Drawing No.1, Drawing No.2 & Drawing No.3* respectively

9 *Plan, North, South & West Elevations & Section A-B of Block of Offices*

Print with coloured washes added within single ruled border (485×640)

10 *Plan, North, South, East & West Elevations & Section A-B of Lodge Blocks West Lodge*

Print with coloured washes added within single ruled border (495×645)

9-10 Insc: As above, *Block H & Blocks I & K* respectively & *Geo. J. Poore & Co Liverpool Transfer Process*

s & d: Beresford Pite | *Architect | 20 Hanover Square London | June 1894*

11 *Ground Plan of Corridor Blocks*

Pen & wash within single ruled border on linen (495×640)

12 *Basement Plan of Corridor Blocks*

Pen & wash within single ruled border on linen (495×650)

13 *Front, Back & Internal Elevations & Sections on line A-B, C-D & E-F of Corridor Blocks*

Pen & coloured washes within single ruled border on linen (490×650)

11-13 Insc: As above & *Blocks L & M | Drawing No.1, Drawing No.2 & Drawing No.3* respectively

1-13 Scale: 1 cm to 1 m (though Nos.7 & 8 are in fact marked 1 cm to 2 m)

Insc: As above, *London Society for Promoting Christianity amongst the Jews | New Hospital Jerusalem & (red pen) Architect's copy* (in some cases very indistinct)

s & d: (except Nos.9 & 10, q.v.) *Beresford Pite | Architect | 20 Hanover Square London | May 1894*

Lit: *Builder*, LXIV, 1893, p.34; LXX, 1896, pp.404-405 (bird's-eye view of the hospital with inset plan, p.404)

In *Academy Architecture*, IV, 1892, are reproduced (p.28) drawings for 'Mission Hospital, Jerusalem' also by Pite which, however, in no way resemble these designs - even supposing they relate to the same project.

[18] KAMPALA (Uganda): Cathedral Church of St Paul, Namirembe Hill

Preliminary design, 1911-13 (6):

1 *Ground Plan*

Insc: As above & labelled

s & d: Beresford Pite March 1911

Sepia pen with blue & sepia washes on grey card (259×510)

Reprd: *Builder*, CI, 1911, p.420

The drawing has perhaps been cut down in size. See note at end of entry.

2 *S Side Elevation*

Sepia pen & watercolour on grey card (285×535)

3 Elevation of Entrance Front & Transverse Section
Sepia pen & watercolour on grey card (280×590)

4 Longitudinal Section of the Cathedral Church of St Paul | Namirembe Uganda
Sepia pen & watercolour on grey card (325×545)

1-4 Scale: $\frac{1}{16}$ in to 1ft (deduced for most from No.4 & despite the insc. $\frac{1}{16}$ in to 1ft on No.3)

5 Interior View | St Paul's Cathedral Uganda facing SE, with plan inset top left corner

s: Beresford Pite des & Delt

Sepia pen with sepia & blue washes; plan, pen & wash (715×465); the plan (90×180) has been drawn separately and stuck to the drawing upside down

Exhib: RA 1912

Reprd: (including plan, again upside down) p.17 of the printed pamphlet referred to in the note at end of entry & Builder, CIII, 1912, p.280

6 Sectional Perspective View of the Cathedral Church of St Paul, Kampala, Uganda

s & d: Drann by C. P. Walgate & Beresford Pite.

Architect pinxit, March 1913

Sepia pen with sepia & red washes heightened with white (620×445)

Exhib: RA 1913

Reprd: Builder, CV, 1913, p.370

2-6 Insc: As above

Lit: B. F. L. Clarke, *Anglican cathedrals outside the British Isles*, 1958, p.46, where it is said that the cathedral (whose W tower is not yet built) was consecrated in 1919; pp.13-21 of an undated pamphlet entitled *Design for a modern Anglican cathedral | The cathedral church of St Paul, Uganda | Christ Church, North Brixton*, printed for Beresford Pite and Partners | Architects | 101 Great Russell Street | London W.C.1 by Billing and Sons Limited | Guildford and Esher

On p.13 of the pamphlet it is stated that 'the greater part of the plan, inclusive of the east and central blocks and transepts, has been erected'. The plan reproduced on p.19 is essentially the same as that inset in No.5 and differs from that shown in No.1 in being a rectangle plus only a half-octagonal eastern apse. So the plan in No.1 (with semicircular porches N & S in addition to the apse) is that for a preliminary design and, though it is not possible to be absolutely certain, Nos.2-4 seem also to belong to this preliminary design - see, for example, what looks like a S porch in No.2. That these are preliminary designs - and not the only preliminary ones - is suggested also by a comparison between No.2 and both the exterior perspective from the SE illustrated on p.15 of the pamphlet and the 'View of Portion Completed' (also a view from the SE) illustrated on p.21. No.2 shows a church with a remarkably vigorous system of buttressing, especially of the crossing tower and, to a lesser extent, of the E end. In the perspective on p.15 much of the drama of the buttressing has been swept away and the view of the portion erected shows a yet different design.

[19] KINGSTON-UPON-HULL (Yorks): Ferensway
Design for the new street running between Collier & Pearson Streets & entered at 3 points by Mill & Portland Streets & Portland Place, 1929 (?)

Plan of West Side, showing Collier, Mill & Portland Streets, Portland Place & Pearson Street, Elevation of West Side showing a Hotel 5 storeys high by 40 bays wide with Parking Space in front & Flats either side & elevations of the Returns of West Side

Scale: 1in to 32ft

Insc: As above, *City of Hull - New Street*, Dark tint shows upper storey & labelled

Pencil & coloured washes (560×915)

Proposals for this new street (eventually opened in 1931 and named Ferensway) were first put forward about 1914, but Parliamentary powers to proceed with the plan were not obtained until 1924. In 1929 a competition was held for the design of the new street. Nearly forty entries were received, and Sir Reginald Blomfield, the assessor, awarded first prize to Scarlett & Ashworth's design.

[20] KINGSTON-UPON-HULL (Yorks): Town hall
Competition design, 1903

Elevation to Alfred Gelder Street

Insc: As above

s: Beresford Pite

Pen & wash (340×960)

Lit & reprd: Builder, LXXXV, 1903, pp.492-493

The competition attracted thirty-two entries. John Belcher, the assessor, awarded first prize to S. B. Russell, Cooper & Davis & C. E. Mallows, to whose design the town hall was built, 1904-16.

LEEDS (Yorks): Catholic Apostolic church

Perspectives of designs by John Belcher, 1882

See Belcher, John Jnr

[21] LOCHALSH (Ross & Cromarty): Church
Design for the Rev. S. D. C. Douglas, 1887 (?)

1 Plan

2 East Elevation

3 South Elevation

4 West Elevation

5 Cross Section | looking East

6 Longitudinal Section

7 Perspective Sketches of South West view, North West, South East & Interior

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

1-7 Insc: As above, *Sketch for Church Loch Alsh N.B. | for the Revd. S. D. C. Douglas M.A. & No.1, No.2 &c respectively*

s & d: A. Beresford Pite | Architect | 5 Bloomsbury Square | London W.C. | August 1887 (except Nos.6 & 7 which are undated)

Sepia pen & wash, all (except No.7) on card (215×280)

The building at present in use - St Congan's - was erected in 1641. It had a thatched roof, but was lengthened and reroofed in 1776. The site goes back to mid-1500 and there has been a continuous ministry since then except for short intervals during vacancies. There never has been a minister by the name of Douglas; in 1886, though, the Rev. James Mackintosh Davidson began his ministry (which lasted until 1910) and it may be that this design is something mooted in that connection. The initials 'N.B.' in the inscription stand, it seems, for 'North Britain' (they are to be found on other drawings of the period): the only other Lochalsh is in Canada - in Ontario, not New Brunswick.

[22] LONDON: Gospel Oak Wesleyan church, Agincourt Road & Lisburne Road (Hampstead), Camden

Contract drawings, 1899 (2):

1 Ground Plan of an octagonal church with Accommodation for 822

w/m: J. Whatman 1898

Reprd: Builder, XCIII, 1907, p.223

2 Gallery Plan & Section E.F

w/m: J. Whatman

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

Insc: As above, *Gospel Oak Wesleyan Church, This is one of the drawings referred to in the contract dated this 11th day of February 1899 | Between us the undersigned | (s.) F. J. Cox (Lux?) head | R. L. Fedrick | William Robert Rider, 2 & 3 respectively, labelled & with some measurements given*

s: Beresford Pite Architect | 48 Harley Street W

Pen & coloured washes (660×490)

Lit: Builder, CXIII, 1907, p.223 (among the photographs preceding that page is one of the 'west front')

[23] LONDON: Brixton School of Building, Ferndale Road, Lambeth

Designs for a memorial to H. W. Richards & for refreshment room, 1922 & c.1930 (2):

1 Elevation of Memorial to Principal Richards | L.C.C. School of Building

Insc: As above & with Notes on | Crafts | represented; (on the card mount) Advisory Sub Cttee: 6 Feb 1922

No 1 of report & (rubber stamp) L.C.C. School of Building, Clapham, S.W.4

s & d: Beresford Pite | XXII

Pencil & watercolour on detail paper (265×215), mounted on card (340×275)

Lit: Builder, CXXV, 1923, p.147 (where, too, there is a photograph of the memorial as built - only a little different from this design)

Henry William Richards (1857-1921) was first Principal of the School, 1903-21.

2 Plan, Front Elevation, Side Elevation CC, Long Section AA & Cross Section BB of Refreshment Room in the Hall | L.C.C. School of Building Brixton

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

Insc: As above, 338/3432 & labelled

s: Beresford Pite FRIBA | 101 Great Russell Street | W.C.1

Pen & coloured washes within single ruled border on linen (510×630)

[24] LONDON: Burlington Arcade, Piccadilly, Westminster

Designs for additions & alterations to the Piccadilly façade, 1911 & 1930-31 (5):

1-2 Design for the addition of an upper storey, 1911

1 Part-elevation & sections of Burlington Arcade Piccadilly, showing Alterations to South End

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

s & d: Beresford Pite FRIBA | 2 York Gate NW Jany 1911

Black & red pen with coloured washes (925×685)

The coloured washes distinguish the new work from the old.

2 Elevation & section of the Piccadilly façade as heightened

s: Beresford Pite

Pen & sepia washes (675×615)

A finished drawing perhaps for publication or exhibition.

3-5 Alternative designs for a new façade sweeping away the triple arches of the C19 ground floor but retaining Pite's upper storey of 1911, 1930

Design A with Michelangelesque figures on the single broad arch that replaces the triple arches

3 Ground Plan, $\frac{1}{2}$ Plan above Arch, Elevation to Piccadilly & Section of Front

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

Insc: As above, *Design for New Front to the Burlington Arcade*, labelled & with some pencilled notes including *Design of Shop fronts deferred*

s & d: Beresford Pite & partners | Architects | 101 Gt Russell St W.C. | Septem. 1930

w/m: Norton & Gregory Ltd

Pen & coloured washes (655×480)

Design B with caryatid & term either side of the single broad arch

4 Elevation to Piccadilly of The Burlington Arcade London W

Insc: As above, *Alterations | New Lower (storey?) &, within the arch, The | Burlington Arcade*
Pen on tracing paper (435×305)

The drawing may have been cut; it has ruled lines on only two sides and the inscription seems incomplete.

5 Exterior perspective from the SW

Insc: (on mount) *The Burlington Arcade | New front to Piccadilly*

s & d: (on mount) *Beresford Pite & partners | Architects | 1931*

Pen & wash on green paper, mounted (560×385)

4-5 Lit: *Builder*, CXLI, 1931, p.146

Burlington Arcade was built to the designs of Samuel Ware in 1818-19. The façade as heightened by Pite in 1911 is illustrated in *Builder*, CI, 1911, p.392, and on p.104 of a brief critique of his design in *AR*, XXX, 1911, pp.103-105. The present façade is essentially in accord with Design B above and is illustrated in *Builder*, CXLI, 1931, p.151.

[25] LONDON: Church of All Souls, Langham Place (St Marylebone), Westminster

Designs for railing & gate, pavement & gates, peace memorial & memorial to the Rev. F. S. Webster, 1903-20 (4):

1 Design for railing & gate, 1903

Elevation of Gate and Bay of Railing & Section shewing stay

Scale: 1/8 FS

Insc: As above, *All Souls Church, Langham Place W | Detail of New Iron Railing and Gate to Portico & labelled*

s & d: *Beresford Pite Archt | 2 York Gate NW & (faintly, in pencil) Oct 19th 1903*

Pen & wash on linen (675×1005)

If executed (and it seems unlikely), no longer extant.

2 Design for pavement & gates, 1914

Plan showing Baptistry Pavement, New Gates etc

Scale: 1/4 in to 1 ft

Insc: As above, *All Souls Church: Langham Place & (in pavement) Suffer . Little . Children . to . come . unto . Me . & . forbid . them . not . for . of . such . is . the . Kingdom . of . Heaven . 3 & labelled*

s & d: *Beresford Pite FRIBA | January 29. 1914*
w/m: J. Whatman 1902

Orange & black pen with coloured washes (680×505)
Not, it seems, carried out; the present baptistry pavement and font cover were given in 1930.

3 Design for peace memorial, 1919

Part Plans of Pavement & of Ceiling & Elevations westwards & Northwards

Scale: 1/2 in to 1 ft (altered from 1/4 in to 1 ft)

Insc: As above, *All Souls' Church Langham Place Design for Peace Memorial in West Porch & (in pavement) In . thankful . commemoration . . . Peace . Peace . to . him . that . is . afar . off . and . to . him . that . is . . . (incomplete)*

s & d: *Beresford Pite | Oct 1919*

w/m: J. Whatman 1902

Sepia pen with grey, green & sepia washes (485×625)
Apparently not executed.

4 Alternative designs for a memorial to the Rev.

Prebendary Francis Scott Webster, 1920

Elevations No.1 & No.2 & Section to go with alternative No.2 of design for Webster Memorial | *All Souls' Church | Langham Place, W, with details of Margin (i.e. cornice)*

Scale: 1/4 FS, details 1/4 FS & FS

Insc: As above & labelled

s & d: *Beresford Pite | May XX*

Sepia pen & wash with green wash on grey paper (395×585)

The two designs are similar; No.2 is taller to incorporate a Portrait Medallion above the inscription. The design without portrait medallion was used and the monument is against the wall on the S side of the circular entrance lobby of the church.

[26] LONDON: Christ Church, Brixton Road & Chapel

(since 1936, Mowll) Street, Lambeth

Preliminary designs, drawings prepared for contract & later drawings, 1896-99 (17):

1-3 Preliminary design for a church with high central dome & an asymmetrically placed bell tower over the entrance façade

1 E (i.e. ritual W) Elevation to Brixton Road (455×610)

Reprd: *Builder*, LXX, 1896, p.558

2 West (i.e. ritual E) Elevation and Section

(455×610)

3 Longitudinal Section & Plan of Octagon [Fig.33]

(470×610)

Reprd: *Builder*, LXX, 1896, p.558

1-3 Scale: 1/8 in to 1 ft

Insc: As above

s: *Beresford Pite | Architect | 20 Hanover Square | W*
Pen & coloured washes

The Builder, loc. cit., reported that 'the design illustrated has been adopted by the Vicar and committee for the rebuilding of the present church, the site in the Brixton-road being enlarged by acquiring three adjacent plots'. The drawing of the 'Elevation to Chapel Street' also reproduced is not in the Collection, but the inset plan there shows this design to have had a semicircular apse.

4 Preliminary design for a church without a tower
Exterior perspective of Christ Church, North Brixton, with View of New Parochial Hall

Insc: As above

s & d: J. A. S. 1897 & (on outside margin) *Beresford Pite FRIBA | 48 Harley St | W*

Sepia pen & watercolour over pencil on buff card (610×480)

Verso: Rough block plan showing, it seems, sites of Nos.96 & 98 Brixton Road & Nos.1, 3, & 5 Chapel Street

Pencil

The church is shown with high dome like Nos.1-3 but with a towerless plain 'Romanesque' front, i.e. round-arched and with thin pilaster buttresses.

5-14 Drawings prepared for contract, 1899

5 Block Plan

6 Ground Floor Plan

7 Gallery Floor Plan

8 Roof Plan

9 Elevation to Brixton Road

10 Elevation to Chapel Street

11 West (i.e. ritual E) Elevation

12 Section thro' Transept, Elevation of & Section thro' Clergy Vestry & elevation of Entrance from | Parochial Hall

13 Sections looking towards Gallery & on lines A.A. & B.B.

14 Longitudinal Section

5-14 Scale: 1/8 in to 1 ft

Insc: As above, *Christ Church, North Brixton, No.1, No.2 &c to No.10* respectively, (stamp) *Approved | Ecclesiastical Commissioners | for England, (stamp) E.C.E. | 18706 | 12 Dec 1899*, the number being followed by a fraction ³/₁₂, ⁴/₁₂ &c to ¹²/₁₂ respectively; (s.) *Beresford Pite*, with a note (except in the case of No.7) saying that the *Front side Porches & Outside Pulpit are not included in the Contract dated* (blank); some of the drawings labelled & with some measurements given

s & d: *Beresford Pite, Archt | 48 Harley St W | Sept 1899*

Pen & coloured washes within single ruled border, linen-backed & edged with green tape (470×650 approx.)

In this design the dome is lower than in Nos.1-4 and, as compared with Nos.1-3, the bell tower over the entrance front is both centrally placed and higher. It is in the shape of that tower that the design principally differs from the building as executed: here it rises in three diminishing stages à la St Bride's. In this design the church is given a polygonal apse. It will be noted that the date of the contract is left blank in the drawings, and the final design seems to be represented by Nos.15-17 below.

15-17 Final design, c.1900

15 Elevation to Brixton Road

Pen & coloured washes on board (295×375, cut irregularly)

Left and right of the façade have been stuck elevations of the (unbuilt) 'front side porches' and 'outside pulpit' referred to in the inscription in Nos.5-14.

16 Side elevation (i.e. to Chapel Street)

Pen & coloured washes on board (310×435)

See note to No.15: a section of the 'front side porches' has been affixed to this drawing.

15-16 These drawings are of the church as built and differ from Nos.5-14 in having a tower of two storeys, the uppermost one slightly wider than the lower. They are reproduced with others in *Builder*, LXXXIX, 1905, p.276. The text accompanying the illustrations says they are 'copies of the working drawings [and] were exhibited at the St Louis Exhibition, and at the Royal Academy this year'.

17 Interior perspective showing the lectern as made
Pen (520×350)

1-17 Prov: Pres. by Ian Pite (F), 1937

Lit: In addition to the references already quoted: *Builder*, LXXXII, 1902, p.136; LXXXIII, 1902, p.476 (where there is a plan with polygonal apse & the church is said to be 'now nearly completed' & where there is an exterior view of the chancel - reprd also in *Academy Architecture*, XXII, 1902, p.7); LXXXV, 1903, p.580 (photographs of the Brixton Road façade & of the interior of the chancel showing the pulpit & lectern); *AR*, XXIII, 1908, pp.90-93; also pp.23-31 of an undated pamphlet of 32 pages entitled *Design for a modern Anglican cathedral &c* (see [63] below), the pamphlet has photographs of the Brixton Road façade, interior & chancel of the church as completed

[27] LONDON: Christ Church, Francis Road (Leyton, Essex), Waltham Forest
Design for the completion of the church & for the new parish hall, 1930

Ground Floor Plan of the church with new *Chancel & Vestries*, plan of the *New Parish Hall* & of 'The Institute' with *Front Elevation* of *Hall to Elm Road*
Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *Existing Buildings* | outlined in black | *New work shaded*, *Christ Church, Leyton, E.* | *Completion of Church* | and *New Parish Hall*, labelled & with a few measurements given

s & d: *Beresford Pite & Partners* | *Architects* | 101 *Great Russell St W.C.1* | November 1930

Pen on tracing paper (665 x 715)

The black outlining makes it clear that 'The Institute' was, as the use of the inverted commas suggests, an already existing building. It had been built 1908-09 to the designs of H. A. Saul. The church, less chancel, had been built yet earlier - in 1902 - to designs prepared by Sir Arthur Blomfield & Sons. Pite's design was not carried out and it was only in the late 1950s that the E end of the church was finally made good - though still without a chancel proper.

LONDON: Church of St Saviour, Lambeth, church hall
See [6].1

[28] LONDON: Church of St Thomas the Apostle, Boston Road, Hanwell, Ealing (Middx)
Design, 1930 (7):

1 Plan of the church with plan of *Basement under Choir Vestry &c* & *Plan over E. Entrance Aisle*
Insc: As above, labelled & with some measurements given

Pencil with ochre & sepia washes (350 x 520)

2 *East & West Elevations*

w/m: T. H. Saunders England 1927
Pencil & sepia wash (350 x 520)

3 *North Elevation*

w/m: T. H. Saunders
Pencil with grey & sepia washes (345 x 515)

4 *South Elevation*

Pencil with grey & sepia washes (350 x 520)

5 *Cross Sections thro' Chancel* | looking *East A.A.* & *through Nave* | looking *West B.B.*

Pencil with coloured washes (345 x 515)

6 *Longitudinal Section looking South*

w/m: 1916 England
Pencil with coloured washes (345 x 525)

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

s & d: *Beresford Pite* | *M.A. F.R.I.B.A.* | *Jan'y 1930* | *Young & Barton* | *ARIBA & AI Struct E* or very similar (except Nos.1 & 5, undated; the date on No.4 looks in fact exactly like 1920)

7 *Detail of Main Roof* including *Plan of Ceilings*, *Elevation of Panels between Principals &c*
Scale: $\frac{1}{2}$ in to 1ft

Insc: As above, labelled & with details of materials & method of construction to be used & measurements given

s & d: *Beresford Pite* | 1930 | *Young & Barton*
Pencil with coloured washes (345 x 520)

1-7 Insc: As above, *Design for* | *St Thomas Hanwell*
The church was finally built to the design of Edward Maufe, 1934.

[29] LONDON: Dulwich College, College Road, Dulwich (Camberwell), Southwark
Design for a boarding house, 1933

Exterior perspective of a *Boarding House - Dulwich College*

Insc: As above

s & d: *Beresford Pite* | *delt* | 1933 & (in the subtitle) *Beresford Pite and Partners - Architects*
Pen (365 x 565)

Lit: *Builder*, CXLIII, 1932, p.936 (where ground & 1st floor plans are reprd), p.937 (photographs of the building as erected - so that this is a drawing made or dated after the building was up)

[30] LONDON: House, Enfield (Middx)

Design for a house for *Mr Banks*

Elevations to *Rd* & to *Garden* & *End Elevations*
Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *House - Bycullah Park* | *Enfield* & with some details & measurements given

s: B. Pite

Pen with yellow & pink washes on linen (380/400 x 590, not cut square)

Prov: Pres. by A. Reed, 1965

Bycullah Park seems not now to exist; only Bycullah Avenue and Bycullah Road are listed in the gazetteers.

[31] LONDON: Martin's Bank, No.182 Euston Road
Design for front to temporary premises for Martin's Bank Ltd, 1908

Perspective sketch showing entrance with iron gate & railings

Sepia pen & wash on card (475 x 355)

The design was executed and there is a photograph of the front (no longer extant) in *AR*, XXVI, 1909, p.32.

[32] LONDON: London, Edinburgh & Glasgow Assurance Co. Ltd's head office (later the National Amalgamated Approved Society's offices), Euston Square (St Pancras), Camden

Contract drawings & designs for the interiors &c of the original block, 1906; design for the addition of a 4th floor, 1913; alternative (unexecuted) design for extending the original block westwards along Euston Road, 1919; designs for extending the original block westwards but behind the present (later) façade to Euston Road, 1920 & later; & design for extending by 2 bays the original block northwards along Melton Street, 1924 (87):

1-13 Contract drawings for the original block facing on to Euston Square, 1906

1 *Basement Plan*

2 *Ground Floor Plan*

3 *First Floor Plan*

4 *Second Floor Plan*

5 *Third Floor Plan*

6 *Fourth Floor Plan*

7 *Roof Plan*

8 *Section A.A.*

9 *Sections B.B. & C.C.*

10 *Sections D.D. & E.E.*

11 *Elevation to Euston Square*

12 *Elevation to Euston Road & Party-Walls to No.1*

Melton Street & to No.182 Euston Road

13 *Elevation to Euston Buildings*

1-13 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *L. E. & G. Offices Euston Square, 1, 2 &c to 13* respectively, *This is one of the drawings referred to in* | *the contract dated December 31. 1906* | *between The London Edinburgh & Glasgow Assurance Company Limited and* | *us the undersigned* | (s.) *Sidney J. Dicksee* | *for self & partner C. Gray Hill* | *Contractor* | *May 18th 06 & Charles Stock* | *25 May 1906* & labelled s: *Beresford Pite FRIBA* | *2 York Gate NW*
Prints with coloured washes added (505 x 685)

Prov: Pres. by Ian Pite (F), 1937

2-13 w/m: J. Whatman 1905 England (some incomplete)

14 Perspective [Fig.30]

s & d: *ABP* (in monogram) *delt* | 1906

Pen (490 x 600)

Reprd: *Builder*, XCIII, 1907, p.362

This is the building as erected and still extant (less, of course, subsequent additions). The left-hand side of the drawing suggests that it was already foreseen that the façade towards Euston Road should be extended westwards and terminate with a corner 'eminence'.

15-45 Details of exterior

15 *Detail of Ground, First & Second Floor Plans* with *Elevation* & section of the façade to *Euston Square*
s: *Beresford Pite FRIBA* | *2 York Gate NW*
Black & red pen on linen (1095 x 735)

16 *Plan, Front & Side Elevations & Section of the Main Entrance Euston Square*

Pen & wash on linen (660 x 545)

Reprd: *Architects' & Builders' Journal*, XXXVI, 1912, p.553

17 *Detail of Basement & Ground Floor Plans*, with *Elevation & Section of the North Entrance Bay* of the façade to *Euston Square*

Black & brown pen with grey & brown washes on linen (1135 x 720)

18 *Detail of Ground & First Floor Plans*, with *Elevation* & section of the façade to *Euston Road*
s: *Beresford Pite FRIBA* | *2 York Gate NW*.

Black & red pen on linen (1085 x 755)

Reprd: *Architects' & Builders' Journal*, XXXVI, 1912, pp.554-555 (with part of the centre of the drawing cut away & a photograph of the finished building inserted)

15-18 Scale: $\frac{1}{2}$ in to 1ft (though in fact given as $\frac{1}{2}$ in to 10ft on No.16)

Insc: As above & *L. E. & G. Offices Euston Square* & (on No.17 only) *Received Sept 3rd 06* | *R. H. Henley* (in red pen) & *C. Gray Hill* | *Contractor* | *Contractor* | *Coventry* | *Traced by H.G.P.* | *Date 7 Sep 1906* (red stamp)

19 *Detail part-elevation & section of the end of the façade to Euston Road & of the Return Front*

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

Insc: As above & *London Edinburgh and Glasgow Assurance Co's* | *Offices Euston Square*

s & d: *Beresford Pite* | *Archit* 1906

w/m: J. Whatman 1904

Pen & coloured washes (1000 x 680)

20-45 Miscellaneous details (26) of the exterior including: details of capitals including those of the *3rd Floor Central Bays* & the *End Bays* in the *Euston Square* façade & of those of the *Euston Rd* façade (15); *Section (Vertical) through* | *bracket of Ground floor window* | *of Euston Euston Rd (sic)*; *Side Tower Pediment L.E.G.*; *a String course*; *First Draft* | *Ground Floor Terracotta details & Terracotta L.E.G.* | *Ground Floor FS Details &c*

Insc: As above

Pencil (some also with blue wash) on tracing paper (330 x 350 smallest, 1130 x 1080 largest)

46-74 Designs for the interior

46 *Plan of Entrance Hall* | showing *Mosaic Floor*

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

Insc: As above & *L.E.G. New Offices* | *Euston Sq*
s: *Beresford Pite FRIBA* | *Architect* | *2 York Gate NW*

w/m: J. Whatman

Sepia pen with grey & sepia washes (510 x 680)

The mosaic floor was executed according to this and subsequent drawings and still exists.

47 *Plan of Mosaic in Entrance Hall*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *London, Edinburgh & Glasgow Assce. Co's / Offices*
Pen on linen (335×275)

48 *Part-plan of mosaic in entrance hall*

Scale: $\frac{3}{4}$ in to 1ft
w/m: J. Whatman 1904
Pen & wash (510×690)

49-60 *Designs for mosaics of the signs of the zodiac in the entrance hall*

Scale: FS
Insc: No.1, No.2 &c respectively to No.12
Pencil with grey & buff washes on tracing paper (620 diam. approx.)

61 *Plan of Floor & elevation of East Side of the Public Office*

62 *Elevations of the North, South & West Sides of the Public Office*

61-62 Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & labelled & (on mount) *L. E. & G. Assurance Co. Ltd / New Offices Euston Square*
s & d: (on mount) *Beresford Pite / FRIBA / May 1907*
Sepia pen & coloured washes, the 2 drawings mounted on green-faced card (555×405)
Nos.61 & 62 are in the nature of preliminary sketches and seem to have been cut from their original sheets and stuck to the board; certainly the designs were not used in the building as executed.

63 *Elevations of East & West Sides of the public office*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *L. E. & G. Offices Euston Square / Detail of Public Office*
Pen & coloured washes (505×685)
The lobby differs from that shown in No.61 in having, instead of square windows and a flat roof, arched windows and a little pinnacled roof – i.e. more like that shown in No.64 and as that shown in No.66. It no longer exists. The fireplace here differs from that shown in No.62 in having an altogether heavier upper part similar, again, to that in No.64.

64 *East & West Elevations of the public office with, to the left of the fireplace in the latter, a First World War memorial pencilled in*

Insc: As above & (on the memorial) *Dulce et decorum est pro Patria mori*
Almost a copy of No.63. The lobby against the E wall differs in detail from that shown in No.63 but, more importantly, there are above the fireplace four single pilasters (as executed) instead of two pairs of coupled pilasters. The colour scheme – green and yellow – goes with the next rather than with the last drawing and, again, is that used. The memorial remains in situ.

65 *Plan of Ceiling & elevations of South & North Sides of the public office*

This is the design – and colour scheme – used.

64-65 Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *L.E.G. New Offices / Euston Square*
s: *Beresford Pite FRIBA / Architect / 2 York Gate NW*
w/m: J. Whatman 1904
Sepia pen & coloured washes (510×680)

66 *Plan, Elevation, Side Elevation & Section on Line A.A. of the Lobby in the Entrance Hall together with an indication of the wall (?) panelling of the hall in pencil*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s: *Beresford Pite FRIBA / 2 York Gate NW*
Sepia pen & blue wash (660×730)
The drawing has been cut down on the LHS. See the note to No.63.

67 *Plan shewing Tiling of the General Office on the Ground Floor*

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, *L. E. & G. New Offices / Euston Sq.*, labelled & with pencil notes
s & d: *Beresford Pite FRIBA / 2 York Gate NW / May 1907*
w/m: J. Whatman 1904
Sepia pen with sepia & grey washes (660×920)

68 *Elevations of the General Office walls looking North, West & South*

Sepia pen & coloured washes, the 3 drawings mounted on green-faced card (560×405)

69 *Elevations of the General Office walls looking North & looking West*

Insc: As above & *alternative colour scheme*
Sepia pen & coloured washes, the 2 drawings mounted on green-faced card (555×405)

68-69 Scale: $\frac{1}{4}$ in to 1ft

Insc: As above & (on mount) *L. E. & G. Assce Co Ltd / New Offices / Euston Square*
s & d: (on mount) *Beresford Pite / FRIBA / May 1907*
Nos.68 & 69 go with Nos.61 & 62 and, like them, are in the nature of sketches and seem to have been cut from their original sheet and stuck to the board. The colour scheme of No.68 is green and yellow (that used) as against that of No.69 which is brown and cream, the colours used in the following drawing.

70 *Part-plans & the elevations of the walls of Rooms Nos 7 & 8 looking West & of Room No 7 looking East, looking North & looking South*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *General Office Ground Floor & L. E. & G. New Offices / Euston Sq*
s & d: *Beresford Pite FRIBA / 2 York Gate NW / May 1907*
w/m: J. Whatman 1904
Sepia pen & coloured washes (655×985)
The room numbers may be ascertained from No.2.

71-74 *Interior decoration of directors' boardroom*

71 *Elevation of the North Side*
72 *Elevation of the South Side*
73 *Elevation of the East Side*
74 *Elevation of the West Side*

71-74 Scale: $\frac{1}{2}$ in to 1ft

Insc: As above, *Directors' Board Room & (on mount) L. E. & G. Assce Co Ltd / New Offices / Euston Square & (in pencil) Original Design*
s & d: (on mount) *Beresford Pite / FRIBA / May 1907*
Sepia pen & coloured washes mounted on green-faced card (185×355 smallest, 185×495 largest)
These four drawings go with Nos.61, 62, 68 & 69 above and, like them, are in the nature of sketches and seem to have been cut from their original sheets and stuck to the board; certainly the designs were not used in the building as executed.

75-76 *Miscellaneous details*

75 *Front Elevation of the Foundation Key Stone / Main Entrance / Euston Square with the legend This stone / was laid by / Sir Richard Biddulph Martin / Baronet / Novem / VI / AD MCMVI*
Scale: FS
Insc: As above
s: *Beresford Pite FRIBA / 2 York Gate NW*
Pencil & grey wash on detail paper (1050×940)
The drawing has been 'clipped' to facilitate alignment of the lettering with the lines on the stone and on the verso has had the outline of the letters of the legend blacked for tracing, i.e. the drawing is that used by the mason.

76 *Front elevation & Side (i.e. section) of standard of railings*

Scale: 1in to 1ft
Insc: As above & *L. E. & G. & Pearl / Sketch for Shield / on Railings*
s & d: *B.P. / July/28/10*
Pen & watercolour over pencil on tracing paper (510×345)
There is every reason to suppose that this design was never carried out. In the April before the drawing was made the London, Edinburgh & Glasgow Assurance Co. Ltd had been amalgamated with the then Pearl Life Assurance Co. Ltd. The following year Lloyd George introduced his National Insurance Act and, to implement it, the Pearl and nine other life offices in that same year formed the National Amalgamated Approved Society. It seems that the new Euston Square building was never occupied by the take-over company; certainly the Pearl Assurance Co. Ltd (whose help in the compilation of this entry is gratefully acknowledged) cannot confirm that it ever occupied the Euston Square premises and the railings – which still exist in situ – do not incorporate the shield. (It will be noted that in all subsequent drawings there is no reference to the London, Edinburgh & Glasgow – or to the Pearl.) See also the note to No.87.

77-78 *Design for the addition of a 4th floor between the 2 corner 'eminences', 1913*

77 *Plan, elevation & section of 1 of the 3 bays of the Extension of Fourth Floor over Asphalte Flat*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *Insurance Offices, Euston Square & with some labelling*
s & d: *Beresford Pite FRIBA / 2 York Gate London NW / January 10th 1913*
Black & brown pen with coloured washes on linen (665×735)

78 *Perspective of the façade to Euston Square, showing the 4th floor as built & still extant*
s: *C. P. Walgate. del.*

Pencil with sepia pen & wash (645×945)
The foundation stone of the block facing Euston Square had been laid in 1906 (see No.75) and the building was certainly finished by March 1908, when the *AR*, for example, published a photograph of it. This drawing represents a first extension to that original building.

79-82 *Alternative designs for extending the original block westwards along Euston Road, 1919*

79 *Unfinished elevation of a façade that continues the system of the then existing block facing Euston Square & has 2 entrances but no attached giant columns*
w/m: ... (cut) 1904
Pencil (470×685)
That this drawing, though without any inscription, is in fact a façade to Euston Road (not Square) is shown by the presence of the elevation of the side of the canopy to the doorway at the SE corner of the original block. The drawing seems clearly to go with the next.

80 *Elevation of a façade similar to that of No.79 but with a single central entrance with giant columns above*

Insc: *National Assurance Building Euston Road*
s & d: *Beresford Pite invt. et del 1919*
Pencil within single ruled border (370×645)

79-80 Scale: $\frac{1}{8}$ in to 1ft

81 Elevation of a façade that again continues the system of the then existing block to Euston Square but which has 3 entrances, the central one with, above it, an arched window running through 3 storeys & flanked by giant columns
Scale: $\frac{1}{4}$ in to 1 ft

s: *Beresford Pite* (in blue-black pen)

Pencil & coloured washes (520 × 1210)

See note to No.79. The caps to the 'eminences' in that drawing appear, too, in this one which may therefore be dated c.1919. Despite these alternative designs and despite his later employment on the back of the building (see Nos.83-85), Pite was in the end for some reason not employed to extend the original block along Euston Road; for the stone towards the E. end of the Euston Road façade laid 'to commemorate the completion of this building... 9 March 1932' names the architect as W. H. Gunton.

82 Elevation of the façade of the original block (i.e. the façade towards Euston Square)

Pencil & coloured washes (520 × 1030)

This drawing clearly goes with No.81 and may also be dated c.1919. In any event, it cannot be later than 1924, for there is no sign of the extension northwards into Melton Street to which Nos.86 & 87 relate.

83-85 Designs for extending the original block westwards but behind the present (later) façade to Euston Road, i.e. in Euston Buildings (now Stephenson Way), 1920 & later

83 Contract drawing of *Basement, Ground Floor, Mezzanine & First Floor Plans* with *Plan of Staircase at level of flat*
(765 × 450)

The coloured washes distinguish between existing work, i.e. the back of the original block facing on to Euston Square, (black) and the proposed work (red).

84 Contract drawing of *Elevation to Euston Buildings & Sections A-A, B-B, C-C & D-D*
(725 × 490)

The uncoloured, five-storeyed left-hand part of the elevation to Euston Buildings shows the already existing work.

83-84 Insc: As above, *National Amalgamated Approved Society Extension* | 25.27.29 *Euston Buildings Block "B"* 1 & 2 respectively; *This drawing* (No.1 & No.2 respectively) refer- | red to in the *Contract* | dated 23rd April 1920 between | us the undersigned (s.) Sidney J. Dicksee, 402/379/20115 & 401/378/20115 respectively, labelled & with measurements given
It should be noted that, as compared with No.85, these drawings both have similar job reference numbers; so the three drawings do not belong together – a conclusion supported by the fact that No.85 is not a contract drawing. That these two drawings are signed by only one party to the contract suggests that there was a change of plan about this time and that the following drawing is later. See note to No.85.

85 *Second & Third Floor Plans, Elevation to Euston Buildings & Sections A-A & B-B*

Insc: As above, *N.A.A.S. offices Euston Buildings NW* | Block "B" additional stories, 568/565/2096, labelled & with some measurements given
(835 × 765)

Though this drawing does not belong to the series represented by Nos.83 & 84 (see the note to those two drawings), it should, it seems, none the less be read together with them as reflecting a decision, taken (shortly?) after April 1920, to build the extension facing on to Euston Buildings not just up to first floor level (as Nos.83 & 84 propose) but up to the full height of the original block (i.e. that facing on to Euston Square). The building (which still stands) was in fact erected to the full height indicated in this

drawing – and, since there is no sign of any break in the brickwork between first- and second-floor levels, apparently all in one operation. So presumably work had already started on the extension when the decision was taken to heighten it.

83-85 Scale: $\frac{1}{8}$ in to 1 ft

s: *Beresford Pite M.A. FRIBA* | *Royal College of Art SW77*

Linen-backed prints within single ruled border & with coloured washes added

86-87 Design for extending by 2 bays the original blocks northwards along Melton Street, 1924

86 Elevation & section of part of the original block with elevation (& some profile lines) of the proposed extension

Insc: *Insurance Office* | *Euston Square* (sic)

s & d: *Beresford Pite* | 1924

Pen with grey, green & brown washes (1055 × 865, as reconstructed)

The drawing has been reconstructed from four pieces which in the earlier, unpublished catalogue were treated as four separate drawings. The addition extends the building beyond Euston Square and into Melton Street, the name given the northward extension of the W side of Euston Square (cf. No.87 which, incidentally, identifies this extension as Block 'C'). The extension was built in accordance with this design and still remains.

87 *Plan, Elevation & Cross Section of Railing to Area Melton Street Front*

Insc: As above, *N.A.A.S. Extension Block "C"* | *Wrought Iron* Railing to Area & with a reference to *Existing Railing*

s: *Beresford Pite FRIBA* | 101 *Great Russell Street* | *W.C.1*

Pen & wash within single ruled border on linen (340 × 675)

86-87 Scale: $\frac{1}{2}$ in to 1 ft

The railings still exist – and match those marked 'existing railings', which rather confirms that the design of No.76 was never executed.

Lit: *AR*, XXIII, 1908, pp.169-176

[33] LONDON: All Souls' Church Day Schools, Foley Street & Union (since 1937, Riding House) Street (St Marylebone), Westminster
Design, 1907 (6):

1 *Foundation & Roof Plans*

w/m: J. Whatman
Black & blue pen with sepia & grey washes (495 × 645)

2 *Ground Floor Plan* with detail *Mezzanine Plans* of the staircases

w/m: J. Whatman 1904
Black & red pen with sepia, grey & buff washes (495 × 645)

3 *First Floor Plan* | *Girls School & Second Floor Plan* | *Boys School*, each with detail *Mezzanine Plans* of the staircases

w/m: J. Whatman
Pen with sepia, buff & grey washes (490 × 640)

4 *Elevations to Foley Street, to Union Street & of East Side with Elevation to Doors* | in *Union Street & Section A-B & C-D of Girls & Infants Latrines*

w/m: J. Whatman 1904
Black, red & sepia pen with sepia & grey washes (495 × 645)

5 *Sections A.A, B.B, C.C & D.D*

w/m: J. Whatman
Pen & coloured washes (495 × 645)

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

Insc: As above, *All Souls' (sic) St Marylebone* | *New Schools*, 1, 2 &c respectively & labelled
s: *Beresford Pite FRIBA* | 2 *York Gate NW*

6 *Bird's eye* | *View from* | *Foley Street*, with *Ground Floor Plan* superimposed upon it in the bottom right corner

Insc: As above

Pen (280 × 345); inset, pen (130 × 150, irregular)

Lit: *Builder*, XCV, 1908, p.406 (with plan & illustration)

The schools were built – essentially in accordance with these designs – in 1908 to replace separate departments in nearby Gosfield Street and in Union Street. The schools are still in use as such.

[34] LONDON: Nos.18 & 19 Foley Street (St Marylebone), Westminster

Design, 1899 (5):

1 *Basement, Ground & 1st Floor Plans* of the premises between *No.20 Foley Street & York Minster Publichouse*
Pen with blue, red & brown washes on linen (455 × 650)

2 *2nd, 3rd & 4th Floor Plans & Roof Plan* of *Nos.18, 19, 20*

3 *Front Elevation including No.20, Back Elevation* *Nos.18, 19 & Section*

2-3 Pen & coloured washes on linen (460 × 685)

1-3 s & d: *Beresford Pite Archt.* | 48 *Harley Street, W* | June 1899

4 *Revised Basement, Ground & First Floor Plans*
Black & red pen with coloured washes within single ruled border on linen (450 × 640)

5 *Revised Second, Third & Fourth Floor & Roof Plans*
Pen & coloured washes within single ruled border on linen (445 × 670)

4-5 s & d: *Beresford Pite Archt.* | 48 *Harley St. W* | Aug 1899

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

Insc: As above, *Nos.18, 19 Foley St. W & 1, 2, 3, No.1 & No.2* respectively & labelled
Dem. c.1954.

[35] LONDON: Great Eastern Road (West Ham), Newham

Design for living accommodation for the Dairy Supply Co. Ltd, c.1890 (4):

1 *1st Floor Plan*

2 *2nd Floor & Roof Plans*
w/m: J. Whatman 1888

1-2 Pen & coloured washes within single ruled border (510 × 680)

3 *Front Elevation*

4 *Back Elevation*

w/m: J. Whatman 1888

3-4 Pen within single ruled border (510 × 680)

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

Insc: As above (Nos.1 & 2 labelled), *The Dairy Supply Co Ltd* | *Depot* *Great Eastern Road Stratford* or very similar & *No.3, No.4, No.7 & No.8* respectively
Kelly's Directory for Stratford, 1897, lists the company's premises under Nos.58-64 Great Eastern Road. The premises seem no longer to exist.

[36] LONDON: No.126 Great Portland Street (St Marylebone), Westminster
Contract drawing for All Souls' Langham Place Girls' & Infants' School, 1898, & design for a new doorway, 1907 (2):
Contract drawing, 1898

1 Elevation to | Great Portland Street, Back Elevation & Section A-B
Scale: 1/8 in to 1 ft
Insc: As above, No.126 Great Portland Street W, (in tympanum of the door to Great Portland Street) All Souls | National Schools & No.3, This is the drawing referred to in Contract | dated January 23rd by A. A. Webber | Witness (s.) William B. Dukes, (stamp) Portland Estate | Approved generally (s.) Fredk Stevenson | 10th January 1899 & with some dimensions given s & d: Beresford Pite Architect | 48 Harley Street W | July 1898
Pen & coloured washes within ruled border (460×605)

Design for a new doorway to the building, 1907
2 Perspective of the doorway & railings [Fig.34]
Insc: 126 Gt Portland St W
Pen (370×235)
The doorway is shown in a photograph of the building in *Builder*, XCIII, 1907, p.470.

No.126 Great Portland Street formed the entrance to the old buildings of the All Souls' Langham Place Girls' & Infants' School. This and the other departments of All Souls' Church Schools became redundant as schools when the new All Souls' Church Day Schools were built in Foley Street (see [33]). So No.126 Great Portland Street was converted into residences for teachers and clergy and this design for a doorway is no doubt connected with that operation (see *Builder*, XCIII, 1907, p.470). Both the building of 1899 and the doorway of 1907 still exist, though the latter is now mutilated and has lost the railings shown in No.2.

[37] LONDON: Nos. 46-54 (Balfour House) Great Titchfield Street (St Marylebone), Westminster
Preliminary design for All Souls' Church Home, 1891-94 (7):
1 Elevation to Gt Titchfield St of a red brick building with giant pilasters & pediment & Cross Section showing Coffee & Reading Rooms on the ground floor, a panelled Parochial Hall on the 1st floor & 2 floors of Living Rooms above
Insc: As above, All Souls' St Marylebone | Coffee Tavern | Parochial Hall | and Church Home & (over the more grandiose of the 2 doorways) All Souls | Church Home (sic)
s & d: Beresford Pite ARIBA | 20 Hanover Square | W | 1891
Sepia pen & watercolour on grey card (180×260)

2 Sketch perspective of | Design for | New | All Souls | Church Home, showing a building with giant pilasters & balustrade, altogether more historicist than No.1
Insc: As above & (over one of the doorways) Mission Hall & (just below the balustrade) All Souls Church Home
s & d: Beresford Pite | March 8. 94
Pen on card (265×210)
There is no mention of any coffee tavern from now on

3 Front & Back Elevations of a building only 3 bays wide & with only 1 doorway, in its use of diaper brick & large office-type windows a decidedly less representational building than Nos.1 & 2
Insc: As above & (across the façade) Rebuilt | 54 | AD 1894 All Souls St Marylebone Church Home & Mission Hall
d: July 27 1894
Pen with blue-green, grey & red washes within single ruled border on tracing paper (480×655)

No.1 is small in scale and No.2 a sketch perspective; so neither of them is really comparable with this and subsequent drawings. These, however, all appear to be for a building more modest in style certainly and perhaps also in size. From now on the standard design becomes a one-door yellow brick façade – of three bays except in the case of No.5 (which is of five bays but in other respects similar to No.6). There is no longer any mention of a parochial hall or coffee tavern and the words 'Mission Hall' on the façade of this design might also perhaps indicate a change of emphasis in the use to which the proposed building was to be put.

4 Front & Back Elevations of a building very similar to No.3 but even simpler & with no inscription of any kind anywhere on its façade
Insc: As above
d: Aug 1894
w/m: J. Whatman 1893
Pen & coloured washes within single ruled border (475×650)

5 Front Elevation & Sections of Front of design A, a simpler version of No.4 with no brick diaper but 5 rather than 3 bays – the most utilitarian of all the designs
Insc: As above & (over door) All Souls Church Home d: Sept 1894
w/m: J. Whatman 1893
Pen & coloured washes within single ruled border (475×650)

6 Plan of front wall, Front & Back Elevations & section of front wall with, inset, Plan of Roof Timbers of Design B, similar to No.5 but of only 3 bays & incorporating the large (now Shavian) windows of No.3
Insc: As above, (over door) All Souls | Church House & (stamp) Portland Estate | Approved generally | (s & d in red pen) C. Fowler | 15 Novr. 1894
Pen & coloured washes (inset, pencil) within single ruled border (465×640)

3-6 Scale: 1/8 in to 1 ft
Insc: As above & New Church Home, All Souls, St Marylebone | Gt. Titchfield Street W or very similar s: Beresford Pite | Architect | 20 Hanover Square W or very similar

7 Exterior perspective Sketch of Design B, All Souls New Church Home
s & d: Beresford Pite | delt 1894
Watercolour on card (605×410)
Lit: *Builder*, LXX, 1896, p.492
Builder, loc. cit., says that a reproduction of a drawing of a doorway in Great Titchfield Street (which differs yet again from any shown in the drawings catalogued above and is reproduced, too, in *Academy Architecture*, XII, 1897, p.10) is 'the doorway to a large plain building erected for the parish of All Souls... as a new Church Home'. The building, though its design tallies with that of none of the drawings in the Collection, still exists but has been converted to light industrial and office use; its doorway is that illustrated in *Builder* and *Academy Architecture*, loc. cit.

[38] LONDON: West Islington branch library, Lofting Road & Thornhill Square, Islington
Preliminary designs, design & working drawings, 1905-08 (43):
1-2 Preliminary designs, 1904-05
1 Perspective of a building in an Edwardian Baroque more Roman than No.2 & with a rounded corner d: (in frieze) MCMIII-V
Pen & wash within rough pencil border (295×365)

AR vol 18, 1905 p.292-293

2 Perspective of a building decidedly less historicist than No.1, with a true corner, evidently employing some brick & incorporating a doorway similar to that shown in No.9

Insc: (in blue pencil) 2
Pencil & grey washes within grey wash border (455×530)

3-13 Design
3 Foundation plan
4 Basement Plan
5 Ground floor plan
6 First Floor Plan
7 Plan of Roof Framing
8 Roof Plan
9 Elevation to Lofting Road
10 South Elevation
11 Elevation to Thornhill Square & cross-Section D.D.
12 Longitudinal Section A.A.
13 Cross-Section(s) B.B. & C.C.

3-13 Scale: 1/8 in to 1 ft
Insc: As above, floor plans labelled & dimensions given on No.5
Sepia pen, plans with coloured washes, on tracing paper except for Nos.3 & 5 which are on linen (290×385 largest, 250×380 smallest)
Prov: Pres. by A. Reed, 1965
The drawings are clipped together with three other drawings (Nos.29-31 below).

14-18 Design, 1905
14 Foundation & Basement Plans
15 Ground & First Floor Plans
16 Roof Plan & Plan of Roof Framing
17 Elevations to Lofting Road & to | Thornhill Square, South Elevation & Section D.D.
18 Sections A.A., B.B. & C.C.

14-18 Scale: 1/8 in to 1 ft
Insc: As above, West Islington Library | Thornhill Square & with some labelling & some measurements given
s & d: Geo. Williams | Agent to Arthur John Thornhill Esq & Beresford Pite F.R.I.B.A. | 2 York Gate NW | Decem. 05 (the latter torn off in the case of No.18)
Prints with coloured washes added (530×680 approx.)
Prov: Unknown but in the Collection already in 1959
Except for a few minor differences, these drawings are identical to Nos.3-13.

19 Perspective of entrance doorway in Lofting Road s & d: Beresford Pite | delt 1908
Sepia pen & watercolour on card (690×425)
Prov: Unknown but in the Collection already in 1959
Reprd: *Builder*, XCVI, 1909, p.62

20-43 Working drawings, 1906-07
20-28 Miscellaneous details of exterior stonework, including Ornament on lintel of Entrance | Doorway 1/2 Full Size; designs for the words Public Library over the entrance door & for the words West Islington | Branch Library | AD MCMVI 1/4 Full Size
Most are pencil but 2 have additionally a little grey wash; all on tracing paper of various sizes

29-31 Elevations of interior woodwork including panelling, door-cases &c
Pen on tracing paper (250×340, except one 250×390)
The drawings are clipped together with Nos.3-13.

32-37 Details of staircase woodwork, including Extended Elevation of Main | Staircase, Scale 1" to 1' & Full Size Details of Woodwork | of Main Staircase (both s & d B. Pite | Oct 27. 06 & in pencil with brown washes on tracing paper) & 4 details of staircase clipped together
Pencil on tracing paper of various sizes

38-41 Interior fittings including *Reference Library* / *Reading Room* / *Details* 1/2" S; *Lending Library* / *Fittings* 1/2" = 1" & *Juveniles' Room Fittings* 1/2" Scale numbered 1 & 2
Pencil with blue pencil titling & labelling on tracing paper of various sizes

42-43 Details of ironwork, including elevation of exterior railings & plan of *Ironwork Centre of Lantern* (FS?)
d: 18/1/07
Pencil on tracing paper (330×470, 705×690)

20-43 Prov: Pres. by A. Reed, 1965
Lit: *Builder*, XCVI, 1909, p.62

[39] LONDON: London County Council's offices, South Bank, Lambeth
Competition design, 1907 (4):
1 *Ground Floor Plan*
(755×1330)

2 *Principal Floor Plan* (1st floor)
(745×1305)

1-2 Insc: As above, with *schedale of accommodation* of the different departments whose areas are variously coloured, labelled & with measurements given
Repr: BN, XCIII, 1907, pp.792-793
Pen & coloured washes, mounted on thick brown paper (755×1330, 745×1305)

3 *Elevation to River*
Repr: BN, XCIII, 1907, pp.784-785
Pen & wash (365×1320), torn top left & right corners

4 *Elevation to Westminster Bridge Road*
Repr: BN, XCIII, 1907, pp.792-793
Pen & wash, mounted on thick brown paper (360×590)

3-4 Insc: As above
1-4 Scale: 1/16in to 1ft
Lit: BN, XCIII, 1907, p.781
A building in a style very similar to that of the competition design for Kingston-upon-Hull town hall [20].

[40] LONDON: Rotherhithe Great Hall (successor to Rotherhithe Free Church), Lower Road (Bermondsey), Southwark
Designs, 1904 (6):
1 *Foundation Plan* of 2 adjoining buildings
2 *Ground Plan* of 2 adjoining buildings
3 *Roof Plan* of 2 adjoining buildings
4 *Front & Back Elevations of Hall and School*
5 *Transverse Section of Hall and School toward* (sic) *Platform & Longitudinal Section through Hall*
6 *Elevation* (of hall only) *to Wells Tenements & Side Elevation of Hall*

1-6 Scale: 1/8in to 1ft
Insc: As above, *Rotherhithe Free Church*, (in pencil) *Tenders required only for Great Hall*, (in pencil, but not on No.1) *The set from which Mr Falkin (?) took out Quantities*, some labelled & with some measurements & some with alterations in pencil
s & d: Wm and Beresford Pite / *Architects* / 116 *Jermyn Street* / SW & (perhaps added & on No.1, only) 1904
Pen & coloured washes on linen (495×645)
Lit: *Southwark Annual*, 1906, pp.105-108; *Bermondsey Bulletin*, No.168, 1961
Rotherhithe Free Church was founded in 1879 and met in a school until a temporary iron church was built late in 1887. That building lasted until 1905, when work began on a new church, renamed the Rotherhithe Great Hall. It is to this building – opened on 10 October 1906 and destroyed by bombs during the Second World War – that the above

drawings relate and the inscription on them reflects the decision to change the name. It is clear from Nos. 4-6 that the smaller of the two buildings in Nos.1-3 is a school. (Wells Tenements are dem.)

[41] LONDON: Nos.42-44 Mortimer Street, between Great & Little Titchfield Streets (St Marylebone), Westminster
Design for the Young Women's Christian Association, 1903
Plans of First, Second, Third & Fourth Floors
Scale: 1/8in to 1ft
Insc: As above, *Ames House and Welbeck Restaurant* / 44 *Mortimer Street W*, (stamp) *Howard de Walden Estate* / *Approved generally* / (s.) *Fredk Stevenson* / 17.7.03, labelled & with some measurements given s: *Beresford Pite* / 2 *York Gate NW*
Print with red & blue pen, blue, pink & black washes added (520×745)
Lit: *Builder*, LXXXIX, 1905, pp.396 (plans) & 397
The building (which still (1973) exists but is no longer used for its original purposes) had accommodation for more than 100 residents and, on the ground floor, besides a large restaurant, a number of shops, the rents of which endowed the institution.

[42] LONDON: No.82 Mortimer Street (St Marylebone), Westminster
Contract drawings & studies for house for Dr Dudley W. Buxton, 1893-97 (7):
1-4 Contract drawings, 1893
1 *Basement, Ground, Mezzanine & First Floor Plans*

2 *Second & Third Floor Plans & Attic & Roof Plans*

3 *Front Elevation & Section A-B*
w/m: J. Whatman 1890

4 *Sections C.D., E-F & G-H*

1-4 Scale: 1/8in to 1ft
Insc: As above, 82 *Mortimer Street* / *Dudley W. Buxton Esq MD, This is one of the drawings referred to in the Contract dated this eighth day of November eighteen hundred and ninety three between us the undersigned* (s.) *Matthews Bros* / *Dudley W. Buxton* / *Witness* / (s.) *Beresford Pite* & labelled
s & d: *Beresford Pite Architect* / 20 *Hanover Square W* / 1893
Pen & coloured washes within single ruled border (465×630)

5-7 Studies &c, 1893 & 1897
5 Study for sculptures of female caryatids either side of 2nd floor window
Pencil on tracing paper (320×200), irregular & torn especially at bottom

6 Three studies for sculptures of female caryatids either side of 2nd floor window
Sepia & blue washes (520×100)
According to M. H. Spielmann, *British sculptors and sculpture of today*, 1901, p.155, Mr Seater and Mr Tyrrell executed the sculptural figures, which represent Night and Morning.

7 Perspective of façade to street [Fig.31]
Insc: *No.82 Mortimer St.* / *Beresford Pite Archt* s & d: J.J.J. (i.e. John James Joass) *Delt* 97
Pencil & watercolour (530×335)
Repr: *Academy Architecture*, XII, 1897, p.11
The fenestration of the ground floor differs slightly from that shown in the elevation in No.3 above.

Lit: *Builder*, LXX, 1896, p.492 (with a photograph of the building)
The house still stands but has had its ground floor converted into a shop front.

[43] LONDON: Mission premises, Old Montague Street (Stepney), Tower Hamlets
Survey drawing, 1887, contract drawings, 1890, & perspective, c.1891 (7):
Survey drawing, 1887

1 *Elevation, Plan & Section of Mission Premises, Old Montague Street, E*, (added in pencil) *As at present*
Scale: 1/8in to 1ft
Insc: As above, the plan labelled & the elevation with (over the door in pencil) *Mission Room* / *Princes Street*
s & d: *A. Beresford Pite* / *August 1887*
Pen & coloured washes within single ruled border (260×465), bottom edge cut
There seems no reason to connect this or subsequent drawings with any Princes Street – though there is a street of that name only about half a mile from Old Montague Street.

2-7 Contract drawings, 1890

2 *Ground Plan, Chamber Plan & Elevation*

3 *Longitudinal & Transverse Sections*
w/m: J. Whatman 1884

4 *Side Elevation & Roof Plan*

2-4 Scale: 1/8in to 1ft
Insc: As above & with some labelling
s: *A. Beresford Pite ARIBA* / 5 *Bloomsbury Square* / *WC* or very similar
Pen & coloured washes within single ruled border (325×480)

5 *Detail of Front*, including part *Elevation, Plan & Section with Section of Porch*
(445×515)

6 *Section thro' Hall*
(450×495)

5-6 Scale: 1/2in to 1ft
Insc: As above & labelled
s: *A. Beresford Pite ARIBA* or very similar
Pen & coloured washes
2-6 Insc: As above, *Mission Hall Old Montague St E* or similar, No.1, No.2 &c to No.5 respectively, *This is the drawing numbered (1-5) referred to in the Contract dated April 23 1890 between us the undersigned* (s.) *F. A. Bevan & R. Edwards* / *Witness* / (s.) *A. Beresford Pite*

7 Exterior perspective of the building with mother & child & (inset) a plan [Fig.35]
Insc: (on plan) *Mission Hall* / *Old Montague St. Whitechapel*
s: ABP (in monogram); (on plan) *Beresford Pite Architect* / 20 *Hanover Sq*
Pen (385×255)
Pite's office moved to Hanover Square in 1891. Both plan (which has been cut out and affixed to the top left-hand corner of the drawing) and perspective correspond very well with the plan and elevation in No.2 above. There is, too, a remarkable similarity between the plan here and that inset in the drawing of 'Mission Building Whitechapel' reproduced in *Builder*, LXV, 1893, p.192, although the drawing itself (an exterior perspective) shows no similarity at all and it is, indeed, difficult to see how the *Builder's* plan and perspective go together. That the mission hall there is, in fact, another one altogether seems evident from the text accompanying the reproduction (*op. cit.*, p.192) where it says that that hall 'is an adaptation and addition to the St Andrew's Presbyterian church, Philpot-street, Whitechapel, for the purposes of the medical and other work of the Mildmay Mission to the Jews'. (It gives the building to Alfred R. Pite & Son.)

[44] LONDON: Royal Institute of British Architects, No.66 Portland Place (St Marylebone), Westminster Competition design, 1932 (3):

1 *Front Elevation*

Pen, pencil & grey wash within single ruled border (440×500)

2 *Long Section A-B*
(425×575)

3 *Cross Section C-D*
(515×440)

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

2-3 Pen & pencil with coloured washes within single ruled border

As might be expected, there is considerable reference to the RIBA competition in the literature of the time (e.g. *AC&BN*, CXXX, 1932, pp.163-164 (list of prizewinners), pp.223-239 (review of exhibition of competitors' entries with illustrations) and *Builder*, CXLII, 16 page supplement to the issue of 6 May 1932), but none of it seems to single out for mention Pite's design.

[45] LONDON: Nos.322 & 324 Regent Street, Westminster

Design for shop fronts, 1896

Plan & Elevation of Nos 322 and 324 Regent St, with *Ground Floor Plan* & details of *Staircase in Basement under Ground Floor Staircase*

Scale: $\frac{1}{2}$ in to 1ft; ground floor plan & details $\frac{1}{8}$ in to 1ft

Insc: As above, (on shop fascias) *Stephens & Co & Hayward & Son* & labelled

s & d: *Beresford Pite* | 20 *Hanover Sq* | W. June 96
Pen with grey & red washes (510×685)

[46] LONDON: Royal College of Art, Exhibition Road (Kensington), Kensington & Chelsea

Preliminary design & unexecuted design for the college on a site bounded by Exhibition Road, Cromwell Road, Thurloe Square & Thurloe Place, 1913 (11):

1-4 Preliminary design for a building with arcaded ground floor, giant fluted Corinthian columns going through 3 storeys, much glazing & corner 'peppercorns'

1-3 *Elevations to Cromwell Road, Thurloe Square & Exhibition Road*

Insc: As above

Pencil with green & grey washes on tracing paper (225×240/290)

The three drawings are affixed to a sheet of cartridge (470×620) on which there is additionally an exceedingly roughly sketched site plan and the signature and date *BP* | March 1913.

4 *Elevations to Cromwell Road & Exhibition Road* drawn out more fully

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

Insc: As above & No.5

Pencil (775×480)

Instead of the five arches shown in the ground floor of No.3, the elevation to Exhibition Road here has a central doorway with, either side, two very broad (and higher) arches each with two subsidiary arches within, i.e. as in No.9 below.

5-11 Unexecuted design essentially the same as No.4

5 *Plans of Basement Stores, Lower Ground Floor* | (College) & *Ground Floor* | (Exhibition)

6 *Plans of Mezzanine over Ground Floor & of First & Second Floors*

7 *Plans of Mezzanine over Second Floor & of Third & Fourth Floors*

8 *Sections A.A. B.B. & C.C.*

9 *Elevations to Cromwell Road & to Exhibition Road*

10 *Elevations to Thurloe Place & to Thurloe Square*

5-10 Scale: $\frac{1}{16}$ in to 1ft

Insc: As above, *Royal College of Art, S. Kensington*, No.1, No.2 &c to No.6 respectively, Nos.5, 6 & 7 labelled & No.8 with some measurements

11 *Detail of Façade* with part-Plans, elevation & Sections

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

Insc: As above, *Royal College of Art* | *South Kensington*, No.7 & labelled

5-11 s & d: *BP* | April XIII or very similar
Pen on linen (790×530)

[47] LONDON: St Bartholomew's hospital, City
Design for rebuilding the hospital as a 12 storey building, 1904 (4):

1 *Sketch plan for 'A City Tower of Healing'*

Scale: $\frac{1}{4}$ in to 10ft (although wrongly given)

Insc: As above

s & d: *Beresford Pite* | 1904

w/m: J. Whatman

Pen (560×445)

Reprd: *Builder*, LXXXVI, 1904, p.636

2 Preliminary sketch for No.3

Pencil (450×650)

3 Bird's-eye view of the building with St Paul's cathedral in the background &, inset, a plan of the hospital [Fig.32]

s & d: *Beresford Pite* | 1904

Pen on card (440×585)

Reprd: *Builder*, LXXXVI, 1904, p.636

The plan has been cut from another sheet and stuck to the drawing in the top left-hand corner.

4 Sketch elevation of the building

Scale: 1in to 40ft

Insc: 12 at 15' & with numerous calculations, apparently of costs

Sepia pen with sepia & blue-grey washes (305×510)

In the earlier, unpublished catalogue this drawing was described as a preliminary sketch elevation of the Embankment side of Pite's design (there dated c.1905) for central offices and public hall on the Victoria Embankment in London, i.e. [51]. But this cannot be so. The drawing should be compared with the elevation shown in the *Daily Express* (see Lit. below): both show a broad, arched podium with central tower block from whose lower floors radiate (as No.3 shows) four wings which, like the tower, are pedimented. It should be noted, too, that the tower, like that in Nos.2 & 3 and the *Daily Express* elevation but unlike that in [51].1, has no volutes half-way up its height. The inscription 12 at 15' clearly means that the building has twelve floors each of a height of 15ft and this tallies both with the 40ft to 1 inch roughly written in on this drawing and with the number of perspective/floor lines ruled in on No.2. Finally, it is perhaps worth noting that this drawing has in the bottom right-hand corner the number 48 in a circle which would go with the number 51 similarly placed and encircled on No.2 (but, on this, see also the note to [51]).

Lit: *Builder*, LXXXVI, 1904, pp.636-637; *Daily Express*, 8 February 1904 (where there is an elevation of the building showing how it would compare in size with St Paul's cathedral)

[48] LONDON: St Paul's bridge & Cathedral Approach, City

Design for Cathedral Approach in connection with a proposed St Paul's bridge, 1910

Bird's-eye view looking along Cathedral Approach towards the S transept of St Paul's cathedral with, below, a plan showing *St Paul's Bridge* & the proposed Cathedral Approach crossing *Upper Thames & Queen Victoria Streets*

s & d: *Beresford Pite*, del. 1910

Pen (1110×505)

Exhib: RA 1910

Lit & reprd: *Builder*, XCIX, 1910, pp.339-340; *The Times*, 22 April 1911

The drawing has been cut between bird's-eye view and plan – presumably for making the two separate printing plates in the *Builder* article.

[49] LONDON: No.23 Savile Row, Westminster

Design for a doorway in a late C18 style, c.1890

Plan, elevation & section, the latter with an alternative projecting wall lamp sketched in in pencil

Insc: (in pencil, not in Pite's hand) 23 *Savile Row*

w/m: J. Whatman 1890

Sepia pen & watercolour (520×685)

The site of No.23 Savile Row is now occupied by Fortress House.

[50] LONDON: London Medical Mission, Short's Gardens, Westminster

Site plan & alternative designs, c.1890 (8):

1 Rough site plan

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

Insc: *Medical Mission Premises* & with measurements given

Pencil, pen & brown crayon (340×260)

2 Design A for a building with a highly irregular façade & the staircase windows treated as a pedimented feature to one side

Front Elevation [Fig.36]

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

Insc: *Mission Premises, Short's Gardens & Stucco front* | with red brick | dressings. | Iron Girders | & columns all | exposed & painted

s: Wm & A. Beresford Pite | *Architects & A.* | *Beresford Pite* | del

Pen (415×305)

3-7 Design B for a building with a much more rational façade in which 2 big arched windows running through both ground & 1st floors form the principal motif

3 *Basement & Ground Plans*

4 *First & Second Floor plans*

5 *Third Floor Plan & Roof Plan*

6 *Sections A.B. & C.D. & the Platform end of Hall*

7 *Front & Back Elevations of Three Storied House*

3-7 Insc: As above, *The London Medical Mission* | *Short's Gardens & No.1, No.2 &c* respectively to No.5

Pen & coloured washes within single ruled border on tracing paper (325×485)

Design C for a building very similar to the last but only 2 storeyed

8 *Front to Short's Gardens*

Insc: As above, *London Medical Mission & Elevation of 2 storied House*

Pen & coloured washes within single ruled border on tracing paper (310×240)

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

[51] LONDON: Victoria Embankment, City
Design for central offices & public hall, early 1890s
(2):

1 *Elevation to the River* of a building consisting of a podium with broad segmental arched entrances either side of a giant portico with, above that, the upper storeys receding in 2 stages towards a tall tower surmounted by another giant portico just below the skyline

Insc: As above & with the numbers of stories indicated in each of the *Outer Blocks* (6), *Inner Blocks* (8) & *Centre Blocks* (11)

d: (in pencil & perhaps added later) 1890

Pen & wash on tracing paper (405 × 330)

2 *Longitudinal Section* from *Embankment* (i.e. S) to

Temple Street (sic) (i.e. N)

Scale: $\frac{1}{16}$ in to 10ft approx.

Insc: As above & labelled, e.g. *Railway* / *under* (by the Embankment), *Central* / *Hall*, *Chimney shafts* (in the tower) &c

Pen with pink & grey washes within single border on tracing paper (305 × 505)

Lit: *Builder*, LXXXII, 1902, p.424 (perspective sketch of the building from the River Thames with boats in the foreground & inset, a small plan); the same illustration (less the plan) & its accompanying text are reproduced in *Builder*, CXXV, 1923, p.132

No.2 has in the bottom right-hand corner the number 49 in a circle, which would go with the numbers 48 and 51 similarly placed and encircled on [47].4 & 2 respectively; but the encircled numbers might well be those of a later (?) catalogue. In any event, the two drawings here catalogued clearly belong to the same project, No.1 because it shows the iron lamp standards of 1870 with dolphins twined round the foot that are to be found still on the Embankment and No.2 because of the inscription. ('Temple Street' is now called Tallis Street.) The reference in *Builder*, loc. cit., to the design having been prepared 'some time since for a large site then vacant at Whitefriars, fronting the Embankment' would suggest for the project a date not of c.1905 (as given in the earlier, unpublished catalogue) but in the 1890s and, according to Pevsner, *London I*, 1973, p.390, there was indeed considerable building activity along the river front between Temple Avenue and John Carpenter Street from 1898 onwards. Moreover, the inset plan of the building reproduced in *Builder*, LXXXII, 1902, p.424, is signed by Pite from '20 Hanover Square' and Pite had his office at that address from 1891 to 1896. This design, then, may safely be dated before that for rebuilding St Bartholomew's hospital as a 12 storey building (see [47]) and this will explain the similarities in design between No.1 & [47].4 which gave rise to the error in the earlier catalogue: the idea of rebuilding the hospital as a 12 storey building might first have come (as the *Daily Express*, 8 February 1904, says) from a Mr J. Y. N. MacAlister in a letter to *The Times*, but Pite's design for so doing certainly owes not a little to this earlier project of his 'for a combination of offices, warehouses and printing works, with a great public hall for religious meetings' (*Builder*, loc. cit.).

[52] LONDON: No.77 Welbeck Street (St Marylebone), Westminster

Preliminary design & contract drawings &c for St

Marylebone General Dispensary, 1891-94 (6):

Preliminary design for façade to Welbeck Street

1 *Sketch for Front* | 77 Welbeck Street, showing a building 5 storeys high with a central door surmounted by a big bay window with open arcades in the 3rd & 4th floors

Scale: $\frac{3}{32}$ in to 1ft

Insc: As above, *Marylebone General Dispensary* & with (floor to ceiling?) measurements either side

s: A. Beresford... (torn)

Pen on tracing paper (340 × 265), torn bottom right corner

2-4 Contract drawings, 1891-92

2 *Basement* (?), *Ground & First Floor Plans*, each with a flier showing proposed alteration (?) to the layout of the lavatories &c near the *Courtyard*

3 *Elevation to Welbeck Street*, showing a building with asymmetrically placed door & no open arcades (& with a little domed turret penned in as an alternative to the central dormer window proposed) & *Elevations to Marylebone Lane* & of the backs of these blocks overlooking the *Courtyard*; the elevation of the back of the Welbeck Street block has a flier showing the arrangement required if the alterations to the layout of the lavatories &c shown in No.2 were adopted
w/m: J. Whatman 1890

4 *Longitudinal Section* of the building, showing, it seems, the adoption of the domed turret

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

Insc: As above, *St Marylebone General Dispensary*, *This is one of the drawings referred to in the Agreement dated the third day of February | eighteen hundred and ninety two | between us the undersigned | (s.) J. Hooper | Witness | (s.) Beresford Pite & The buildings included by this line are not included in this contract*

s & d: Beresford Pite ARIBA | 20 Hanover Square | London W | 13.3.91 (No.2 altered to 13.6.91, No.3 to 13.9.91, No.4 to 13.11.91)

Pen & coloured washes within single ruled border (485 × 645); fliers, pen & coloured washes on tracing paper (60 × 85)

5 Perspective of Welbeck Street entrance doorway (different from that in No.3 principally in incorporating sculptural figures either side of the door hood) with surrounding windows & railings

Insc: No.77 Welbeck St | Beresford Pite Archt

s & d: J.J.J. (i.e. John James Joass) Delt 97

Pencil & watercolour on card (525 × 310)

Repr: *Academy Architecture*, XII, 1897, p.12

6 Perspective as No.5

s: Beresford Pite delt

Pen on tracing paper, mounted (385 × 210)

Lit: *Builder*, LXIV, 1893, p.289, (where the reference on Nos.2-4 to certain buildings being excluded from the contract is explained)

The dispensary (dem. 1968) extended E-W from Welbeck Street to Marylebone Lane with an open courtyard in the centre. It seems that the Marylebone Lane block was erected first - 'in 1891 by Mr John Hooper, builder' - and that Pite 'subsequently added' the Welbeck Street block. That Pite was the architect also of the 1891 part is shown by the fact that the design for the elevation to Marylebone Lane seen in No.3 (exhibited at the RA 1892) was published under Pite's name in both *Academy Architecture*, 1892, p.53, and *Builder*, loc. cit., p.288. In 1894 *The Builder* (LXVI, p.290) published a photograph of the completed Welbeck Street front which shows it to have been similar to, but not identical with, the elevation shown in No.3. The principal difference is the doorway which

is as that shown in Nos.5 & 6 and of which a more detailed photograph is printed on p.290 itself where, too, the accompanying text speaks of 'the general character of this front of the building [having] been purposely differentiated from that of the patients' entrance front in Marylebone-lane'. (An exterior perspective of the Welbeck Street front by W. Curtis Green is reproduced in *Builder*, LXXI, 1896, p.268, together with a note on p.269 attributing the carving to Farmer & Brindley 'from the architect's sketches'.)

[53] LONDON: Westminster Abbey, chapel of St Benedict

Design for the redecoration of the chapel, 1882

Sectional elevation of the chapel facing E showing the monuments (& especially that to the Countess of Hertford, died 1598) removed, the colour decoration proposed & the insertion against the E wall of a fresco of the Apocalyptic Vision of St John

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

Insc: AA Color Decn (Decoration) Class | Morning Chapel | St Benedict's | Westminster

s & d: A. Beresford Pite Nov.15 1882

w/m: J. Whatman 1881

Pencil with sepia & blue pen & watercolour (630 × 400)

[54] LONDON: No.7 Wine Office Court, City
Design for a doorway, 1929

Elevation of a New Doorway for *Dean Wace House*

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

Insc: As above

s & d: Beresford Pite | inv. et del. 1929

Pen within single ruled border on tracing paper (335 × 280)

[55] MANCHESTER: Art gallery & museum
Competition design for Piccadilly Garden, the site of the old Royal Infirmary, 1911 (3):

1 *Front Elevation* of a building whose central bays well out in the form of a semicircular arcade which contains a yet higher arched apsidal recess with monument & *Elevation to Portland Street* with, as on the front elevation, giant columns with typical Pite capitals between which, high up, are sculptural reliefs (again as on the front elevation)

Insc: As above; verso (in blue pencil) *Mr Chambers*

Pencil with sepia & blue-green washes (635 × 960)

2 *Elevations to Parker Str & to Piccadilly*

Insc: As above

Pencil & sepia wash (635 × 960)

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

3 Plan, elevation & *Section of Typical Bay of* | *Front Elevation*

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

Insc: As above, (in the frieze) *He hath made ever*

(unfinished) & (on the mount, roughly, in pencil)

Design for a Museum & (printed) City of Manchester | New Art Gallery and Museum of Art

Pencil with grey & black washes on backed cartridge (950 × 680)

These drawings were made for the first in a series of abortive competitions. In 1914 the idea of a new art gallery was revived only again to be abandoned, this time on account of the First World War. In 1924 another competition was announced. It was won by E. B. Webber (who had received his training under Pite at the London School of Building), but that design too was not carried out and the site of the old Royal Infirmary never was built over.

[56] MONKTON COMBE (Som): Monkton Down School, chapel

Exterior perspective, 1924
Entrance tower on the N side of the chapel
s & d: Beresford Pite | *inv et del* | 1924
Pen (575 × 450)
Reprd: *Builder*, CXXVII, 1924, p.515
Pevsner, *N Somerset*, 1958, p.230, gives the design to Pite & J. S. Hodges.

[57] SUNDRIDGE: (Kent): The Old Hall
Survey drawings made prior to restoration & adaptation of the medieval house for C. P. Munn, 1923 (6):

- 1 *Front Elevation showing original openings*
- 2 *Ground Plan*
- 3 *Upper Plan*
- 4 *Back Elevation*
- 5 *Section on line A.B.*
- 6 *Sections on lines C.D. & E.F.*

1-6 Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, (on mount) *Old House, Sundridge & (on Nos.3, 4 & 6) Mediaeval House Sundridge Kent*
s & d: *Survey by Beresford Pite 1923* (except Nos.3, 4 & 6)
Pen on linen (280 × 515), affixed with grey tape to mounts (375/500 × 730)
Lit: *Builder*, CXXVII, 1924, pp.128, 130; CXXXIV, 1928, pp.75, 95; *Archaeologia Cantiana*, XXXVII, 1925

[58] TEMPLE EWELL (Kent): House

Alternative designs for a house for C. H. Mowll with some sketch & some final drawings for the various alternatives, 1888 (18):

1-9 Design A for a house that might be called late medieval in style
1 *Rough Sketch Ground Plan of A House for C. H. Mowll Esq*, with rough sketch elevations to *Garden Front* & to one side of the house
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above & labelled
Pen & pink wash, elevations pencil within single ruled border on tracing paper (180 × 290)

2 Perspective of the *Garden Front* sketched, as it were, on a cloth suspended from nails in its upper corners
Insc: As above
Sepia pen on buff card (215 × 280)
The drawing looks as much like a topographical drawing as a design.

1-2 s & d: *A. Beresford Pite | Architect | 5 Bloomsbury Square W.C. | February 1888*

3 *Ground & 1st floor plans*
Scale: $\frac{1}{16}$ in to 1ft
Pen (270 × 490)

4 *Sketch ground & 1st floor, attic & roof plans*
Scale: $\frac{1}{16}$ to 1ft, $\frac{1}{8}$ in to 1ft
Insc: Labelled
Pencil (350 × 510)

5 *Sketch ground & 1st floor plans*
Insc: Labelled
Pencil (345 × 515)

This plan bears less relation to, say, No.1 than do Nos.3 & 4; those have as their leitmotif a circular staircase on the entrance (N) side of the house, show the long hall of No.1 and provide for the lower block (extension?) eastwards of the main body of the house, whereas No.5, though apparently related to No.1, shows a completely different internal arrangement of rooms to the N and makes no provision for the eastward extension.

6 *Ground & Upper (i.e. 1st floor) Plans*

Insc: As above, *House at Temple Ewell | for C. H. Mowll Esq & labelled*
s: *A. Beresford Pite Archt | 5 Bloomsbury Square | London W.C.*
Pen with pink, blue & brown washes & some pencil on linen (490 × 360)
This is a finished version of No.5.

7 *Sketch Basement plan*
Insc: As above & labelled
Pencil (340 × 515)

8 *Sketch Attic plan*

Insc: As above, *House near (?) E (near & the initial deleted) | Temple Ewell | for C. H. Mowll, Esq & C. H. Mowll Esq | Malvern Villa | River | under Dover w/m: J. Whatman 1885*
Pencil (340 × 515)

9 *Roof & Basement Floor Plans*

Insc: As above & *House at Temple Ewell | for C. H. Mowll Esq*
s: *A. Beresford Pite Archt | 5 Bloomsbury Square | London W.C.*
Pen with red & brown washes on linen (490 × 360)
This is a finished version of Nos.7 & 8 which, by making no provision for the eastward extension, seem to go rather with No.5 than with No.1.

10-12 *Design B for a half-timbered house*

10 *Sketch South & West Elevations*
Insc: As above & *House near Temple Ewell Kent | C. H. Mowll Esq*
Pencil (345 × 515)

11 *Sketch N & E elevations with small rough exterior perspective*
Pencil (345 × 515)

12 *Sketch transverse (A.B.) & longitudinal sections*
Insc: As above & labelled
Pencil (340 × 515)

The elevations and sections of Nos.10-12 suggest that these drawings go with a plan like that of No.1, i.e. one providing for an eastward extension.

13-18 *Design C for an altogether more interesting house in a mixture of C17 Dutch style & Butterfieldian diaper brickwork*

13 *Sketch N & E elevations with small rough perspective of part of exterior*
w/m: ... Son & Co
Pencil (345 × 515)
See No.16.

14 *Sketch W & S elevations with 6 small rough perspectives of parts of exterior*
w/m: Hodgkin
Pencil (345 × 515)
See No.17.

15 *Two sketch sections*
Pencil (345 × 515)
See No.18.

16 *North & East Elevations*
Pen on linen (345 × 510)
This is a finished version of No.13.

17 *West & South Elevations*
Pen on linen (340 × 500)
This is a finished version of No.14.

18 *Sections A.B. & C.D.*
Pen on linen (345 × 480)
This is a finished version of No.15.

5-18 Scale: $\frac{1}{8}$ in to 1ft

16-18 Insc: As above & *House at Temple Ewell | for C. H. Mowll Esq*
s: *A. Beresford Pite Archt | 5 Bloomsbury Square | London W.C.*

The elevations and sections of Nos.13-18 suggest that those drawings go with a plan like that of No.5, i.e. one not providing for an eastward extension. In the above entry the drawings have been treated as alternative designs for a single new house, but it may be that they in fact relate to a house at and another house near Temple Ewell (see Nos.8 & 10) and that the drawings are, some of them, designs for restoring and/or enlarging an existing C16 house.

[59] TSEFAT (SAFED) (Israel): English mission church
Designs, 1909, & revised design, 1911, for the London Society for Promoting Christianity amongst the Jews (4):

1-3 *Designs, 1909*

1 *Plan, Plan above Entrance | at level A.A., Side, West & East Elevations, Longitudinal Section & Cross Sections | looking East & looking West*

Scale: *Scale $\frac{1}{100}$ th*
Insc: As above & *London Society for the Promotion of Christianity among (sic) the Jews | English Mission Church Safed Galilee*
s & d: *Beresford Pite FRIBA | 2 York Gate NW | April 1909*
Pen on linen (425 × 765)

2 Another drawing identical to No.1 in layout except that the plan above the entrance is omitted & in labelling except as noted below
Scale: As No.1, though not insc.
Insc: *London Society for Promoting Christianity (sic) among the Jews*; the plan of the church insc. additionally *Accommodation 80* (but deleted in pencil)
s: (in pencil) *Beresford Pite FRIBA | 2 York Gate NW*
Pen & some pencil (500 × 765)
No.2 shows the coursing of the stonework, which No.1 does not, and it is difficult to know which comes first.

3 *Front & Side elevations of Holy Table*

Scale: 1in to 1ft
Insc: As above, *London Society for the | Promotion of Christianity | among the Jews & Safed Church*
s & d: *Beresford Pite FRIBA | 2 York Gate NW | (in pencil) July 9th 1909*
Sepia pen with sepia & grey washes on tracing paper (205 × 350)

Revised design for a church essentially the same except that it has a S aisle, 1911

4 *Plan, Plan above Entrance, North, South, East & West Elevations, Longitudinal Sections | looking North & looking South & thro' | Aisle looking North on D.D. & Cross Sections looking | East thro' Vestry on B.B. & looking West on C.C.*

Scale: *Scale $\frac{1}{100}$ th*
Insc: As above, *London Society for the Promotion | of Christianity among the Jews | English Mission Church Safed Galilee | Revised Scheme*
s & d: *Beresford Pite FRIBA | 2 York Gate NW | March 1911*
Pen on linen (565 × 1030)

Lit: *Builder*, CVII, 1914, p.362 (photographs of the 'recently erected' church from the W and from the SW which seem to show that the building was erected without the S aisle)
In *Academy Architecture*, XXXVI, 1909, p.13, are illustrations of drawings of the N & W elevations and of two sections; they are very similar to those in the Collection.

[60] WALMER (Kent): House

Design for a house, vaguely Tudor in its red brick & overhanging upper storey, whose principal feature is a broad bay window which reaches up beyond the level of the caves & from behind whose crenellated top rises, most weirdly, a barge-boarded (or pargetted?) gable, c.1883
Sketch elevation

Insc: *Wm. Matthews Esqr Walmer (?)*

Sepia pen & watercolour on grey paper (285×380)

Verso: Sketch designs, mostly in pencil but one in sepia pen

The drawing might equally – perhaps even better – be regarded rather as a design for additions or alterations to an existing late medieval or Tudor house, but see [58].2 for a similarly arranged bay window.

[61] WHITFIELD OR BEAUXFIELD (Kent): House
Designs for chimneypieces, 1900 (2):

1 *Detail of Chimneypiece for Hall*, elevation (340×310)

2 *Plan, Elevation & Section of Chimneypiece for Dining Room* (320×320)

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

Insc: As above & *Beauxfield Whitfield*

s & d: *Beresford Pite Archt | 48 Harley St W | May 1900*

Sepia & black pen, pencil & watercolour within single ruled border on tracing paper

[62] WORTHING (Sussex): Blacknest

Design for alterations to hall & perspectives of a half-timbered & tile-hung house, 1927 (9):

1 *Detail* (i.e. part only) of *Plan of Hall*

2 *Plan, Elevation & Section of part of Fireplace Wall in Dining Room*

Scale: 1in to 1ft

3 Longitudinal *Section through* (part of) *Hall* facing towards the bay window in the front of the house

4 Longitudinal section *through* part of the *Hall* facing towards the staircase at the back of the hall

5 Cross-section *through* part of the *Hall*, showing the fireplace & stairs up to the gallery

6 Cross-Section *through* part of the *Hall*, showing the back of the fireplace in the dining-room

7 *Detail* (i.e. part only) of the *Front Elevation*, showing herringbone brickwork & a bay window with doorway in it

1-7 Scale: $\frac{1}{2}$ in to 1ft (except No.2)

Insc: As above & *Blacknest Worthing*

s: BP

Pen & coloured washes (560×750)

8 Perspective of the back (i.e. garden front) of the house in an apparently neglected garden
s & d: *Beresford Pite | 1927*

Sepia pen & watercolour on card (265×410)

9 Another perspective of the back of the house with lawn & flowers
Watercolour over pencil (515×730)
Not, it seems, by Pite.

Unidentified & other designs

[63] Design for an Anglican cathedral, 1902 (7):

1 *Ground Plan* of a cathedral centrally planned & itself 'planned as the centre of the organisation of the ministry', so that around it are disposed, to the E & either side of the *Cloister Court*, *Choirister's* (sic) *School & Theological College* &, to the W & either side of the *Baptistry*, *Home and Foreign Missions Societies Offices & Chancery* and *Diocesan Offices*

Insc: As above & *design for a Modern Anglican Cathedral*

s & d: *Beresford Pite | 1902*

Sepia pen with sepia & pale blue washes, mounted (490×920)

Reprd: p.7 of the pamphlet referred to below

2 *South Side Elevation*

Insc: As above & (on mount) *design for a Modern Anglican Cathedral*

s & d: (on mount) *Beresford Pite | 1902*

Sepia pen & wash, mounted (495×855)

Reprd: p.9 of the pamphlet referred to below; *Builder*, LXXXIII, 1902, p.346

Affixed partly to the drawing and partly to the mount in the top left-hand corner is another, smaller version of No.1 on a sheet (205×510).

3 *Elevation of the Entrance Front*

Sepia pen & wash (440×400)

Reprd: p.11 of the pamphlet referred to below

The drawing has been cut down – at least along the top edge – for framing (see note to No.6).

4 *East Elevation*

Sepia pen & wash (430×400)

5 *Cross Section of Nave & Chapels*

Sepia pen with sepia & pale green washes (430×400)

Reprd: *Builder*, LXXXIII, 1902, p.346

4-5 Mounted together on card (490×890) insc. *design for a Modern Anglican Cathedral* & s & d *Beresford Pite | 1902*

6 *Cross Section looking towards Nave*

Sepia pen with sepia & pale green washes & some pencil (210×400)

Reprd: p.11 of the pamphlet referred to below; *Builder*, LXXXIII, 1902, p.346

The drawing has been cut down – at least along the bottom edge – for framing; and the illustration on p.11 of the pamphlet shows that this drawing and Nos.3 & 7 went together on a mount insc. *design for a Modern Anglican Cathedral* and s & d *Beresford Pite | 1902*.

7 *Longitudinal Section*

Sepia pen & wash with some pencil (200×460)

Reprd: p.11 of the pamphlet referred to below
This drawing also has been mounted for framing, though not apparently cut in size in the process (see note to No.6).

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

3-7 Insc: As above

Lit: pp.2-11 of an undated pamphlet of 32 pages entitled *Design for a modern Anglican cathedral* &c printed for *Beresford Pite & Partners | Architects | 101 Great Russell Street | London, W.C.1* by *Billing & Sons Limited*. It is from the third of the twenty-one *Principles of the Plan* set out on pp.3-4 of this pamphlet that the quotation in the description of No.1 comes. The twenty-one principles and much of the rest of the text of the pamphlet are reproduced in *Builder*, LXXXIII, 1902, p.346, where, too, it is stated that 'the design... formed No.53 in the drawings submitted for the Liverpool Cathedral competition'. The designs entered for this competition were reviewed at length in *Builder*, LXXXIII, 1902, pp.69-71,

and on p.70 Pite's entry is described as 'a very clever and original conception... and we should like to see its author invited for the final competition', but in *Builder*, LXXXIV, 1903, p.14, it is said that the design was 'passed over without recognition by the assessors'.

[64] Design for a chapel, 1897 (4):

1 *Entrance or Porch* (i.e. N) & *End Elevations* of a chapel with tracery of c.1300

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

Insc: As above & *Sketch Design*

Pen on tracing paper (380×510)

This drawing is presumably the first of the series; it is specifically called a 'sketch design', is on a tracing paper different from that of Nos.3 & 4 and the window tracery is without mouchettes. The end elevation shows the ground falling away rapidly to the N and this might help locate the building.

2 Details in *plan*, *elevation* & *section* of mouldings

of *Doorway Arch*, *Chapel Window*, *buttress* &c

Scale: 1in to 1ft

Insc: As above & labelled

s & d: *Beresford Pite | Jan'y 29. 97*

Pen & pencil with black & blue washes (685×1020)

In its detail this drawing suggests that the building was certainly executed. The elevation of the window shows the tracery to be cusped and sub-cusped and to include mouchettes; so the drawing goes with Nos.3 & 4 rather than No.1.

3 *Ground Plan* & *Section B.B.*

Pen (lines of sections sepia pen) on tracing paper (610×500)

4 *Sections A.A., C.C. & D.D.*

Pen on tracing paper (495×700)

3-4 Scale: $\frac{1}{16}$ in to 1ft

s & d: *Beresford Pite | Architect | 48 Harley St W | Septem 97* or very similar

The design here shows window tracery with a multitude of mouchettes and much rich cusping, a style, that is, decidedly later than that of No.1.

1-4 Insc: As above & either *Private Chapel Douglas Support* or *Douglas Support Private Chapel*

It has not proved possible to find out anything about either Douglas Support (whether a person or a charity of some kind) or where the chapel was built.

[65] Design for *Double Kentish Cottages*, 1879

Ground & 1st floor plans & front & side elevations of tile-hung semi-detached houses

Insc: As above & with some calculations, apparently of prices

s & d: *A. Beresford Pite del & inv. | Oct 23. 1879*

Pencil & watercolour (330×530)

[66] Design for a wellhead-cum-drinking fountain

Rough Sketch of the wellhead standing in the centre of a square with church & buildings around it & details of mouldings of *Abacus*, *Necking* & *Base* | at B

Insc: As above

Pencil & blue wash (685×505)

The mouldings perhaps do not relate to this design at all.

[67] Design for a memorial hall, c.1919-20
Section

Insc: *Rough Sketch Section of The Hall of Memory*

Pencil with sepia, green & blue washes (400×455)

Pite wrote a series of four articles on 'National Memorials' in *Builder*, CXVI, 1919, pp.203, 227, 251, 277, the last with a map at p.276 showing 'Sites for National Memorials on the South Side Embankment from London Bridge to the County Hall'.

[68] Design for a half-timbered & tile-hung house, 1883 (2):

1 *Chamber & Attic Plans*

Insc: As above

s & d: *A. Beresford Pite | Architect | 5 Bloomsbury Square | W.C. October 1883*

Sepia pen, pencil & coloured washes (280 × 215)

2 *North Elevation*

s: *A. Beresford Pite Architect | 5 Bloomsbury Square W.C.*

Sepia pen & watercolour on grey paper (230 × 290)

That the house is indeed partly tile-hung and not partly of, say, mixed brick and knapped flint is shown by a comparison of this drawing with the reproduction in *Builder*, LIII, 1887, p.375, of Pite's drawing of a cottage at Haslemere, Surrey, that he restored for Mr Rayner Storr.

[69] Design for 2 pairs of semi-detached houses with mansard roofs, 1920s (6):

Design A

1 *Ground Floor & 1st Floor Plans, Front & Side Elevations & Section A.A.*

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

Insc: As above, *Pair of Small Semi-detached Houses*, with dimensions, cubic capacity &c & (in pencil) *£834 the pair | at 1/- (per ft cube?)*

s & d: *Beresford Pite & Partners | Architects | 101 Great Russell St, W.C.1 & G.B.H.*

Pen & watercolour within double ruled border (380 × 555)

2-5 Design B, very similar to the last

2 *Ground Floor Plan*

3 *1st Floor Plan*

4-5 Exterior perspectives with alternative roof designs

2-5 Insc: 3, 4, 1 & 2 respectively; No.4 additionally *£1100 the pair | at 1/- & Nos.2 & 3 labelled*

Pencil & coloured crayon on tracing paper (145 × 200)

[70] Designs for a house or houses in a neo-Georgian style, 1928 (3):

1 Sketch ground floor plan, *Bed Room Plan* & elevation of *Garden Front* of a 2 storeyed house 9 bays wide with garage & service wings

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

Insc: As above, labelled to show, for example, there are 11 (bedrooms) in all & with some measurements & calculations showing the house to cost £10,000 at 2 (per ft cube?)

s & d: *B.P. | Oct. 13. 28 (?)*

Pencil with red & blue washes (375 × 560)

2 Exterior perspective sketch of the garden front (?) of a house 11 bays wide, 2 storeyed & with dormers in the roof; to the right an attached (?) conservatory

Sepia pen & watercolour within pencil multiple ruled border (280 × 415)

3 Sketch bird's-eye view of a house 11 bays wide, 2/3 storeys high & with central pediment & attached (?) conservatory

Insc: 'A'

Pen on tracing paper (340 × 450)

There seems little reason (other than convenience) to associate Nos.2 & 3 with No.1 certainly or any of them with each other possibly. No.1 seems certainly a 'design for a neo-Georgian house'; it is too regular to be otherwise. But Nos.2 & 3 both seem to be of 11 (not 9) bays, to have conservatories (?) and (although the inscribed 'A' on No.3 should not be dismissed) possibly to be remodellings of already existing houses. Despite these similarities, however, certain features – especially the treatment in each case of the centre part of the main block – suggest that Nos.2 & 3 do not in fact relate to the same project.

[71] Design for a block of 4 houses, 1932

Plans of Ground, First & Attic Floors, Front Elevation & Section

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

Insc: As above, *Sketch for Block of Four Houses | G. E. Swanson Esq & the plans & section labelled & with measurement marked*

s & d: *Beresford Pite & Partners | 101 Gt Russell St W.C.1 | Dec 1932*

Pencil & watercolour within single ruled border on green paper (385 × 560)

[72] Design for nameplate for the architect's door

Elevation & section

Scale: FS

Insc: *Beresford Pite | Architect, Clear Brass Name tablet | Ground finely matted & Provide back with 2 Zinc screws & washers | for fixing through Door*

Sepia & blue pen on cream cartridge (205 × 290)

[73] Design for a settle

Plan, Front elevation & Section of a Billiard Room Settle | for J. D. Tremlett Esqre

Scale: 1in to 1ft

Insc: As above, *of light oak & cane & labelled*

Pen with pink & brown washes & some pencil within single ruled border on tracing paper (510 × 525)

[74] Design for shops in the Tudor style, 1879

Basement, Ground, 1st & 2nd Floor Plans, Elevation, Section & Perspective Sketch of Drapers, Grocers & Butchers Shops

Scale: $\frac{1}{16}$ in to 1ft (except basement & 2nd floor plans which are $\frac{1}{10}$ in to 1ft)

Insc: As above, *Building News Designing Club | Design for | Block of Three Shops with details of Cubical Contents to give a Total Estimated Cost of £2095.4.0*

s & d: *Dunwich (pseudonym) April 1879; verso (handwritten) "Dunwich" | A. Beresford Pite fecit | Effingham House | Ramsgate*

Pen (560 × 355)

[75] Design for wallpapers & textiles (13)

All are 'floral', most, essentially sepia & green in colour, though some pinks, blues & oranges are used; one design is labelled 'Dedham' & s. B. Pite del.; another is labelled *Bryanstone*; the only dated design, labelled *Aristolochia | elegans*, has besides the date 17.7.03 a w/m 1896

Brush & coloured washes, sometimes over pencil, is the most common medium; 4 of the designs are on tracing paper, while one of the others has on the verso about a dozen small sketch details – mostly elevations & part-elevations – of fireplaces & mantelpieces (115 × 175 smallest, 1090 × 1090 largest)

As early as 1889 Pite had read to the AA a paper on 'The Design and manufacture of wall-papers' and a report of it together with two illustrations (neither of them apparently related to any of these designs) appears in *Builder*, LVI, 1889, pp.243-246.

Other references in *Builder* to Pite and his wallpaper designs, made it seems for Hayward & Son of No.88 Newgate Street, are to be found in LXIX, 1895, pp.202-203; LXX, 1896, p.225 (where Pite's 'De Morny' design is described as 'one of the best' in Hayward's collection) and LXXVII, 1899, pp.86-87.

Competition designs

[76] Competition design for *Ye | Village | Church South Elevation* of a church in the EE style & with an exceedingly fanciful *fliche* at junction of chancel & nave

Insc: As above

s: *Nala (pseudonym)*

Pen (460 × 700, the top of the bell turret on a flap)

[77] Preliminary studies & competition design for 'A West End Club House' for the RIBA Soane Medallion, 1882 (9):

1-2 Preliminary studies

1 Rough bird's-eye view of a building in a Flemish style with 3 – not necessarily related – sketch exterior perspective details

Insc: (bird's-eye view) with various only partly legible annotations, e.g. *well (?) hole here*

Pencil (535 × 660)

The drawings appear to have been executed on the opened-out pages of a sketchbook and – especially considering the annotations and the complete absence of crow-stepped gables and generally more French than Flemish style of architecture in the competition entry – the bird's-eye view might be, if not that of an actual building seen, at any rate one owing much of its inspiration to such a building.

2 Rough sketches, all of which show a clearer affinity with the competition entry than do those of No.1

Pencil (510 × 680)

Verso: Unfinished elevation of the E (?) end of a church or cathedral in EE style with much dog-tooth moulding

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

Pencil & pen

3-9 Competition design

3 *Ground Plan*

Insc: As above & labelled

4 *Plan at Upper Level of | Pleasances and Towers*

Insc: As above, *Mark well that this drawing | shows two Plans at different | levels – the Plan of Front | being a storey above the | back Part & labelled*

5 *Principal Plan*

Insc: As above, *S.V.P. | Notice that the Hall of Banquet | has a Clerestorey on all its | sides, and Bays between | the Towers have large Windows | apparent in the Elevation though | this Plan does not reveal them & labelled*

3-5 Pen (435 × 520)

6 *Front Elevation*

Insc: As above & labelled

Pen (435 × 490)

7 *Cross Section thro' Grand Staircase*

Insc: As above & labelled

Pen (515 × 430)

3-7 Scale: $\frac{1}{8}$ in to 1ft

Insc: *Design for RIBA 1881-1882 | A West End Club House*

8 *Details of Part of Front Elevation*, including *Plan & Elevation of Great Arch* with sections of mouldings & sketches of 2 *Gargoyles* &c

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

Insc: As above, *A West End Club House* & labelled

Pen (890 × 570)

3-8 s: *El Dorado | Yo he trovato (pseudonym)*

9 Perspective, showing also the surrounding buildings with, on a separate strip below, small-scale plans of *Ground Floor, First Floor & Half Plans of Second & Top Floors*

Insc: As above, *Royal Institute of | British Architects | Soane | Medallion | Prize Design & A West End | Club House*

s & d: *ABP (in monogram) 1882*

Pen (915 × 635, strip below 110 × 635)

The strip below contains, besides the small-scale plans, the inscriptions, monogram and date.

1-9 Pres. by Ian Pite (F), 1937

3-9 Reprd: BN, XLII, 1882, p.386; No.9 additionally in *Builder*, CXXV, 1923, p.127 & J. Berjeman, *First and last loves*, 1952, p.175

The Builder, XLII, 1882, p.279, says that the RIBA's Committee for Medals & Prizes reported as follows: 'Having arrived at the decision that no one design (of the fourteen submitted) embodies, in plan and elevation, the requirement asked for, the Committee proceeded to re-examine all the drawings, to see whether of the competitors had displayed the greatest amount of thought and study on the whole design, and they arrived at the conclusion that the design marked "El Dorado, Yo hé trovato"', though wanting in the character usually ascribed to a West-end Club, displayed so much thought and study and so much originality and talent in the design of the elevation, section and perspective, that they recommend its author to be the recipient of the Soane Medallion.' The report was adopted by the Council and the award made. In due course, *The Builder*, according to a correspondent (XLI, 1882, p.436), 'properly pointed out the serious error made' (by the RIBA) in awarding the Soane medallion to what the correspondent called 'a rude, impossible, turreted structure, supposed to represent the work of the Middle Ages'. The correspondent condemned Pite's design as 'useless rubbish' and added: 'If this is the direction the Council (of the RIBA) wish to give nineteenth-century architecture, the sooner it is fully understood the better. Something should at once be done to remove the civil impression produced among the young men by this foolish award. It has struck common-sense dumb.'

[78] Competition design for *A cottage by the Sea*, 1880 (2):

1 *Ground & Upper Plans*

Insc: As above, B. (British) *A. (Architect) Art Club* July 1880, *A Cottage by the Sea* & labelled

2 *Elevations to Road & to Sea Front*

Insc: As above & *Ye Sea Cottage*
w/m: J. Whatman 1877

1-2 Scale: $\frac{1}{4}$ in to 1ft
s: *Nala* (pseudonym)
Pen (405×635)

[79] Competition design for *A Street Front*, 1880
Elevation & section of a façade 7 storeys high & 3 bays wide with a shop on the ground floor & surmounted by a big gable in which there is a shield of arms
Scale: $\frac{1}{4}$ in to 1ft
Insc: *The British Architect | Art Club | A Street Front*
s: *Dizgina* (pseudonym) obliterated by a label bearing the pseudonym *Nala* in blue-black pen
Pen (650×740)

[80] Competition design for bachelors' homes, 1880
Front & Back Elevations of a 3 storeyed block in Tudor style
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, *Bachelors' Homes*, (beneath the arms over the front door) *Amor omnia vincit* & (on back elevation) *Skylight to Corridor*
s: *Nala* (pseudonym)
Pen (650×455)

[81] Competition design for a street front for a 3 storeyed house with shop, 1883
Elevation, Section & details of façade including Skitch of Dormer, Spandril | over 1st Floor Windows, Cap & Base | of Column at B with Inscription round it "In Business and | confidence shall | be your strength"
Scale: $\frac{1}{4}$ in to 1ft, details 1in to 1ft
Insc: As above, B(ritish) *A(rchitect) Art Club 2 Session | 9th Series | A Street Front for a House of 3 storeys | with Shop. Frontage 20ft*
s & d: "*Chichevache*" (pseudonym) 20th. April 1883
w/m: W. King
Pen (455×570)

[82] Competition design for the pedestal of a statue, 1881
Plan, side & end elevations & perspective sketch of the statue with buildings around it, with details of some of the mouldings
Scale: Plan & elevations 1in to 1ft; details of mouldings $\frac{1}{4}$ FS
Insc: As above, *British Architect | Art Club | 2nd Session | Design for the | Pedestal of a Bronze Equestrian | Statue to occupy the centre | of cross Streets & with details of materials to be used*
s & d: *Chichevache* (pseudonym) October 1881 & (in bottom left corner of perspective) *Chichevache | delt*
Pen (515×680)

[83] Competition design for a pulpit, 1883
Two *Part Plans*, elevation, *Section & perspective Sketch of A Stone Pulpit For a large church or Cathedral* with details of *Mold (sic) of | Corbellings etc*
Scale: 1in to 1ft, mouldings $\frac{1}{4}$ FS
Insc: As above, *British Architect Art Club | 2 Session No.8 & with details of materials to be used, e.g. Bronze-Foliage to Capitals | Walls of Pulpit Alabaster*
s & d: "*Chichevache*" (pseudonym) February 20. 1883 & (beneath perspective) *Chichevache delt*
w/m: W. King
Pen (590×460)

[84] Competition design for a village school, 1882 (2):
1 *Ground Plan, Front & End Elevations & Cross Section*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Village School & House by Sea Coast | Built in Granite & Slate Country*, some directions as to materials to be used, e.g. *Note the flues to be built of | some Stone other than | Granite say Portland, Note W.C.s etc in | detached block separte (sic) from Main Building & | depending on peculiarities | of site for position & the plan* labelled
s & d: "*Chichevache*" (pseudonym) February 82

2 *Back Elevation, Perspective Sketch & Detail of Bell Cot*
Scale: $\frac{1}{8}$ in to 1ft, detail 1in to 1ft
Insc: As above, *Design for Village School | & Schoolmarm's house | in Granite & Slate by | the Sea Coast*
s & d: "*Chichevache*" (pseudonym) Febry 1882 & (bottom right corner of perspective) *Chichevache delt*

1-2 Insc: As above & B(ritish) *A(rchitect) Art Club*
Pen (490×630)

[85] Competition design for *An Artist's Studio*, 1880 (3):
1 *Ground & Upper Plans*
Insc: As above, *British Architect Art Club June 1880 | An Artist's Studio, Cubical Contents | 28710 feet at 7d per foot | £829.0.0d & labelled*

2 *Studio Elev(ation) & perspective of the entrance corner*
Insc: (against elevation) *Domestic | Kentish Materials | Wood. Tile | Field Stones | and Brick*

3 *Entrance Elevn & Section thro' Hall & Studio*
Insc: As above

1-3 Scale: $\frac{1}{4}$ in to 1ft
s: *Nala* (pseudonym)
Pen (605×340)

[86] Imaginary study: *A Sketch in El Dorado | "The Lizard Tower"* [Fig.37]
Insc: *Sketch in | El Do* (cut off) & (on mount) as above
s: (on mount) *ABP* (in monogram)
Sepia pen on cream paper (330×270), mounted on grey tinted page of a sketchbook (495×310)
Despite the inscription *El Dorado*, there seems no reason to associate this drawing with the West End club house design [77].

Measured drawings

[87] GERRARDS CROSS (Bucks): Church of St James
Unfinished measured drawing
Cross-section through nave & transepts looking towards E end
Insc: *St James Church | Gerrards Cross*
Pen & watercolour (520×340)
St James's church was built in 1859 to the design of Sir William Tite.

[88] REGENSBURG (RATISBON) (Bavaria, Germany):
Cathedral church of St Peter (Dom)
Measured drawings, 1882 (2):
1 *Elevation of exterior of East End*
s & d: *Beresford Pite mens 1882*
Pen on tracing paper (520×420)

2 *Section through chapel facing E with details of wall painting & perspective sketch of altar*
s & d: *ABP* (in monogram) July 1882
w/m: J. W. Zand
Pen, pencil & watercolour (645×485)

1-2 Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *All Saints' Chapel in the Ambitus | of Ratisbon Cathedral*
Made with W. A. Pite, see Pite, W. A. [3].

[89] Topographical drawings of English subjects, mostly ecclesiastical & some perhaps prepared for publication, 1879-1922 (45)
Most are s. &/or d., the dates varying from 16.7.1879 to Sep. 9 XXII, i.e. 1922
Various sizes & media (mostly pen &/or pencil, some with wash & a very few in watercolour)

PITE, Alfred Robert (1832-1911)

Pite was articled in the 1840s to William Gilbee Habershon of St Neots and in 1851 entered the office of Philip Hardwick. In 1856 he went to Brazil as architect to the Dom Pedro Railway. Four years later he entered into partnership with his former master W. G. Habershon and, until the dissolution of this partnership in 1878, enjoyed a very extensive and varied practice. Pite subsequently acted as architect to the Young Men's Christian Association and practised in London until he retired to Ramsgate. He was elected F in 1864. W. A. and A. B. Pite were his sons (qq.v.).

Bibl: obituary: *Builder*, C, 1911, p.252

[1] LONDON: House, Hackney
Design, 1862 (2):

1 *Plan of Basement, Ground & First Floors & Attics*
Insc: As above & to be appropriated for kitchen & offices | in the event of this becoming Governor's House | for Almshouses

2 *Front & End Elevations*

Insc: As above & (apparently in another, perhaps later, hand) *Hackney*

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

Insc: As above & J. Child Esqre

s & d: Wm. G. Habershon & Pite | 38 Bloomsbury Square | July 8th 1862; (rubber stamp) Alfred R. Pite | Architect | 44 Bloomsbury Square, W.C.

Pencil & coloured washes (330 x 495)

Prov: Pur. 1970

Not built, cf. [2].

[2] LONDON: Pilgrim Lodge, Lyne Grove, Hackney
Contract drawings, 1865 (6):

1 *Ground Plan & details of window*

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

2 *First Floor Plan & Details of Ventilator*

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

3 *Side Elevation & details of the Front Door* which has on a scroll above it the words *The Pilgrim Lodge* & the date 1866

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

w/m: J. Whatman 1860

4 *Front Elevation & End Elevation of the Offices & of the Warden's House* with details of chimneys
Scale: 1 in to 1 ft details
w/m: 1860

5 *Longitudinal Section A.B. with Roof Plan, Detail of Eaves* & other details of construction
Scale: plan $\frac{1}{4}$ in to 1 ft, details $\frac{1}{8}$ FS

6 *Cross-Sections C.D., E.F. & G.H. & details*
Scale: details $\frac{1}{4}$ FS

1-6 Scale: $\frac{1}{2}$ in to 1 ft & as above

Insc: As above, *Hackney Almshouses, No.1, No.2 &c* consecutively to No.6, labelled & with measurements given

s & d: W.G. Habershon & Pite *Archts* | 38 Bloomsbury Square, August 1865; (rubber stamp) Alfred R. Pite | Architect | 44 Bloomsbury Square W.C.; (countersigned) Christopher Forrest | James Child
Pen & coloured washes within single ruled border (335 x 485, damaged top left corner)

Prov: Pur. 1970

Lit: The Rev. C. M. Moore-Crispin, *Centenary of the Pilgrims Lodge 1863-1963*, 1963

Pilgrim Lodge was founded as an almshouse for twelve women by James Child (1799-1881), a veterinary surgeon and farrier. The rents received by the trustees of the charity from three houses in Devonshire (now Brenthouse) Road that he also built were to be used for the general upkeep of Pilgrim

Lodge. Both the houses and Pilgrim Lodge still stand, the latter essentially in accord with these drawings. Pite's account book (q.v.), p.84, shows that the contract with C. Forrest in the sum of £1992.0.0 was entered into on 1865 | Sep 5.

[3] *Journal* consisting of 358 pages of *General | Building Accounts payable | by Certificate* (inserted later 1860 to 1878) | Wm. G. Habershon & Pite | Architects | 38 Bloomsbury Square | London (inserted later for A. R. Pite only | from 1878 to 1905) | All accounts crossed with red | ink as settled denote those | upon which the Commission ... (illegible) | has been rendered to Clients | and finally settled | (s.) A. R. Pite

The volume has an index referring to the individual works undertaken and these are priced and have the names and dates of contracts. On p.300 there is a *Record | of | 50 years work professionally | from (sic) | 1856 to 1906 | Alfred R. Pite | Architect | 38 Bloomsbury Square | London | and Effingham House | Ramsgate | 5pr Ct on £1,001,286 = £50,064 | being equal to £1000 a year for 50 years & on p.335 there is a Summary of Commissions 1856 to 1906 | 5 pCt on £1,001,286 = £50,064 | say average of £1000 a year | including Partnership with | Wm. G. Habershon - the yearly | Income became divisible, viz. | Paid to W. H. Habershon - 18yrs at 1000 18000 | (Paid to) A. R. Pite 50 years at 650 32500 | Total Commns £50500 | The above accounts and amounts | audited 1st January, 1906 | (s.) Alfred Robt Pite | Newington Viewlands - St Lawrence, | Ramsgate. Leather half-bound volume with green boards (230 x 160)*

Prov: Pres. by Robert Pite (F), 1960

PITE, Hugh Stanley (1909-)

A nephew of William Alfred Pite (q.v.) and of Arthur Beresford Pite (q.v.), he was trained in the latter's office and from 1932 to 1939 served as an assistant to Brian O'Rourke. In 1942, after an interval as assistant to Sir William Holford, he was appointed assistant staff architect of Rootes Ltd, Coventry, where he remained until 1945, when he joined the teaching staff of the AA School of Architecture. He set up in practice on his own in 1949. He was elected A in 1936 and F in 1964.

Bibl: RIBA records

See Pite, Arthur Beresford [14]

PITE, William Alfred (1859-1949)

Brother of A. Beresford Pite (q.v.) and eldest son of Alfred R. Pite (q.v.), architect. He was educated at King's College School, Wimbledon, and was articled first to his father and later to Habershon & Fawcner. After serving as an improver with John Oldrid Scott, he began practice on his own in 1884. In 1882 he won the AA Travelling Studentship and the following year was awarded the RIBA Pugin Studentship. He was a great authority on hospital design and, as a member of the firm of Pite, Son & Fairweather, he designed a large number of hospitals including King's College Hospital, Denmark Hill, London, the Royal Infirmary, Bradford, Yorkshire, and the Tuberculosis Hospital, Sully, Glamorganshire, all won in competition. Other works executed by the firm were the Royal Victoria Hospital, Bournemouth, Hampshire, the Girls' Hospital, Barkingside, and the Boys' Garden City, Woodford, both in Essex and for Dr Barnardo's Homes, All Saints' church, Ealing and St Peter's church, Southfield Road, Acton, both in London and St James's church, Alperton, Middlesex. Pite was keenly interested in sketching and draughtsmanship and was for a time joint editor of *The AA Sketchbook*. Elected A 1891 and F the following year; on the retired list 1937.

Bibl: obituary: *Builder*, CLXXVII, 1949, p.225

See also Pite, Arthur Beresford [40], [50]

[1] Design for a church in a Romanesque style
Interior perspective facing E of a Church
s: Wm. A. Pite
Sepia pen & washes on cartridge-backed tracing paper (620 x 425)

[2] Design for the title page of the *AA Sketch Book*, New Series, Vol.4, 1884

Layout of the design showing as a centrepiece *The Burg | Nuremberg Bavaria* surrounded, starting in the top left-hand corner & working clockwise, by (across the top) *England | Salisbury cathedral* from the SE, *Architectural | Association | Sketch Book*, *Laon cathedral France* from the NE, (in roundels down the side) *President, Mason, Grinder & Instruction, Bamberg cathedral Germany*, (across the bottom) the words *New series | MDCCCLXXXIV, 9 Conduit Street | London, Vol 4 | WAP* (in monogram) *inv et del* above a scene showing a medieval building site conference surrounded by the legend *Tell me not in mournful numbers life is but an empty dream; Life is real, life is earnest and ye grave is not its goal*, *St Mark's, Venice Italy* from the NW & (in roundels up the side) *Quantities, Smith, Carpenter & Architect*

Insc: As above

s & d: As above

Pen (555 x 420)

Affixed to the verso is an enlarged version (in pen) of the motto of two faceless dancing figures to be found in the bottom right-hand corner recto. This and the name *William A. Pite* in pencil was on the mount to which the drawing was formerly affixed.

[3] **REGENSBURG (RATISBON)** (Bavaria, Germany):
Abbey church of St Emmeram

Measured drawings of the cloisters, 1882 (8):

1 *Plan of Double Arcaded Bay North Walk*

Sepia pen & pencil (335 x 460)

2 *Plan of Archway at end of North walk*

Sepia pen & pencil (335 x 455)

3 *Elevation of Double Arcaded Bay North Walk*

Pencil & grey wash (335 x 455)

4 *Plan of Arches | and Vaulting & Interior Elevation of Double Arcaded Bay North Walk*

Pencil with sepia & blue washes (460 x 335)

5 *Cross Section of Double Arcaded Bay North Walk*

Pencil with sepia, blue & red washes (335 x 460)

1-5 Scale: $\frac{3}{4}$ in to 1 ft

Insc: As above, *Measured and drawn to scale on spot or similar & labelled*

s & d: WAP (in monogram) July 1882

6-7 *Details of mouldings of Bay of Cloisters | North Walk double arcade*

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

Insc: As above & labelled

s & d: WAP (in monogram) & 18 & 19/7.82

(No.6), July 1882 (No.7)

Pencil & sepia washes on cartridge-backed graph paper (335 x 455)

8 *Sketches from Vaulting Shafts South Wall and Bosses | North Walk of Cloisters*

Insc: As above & labelled

s & d: WAP (in monogram) 27/28.7.82

Pencil (460 x 335)

1-8 Insc: *A.A.T.S.* (i.e. AA Travelling Studentship)

Parts of Nos.1-8 are reprd. in *Builder*, XLVI, 1884, pp.378-379.

[4] REGENSBURG (RATISBON) (Bavaria, Germany): Cathedral church of St Peter (Dom)
Measured drawings of the staircase in the N apse, 1882 (5):

1 Plan

Insc: As above, *Joints from measurements, A.A.T.S.* (i.e. AA Travelling Studentship) & 1a
d: 11.7.82

w/m: J. Whatman 1881

Sepia pen & pencil (280 × 390)

2 Elevation with Sketches of Angle & Capital

Insc: As above, *Joints to scale & 2a*

d: 10.7.82

Pencil with sepia & blue washes (330 × 475)

3 Sections A.B. & C.D with Sketches of 2 details

Insc: As above, *The Stairs lead to the Triforium and upper part of Cathedral, Joints to Scale & 3a*
d: 12.7.82

Pencil & sepia wash (330 × 480)

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

4 Details of mouldings, corbels, Masons Mark &c on Staircase North Aisle

d: 12.7.82

Pencil with sepia & blue washes on cartridge-backed graph paper (325 × 430)

5 Details of mouldings of Wall Arcade & Staircase

d: July 11.1882

Pencil with sepia & pink washes on cartridge-backed graph paper (335 × 430)

4-5 Scale: $\frac{1}{4}$ FS, $\frac{1}{2}$ FS

Insc: As above, *A.A.T.S.* (i.e. AA Travelling Studentship), 4a & 5a respectively, labelled & with notes

1-5 s: *WAP* (in monogram)

Made with A. B. Pite, see Pite, A. B. [88].

[5] ROTHENBURG OB DER TAUBER (Bavaria, Germany): Church of St James (Jakobs-Kirche)
Measured drawings of carved altarpiece, door furniture & stalls, 1882 (5):

1 Sketch elevation & Plan of Triptych in North Aisle with details of *sunk carving, joint of frame & of mouldings*

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

Insc: As above, *The original drawing is the property of the Architectural Association | London*, labelled & with notes

s & d: William Pite | 14.8.82 | litho Dec 82

Print with watercolour added, mounted (390 × 280)

2 Details of door furniture including Hinge and lock plate | Vestry Door, N. side of Choir & Lockplate from the opposite Door to South Tower

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

Insc: As above, *A.A.T.S.* (i.e. AA Travelling Studentship), labelled & with notes

s & d: *WAP* (in monogram) 15.8.82 (an error for 15.8.82)

Pencil & grey wash (355 × 255)

3 Plan & details of Back Panelling to 3 Stalls in Choir with Mullion to Desk Front

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

Insc: As above, labelled & with notes

s & d: W. A. Pite August 1882

Pencil & sepia wash (245 × 460)

4 Elevation of Ends A & B of Stalls in Choir with details of *Fleur de Lys and Rose & of Crockets*

Scale: $\frac{1}{8}$ FS, $\frac{1}{2}$ FS

Insc: As above, *A.A.T.S. Sketch to Scale on spot*,

labelled & with notes

s & d: *WAP* (in monogram) 18.8.82

Pencil & sepia wash (460 × 235)

5 Details of Stalls in the Choir including the Front Elevation of, & Cross Section through, the stalls & the elevation of the End of the Principal Stalls, with the profiles of many mouldings & their measurements

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

Insc: As above, *A.A.T.S. | Measured & drawn to scale on spot*, labelled & with notes

s & d: *WAP* (in monogram) Aug 18 1882

Pencil with sepia & grey washes (520 × 335)

Some of the moulding profiles are drawn on two pieces of paper (100 × 80) overlapping some 25mm and affixed to the drawing towards the bottom LHS.

[6] Plans of 12 French & German churches:

AUGSBURG (Bavaria, Germany): Cathedral

BAMBERG (Bavaria, Germany): Cathedral

BAMBERG (Bavaria, Germany) Church of St James

(St Jakobs-Kirche)

CHÂLONS SUR MARNE (Marne, France): Cathedral

MÜNSTER (Westphalia, Germany): Church of St

Lambert (Lambertis-Kirche)

NÜRNBERG (Bavaria, Germany): Church of Our Lady

(Liebfrauen-Kirche)

NÜRNBERG (Bavaria, Germany): Church of St

Lawrence (St Lorenz-Kirche)

NÜRNBERG (Bavaria, Germany): Church of St

Sebaldis

REGENSBURG (RATISBON) (Bavaria, Germany):

Cathedral church of St Peter

RHEIMS (Marne, France): Church of St Rémi

TOUL (Meurthe et Moselle, France): Cathedral

ULM (Württemberg, Germany): Cathedral

Scale: 1 in to 72 or 80 ft approx.

Pencil (except Münster & Regensburg) on graph paper affixed to 2 sheets of card s. *W. A. Pite* (the initials in monogram) & on which the plans (60 × 40 smallest, 165 × 110 largest, all stamped *AA Travelling Student 1882*) are identified

[7] Collection of plans, perspectives & details (some accompanied by photographs) mostly made by Pite on his RIBA Pugin Studentship tour in May-October 1883

The few drawings not made on that tour relate to Lincoln, London, and Rochester, Sandwich and Stone nr Dartford (all in Kent), Tewkesbury (Gloucestershire) and Weston-in-Gordano (Somerset).

Besides some relating to a number of houses and a couple of inns, the Pugin tour drawings are of churches, all of them in the county of Oxfordshire except four just over the border in Gloucestershire, Northamptonshire and Warwickshire. Whether or not done on the Pugin tour, the drawings are of a wide variety of subjects; some are finished perspectives or others slight sketches, some are of whole buildings or features, others of the smallest details and almost all are excellent record drawings. They are in a variety of media, mostly pencil but some are in pen and others employ washes and watercolour. They vary in size but are mostly mounted on papers, some grey, some brown.

Prov: Pres. by R. Pite (A), 1950

See [9].

A more detailed description of the above drawings can be found in the card catalogue of the RIBA Drawings Collection.

[8] Collection of drawings made by Pite when, accompanied by his brother Arthur Beresford Pite (q.v.), he visited Germany, Czechoslovakia & France in May-October 1882 after having won the AA Travelling Studentship that year

Apart from some plans and measured drawings (the latter relating to Regensburg and Rothenburg-obder-Tauber and separately catalogued), the drawings are mostly perspectives and details and, like those made on the Pugin tour, are of a wide variety of subjects and in different media. Most are pencil sketches, though quite a few are pen on tracing paper and some use washes and watercolour. They vary in size and are mostly mounted on paper or thin card. A more detailed description of the above drawings can be found in the card catalogue of the RIBA Drawings Collection.

[9] Volume of 276 pages entitled on the outside front cover *RIBA | The Pugin Travelling Studentship | 1883 | Journal of Proceedings & containing notes on & numerous sketches of details from the churches* (mostly in Oxfordshire) visited by Pite in the course of his tour

Both notes and sketches are some in pen and some in pencil, and some of the sketches have been made on other paper and affixed to the pages of the volume. It is clear that many of these inserted sketches have been removed. The volume is inscribed on the front flyleaf *William A. Pite | 44 Bloomsbury Square | London WC. | England.*

Stiff purple-brown board covers, the front embossed *MSS* (200 × 130)

See [7].

[10] Volume of 156 pages entitled on the outside front cover *Notes during a Journey into Germany | Architectural Association Travelling Studentship | Page 408* (if this reading is correct, the reference is not understood) | *William A. Pite | 44 Bloomsbury Square London WC & containing notes (in pen) on the places visited by Pite in the course of his tour*
The volume is inscribed on the front flyleaf *Journal | May 1882 | William A. Pite | 44 Bloomsbury Square | London WC | England*

Black linen-covered boards (160 × 105)

As a separate insert to the volume there is a 34 page section of a similar volume sewn with green thread and without cover entitled *The Architectural Association | Travelling Studentship 1882 | Day Journal | July 5th to September 11th inclusive | William A. Pite | 44 Bloomsbury Square | London WC. It consists of a diary of what Pite did each day on his tour.*

PITT, Edgar William Francis (1894-)

Studied architecture at the Birmingham Central School of Arts & Crafts, 1910-15 and 1919-23. In 1917-19 he went to Macedonia and studied Byzantine and pre-Byzantine churches in Salonika. He surveyed and plotted three of these and published articles about them in the North American press. He started practice as an assistant in Birmingham and subsequently moved to London where he held various posts including that of Borough Engineer & Architect of Stepney, 1945-46, and in the LCC Housing Department, 1948-50. He was elected L in 1955 and retired from practice in 1969.

Bibl: RIBA records

Prov: All drawings pres. by E. W. F. Pitt, 1962

Measured drawings

- [1] THESSALONIKI (Greece): Church of the Holy Apostles
Plan, West Elevation, North Elevation, Apsidal Elevation, South Elevation & Longitudinal Section
 Scale: 1/8 in to 1 ft
 Insc: As above, *The Church of the Holy Apostles Salonika & According to Texier the church dates back to the 7th centy. | other archaeologists assure us that it was built in the 14th centy. This is based on the | fact of the existence (sic) of an inscription above the doorway - ΠΑΤΡΙΑΡΧΙΣΚΑΙΚΤΗΤΩΡ (patriarch and constructor), and the name of Citor Nippon who was patriarch of | Constantinople between 1312 and 1315, in monogram upon some of the capitals of the columns of the portico. Others give the opinion that it is a church restored by Nippon. | The plan is remarkable and differs from that usually adopted in the fact that the aisle | corresponding to the internal narthex goes all round the nave forming a perfect square. | The exo-narthex is composed of an open gallery, having to right and left two coupled | columns supporting arches of unequal span. There is a similar arrangement in the | Church of the Theotocos at Constantinople which is of the time of Justinian. | The nave is entered from the narthex by a single doorway and is terminated at the Eastern end | by three apsidal. The whole is covered by five cupola-like domes of considerable height. The four columns | of the central dome support large brick arches thro' which the nave is lighted by windows | the capitals are of two sorts; some are composed of two rows of acanthus leaves and four | volutes. The astragals are composed of leaves laced close together with their points downwards. | The other capitals have three equal rows of acanthus leaves and an abacus like the corinthian s & d: E. W. Pitt, | Mens et delt. | 1919-21*
 Pen with black & blue washes (545 x 755)
- [2] THESSALONIKI (Greece): Church of S Sophia
 1 *Ground Floor Plan & Upper Floor Plan*
 2 *Transverse Section looking to Narthex & Longitudinal Section*
 1-2 Scale: 7/8 in to 10 ft
 Insc: As above & *S. Sophia, Salonika s & d: E. W. Pitt | Mens et Delt. 1919-23*
 Pen & blue washes (560 x 780, 775 x 560)
- [3] THESSALONIKI (Greece): Church of the Virgin
Plan, Front Elevation, Elevation of Apse, North Elevation, South Elevation, Cross Section, Longitudinal Section thro' Narthex & Plan of Gallery over Narthex
 Scale: 1/8 in to 1 ft
 Insc: As above & *Situated in a modern street surrounded by a high wall | on three sides is this small and elegant Church consecrated | to Theotocos. It was, during the domination of the Turks under | the name of Kazandjilar-Djami or Mosque of the Coppersmiths | (for it was occupied by the Turks) because it stands in the centre of the | coppersmiths' district. The church was built in 1028 A.D. by one Christopher governor of | the province in honour of his wife Marie and his children Nicephore, | Anne and Katacale, concerning which we learn by the inscription on the | lintel of the entrance door. | It is built on a Greek cross plan and is surmounted by two domes. | Indications in the interior walls of the S.W. portion of the upper part of the | Narthex lend belief that a dome covered originally this part of the church too. | The exterior brick facings are very interesting. On interior walls are traces of mosaics | which existed in bygone days. | The building is now occupied by Greek | refugees from Thrace s & d: E. W. Pitt | Mens. et Delt. | Salonica. 1918*
 Pencil & coloured washes (470 x 740)

PITTAR, Barry

LONDON: King's Cross railway station
 Impressionistic view of exterior
 Insc: *King's Cross by Night*
 s: Barry Pittar
 Charcoal & watercolour (235 x 310)
 Prov: Pur. 1955

PLANT Charles (fl. c.1860)

ASHRIDGE PARK (Herts)
 Working drawing for additions
Ground Plan & Section of footings
 Scale: 1/4 in to 1 ft
 Insc: As above, *Ashridge - Additions*, labelled & dimensions given
 s: *Ch Plant Archt | Hinde St | Manchester Sqre*
 Pen with pink, brown & yellow washes within single ruled border, linen-backed (410 x 560)
 The additions are shown next to a storeroom and wash-house, and consist of a summer larder, fagor place, WC, urinal and a four-bay arcade. The (undated) postage stamp on verso, use of word 'urinal' &c suggests a date of c.1860.

PLATZER, Josef (1751-1806)

Platzer was born in Prague and was taught there by his father and by Franz Wolf. Later he travelled to Vienna where he was taught at the Academy, 1774. He established himself as the leading Austrian stage designer of the period, designing numerous sets for the Vienna theatres and in 1795 obtaining an appointment to the Kaiser. Platzer also worked for the Duke of Lichtenstein and in his paintings specialized in ruin and night pieces. There are some 200 of his sketches for projected stage designs in the Vienna Academy, some of which were published after his death as *Theater Dekorationen nach den original Skizzen des Hof Theater Mahlers Joseph Platzer radiert und verlegt von Norbert Bittner*, Vienna 1816.
 Bibl: T.B.; J. Scholz & A. Hyatt Mayor, *Baroque and romantic stage design*, New York 1962, p.16, Nos.93-100

Sketch designs for stage sets (2):

1 Sketch perspectives of arcades & angled stage sets
 Pencil & sepia pen, mounted (385 x 225)

2 Sketch perspectives of features on promontories:
 a castle & 2 versions of a house or cottage; sketch perspective of an arcaded hall & of a set showing a decorated proscenium arch with a series of wings receding to the backdrop

Pencil, sepia pen & wash, mounted (345 x 260)

Prov: Pur. 1963

These two sheets of sketches can be compared with those reproduced in Scholz & Mayor, *op. cit.*, where the sketching technique is extremely similar, though those illustrated there show a much higher degree of finish than these two which are very much in the nature of preliminary studies.

PLATZER, Josef (1751-1806) *Attributed to*

Design for a stage set

Perspective of a complex (palace?) interior with, at front, openings & balconies at top left, an arcade at back & entrances at back right & front left & right
 w/m: D. & C. Blauw IV
 Sepia pen & grey wash with some red chalk & pencil alterations & alternatives (325 x 485), on a paper surround, mounted; there is slight damage at right centre which the artist has repaired by the addition of a small L-shaped piece of paper

Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

The attribution to Platzer is by Mr Stephen Kaufman, 1961.

PLAW, John (c.1745-1820)

Described as an 'architect and master builder in Westminster' in 1763 when he was awarded a premium by the Society of Arts for a drawing of the Banqueting House, Whitehall. He moved to Southampton about 1795 and shortly before his death emigrated to Canada. He was a member of the Incorporated Society of Artists and exhibited at the RA from 1775 onwards. Many of his executed works are illustrated in his *Rural architecture* . . ., first published in 1785. Ten years later he published *Ferme ornée; or rural improvements*, and in 1800 appeared his last work, *Sketches for country houses, villas and rural dwellings*.
 Bibl: APSD; Colvin

LONDON: Church of St Mary, Paddington Green (Paddington), Westminster
 Working drawings, c.1788 (2):

1 Plan

Insc: With notes & dimensions

Sepia pen with pink, yellow & orange washes (630 x 505)

2 Section of roof & cupola

Pen (520 x 650)

1-2 Insc: *Paddington Church | J(ohn) Plaw Archt | JBP (i.e. J. B. Papworth in whose hand the inscription is written) 1788*

Prov: From the J. B. Papworth Collection

St Mary's, the old parish church of Paddington, was built 1788-91 by John Plaw. J. B. Papworth was his pupil, having been recommended to him by Chambers.

PLAW, John *Attributed to*

Survey drawing of a conservatory with tea room & aviary

Scale: 1/4 in to 1 ft

Insc: *Plan of the Conservatory &c*, labelled (e.g. *Tea Room | 17.6 Diamr. & Aviary | 17.6 Diamr. & with measurements &c*, in a later hand in pencil, *An old plan query of Adams or Plaw*

w/m: J. Whatman

Pen within single ruled border on 2 pieces joined (365 x 910)

Prov: From the J. B. Papworth Collection

PLAYFAIR, James (1755-1794)

Playfair lived in Fitzroy Square, London, from 1788 until his death in 1794. He exhibited at the RA from 1783 until 1793, but among his earliest known architectural works is the set of designs made in 1782 for Alexander Boswall of Blackadder House (see [1] below). His first known visit to Rome in 1792-93 was subsequent to the very advanced works that he designed at, for example, Cairness in 1790. However the drawing of the Baths of Julian, Paris, in the Collection (see [13] below) shows that he was in France in 1787 nearer the beginning of his mature phase, and it might therefore be in Paris that he acquired his Ledoux-like 'pre-revolutionary' style. Even in 1792-93, the theoretical studies (which are well represented in the Collection) are remarkable for their date. Other works included Kinnaird Castle, Forfarshire, 1785-93; Cullen House, Banffshire, 1787; and Kippenross, Perthshire, 1789, all part of a predominantly Scottish practice. He was the father of William Henry Playfair (1789-1857), the architect of the Edinburgh University extensions in 1817-24.
 Bibl: Colvin

[1] BLACKADDER HOUSE (Berwick)

Design for alterations for Alexander Boswall, 1782 (7):

1 Elevation of *Principal Front of Blackadder (sic) House, with proposed Alterations*

Insc: As above

s & d: (mostly scratched out) *James Playfair Archt | 1782*

Pen & pencil with cream, blue & grey washes within double ruled border (310 × 490)

2 Elevation of the entrance door to the front

Scale: 1in to 1ft

Insc: Labelled to show materials; verso (by Playfair) *Paul Sandby St George's Row | Tyburn Turnpike | Drawing Master*

Pen & pencil with cream, blue & grey washes within double ruled border (485 × 380)

3 Design for a chimneypiece

Insc: *Painted Chimney for the room in the turret A. Boswall Esqr 1782*

d: As above

Pen & watercolour (225 × 320)

4 Design for a chimneypiece, with variant studies for the mantel frieze in pencil

Insc: *A. Boswall Esqr 1782 | Chimney for a Room in one of the Turrets, with Composition Ornaments*

d: As above

Pencil, pen & wash (210 × 250)

5 *Design for the Ceiling of the Drawing Room, at Blackadder (sic) House*

Insc: As above & *Alexr Boswal (sic) Esqr; verso An Estimate of the Ceiling - for Plastering £12-0-0 & for three Pictures £6-0-0* (presumably the 3 ceiling roundels which show landscapes with waterfalls &c)

Pencil & watercolour within ruled pen & wash borders (480 × 350)

6 Design for *Doors for the Principal Entrance of the Drawing Room*

Elevation

Scale: 1in to 1ft

Insc: As above & *A. Boswal Esqr*

d: 1782

Pencil & pen with grey, mauve & green washes (320 × 270)

7 Frontal perspective, *Sketch (sic) of the intended approach to the Great Stairs | from the Hall, Blackadder (sic) House*

Insc: As above & *Alexr Boswal Esqr*

d: June 1782

Pencil, pen & wash (300 × 420)

1-7 Insc: In addition to the inscriptions noted for individual drawings, there is a series of pencil inscriptions similar to those on other Blackadder drawings in the Collection which attribute the designs variously to *Playfare, Playfair &c.* & which also repeat the titles applied by the architect with more or less accuracy

Prov: Pres. by Lt-Col. du Plat Taylor, 1927, together with other designs for Blackadder House notably by Robert Adam (q.v.), Low (q.v.) & Paterson (q.v.) It is not known whether these decorations were carried out. Playfair's designs for Blackadder are certainly the earliest in the Collection. For an attempt to establish the sequence of building and the actual work carried out see notes appended to Paterson [1] & [2].

[2]-[10] A series of designs for villas, country houses &c, c.1792-93

These drawings seem to form a group and are discussed as such following [10]

[2] CAIRNESS (Aberdeen)

Design for a lodge & gateway for Charles Gordon, 1793

Plan of Lodge & gateway showing Public road at bottom, elevation of gate & front & end elevations of lodge

Scale: 1in to 40ft

Insc: As above, *Sketch (sic) of a Design | for a Lodge and Gate | Cairness | Charles Gordon Esqr | 1793 | J. Playfair Archt & with a note as to room sizes*

s & d: As above

Pencil & pen with blue, grey & cream washes

(265 × 175)

Verso: Rough pencil studies of plans

Lit: C. McWilliam & D. Walker, 'Cairness, Aberdeenshire', *CL*, CXLIX, 1971, pp.184-187, 248-251

Cairness was designed originally in 1789 and built 1791-97. There are other drawings for this house in the Sir John Soane Museum dating from 1790 so that this lodge and gateway must have been among the later trimmings designed by Playfair.

[3] TOWNLEY HALL (Co Louth, Ireland)

Design for a house for Mr Balfour, 1792 (2):

1 *West Elevation* with a low block of offices at left

Insc: Verso *Mr Balfour*

d: Verso 1792

Pen & watercolour (140 × 215)

2 *East Elevation*

Insc: Verso *Mr Balfour*

d: Verso 1792

Pen & watercolour (120 × 120)

Designs for the house were first made in Rome and the house was built in 1794 (not to Playfair's designs). These designs are clearly of the same type and date as the projects listed below and may represent a very early stage in the design, perhaps representing the original conception. Other drawings for the house are in the National Library, Dublin. The style of the roof with its shallow pitch and lantern-like attic above, together with the entrance and its flanking motifs, suggest a comparison with Ledoux as does the low block at left with its blind arcading and stepped corner features.

[4] Design for a casino or small country villa

Plan & elevation

Insc: *Casina & calculation in bottom right corner*

w/m: J. Whatman

s & d: 24 Ap 93 | *Playfair | Roma*

Pen & watercolour (260 × 290)

[5] Two designs for 'hippodromes', one in a park, the other for a royal residence, 1793

Plans & elevations of large *Hippodrome (sic)* (No.2)

on a square plan with central rotunda & small *Hippodrome (No.1)* with a very small study in pencil

for the plan & elevation of large *Hippodrome* at top left

Insc: As above, labelled, some dimensions given & *Hippodrome | No.1 | To be an object in a Garden | like a Greek Temple for Choice | horses when they are wished to be | very near the house and that the | building is meant to be ornament | to the grounds and in view | July 13 1793 | J. Playfair & Hippodrome | No.2 | For a Royal Residence | or | A Great House in the Country | A Theatre or Covered Ride with | Stages round 2 or 3 rows for spectators | Open ride round - for exercises and | for fine weather | Rooms for Harness and Grooms houses over | Lower Courts for Dung which should be wheeled away in subterraneous | passages - to a distance by carts in | vaulted substructions | Four Great entrances | Four Collonades | Pedestals with equestrian Statues | Grandeur in the Simplicity and repetition of | Collonades | Picturesque effect in Dome or Rotondo | rising over such a basse | J. Playfair 13 July 1793 | West End*

s & d: As above

Pencil & watercolour (240 × 300)

[6] Design for a country house, 1792

Plan & elevation, showing the central block flanked by 2 circular terraces

s: *Playfair Roma | 1792*

Pen & watercolour (260 × 350)

[7] Design for an Italianate villa, 1792

Plan & elevation, showing a square block with a central rotunda on a podium flanked by terraced gardens on either side with a background of trees & mountains

Insc: *Pensiere | Roma | 1792 & 10,000 (= ?) 100 Sqr*

& rooms labelled

s: *Playfair Roma*

Pen & watercolour, mounted (260 × 350)

Lit & reprd: J. Harris, *Georgian country houses*, 1968, pp.50-51

[8] Design for a villa, 1793

Plan & elevation

Scale: 1in to 40ft

Insc: Verso *West End 25 June 1793 | Design of a small Country House with large Public Rooms | built to produce effect at a small expence both within and outside J. Playfair*

s & d: As above

Pen, pencil & watercolour (260 × 370)

[9] Design for a villa, c.1792-93

Plan & elevation showing a block with a central attic feature flanked by small pavilions (for offices, stables, kitchens &c)

Scale: 1in to 80ft

Insc: Rooms labelled, some dimensions given; verso

This design gives commodious arrangements | variety of aspect and cheerfull lights with considerable effect | in the entrances. The centre is lighted from above: but the staircase | is enclosed | The outside effect is varied by the projecting bows | and the offices without great expence on

... (indecipherable) | well detached, and contribute to picturesque effect and grandeur | the offices communicate by half sunk passages | The perspective appearances will be various in different points | of view - as the combination of objects will be very different in | different stations, without offending in any one

Pencil & watercolour (260 × 240)

The style of the drawing is so close to the others included in this group that it must date from the same period, 1792-93.

[10] Design for a small villa with pyramidal outhouses

situated at either end of an oval court

Plan & elevation, with scale

Pen & watercolour (185 × 260)

This drawing shows a building particularly close in style to Ledoux. Many of its features and its overall appearance can be paralleled in Mme du Barry's casino at Louveciennes, built to designs by Ledoux, 1771-72.

[2]-[10] This group of drawings appears to have a common provenance, and apart from the similarity implied by the date they all show Playfair's art as an 'architectural miniaturist'. It seems more than probable that for example the Townley Hall design, [3], began as an exercise in abstract architectural values not far removed from [6], which it resembles quite closely in treatment. Rome is the obvious stimulus for this remarkable group of miniatures, but the Rome of the 1790s with the French influence at its height. Even the most romantically Italianate design, [7], shows a core which owes as much to Ledoux as to the Italian tradition. As regards the provenance, there is no record of the drawings entering the Collection; they are however all back-mounted on cards which are inscribed *James Playfair and Salvin Collection*, though it is not certain that the hand is in each case the same, and efforts to associate the Playfair designs with the Salvin Collection as presented to the RIBA have not been fruitful.

Topographical drawings &c

[11] LONDON: Church at Croydon (Surrey)

View of W end

Insc: *Croydon Church*

s: J. Playfair

Pencil & sepia washes, mounted (190 × 230)

[12] MELVILLE CASTLE (Midlothian)

View [Fig.38]

Insc: *Melville Castle in Mid Lothian, the Seat of the Rt. Honble. Henry Dundas; verso (in pen, by Playfair)*

Copied from an engraving by Angus from a drawing by J. Mebeux

s: J. Playfair *Archit*

d: verso Nov 1792

Pen & wash within quintuple ruled pen & wash

border, mounted (210 × 280)

Copied from W. Angus, *Seats...*, 1787

Playfair designed Melville Castle so it is not clear why

this drawing should have been made (by or for him)

and inscribed by him unless as some sort of souvenir.

[13] PARIS (France): Baths of the Emperor Julian, Rue de la Harpe

Plan, with rough details of brickwork & an arch, 1787

Insc: Labelled, some dimensions given & *Terms or Baths - built by the Emperor Julian in Paris now Situated | in the Rue de la Harpe - measured & drawn by James Playfair Aug. 1787 | This building stands entire without crack waste or decay - is built in Courses of | stone Mortar & Brick successively, having no wood in it - the Stone is the | softest material of the three - the Bricks are fresh & hard as if newly | made - the Courses of Mortar are one Inch thick & composed of Lime, pebbles, | of half an inch Diameter & Sharp Sand of 1/4 & 1/8 diam. & is strongest where | the Sand is largest & has the least lime in it. The bricks are quite red & | very hard & compact like plain tiles - The Arches spring from very large | blocks of stone - The Arched roof is composed of Strata of brick & stone alternatively - the inside has been all plastered, but most part is broke off | now. Time has wasted the stone on its outward surface | much, the bricks less the Mortar not at all!!! This ought to be a lesson to the present age in making mortar, also Bricks are 11in by 7 | 1 1/4 thick | Mortar one inch thick*

s & d: As above

Pen, mounted (475 × 310)

PLEVINS, Thomson (1825-1897)

Plevins was the son of a Birmingham builder who was a partner in the firm of Pashby & Plevins. Plevins Snr was also a surveyor and taught his son the profession of an architect and surveyor. Upon his father's death in 1846 Plevins Jnr set up his own practice at No.8 Waterloo Street, Birmingham. He was an expert on the rights of ancient lights and designed several buildings in Birmingham including the Midland Hotel; Colmore Chambers, Newhall Street, and Union Chambers, Temple Row.

Bibl: obituary: *Builder*, LXXXIII, 1897, p.403

BIRMINGHAM: King Edward VI School, New Street

Survey drawings, 1848

See Pashby, Thomas & Plevins, Thomson

PLUMBE, Rowland (1838-1919)

Plumbe was educated privately and at University College, London, where he gained prizes for architecture and fine art and for science. He was articled to N. J. Cottingham and to F. Peck of Cooper & Peck, and in 1858 went to the United States, remaining there for two years. On his return he set up in practice and built many hospitals, country and suburban houses, polytechnic schools, churches &c. As architect to the Artisans', Labourers' & General Dwellings Company, he built large estates at Queen's Park and Noll Park, Wood Green, both in London. Among other of his works - listed in greater detail in

the obituary notices - are the YMCA Headquarters in Tottenham Court Road (dem. 1973), the Royal

National Orthopaedic Hospital, Great Portland Street, warehouses in Queenhithe for James Spicer & Sons and Bryant & May's buildings at Bow, all in London.

He was Secretary, Vice-President and, in 1871-72, President of the AA. Elected A in 1862 and F in 1869, he served as a member of the RIBA Council in 1876.

Bibl: obituaries: *Builder*, CXVI, 1919, p.381; BN, LVIII, 1890, pp.793, 802-803 (photograph)

LONDON: No.25 Austin Friars, City

Design

Perspective of façade with figures in the foreground

Insc: (on mount) *View of No.25 Austin Friars*

s: (on mount) Rowland Plumbe, FRIBA *Archit 13 Fitzroy Sq.*

Reprd: 'Marble Hall', V & A exhibition catalogue, 1973, p.107

Pen & watercolour (370 × 250)

Plumbe exhibited at the RA 1872, No.1261, 'Premises at Austin Friars'.

POCOCK William Fuller (1779-1849)

Son of a London builder to whom he was apprenticed. He subsequently entered the office of Charles Beazley as a pupil and was admitted to the RA schools in 1801. He exhibited at the RA from 1799 to 1841 and developed a widespread practice to which he was succeeded by his son, William Willmer Pocock (1813-99). W. F. Pocock was the author of several books: *Architectural designs for rustic cottages, picturesque dwellings, villas...*, 1807; *Modern furnishings for rooms, a series of designs for vestibules, halls and staircases...*, 1811; *Designs for churches and chapels...*, 1819; and *Observations on bond of brickwork*, 1839 (for the RIBA). He was elected F in 1837.

Bibl: APSD; Colvin; DNB: A. Graves, *RA exhibitors*, 1905-06

Album, containing 319 prints & 10 drawings pasted on 2 folios of white paper & 44 folios of blue paper, recently quarter-bound in blue leather with cloth-covered boards (580 × 350), the spine insc. *Scrap | Book | W. F. & W. W. | Pocock | RIBA*

Prov: Pres. by A. Willmer Pocock, 1961

Design & topographical drawings 1815, 1824, 1839

(10):

f.1r Elevations of 4 sculpted female figures in

Classical dress

Insc: *D, C, B & A*

Pencil with sepia pen inscriptions (75 × 70, 75 × 65)

f.3v Frontal perspective of an early C18 house of 3

storeys with 7 bays & attic; the lower 2 storeys articulated by giant Composite pilasters & the centre 3 bays crowned by a pediment; at each end are 2 storeys with attic wings projecting 2 bays; across the whole façade, the lower 2 storeys are linked by panels

Pen with sepia, grey-blue & blue washes (235 × 345)

f.14v Elevation & section of a *Snuff box belonging to Mr Jupp. 3 July 1839 | made out of an Oak Pile that had been driven under the | Piers of London Bridge above 800 years ago*

Sepia pen & wash (190 × 140)

f.16r Design for a monumental building

Elevation, showing a building of 1 storey in Classical Revival manner with a broad flight of steps leading to an entrance with Roman Doric columns supporting a pediment decorated with acanthus leaves; flanking windows at an angle suggest a Greek cross plan; either side of the flight of steps are seated draped female figures on pedestals & in the centre of the attic storey 2 female figures support a pedestal with the garlanded bust of a woman; suggests a mausoleum to a lady

Scale: 1/4 in to 1 ft

w/m: Scroll shield with DC (w/m of D. & C. Blauw)

Pen with black & grey washes (310 × 475)

f.27r Design for a school in Tudor style

Elevation of a building of 2 storeys & 12 bays having windows with shaped gables on the upper storey & an asymmetrical entrance with conically roofed tower

Pencil & sepia washes (155 × 225)

f.32v LEWES (Sussex): St Pancras Priory

Plan & elevation of the *Gateway of St Pancras Priory Lewes*

Insc: As above

s & d: W. F. Pocock 1815

Sepia pen & washes (260 × 190)

f.34v-35r Coats of arms of the Glovers' & Leathersellers' Companies

Copies (4)

Pen & watercolour (485 × 325)

f.38v Design for a country house in Tudor style

Perspective prepared for the engraver, showing a 4 bay, 3 storey house with turret inserted between the 2nd & 3rd gables & with projecting porch

Insc: Illegible inscription in faint pencil

Pen & wash (180 × 265)

f.38v ALDENHAM (Herts): Grammar school

Design in Tudor style, 1824

Perspective prepared for the engraver, showing a 5 bay, 3 storey building

Insc: (in faint pencil) *Grammar School Aldenham 1824 | W. F. Pocock Architect*

Pen & wash (185 × 265)

Apart from the drawings catalogued above, the album contains a number of prints, most of which are plates taken from books on antique architecture. However, there are also some prints of works by W. F. Pocock, some of his contemporaries and his son, W. W. Pocock. Those relating to W. F. Pocock are: monument to the Duke of Bedford, Hafod, Wales, 1803 (f.1r); Ranelagh chapel, Sloane Square, Chelsea, London (f.2v) and a new hall for the Leathersellers' Company, St Helen's Place, Bishopsgate, City, 1821 (f.2v). Prints of contemporary architects' works include: G. Basevi, St Mary's church, Greenwich, 1823 (f.33r); J. Dobson, Benwell Tower, Northumberland, 1830 (f.38v); Edmeston, clock tower at Geelong, Australia (f.10r); C. H. Hill, almshouses, Barnet, Hertfordshire (f.31r); T. F. Hunt, design for a small country house, 1827 (f.32r); J. J. Scoles, St Mary's church, Newport, Monmouthshire, 1839 (f.4r); Scott & Moffatt, Hackney Infant Orphan Asylum, Wanstead, Essex, 1843 (f.17r); W. Wilkins, National Gallery, London (f.9r); J. Wilson, Wesleyan school, Westminster, London (f.14v); and a memorial engraved portrait of Thomas Tredgold, died 1829 (f.36v). Prints of works by W. W. Pocock include: Wesleyan Collegiate Institution, Taunton, Somerset (f.1r); school, Borough Road, Southwark, London, 1842 (f.2v); Wesleyan chapel, Luton, Bedfordshire (f.18r); Wesleyan chapel, Denbigh Road, Bayswater, London (f.18r) and Wesleyan chapel, Great Queen Street, London (f.33r). There is also on f.41r an engraved perspectival elevation of a church with tower, the background and foreground of which have drawn-in buildings and figures.

POCOCK, William Willmer (1813-1899)

See Pocock, William Fuller

POGGI, Giuseppe (1811-1901)

Poggi was born in Florence. His early work (such as the Palazzo Poniatowski in the Via Cavour) was Neo-Classical, influenced perhaps by his teacher and father-in-law, Pasquale Poccianti; but he later joined the majority and became a Cinquecentoist. As director of planning during Florence's short-lived period as the capital of Italy, Poggi produced a number of grandiose schemes. The most spectacular was that for linking the hills left of the River Arno by avenues for carriages. He replaced the old fortifications by a circuit of wide tree-lined avenues and provided a handsome oval setting for the Antica Porta alla Croce (Piazza Beccaria). He also restored several Florentine palaces and in 1891 refurbished the clock tower of the Annunziata. Outside Florence, he was architect to the Terme di Cascina and made studies for the transformation of the Piazza di San Carlo, Turin, into a shrine to illustrious persons. He was elected an Honorary Corresponding Member of the RIBA in 1869.

Bibl: T.B.; E. Brault, *Les architectes par les oeuvres*, 1891; C. L. V. Meeks, *Italian architecture 1750-1914*, 1966, pp.307, 370; P. Portoghesi, *Dizionario enciclopedico di architettura e urbanistica*, 1969; E. Lavagnino, *L'Arte moderna dai neoclassici ai contemporanei*, 2 vols, 1956-61, I, pp.514-516; obituary: *RIBA Jnl*, VIII, 1900, pp.212 (notice only)

[1] CASCINA (Tuscany, Italy): Piazza Vittorio Emanuele
Design, 1869

Bird's-eye view of a project for a new piazza
Insc: *Piazza Vittorio Emanuele*
s & d: (in pen on mount) *Ingre Archto Giuseppe Poggi 1869*

Photograph of original drawing (360 x 545)
Prov: Pres. by the architect, 1869
The piazza is sited on the outskirts of a town with a river (the Arno) flowing to one side. Tree-lined avenues lead into the circular piazza, which is surrounded by free-standing columns with statues and has an equestrian statue in the centre.

[2] FLORENCE (Italy): Piazza della Libertà (formerly Cavour)
Design, 1869

Bird's-eye view of a project for a new piazza
Insc: *Piazza Cavour*
s & d: (in pen on mount) *Ingre Archto Giuseppe Poggi 1869*

Photograph of original drawing (370 x 570)
Prov: Pres. by the architect, 1869

POLETTI, Luigi (1792-1869)

Poletti was born in Modena and died in Milan; he studied in Bologna and afterwards, in 1818, established himself in Rome where he became a pupil of Raffaello Stern, then engaged on the Braccia Nuova of the Vatican Museum. He became a member of the Academy of St Luke in 1829 and, after the death of P. Belli in 1833, was entrusted with the reconstruction of S Paolo fuori-le-Mura. He directed work at S Maria degli Angeli, Assisi, in 1833; made important restorations in the Palazzo Lateranense in 1838; added a Corinthian temple front to the cathedral at Chiavari in 1841; designed a column to the Immaculate Conception in the Piazza di Spagna in 1854, and constructed theatres at Fano, 1845-63, Terni, 1849, and Rimini, 1857. He was elected an Honorary Corresponding Member of the RIBA in 1869.

Bibl: T.B.; C. L. V. Meeks, *Italian architecture 1750-1914*, 1966, pp.23, 140, 166, 330, 396; P. Portoghesi, *Dizionario enciclopedico di architettura e urbanistica*, 1969; E. Lavagnino, *L'Arte moderna dai neoclassici ai contemporanei*, 2 vols, 1956-61, I, pp.301-333, 403, 530, 594-595

[1] ROME: Church of S Paolo fuori-le-Mura
Design for marble decoration, 1861

Elevation of 3 bays
Insc: *Progetto della decorazione Marmorea della Nave Traversa di S. Paolo*

s & d: L. Poletti inv. e des. Anno 1861
Pen & watercolour (460 x 620)
Prov: Pres. by L. Poletti through T. L. Donaldson, Roma le 29 Marzo 1869

[2] ROME: Collegio Scozzese, via delle Quattro Fontane

Elevation of street façade of 11 bays & 3 storeys, the centre 5 bays having the addition of a 4th storey, in Renaissance style

s & d: L. Poletti Arch. Inv. e Diresse 1864
Photograph of original drawing (320 x 650)
Prov: Pres. by the architect, 1869

POLEY, Arthur F. E. (fl.1908-1956)

Poley is known for one thing: the magnificent volume *St Paul's cathedral, London, measured, drawn and described*, which was privately printed for him from Willowbank, Hampton Hill, Middlesex, in 1927. In his preface to the work, Poley tells how, starting in 1908 with the modest intention of measuring the pediment of the west portico only, he was enabled, by successive repair and restoration operations, over the following twenty years to make a detailed survey of the whole fabric of the cathedral both inside and out. Referring in his introduction to the series of 32 plates, Sir Reginald Blomfield says they 'seem to [him] in their accuracy and precision of draughtsmanship quite the best thing of its kind that has been done in this country' and he goes on in characteristic vein to call them 'a valuable counterblast to the slap-dash methods that have done duty for Architectural drawing in recent years' and 'a welcome return to the fine and scholarly technique of the eighteenth century'. Certainly, there can now be few serious books on Wren or St Paul's cathedral that do not reproduce at least one of Poley's very splendid drawings. Yet of the man little or nothing is known except that he was in 1920 awarded the RIBA Silver Medal for his measured drawings of the W front of St Paul's and that in April 1956 he wrote saying that Willowbank was 'still [his] address... as it has been now for almost 70 years'.

Bibl: *RIBA Jnl*, XXVII, 1920, p.134; correspondence in the RIBA Library's files

LONDON: Cathedral church of St Paul

Measured drawing
Elevation of West Front of St Paul's Cathedral, London
Scale: 1/8 in to 1 ft

Insc: As above & with some measurements marked s: *Arthur F. E. Poley | Mens. et Delt.*
Pen & wash (1390 x 990)

Reprd: *St Paul's cathedral, London, measured, drawn & described*, 1927, pl.III

The original drawing for which Poley received his medal; it must rank as one of the most splendid measured drawings ever made.

POLLEN, John Hungerford (1820-1902)

Second son of Richard Pollen of Rodbourne, Wiltshire, and nephew of Sir John Walter Pollen of Redenham, Hampshire, second baronet, and of C. R. Cockerell (q.v.). Educated at Eton, 1833-38, and Christ Church, Oxford, 1838-42; fellow of Merton College, 1842-52, and Dean and Bursar from 1844; Senior Proctor of Oxford University, 1851-52. He was curate of St Peter-le-Bailey, Oxford, 1844-46, and pro-vicar of the Puseyite church of St Saviour's, Leeds, 1847-52. In 1852 he was received into the Roman Catholic Church at Rouen. Despite little technical training, Pollen became a proficient watercolourist (recording a journey to Greece, Egypt, Palestine, Syria, Constantinople &c, 1843-44), then turned to decorative painting and design. In 1844-45 he painted the ceiling of St Peter-le-Bailey (dem. 1872) and in 1850 that of Merton College Chapel. On becoming a Catholic Pollen did not seek orders. At Newman's invitation he became Professor of Fine Arts at the Catholic University of Ireland at Dublin, 1855-57. He designed and decorated the University Church in the Early Christian style, 1855-56, and it was probably in Dublin that he met Benjamin Woodward. Having been introduced to Rossetti by Woodward, he contributed to the fresco decoration of the Oxford Union debating hall, 1857-58, and by the early 1860s had executed paintings and designed sculpture for a number of other buildings by Deane and Woodward and (after 1861) by T. N. Deane. From 1863 Pollen was editor of the Science & Art Department, South Kensington Museum. In this capacity he published *The Universal catalogue of books on art*, 3 vols, 1870-77, and various departmental handbooks. In 1876 he resigned to become private secretary until 1884 to the Marquess of Ripon (Viceroy of India, 1880-84). He visited India in 1884. Pollen was prolific as a decorative painter and as a designer of such things as plaster ceilings, panelling, fireplaces, furniture, carpets, stained glass and altars for country houses and churches. He produced a series of painted tapestry hangings for Alton Towers in the 1870s, and designed the church of the Assumption of Our Lady, Rhyl, 1863, and the chapel of the Convent of the Sacred Heart, Wandsworth. He exhibited at the RA, 1861-87; and was a co-founder of the Arts & Crafts Exhibition Society, 1887. Bibl: DNB; A. Graves, *RA exhibitors*, 1905-06; Anne Pollen, *John Hungerford Pollen 1820-1902*, 1912; obituaries: *The Tablet*, 6 December 1902; *The Times*, 5 December 1902

Pollen's correspondence and diaries (quoted in Anne Pollen, *op. cit.*), together with a number of working drawings, formerly at the Convent of the Sacred Heart, Hammersmith, cannot now be traced and were perhaps destroyed when the Convent at Roehampton was bombed in 1940. Sketchbooks and topographical drawings remain in the possession of the Pollen family.

Provenance of drawings:

- (1) Two volumes of drawings pres. perhaps by Mrs J. H. Pollen, who pres. a design for Alton Towers to the V & A in 1906 & died in 1919; re-bound in half black leather with blue cloth boards in 1962; labelled & referred to in the catalogue that follows as Vols.II & III (a volume labelled 'J. H. Pollen Drawings Vol.I' contains drawings not by Pollen but by Frank Stuart Murray)
- (2) Four designs, together with photographs & a MS letter, pres. by Mrs Arthur Pollen, through H. S. Goodhart-Rendel (q.v.), 1939
- (3) One design pres. by Francis Pollen (F), 1973

In the catalogue many drawings are necessarily listed under buildings on the basis of later labelling. Two later hands are distinguished: one appears to be Pollen's (much use is made of purple crayon, and this corresponds to a sketchbook dated 1893), and the second is perhaps his widow's. In some cases original

labelling was evidently transcribed verbatim in the second hand to allow drawings to be trimmed for insertion into the volumes or to be pasted verso-downwards; but a number of tentative suggestions of location made in this hand are incorrect. Unless otherwise stated all inscriptions are either in pen or in the medium of the drawing.

[1] ABBOTSFORD (Roxburgh)

Design for the doors of a tabernacle for the chapel for J. R. Hope Scott
Detail
Insc: *Doors of tabernacle | Abbotsford | J. R. Hope Scott | gilding Mount 60 Wardour St | £10 & labelled*
Purple pen & wash with pencil (290×355), upper right corner cut
Vol.II, p.61
According to Anne Pollen, *op. cit.*, p.375, Pollen designed an altar for the chapel at Abbotsford in 1863; Hope Scott had assisted Pollen with the ceiling of Merton College Chapel, 1850, while a fellow of Merton; he died in 1873.

[2] ANDERTON, nr Standish (Lancs): RC church of St Joseph, Bolton Road

Preliminary designs & working drawing for an altar & a tabernacle, 1869-70 (3):
Preliminary design for an altar, 1869
1 Front elevation; transverse section in margin
Insc: *Design for proposed altar | Anderton Church | Lancashire*
s & d: J H Pollen | 11 Pembridge Cres't W | 1869
Pencil, coloured washes & pen (395×355)
Vol.II, p.93

2-3 Preliminary design & working drawing for a tabernacle, 1870
2 Side & front elevations
Pencil (290×255)
Vol.II, p.63

3 Side & front elevations

Scale: $\frac{1}{4}$ FS
Insc: *Design for doors and | sides & top of tabernacle | Adlington Church Lancashire*, labelled & dimensions given
s & d: J H Pollen | 11 Pembridge Crescent | W | May 1870
Pencil, orange wash & pen (255×350)
Vol.II, p.63
An early photograph in the same volume (p.65) shows this tabernacle on the altar. The use of both 'Adlington' and 'Anderton' is perhaps explained by the position of the church on the border between the two villages within the parish of Standish. See *Victoria County History, Lancashire*, VI, 1911, p.222.

The church was built 1863-66, possibly to Pollen's designs, since a reminder, *Adlington Chapel windows for N side* (1862), a sketch, *Top of buttress S Joseph's Chapel* (1864), and a reminder, *Jan. 3 (1865) Adlington screen to make*, appear in his sketchbooks.

[3] ANDERTON HALL, nr Standish (Lancs)

Designs & working drawings for alterations to the exterior, ceilings & a fireplace for C. J. Stonor, 1862-63 (6):
1-3 Designs for alterations to the exterior
1 Elevation to park
Insc: *Park front Anderton*
Photograph of original drawing (120×205)
Vol.III, p.120

2 Elevation of porch

Pencil (305×205)
Vol.III, p.125

3 Details of bargeboards to porch & gable

Insc: As above
w/m: J. Whatman 1861
Pencil (360×290)
Vol.III, p.125

Perspective sketches of the house appear in Pollen's sketchbooks of 1862 and 1863.

4-5 Working drawings for ceilings, 1862

4 Part-plans of ceilings for larger & smaller drawing-rooms; details of bosses
Scale: $\frac{1}{2}$ in to 1ft, details FS
Insc: (partly on small pieces of paper pasted on to the recto of the drawing, perhaps trimmed from its edge) *Ceilings of drawing rooms | Anderton | C J Stonor Esq.*, labelled & with dimensions given
s & d: (on another such piece of paper) J H Pollen
Oct. 1862
Purple pen & wash, green pen & wash, pencil, pen & yellow & red washes (480×550)
Vol.III, p.123

5 Details of a cornice

Insc: *Cornice for ceiling Anderton | C J Stonor Esq. | To be made in moulded plaster (sic) & labelled*
s: J H Pollen | 11 Pembridge Crescent
Pencil, watercolour & pen (555×670)
Vol.III, p.119

Design for a fireplace, 1863

6 Elevation & transverse section
Insc: (incorporated in design) *CJS & dimensions given*
d: (incorporated in design) *Anno 1863*
Pencil & watercolour (415×395)
Vol.III, p.71

Anderton Hall was recently demolished.

[4] AYLESFORD (Kent): Preston Hall

Designs for a chimneypiece for Mrs H. A. Brassey's boudoir (2):
1 Elevation & cross-section
Insc: *Preston Hall | Mrs Brassey's boudoir | Chimney breast | Sketch for proposed treatment | in pierced Sberaton woodwork*
s: J H Pollen
Pencil & watercolour (185×180)
Vol.II, p.47

2 Details

Pencil (505×355)
Verso: Details
Insc: *Preston Hall*
Pencil
Vol.II, p.47

Anne Pollen, *op. cit.*, p.376, gives the date 1876, incorrectly naming the client as Lord Ardilann.

[5] BELTON HOUSE (Lincs)

Preliminary designs, designs & working drawings for a ceiling for the 3rd Earl Brownlow, 1876 (14):
1-2 Design I, preliminary design & design, 1876
1 Detail of heraldic centrepiece
Pencil & orange wash (325×375)
Verso: Plan of ceiling
Pencil
Vol.III, p.111

2 Plan of ceiling

Scale: $\frac{1}{4}$ in to 1ft
Insc: *Proposed ceiling of hall, Belton | Rt Hon. Earl Brownlow*
s & d: J H Pollen | 11 Pembridge Crescent | W July 1876
Pencil & watercolour (220×355)
Vol.III, p.111

Design II, preliminary design

3 Part-plan of ceiling
Insc: Labelled
Pencil & purple wash (355×505)
Vol.III, p.97

4-9 Design III, preliminary designs, design & working drawings, 1876

4 Quarter-plan of ceiling
Insc: *Sketch of hall ceiling | Belton Park (sic) Rt Hon. Earl of Brownlow (sic)*
s: J H Pollen
Pencil & purple wash (330×505)
Vol.III, p.109

5 Detail of half of heraldic centrepiece

Pencil & purple wash (355×345)
Vol.II, p.43

6 Detail of initial 'B', beneath a coronet, for a boss

Pencil (90×75)
Vol.III, p.109, pasted to the recto of No.4

7 Plan of ceiling, showing different treatment of coffered panels & centrepiece

Scale: $\frac{1}{2}$ in to 1ft
Insc: *Proposed ceiling, Belton House | Rt Hon. the Earl Brownlow*
s & d: J H Pollen 1876
Pencil, purple pen, watercolour & pen (345×500)
Prov: Pres. by Mrs A. Pollen, 1939

8 Detail of frame of central panel

Scale: FS
Insc: As above
Pencil & purple wash (320×380 approx.), lower right corner cut
Verso: Detail of ceiling
Pencil
Vol.III, p.97

9 FS detail of frame of central panel

Brown crayon & pencil (420×670 approx.), portion of lower side cut
Vol.III, p.95

10-14 Preliminary designs for a ceiling possibly for Belton House

10 Details of borders
Insc: *No.1-No.4 & (in a later hand, perhaps by Mrs J. H. Pollen) Belton Hall? (sic)*
Pencil (255×355)
Vol.III, p.103

11 Details of borders

Insc: *No.5, No.6 & (in a later hand, perhaps by Mrs J. H. Pollen) Belton Hall? (sic)*
Pencil (255×355)
Vol.III, p.105

12 Details of borders

Pencil, blue & purple washes & pen (245×350)
Verso: Sketch of birds on a branch
s: J H Pollen
Pencil
Vol.III, p.105

13 Detail of a border

Blue crayon, pencil & purple wash (85×320)
Vol.III, p.105, pasted to the recto of No.12

14 Details of borders

Insc: (in a later hand, perhaps by Mrs J. H. Pollen) *For Belton Hall (sic)*
Pencil (170×355)
Vol.III, p.107
Pollen exhibited a design for a ceiling for Belton House at the RA 1887, No. 1652. Nothing approximating to these designs appears to survive; and the sequence of the designs is uncertain.

[6] BLICKLING HALL (Norfolk)

Preliminary studies & design, designs & working drawings for painted decoration, a roof, fireplaces & fittings for the 8th Marquess of Lothian, 1859, 1861, 1870 (23):
 1-10 Preliminary studies for painted decoration
 Studies of birds, fish & flowers
 3, 4, 5 Insc: Colours indicated
 1-7 Pen on notepaper headed *Blickling Hall* | *Aylsham* (180×225 largest)
 8-10 Pencil (185×80 largest)
 Vol.II, pp.115, 119
 For a letter of Pollen's describing birds in the park at Blickling, 1860, see Anne Pollen, *op. cit.*, pp.284-285.

11-12 Designs for a panelled roof for the ground floor corridor of the E wing, 1870

11 Perspective of corridor, showing roof; detail of a carved boss at the intersection of beams
 Scale: Detail FS
 Insc: *Proposal for panelled | roof to long passage | Blickling Hall* & labelled; verso *D Webb Esqre | Blickling*
 s & d: JHP | *March 1870*
 Pencil (355×255)
 Vol.III, p.81

12 Details of 4 bosses possibly for this roof
 w/m: J. Whatman 1870
 Pencil (255×355)
 Verso: Details of furniture &c
 Pencil
 Vol.III, p.53
 The furniture resembles in style the bookcases in the library at Blickling Hall which were made to Pollen's designs in 1861.

This roof was executed in accordance with these designs except that the bosses as existing are undecorated.

Design for a fireplace for the library

13 Elevation
 s: JHP (monogram)
 Watercolour heightened with white, backed (390×335)
 Vol.II, p.41
 Repr: Anne Pollen, *op. cit.*, pl.4
 This fireplace was made to this design in 1860-61. It was removed for the 11th Marquess of Lothian (1882-1940).

Design for hearth dogs & grate for the library fireplace

14 Detail
 Insc: *Sketch for hearth dogs & grate | library - Blickling Hall*
 s & d: JHP (monogram) & (in a later hand, perhaps by Mrs J. H. Pollen) 1862
 Pencil & watercolour heightened with white (205×195)
 Vol.II, p.39
 The burnished steel dogs and iron grate are still in position (1973).

Preliminary design for the painted frieze in the library, 1859

15 Detail
 Insc: *Sketch for decorations of wall | library of Blickling Hall*
 s & d: JHP (monogram) | *Nov. 22, 1859*
 Watercolour & pencil, linen-backed (190×295)
 Prov: Pres. by Mrs A. Pollen, 1939

16-17 Working drawings for painted decoration for the walls of the window bays of the library

16 Detail
 Insc: *Design for | decorations | new room | Blickling | Hall*, colours indicated; verso addressed to F. Underwood | S. Margaretts Plaice (sic) | *Norwich*, stamped & franked (the date stamp unclear) & readdressed (in another hand) to J. W. Pollen Esq: (sic) | *11 Pembridge Crescent | London W*, stamped & franked *Norwich | Ap 30 | 60*
 s: J H Pollen | *11 Pembridge | Crescent | London W*
 Watercolour & pencil (1345×335)
 Vol.II, p.35

17 Detail, a finished version of No.16
 Watercolour & pencil (760×380)
 Vol.II, p.34
 Repr: Anne Pollen, *op. cit.*, pl.14

This decoration was painted out for the 11th Marquess of Lothian, but photographs show that this is the design as executed. Pollen also designed the bookcases, made in 1861, and the painted border to the floor in the library.

Working drawing for a painted ceiling for the Marchioness of Lothian's room, 1859

18 Detail
 Insc: *Sketch for colour for | ceiling of Lady Lothian's room* & labelled
 s & d: JHP *May 28/59*
 Pencil & watercolour (515×360)
 Prov: Pres. by Mrs A. Pollen, 1939
 The Marchioness of Lothian's room is thought to have been on the ground floor of the E wing.

Design for additions to the fireplace in the morning-room, now the brown drawing-room, 1861

19 Elevation
 Insc: *Sketch of proposed | fireplace as altered | morning room | Blickling Hall*
 s & d: J H Pollen | *1861*
 Pencil & watercolour (360×250)
 Vol.II, p.39
 No additions to this fireplace survive.

Working drawing for a painted ceiling possibly for the morning room, now the brown drawing-room

20 Detail
 Insc: Verso *Damp slightly at the back | and iron out to get it flat & (later, in purple crayon) Blickling Hall ceiling*
 d: (in a later hand, perhaps by Mrs J. H. Pollen) 1862
 Pencil & watercolour (1345×735)
 Vol.II, p.37
 Repr: Anne Pollen, *op. cit.*, pl.13

This drawing is a large-scale detail of a drawing reproduced in Anne Pollen, *op. cit.*, pl.11. Drawing No.19, dated 1861, shows the ceiling of the morning-room without decoration, but painted beams with lengths of painted linen between them were uncovered in 1973 during the installation of a fire detector above the plaster ceiling inserted for the 11th Marquess of Lothian. Though this decoration appears as if it may have been designed by Pollen, the small area uncovered bears no direct resemblance to this drawing.

21-23 Working drawings for decoration & a cornice for unidentified rooms

21 Detail of a band of decoration
 Insc: (later, in purple crayon) *Blickling*
 Pencil & grey wash (200×490), a portion of the design cut away to form a stencil
 Vol.III, p.66

22 Detail of a band of decoration, matching No.21
 Pencil & grey wash (200×470)
 Vol.III, p.66

23 Detail of a painted cornice

Insc: *Scheme for | painting cornice in | new room, Blickling Hall* & labelled
 d: (in a later hand, perhaps by Mrs J. H. Pollen) 1862
 Pencil & watercolour (410×415), lower left corner cut
 Vol.II, p.33
 Repr: Anne Pollen, *op. cit.*, pl.15

Lit: Anne Pollen, *op. cit.*, pp.284-286

According to the Blickling letter book 1859-65 (Norfolk & Norwich Record Office, 18275 33B1), work was being carried out in the library, the Marchioness of Lothian's room, the morning-room and the pink room in 1861. Pollen exhibited a design for a ceiling for Blickling Hall at the RA 1887, No.1642.

See also [18].2 for a design which, though inscribed as being for Kilkenny Castle in what appears to be Pollen's hand, is inscribed in another hand as being for Blickling Hall.

[7] CALCUTTA & HOWRAH (W Bengal, India): Road bridge across the River Hooghly & railway station at Howrah

Unexecuted designs (4):
 1 Site plan, showing proposed bridge, approach roads, embankment & E.I.R. (East India Railway) *Par'r Station* (adjacent to the existing *Howrah Terminus*), with scale
 Insc: As above, labelled & dimensions given
 Pen, red pen & coloured washes on tracing paper (530×425)
 Vol.III, p.131

2 Part-plans, elevation, part-elevation & transverse sections of road bridge
 Scale: $\frac{1}{20}$ in to 1 ft (part)
 Insc: Labelled, dimensions given & (later) *Calcutta. | Design for bridge | & railway station*
 Pencil on graph paper (510×685)
 Vol.III, p.131

3 Details of bridge or railway station
 Scale: $\frac{1}{32}$ in to 1 ft
 Insc: Labelled & dimensions given
 Pencil (290×375)
 Vol.III, p.133

4 Details of bridge or railway station
 Insc: Labelled, dimensions given & (later) *Iron bridge (railway) (sic) | India*
 Pencil (290×370)
 Vol.III, p.133

These drawings are perhaps associated with Pollen's visit to India in 1884. The present railway station at Howrah was built, 1901-03, to designs by Halsey Ralph Ricardo (q.v., [4]). The Hooghly was crossed by a pontoon bridge at this point until the construction of the present bridge, 1937-43.

[8] CHENIES (Bucks): Woodside House (now Chenies Place)

Unexecuted design for alterations & additions for the Duchess of Bedford, 1895
 S elevation, showing the existing block with new windows & a new wing to the SE
 Insc: *Sketch of | proposed additions | to the house of | the Duchess of Bedford | Chenies*
 s & d: J H Pollen | *11 Pembridge Crescent | W | 1895*
 Pencil & watercolour (355×505)
 Vol.III, p.89

Alterations to the existing late C18 house and the addition of a dining-room wing to the SE were carried out to designs by C. E. Kempe & W. E. Tower in 1896. Further enlargement took place afterwards. E. L. Lutyens had designed the garden in 1893 (q.v., [306]).

[9] CHENIES (Bucks): Estate cottages
Designs for 2 cottages for the Duchess of Bedford (2):
1 Ground plan, 1st floor plan & front elevation of a cottage
Insc: Labelled, dimensions given & (later, in purple crayon) *Cottage for Adelaide* (sic, recte Adeline) *D. of Bedford, Chenies*
Pencil & watercolour (300×505)
Vol.III, p.91

2 S & N elevations of a 2nd cottage
Insc: Labelled & (later, in purple crayon) *Chenies*
Pencil & watercolour (255×355)
Vol.III, p.87

Anne Pollen, *op. cit.*, p.376, states that Pollen designed an 'ornamental cottage' at Chenies, 1894.

[10] CRAWLEY (Sussex): Chapel
Working drawings for painted borders (2):
1 Detail of *broad border to go under roof*; outline of a window, showing position of *narrow border*, in margin
Insc: As above, *Crawley | chapel*, labelled & colours indicated
Pencil & pen with red & ochre washes (135×335)
Vol.II, p.95

2 Detail of *narrow border*
Insc: As above, *Crawley | chapel*, labelled & colours indicated
Pencil & pen with red & ochre washes (115×355)
Vol.II, p.95

'Crawley chapel' perhaps refers to the chapel of the Franciscan Friary in Haslett Avenue. This is suggested by Pollen's connection with Wilfrid Scawen Blunt, who designed a tomb for his brother for the chapel (Pollen was a tenant of Blunt's at Newbuildings Place, Shipley, Sussex). The Friary was founded in 1861; and the present chapel was designed by H. S. Goodhart-Rendel, 1958-59.

[11] DALKEITH (Midlothian): RC chapel of St Aloysius, Woodburn
Designs for 2 altars & a shrine for the Lady Alice Kerr, 1863 (3):
1 Front & side elevations of an altar
Scale: 1in to 1ft
Insc: *Design for an altar (Caen stone) | for the | Catholic chapel. Dalkeith | The | Lady Alice Kerr*, labelled & dimensions given
s & d: J H Pollen *11 Pembridge Crescent | W | 1863*
Pencil & watercolour (225×355)
Vol.II, p.61

2 Front elevation of a 2nd altar
Scale: 1in to 1ft
Insc: *Design for altar. Chapel of S. Aloysius. Dalkeith*
s & d: J H Pollen | *Ap. 1863*
Pencil, purple pen & watercolour (280×365)
Vol.II, p.77

3 Perspective & detail of a shrine
Insc: (later, in purple crayon) *Shrine of saint & reliquary*, labelled & (on page, in a later hand, perhaps by Mrs J. H. Pollen) *St Aloysius, Dalkeith*
Pencil on blue paper (190×355)
Vol.II, p.77

[12] DUBLIN (Ireland): Church of St Peter & St Paul, St Stephen's Green
Preliminary design for the church & working drawing for a candlestick (2):
Preliminary design
1 Interior perspective looking E towards the apse; with, in margins, plan; perspective, *Idea of | gallery to West | end & chapel*; & detail, *Idea of balustrade for gallery - | of grey or inferior white | marble*
Insc: As above & (later, in purple crayon) *St Stephen's* (sic) *University Church*
Pencil & watercolour on buff cartridge (550×265 approx.)
Prov: Pres. by Francis Pollen (F), 1973
This design, probably made in 1855, includes a suggestion of a transept to the S, omitted from the executed design. The style used for both designs is Early Christian.

Working drawing for a gilt wooden candlestick for the high altar
2 Detail
Scale: 2in to 1ft
Insc: *Candlestick for altar of new University Church*, labelled & (later, in purple crayon) *Dublin, St Stephen* (sic)
Pencil & watercolour (515×355)
Vol.II, p.91

Lit: Anne Pollen, *op. cit.*, pp.260-263, 378-382; *Builder*, XIV, 1856, p.222

[13] HORSHAM (Sussex): Unidentified building
Design probably for painted decoration
Detail
Pencil with blue, red & ochre washes (100×215)
Vol.II, p.95
This drawing is described as for 'Horsham, Sussex' in the list of drawings in the front of Vol.II, written perhaps by Mrs J. H. Pollen.

HOWRAH (W Bengal, India)
See CALCUTTA & HOWRAH [7]

[14] HYÈRES (Var, France): House & pavilion, possibly Rue d'Espérance, Hyères
Preliminary designs & design for a house & an octagonal pavilion (4):
1-2 Preliminary designs for house
1-2 Two elevations of house
Insc: *Rue d'Espérance*
Pencil (205×370)
Verso: Detail elevation of house
Pencil
Vol.III, p.113

2 Details possibly of entablature to house, with scale of metres
Pencil (365×545), much of lower side cut
Vol.III, p.117

Preliminary design for house & pavilion
3 Details of pavilion &c
Insc: *Hyères & Thomas Witty | Carver | 2 Hackney Road*, labelled & dimensions given
Pencil (355×255)
Verso: Details of house, including details of various chimneys
Pencil
Vol.III, p.115

Design for pavilion
4 Plan; *elevation vers le boulevard; elevation vers l'escalier; coupe* (section); & details of frieze of *pavilion*, with scale of metres
Insc: As above & labelled
Pencil (305×410)
Vol.III, p.113

[15] INGESTRE (Staffs): Church of St Mary
Preliminary design & design for stained glass for the E window, to commemorate the 19th Earl of Shrewsbury (died 1877), 1879 (3):
1 Elevation of 3 light window
Scale: 1/2in to 1ft
Insc: *Sketch of proposed | memorial window | Ingestre Church*
s & d: J H Pollen | 1879
Pen, pencil & watercolour (175×165)
Vol.II, p.45

2-3 Details of parts of left light, showing St John the Evangelist, & right light, showing St John the Baptist
Photographs of original drawings with coloured washes added (100×70), upper corners of No.3 trimmed
Vol.II, p.68
2 Repr'd: Anne Pollen, *op. cit.*, pl.21

A note, perhaps in Mrs J. H. Pollen's hand, on the page to which Nos.2 & 3 are pasted describes the original drawings as being at the Convent of the Sacred Heart, Hammersmith, London (see note after biography above), and there is on the same page a photograph of a framed cartoon for the centre light of this window, which shows the Nativity, hanging presumably in the convent. Anne Pollen, *op. cit.*, pp.287-288, is mistaken in stating that the window is in the chapel of Ingestre Hall.

[16] INGESTRE HALL (Staffs)
Preliminary designs, designs & working drawings for miscellaneous works for the Countess of Shrewsbury, 1879, 1891 (13):
Preliminary design for a ceiling
1 Part-plan of ceiling
Scale: 1in to 1ft
Insc: (later, in purple crayon) *Ingestre ? & (in a later hand, perhaps by Mrs J. H. Pollen) Study for child ceiling - Ingestre*
w/m: J. Whatman 1883
Pencil (355×520)
Verso: Details of ceiling
Insc: Dimensions given
Pencil
Vol.III, p.65
Anne Pollen, *op. cit.*, pl.24, reproduces a finished drawing for this ceiling, with the caption 'Child-ceiling (plaster) for tea-room, Ingestre Hall, 1886. . . Design exhibited at the Arts and Crafts Exhibition, 1889'. See also [47] for a drawing which is inscribed (in a later hand) as being for this ceiling and its cornice but which appears unrelated to the exhibited design or to this preliminary design.

2-4 Designs (2) & working drawing for wall decoration, 1891
2 Detail of decoration depicting a bridge in its lower part with a landscape background above
Insc: (later) *Preliminary sketch for tapestry ? | bridge with landscape | (Lady Shrewsbury's), & (in a later hand, perhaps by Mrs J. H. Pollen) Canvas over fireplace. Ingestre | 1891*
Pencil (200×355)
Verso: Sketches of clock turrets
Pencil
Vol.III, p.33

3 Detail of No.2, showing a *shrine* for a spandrel of the *bridge*
Insc: As above & (in a later hand, perhaps by Mrs J. H. Pollen) *St John | Nepomucene | Shrine on | bridge*
Pencil (340×190)
Vol.II, p.55

4 Details of a shrine, apparently to project from the wall

Scale: 1/4 FS

Insc: As above, labelled, dimensions given & sheet numbered Fig. I

Pencil, purple wash & pen on buff cartridge (255 x 295)

Vol. II, p. 87

5-9 Preliminary designs (3), design & working drawing for a heraldic panel above a chimneypiece

5 Details of panel

Pencil (230 x 180)

Verso: Details of panel

Pencil

Vol. III, p. 35

6 Details of panel

Pencil (180 x 255)

Vol. III, p. 21

7 Details of heraldic supporters

Insc: (in a later hand, perhaps by Mrs J. H. Pollen) *Talbot dogs*

Pencil & purple wash (180 x 255)

Verso: Plan of a ceiling

Pencil

Vol. III, p. 33

8 Detail of panel

Insc: Labelled & with dimensions given

Pencil & watercolour (75 x 150)

Vol. III, p. 37

9 Details of panel

Scale: 1/4 FS

Insc: *Half panel to go over a chimneypiece | Countess of Shrewsbury & Talbot*, labelled, dimensions given & (later, in purple crayon) *Ingestre*

s & d: J H Pollen | 11 Pembridge Crescent | W | 1879
Pencil, watercolour & pen (240 x 350, 250 x 355, pasted together to form 300 x 405)

Vol. III, p. 25

Preliminary design for door pilasters

10 Details of pilasters

Insc: *Ingestre door pilasters* & labelled

Pencil (355 x 225)

Vol. III, p. 21

11-13 Preliminary designs for a clock turret

11 Two alternative elevations of turret

Insc: Dimensions given & (later, in purple crayon) *Ingestre*

Pencil, watercolour & pen (250 x 300)

Vol. III, p. 25

12 Detail of clock

Scale: 1 in to 1 ft

Insc: *Ingestre, clock*, labelled & dimensions given

Pencil (205 x 175)

Vol. III, p. 67

13 Detail of clock

Pencil (185 x 180)

Vol. III, p. 21

Anne Pollen, *op. cit.*, p. 376, gives the dates 1873 and 1886 besides 1891 for work at Ingestre Hall; Pollen exhibited a design for a fireplace for Ingestre Hall at the RA 1886, No. 1714. See also [20].5 for a design for a frieze for the Countess of Shrewsbury which, though inscribed in what is probably Pollen's later hand as being for Ingestre Hall, matches a design which is more probably for No. 13 Brook Street, London.

[17] JEDBURGH ABBEY (Roxburgh)

Preliminary designs for the 8th Marquess of Lothian's tomb (3):

1 Four different elevations

Insc: Dimensions given

Pencil (355 x 250)

Verso: Three different elevations

Pencil

Vol. II, p. 59

2 Elevation

Insc: *Design for proposed tomb in Jedburgh Abbey | fr Ld*

Lothian | No. 1 & dimensions given

s: J H Pollen | 11 Pembridge Crescent

Pencil & watercolour (200 x 250)

Vol. II, p. 59

3 Elevation, details of mouldings & heraldic crest

Insc: *As sent | Aug. 7*

Pencil (150 x 250)

Vol. II, p. 59

The effigy and pair of angels which appear in Nos. 1 & 2 are here omitted.

The 8th Marquess of Lothian died in 1870.

[18] KILKENNY CASTLE (Ireland)

Preliminary study & working drawing for the painted ceiling of the picture gallery for the Marchioness of Ormonde (2):

1 Detail of a shield with mantling supported by a kneeling figure

Insc: *Kilkenny*

Pencil & purple wash (285 x 320)

Vol. II, p. 105

2 Detail of a monster, a bird & foliage

Insc: (later, in purple crayon) *Kilkenny - beams of roof*

deleted; verso (in a later hand, perhaps by Mrs

J. H. Pollen) *Kilkenny* deleted, *Beams of ceiling of a*

passage built by J.H.P. | Blickling Hall, Aylsham - 1862 -

Dowager Marchioness of Lothian

Pencil & watercolour (580 x 295)

Vol. II, p. 29

T. N. Deane remodelled the picture gallery, for which Pollen also designed a marble fireplace, 1861-62.

See Anne Pollen, *op. cit.*, p. 284; *CL*, CXXXIX, 1966, p. 1257.

[19] LONDON: No. 29 Berkeley Square, Westminster
Working drawings for carved timbers, 1892 (2):

1 Details of large frieze

Insc: As above, *Carved timbers 29 Berkeley Square &*

labelled

s & d: J H Pollen | 11 Pembridge | Crescent | W | March

1892

Pencil & purple wash (255 x 355)

Vol. III, p. 85

2 Details of small timbers

Insc: As above & *Carved timbers | 29 Berkeley Square;*
verso *Miss Henary (?)*

s & d: J H Pollen | 11 Pembridge Crescent | W | March | 1892

Pencil & purple wash (255 x 355)

Vol. III, p. 85

No. 29 Berkeley Square was dem. c. 1956 to make way for Alcan House.

[20] LONDON: No. 13 Brook Street, Westminster
Preliminary design & designs for a ceiling, friezes & painted panels for the Countess of Shrewsbury (8):

1-3 Design for a ceiling

1 Quarter-plan

Pencil & watercolour (355 x 255)

Vol. III, p. 93

2 Detail of a border

Insc: Dimensions given & (later, in purple crayon)

13 Brook St

Pencil (125 x 355)

Vol. III, p. 93

3 Detail of the same border

Pencil (125 x 355)

Vol. III, p. 93

4-6 Designs for 2 friezes

4 Details of a frieze

Insc: *Decorations | 13 Brook St | Cress of Sh. - 20 w (?)*

Pencil (315 x 465)

Vol. III, p. 37

5 Details of part of the same frieze

Insc: *Painted panel*, dimensions given & (later, in

purple crayon) *Plaster coved cornice for a tea room,*

Ingestre ?

w/m: J. Whatman 1883

Pencil (355 x 505)

Vol. III, p. 39

6 Detail of a 2nd frieze

Insc: *Decorative frieze & (in a later hand, perhaps by*

Mrs J. H. Pollen) Lady Shrewsbury

w/m: J. Whatman 1883

Pencil (355 x 505)

Vol. III, p. 29

This drawing appears to be related to those drawings which are inscribed as being for No. 13 Brook Street.

7-8 Preliminary design & design for 2 painted panels

7 Detail of a panel

Insc: Verso (later, in purple crayon) *13 Brook St -*

Panel | Blue on gold ground | Figures natural colour | Vase

& pedestal blue | Background gold | Foliage dark brown

Pencil (250 x 175)

Vol. III, p. 31

8 Detail of a 2nd panel

Insc: (in a later hand, perhaps by Mrs J. H. Pollen)

Panel - 13 Brook St

Pencil (355 x 250)

Vol. III, p. 31

Some further indication of the date of these designs is perhaps provided by a note headed 'Panels 13 Brook St' which appears in a sketchbook of Pollen's dated 1890. Nothing approximating to the designs seems to survive at No. 13 Brook Street.

[21] LONDON: Church of the Immaculate Heart of Mary (The Oratory), Brompton Road (Kensington), Kensington & Chelsea

Designs for a high altar for the church & preliminary designs & working drawings for the decoration of the Little Oratory, 1871 (10):

1-3 Unexecuted designs for a high altar for the church

1 Perspective of the sanctuary, showing an elaborate

altar in Italian Renaissance style with carved figures

& a suspended canopy

Insc: *Little Oratory (sic)* & dimensions given

Pencil (355 x 255)

Vol. II, p. 81

2 Detail of altar

Pencil (195 x 110)

Vol. II, p. 85

3 Detail of altar

Pencil (155 x 135)

Vol. II, p. 87

Herbert Gribble's church was completed in 1883; the sanctuary received its present altar, canopy and marble decoration in 1888.

4-7 Preliminary designs for the decoration of the Little Oratory (not as executed), 1871
 4 Front elevation of an altar with a canopy supported on columns
 Insc: (in a later hand, perhaps by Mrs J. H. Pollen) *Proposal for altar of Little Oratory May 1871*
 Pencil (315×125)
 Vol.II, p.85

5 Details of wooden stall backs with elaborate carving & of an altar with a canopy in margin
 w/m: J. Whatman 1870
 Pencil (355×255)
 Vol.II, p.81

6 Detail of a wooden stall back with elaborate carving
 Pencil (355×105)
 Vol.II, p.87

7 Perspective looking N (liturgical E), the canopy above the altar forming the central arch of a screen of 5 round arches
 Pencil (90×195)
 Vol.II, p.87

8-10 Working drawings for the decoration of the Little Oratory
 8 Details of fittings for sacristy; details of brackets, baluster & stair rail in margin
 Scale: $\frac{1}{2}$ in to 1ft, baluster $\frac{1}{4}$ FS, brackets & stair rail FS
 Insc: *Little Oratory Inner Sacristy (way to finish off portions taken for organ room)*, labelled & dimensions given
 Pencil (340×355)
 Vol.II, p.83

9 Detail of front of organ case
 Insc: Labelled
 Pencil (490×350)
 Vol.III, p.69

10 Details of stalls of middle row
 Insc: Dimensions given & (later, in purple crayon) *Little Orat*; verso (later) *Little Oratory London 1870.71*
 Pencil (365×140, irregular)
 Vol.II, p.83

The Little Oratory is a chapel in the W wing of the priests' house, beneath the library. It was redecorated between October 1871 and May 1872 at the expense of the Rev. Sebastian Bowden. The stalls, panelling and organ gallery and case were executed to Pollen's designs and he painted the ceiling.

[22] LONDON: No.63 Eaton Square, Westminster
 Working drawings for a fireplace & a sideboard for W. E. Hubbard, 1877 (2):
 1 Detail of brackets for dining room fireplace
 Scale: FS
 Insc: As above, *63 Eaton Square*, labelled & dimensions given
 s & d: J H Pollen | 1877
 Pencil, pen & purple wash (355×505)
 Vol.II, p.51

2 Details of sideboard
 Scale: $\frac{1}{8}$ FS, FS (part)
 Insc: As above, *W E Hubbard Esq. 63 Eaton Square*, labelled, dimensions given & sheet numbered No.3
 s: J H Pollen
 Pen & wash, pencil & buff wash (335×255)
 Vol.II, p.51

Anne Pollen, *op cit.*, p.376, states that Pollen designed 'carved furniture for the dining and music rooms' at No.63 Eaton Square.

[23] LONDON: No.54 Foley Street (St Marylebone), Westminster
 Preliminary designs possibly for a ceiling (4):
 1 Details
 Insc: *54 Foley St*
 Pencil (250×335)
 Verso: Detail
 Pencil
 Vol.III, p.83

2 Details
 Insc: *54 Foley St*
 Pencil (180×255), upper left corner cut
 Vol.III, p.83

3 Detail
 w/m: J. Whatman 1868
 Pencil (275×245)
 Vol.III, p.83

4 Detail
 Pencil (55×190)
 Vol.III, p.83, pasted on the recto of No.1

[24] LONDON: No.8 Hill Street, Westminster
 Preliminary design, designs & working drawings for ceilings, a door, overdoors & mouldings for the 3rd Baron Sherborne & Baroness Sherborne, 1873-74 (14):
 1-5 Designs (2) & working drawings for a ceiling for the hall, 1873

1 Plan of ceiling; detail of foliage in margin
 Insc: *Sketch for decoration of hall ceiling No.8 Hill St Rt Hon. Lord Sherborne No.1 & To be returned to J H Pollen 11 Pembroke Crescent W & dimensions given*
 s: J H Pollen
 Pencil & watercolour (255×350)
 Vol.III, p.15

2 Plan of ceiling
 Insc: Dimensions given
 Pencil & watercolour (185×310)
 Vol.III, p.15

3 Detail of foliage
 Insc: *Hall ceiling 8 Hill street Part of No.2*
 s & d: J H Pollen | 11 Pembroke Crescent W | Dec. 73
 Pencil & purple wash (255×245, irregular)
 Vol.III, p.19

4 Detail of foliage
 Scale: FS
 Insc: (on a piece of paper pasted on the recto of the drawing) *Full size detail of ceiling No.8 Hill street The Rt Hon. Lord Sherborne & labelled*
 s & d: (on the same piece of paper) J H Pollen | Dec. 15/73 | 11 Pembroke Crescent W
 w/m: J. Whatman 186... (cut)
 Pencil (505×555)
 Vol.III, p.19

5 Detail of foliage
 Pencil (475×710)
 Vol.III, p.18

6-8 Working drawings for a 2nd ceiling, 1874
 6 Plan of ceiling, showing positions of painted birds; detail of bird No.1
 Insc: As above, *Ceilings 8 Hill St No.5*, labelled & dimensions given
 s & d: J H Pollen | 11 Pembroke Crescent | 1874
 Pencil, watercolour & red pen (505×355)
 Vol.III, p.3

7 Details of 3 birds
 Insc: Labelled
 s & d: J H Pollen | 11 Pembroke Crescent | 1874
 Pencil, watercolour, red pen & pen (505×355)
 Vol.III, p.5

8 Details of 4 birds
 s & d: J H Pollen | 11 Pembroke Crescent | 1874
 Pencil, watercolour & red pen (505×355)
 Vol.III, p.7

9-12 Preliminary design & designs for a door
 9 Details of decoration for a panel of the door
 Pencil (505×275)
 Verso: Details of decoration for a panel of the door
 Pencil
 Vol.III, p.17

10 Elevation & section of the door
 Insc: Dimensions given
 Pen & pencil (250×195)
 Vol.III, p.63

11 Details of decoration for panels of the door
 Insc: *8 Hill street Lady Sherborne top small door Panels*
 Pencil & brown wash (460×355)
 Vol.III, p.11

12 Detail of decoration for a panel of the door
 Pencil & brown wash (505×235)
 Vol.III, p.13

Design for overdoors
 13 Detail of overdoors
 Insc: *Overdoors No.8 Hill St*
 s: J H Pollen
 Pencil, brown & blue washes & pen (130×505)
 Vol.III, p.13

Working drawing for mouldings possibly for No.8 Hill Street
 14 Details of mouldings to outer & inner squares
 Scale: $\frac{1}{2}$ FS
 Insc: As above, labelled, dimensions given & (on page, in a later hand, perhaps by Mrs J. H. Pollen) *8 Hill St Lord Sherborne*
 Pencil & purple wash (225×505)
 Vol.III, p.9

Nothing approximating to these designs appears to survive at No.8 Hill Street.
 See also [49] for a design for a ceiling which is inscribed (in a later hand) as being perhaps for No.8 Hill Street or for Wilton House.

[25] LONDON: Crown Life Assurance Co., New Bridge Street, Blackfriars, City
 Design for sculpture for the gable of the entrance arch
 Detail of band of sculpture for the left side of the gable showing dogs
 Insc: Dimensions given
 Pencil & brown wash (75×425)
 Vol.II, p.45
 Repr: Anne Pollen, *op. cit.*, pl.30
 The Crown Life Assurance Co. building was erected 1855-57 to designs by Sir Thomas Deane, Son & Woodward and decorated with sculpture by the brothers O'Shea and paintings by Pollen (see BN, IV, 1858, pp.723, 725). It was demolished in the C19.

[26] LONDON: War Office, Whitehall, Westminster
 Preliminary study for sculpture for the façade of the War Office for the design submitted by Sir Thomas Deane, Son & Woodward in the government offices competition of 1857
 Part-elevation
 Insc: (later, in purple crayon) *War Office*
 Pencil, pen & wash & sepia wash (275×380)
 Vol.II, p.57
 Pollen's finished competition elevation of the War Office is illustrated in Anne Pollen, *op. cit.*, pl.10, and *Builder*, XV, 1857, p.563. Deane & Woodward's design received fourth premium.

[27] LYNDBURST (Hants): Church of St Michael
Preliminary studies & design for painted decoration
for the E wall of the chancel for the Rev. J. Compton,
1867 (3):

1 Details
Insc: (in a later hand, perhaps by Mrs J. H. Pollen)
Lyndhurst | parish church. Detail
Pencil & watercolour (505 × 355)
Vol.II, p.97

2 Details &c, including also a portrait of *Lucy La Primaudaye*
Insc: (in a later hand, perhaps by Mrs J. H. Pollen)
Lyndhurst ch. & (on page) as above
Pencil (355 × 255)
Vol.II, p.101
Lucy La Primaudaye was a member of Mrs J. H. Pollen's family.

3 Elevation
Insc: *Sketch for proposed | decorations in the | church at | Lyndhurst | Hants. | Rev. J. Compton | No.1 & labelled*
s & d: J H Pollen | 1867
Pencil, watercolour & pen (495 × 325)
Vol.II, p.99

Pollen's design is drawn up on what appears to be William White's drawing of the elevation of the E wall of the chancel. For this see **White, William** (1825-1900). The sheet is watermarked J. Whatman 1863. The E window and the polychrome brick arch above are also coloured in by Pollen.

Pevsner & Lloyd, *Hants*, 1967, p.327, suggests that Pollen's decoration preceded the stained glass of the E window by Morris & Co., 1862-63, and the fresco reredos by Leighton, 1864. It can now be seen to have come afterwards, in 1867.

[28] MORDEN (Surrey): Cottage
Design for a bargeboard for a cottage for Richard Garth
Details
Insc: *Proposed | bargeboard | Cottage at Morden | R. Garth Esq. & dimensions given*
s: JHP
Pencil (255 × 295)
Verso: Details
Pencil
Vol. III, p.129

Anne Pollen, *op. cit.*, p.376, gives the date 1870 for an 'ornamental cottage' at Morden. Sir Richard Garth (1820-1903), Chief Justice of Bengal, was lord of the manor of Morden.

[29] OXFORD: Meadow Buildings, Christ Church
Exhibition drawing of design for building or of design for decoration for façade
Perspective of S front to Christ Church Meadow
Photograph of original drawing (135 × 190)
Vol.II, p.57
Meadow Buildings was designed by T. N. Deane. Pollen exhibited a drawing of which this is probably a photograph at the RA 1862, No.897. It shows a considerably embellished version of Deane's design as published (*Builder*, XX, 1862, pp.856-857) and as executed, though the sculpture intended for the façade remains unfinished.

[30] OXFORD: Merton College
Working drawings for painted decoration in the chapel, 1877 (17):
1-9 Working drawings for painting the spandrels to the windows of the chapel proper
1 Details of *Spandril No.1*, showing thistle
Scale: 2in to 1ft (part)
Insc: As above, *Merton Coll. Chapel*, labelled & dimensions given
s & d: J H Pollen | 11 Pembridge Crescent | W | 1877
Pencil & red crayon (505 × 355)
Vol.II, p.25

2 Details of *Spandril No.3*, showing thistle
Scale: 2in to 1ft
Insc: As above, *for Merton Coll.*, labelled & (later, in purple crayon) *Spandrils added in 1877*
s & d: J H Pollen | 11 Pembridge Crescent | W | 1877
Pencil, watercolour & red crayon (505 × 355)
Vol.II, p.17
Reprd: Anne Pollen, *op. cit.*, pl.22

3 Details of *Spandril No.4*, showing oak
Insc: As above, *Merton Coll. Chapel & labelled*
s & d: J H Pollen | 11 Pembridge Crescent | W | 1877
Pencil, watercolour, pen & red crayon (355 × 505)
Vol.II, p.5

4 Details of *Spandril No.5*, showing briar
Scale: 2in to 1ft, FS
Insc: As above, *Merton College Oxford & labelled*
Pencil & watercolour (355 × 505)
Vol.II, p.9

5 Details of *Spandril No.6*, showing ash
Insc: As above & *Merton College | Oxford*
s & d: J H Pollen | Sep. 1877
Pencil, watercolour & red crayon (355 × 360),
LHS cut
Vol.II, p.13

6 Details of *Spandril No.7*, showing hazel & honeysuckle
Scale: FS (part)
Insc: As above, *Merton College | Oxford & labelled*
s & d: J H Pollen | 1877
Pencil & watercolour (505 × 355)
Vol.II, p.27

7 Details of *Spandril No.8*, showing apple
Scale: 2in to 1ft, FS
Insc: As above, *Merton College Oxford & labelled*
Pencil & watercolour (505 × 355)
Vol.II, p.19

8 Details of *Spandril No.9*, showing oak
Scale: 2in to 1ft (part)
Insc: As above, *Merton Coll. | Chapel & labelled*
s & d: J H Pollen Sep. 77
Pencil & watercolour (505 × 355)
Vol.II, p.7

9 Alternative (?) details of *Spandril No.9*, showing vine
Insc: As above & *Merton Coll.*
s: J H Pollen
Pencil & watercolour (505 × 355), a portion of the RHS cut
Vol.II, p.23

10-11 Working drawings for painting the spandrels of the arch to the ante-chapel

10 Details of spandrel, showing pomegranate
Insc: *Merton College Chapel | Lower side of | circles on West wall | No.12, labelled & with dimensions given*
s & d: J H Pollen Sept. altered to Oct. 1877
Pencil & watercolour (355 × 505)
Vol.II, p.21

11 Detail of spandrel, showing pomegranate
Scale: 2in to 1ft
Insc: *Merton Coll. Chapel | West arch & labelled*
s & d: J H Pollen | 1877
Pencil (355 × 335)
Vol.II, p.15

12-17 Working drawings for painting borders to windows &c

12 Detail of *Border to East window*
Insc: As above & *Merton College*
s & d: J H Pollen | Sep. 1877
Pencil & watercolour (510 × 330)
Vol.II, p.11

13 Detail of *Window border No.1*
Insc: As above, *Merton College & labelled*
s: J H Pollen
Pencil, watercolour & pen (180 × 255)
Vol.II, p.3

14 Detail of *window border No.2*
Insc: As above, *Merton Coll. Chapel & labelled*
s & d: J H Pollen | 11 Pembridge Crescent W
Pencil & watercolour (180 × 255)
Vol.II, p.3

15 Detail of *Window border No.3*
Insc: As above, *Merton Coll. Chapel & labelled*
s & d: J H Pollen | 11 Pembridge Crescent W | 1877
Pencil & watercolour (180 × 255)
Vol.II, p.3

16 Detail of *Window border No.4*
Insc: As above, *Merton Coll. Chapel & labelled*
s & d: J H Pollen | 11 Pembridge Crescent W | 1877
Pencil & watercolour (180 × 255)
Vol.II, p.3

13-16 Reprd: Anne Pollen, *op. cit.*, pl.23

17 Detail of border
Insc: *This border will run up the sides of the corbel | columns and along under string course | under windows | Merton College Chapel, dimensions given & (later, in purple crayon) Went on with it in 1877*
s & d: J H Pollen | 11 Pembridge Crescent | London W | 1877
Pencil with red pen & wash (180 × 255)
Vol.III, p.15

Lit: Anne Pollen, *op. cit.*, p.322
Pollen painted the ceiling of the chapel in 1850, was struck off the rolls of the university on becoming a Catholic in 1852, and was not invited to complete the decoration until 1877. Although the ceiling has been preserved, the spandrel paintings and borders were recently whitewashed over after being damaged by damp. Pollen's Nos.1, 3 & 9 are left-hand spandrels and Nos.4, 5, 6, 7 & 8 are right-hand spandrels.

OXFORD: University Museum
The note beneath the entry for the University Museum, Oxford, under **Barry, Edward Middleton** refers to a photograph of a competition design for the museum and designs for friezes for the museum by Pollen. It now appears that the items in question are incorrectly labelled (in a later hand) and that none is a design for the museum. The photograph shows a design undoubtedly for Meadow Buildings, Christ Church, Oxford (see [29] above). Of the drawings described as designs for friezes, one has since been identified as a design for sculpture for the Crown Life Assurance Co. building, New Bridge Street, Blackfriars, London (see [25] above); the remaining pair appear unrelated to the museum and are catalogued as a design for a decorative border (see [45] below).

[31] POLESWORTH (Warwicks): Pooley Hall
Design for a glazed passage to connect the S range with the former chapel
Elevation
Insc: *Proposed passage Pooley Hall, labelled & with dimensions given*
s: JHP
Pencil & watercolour (355 × 250)
Vol.III, p.87

This design is on the same sheet as a design for a porch for Voelas (Denbighshire), see [37].1; a design for a fireplace for Voelas is dated 1884.

[32] REIGATE PRIORY (Surrey)

Preliminary designs, designs & working drawings for miscellaneous works for Lady Henry Somerset, 1893, 1898 (12):

Designs for a terra-cotta armorial for the pediment of the centre doorway of the S front

1 Details of 2 slightly different armorials, showing the arms of Somers Cocks (Lady Henry Somerset's family)

Insc: Motto given & (later, in purple crayon) *Somerset*

Pencil & brown wash (250×355)

Vol.III, p.47

The armorial was executed substantially in accordance with these designs.

Design for rearranging the windows of the S side of the stable block, 1893

2 Part-elevation

Insc: *Priory Reigate | Proposed arrangement of old stable windows & labelled*

s & d: J H Pollen | 1893

Pencil & watercolour (220×280)

Vol.III, p.49

A photograph in the Reigate Priory sale catalogue, 1919, shows that this is the design as executed. The centre doorway has since been altered and the first floor windows enlarged.

3-4 Preliminary design & working drawing for seats & a balustrade for the formal gardens

3 Elevation of a seat for the end of the long alley

Insc: *Proposed seat end | of long alley Priory & dimensions given*

Pencil & watercolour (180×330)

Vol.III, p.45

This seat was executed to a simplified design in brick and stone.

4 Details of a seat & balustrade probably for the sunken garden

Scale: FS

Insc: Labelled & dimensions given

w/m: J. Whatman 1883

Pencil with purple & red washes (510×355)

Verso: Details of seat & balustrade

Scale: FS (part)

Insc: Labelled, dimensions given & (later, in purple crayon) *Probably garden Lady H Somerset*

Pencil & purple wash

Vol.III, p.45

Two seats only were executed in the sunken garden, and these to a considerably simplified design.

5-7 Preliminary designs for stained glass for the landing windows of the painted staircase

5 Detail of glass for centre window, showing the arms of Beaufort (Somerset) impaling Somers Cocks

Pen, pencil & watercolour on buff cartridge (170×175), cut to the shape of the design

Verso: Detail of a coat of arms

Insc: *Priory | tracings | etc*

Pencil

Vol.III, p.62

6 Detail of glass for right-hand window, showing the arms of Somers Cocks

Pen, pencil & watercolour on buff cartridge (170×110), cut to the shape of the design

Vol.III, p.62

7 Larger scale detail of part of a border, showing initial 'C'

Pencil & watercolour (355×170)

Vol.III, p.62

The third, left-hand, window had shown the arms of Beaufort. As to the date of this glass, Lady Henry Somerset married in 1872 and was separated in 1878. The glass was removed and replaced with plain glass shortly after Earl Beatty purchased Reigate Priory in 1921.

Preliminary designs for the gilt plaster cornice & ceiling of the dining-room

8 Detail of border of ceiling; details of cornice

Pencil (140×505), upper left corner cut

Verso: Detail of cornice

Pencil & purple wash

Vol.II, p.49

The dining-room is in the E wing, which bears the date 1895.

Design for a fireplace for the Japanese bedroom

9 Elevation

Insc: *Sketch for | fireplace | over dining room, labelled &*

(in a later hand, perhaps by Mrs J. H. Pollen) *Lady Henry Somerset | The Priory | Reigate*

Pencil (320×250)

Vol.III, p.47

The Japanese bedroom is in the E wing, dated 1895.

This fireplace does not survive. If executed, it was perhaps removed after a fire in the E wing in 1926.

10-12 Working drawings for circular ceiling bosses carved with foliage, 1898

10 Details of bosses Nos 3 & 4

Insc: As above, labelled & dimensions given

s & d: J H Pollen | 11 Pembridge | Crescent | W | 1898

Pencil & watercolour (260×360)

Vol.III, p.55

11 Detail of boss No.8

Insc: As above, labelled & (in a later hand, perhaps by Mrs J. H. Pollen) *Priory, Reigate | Lady H. Somerset*

s & d: J H Pollen | 1898

Pencil & watercolour (260×360)

Vol.III, p.53

12 Details of boss No.8(a)

Insc: As above & labelled

s & d: J H Pollen | 1898

Pencil & watercolour (260×360)

Vol.III, p.55

If executed, these bosses were perhaps destroyed in the fire in the E wing in 1926.

Lit: E. Scears, *A History of Reigate Priory*, n.d., pp.38-43

Reigate Priory is at present (1974) a Surrey County Council middle school. The names of rooms &c used above are those used before the house became a school.

[33] RHYL (Flints): RC church of the Assumption of Our Lady, Wellington Road

Preliminary design for the high altar & designs for stained glass (3):

1 Detail of front of high altar

Scale: 2in to 1ft

Insc: Labelled, dimensions given & (later, in purple crayon) *Rhyl?*

Pencil & watercolour (140×295)

Verso: Sketch of a 3 storey building

Pencil

Vol.II, p.49

The altar was executed, with considerable variations, in carved alabaster, whereas this design seems to show a painted altar-front (cf. Anne Pollen, *op. cit.*, pl.19a).

2 Detail of a stained glass window composed of 4 roundels each with an angel

Insc: (on page, in a later hand, perhaps by Mrs J. H. Pollen) *Windows in Rhyl (Catholic) church & labelled*

Photograph of original drawing with coloured washes added (120×100), cut to the shape of the design

Vol.II, p.68

3 Detail of a 2nd stained glass window composed of 4 roundels each with an angel

Photograph of original drawing (130×105), cut to the shape of the design

Vol.II, p.68

According to a note on p.68 of the volume, perhaps in Mrs J. H. Pollen's hand, the original drawings of which Nos.2 & 3 are photographs were at one time at the Convent of the Sacred Heart, Hammersmith, London. They cannot now be traced, and were perhaps destroyed at the Convent at Roehampton in 1940. Pollen designed and decorated the church at Rhyl for a Jesuit mission from St Beuno's College, Tremeirchion, under the Rev. J. H. G. Wynne. The foundation stone was laid in March 1863 and the church was opened in December 1863. See Anne Pollen, *op. cit.*, p.287; *The Centenary of St Mary's Church, Rhyl, 1864-1964* (pamphlet); *Builder*, XXII, 1864, p.20a.

RIPON (Yorks): RC church of St Wilfred, Cottsgate
See note to [35]

[34] RODBOURNE (Wilts): Church of the Holy Rood
Design for a lych-gate for Charles Pollen

Side elevation; longitudinal section; perspective

Insc: *This is about my | notion, dimensions given &*

(in a later hand, perhaps by Mrs J. H. Pollen) *Design for the | lych gate | Charles Pollen Esq. | Rodbourne*

Pencil (175×315)

Vol.III, p.127

[35] STUDLEY ROYAL (Yorks)

Preliminary designs, designs & working drawing for fittings & stained glass for the chapel, for the 1st Marquess of Ripon, 1877, 1893 (15):

1-2 Designs for an altar, 1877

1 Front elevation of altar

Insc: *Proposed altar Studley Royal | Rt Hon. the Marq. of Ripon | KG*

s & d: J H Pollen 1877

Pencil & watercolour (355×255)

Vol.II, p.69

2 Details of canopy to niche above altar

Pencil (280×190)

Vol.II, p.69

3-5 Preliminary design, design & working drawing for fittings for the E (?) end of the chapel, 1893

3 Detail of carved moulding at base of window,

showing letters *a . maria*

Insc: As above & labelled

Pencil (175×270)

Vol.II, p.67

4 Plan of end of chapel, showing altar & (?)

modifications to altar steps; elevation of end wall

showing altar; detail of carved moulding at base of window, showing letters *ita mar*

Insc: As above, *Studley chapel*, labelled & dimensions given

w/m: J. Whatman 1891

Pencil, watercolour, pink washes & brown pen (355×505)

Vol.II, p.75

5 Details of carved moulding at base of window, showing letters *sancta Maria de fontibus p*

Insc: As above, *Moulding in carved oak for Studley chapel*, labelled & dimensions given

s & d: J H Pollen | 11 Pembridge | Crescent | W | 1893

w/m: J. Whatman 1891

Pencil, watercolour & pen (355×505)

Vol.II, p.71

6-13 Preliminary design & designs for stained glass

6 Detail of 5 lancet lights, showing figures only
Insc: (on page, in a later hand, perhaps by Mrs J. H. Pollen) *Chapel, Studley Royal, Ripon, Yorksb. - Marquis of Ripon*
Pen & pencil (255 × 355)
Vol.II, p.67

7 Details of 3 lancet lights, showing *S. Bernardus Abb., Sa Maria Virgo & S. Francisc. Assis.*
Insc: As above (incorporated in design)
Photograph of 3 original drawings with coloured washes added (155 × 115)
Vol.II, p.66

8 Details of 3 lancet lights, showing *B-s Jo. Bta Ma Vianney, S. Vincent. a Paulo & S. Philippus Nerius*
Insc: As above (incorporated in design)
Photograph of 3 original drawings with coloured washes added (155 × 115)
Vol.II, p.66

9 Detail of a lancet light, showing *S. Georgius Mr*
Insc: As above (incorporated in design)
Photograph of original drawing (155 × 65)
Vol.II, p.66

10 Detail of a lancet light, showing *S. Joannes Ev.*
Insc: As above (incorporated in design)
Photograph of original drawing with coloured washes added (135 × 35), cut to the shape of the design
Vol.II, p.66

11 Detail of a rectangular light
Insc: *I stand | at the | gate and | knock* (incorporated in design)
Photograph of original drawing with coloured washes added (140 × 80)
Vol.II, p.72

12 Detail of the rectangular light shown in No.11
Insc: *I stand | at the | gate and* (incorporated in design)
Photograph of original drawing (130 × 110)
Vol.II, p.72

13 Detail of a rectangular light
Photograph of original drawing with coloured washes added (130 × 65)
Vol.II, p.72

14-15 Preliminary designs for a tabernacle, possibly for Studley Royal
14 Detail of front of tabernacle, showing, on the door, a seated figure
Insc: (on page, in a later hand, perhaps by Mrs J. H. Pollen) *Design for tabernacle door - Studley?*
Pencil & pen (320 × 240)
Vol.II, p.73

15 Detail of a standing figure
Pencil & red wash (360 × 260)
Vol.II, p.73

Lit: Anne Pollen, *op. cit.*, p.330
After the death of the 1st Marquess of Ripon seven stained glass windows were transferred from the chapel of Studley Royal to the RC church of St Wilfrid, Cottsgate, Ripon, thus being spared from destruction when the house was gutted by fire in 1945.

[36] THORNLIEBANK HOUSE (Glasgow)
Working drawing for painted decoration for the dining-room for A. Crum, 1874
Detail of decoration for upper part of wall
Insc: *Dining room - upper wall - Thornliebank Glasgow | A. Crum Esq., sheet numbered 1, labelled & colours indicated*
s & d: J H Pollen Oct. 2 '74 | 11 Pembridge Crescent W
w/m: J. Whatman 1874
Pencil & pen (510 × 780)
Vol.II, p.52

[37] VOELAS, nr Pentrefoelas (Denbighs)
Designs for a porch & for additions to a fireplace for Charles Arthur Wynne Finch, 1884 (2):
Design for a porch
1 Front elevation & alternative (?) side elevations
Insc: *Sketch of design for a porch or hood | to door Voelas & labelled*
s: JHP
Pencil & watercolour (355 × 250)
Vol.III, p.87
This design is on the same sheet as a design for a passage for Pooley Hall, Polesworth (Warwicks), for which see [31].

Design for additions to the fireplace in the smoking room
2 Elevation
Scale: 1in to 1ft
Insc: *Proposed fireplace | smoking room Voelas & labelled*
s & d: J H Pollen | 11 Pembridge Crescent | W | 1884
Pencil, pen & watercolour (355 × 250)
Vol.III, p.49

Voelas was built 1865-68 for Charles Wynne Finch (1815-1874), Pollen's brother-in-law and father of Charles Arthur Wynne Finch (1841-1903). The house was demolished and rebuilt to designs by (Sir) Clough Williams-Ellis, c.1950.

[38] WILTON HOUSE (Wilts)
Preliminary designs, designs & working drawings for miscellaneous works for the 13th Earl of Pembroke, 1877, 1889, 1891 (15):

1-5 Designs (2) & working drawings (3) for decoration for the Countess of Pembroke's sitting room & its approaches, 1889 & 1891

1 Elevation of a doorcase
Insc: *Wilton House | Doorway to | Lady Pembroke's | room*
s: J H Pollen
Pencil & purple wash (315 × 250)
Vol.III, p.63

2 Detail of cresting possibly to screen around inner door to landing
Insc: *Wilton*
Pencil (155 × 145)
Vol.III, p.75

3 Plan of S half of room; interior perspective looking S; elevation of outer door on landing in margin
Insc: As above, *Lady Pembroke's room*, labelled, dimensions given & (later, in purple crayon) *Wilton?*
s & d: J H Pollen | 11 Pembridge Crescent | W | 1891
Pencil, purple pen & watercolour (505 × 355)
Verso: Details of decoration
Insc: Labelled & dimensions given
Pencil
Vol.III, p.73

4 Detail of cresting to wall panelling
Insc: *Pierced cresting. Panelling of Lady Pembroke's room | Wilton House*
d: 1889 - Nov. 30
Pencil (160 × 345)
Vol.III, p.75

5 Detail of cresting to a screen
Insc: *Pierced cresting. Screen Lady Pembroke's room - | Wilton House & labelled*
d: 1889 - Nov. 30
Pencil (125 × 355)
Vol.III, p.75

Plain wall panelling executed substantially in accordance with these designs is the only part of this scheme of decoration for the Countess of Pembroke's sitting room which appears to survive. It is not known whether or not anything more was executed.

6-9 Designs (3) & working drawing for decoration for the interior & alterations to the exterior of the former dining-room, 1891

6 Exterior elevation of N wall
Insc: (later, in purple crayon) *Wilton - exterior*
Pencil & watercolour (255 × 355)
Vol.III, p.79

At first floor level are shown two blank windows occupied by heraldic sculpture derived from the design of the bookplate of the Earl of Pembroke which is pasted on to the drawing.

7 Exterior elevation of N wall; interior elevation of N wall, the roof shown in perspective
Insc: *Dining room Wilton House & labelled*
Pencil & watercolour (355 × 495)
Vol.III, p.77

8 Interior elevation of S wall
Insc: *Proposed arrangement of panelling | dining room | Wilton House - Earl of Pembroke & Montgomery & labelled*
s & d: J H Pollen | 11 Pembridge Crescent | W | 1891
Pencil & watercolour, backed (420 × 530)
Vol.III, p.78

9 Interior elevation of N wall
Insc: Labelled, dimensions given & (later, in purple crayon) *Wilton dining rm*
Pencil & purple wash (420 × 550)
Vol.III, p.76

This room has been much altered this century after damage by fire. Nothing approximating to these designs survives.

Design for a carpet for the Wolsey room, 1877

10 Plan
Insc: *Sketch for a carpet | Wilton House, dimensions given & (later) carpet in the Wolsey Room | Wilton*
s & d: J H Pollen | June 1877
Pencil & watercolour (355 × 255)
Vol.III, p.79
The Wolsey room is on the second floor of the E wing.

Design for a carpet or hanging, possibly for Wilton House
11 Detail
Insc: (later, in purple crayon) *portiere? or carpet & (in a later hand, perhaps by Mrs J. H. Pollen) Wilton House?*
Pencil (250 × 355)
Vol.III, p.67

12-13 Designs for 2 doorcases
12 Elevation of a doorcase
Insc: (in a later hand, perhaps by Mrs J. H. Pollen) *Wilton. Panels & carved mouldings round door*
Pencil (255 × 165)
Vol.III, p.63

13 Elevation of a 2nd doorcase
Pencil (155 × 190)
Vol.III, p.63

Preliminary design for decoration for a staircase

14 Detail

Insc: *Stair case | Wilton & labelled*

Pencil (175 × 255)

Vol.III, p.63

Preliminary design for bay windows & a clock turret, possibly for Wilton House

15 Elevation; detail of a moulding in margin

Insc: *Labelled & (later) Wilton?*

Pencil (230 × 175)

Vol.III, p.75

This drawing is possibly a suggestion for alterations to the E side of the courtyard of Wilton House which cannot have been executed.

See also [49] for a design for a ceiling which is inscribed (in a later hand) as being perhaps for Wilton House or for No.8 Hill Street, London.

[39] Design & working drawing for a cabinet given to Theobald Matthew on his marriage in 1897 (2):

1 Two front elevations

Insc: *Design for a cabinet | made & given to Theobald Matthew on his marriage 1897 & dimensions given*

Pencil (270 × 265)

Vol.III, p.41

2 Details

Insc: *Theobald & Ruth Matthew - cabinet, labelled & dimensions given*

Pencil, pen, coloured washes & blue crayon

(355 × 470)

Vol.III, p.41

[40] Working drawing for a Claude glass given to Henry Somers Somerset on his marriage in 1896

Details

Insc: *Labelled, dimensions given & (in a later hand, perhaps by Mrs J. H. Pollen) A Claude Glass, | reflecting from surface | Design by J H Pollen; he | gave the glass as a | wedding present to | Mr Henry Somerset | The stem & frame is | of black oak, taken from the | roof of the old Priory, | Reigate | The mounting etc. are of | silver The wooden part | was carved at the School | of Art, South Kensington; verso (in Pollen's later hand) Magic Mirror*

Pencil, pen & watercolour (355 × 505, irregular)

Vol.III, p.51

Unidentified designs

[41] Design for an altar

Front elevation

Pencil (180 × 120)

Vol.II, p.85

[42] Design for 3 altars

Front elevations

Pencil & watercolour (150 × 275)

Vol.II, p.65

[43] Design for an aumbry & a prayer desk

Details of an aumbry surmounted by a statue of the Virgin & Child & of a desk

Insc: *Dimensions given*

Pencil, purple pen & wash & pen (355 × 165)

Vol.II, p.55

[44] Design for balusters

Profiles of 6 balusters, each different

Insc: *Balusters numbered 1 to 6*

Pencil & purple wash (355 × 395)

Vol.II, p.82

[45] Design for a decorative border (2):

1 Detail

Pencil (545 × 55)

Vol.II, p.45

2 Detail

Pencil (440 × 65), a small portion cut away at each corner

Vol.II, p.45

Reprd: Anne Pollen, *op. cit.*, pl.30

[46] Working drawing for a bracket, 1899

Details

Scale: FS (part)

Insc: *Labelled & dimensions given*

s & d: *J. H. Pollen | 11 Pembridge Cresc't | May 1899*

Pencil & red crayon (255 × 355)

Vol.III, p.129

[47] Preliminary design for a ceiling

Plan & details

Insc: *Labelled, dimensions given & (in a later hand, perhaps by Mrs J. H. Pollen) for Ingestre "child-ceiling" & cornice*

Pencil (285 × 505)

Vol.III, p.35

This drawing appears despite the inscription to be unrelated to the design of the 'child ceiling' at Ingestre Hall (see [16].1 above).

[48] Preliminary design for a ceiling

Two plans

Insc: (in a later hand, perhaps by Mrs J. H. Pollen)

Ground-work white, strap-work blue

Pencil (255 × 325)

Verso: *Sketches of coats of arms &c*

Pencil & red crayon

Vol.III, p.67

[49] Design for a ceiling

Detail

Insc: (in a later hand, perhaps by Mrs J. H. Pollen)

Detail of | ceiling of Wilton House | Hill Street? (deleted)

Black crayon, pencil & blue wash (545 × 620)

Vol.II, p.31

[50] Working drawings for a chimneypiece, 1885 (2):

1 Front elevation

Scale: 1in to 1ft

Insc: *Chimney Piece. Pine wood to be | hereafter painted, labelled, dimensions given & (later) Lower part | carved in the | carving school*

s & d: *J H Pollen | 11 Pembridge Crescent | W | Ap. 1885*

Pencil & watercolour (370 × 220, irregular)

Vol.III, p.99

2 Detail of carved panel

Insc: *Labelled & (in a later hand, perhaps by Mrs J. H. Pollen) Wood carving ? to be executed in School of Art, S Kensington*

Pencil & purple wash (315 × 470)

Verso: *Details of carved panel &c*

Insc: *Labelled & dimensions given*

Pencil & purple wash

Vol.III, p.99

[51] Preliminary design for a conservatory (?)

Elevation

Pencil (140 × 185)

Vol.III, p.115

[52] Designs for 2 pendant (?) crosses (2):

1 Detail of a cross within a circular border

Scale: FS

Insc: *Design for 2 crosses | silver & black enamel*

Pen (110 × 150)

Vol.II, p.55

2 FS detail of a cross within an oval border

Pen & pencil (130 × 135)

Vol.II, p.55

A single sheet has here been divided into two, and the two parts trimmed for insertion into the volume.

[53] Preliminary designs for furniture (2):

1 Details of a table, shelves &c

Pencil (470 × 350)

Vol.III, p.27

2 Details of shelves around a fireplace & of a sideboard

Pencil (290 × 295 upper right corner cut)

Vol.III, p.27

[54] Preliminary design for a gatehouse (?)

Elevation of a battlemented gatehouse (?) with 2 round towers

Insc: (probably added later by Pollen) *Not J.H.P. & (in a later hand, perhaps by Mrs J. H. Pollen)*

Corrected by J.H.P.'s pencil marks here & there - student's drawing | not by J.H.P.

w/m: J. Whatman 1868

Pencil (355 × 295)

Vol.II, p.53

Clearly not by Pollen, the drawing is nevertheless catalogued here for convenience. See also [58].

[55] Preliminary designs for iron gates for Richard Elwes (3):

1 Two elevations of pairs of gates, showing in all 4 different designs

Insc: *Elwes & (later, in purple crayon) Richard*

w/m: J. Whatman 1868

Pencil (305 × 420)

Vol.III, p.127

2 Detail of initials RE surmounting gates

Pencil, pen & red pen on blue cartridge (135 × 205, lower right corner cut)

Vol.III, p.35

3 Detail of initials RE

Pencil & red pen on blue cartridge (100 × 105, upper & lower left corners cut)

Vol.III, p.35

[56] Design for 3 headstones

Details

Insc: *Headstones numbered No 1 to No 3*

Pencil & purple wash (150 × 260)

Verso: *Details*

Insc: *Labelled*

Pen, pencil & purple wash

Vol.II, p.65

[57] Preliminary designs for misericords (?) (2):

1 Details of misericords (?) with carved foliage

Pencil on buff cartridge (125 × 255)

Vol.III, p.107

2 Details of misericords (?) with carved foliage

Pencil on buff cartridge (80 × 135)

Vol.III, p.107

[58] Design for a moulding of an arch

Details

Insc: *Order of berry & leaf, labelled & (probably added later by Pollen) not J.H.P.*

Pencil (250 × 380)

Vol.II, p.53

See note to [54].

[59] Design for a sculptured (?) panel

Detail of a panel showing a crouching figure with a spade

Sepia pen & wash, grey wash & pencil on tracing paper (280 × 380)

Prov: Pres. by Mrs A. Pollen, 1939

[60] Design for an altar rail

Detail

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

Insc: *Sketch for altar rail | about 23 feet run & labelled*

s: J H Pollen | 11 Pembroke Crescent | W

Pencil with purple & sepia washes (200 x 255)

Vol.II, p.65

[61] Preliminary design for a watch-tower (?)

Elevation of the top of a tower, showing an enclosed platform supported on brackets & a short spire above

Pencil (215 x 175)

Vol.III, p.115

[62] Preliminary design for a stained glass window

Details of a scene showing the Christ-child flanked by saints

Insc: (later, in purple crayon) *Design for window*

Pencil (530 x 380)

Vol.II, p.79

[63] Further preliminary designs, designs & working drawings for decoration (25):

1-25 Insustantial details

Insc: 2 drawings labelled; 2 further drawings with dimensions given

s: (1 drawing) J H Pollen | 11 Pembroke Crescent | W | W (sic)

Pencil, except for 4 drawings (1 pencil & pen, 1 pencil & red pen, 1 pencil & watercolour, 1 pencil on tracing paper)

(360 x 510, largest)

Vol.II, pp.43, 45, 105, 111, 113, 115, 117

Vol.III, pp.8, 9, 35, 101, 103, 107, 129

Imaginary designs

[64] Preliminary designs for painted panels

representing the sciences & the arts (4):

1 Details of 1 panel, figures & borders

Pencil (505 x 355)

Vol.III, p.59

2 Details of 2 panels

Pencil (355 x 255)

Vol.III, p.61

3 Details of 3 panels

Insc: Names of the sciences & the arts in Latin & names of types of foliage

Pencil (180 x 255)

Verso: Details of foliage

Pencil

Vol.III, p.61

4 Details of figures

Insc: Names of the sciences & the arts

Pencil (225 x 180)

Vol.III, p.61

The panels seem to be for an imaginary house called 'St George's Hall'. Anne Pollen, *op. cit.*, pp.350-351, confuses 'St George's Hall' with St George's Hall, Liverpool, and illustrates a finished drawing for a panel representing Theology (pl.28); *Builder*, IV, 1888, p.378, illustrates a design for a fireplace for 'St George's Hall'.

Topographical drawings

Italy

[65] AMALFI (Campania): Cathedral

View of front from piazza; detail of decoration of Ep(istle) & Gospel ambones at b(igh) altar; detail of a candle(stick); details of polychrome decoration in the cathedral at Ravello nr Amalfi in margin

Insc: As above, *Amalfi, Ravella* (sic) *Ch.*, labelled & with notes

d: (Ravello) May 16

Pencil (250 x 175)

Vol.II, p.113

[66] MILAN (Lombardia): S Maurizio (Chiesa del

Monastero Maggiore)

Copy of a fresco by Luini: detail of a standing female saint, 1844

Insc: *From a fresco by Luini | Church of Monasterio |*

Maggiore, Milan

d: Aug. 10th 1844

Pencil & watercolour heightened with white

(445 x 240)

Vol.II, p.103

RAVELLO nr Amalfi (Campania): Cathedral

See AMALFI (Campania): Cathedral [65]

[67] Unidentified topographical & other drawings

(26):

1-26 Insustantial sketches of scenery, flowers, animals, birds &c

Insc: 5 drawings labelled

s: (1 drawing) J.H.P.

d: (1 drawing) May 18 1844, (1 drawing) July 26

1845 & (1 drawing) Sep.17

Pencil (13 drawings), pen (8 drawings), pencil & pen

(1 drawing), pencil & grey wash (1 drawing), pencil

on grey cartridge (1 drawing), pencil & pen on blue

cartridge (2 drawings) (250 x 355 largest)

Vol.II, pp.109, 113, 115, 117, 119

PONDER, Claud Vincent (fl.1900-10)

Ponder is recorded as a 'probationer' of the RIBA in 1900 and as a 'student' in 1905, when his address is given as No.12 Quarry Terrace, Hastings, Sussex. He disappears from the RIBA *Kalendar* after 1909-10.

LONDON: Royal Naval Hospital, Greenwich

Measured drawing, 1906

West Elevation with Details including plans & section of the cupola

Scale: $\frac{1}{4}$ in to 1ft, details $\frac{1}{16}$ in to 1ft

Insc: As above, *Greenwich Hospital*, labelled & some dimensions given

s & d: C. V. Ponder Delt. February 1906

Pen on linen-backed cartridge (1070 x 730)

PORDEN, William (c.1755-1822)

Porden was born in Hull, became a pupil of James Wyatt and was afterwards in the office of S. P. Cockerell. After a short spell as paymaster to the 22nd Dragoons, Porden resumed his architectural studies and in 1780 was responsible, with Robert Watson and the elder Robert Smirke, for the publication of *The Anticipation of Shanbagan*, in which Thomas Sandby, the Professor of Architecture at the RA, was held up to ridicule. He was the architect chosen to arrange Westminster Abbey for the Handel festival in 1785 and was also employed by the parish of St George, Hanover Square. He was surveyor for the London estates of Lord Grosvenor, for whom he designed Eaton Hall, Cheshire, in 1804 in a Gothic style which attempted 'to adapt the rich variety of our ancient ecclesiastical architecture to modern domestic convenience'. He exhibited at the RA from 1778 to 1813.

Bibl: APSD; Colvin; DNB

CAMBRIDGE: Downing College

Site plan, rough block plan & preliminary & final designs, 1805 (30):

Site plan

1 Plan of *Land for Downing College | Cambridge*, showing *Site of the College* with a large circular drive on its N side

Scale: $\frac{3}{4}$ in to 100ft

Insc: As above, labelled, with some measurements & calculations & a note relating to the *Establishment*

(*Master | 6 Fellows &c*)

Pen & watercolour (425 x 280)

Rough block plan

2 Plan of the site with block plan of the college extending farther N than the site allotted to it in No.1 but in accord with the plan shown in No.16

Scale: $\frac{3}{4}$ in to 100ft

Insc: (in pencil) Some measurements marked & indications given of a smaller circular drive on the N side of the college & *Sunday April 27... | Stables &c to be... | large Plan to...* (illegible near extreme edge of sheet)

Pen & wash (510 x 350)

3-7 Preliminary designs for the central block

3-5 Design A for a central block with elongated octagonal chapel & no staircase on N (entrance) front

3 Plan

Insc: (in pen) *Library* & with some measurements given

(340 x 500)

4 Elevation of front & 2 sections

(520 x 335)

3-4 Scale: $\frac{1}{2}$ in to 10ft

Pencil

5-6 Design B for a central block with elongated octagonal chapel & staircase on N front (i.e. as No.16)

5 Plan & rough part-elevation of principal front

Insc: (in pen) *Chapel, Library, Dining Room* & with some measurements given

(495 x 335)

6 Elevation

(335 x 495)

5-6 Scale: $\frac{1}{2}$ in to 10ft

w/m: J. Whatman

Pencil

Design C for a central block with hexagonal chapel & no staircase on N front

7 Plan

w/m: J. Whatman 1794

Pencil (340 x 520)

This, less the staircase on the N front, is the design on the flier of No.16.

8-15 Preliminary drawings for various parts of the E & W blocks

8-12 Elevations, one (No.10) showing the use of square-headed rather than two-centred arches in the windows of the upper floors

w/m: (No.8 only) 1794

Pen &/or pencil (265 x 345 approx.)

13-15 Plan & elevation; elevation & part-section; section showing a Classical colonnade instead of Gothic cloister at ground floor level

w/m: (Nos.13 & 14 only) J. Whatman 1794

Pencil (250 x 355; No.13, 350 x 530)

16-19 Final design

16 *Plan for a College to be built at Cambridge | pursuant to the will of the late Sir Jacob Downing | consisting of a House for the Master, Houses for two Professors, and Chambers for Forty Fellows and Students | a Chapel, a Library, a Dining Hall and suitable Offices to each*

Pen & wash within single ruled border (525 x 650)

Over the central block is a flier (355 x 250) showing a plan similar to that of No.7 but with a staircase added to the N front.

17 North Front of the design for Downing College, showing, from left to right, North Front of the Apartments for the Fellows and Students, Elevation of the Library, Principal Entrance to the Chapel | Library and Dining Room, Elevation of the Dining Room & North Front of the Apartments for the Fellows and Students [Fig.39]
s: W. Porden, Architect
Pen & watercolour within double ruled border on 3 pieces joined (340 x 675)

18 South (rear) Front of Downing College, showing, from left to right, Elevation of the Professor's (sic) Houses, Elevation of the Combination Room, South End (liturgical E end) of the Chapel, Elevation of the Reading and Muniment Rooms & Elevation of the Masters House
s: W. Porden, Architect
Pen & watercolour within double ruled border (340 x 530)
The elevation appears to correspond with the original, not the fier, of No.16. The drawing has been backed, on the evidence of an only partly legible watermark, with an almost contemporary paper.

19 Design for the East Front of Downing College with the Public Buildings, showing, from left to right, Elevation of the Students Apartments, East Elevation of the Dining Hall, East (i.e. liturgical N) Elevation of the Chapel & Elevation of the Students Apartments
s: W. Porden, Architect
Pen & watercolour within double ruled border on 2 pieces joined (340 x 675)

16-19 Scale: 1in to 20ft
Insc: As above
w/m: J. Whatman 1804 (except No.18)

20-30 Miscellaneous drawings
20 Plan of the Basement Story of the Apartments for Fellows and Students, between each two Staircases
Scale: 1gin to 1ft
Insc: As above & labelled
Pen & wash within double ruled border (250 x 355)

21 Plan of the first Story of Apartments for Fellows and Students, shewing the sets of Chambers contained between two Staircases. The Story above in all respects the same
Scale: 1gin to 1ft
Insc: As above, labelled & with measurements given
Pen & wash within double ruled border (265 x 355)

22 Plan of the Ground | Professor's House (sic)
Scale: 1gin to 1ft
Insc: As above & labelled
Pen & wash within double ruled border (350 x 245)

23 Plan for the Bed Chamber | Story for the Professors Houses
Scale: 1gin to 1ft
Insc: As above & labelled
Pen & wash within double ruled border (355 x 245)

24 Professors Houses | Ground Story, alternative scheme

25 Alternative scheme for bedchamber storey of professors' houses

24-25 Pen & wash (260 x 345)

26 First Plan of Ground Story of Masters House | with set of Chambers adjoining
Scale: 1gin to 1ft
Insc: As above & labelled
w/m: J. Whatman 1804
Pen & wash within double ruled border (250 x 355)
See note to No.27.

27 Chamber | Plan of Masters House
Scale: 1gin to 1ft

Insc: As above
Pen (260 x 350)
The drawing is apparently unfinished: it is without labelling and shows a start only to have been made on the wash. This and No.26 represent the plan of the houses for the two professors shown at the S end of the W block in No.3 above, yet the arrangement of the rooms is a reverse of that shown for the Master's house at the S end of the E block in No.3

28-29 Alternative scheme for Ground Story & Bed Chamber | Story of Masters House
Scale: 1gin to 1ft
Insc: As above
Pen & pencil, No.29 pencil only with pen insc. (260 x 345)

30 Rough Plan of the Stables & Coachhouses
Scale: 1gin to 1ft
Insc: As above & (in pen) Downing College
Pencil (330 x 530)

1-30 Prov: Pres. by H. Garling, 1855
Lit: Pevsner, *Cambs*, 1970, pp.66-67
Sir George Downing had died in 1749 providing in his will that, should his cousin die childless, the money he left should be used to establish a college consisting of a master, a professor each of law and medicine and sixteen fellows. The cousin died without issue in 1764, but it was not until 1800, after years of litigation, that a charter was granted and James Wyatt officially appointed architect. Thomas Hope criticized Wyatt's design because it was not Greek enough and the college sought other designs from George Byfield. Others, including Porden, put forward their designs and these drawings are Porden's offering. The college was finally built to the designs of Hope's protégé William Wilkins from 1807 onwards.
See also Wilkins, William, after; Wyatt, James II [4] (the drawings of James Wyatt II 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 Drawings Collection catalogue series).

PORTER, Frederick William (1820-1901)
After studying under Lewis Vulliamy, Porter developed a varied practice including banks (Union Bank of London, Carey Street, 1864-66, and Charing Cross, 1872; and the London & Westminster Bank, Brompton Road, 1885), churches, houses, offices and schools. Most of his work was done in London, though there is a group of buildings of before 1868 in Cornwall (County Gaol, Bodmin; workhouses at Falmouth and Helstone; and Militia Stores, Bodmin) and houses as far afield as Ireland, Spain and China (Shanghai). Porter was District Surveyor for Holborn & East Strand and Surveyor to the Clothworkers' Company (for whom he designed the church of St James the Apostle, Prebend Square, Packington Street, Islington, in 1874-75) and to the Saddlers' Company. He was elected A 1850, F 1855 and was a member of the RIBA Council 1859.
Bibl: *Architects', engineers' and building trade's directory*, 1868 (lists his early work); obituaries: *RIBA Jnl*, IX, 1901, p.40 (announcement only); *Builder*, LXXXI, 1901, p.468 (lists his work after 1864)

[1] LONDON: Royal Academy of Music, Albany Street (St Pancras), Camden
Design in a Classical manner, 1874
Perspective of the street façade of 3 storeys & 19 bays, the centre 3 bays having a truncated dome
Insc: (on mount) Design for the Proposed new Building | for the Royal Academy of Music - Albany St. Regents Park
s & d: (on mount) Fred. Wm. Porter, Archt. | April 1874
Photograph of original drawing (170 x 295)

[2] WESTONBIRT HOUSE (Glos)
Working drawing, 1872
Detail of South East Corner of Saloon Ground Floor Elevation & Section
Scale: 1in to 1ft
Insc: As above & P. No.127
s & d: Fredk Wm. Porter | 16 Russell Square | May 3rd 1872
Pen on tracing paper (675 x 580)
Prov: Pres. by Westonbirt School through J. Lees-Milne, 1972
Westonbirt House (now a school) was built for R. S. Holford by Lewis Vulliamy, 1863-70. Vulliamy (q.v.) died in 1871.

PORTER, J. H. (fl.1846-47)

Topographical drawings
Italy
[1] FLORENCE: Palazzo Corsini, Lungarno Corsini
Perspective of Galleria Sopr Arno in the Corsini Palace
Insc: As above & This Gallery is 50 feet long, 25' 5" wide, and is lighted by (candles in hanging candelabrum & in brackets over doors)
s & d: Jn H. Porter | Florence | Decr 12th 1846
Pencil (415 x 285)

[2] GENOA: Palazzo Cataldi, via Garibaldi
Elevation of Part of Palazzo Cataldi (sic)
Insc: As above & This shews the whole of the only view of this Palace | of which a sketch could be taken without being close | under it in the Strada Nuova
s & d: Jn H. Porter | November 29th 1846
Pencil on buff paper (265 x 225)

[4] GENOA: Palazzo Doria-Tursi
1 Elevational perspective of Loggia on First Floor at Ends of the Andrea D'Oria Palace
Insc: As above & with dimensions given
s & d: Jn H. Porter | November 25th 1846
Pencil on buff paper (235 x 190)

2 Perspective sketch of Pier and Columns of Vine Trellis on Terrace Wall, opposite the Andrea D'Oria Palace
s & d: Jn Porter | November 24th 1846
Pencil (350 x 235)

[5] GENOA: Palazzo Durazzo
Perspective of Entrance Hall of the Durazzo Palace
Insc: (on mount) As above
s & d: (on mount) Jn H. Porter | November 23rd 1846
Pencil on buff paper (230 x 325)

[6] GENOA: Palazzo Durazzo-Pallavicini
Perspective of the Front of Pallavicini or the Painted Palace
Insc: As above
s & d: Jn H. Porter | November 19th 1846
Pencil on grey paper (270 x 280)

[7] GENOA: Palazzo Francesco Doria
Frontal perspective of part of Balcony of Palazzo Marchese Francesco D'Oria with Section
Insc: As above & with dimensions given
s & d: Jn Porter | Decr 3rd 1846
Pencil on grey paper (265 x 355)

[8] GENOA: Palazzo Imperiale
Elevational perspective of Part of Front of Palazzo Vincentini Imperialis
Insc: As above
s & d: Jn H. Porter | November 30th 1846
Pencil (430 x 290)

[9] GENOA: Palazzo Marchese di Mare
Elevation of façade of Palazzo Marchese di Mare
Insc: As above
s & d: Jn H. Porter | November 28th 1846
Pen & wash on grey paper (270 x 350)

[10] GENOA: Palazzo Negrone

1 Elevation of *Principal Front of the Palazzo Negrotti*Scale: $\frac{3}{16}$ in to 1ft approx.

s & d: Jn H. Porter | November 19th 1846

Pen (310 × 470)

2 Perspective *View of upper part of Palazzo Negrotti*

s & d: Jn H. Porter | November 29th 1846

Pencil (365 × 235)

1-2 Insc: As above

[11] GENOA: Palazzo Rosso (formerly Brignole), via Garibaldi

Perspective of *Entrance Door to the Palazzo Brignole Cardinale*

s & d: Jn H. Porter | November 23rd 1846

Pencil (290 × 330)

[12] GENOA: Palazzo dell' Università, via Balbi

Perspective of *Upper part of Cortile in College Strada Balbi*

Insc: (on mount) As above

s & d: (on mount) Jn H. Porter | November 21st 1846

Pencil on buff paper (155 × 260)

[13] GENOA: House

Frontal perspective of *Entrance Door to House, Genoa*

Insc: As above & with dimensions given

s & d: Jn H. Porter | November 25th 1846

Pencil (350 × 220)

[14] ROME: Vatican Museum, exhibit

Sketch of *Fragment of Cornice in Vatican Museum*

Insc: As above & with overall dimensions given

s & d: Jn H. Porter | March 15th 1847

Pencil on buff paper (235 × 250)

[15] ROME: Palazzo Mignanelli

Sketch plan & elevations of end & window wall in

*Drawing Room in Palazzo Mignanelli*Scale: $\frac{1}{8}$ in to 1ft

Insc: As above

s & d: Jn H. Porter | March 30th 1847

Pencil (280 × 350)

[16] ROME: Palazzo Simonetti (now Banco di Roma)

Perspective sketch of *façade of Upper Part of Centre of Palazzo Decarblis or Simonetti in the Corso*

Insc: As above

s & d: Jn H. Porter | March 25th 1847

Pencil on grey paper (275 × 245)

[1]-[16] Prov: From the collection of Robert Stamer Holford of Dorchester House; deposited in the RIBA by Sir George Holford's executors, 1928

The drawings were probably commissioned by Robert Stamer Holford while the project for Dorchester House was developing in his mind. C. Hussey, in his article 'Dorchester House' in *RIBA Jnl*, XXXV, 1928, p.626, reads the name as F. H. Porter.

PORTER, Thomas (?-1889/90)

A London architect of No.1 Westminster Chambers, Victoria Street, 1867-82, and Dulwich Wood Park, London SE, from 1883. He exhibited at the RA between 1860 and 1875 and was elected A in 1866 and F in 1876. In a letter to C. L. Eastlake accompanying his application to become a Fellow of the RIBA he states that his professional education was given on his Associate proposal form (not now, 1973, in the 1866 volume) but adds that he had since designed many 'large residences' in the suburbs of London, was acting as architect to the London Cemetery Company at Highgate and Norwood and had just completed an 'important' convent, church and school at Goole in Yorkshire. Charles Barry, who headed this proposal paper, was referred to as being in a position to give any further particulars.

Bibl: A. Graves, *RA exhibitors*, 1905-06; RIBA Nomination Papers

LONDON: Highgate Cemetery, Swain's Lane, Highgate Village, Camden

Survey for additions to the Lebanon catacombs & for the siting of a monument to Julius Beer, 1870-76 (8):

1 *General Plan shewing mode of laying out the ground above the Catacombs &c with New Pathway to top of the Lebanon Catacombs; Proposed new Brick Graves & Site for Tomb of Mr Beer*Scale: $\frac{1}{8}$ in to 1ft

Insc: As above & (Drawing No.2)

s & d: Thomas Porter Archt. | 2 Westminster Chambers | Victoria Street | 12 July 1876

Pen on backed tracing paper (515 × 700)

2 Ground plan, showing *Proposed Brick Vaults and Graves, New Catacombs, Proposed Future Catacombs & Land Proposed to be sold to Mr Beer; Elevation of the 16 New Catacomb-Chambers in Renaissance style*Scale: $\frac{1}{8}$ in to 1ft

Insc: As above; verso (in pencil) MBk | B | 152

s: Thomas Porter Archt. | 2 Westminster Chambers

Pen & wash on backed tracing paper (600 × 680), lower edge damaged

3 Sketch *Ground Plan* of inner circle of catacombsScale: $\frac{1}{8}$ in to 1ftInsc: (in pencil) MB Vol A 251 | *Proposed Stone Millwards No.1; (embossed stamp) Millwards & Co. Monumental Works. Kentish Town Wharf NW*

Pen (330 × 340), RHS damaged

4 Elevation & section of *façade* of 2 bays of catacombs in Egyptian styleScale: $\frac{1}{2}$ in to 1ftInsc: MB 251 (Elevation) *Millwards Proposed Stone facings No.2; stamp as No.3; verso Not Carried Out*

Pen & wash (340 × 470)

5 Block plan of mausoleum sited to SE & NW of NW-SE flights of steps

Insc: MBk B.149 & with dimensions & financial calculations

w/m: J. Whatman 1854

Pencil (490 × 600)

Verso: Sketch of mausoleum sited on axis of NW-SE flight of steps

Pencil

6 Site plan of *Proposed Mausoleum* sited to SE of NW-SE flights of stepsScale: $\frac{1}{4}$ in to 1ft

Insc: As above

Pen & pencil with green & pink washes (445 × 560)

7 Site plan of *Proposed Mausoleum* sited on axis of NW-SE flight of stepsScale: $\frac{1}{4}$ in to 1ftInsc: As above & No.1, NB *The proposed Alterations are shown in colour & with dimensions given*d: *Message back* 21/5/75

w/m: J. Whatman 1854

Pen & wash with pencil amendments (610 × 490)

8 Unfinished site plan of proposed mausoleum sited as in No.7

Insc: No.2

w/m: J. Whatman 1874

Pen & wash with pencil (680 × 560), RHS damaged

1-8 Prov: Pres. by Richard Warrington, 1970

The cemetery of St James, Highgate, was established by the London Cemetery Company, incorporated by Act of Parliament in 1836 and founded by Stephen Geary who also acted as architect to the company. The design of the cemetery in broad outline is due to him with David Ramsay as landscape gardener. It

occupied 50 acres on both sides of Swain's Lane, 22 acres of which were consecrated in 1839. The Cedar of Lebanon Circle was completed first and was no doubt by Geary but the concentric circle of catacombs, called 'New Catacombs', forming the other side of the 'street' around the original circle and constructed soon after the Egyptian Avenue, c.1839-42, may not have been by him. J. B. Bunning was appointed surveyor to the London Cemetery Company in 1839 and he relieved Geary of much practical work. Julius Beer's mausoleum was designed by J. Oldrid Scott in 1877-78 and was entered from a crypt in the lower catacombs. The contractors were C. Millward & Co. of Kentish Wharf. Porter, a company architect, was probably only responsible for the siting of Beer's mausoleum and for minor alterations to the existing complex.

Lit: J. S. Curl, *The Victorian celebration of death*, 1972, pp.86-103

POTTER, Joseph Snr (1756-1842)

Potter was an architect and builder of Lichfield, where he died. Between 1788 and 1795 he was employed by James Wyatt to supervise the execution of the latter's alterations to Lichfield cathedral, and from 1797 until his death he was surveyor to the county of Staffordshire. Among his works are Plas Newydd, Anglesey, c.1800-10, and Carnarvon Baths and Assembly Rooms, 1822, both for the Marquess of Anglesey; Grendon Hall, Warwickshire, 1825; St Mary's church, Sheffield, 1826-30, where his son Robert (c.1795-1854) acted as 'resident architect'; and Wadsley church, Yorkshire, 1833-34.

Bibl: *Colvin*

[1] PLAS NEWYDD (Anglesey)

Designs for remodelling the house, chapel, outbuildings &c for the Marquess of Anglesey, c.1800-23 (31):

1-3 Design for remodelling the house

1 *Plan of the Principal Story*

w/m: E & P 1807

(510 × 700)

2 *Plan of the Chamber story*

w/m: E & P 1807

(500 × 700)

3 *Plan of the Attick Story*

(370 × 550)

1-3 Scale: $\frac{1}{10}$ in to 1ftInsc: As above & *Plasnewydd*s & d: *Lichfield Octr 1811 | Jos Potter*

Pen & pink wash

4-8 Designs for the chapel in Gothic style

4 Ground plan & plan of $1\frac{1}{2}$ bays of the vaultScale: $\frac{1}{4}$ in to 1ft (ground plan)

w/m: J. Whatman

Pen & wash (580 × 430)

Verso: Sketch plan of E end (?)

Insc: *Chapel*

Pencil

5 Plan showing stalls, pulpit & altar

Insc: *Plan of the Chapel | Plasnewydd*

w/m: J. Whatman

Pen with pink & yellow washes (485 × 690)

6 Plan with alternative arrangements of furnishings to No.5

Pencil with pink & yellow washes (420 × 705)

7 Internal elevation of long wall with the design of 1 window shown in detail

w/m: J. Whatman

Pencil & wash (405 × 570)

8 Elevation of a window with alternative tracery & glazing to No.7

Insc: *The Diamond marked A to be Ground Glass | The half Diamonds White Glass*

Pen with grey & brown washes (370×190)

There are other designs at Plas Newydd for the hall, vestibule and chapel. All appear to be in the same hand, and some are signed by Potter. It is possible that Potter was executing James Wyatt's designs, although the only drawings signed by the latter are those for the library in the Neo-Classical style (see Wyatt, James II [12].11-13: the drawings of James Wyatt II, 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 Drawings Collection catalogue series).

9-20 Preliminary designs & designs for interior decoration

9 Elevation showing bookshelves & framed landscape painting but with panelling in Elizabethan style

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

Pen & wash (315×520)

10 Elevation of 5 bays of panelled cupboards or bookcases

Black & sepia pen (285×460)

11 Elevation of bookcases, panels & doors

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

Black & sepia pen (290×455)

12 Elevation of bookcases

Pen (340×480)

13 Elevation & sections of fitted wardrobe in recess

Insc: *Section of the Ends | of the Wardrobe & Section of the Middle Part | of the Wardrobe*

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

Pen with pink & grey washes (215×290)

14 Elevation of a 5 bay wall with frieze only partly filled out

Pen with brown & blue washes within single ruled border (295×385)

15 Elevation of a 5 bay wall with long windows in the bays & decoration completely filled out

Pen & coloured washes (260×410)

16 Elevation of a wall with a central feature of 3 slightly recessed bays

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

Pen & coloured washes within single ruled border (330×510)

17 Elevation of a wall with a chimney at left & door at right

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

Pen & coloured washes partly within double ruled border (350×340), cut at top

18 Perspective of an interior with 3 doors opening inwards into the room

Pen & coloured washes within single ruled border (345×460)

19 Fittings for a dressing room

Plan

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

Insc: *Plan of Dressing room & labelled*

s & d: *Lichfield April 1823 | Jos Potter*

Pen & coloured washes w thin single ruled border (390×270)

20 Fittings for a bathroom

Plan

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

Insc: *Labelled*

w/m: J. Whatman 1816

Pen & coloured washes within single ruled border (325×450)

21-31 Designs for lodges & outbuildings in Gothic style

21 Elevation of lodges & entrance, with a flier showing alternative treatment of centre section

Insc: *Elevation of the Lodges Intended for the Entrance into the Park, Plasnewydd*

Pen & wash within single ruled border (210×375, flier 170×115)

The alternative design shown on the flier is of a portcullis-like effect in the large central arch and the two smaller side entrances.

22 Plan of entrance & lodges

Insc: *Plan of the Lodges Intended for the Entrance into the Park, Plasnewydd*

Pen & wash (210×375)

23 Elevation of entrance & octagonal lodges

Pen with blue & grey washes (415×645)

24 Elevation of battlemented entrance & square lodges

Pen with blue & grey washes (410×620)

25 Rough elevation of battlemented wall & small battlemented tower

Pen (260×545), part missing bottom LHS

Verso: A list of timber delivered to Plas Newydd

26 Plan & elevation of an octagonal dairy

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

Insc: *Plan & Elevation of a Dairy*

Pen with grey & blue washes (425×250)

27 Plan & section of an octagonal dairy & larder with central fountain

Pen with pink, blue & grey washes (535×375)

28 Plan of a larder

Insc: *Plan of the cold Larder*

w/m: J. Whatman 1794 (part)

Pen with pink & grey washes (380×425)

29 Plan of a larder

Insc: *Plan of the upper Larder*

w/m: J. Whatman 1794 (part)

Pen & pink wash (395×425)

30 Section showing 2 floors of the larder with a fountain in the lower

Insc: *Section of the Larder*

Pen & coloured washes (425×385)

31 Elevation of a wall with a Gothic window

w/m: J. Whatman 1794

Pen & wash (370×500)

1-31 Prov: Pres. on permanent loan by the Marquess of Anglesey, 1970

[2] Design for a farmhouse

Elevation of a 3 bay, 2 storeyed central block with 2 bay, 2 storeyed wings & extended blank walls with recessed panels

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

Insc: *Elevation of the Farm House*

s & d: *Lichfield 1810 | JP*

Pen with blue & brown washes within double ruled border (300×520)

Prov: Pres. on permanent loan by the Marquess of Anglesey, 1970

Presumably for one of the Anglesey estates.

[3] Design for a house

Elevation of a 2 storey, 7 bay house whose 3 centre bays are slightly advanced & crowned with a pediment & have a Roman Doric portico carrying a balcony with an iron lattice railing

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

Insc: *Elevation of the South Front*

s: J. Potter

Pen with blue & brown washes within double ruled border (410×595)

Prov: Pres. on permanent loan by the Marquess of Anglesey, 1970

Presumably for one of the family's Welsh estates.

POTTER, Joseph Snr *Attributed to*

Design for a public building

Elevation

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

Pen with grey & blue washes (335×600)

Prov: Pres. on permanent loan by the Marquess of Anglesey, 1970

A seven-bay central block with an open loggia of Ionic superimposed on unfluted Doric columns, the central bay breaking forward, the wings, three bays wide, with rusticated basement and sub-basement, and sunken panels with swags in relief over the piano nobile windows. The whole is surmounted by a parapet with open balustrades. A beautifully drawn and coloured design, but lacking unity. The wings show the influence of Chambers, the central block that of the Palazzo Chiericati, but the central bay appears out of scale and an intrusion. As the design was with the others from Plas Newydd, it can be attributed either to Potter or to a Wyatt (but doubtfully to James). The meticulous technique suggests the former, but the design cannot be identified; it has the character of a public building, rather than a domestic building, yet it cannot be associated with any known project of the Marquess of Anglesey.

POTTER, Robert James (1909-)

Potter received his architectural education at the Regent Street Polytechnic, School of Architecture, London, and afterwards worked in the office of W. H. Randall Blacking. In 1937 Potter set up his own practice which he relinquished at the start of the Second World War, in which he served in the Royal Engineers. From 1946 until 1952 he was in partnership with Blacking. Potter was then in partnership with Richard Hare and in 1967 they joined John Brandt to form the Brandt Potter Hare Partnership. Potter's work includes a large number of new churches and church restorations. Recent work includes the conversion of All Saints church, High Street, into a library for Lincoln College, Oxford; extensions to All Souls' church, Langham Place, London; the restoration of the London churches of St Mary-le-Strand, St Stephen Walbrook and St Martin-within-Ludgate. Since 1960 he has been Surveyor to the Fabric of Chichester Cathedral. A 1934, F 1950.

Bibl: Biography supplied by the architect, 1974

EASTBOURNE (Sussex): Church of St Saviour
Designs for organ gallery & case, 1951-53

SALISBURY (Wilts): Cathedral
Design for choir pulpit (Bishop Lunt memorial), 1950
See Blacking, William Henry Randall

POWELL, A. H. (fl.1891)

STAMFORD (Lincs): Church of St Mary
Design for the rood screen, drawn by A. H. Powell, c.1891
See Sedding, John Dando [1]

POWELL, Arnold Joseph Philip (1921-) & **MOYA**, John Hidalgo (1920-)
Powell was born in Bedford. He was educated at Epsom College and at the AA School of Architecture 1939-43. In 1946 he went into partnership with J. H. Moya (q.v.) and they at once embarked on the Churchill Gardens Housing Scheme, Pimlico, for Westminster City Council, which they won in open competition. They followed this in 1950 by winning another open competition for a vertical feature for the South Bank, Festival of Britain: the Skylon. Since then they have worked mainly on university buildings in Oxford and Cambridge, and on schools and hospitals. Powell was elected A 1944, F 1956, OBE 1957, ARA 1972. Their major works include: Mayfield School, Putney, London, 1955; Fairmile Hospital admission unit, Surrey, 1956; Christ Church, Oxford, picture gallery and student accommodation, 1967; public swimming baths, Putney, London 1967; St John's College, Cambridge, Cripps Buildings, 1967; Corpus Christi College, Oxford, new building, 1969; British National Pavilion for Expo '70, Osaka, Japan, 1970; Plumstead Manor School, Woolwich, London, 1971; hospitals at Swindon, High Wycombe, Slough and Wythenshawe; under construction (1973): Wolfson College, Oxford, new buildings; Queen's College, Cambridge, new buildings; Museum of London, City of London; Woolwich New Military Hospital, London. Bibl: *RIBA Jnl*, LXXIII, 1966, pp.116-127 (general article on their work to date)

[1] **CHICHESTER** (Sussex): Theatre
Perspective of interior
Insc: *Chichester Theatre*
s & d: Powell & Moya 1.60
Pencil with pen inscriptions on tracing paper (255 × 330)
Prov: Pres. by the architects, 1970
Lit: *Ac&BN*, CCXXII, 1962, pp.9-14; *AJ*, CXXXVI, 1962, pp.25-40; *Architectural Design*, XXXII, 1962, pp.530-535; *L'Architecture d'Aujourd'hui*, 1964, No.112, pp.50-51

[2] **LONDON**: Churchill Gardens housing estate, Pimlico, Westminster
Design & working drawings, 1948-62 (36):
1 *Site layout* plan, showing site divided N-S into 4 phased sections
Scale: 1 in to 88 ft
Insc: As above, *Pimlico Housing Scheme* & labelled
s & d: Powell & Moya AARIBA | 36 Great Smith Street | London SW1 | 10.47
Pen on tracing paper (615 × 850)

2 Revised *site layout* plan
Scale: 1 in to 88 ft
Insc: As above, *Churchill Gardens* & labelled
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 1.12.56
Print with pen additions on tracing paper (575 × 880)

3-18 Section 1 (Blocks 1-14)
3 *Block no 1 key plans*
(680 × 1000)
4 *Block no 1 elevations*
(700 × 1030)
5 *Block no 2 key plans*
(690 × 1020)
6 *Block no 5 key plans*
(700 × 1015)
7 *Block no 5 elevations*
(700 × 1015)

3-7 Scale: 1/16 in to 1 ft
Insc: As above, *Pimlico Housing Scheme* & labelled
s: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, August 28 to September 19 1946
Pen on tracing paper

8 *Block no 5 plans 1*
(665 × 1000)

9 *Block No.5 sections*
(685 × 1020)

8-9 Scale: 1/4 in to 1 ft
Insc: As above, *Pimlico Housing Scheme*, labelled & with some dimensions given
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 20.8.46
Pen on tracing paper

10-15 Blocks 5-6
10 *Plans | of flat types*
11 *Plans of flat types*
12 *Elevation | S end*
13 *Elevation | W side*
14 *Elevation | E side*
15 *Sections | of flat types*

10-15 Scale: 1/4 in to 1 ft
Insc: As above, *Pimlico Housing Scheme*, labelled & with dimensions given
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, March 25th to May 1st 1947
Pen, pencil & red ink on tracing paper (580 × 750)

16 *Plans to flats in Blocks 1 & 2*
(755 × 555)
7 *Plans to flats in Blocks 5 & 6*
(700 × 650)

16-17 Scale: 1/4 in to 1 ft
Insc: As above, labelled & with square footage given
Prints

18 *Block 7 Plans 1*
Scale: 1/8 in to 1 ft
Insc: As above, *Pimlico Housing Scheme*, labelled & with some dimensions given
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 28.2.50
Print (740 × 1040)

19-22 Pump house
19 *Plans 1*
20 *Plans 2*
21 *Sections*

19-21 Scale: 1/4 in to 1 ft
Insc: As above, *Pimlico Housing Scheme*, Pump house, labelled & with dimensions given
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 9.8.48
Pen & pencil on tracing paper (560 × 755)

22 *E & W elevations of pump house & accumulator*
Scale: 1/8 in to 1 ft
Insc: As above & *Pimlico Housing Scheme*
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 30.8.48
Pen & pencil on tracing paper (580 × 755)

23-24 Section 2, Block 18
23 *Block 18 | plans*
(755 × 1050)
24 *Block 18 | elevations W & N*
(755 × 1030)

23-24 Scale: 1/8 in to 1 ft
Insc: As above, *Pimlico Housing Scheme*, labelled & with plan dimensions given
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 10/16.4.53
Pen on plastic film, pen on tracing paper

25-26 Unit designs
25 Interior perspective of *type 3c living room*
(550 × 605)
26 Interior perspective of *type 3c working kitchen*
(560 × 630)

(
25-26 Insc: As above
s: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1
Pen on tracing paper

27-31 Section 3
27 Plan, showing *Sketch proposal* for layout of Section 3
Scale: 1/32 in to 1 ft
Insc: As above, *Churchill Gardens*, table of statistics & labelled
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 29.3.54
Pen & felt-tip pen on bound tracing paper (1015 × 1730)

28 *Elevation to Lupus St., from Antrobus St., to Grosvenor Road*
Scale: 1/32 in to 1 ft
Insc: As above, *Churchill Gardens* & labelled
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 26.3.54
Pen on bound tracing paper (740 × 1050)

29 *Block 33 | floor plant, sections, W elevation*
(745 × 1040)
30 *Block 40 | plans, elevations, sections, plan to typical flat*
(740 × 1055)
31 *Block 43 | plans, elevations, sections, plans of maisonnettes &c*
(750 × 990)

29-31 Scale: 1/8 in to 1 ft, 1/16 in to 1 ft
Insc: As above, *Churchill Gardens*, labelled & with some dimensions given
s & d: (office stamp) Powell & Moya AARIBA | 36, Great Smith Street London SW1, 22 & 23.3.54
Pen on bound tracing paper

32-35 Playground
32 *Preliminary plan & section for playground*
Scale: 1/16 in to 1 ft, 1/8 in to 1 ft
Insc: As above, *Pimlico Housing Scheme* & labelled
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 27.10.54
Pencil & pen on tracing paper (640 × 485)

33 Two perspectives & a bird's-eye view of *Junior Playground*
Insc: As above, *Preliminary scheme* & labelled
s: Powell & Moya
d: 3.11.54
Pen & pencil on tracing paper (750 × 725)

34 Plan of *Junior Playground*
Scale: 1/8 in to 1 ft
Insc: As above, *Pimlico Housing Scheme*, Section 2 contract 1 & labelled
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 15.11.54
Pen on tracing paper (620 × 590)

35 Detail of "Flying Saucer"
Scale: 1/2 in to 1 ft, 3 in to 1 ft
Insc: As above, *Pimlico Housing Scheme*, labelled & with dimensions given
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 20.4.55
Pencil & pen on tracing paper (640 × 740)

36 Aerial sketch of "The Square"
Insc: As above & *Churchill Gardens Pimlico Section 3*
s & d: (office stamp) Powell & Moya AARIBA | 36 Great Smith Street London SW1, 9.2.59
Pen & pencil on tracing paper (515 × 500)

1-36 Prov: Pres. by the architects, 1970
Lit: Stage 1: *AJ*, CXII, 1950, pp.481-492; *Architectural Design*, XXIII, 1953, pp.210-217; Stage 2: *AR*, CXIV, 1953, pp.176-184; CXVI, 1954, pp.79-83; Stage 3: *Builder*, CC, 1961, pp.440-447; *AJ*, CXXIV, 1962, pp.967-982
See also [3].

[3] Two views of the Pimlico housing scheme decorated with flags for the coronation of Queen Elizabeth II, 1952; painted by Moya
1 The housing estate from the river
2 The accumulator at night
1-2 Insc: *Powell & Moya*
s & d: H.M. '52
Oil paint on card (205 x 330)
Prov: Pres. by Casson & Conder, 1970
See also [2].

[4] LONDON: Skylon, Festival of Britain 1951, South Bank, Lambeth
Working drawings & drawings prepared for publication, 1950-51 (13):
1 *Plan of pylon, elevation of base of feature*
Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{8}$ FS
Insc: As above, labelled & some dimensions given
s & d: (office stamp) *Powell & Moya AARIBA* | 36 Great Smith Street London SW1, 15.3.50
Pencil on tracing paper (475 x 760)

2 Details of plan of chambers & covers at pylon bases (620 x 650)
3 Details of concrete bulkhead at pylon bases (650 x 665)
4 Details of bases of main guying cables (570 x 760)
5 Details of bases of wind guys (495 x 755)
6 Details of covers for extensometers (440 x 755)
7 Revised details of wind speed & direction indicator housing (605 x 860), torn corners

2-7 Scale: FS, $\frac{1}{8}$ FS
Insc: As above, labelled & some dimensions given
s & d: (office stamp) *Powell & Moya AARIBA* | 36 Great Smith Street London SW1, Feb 7 to April 9 1951
Pencil on tracing paper

8 Details of spacing of light fittings
Scale: $\frac{1}{4}$ in to 1ft
s & d: (office stamp) *Powell & Moya AARIBA* | 36 Great Smith Street London SW1, 12.2.51
Pen on tracing paper (760 x 430)

9-13 Drawings prepared for publication
9 *Site plan, plan, section diagram of stages of erection*
Scale: $\frac{1}{32}$ in to 1ft, $\frac{1}{8}$ in to 1ft
Insc: As above, *Vertical feature* & labelled
s: (office stamp) *Powell & Moya AARIBA* | 36 Great Smith Street London SW1
Print (1040 x 690)

10 *Elevation & details*
Scale: $\frac{1}{16}$ in to 1ft, $\frac{1}{8}$ FS
Insc: As above & labelled
Pen on plastic film (1045 x 700), top damaged

11 Site plan, details of lighting units in centre of feature
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{4}$ in to 1ft
Insc: As above, labelled & some dimensions given
Pen on plastic film (680 x 755)

12 Elevational diagram
Insc: Labelled with notes on stress, wind resistance, weight, compression &c
d: 25.5.51
Pen on plastic film (365 x 320)

13 *Elevation and erection sequence*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
Pen on plastic film (1080 x 760)

10-13 s & d: *Powell & Moya Architects* | F. J. Samuely Consulting Engineer | Drawn by Peter Jones 30 April 51
1-13 Prov: Pres. by the architects, 1970

[5] OXFORD: Brasenose College, new building
Preliminary design & design, 1958-59 (10):
Preliminary design, 1958
1 Perspective showing sketch proposals for W site | view of the High Building from the entrance court at the S end of the Low Buildings showing proposed revision to roof
Insc: As above
s & d: *Powell & Moya Architects* 1.58
Goldback print on tracing paper, pen & pencil revisions (495 x 485)

2-10 Design, 1959
2 *N & S elevations* of High Building, with revisions (535 x 1010)

3 *Elevational sections A & B*, of High & Low Buildings, with revisions (515 x 975)

4 *Elevational sections C & D*, of High & Low Buildings, with revisions (500 x 980)

2-4 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *BNC West Side* & labelled
s & d: (office stamp) *Powell & Moya FFRIBA Architects* | 36 Great Smith Street London SW1, 30.1.59
Pencil on bound tracing paper, pen inscriptions

5 *Details of typical floor plan*, with revisions
d: Jan 1959
(695 x 1010)

Details of N elevation, High Building, with revisions
d: 31.11.59
(740 x 985)

67 Details of S elevation, High Block, with revisions
d: 29.3.59
(735 x 960)

5-7 Insc: As above, *BNC West Site*, labelled & some dimensions given
s & d: (office stamp) *Powell & Moya FFRIBA Architects* | 36 Great Smith Street London SW1
Pen & pencil on tracing paper

8 *Axometric sketch of floor layouts*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
d: 9th October 1956
Pen, red pencil on tracing paper (740 x 755), torn corners

9 *Sketch of S elevation*
Insc: As above
Pen on tracing paper (585 x 760)

10 Perspective of interior of court [Fig.41]
s & d: Derek Stow '59
Pencil & litho crayon on tracing paper (645 x 695)

1-10 Prov: Pres. by the architects, 1970
Lit: *AR*, CXXX, 1961, pp.306-312; *A&BN*, CCI, 1962, pp.87-92; *Architectural Design*, XXX, 1960, pp.89; XXXII, 1962, pp.190-193; *AJ*, CXXXIX, 1964, pp.135-139; *Builder*, CCIII, 1962, pp.171-174; *Deutsche Bauzeitung*, 1965, No.12, pp.1011-1013 (No.10 reprd)

POWELL, John Hardman (1827-1895)
POWELL, Sebastian Pugin (1866-1949)
See *The Pugin family* by Alexandra Wedgwood, a separate volume in the RIBA Drawings Collection catalogue series

POWELL, William Henry (1847-1900)
Powell was in partnership with Henry Hall (q.v.) and they practised from No.13 Mecklenburgh Square, London, from 1874 to 1886. After 1890 Powell lived in Natal, South Africa, where he designed private and municipal buildings. At the time of his death he was engaged on government buildings at Maritzburg.

LONDON: Admiralty & War Offices, Whitehall, Westminster
Competition design, 1884
See Hall, Henry & Powell, William Henry

POWER, Cyril Edward (1872-1951)
Power was trained under his father, Edward Power (q.v.), and awarded the RIBA Soane Medallion in 1902. Before starting practice in Bury St Edmunds in 1919, he had written *English mediaeval architecture*, 1912. In 1924 he moved to London where he worked in the offices of C. Harrison Townsend, W. D. Caröe, the Office of Works, London County Council and Great Western Railways. The bulk of his work consisted of ecclesiastical alterations and furnishings, including St James's cathedral, Bury St Edmunds, and a new church in Grenada, West Indies. He was a versatile artist and exhibited at the RA, the Redfern Gallery, on the Continent and in the USA, besides being organist of New Malden RC church.
Bibl: obituary: *RIBA Jnl*, LVIII, 1951, p.407

Design for a banner
Scale: 2in to 1ft
Insc: *Proposed New Banner* | Guild of St. Oswald
s & d: CEP | inv & del | Cyril E. Power | 97 Queen Victoria St | E.C. Nov. 94
Pen, pencil & watercolour (395 x 280)
Prov: Pres. on permanent loan by St Cuthbert's, Philbeach Gardens, London, 1967; given to St Cuthbert's by Miss Hanna B. Jarvey of the Embroidery Guild

POWER, Edward (fl.1866-84)
A pupil of G. Somers Clarke. His architectural practice was in London (No.28 Craven Street, WC, 1867-69, No.1 Walbrook Buildings, EC, 1870-73, No.1 Metropolitan Buildings, Queen Victoria Street, EC, 1874-77, No.16 King William Street, EC, 1884). He was elected A in 1866 and his nomination form was signed by G. Somers Clarke, E. M. Barry and Sancton Wood. On this form he signed himself as Edward Power junior. He designed the church of St Philip, Heigham, Norwich, in 1871 and did benching and restoration work at St Vedast, Foster Lane, London, in 1874.
Bibl: GR; *Architects', engineers' and building trade's directory*, 1868; RIBA Nomination Papers

LONDON: Church of St Mark, Clarendon Road, Lewisham
Competition design, 1868
Perspective of interior looking E
Insc: (on mount) *St Mark's Lewisham* | *Perspective of Interior for Limited Competition*
Photograph of original drawing (250 x 190)
Prov: Pres. by E. Power (A) 1869
The church was built to the design of W. C. Banks in 1870 (GR).

POYNTER, Ambrose (1796-1886)

From 1814 to 1818 Poynter was a pupil in the office of John Nash. Afterwards he travelled through Italy, Sicily and the Ionian islands partly in the company of Angell, Cockerell and Donaldson, all of whom, with Poynter himself, were to play an important part in the foundation of the (later Royal) Institute of British Architects. He first set up office at No.1 Poet's Corner, but later built for himself a house and offices in Park Street, Westminster. Prior to that he had lived for a couple of years in Paris before his marriage there in 1832 to a grand-daughter of Thomas Banks, the sculptor. His wife died in 1848 leaving as issue a son, Edward J. Poynter and two daughters. In conjunction with Charles Fowler and George Bailey, Poynter served as Secretary to the (R)IBA in 1840, 1841 and 1844, and in 1847 he was elected Vice-President of the Institute, vacating the office after two years' service according to the rule then in force. In his general practice, Poynter was largely employed in arbitration cases and he held the position of official referee under the Metropolitan Building Act until the office was abolished in 1856. He began soon after this to go blind and in 1860 was obliged finally to give up practice. Poynter's artistic tastes found expression not only in architecture: he was an excellent watercolourist and draughtsman and helped Charles Knight in the pictorial part of his work on Shakespeare and of the *Pictorial history of England*, 1838-49, for which latter Poynter wrote the chapters on literature, science and the fine arts. He was an Inspector of the Schools of Design connected with the School of Art established in 1836 at Somerset House and in his published reports for 1850-51 he urged that drawing should be taught in every National and other elementary school throughout the country. Best known among his architectural works is St Katherine's Hospital, Regent's Park, London. Bibl: obituary: *RIBA Proceedings*, n.s. III, 1887, pp.113-115, 137

[1] Design for an unidentified (town?) church
Perspective from the NW of a church, Early English in style, with tower, porch & broached spire with lucarnes at the W end of the N aisle; in the background houses, in the foreground 2 men on horseback with a dog on RHS & several groups of figures
Watercolour (325 × 405)
Prov: Pur. 1966

[2] Design for a gateway in Wales, 1845
Elevation of side entrance to the gateway
Insc: *Entrance Gateway to a park constructed in slate by A. Poynter Esqr in Wales*
d: Feb'y 17th 1845
Pen (715 × 550)

[3] LONDON: Ashburnham House, Little Dean's Yard, Abbey Precinct, Westminster
Measured drawings of the staircase, c.1830 (5):
1 Plan with, superimposed upon it in blue pen, the plan (?) of the ceiling; plan of the domed lantern
Pen & wash within double ruled border (365 × 275)

2 Longitudinal Section on the line, C, D
Sepia pen & wash with pink wash within double ruled border (360 × 270)

3 Transverse Section on the line, A, B
Sepia pen & wash with pink wash within double ruled border (360 × 275)

1-3 Scale: 1/4 in to 1 ft

4 Details of mouldings

5 Details of base of column & of stair baluster

4-5 Scale: 1/4 FS

1-5 Insc: As above, No.1, No.2 &c to No.5 respectively; (Nos.1-3 only) Presented by A. Poynter Hy. Secy & (in another hand, that of an early librarian?) *Prebendal House, Westminster*; the same early hand insc.
Nos.4-5 Presented by A. Poynter Fellow
Ashburnham House was built on the site of the Prior's Lodging shortly after 1662.

[4] PARIS (France): Church of S Eustache
Measured drawings (5):

1 Plan of the church less the W end
Scale: 7mm to 1m approx.
(460 × 595)

See No.4 for the plan of the W end; the junction between the two drawings is marked by crosses on the 'overlapping piers'.

2 Transverse Section through half the church
Scale: 14mm to 1m approx.
(595 × 460)

3 Elevation of Compartment Extr & Intr of the Choir
Scale: 14mm to 1m approx.
(535 × 405)

4 Plan of West Portico & elevation of Upper part of South Transept
Scale: Plan 7mm to 1m approx.; elevation 14mm to 1m approx.
(405 × 540)

Cf. No.1; see No.5 for the lower part of the transept.

5 Elevation of the lower part of the South Transept
Scale: 14mm to 1m approx.
(595 × 455)

1-5 Insc: As above, *Church of St Eustache* & (in pen, in the hand of an early librarian?) presented by A. Poynter Hon'y Secy 8 July 1839
Pencil on backed tracing paper
Prov: Pres. by A. Poynter, 8 July 1839
Presumably of 1830-32 and, as T. Hayter Lewis says in his obituary notice of Poynter, 'beautifully outlined in pencil'.

[5] Volume of notes & sketches of English Gothic buildings, ecclesiastical & domestic, with numerous details of mouldings, tracery, capitals, door knockers, fonts & chimneys &c
Insc: (on front flyleaf) *These drawings & memoranda were made by my father Ambrose Poynter, apparently with a view to a treatise on English Gothic Architecture* (s.) E.J.P.; the flyleaf is also s. *Ambrose M. Poynter*
There are throughout the notes several references to Pugin & Britton's book and invitations to see *Gothic folio* and, despite the younger Poynter's opinion, it seems likely that these are Poynter's study notes. This seems confirmed by T. Hayter Lewis in his obituary notice quoted above as well as by the title of the volume in the Avery Library (see below).
283 buildings/items (i.e. many more drawings) on 80 pages plus 12 pages of full index: whole buildings illustrated, with their item (not page) numbers, are Belsay Castle, Northumberland (77); Brede Place, Sussex (234); Cotterstock church, Northants (138); Great Chalfield, Wilts (97); Harlaston Manor house (not Salvin's, of course), Lincs (119); Hengrave Hall, Suffolk (258); Hever Castle, Kent (89); Ighiteham Mote, Kent (105); Layer Marney Hall, Essex (223); Lincoln, Chancellor's house (175); Archbishop's Palace, Maidstone, Kent (237); Markenfield Hall, Yorks (36); Morthams Tower, Yorks (165); Wilton & Chambers shop, Newark, Notts (166); Northborough church, Northants (15); Nurstead Court, Kent (22); Ockwells, Berks (92);

school, Thame, Oxon (254); Thame Park, Oxon (210, exterior; 212, a room); house, Stamford, Lincs (101); Warmington church, Northants (111)
Pen, with sketches pen over pencil, on pages, some with w/m hunting horn on a scrolly shield surmounted by a crown, the whole over the script letters CA, others with the w/m C. Ansell 1831, half-bound in brown leather with brown marbled covers (235 × 190)
Prov: Pur. 1951
There is in the Avery Library, Columbia University, New York, a volume, *Notes on domestic architecture after the middle of the XVI century*, with a w/m J. Whatman 1831 and items 284-380, which no doubt is a continuation of this volume.

[6] 67 sheets of notes, sketches &c in a folder insc. *Sketches in France 1819 & with w/m J. Whatman 1818* with, alongside, Britannia encircled & surmounted by a crown
The drawings (almost all of which relate to Paris) are mostly pen or pencil & are on different papers varying in size from 210 × 335 to 65 × 35; in a half-bound brown leather drawing folder with dark blue marbled boards (355 × 250)

[7] 72 sheets of notes, drawings, sketches & tracings mainly of interior decorations in Italy especially Rome
Various media are used on different papers varying in size from 100 × 105 to 520 × 420, some of the sheets have the w/m J. Whatman 1820; in a half-bound vellum drawing folder with red, green & yellow patterned boards (430 × 295)

[8] 22 sheets of notes, sketches & plans (including 3 engravings) of buildings in Sicily
One sketch is insc. & d. *Mt Etna. 16 June 1821 - a bordo il Schooner Eliza Cat. Giuseppe Lavan* (the last 8 words perhaps not correctly read because illegible)
Various media are used on different papers varying in size from 210 × 260 to 280 × 440; in a half-bound vellum drawing folder with blue boards (430 × 300)

[9] 49 sheets of drawings, tracings & notes relating mainly to Pompei
Various media are used on different papers varying in size from 115 × 140 to 535 × 430; 1 drawing is on a sheet with a w/m J. Whatman 1819 & addressed *À Monsieur / Mr Poynter / Hôtel de France / Strada San Giacomo*; in a half-bound brown leather drawing folder with blue boards (440 × 300)

[10] Volume of 91 pages (of which 27 are blank) entitled on the spine *Gothic Architecture* & containing 145 items, mostly ecclesiastical, including perspectives and details especially of capitals, fonts, benches, stained glass, monuments, door handles & lettering; the subjects are mostly English (Glos, Notts & Suffolk especially) but there are on pp.46 & 53-55 some French subjects (Nissancourt, Rouen & Gisors, all in Normandy)
The items are mostly drawings (only 1 of them - on p.5 - is s & d *Ambrose Poynter 24 May 1818*) but there are, too, some rubbings & engravings
The drawings, some of which are tracings, are in various media: pencil (some with washes), pen & watercolour; some of the pages of the volume have the w/m scrolly I & E G above the date 1825; half-bound in brown leather with brown marbled covers (515 × 340)

[11] Half-bound vellum drawing folder with red, green & blue patterned boards (420×295) containing:

1 Off-prints from the *Civil Engineer and Architects Journal* of 2 papers read by Poynter: *Remarks on Arabesque Decorations, and particularly those of the Vatican, read at the Institute of British Architects, February 3, 1840* & *On the effects which should result to Architectural Taste, with regard to arrangement and design, from the general introduction of iron in the construction of buildings* – Essay to which the Medal of the Institute of British Architects was awarded in 1842

2 Passport No.6452 délivré à Londres, le 24 Aout 1820 Par son Excellence | Le Secrétaire d'Ambassade ... asking les autorités civiles et militaires ... de laisser librement passer Mr Ambrose Poynter Anglais

3 Notice dated May 12, 1818 from Society of Arts, etc Adelphi, London asking Mr A. Poynter to attend at Free-Mason's (sic) Hall, Great Queen Street, Lincoln's Inn Fields, on Tuesday, the 26th Instant, ... to receive their Silver Medallion for (a) design for a Post-Office from the Hands of His Royal Highness the Duke of Sussex, the President

4 Carte d'entrée ... Pour un Artiste délivrée à M. Poynter Architecte le 22 Juillet an 1819 by the Conservateur of the Musée Royal du Luxembourg

5 Certificate d. 2 Gennaio 1846 & signed by Il Presidente & Il Segretario of the Accademia Olimpica di Scienze Lettere ed Arti in Vicenza admitting il Chiarissimo ... Poynter Segreto Onorario della Corrispondoo ec.

6 Passport issued to il Signor Ambrogio Poynter, Inglese at Napoli tre Ottobre 1821 by D. Tommaso di Somma Marchese di Circello

7 A card with blue-green engraving of an allegorical scene insc. (in pen) Admit | Mr Amb. Poynter Candidate | This ticket admits at the Tavern Door | A. A. Secy

8 A broadsheet for a play *Il finto spettro* to be performed on 12 October 1820

[12] Sketchbooks (9):

1 England

w/m: 182...

Pencil, pencil & grey wash on 26 folios, half-bound in red leather with brown marbled boards (120×175)

2 England

w/m: (18)20

Pencil on 15 folios (many blank), half-bound in red leather with brown marbled boards (120×190)

3 England

Pencil, pencil & watercolour on 20 folios, half-bound in red leather with brown marbled boards (135×215)

4 Italy: Rome

Pencil on 37 folios, bound in green paper-covered boards (135×185)

5 Italy: Rome

Pencil, pencil & coloured washes on 40 folios, bound in green paper-covered boards (135×185)

6 Italy: Rome, Vicenza, Bologna

d: (on f.1r) Rome 1821

Pencil on 21 folios, half-bound in brown leather with green marbled boards (175×240)

7 Italy: Pompei

Pencil, pencil & coloured washes on 29 folios (many blank), bound in green paper-covered boards (115×175)

8 Sicily

Pencil, pencil & coloured washes on 43 folios, quarter-bound in brown leather with brown marbled boards (150×195)

9 France: Paris, England

Pencil on 94 folios (many blank), quarter-bound in green leather with green marbled boards (175×110)

[13] Notebooks (4):

1 Journal of a tour of Italy, Sicily & Ionian Islands with a few sketches
d: (inside front cover) 1821 & (f. 68v) Firenze 12th Novr 1821

Sepia pen on 68 folios, bound in green paper-covered boards (180×115)

The first part of this journal, d. 1820 and covering Poynter's journey through France to Rome, is in the collection of Mr Paul Mellon.

2 Journal of a tour of N Italy with a few sketches

d: (f.1r) Bologna 1821

Sepia pen on 4 folios, stitched into brown paper covers (140×105)

3 Account book of travelling expenses from August 22 1821 to Octr 22 1821

Sepia pen on 34 folios (some blank), stitched into brown marbled paper covers (115×90)

1-3 In a green cloth slip case, the green leather spine insc. Ambrose | Poynter | Note and Account Books | of Italian Travels | M.S. | 1821

Prov: Sir Edward Poynter (died 1919); Sir Ambrose M. Poynter; a London dealer, 1937; Dr Eric Millar of the BM; Charles Francis Bell

4 Journal of a tour of Belgium & Germany with a few sketches

Insc: (inside front cover, in a later hand) *Diary of one of his last journeys | on the Continent – to Wiesbaden, to consult some famous oculist, when | he was losing his sight c.1850-60*

Pencil on 90 folios (many blank), bound in buff cloth (140×95)

[14] MS copy of [13].1, 2 & 3 & of extracts from letters sent by Poynter to Robert Finch between 1822 & 1830, the originals of which are in the Bodleian Library (MS Finch d.13); with an introduction & notes; transcribed & compiled by Charles Francis Bell, a grandson of Ambrose Poynter

228 folios

Prov: Pres. by Charles Francis Bell (Hon.A.), 1949

POYNTER, Sir Ambrose Macdonald (1867-1923)

Poynter was the elder son of Sir Edward Poynter, grandson of Ambrose Poynter (q.v.) and related by marriage to Stanley Baldwin, the Prime Minister, and Rudyard Kipling. From Eton College he went to South Kensington School of Art and the RA schools. He was articled to G. Aitchison and began practice as an architect in 1893. In 1913 he went into partnership with a Mr Wenyon. During the First World War he served as a lieutenant in the Royal Naval Volunteer Reserve and also published *The Coming war*, 1916, concerning the larger conflicts that would, he predicted, succeed that calamity. Poynter was, indeed, a considerable writer, contributing frequently to architectural periodicals. He succeeded to the baronetcy in 1919.

Bibl: obituary: *RIBA Jnl*, XXX, 1923, p.504

Prov: All 8 sketchbooks were pres. by C. F. Bell, 1938

Sketchbooks (8):

1 Florence; Fiesole; Pistoia & Lucca, 1886-February 1887, including a watercolour of *A florentine funeral in 1886*

Pencil bound in purple linen (130×180)

2 London (BM & South Kensington, i.e. V & A, museum exhibits); Newcastle upon Tyne; Chesters & Housesteads, Northumberland; Ovingdean, Sussex; Rottingdean, Sussex; Wilden, Worcs, 3 May 1890-6 May 1891

Pencil bound in hessian (130×180)

3 Walton-on-Thames, Surrey; London; Dimley Hall; Halliford, nr Shepperton, Surrey; Wilden, Worcs, 22 August 1892-10 October 1893

Pencil half-bound in leather & purple linen (125×205)

4 Salisbury, Wilts; Sevenoaks, Kent; Harrow, Middx; Worcester; Nether Hall, Essex; South Ease, Sussex; Droitwich, Worcs; *Place St Etienne du Mont | Back of old houses on Rue Valette*; London (Natural History Museum exhibits); Monte Carlo; Weobley, Herefs; St Martin's church, Canterbury, Kent; York; Roehampton House, Surrey; Mount Grace, Northallerton, Yorks, 4 September 1897-13 March 1906

Pencil & pen bound in hessian (145×110)

5 Uxbridge, Middx; Avignon, France; Batemans, Burwash, Sussex; *Rudyard Kipling's bookshelves*, The Elms, Rottingdean, Sussex; No.34 Queen Anne's Gate, London, 26 October 1899-1 October 1902

Pencil bound in hessian (90×135)

6 Bologna; Venice; Bamburgh Castle, Northumberland; Mont S Michel; *Mill at Pont Aren*, 11 November 1901-23 September 1905

Pencil half-bound in black leather & black cloth (180×255)

7 London: Vernon House, Park Place, St James's; No.6 Rutland Gate; No.19 Chesham Street; Walpole House, Chiswick Mall; No.22 Devonshire Place Mews; Cloth Fair, Smithfield; church of St Bartholomew-the-Great, Smithfield; church of St Etheldreda, Ely Place; No.22 Little Britain & No.62 Bartholomew Close; & Stratford-upon-Avon, Warwick; The Elms, Rottingdean, Sussex; Southampton, Reading & Sonning, Berks, 9 April 1907-2 April 1921

Pencil bound in green cloth (130×185)

8 Notes & sketches from a variety of sources with many references to articles in *Archaeologia* & quotations in French, Italian, Latin & Greek made, it seems, in preparation for a book on ancient mosaics

Pen & pencil bound in black cloth (160×265)

PRENTICE, Andrew Noble (1866-1941)

Son of Thomas Prentice of Greenock, he was articled to William Leiper of Glasgow. He won the RIBA Soane Medallion in 1888 and then travelled on the Continent and especially in Spain, where he studied the architecture of the C16 which resulted in a renowned book, *Renaissance architecture and ornament in Spain*, 1893. Eventually he became assistant to T. E. Colcutt and subsequently founded his own practice. He designed a large number of country houses, and his best known London buildings are the Examination Hall for the Colleges of Physicians & Surgeons, Queen Square, which he won in open competition in 1909, and Westminster Public Library, Orange Street. He also designed interiors of steamships on the Australian and South American routes. He was elected A in 1891, F in 1902.
Bibl: A. Graves, *RA exhibitors*, 1905-06; obituary: *Builder*, CLXII, 1942, p.14

[1] Measured drawings

GRANADA (Spain): Alhambra (2):

1 Plan & section of the Torre Captiva

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

Insc: *Torre Captiva. Alhambra Walls*

s & d: ANP / 1890

w/m: J. Whatman 1888

Pencil & coloured washes (440 × 315)

2 Ground Plan, First Floor Plan & longitudinal section of the House of the Three Princesses

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

Insc: As above & *Alhambra Walls*

s & d: A. N. Prentice / 1890

w/m: J. Whatman 1889

Pencil & coloured washes (465 × 310)

[2] Topographical drawings

Great Britain, 1887-88 (19)

Pencil, pen (200 × 125-370 × 265)

Spain, 1890, 1892, 1934 (13)

Pen, pencil, pen on tracing paper (155 × 200-355 × 310)

Reprd: 3 in A. N. Prentice, *Renaissance architecture and ornament in Spain* (ed. H. W. Booton), 1970, pp.8(c), 22(d) & (e)

A more detailed description of the above drawings can be found in the card catalogue of the RIBA Drawings Collection.

[3] Sketchbooks, 1890-1922 (5):

1-2 Spain, 1890

1 On 30 folios, black cloth-covered boards (120 × 170)

2 On 13 folios, quarter-bound in black leather with dark green cloth-covered boards (155 × 225)

3 Spain & France, 1892

On 86 folios, green & blue marbled paper-covered boards, with a damaged black leather spine (220 × 165)

4 Great Britain & France, 1911, 1915 & 1916

On 36 folios, buff cloth-covered boards (225 × 145)

5 Great Britain, 1920-22

On 49 folios, buff cloth-covered boards (215 × 135)

1-5 Pencil, pencil & coloured washes, pen

[4] Original drawings & proof plates for the 60 plates & decorations for *Renaissance Architecture and Ornament in Spain* | *A series of examples selected from the purest works | executed between the years | 1500-1560 | Measured and drawn together with | short descriptive text | by | Andrew N. Prentice Archt. | Associate of the Royal Institute of British Architects | Soane Medallist 1888 | London. Published by B. T. Batsford at 94 High Holborn, 1893*
s: (f.19) A. N. Prentice del. (f.38) And. N. Prentice / 36 Chelsea Gardens SW

Pen or pencil, with some in pencil & watercolour, pencil & grey wash & pencil & sepia wash, on 83 folios (170 × 335-565 × 395), half-bound in black leather with black cloth-covered boards, on the spine a red leather label insc. A. N. Prentice | *Renaissance Architecture in Spain* | 1893

Lit: A. N. Prentice, *Renaissance architecture and ornament in Spain*, 1893

The original drawings for pls.1, 4 (upper part) & 51 are not included in the set.

A more detailed description of the above drawings can be found in the card catalogue of the RIBA Drawings Collection.

PRICE, Frederic Graham (1862-1913)

Articled to a Mr Willett of Hereford (Willett & Wakeling, a firm no longer in existence by 1910).

Between 1885 and 1892 he worked in the offices of T. P. Martin of Swansea, W. Gilbert Scott of Bedford Row, London, Herbert Riches and George Pearson.

In 1892 he went to the Works Department of the Admiralty where he was when elected Licentiate of the RIBA in 1910.

Bibl: RIBA Nomination Papers

Topographical drawings, contained in 3 folders, mostly consisting of exterior views of churches, 1897-1913

Folder 1

Hertfordshire & Buckinghamshire, 1897 (4)

ROCHESTER (Kent): Cathedral

Plan, details, 1898 (41)

Pencil, some pen labelling & dimensions on sketch-pad leaves (280 × 195 largest) in a buff paper-covered board folder (280 × 220)

Folder 2

Herefordshire: exterior views of more than 100

parish churches & of several other buildings,

1898-1904 (119)

Pencil on sketch-pad leaves (140 × 320 or 165 × 255)

in a buff canvas-covered board folder with tapes, the spine insc. (pen) Price & (stencilled label)

Herefordshire (255 × 165)

Folder 3

Hampshire (environs of Winchester), 1905 (8)

Middlesex, 1906-13 (36)

Essex, Hertfordshire & Surrey 1907-13 (5)

Sussex, 1907 (8)

Isle of Man, 1909 (14)

Pencil on sketch-pad leaves (255 × 180 largest) in a buff canvas-covered board folder with tapes, the spine insc. (pen) Price (255 × 165)

Prov: Pres. by F. G. Price, 1934

PRIOR, Edward Schröder (1852-1932)

Prior, the son of a barrister, was educated at Harrow and Caius College, Cambridge. He represented his university against Oxford in the high and long jumps and in the hurdle races. After leaving Cambridge he became a pupil of Norman Shaw, in whose office at the time there were W. R. Lethaby (as chief draughtsman), Mervyn Macartney, Ernest Newton and Gerald Horsley. With these and others Prior contributed to the famous attack on professionalism among architects, the book of 1892 entitled

Architecture: a profession or an art? He was one of the founders in 1883 of the Art Workers' Guild (of which he became Master in 1906) and was for fifteen years (1902-17) secretary of the Arts & Crafts Exhibition Society. Appointed in 1912 Slade Professor of Fine Art at Cambridge, Prior made his professorship the means of founding at the university a school of architectural studies with its own degree course. Like Lethaby, Prior was, indeed, more educationist than architect. Among his writings are *History of Gothic architecture in England*, 1900, and, with Arthur Gardner, *The Medieval figure sculpture of England*, 1912. He wrote a series of articles on gardens in *The Studio* in 1898, the year he began writing for the AR, whose newly constituted editorial committee he joined in 1901. Until about 1885 Prior's work in architecture was that of a faithful follower of Norman Shaw, but thereafter he began quickly to introduce touches of wilfulness quite different from his master's own picturesque licence and to create a severe and uncompromising style of architecture all his own.

In an article in the AR he recommended that at Liverpool cathedral the architect should be no more than the supervisor and selector of materials: the design should be left to grow from the efforts of the chief craftsmen of the major trades. Here, Prior expresses the principles of the Art Workers' Guild of course, but also his own passionate belief in the village craftsman. Among his works are High Grove, Harrow, Middlesex, and Carr Manor, Meanwood, Leeds, both of 1881 (and, like Manor Lodge also in Harrow, of 1884, owing much to Shaw); Henry Martyn Hall, Cambridge, 1884-86; Harrow School laundry, 1887; Bothenhampton church, Dorset, 1887; The Barn, Exmouth, Devon, 1895; Kelling (now, Home) Place, near Holt, Norfolk, 1904; St Andrew's church, Roker, Durham, 1906-07; and Greystones, Highcliffe, Hampshire, 1914. He was made an Honorary Fellow of Caius College in 1912, and Fellow in 1919. He was also an FSA, and was elected ARA in 1914.

Bibl: C. Griller, 'Edward Prior', AR, CXII, 1952, pp.302-308; obituary: *Builder*, CXLIII, 1932, p.328

Prov: The drawings catalogued below were all (except [23]) pres. by Mrs Laura Templar, daughter of E. S. Prior, 1966

[1] BOTHENHAMPTON (Dorset): Church of the Holy Trinity

Preliminary designs, contract drawings & details, 1884-91 (15):

1-2 Preliminary designs

Design A, showing a church with a spire, 1884

1 Perspective from the SW [Fig.43]

Insc: *Church at Bothenhampton | Dorsetshire & The entrance is supposed to be | from the south, up hill - | The accommodation is for | 200 sittings (or a little over) - | Approximate dimensions | 80ft x 35ft x 25ft high*
s & d: Edward S. Prior M.A. Architect | 17 Southampton Street | Bloomsbury Sqre W.C. | Nov. 1884 & E.S.P. del
Pen within double ruled border, cartridge-backed (320 × 405)

Reprd: *British Architect*, XXIV, 1885, p.95

Exhib: RA 1885, No.1919

Design B, showing a church with a tourelle rather than a spire, 1885

2 S elevation

s & d: As No.1 but Feb. 1885

Pencil with sepia & green washes within double ruled border (345×510)

3-6 Final design, showing a church with a bellcote

3-5 *South & East Elevations; North Elevation & Section thro' Vestry & Chancel looking East; Cross Section looking West & West Elevation*

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

Insc: As above, *Bothenhampton No.2, No.3 & No.4* respectively | *Dorsetshire* & labelled

s: Edward S. Prior MA Architect | 6 Bloomsbury Square | London W.C.

w/m: (No.4 only) J. Whatman 1884

Pencil & coloured washes within double ruled border

(345×500; No.3, 345×515)

Regarding No.4 see also No.7.

6 *Plan Shewing Paving and Furniture of Trinity Church | Bothenhampton Dorsetshire*

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

Insc: As above, *Schedule of Accommodation | Nave Seatings 176, Chairs 41 | Chancel Stalls 23 | Total ... for Summer Services 240* & labelled

s: As Nos.3-5

w/m: J. Whatman 1887

Pen with sepia & blue washes within double ruled border (390×560)

7-8 Contract drawings, 1887

7 *North Elevation, Longitudinal Section, Cross Section of Nave & Section thro' Vestry & Chancel*

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

Insc: As above, No.2, date-stamped by the Incorporated Church Building Society as *conditionally approved 21 Jan 87* & by the Ecclesiastical Commissioners for England as *approved 14 May 1887* & with a note relating to the *works ... not included in the ... Contract* (505×390)

For the lower part of this drawing see No.4.

8 *Elevations & Sections of Porch*

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

Insc: As above

(450×755)

This may not, strictly speaking, be a contract drawing.

7-8 Insc: As above & *This is one of the drawings referred to in Contract bearing date April 11th 1887 | signed by me, on No.7 s. Thos. Patten (?)*

s: As Nos.3-5

Pen & coloured washes, No.7 within double ruled border, on linen-backed tracing paper

9-15 Details of *Altar Table & Rail; Hangings behind Altar; Details of Hangings behind Altar; Elevation, Half-Plan at top & Half-Sections of Font* in which *Bothenhampton Stone* is to be used; *details of Chancel Stalls*; FS detail of upper part of a *Reading Desk* incorporating the initials JT; *Detail of Gates* leading into the churchyard

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

Insc: As above, mostly with additional annotations s & d: 5 drawings s., 2 with address *17 Southampton Street & d. July 1891*, 3 with *6 Bloomsbury Square*

Various media, mostly pen or pencil with coloured washes, 2 on tracing paper, 1 of them linen-backed (380×545 smallest, 520×740 largest)

Lit: Newman & Pevsner, *Dorset*, 1972, pp.104-105

The church (which ought certainly to be known much more widely) was scarcely noticed in the contemporary literature and the above drawings give no indication of its anticipation of Roker [17].

Filed with the drawings is a MS note concerning the *Roof proposed for the Church & the Stability of Abutment* as well as a photograph of the interior. This last suggests that the hangings behind the altar were not executed according to the designs above.

[2] BURTON BRADSTOCK (Dorset): Church of St Mary Design for the restoration of the S aisle, 1894, & for a prayer desk & lectern, 1897 (3):

1 Survey drawing of *Elevations of Aisle shewing repairs*

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

Insc: As above, *South & West Elevations, Longitudinal Sections through Aisle & through Nave & Transverse Section looking West*, labelled & with some notes, e.g. *New Stone | casing to | old iron | columns*

s & d: Edward S. Prior MA Architect | 17 Southampton Street, Bloomsbury, London April 1894

w/m: J. Whatman 1889

Pencil & black, yellow & red pen with sepia & blue washes within double ruled border (365×545)

2 Working drawing of *Details of New South Aisle*, showing especially the wall & roof construction

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

Insc: As above, *The new work is tinted | in colours - the old in untinted | or batched in section*, labelled & measurements given

Pen & pencil with coloured washes (425×570)

3 Design for *Font Cover, Prayer Desk & Lectern | of English Oak | The gift of the parishioners | in memory of the 60th year | of Her Majesty's reign*, not as executed

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

Insc: As above & labelled

s & d: Edward S. Prior MA Architect | 10 Melina Place | London NW | Oct 1897

w/m: School of Arts J. S. & Co.

Pen & pencil with sepia & blue washes (560×755)

The drawing has been sent through the post from *St John's Wood* to *Jo. Phillips, Esqre | 30 Hart Street | Altrincham*; the date of the postmark is illegible.

1-3 Insc: As above & *Burton Bradstock*

Filed with the drawings are two photographs of the interior of the church, one showing the S aisle, the other the pulpit and lectern.

[3] CAMBRIDGE: Medical schools (now zoology laboratory), Downing Street

Preliminary designs, design & details, 1900-01 (14):

1-3 Design A for a building with pediments to Downing Street & of an 'Artisan Mannerist' kind

1 *Elevation to face Downing Street with the Humphry Museum on RHS* (330×820)

2 *Elevation of Front and Side of Humphry Museum to St Andrew's Hill, Elevation to Laboratory Yard & elevation of Front to Corn Exchange Street* (330×810)

3 *North & West Elevations to Quadrangle* with suggested alterations to some of the pediments & elevation of *Side View to Downing Street* (330×985)

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

Insc: As above & labelled

s: Edward S. Prior MA Architect | 10 Melina Place | London NW (part missing in Nos.1 & 2)

Pen with grey & blue washes on backed cartridge

This is essentially the design as Prior exhibited it at the RA 1900, No.1689 (see AR, VII, 1900, p.202).

Design B for a building with simpler pediments 4 *Elevation to Downing Street, North Elevation to Quadrangle & End Elevation*

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

Insc: As above, *New Medical Schools Cambridge*, labelled & with some notes

s & d: Edward S. Prior Architect | 17 Southampton Street | Bloomsbury WC & (on rainwater-heads) 1900 Print with red pen with buff & blue washes added (490×610)

5-7 Design C for a building similar to the last but with yet different pediments

5 *Elevations to Downing Street & to Court-Yard & End Elevation of The Medical Schools Cambridge* [Fig.44, part]

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

Insc: As above, labelled & with some notes

s & d: Edward S. Prior MA Architect | Sept 1900

Black & red pen with grey, sepia & blue washes on linen-backed cartridge (495×610)

Attached to the drawing (i.e. alongside it and on the same backing) is another part-drawing - clearly one of the same set - showing (cf. No.2) the side of the Humphry Museum to St Andrew's Hill. It is insc. *This is the drawing referred to in Contract bearing date | May 31st 1901 & signed by | me Kerridge & Shaw | For this contract it has | been amended as (?) therein (?) by 2 tracings & 15 detail drawings initialled | by me & attached herew(ith) K & S*. The media used are black & red pen with coloured washes (495×305, L-shaped). See Nos.6, 7 & 14.

6-7 Tracings of plans, sections & elevations of parts of façade, with alterations

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

Insc: Labelled & with various notes, 1 (on No.6) referring to *new design*

d: (on rainwater-heads) 1900

Black & red pen, pencil & blue & red washes on cartridge-backed tracing paper (745×515, 775×515) Though not initialled by Kerridge & Shaw, these drawings could in some way be connected with the tracings referred to in the inscription on the part-drawing referred to in the note to No.5.

8-14 Design essentially as built, yet with differently shaped gables, 1901

8-10 *Basement, Ground & First Floor Plans*

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

Insc: As above, *Cambridge Medical Schools | Revised Plans*, labelled & with measurements given

s: E. S. Prior Architect | 17 Southampton Street | Bloomsbury WC

Prints with blue, red & yellow pen, pencil, blue crayon & sepia washes added (380×780, 355×780, 370×775)

11 *Revised Elevation of Downing Street Front of The Medical Laboratories*

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

Insc: As above & with notes on materials

s & d: Edward S. Prior Architect | March 1901

Pencil with buff, grey & green washes on backed cartridge (320×605)

12 *Detail of Roof over Museum Dome | Cambridge Medical Schools*

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

Insc: As above, labelled & with measurements given Black, red & blue pen, pencil & blue, red & yellow washes (780×565)

13 *Detail of Cast Iron Windows for Cambridge Medical Schools*

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

Insc: As above, (in red pencil) *See Revised & with notes & measurements given*

s: E. S. Prior MA Architect | 17 Southampton St | Bloomsbury Print (495×755)

14 Elevation & section of upper part of *Museum Building | Medical Schools Cambridge*

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

Insc: As above, labelled & with some measurements given

s: K & S

Black & red pen with red, blue & sepia washes on cartridge-backed tracing paper (570×645)

One of the tracings referred to in the inscription on the part-drawing referred to in the note to No.5.

Lit: AR, XV, 1904, pp.159-164

[4] CAMBRIDGE: Mission hall

Design

Ground Floor Plan, 2 other plans, *Interior View | of Hall & View of | Street Front*, showing the building placed between 2 shop fronts, 1 ... *Death*, the other *Sadd & Creaf Co.*

Scale: $\frac{1}{12}$ in to 1ft approx.

Insc: As above & *Sketch for Mission Hall Cambridge* s: *Edward S. Prior M.A. Archt | 17 Southampton Street | Bloomsbury Sqre W.C.*

Pen & wash within double ruled border (50×680)

Perhaps connected with the Henry Martyn Memorial Hall project done for the University Church Missionary Society in 1887.

[5] EXMOUTH (Devon): The Barn

Design, 1895

Sketch plan of the ground & 1st floors & of the attic storey

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

Insc: Labelled

Pencil & pen on tracing paper (230×190)

Filed with the drawing is a photograph of the house as built. RA 1575 (129) *Model of a house*

Build. V. 60 1875 p. 422

[6] FRAMLINGHAM (Suffolk): Church of St Michael Survey drawings & designs for restoration & new furnishings, 1888-89 (16):

1-6 Survey drawings

1 *Plan showing Arrangement of Interior with existing position | of Organ given as beneath the tower arch*

Insc: As above, *St Michael's Church | Framlingham Suffolk* & labelled

Pen & coloured washes within double ruled border on linen-backed tracing paper (470×660)

See note to No.2.

2 *Longitudinal Section Looking North, Cross Sections thro' Chancel Looking East & thro' Nave looking West*

Insc: As above, *St Michael's Church | Framlingham Norfolk (sic) | Sections & with notes*

w/m: J. Whatman 1884

Pen & pencil within double ruled border (515×690)

This, presumably, is one of the set from which No.1 was traced (and the name of the county altered) and for which No.3 is a preparatory drawing.

3 N, S & E elevations, unfinished

w/m: J. Whatman 1887

Pen & pencil (530×780)

See note to No.2.

4 *Ground Plan of nave only, North & South Elevations of nave & tower only, longitudinal section of nave only & Cross-Section thro' Nave - Looking West*

Insc: As above & with notes on work to be or already done

Pen & coloured washes on linen-backed tracing paper (715×730)

5 *North Elevation*

6 *South & East Elevations*

5-6 Insc: As above & with notes on the use of the colour washes

Pen & coloured washes within single ruled border on linen-backed tracing paper (450×670)

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

s & d: (except No.3) *Edward S. Prior M.A. Architect | 6 Bloomsbury Square London WC; (Nos.1, 2 & 4)*

January 1888; (Nos.5 & 6) March 1888

7-16 Designs for restoration & new furnishings

7 *Plan of Framlingham Church | shewing arrangement of Interior with Organ shown in N transept*

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

Insc: As above & labelled

w/m: J. Whatman 1884

Pen & coloured washes (610×430)

8 *Plan of Chancel Stalls etc | St Michael's Church*

Framlingham, showing new tiling (wooden blocks?) of floor &c

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

Insc: As above

Pen & coloured washes (560×390)

9 *Elevation of Stalls North Side | and Section thro' Organ Screen & Section of Stalls | North Side*, not apparently as executed

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

Insc: As above & (in pencil) *Please return*

Pencil & pen with sepia, blue & yellow washes (555×410)

See note to No.11.

10 *Elevation of Organ | under Chancel Arch | shewing Screen etc*, not apparently as executed

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

Insc: As above & (in pencil) *Please return*

Pen & pencil (560×390)

See note to No.11.

11 *Sketch perspective of the Chancel of Framlingham Church facing NE & showing the organ in the N transept*

Insc: As above & with notes on the *Chancel Roof*, *The panel work | above Arcade & The hanging gas | lamp*

Pencil & watercolour (610×435)

The drawing has been pricked for transfer. Neither the pulpit, nor the gas lamp nor, apparently, the organ case is in accord with the designs for these furnishings in the Collection: see Nos.12, 15 and 9

& 10.

7-11 s: *Edward S. Prior M.A. Architect | 17 Southampton Street | Bloomsbury Square | London WC* or similar

12 *Plan on Ground & from above with Front & Side Views of a Marble Pulpit for St Michael's Church Framlingham*

Scale: 1in to 1ft

Insc: As above & (in pencil) *Please return*

w/m: J. Whatman 1887

Pencil & pen with coloured washes (560×390)

This design is quite unlike the low, wooden medieval-inspired pulpit shown in No.11.

13 *Detail of | Screen between | Tower Space & Nave*

Scale: 1in to 1ft, FS

Insc: As above & with numerous notes, e.g. *I hardly think the men | I have here are equal to | the panels - Shall I send you | exact templates of each space? F.M.R. I shall have to get | this iron work I suppose | made in town &c*

s & d: *Edward S. Prior Archt | 6 Bloomsbury Square | Jan 1889*

Pencil with sepia, blue & red washes (560×390)

The drawing has been sent through the post to F. M. Risbee Esqre | Framlingham | Suffolk (postmark illegible) and back as requested on the drawing to Prior at 6 Bloomsbury Square on Jan 10 | 89.

14 *Detail of Ironwork to door in Screen | between Tower space and Nave*

Scale: 1in to 1ft, FS

Insc: As above & labelled

s & d: *Edward S. Prior M.A. Architect | 6 Bloomsbury Square London WC | February 1889*

Pen & pencil with blue, brown & red washes on tracing paper (395×300)

15 *Revised full sizes of Gas pendants for Framlingham*

Scale: 1in to 1ft, FS

Insc: As above & labelled

s & d: *Edward S. Prior Architect | 17 Southampton Street | Bloomsbury Sqre | June 1889*

Pencil & pen with blue & orange crayon & washes on cartridge-backed tracing paper (605×900)

This design - in the shape of a big star - is quite unlike that shown in No.11.

16 *Details of Nave Gutter | Framlingham Church*, bearing a legend ... *the tabernacle of ...*

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

Insc: As above & labelled

s: *Edward S. Prior* (torn) | *6 Bloomsbury Sqre* (torn)

Pen with blue & red washes on cartridge-backed tracing paper (505×545, L-shaped)

[7] HIGHCLIFFE (Hants): Graystones, Waterford Road Contract drawing, 1911

Ground Floor, First Floor & Roof Plans

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

Insc: As above, *Chewton Farm, Highcliffe | Plans*, *These are the plans referred to in Contract of Dec 1st 1911*

between the Honble Mr Denison | & Messrs Mussellwhite & Sapp | (s.) Mussellwhite & Sapp, labelled & measurements marked

s & d: *Edward S. Prior Archt | 1 Hare Court Temple E.C. | & Mountlane Chichester | Aug. 1911*

Print with red & black pen, green pencil & coloured washes added within single ruled border (550×865)

Lit: AR, LV, 1924, pp.30-31 ('The aim [was] to build as an architect might for his own satisfaction, taking advantage of his experience, without the interference of other interests.')

[8] HOLT (Norfolk): Cottages at Kelling (now Home) Place

Design, c.1907 (2):

1 *Half Ground Floor & Half First Floor Plans of A pair of Cottages*

Insc: As above, labelled & measurements given

2 *South Elevation to Garden & Elevation to Drive*

Insc: As above

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

Pen & coloured washes on cartridge-backed tracing paper (200×255)

Filed with the drawings is a photograph of the cottages as executed, i.e. with thatch and timber upper floor rather than the tiles shown in the drawings.

Lit: Pevsner, *NE Norfolk*, 1962, pp.168-169

[9] LONDON: Byron Cross, Byron Hill, Harrow (Middx)

Design for the house, 1891 (?) (3):

1 *Basement & Bedroom Floor plans*

2 *Sitting room Floor & Attic Floor plans with plan of the layout of the garden*

3 *Elevations to Byron Hill, to Cricket Field & to Red house*

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

Insc: As above & labelled

s: *Edward S. Prior Archt | 17 Southampton Street | Bloomsbury Sqre* or similar

Pencil & coloured washes (160×260)

[10] LONDON: Manor Lodge, London Road, Harrow (Middx)

Design, 1884

Perspective with small inset ground floor plan

Insc: *A View of Manor Lodge: Harrow-on-the-Hill* |

Edward S. Prior M.A. Architect

s & d: *Gerald Horsley del & (in gable) 1884*

w/m: J. Whatman 1882 or 1883

Pen (570 × 680)

Exhib: RA 1884, No.1333

Lit & reprd: *Builder*, XLVI, 1884, pp.871, 860-861

[11] LONDON: Pembroke College Mission, Barlow Street & Huntsman Street, Southwark

Design for the lower parts of the building housing club rooms & missionary's house & unexecuted designs for the upper parts housing the church proper, 1981-92, preliminary & final designs for extension, 1895 (21):

1 *Block Plan*, showing the site bounded by *Barlow Street, Huntsman Street & Halpin Place*

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

Insc: As above, *Pembroke Mission*, with some measurements given & notes

s: *Edward S. Prior M.A. | 17 Southampton Street, Bloomsbury Square*

Pen with pink & grey washes (395 × 565)

2 *Plan of Club Rooms and | Missioner's House* (i.e. ground floor)

Insc: As above, *This is the Plan referred to in | Contract signed Ernest A. Roome*, (in red pen) *March 8th 1892* & labelled

w/m: J. Whatman 1889

Pen & coloured washes (395 × 565)

3 *Plan of Church and Missioner's House* (i.e. 1st floor)

Pen & coloured washes (395 × 565)

4 *Elevations to Halpin Place & to Huntsman Street*

w/m: J. Whatman 1889

Pencil & watercolour between double ruled lines (395 × 565)

5 *Elevation to Barlow Street & Section through Church looking East*

Pencil & watercolour between double ruled lines (395 × 565)

See note to No.8.

6 *Longitudinal Section through Church & Club rooms & Cross Section of Church looking West*

Pencil & watercolour between double ruled lines (395 × 565)

2-6 Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above, *Pembroke Mission & No.1, No.2 & c respectively to No.5*; (Nos.2-5 only) *Approved subject to my letter of this date | to Mr E. S. Prior | (s.) R. Wilkins | Surveyor to the Rolls Estate | 18 July 1891* or similar

s & d: *Edward S. Prior M.A. Architect | 17 Southampton Street | Bloomsbury Square WC | June 1891* or similar

It will be noted that, notwithstanding the quite different style of drawing and of colour, Nos.2-6 are numbered consecutively. It will be noted, too, that except for No.6 (which appears to be unfinished), they all bear the conditional approval of the Rolls Estate surveyor. Only No.2, however, is a contract drawing – signed almost a year later – and it seems (see No.11) that, because of a shortage of funds, only the lower, i.e. club room and missionary's house, part of the building was at first carried out, although designs for the upper, i.e. church, part had already been considered (see, for example, Nos.4 & 7). So No.2 was used as a contract drawing with Nos.10 & 12-15, No.10 being substituted for No.3.

7 *Perspective Sketch of front to Barlow St*

Insc: As above & *Pembroke Mission*

s & d: *Edward S. Prior M.A. Archt | 17 Southampton Street | Bloomsbury Sqre | Nov. 1891*

Pen & blue wash within double ruled border on cartridge-backed tracing paper (315 × 400)

See No.14v for an apparently preliminary sketch for this drawing which bears little resemblance to the elevations in Nos.4 & 5 above.

8 *Final Front Elevation to Main Street*

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

Insc: As above & (in pencil) *Sketch of Elevation shewing present idea for finishing the frontage, E.S.P.*

s: *Edward S. Prior M.A. Archt | 17 Southampton Street, Bloomsbury*

Pencil, pen with blue & grey washes within double ruled border (400 × 570)

This drawing – clearly unfinished – is essentially the same design as that in No.7 with a very spikily-traceried 'west window' and a corner tower with big ogee-arched entrance in it. Pencil on it are indications of the lower conical 'caps' seen in No.5.

9 *Roof Plan of Pembroke Mission*

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

Insc: As above, *No.4* & with notes concerning materials & method of construction to be used

Pen & coloured washes on tracing paper (400 × 570)

10 *Roof plan*

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

Insc: *This is the plan referred to | in Contract signed 8th March 1892 | (s.) Ernest A. Roome* & with notes concerning materials & c

w/m: J. Whatman 1891

Pencil & pen with coloured washes (390 × 570)

See note to Nos.2-6.

11 *Elevations to Halpin Place, to Huntsman Street & to Barlow Street (torn) & Section through Club Room looking East*

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

Insc: As above, *Pembroke Mission | 1st Scheme* (to which is added a note *Ground Floor of Building -- | to serve as Temporary Building till Funds allow | the completion of the work*), *No.5* & labelled

Pen & coloured washes double ruled lines between on tracing paper (380 × 570), much torn on RHS

See note to No.12.

12 *Side & Back Elevation*, showing also *Church-keeper's | House*

Insc: As above & with annotations (in red pen) that will reduce the cost of the building, e.g. *This stonework | omitted*

w/m: J. Whatman 1891

Pencil & pen with coloured washes (390 × 565)

Nos.11 & 12 show the single-storeyed building temporarily roofed in.

13 *Cross Section & Front Elevation*

Insc: As above, *Cross section is revised & with annotations* (in red pen) that will reduce the cost of the building

Pencil & pen with coloured washes within double ruled border (400 × 570)

14 *Section through church-keeper's house with a part-elevation & rough Detail of Windows*

Insc: As above, *Omitted see roof plan & with notes*

Pencil, red pen & coloured washes (400 × 565)

Verso: Rough perspective of the church to correspond with that in No.7

Pencil

15 *Sections*

Insc: (in pencil) *Pembroke Mission | Section shewing alternative | wood & iron construction for | Temporary roof & Note. The iron | construction has been decided on. Feb. 1892*

w/m: J. Whatman 1891

Pencil & pen with coloured washes (390 × 565)

12-15 Scale: $\frac{1}{4}$ in to 1 ft

Insc: As above & *This is the drawing referred to | in Contract signed 8th March 1892 | (s.) Ernest A. Roome* or very similar

There are in the Collection no drawings relating to the upper, i.e. church, part of this building other than those found – incidentally, as it were – in this set.

16-21 Preliminary & final designs for extension, 1895

16-17 Preliminary design

16 *Ground & First Floor Plans of Mens & Girls Club rooms | Pembroke Mission*

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

Insc: As above, labelled & with measurements given s & d: *Edward S. Prior Archt | 10 Melina Place | London NW | April 1895*

Pencil & black & red pen with coloured washes (390 × 560)

Accompanying the drawing is a letter dated *April 8th 1895* from Prior to one *Simpson (?)* enclosing plans for your additions. | *I am inclined to | think, however, Prior continues, that when | the church over comes to | be built the L.C.C. | will require an | additional entrance to it | & that a staircase (as | shown by the red dotted | lines), will have to | be built. | Now the question is | Is it not best to build | now what will | remain, rather than | for the sake of a | little temporary accom- | modation, put, what | there will be afterwards | some expense in altering?* It seems Simpson agreed, for No.18 shows the staircase. It appears from the letter ('when the church over comes to be built') that this project relates to an extension of the mission premises on Barlow and Huntsman Streets; it certainly does not relate to the mission hall on the site of Nos.97 & 99 Barlow Street, i.e. [12].

17 Rough drawing for No.4

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

Pencil (340 × 510)

Verso: Plan & section of a panelled hall with coved ceiling & capacious glazed skylight, clearly a domestic interior & apparently unrelated to any of the Pembroke College Mission projects

18-21 Final design

18 *Ground & 1st floor plans*

(390 × 580)

19 *Transverse & longitudinal sections*

(395 × 490)

20 *Elevations to Barlow Street & to Yard & Section A-A*

(340 × 580)

21 *Details of door & windows*

(355 × 405)

18-21 Scale: $\frac{1}{4}$ in to 1 ft (No.6, $\frac{1}{8}$ in to 1 ft)

Insc: As above, *Pembroke Mission Building | Club rooms, No.1, No.2, No.3 & No.4* respectively, labelled, with notes & some measurements given

s & d: *Edward S. Prior Archt | 10 Melina Place London NW | May 1895* or very similar

Pen & coloured washes on tracing paper

[12] LONDON: Pembroke College Mission, hall, Barlow Street (site of Nos.97 & 99), Southwark
Survey drawings & design, 1899 (4):
1-2 Survey drawings
1 Plan of the area around Nos 97, 99 & 101 Barlow Street, showing portions of the Rolls Estate & the adjoining property as well as the proposed site of Mission Buildings & the existing Pembroke College Mission Buildings
Scale: 1in to 90ft approx.
Insc: As above & (in pencil, indicating the proposed site of the mission buildings) *This*
s & d: R. J. Dickins | Surveyor | 155 Old Kent Rd SE | Aug '99
Pen & coloured washes within single ruled border on linen (265 × 265)

2 Sketch Plan of the site of the premises
Scale: 1gin to 1ft
Insc: As above & labelled No. | 95 & No. | 101 either side of the site facing on to Barlow Street
s: R. J. Dickins | Surveyor | 155 Old Kent Rd | SE
Pen & coloured washes within single ruled border on linen (380 × 280)

These two drawings provide the reason why this entry has been separated from [11]; it is clear that the two projects are quite different.

3-4 Design
3 Plan of Mission Hall in Barlow Street
Scale: 1gin to 1ft
Insc: As above, Pembroke College Mission & with some measurements & notes including one, *The Black Hatchings | show the alterations | proposed by Comee. (?)*
s & d: Edward S. Prior Archt | 10 Melina Place NW | Dec 1899
Black & red pen with pencil & orange, blue & grey washes within double ruled border (345 × 485)

4 Elevation of Mission Hall to Barlow Street
Scale: 1gin to 1ft
Insc: As above, Pembroke College Mission & This is the drawing referred to | in contract between | Comm. (?) of Pembroke | Mission Walworth | and Mr G. F. Wright | dated June 29, 1900 | (s.) G. F. Wright
s: Edward S. Prior M.A Archt | 10 Melina Place | NW
Pencil, pen & salmon, grey & green washes within double ruled border (340 × 485)
Filed with this drawing are five letters relating to the building of the mission hall.

[13] METHLEY (Yorks): Church of St Oswald
Design for a lych-gate, 1899 (?)
Elevation (Side), Section & perspective Sketch of Lych Gate | Methley Church
Scale: 1gin to 1ft
Insc: As above
s: Edward S. Prior M.A Archt | 17 Southampton Street | Boomsbury Square
Pen with sepia & brown washes (330 × 405)
The drawing is wanting on the LHS where, clearly, there was a plan and elevation (front).

[14] MID LAVANT: (Sussex): The Small House
Design, 1912
Ground & First Floor Plans & Plan of Garage
Scale: 1gin to 1ft
Insc: As above, Lavant | Plans & labelled
s: (in pencil) E. S. Prior | 1 Hare Court | Temple E.C.; (in pen) John V. Holt (builder)
Print (605 × 495)

[15] NETLEY (Hants): Medical laboratories, Netley Hospital
Unexecuted design, 1900-01 (6):
1 Perspective of The Government Pathological Laboratories | at Netley Hospital from the SW
Insc: As above
s & d: Edward S. Prior M.A | 3 Old Serjeants Inn | London WC & E.S.P. 1900
w/m: Michallet
Pencil & grey wash within single ruled pen border (480 × 575)

2 Basement Plan & Cross Sections | through Hygiene Classroom looking South-East & through Corridor and Staircase looking South-East
(680 × 980)

3 Ground Plan & Half Long Sections | through Hygiene Classroom and Lecture Theatre looking North-East & through Professor's and Research Rooms looking North East
(720 × 975)

4 First Floor & Mezzanine Plans & Half Long Section | through Pathological Classroom and Lecture Theatre looking South-West & through Entrance Hall looking South-West
(695 × 1000)

5 Roof Plan, Plan of Meteorological Room, Cross Sections | through Area looking South-East & on Centre Line looking South-East & Sections | through Post-Mortem Room looking N-W & through Post-Mortem looking N-E (sic)
(690 × 1000)

6 Elevations facing the Hospital & facing North East, facing North-West & facing South-East & Upper Elevation Facing South-East
(680 × 1000)

2-6 Scale: 1gin to 1ft
Insc: As above, *The Netley Medical Laboratories, No.1, No.2 &c to No.5 respectively; This is one of the drawings referred | to int he contract dated ... (blank) 1901 | signed ... (blank); (s. but nowhere near this) C. H. Bagot (?)*
DMS 2.7.01, labelled & some measurements given
s & d: E. S. Prior M.A | Architect | 3 Old Serjeants Inn | Chancery Lane; (Nos.2 & 4 only) May 1901
Print with coloured washed added within double ruled border

[16] PULBOROUGH (Sussex): Combeldans
Design for alterations to the house, 1904 (?)
Plan, Elevation & Section of South Front
Scale: 1gin to 1ft
Insc: As above & with notes
s: E.S.P.
Black & red pen with coloured washes on tracing paper (380 × 500)

[17] ROKER (Co Durham): Church of St Andrew
Preliminary designs & design, 1905 (12):
1-3 Design A for a church with a spacious E end consisting of a chancel plus, to the N, a chapel & vestry &, to the S, a transept
1 Preliminary Plan of Roker Church
Insc: As above, labelled & with many calculations of cost
s & d: Edward S. Prior Architect | 3 Old Serjeants Inn, Chancery Lane WC | Jan 1905
Pencil & pen with coloured washes (475 × 615)

2-3 Sketch elevations & 1 section, No.3 more finished than No.2
Pencil (475 × 610)

Design B for a church similar to that built but having apparently no tower
4 Exterior Elevation of South of Church & Interior Elevation of Bays of Nave
Insc: As above
Pencil & coloured washes (475 × 615)

1-4 Scale: 1gin to 1ft
w/m: Michallet

5-12 Design for the church essentially as built
5 Rough plan at ground level & at window level
Scale: 1gin to 1ft
Insc: Nave to seat 580 & some measurements given
w/m: Michallet
Pencil (475 × 615)

6 Rough transverse section
Pencil (245 × 300)

7-9 Plan of Basement & Sections S-S & T-T-T-T; South Elevation; North Elevation
Insc: As above & Roker Church | Plans for estimate Set III & No.2, No.3 & No.4 respectively
s & d: Edward S. Prior F.S.A Architect | May 1905
Pencil & coloured washes (475 × 615)

7-9 Scale 3gin to 1ft
w/m: Michallet

10 Sketch details of Inner Door, Arch to Transept &c
Scale: 1gin to 1ft, 1gin to 1ft
Insc: As above & with notes & measurements given
s: E.S.P.
Black & red pen on tracing paper (180 × 520)

11 Exterior perspective from the SE
(325 × 390)

12 Interior perspective facing E [Fig.46]
(355 × 320)

11-12 Pencil & sepia washes
1-13 Lit: Builder, CXIII, 1907, pp.385-386, 562-563

Filed with these drawings is a Plan of St Andrew's Church Roker, by Christophe Grillet
Scale: 1gin to 1ft
Insc: As above, Note: *The plan is approximately (very), accurate only | & can in no way be considered a correct survey*
d: April 1952
Pencil & green wash (430 × 680)

[18] WEST BAY (Dorset): Bathing club
Unexecuted design for a club with covered promenade & swimming baths, late 1890s (4):
1 Plan showing connection with Bridge
Insc: As above, Club Promenade Baths, labelled & measurements given

2 Plan of Baths in connection with Club & covered Promenade
Insc: As above & labelled, one of the labels reading *Floating | Partition which being towed to one side | there is a single Bath 65yd long*

3 Elevations of Club rooms to Sea & of Baths to Harbour, showing Foot-Bridge in position & raised
Insc: As above, Club Promenade etc & labelled
Reprd: 'Marble Halls', V & A exhibition catalogue, 1973, p.137

4 Elevation to Esplanade & to Harbour Mouth & Cross Section
Insc: As above, Club Promenade Baths & labelled
Reprd: 'Marble Halls', V & A exhibition catalogue, 1973, p.137

1-4 Scale: $\frac{1}{16}$ in to 1ft

Insc: As above & *West Bay*

w/m: J. Whatman 1894 (parts)

Pen & watercolour between double ruled lines (390 × 565)

These drawings show a building stylistically quite unlike any other among the Prior drawings in the Collection. That they are Prior drawings seems clear enough: their 'delicate style' of drawing seems to be especially characteristic of Prior in the 1890s. It seems hardly to exist before 1891. Some of the Winchester College music school drawings, for example [22], 13 & 14 (the latter with a watermark 1900), are among the latest. So it does seem that a date in the late 1890s is most probable.

[19] WEST BAY (Dorset): Lodging houses & The Lost Sailor hotel

Design for a stepped terrace rather in the fashion

of Norman Shaw 'by the yard'

Plans of the Hotel & of Lodging-house No.3 with a perspective of 6 lodging houses & a hotel, *The Lost Sailor*, facing out over the sea [Fig.47]

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

Insc: As above, *West Bay* & the plans labelled s: Edward S. Prior Archt | 17 Southampton Street | Bloomsbury Square | London W.C.

Pen within double ruled border, linen-backed (405 × 530)

[20] WEST BAY (Dorset): Quay Terrace Design & 1 working drawing, 1884 (8):

1 Elevations of Terrace facing Sea

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

Insc: As above, *West Bay*, This plan referred to in the Contract between | the Commissioners of Bridport Harbour and the | Bridport Land and Building Company Limited | was produced to a meeting of the Commissioners | held the 5th June 1884 and approved of by them | (s.) S. H. (?) Whetnam Chairman | Ro. Coswill | Fred W. Gundry | Thos Cox

s & d: Prior & Alexander Archts | 17 Southampton Street | Bloomsbury, W.C. May 1884

Pencil & watercolour within double ruled border (345 × 515)

The 'Alexander' of 'Prior & Alexander' cannot be traced.

2 Block Plan, showing Harbour Basin, Quay & Shingle Beach with Sites for Future Houses

Scale: $\frac{3}{8}$ in to 10ft approx.

w/m: J. Whatman Turkey Mill 1883 (555 × 760)

3 Basement & Ground Floor Plans of 1 of the lodgings

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

(755 × 555)

4 First Floor Plans of 2 lodgings

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

(760 × 555)

5 Roof & Attic Plans of 1 of the lodgings

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

(760 × 560)

6 Cross Section

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

w/m: J. Whatman Turkey Mill 1883 (870 × 670)

2-6 Insc: As above, *West Bay* | Quay Terrace, No.1, No.2, No.3, No.5 & No.8 respectively & labelled Pen & coloured washes

7 Elevations towards Quay & towards Road

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

Insc: As above & with notes regarding the materials to be used & the way in which the various windows are to open

Pen (825 × 560)

Working drawing

8 Full size details | of all windows

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

Pen & pencil (825 × 560)

[21] WHALLEY (Lancs): Church of St Mary

Design for alterations to the furnishings of the church, 1908-09 (8):

1 Plan of the church, showing Alterations & Plan showing Reformation | of | Gallery with Approximate schedule | of Nave Seatings

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

Insc: As above, *St Mary's Church Whalley*, Note: The Red shows the old furniture | of nave retained & labelled s & d: Edward S. Prior Archt | 1 Hare Court | Temple | EC | Feb 1908

Pen & coloured washes within double ruled border on tracing paper, linen-backed (465 × 740)

2 Plan of only the nave & aisles of Whalley Church with The Red Lines show(ing) Galleries over

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

Insc: As above, (in pencil) Made by W. S. Airy for Faculty May 1908 & labelled

Black & red pen with blue wash within double ruled border, linen-backed (375 × 505)

3 Plan of the Chancel & Vestry, showing Arrangement of Chancel | with Choir-Seats | and new altar-steps

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

Insc: As above & labelled

s & d: Edward S. Prior F.S.A. Architect | 1 Hare Court Temple E.C. | Nov. 1908

Pen & wash within single ruled border on tracing paper (215 × 290)

4 Plan of Vestry & easternmost part of Chancel, showing Alternative arrangement | of altar-steps

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

Insc: As above, labelled & some measurements given

d: Jan 22 | 09

Pen with black, grey & brown washes on tracing paper (250 × 195)

Nos.3 & 4 are affixed to the same sheet of cartridge (310 × 510).

5 Plan, Plan of supports, Half Elevation, Half Section A-A & Section B-B of the gallery

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

Insc: As above, Arrangement of plan of West Gallery & | suggested construction out of old material & with lengthy notes explaining various possibilities, the use of the colour washes &c s & d: Edward S. Prior Architect | 1 Hare Court Temple EC | Feb 1909

w/m: Michallet France

Pencil with pink, grey & sepia washes (475 × 615)

Attached to the drawing is a letter dated Feb 27. 1909 from Prior to a Mr Worsley Taylor explaining that while the arrangement | of the Gallery is that | which I advise to be the | best under the information | as to organ which has been | given me - the construction | shown is quite tentative, | in as much as I do | not know at present how | the old material will | turn out to be available.

6 Plan & Elevation of the East End (i.e. of the Altar) of Whalley

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

Insc: As above, with measurements & labelled to show that the altar was to have a *Retable* (i.e., it seems Prior means, a surround to the altar table itself), a *Picture*? (in the position where one would perhaps expect the word 'retable' to be used) & a *Reredos* the full width of the E wall

s: E.S.P.

Pencil & pen on tracing paper (450 × 515)

7 Plan, Elevation & details of Altar table & Elevation & details of Rails incorporating the legend *Holy Holy Holy Lord God Almighty*

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

Insc: As above, *Whalley Church* & labelled

Pencil & coloured washes (615 × 480)

8 Design for legend *Holy: Holy: Ho(ly Lo)rd: God: Almighty*

Scale: FS

Insc: As above

Pencil & purple wash (480 × 615)

7-8 w/m: Michallet France

1-8 Lit: *The Preston Guardian*, 6 November 1909, p.9; the issue of 9 May 1908 had set out the proposals for the restoration of the church

[22] WINCHESTER (Hants): Winchester College, Music School, Romans Road

Preliminary designs & final design, 1901-02 (16):

1-7 Design A for a square building with 7 sided 'apse'

1-3 Rough basement plan; rough ground floor plan; rough 1st floor plan

Insc: *Winchester College* | *New Music School*, labelled & with notes

w/m: J. Whatman 1900 (parts)

Pencil (390 × 560)

See note to Nos.4-7.

4-7 Basement Plan; Ground Floor Plan; First Floor Plan; Alternative Arrangements of Library on 1st floor

Insc: *Winchester College* | *Music School*

Pen & red wash within double ruled border on tracing paper (385 × 565; No.7, 375 × 240)

Nos.4-6 are finished versions of Nos.1-3.

8-10 Design B for a rectangular building with entrance & organ recess on the long sides & practice rooms on the short sides

8-9 Ground floor plan & 1st floor plan

Insc: *Winchester* | *Music School Plans* | Scheme 'B', labelled & with notes on accommodation provided

Pencil (390 × 560)

4-9 s: E. S. Prior M.A. Archt | 3 Old Sergeants Inn | Chancery Lane EC or similar

10 Exterior perspective showing the entrance front

Insc: (across top of entrance, in wash) *Anno Salutis* & (in pencil) *MDCCCIII Hanc Domum* (sic)

Pencil & grey wash within single ruled border

(400 × 555)

This design was not followed up and the following designs are, like design A, based on a square.

11-14 Design C for a square building with a 4 sided 'apse'

11 Ground Floor Plan

12 First Floor Plan

11-12 Insc: As above, *Winchester College* | *Music School* labelled & some measurements given

s & d: Edward S. Prior Archt | 3 Old Sergeants Inn | Chancery Lane | E.C. | July 1901

Pencil with blue & red washes within double ruled border (380 × 560)

13 Elevations to Romans Road & to Main Road
s: As Nos.11-12 (no date)

14 Elevations to Garden & to North

13-14 Insc: As above, *Winchester College | Music School*
& with explanatory notes
w/m: J. Whatman 1900 (parts)
Pencil, pen labelling & coloured washes between
double ruled lines (340×565)

1-14 Scale: $\frac{1}{8}$ in to 1ft (except No.10)

15-16 Design for a square building with an essentially
rectangular 'apse', as executed

15 Ground Floor Plan of Winchester College Music School
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, labelled & with measurements given
w/m: O.W.-P. & A.O.L.
Black, blue & red pen with pencil & red & blue
washes (560×780)

16 Elevations to Romans Lane (sic) (West) & to Southern
Boundary

Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
w/m: J. Whatman 1900 (part)
Pencil & watercolour (390×560)

Filed with the drawings is a photograph of the
exterior of the school.

[23] Design for a book cover of *Parchment painted &
gilt*

Insc: As above; verso *Q.I.C. (20) | March 13 1895. |
Book Covers | E. S. Prior*
s & d: Edward S. Prior. March 1895
Watercolour (355×255)
Prov: Pur. 1959

Sheet numbered 44 and inserted (not mounted) into
the second of 2 volumes insc. on the covers *Quarto
Imperial Club*. For a list of other contributors to these
volumes see *Quarto Imperial Club*.

[24] Design for a memorial to C. W. & C. V.
Rawlinson, c.1915

Scale: FS
Insc: *To the Memory | of | Charles William Rawlinson |
A Master of the Supreme Court | B. Sept 2 1863 D. June
1910 & | of | Clurwen Vaughan Rawlinson | B. Aug
19 1890 Only Son who | Volunteering for the War fell
in Flanders | On Hill 60 | May 21 1915 | 2nd Lieut |
attached 1st (sic) & incorporating the Rawlinson (?)
shield of arms with the motto Festina Lente & the
badge of the 3rd Dorset Regiment*
w/m: Michallet
Black & red pen with watercolour (615×475)

[25] Design for an unidentified war memorial in the
shape of an obelisk with 3 horizontal bands around it
standing at the junction of 3 country roads &
surrounded by 9 bollards

Insc: 1914 1915 | ...not unto... | ...Memory of | the
Dead
Pen & watercolour (250×295)

PRIOR, Edward Schröder & GROVE, Arthur

POOLE (Dorset): Church of St Osmund, Parkstone
Drawings of the existing work, designs, contract
drawings & working drawings for the completion
of the church & drawings for some of its furnishings,
1913-16 (57):

1-2 Drawings of the existing work
1 Plan showing existing work

Insc: As above, labelled & with measurements given
Pen & pencil within double ruled border on tracing
paper (505×635)

2 Plan of W end (nave & transepts) of the unfinished
church with part-elevation of proposed (?) arcade

Insc: Numerous measurements given
Pen & pencil on tracing paper (520×780)

3-4 Designs for the completion of the church

3 Plan, showing the church with a longer nave,
North & South Aisles, an apsidal SE *Future | Chapel &
an apsidal NE Future | Sacristy*

4 Elevation(s) of Side & of West End [Fig.45]

3-4 Insc: As above, *Plans for the Completion of the Nave
and Aisles*, with (No.3 only) a *Schedule of Accommodation*
totalling 744 & *Notes* indicating that *Black* indicates
Existing Work, *Red* *New York* & *Blue* *Future Extensions*
s & d: Edward S. Prior ARA | Arthur Grove Architects |
1 Hare Court Temple EC | March 1913
Pen & coloured washes within double ruled border
(570×780)

3-4 Both drawings bear the rubber stamp of the
Incorporated Church Building Society - *Plans | 3 Jul
1913 | Approved*. No.4 has had inserted, in the *West
End* elevation only, alternative caps to the turrets,
Romanesque rather than ogee in character.

5-7 Contract drawings

5 Plan for the Completion of Nave and Aisles, very
similar to No.3 except for the omission of the future
chapel & sacristy

6 Elevation(s) of Side & of West End

7 Longitudinal Section & Cross Section looking West

5-7 Insc: As above, *Plan for the Completion of Nave
and Aisles & This is one of the Plans referred to in the
Contract | signed by us the 10th day of November 1913 |
On behalf of the Vicar & Churchwardens | of St Osmund's
Parkstone | (s.) Edgar L. Ingram | Hon. Sec: Bdg: Com:
| 6.11.13 | Mussellwhite & Son*

s: Edward S. Prior | Arthur Grove Architects | *1 Hare
Court Temple EC*, No.6 in addition d. *March 1913*
Print with colour washes added within double ruled
border (520×770)
No.6 looks in every way like a print of No.4 used as a
contract drawing. See also Nos.14, 16 & 17.

8-49 Working drawings, dated first 1913-16, then
undated

8 West Doorway details

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *St Osmund's Ch: Parkstone, Traced &
sent to (?) Carters Nov. 7. 1913 | & copy to Mussellwhite
& Son same date & some measurements given*
Pencil & coloured washes on tracing paper (425×525)

9 Plan of Chapel at Basement Level & of Upper Part of
Chapel with an elevation & a longitudinal section or
side elevation

Insc: As above, *Put before the Committee | by Mr Prior
last winter | Jan 5 1914 & encircled A in blue pencil*
Pencil & coloured washes on tracing paper (465×595),
damaged RHS
The chapel, as compared with No.3, here has a
straight end. See note to No.11.

10 Inside Elevation & Section of window
Scale: $\frac{3}{4}$ in to 1ft

Insc: As above
s & d: Hayward Brothers & Eckstein Ltd | Engineers
London SE | 10.2.14
Print within double ruled border (445×380)

11 Basement & Ground Plans of chapel & South & East
Elevations of S transept

Insc: As above, *Proposed Chapel & Transept. Considered
by Committee on 14 March 1914 | see letter from Secretary
March 15 | 1914 & encircled B in blue pencil*
Pencil & coloured washes on tracing paper (585×770)
This drawing seems to go with No.9 and with No.12.

12 Basement & Ground Plans & W Elevation of Chapel,
South & East Elevations of S transept & chapel, with
Sections thro' Sacristy | and Mortuary Chapel | looking
East, thro' Sacristy and S Transept | looking South &
thro' Chapel looking North

Insc: As above, *Plans for S Transept and Chapel*,
labelled & some measurements given
s & d: Edward S. Prior ARA Arthur Grove | Architects |
1 Hare Court | Temple EC | March 1914
Print with pen, pencil & coloured washes added
(715×715), damaged along bottom edge

13 South Elevation, Sections thro' Transept | looking
South & looking East, Long Section showing New Arch |
to S Transept & Cross Section showing West Side Elevation
of Transept

Insc: As above, *Revised plans of Transept and Chapel &
labelled*
s & d: Edward S. Prior ARA Arthur Grove | Architects |
1 Hare Court | Temple EC | 4 May 1914
Pen & coloured washes on tracing paper (550×705)

14 North, South & East Elevations

Insc: As above, *Preliminary plans for New Chapel
Transepts &c & labelled*
s & d: Edward S. Prior ARA Arthur Grove | Architects |
Sept 1914
Pencil with sepia & blue washes on tracing paper
(565×770)
Both N and S chapels here have apsidal E ends, see the
plan in No.15. See also the note to Nos.16-17.

15 Basement Plan of apsidal E end & transepts &
Ground Plan of the whole church

Insc: As above, *Heating Plans & labelled*
s & d: Edward S. Prior ARA Arthur Grove | Architects |
*1 Hare Court | Temple EC | Oct 1914 & Henry Hope &
Sons Ltd | Heating & Ventilating Engineers | 59 Berners
St W*
Print with blue & red pen, black & red crayon &
red & blue washes added within single ruled border
(470×745)
This is a Prior & Grove drawing taken over for use
by the heating engineers: hence the two signatures.

16-17 Basement & Ground Plans of apsidal E end &
transepts with Sections thro' Transept looking East,
thro' Sacristy & Transept looking South & thro' Sacristy |
looking East; South & East Elevations

Insc: As above, *Plans for South Transept Chapel, Sacristy,
&c, Mussellwhite & Son | W. J. Torrance | Vicar of |
St Osmund & labelled*
s & d: Edward S. Prior ARA Arthur Grove | Architects |
Oct 1914
Print with coloured washes added within double ruled
border (560×775)

These two drawings, though included here as being
dated, appear in fact to be contract drawings for the
revised design shown in No.14.

18 Details of *S* Transept windows

Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft
Insc: As above, No.1 Heating Chamber, No.2 Staircase & Sacristy windows No.3
d: 23/3/15
Pencil on tracing paper (660×295)

19 Ground Plan of the church

Insc: As above, *Plans for the Completion of Nave and S Transept* & labelled
s & d: Edward S. Prior ARA *Arthur Grove* | Architects | 1 Hare Court | Temple EC | March 1916
Print within double ruled border (465×750)
In this plan the NE chapel has been omitted.

1-19 Scale: $\frac{1}{8}$ in to 1ft (except Nos.8, 10 & 18)
Insc: As above & *St Osmund's Ch: Parkstone* or similar (except No.2)

20 Plan of South Transept Sacristy &c with indications of design of Wood block floor
Pencil & coloured washes on tracing paper (515×770), very fragmentary

21 Plan of Heating Chamber & Stairs to Vestries
Pencil with red, grey & blue washes on tracing paper (535×760), damaged LHS & torn top right corner

22 Details of South Transept &c
Pencil & coloured washes on tracing paper (790×570), much damaged

19-22 Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *St Osmund's Ch: Parkstone, Plan No.3, Plan No.4 & Plan No.5* respectively, labelled & with measurements & notes

23 Plan & elevation (of arcade, it seems)
Pencil & coloured washes on 2 pieces of tracing paper joined (715×785), much damaged

24 Detail Side Elevations
(720×800)

25 Details | Longitudinal Section thro' Nave
(710×520)

26 Details Cross Section
(720×620)

27 Detail of Dome
(680×610)

28 Plans of Centre Part of West Front at different levels
(600×520)

24-28 Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *St Osmund's Ch Parkstone* or very similar, labelled, measurements given & notes
Print with black & red pen, pencil & coloured washes added
The five drawings seem to go together.

29 Revised Plan of Basement under Chapel
Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *St Osmund's Church Parkstone*, labelled & with some measurements given
Pen & coloured washes (300×390)

30 Sections thro' Sth Transept | looking South & thro' Transept & Chapel | looking East
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, encircled B & Mr Fairweather
Pencil & coloured washes on tracing paper (365×770)

31 Detail of *S* Transept Arch

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *St Osmund's Ch Parkstone*, labelled & some measurements given
Pencil, red pen & coloured washes on tracing paper (410×655)

32 Detail of Arch taken down and rebuilt thus & Elevation of Existing Arch | into North Transept

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *St Osmund's Ch Parkstone* & with some measurements & notes
s: A.G. & A. Grove
Pencil, red pen & coloured washes on tracing paper (400×520)

33 Detail of arch (?) into one of transepts

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & a few measurements given
Pencil & coloured washes on tracing paper (770×525)

34 Internal & External Elevations with Section of Nave & aisles

Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, labelled & with some measurements & notes
w/m: MBM (France)
Pencil & coloured washes on grey paper (625×480)

35 Details of Red Terra Cotta Columns to Side Aisles

Scale: 1in to 1ft
Insc: As above, *St Osmund's Church Parkstone, Drawing No.H557* & with some measurements & notes
Print with black & blue pen pencil added (610×325)

36 Detail of Lobby to N.W. Door

Scale: 1in to 1ft
Insc: As above, *St Osmund's Parkstone*, labelled & some measurements given
s: E. S. Prior | Arthur Grove | Architects | 1 Hare Court | Temple | E.C.
Print with pencil & coloured washes added (520×485)

37 Rough elevations & perspectives of guttering
Pencil on tracing paper (630×575)

38 Details of R(ain) W(ater) Heads

Scale: FS
Insc: As above
s & d: Prior & Grove | Architects | 1 Hare Court | Temple EC; (in rainwater-head) 1914
Pencil & blue crayon on tracing paper (935×640)

39 Details of Exterior of W end, not exactly as built, showing materials to be used
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & with notes
Pencil & pen with coloured washes on tracing paper (440×780)

40 Detail of Terra-Cotta to West Doorway

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, labelled & some measurements given
s: Prior & Grove | Architects | 1 Hare Court | Temple EC
Pencil & pen with coloured washes on tracing paper (385×550), much torn at bottom RHS

41 Details of West and North West Doorways

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & with some calculations of cubic quantity of stone required
Print with pen & pencil added (380×550), RHS missing

42 Terra Cotta Working Detail for Main Entrance | West Elevation

Scale: 1in to 1ft
Insc: As above, labelled & with measurements, calculations & notes
Pencil with sepia, grey & buff washes on tracing paper (725×780)

43 Details of Raking Strings

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, labelled & with measurements & calculations
Pencil on tracing paper (780×880)

44 Detail of Window Bars & Glazing. West End, Aisles & Clerestory

Scale: 1in to 1ft, FS
Insc: As above, labelled & with measurements & notes
s: Edward S. Prior Arthur Grove | Architects
Pencil, pen, blue & red crayon with blue & sepia washes on tracing paper (595×770)

38-44 Insc: As above & *St Osmund's Ch Parkstone* or similar (except No.42 which is insc. in error *St Edmund's Ch. Parkstone*)

45 Design for glazing bars & stained glass of aisle window

Scale: 1in to 1ft
Pen, grey wash & pencil with blue & pink crayon on tracing paper (425×200), RHS missing

46 Detail of *S*. Transept Gable & its window

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, & *St Osmund's Church | Parkstone*
s: Edward S. Prior Arthur Grove | Architects | 1 Hare Court | Temple EC
Print with orange wash added (530×535)

47 Detail of Cast Iron Sash

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & labelled
s: ... r ARA | Architects
Pen & wash with yellow crayon (315×365), LHS missing

48 Print of No.47, but complete drawing
(320×615)

49 Detail of Copper Cross for gable

Scale: FS
Insc: As above, No.18452 & with notes
Print (1550×775)

50-57 Designs for furnishings

50 Plan of Paving of chancel
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, A = wood block paving as specn., B.B = Composition Floor, C = purbeck stone paving | as estimate from | Messrs Rattee & Kett & with dimensions & calculations
Pen & coloured washes on tracing paper (380×510)

51 Plan, Elevation & Section of Altar and Tabernacle in Sacristy

Scale: 1in to 1ft
Insc: As above & labelled
s & d: Edward S. Prior Arthur Grove | Architects | Oct 1915
Print (515×745)

52 Rough plan of Font

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, labelled & with some measurements & notes on materials to be used
Pen & pencil on detail paper (580×380), LHS missing

53 Plan, 2 Elevations & 2 Sections of Pulpit

Scale: 1in to 1ft
Insc: As above, labelled & with some measurements & notes on materials to be used
s: Prior & Grove | Architects | 1 Hare Court | Temple EC
Pen & coloured washes on tracing paper (475×710)
In the Gimson style and now in the church of St James, Alderholt, Dorset.

54 *Rough Scheme for Nave & Aisle Lighting*

Scale: 1/2 in to 1 ft

Insc: As above, *Design No.9673* (for the nave pendants), *Design No.9674* (for the aisle pendants) & with notes on materials to be used (which make reference to Mr Ingram) & costs involved
Pencil with sepia, blue & brown washes heightened with white on tracing paper (675 x 585)

55 *Rough Scheme for Dome Lighting*

Scale: 1/2 in to 1 ft

Insc: As above, *Design No.9675* & with notes on materials to be used which make reference to Mr Ingram
Pencil with blue & brown washes on tracing paper (550 x 355)

56 *Details of Bracket lighting Pendants under Dome*

Scale: 1/8 FS, FS

Insc: As above, *Design No.9675* & with notes & price £4-10-0 each
Pencil with blue & brown washes & blue crayon on tracing paper (580 x 310)

57 *Plan & elevation of Proposed Vases in Silver for South Chapel*

Scale: FS

Insc: As above, *Design No.9948*
Pencil & grey wash (495 x 325)

54-57 s: (rubber stamp) *W. Bainbridge Reynolds, | Manor House Metal Works, | Old Town, | Clapham S.W.*
50-57 Insc: As above & *St Osmund's Ch: Parkstone* or similar

Together with the drawings are filed six prints of drawings made between April 1948 and January 1949 by L. Magnus Austin FRIBA MTPI ARCA | 51 Towngate St, Poole Dorset no doubt in connection with his rebuilding of the S aisle - though the drawings seem more in the nature of survey drawings of the existing church than of drawings for the repair of the aisle.

The church of St Osmund was the last of Prior's works, designed in partnership with Arthur Grove (q.v.). Its generally Byzantine style was determined by G. A. B. Livesay's already existing chancel of 1904. The N aisle and transept and the vestries were completed - according to Prior & Grove's original designs - in 1927, after, that is, the dome had already required to be rebuilt (by S. Tugwell in 1922). For the concrete construction was faulty and in 1950 the S aisle, too, was rebuilt - with external flying buttresses in ordinary red brick.

PRITCHARD, Thomas Farnolls (1723-1777)

Pritchard was the architect responsible for the rebuilding of St Julian's church, Shrewsbury, 1749-50, and, through his grandson John White's publication *On Cementitious architecture*, 1832, is known to be the author of three designs for the cast iron bridge at Coalbrookdale for Abraham Darby. An album in the library of the American Institute of Architects, Washington DC, further extends the list of buildings by or attributable to Pritchard. The album seems to be the record of work carried out by an architect or builder in Shropshire and Herefordshire and, besides establishing associations between him and a group of sculptors including Alexander van der Hagen and John Nelson (see R. Gunnis, *op. cit.* below), shows that Pritchard was an accomplished exponent of both the Gothic and the Rococo styles who helped decorate a large number of houses in and around Shrewsbury.

Bibl: *Colwin*; R. Gunnis, *Dictionary of British sculptors 1660-1851*, [1953]; J. Harris, 'Pritchard redivivus', *Architectural History*, XI, 1968, pp.17-24 (with a list of works derived from the album in the library of the American Institute of Architects)

Design for 3 bay, 3 storey house for (Thomas?)

Good (4):

1 *Plan of the vaults & Section of the vaults*

2 *Plan of ground floor, showing out-buildings to N*
Insc: At left *West Front*, at right *Farm Yard & at bottom The South Front to the Churchyard*

3 *Plan of the Chamber storey*

4 *Elevation of the South Front & a section of the wall* which is marked to show the heights of the storeys
Reprd: *Architectural History*, XI, 1968, p.98

1-4 Scale: 1/2 in to 1 ft

Insc: As above, labelled & dimensions given

Pen, brown pen & grey wash within single ruled pen border (330 x 510)

Lit: J. Harris, 'Pritchard redivivus', *Architectural History*, XI, 1968, p.23

The drawings are stitched between heavy paper covers, the front cover is insc. *Plans intended for Mr Good | fr Thomas Farnolls Pritchard & has a small pencil sketch for a (churchyard?) wall 10ft in height with a plain flat coping.*

In the album in the American Institute of Architects library, Washington DC, are recorded designs for two chimneypieces for a Mr Good executed by Alexander van der Hagen, John Nelson and one Swift (see J. Harris, *op. cit.*, p.23). A Thomas Good was buried at St Chad's in Shrewsbury on 14 April 1774 and he may perhaps be associated with the Mr Good of these designs for a house and with those for the chimneypieces. The proximity to the house of a farmyard and a churchyard (to the E & S respectively, see No.2 above) might however indicate a more rural situation and perhaps that the designs could be for a rectory in the country, rather than for a house in the town of Shrewsbury itself.

PROUT, Samuel (1783-1852)

Prout was born at Plymouth and educated locally, his first employment was with Britton, whom he accompanied during a trip to Cornwall, 1801, when Britton was collecting material for his *Beauties of England and Wales*. From 1803 to 1827 Prout exhibited at the RA but the majority of his works were shown at the Old Watercolour Society, to which he was elected a member in 1819. About this time he paid his first visit to the Continent, going to Le Havre and Rouen. Soon after he deserted English topography and turned to making watercolours of picturesque Gothic buildings and scenes in old towns, particularly in Normandy but also in the Rhineland and elsewhere. Many of his drawings from this period were lithographed and published in books and he also published various drawing books for students. In the RIBA MSS Collection are two Prout MSS, (1) *Hints on the acquirement of | Freedom of execution and breadth | of effect in Landscape Painting*, 12pp, s & d S. Prout | *De Crespigny Terrace | Denmark Hill | Octr 1844*, & (2) a description of the effect of autumn on nature which begins *This part of the Autumn is undoubtedly the best | time for Landscape Painters...*, d. Oct. 14

Bibl: DNB (includes a list of publications); *Catalogue of water colour paintings*, V & A, 1927, pp.421-442; I. Williams, *Early English watercolours*, 1952, *passim*

[1] View of part of a cathedral (possibly Lille), with peasants & a cart
s: J.P.

Sepia pen & watercolour (320 x 230)
Prov: Pres. by the AA, 1963

[2] View of Gothic ruins near Caen with a peasant man
Sepia pen & watercolour (235 x 190)
Prov: Pres. by the Rev. Sir Clifford Wigram, 1958
Reprd: S. Prout, *Sketches at home and abroad*, n.d., pl.9, 'At Caen'

[3] View of a wayside Calvary with 4 kneeling peasant women
Sepia pen & watercolour (200 x 130)
Prov: Pres. by the Rev. Sir Clifford Wigram, 1958

[4] View of the interior of a church with praying peasant women
Insc: Some labelling, e.g. B against an area with blue wash, or (crimson?) against a pink washed area in margin & (on mount, by an earlier cataloguer) *?Rosen Larger (?)*
Sepia pen & wash with some pink & blue washes on tracing paper, mounted (495 x 375)
Prov: Pres. by Sir Frank Brangwyn, date unknown
The attribution to Prout was made by Sir Frank Brangwyn, later corroborated by S. Rowland Pierce (F).

PRYSE, John (fl.1796)

PENYBORSA (?)

Addition of *Parlor, Kichin* (sic), *Brewing Room, Milk Room, Pantry & Solar*: plans with dimensions & estimate of cost (£188.9.2)

Insc: *Report of a New house at Penyboroa* (sic); verso (in another hand) *John Pryse's Estimate of Penyboroa d: Novr 1796*
Pen (315 x 400)

Prov: Pres. by J. L. Douthwaite, 1943

The name is difficult to decipher. Nothing corresponding to it appears in Bartholomew's *Gazetteer of the British Isles*.

PUGIN, Augustus Charles (1762-1832)

PUGIN, Augustus Welby Northmore (1812-1852)

PUGIN, Edward Welby (1834-1875)

PUGIN, Peter Paul (1851-1904)

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

PULLAN, Richard Popplewell (1825-1888)

Though best known for his archaeological reconstructions and explorations, Pullan had a conventional architectural training. He went to school at Christ's Hospital and was then articled to R. Lane of Manchester. Following a visit to Italy where he studied church architecture, he assisted D. Wyatt with the polychromy of the Byzantine and Medieval courts of the Crystal Palace which were opened in 1854. In that year Pullan was at the Siege of Sebastopol making sketches and models of the district. Soon after Newton's excavation of the Tomb of Halicarnassus in 1856, Pullan was appointed architect to the Budrum (Bodrum) expedition which surveyed not only this site but also sites at Cnidus and the island of Cos. The results of this expedition were published in *A History of discoveries at Halicarnassus, Cnidus & Branchidae* by C. T. Newton assisted by R. P. Pullan, 1862-63. Between 1862 and 1869 he made several journeys on behalf of the Society of Dilettanti (q.v.) to explore more thoroughly the Temple of Bacchus (Dionysos) at Teos, the Temple of Apollo Smintheus near Kulaki in the Troad and the Temple of Minerva (Athene)

Polias at Priene. His account of the excavations and drawings of the three temples was published by the Society of Dilettanti in *Antiquities of Ionia*, Part VI, 1881. His explorations of Asia Minor led him to publish (with Charles Texier) *A History of Byzantine architecture*, 1864; (with Charles Texier) *The Principal ruins of Asia Minor*, 1865, and *Catalogue of views illustrative of expeditions to Asia Minor*, 1876.

Pullan's architectural works include the English church at Baveno, Italy, a design for which was exhibited at the RA in 1882; another English church at Pontresina, Switzerland, and the conversion of Castel Aleggion, near Lake Maggiore, into an English Gothic mansion. He submitted designs for numerous competitions including Lille cathedral (joint entry with G. G. Evans), for which the RIBA has an album of 29 photographs of original drawings. Several of his competition designs were published in his *Studies in architectural style*, 1883. In 1881, on the death of his brother-in-law William Burges, Pullan went to live at the Tower House, Melbury Road. He completed all Burges's works and edited *The Architectural designs of William Burges*, 1883, and *The House of William Burges*, 1886. Other published works not mentioned above are: *The Altar, its baldachin and reredos*, 1873; *Remarks on church decoration*, 1874; *Eastern cities and Italian towns*, 1879; *Elementary lectures on Christian architecture*, 1879; *Studies in cathedral design*, 1888. Elected F 1861.

Bibl: APSD; DNB; T.B.; A. Graves, R.A exhibitors, 1905-06; obituaries: *Builder*, LIV, 1888, pp.319, 341; *RIBA Transactions*, VI, 1890, pp.249-254, 'A Notice of the late Mr. Pullan, F.S.A., Fellow' by [George] Aitchison (expanded DNB article)

[1] CONSTANTINOPLE (Turkey): Crimea memorial church

Competition design in Gothic style, 1856 (10):

1 Ground floor plan

2-5 E, N, S & W elevations

6 Cross-sections

7 Longitudinal section

8 Interior & exterior elevations of nave bay

9 Details of capital in nave arcade

10 Perspective

Photographs of original drawings (215×180, average), mounted in an album (385×290) half-bound (in 1962) in green leather with green cloth boards, the spine insc. R. P. Pullan *Crimea Memorial Church R.I.B.A.*

Prov: Not known, but included in 1871 RIBA catalogue of drawings

Lit & reprd: *Studies in architectural style*, p.9, pls.12 & 13 (Nos.6 & 10 reprd)

Pullan submitted two designs, 'one less expensive than the other'. The design catalogued above was his 'Design No.1', that is, the more expensive of the two. For other competition designs see **Burges, William; Street, George Edmund**.

[2] LONDON: Foreign Office, Whitehall, Westminster Competition design in Italian palazzo style, 1856-57

Perspective

Insc: (on mount, in an earlier cataloguer's hand)

Design for War Office | Front towards Whitehall

Photograph of original drawing (130×245)

Prov: Pres. by the architect, 1861

Lit & reprd: *Studies in architectural style*, pp.16-18, pl.63

[3] LONDON: War Office, Whitehall, Westminster Competition design, in Venetian palazzo style, 1856-57

Perspective

Insc: (on mount, in an earlier cataloguer's hand)

Design for War Office | Front towards Whitehall

Photograph of original drawing (130×245)

Prov: Pres. by the architect, 1861

Lit & reprd: *Studies in architectural style*, pp.16-18, pl.56

[2]-[3] For other competition designs

see **Barry, Charles Jnr; Brodrick, Cuthbert; Scott, Sir George Gilbert** (the drawings of Sir George Gilbert Scott with those of other members of the Scott family are the subject of a separate volume, *The Scott family*, in the RIBA Drawings Collection catalogue series)

[4] Original drawings (19) with 18 related proof plates for *Antiquities of Ionia published by order of the Society of Dilettanti*, 1881, Part IV, with 5 unpublished or partly published drawings & 10 other proof plates

Prov: Not known, see below, MS title page

inscription

Chapter I '... Priene'

Pl.5 'General Plan of the Temenos of the Temple'

Scale: 1:200 (engraving 1:275)

Insc: No 9, labelled & dimensions given (some in pencil)

Pen & wash with hatching within single ruled border (320×530)

Proof plates: 2

Pl.6 'Plan of the Temple of Athene Polias'

Scale: 1:100 (engraving 1:120)

Insc: No 1 & dimensions given (some in pencil)

Pen with hatching within single ruled border

(510×325)

The column flutes are not shown on the drawing but have been added to the engraving.

Proof plates: 5

Pl.7 'Front ... Elevation of the Temple'

Scale: 1:100 (engraving 1:90)

Insc: No 2 & dimensions given

Pen within single ruled border (325×510)

The four sculpted figures shown on the drawing differ from the engraved figures and the vertical masonry lines on the crepidoma, shown on the drawing, are omitted on the engraving.

Proof plates: 7, 2 of which are insc. *Proof from M. Cherrignard | 13 March 1877* (Cherrignard superintended the engraving work, which was done in Paris)

Pl.8 '... Flank Elevation of the Temple'

Scale: 1:100 (engraving 1:120)

Insc: No 3 & dimensions given (with amendments to the latter, in pencil)

Pen within single ruled border (325×510)

On the drawing, part of the roof near to the ridge has been omitted; this has been added to the engraving.

The vertical masonry lines on the crepidoma, shown on the drawing, are omitted on the engraving.

Proof plates: 5

Pl.9 'The Order'

Scale: 1:10 (engraving 1:15)

Insc: No 4 & dimensions given (some in pencil)

Pen within single ruled border (520×320)

The disposition of the drawn motifs of anthemion and lion masks on the cymatium varies from the engraved version. The engraved frieze is plain, while the drawn frieze shows a relief of warring Amazons and soldiers.

Proof plates: 4

Pl.10 'The Order'

Scale: 1:10 (engraving 1:15)

Insc: No 5 & dimensions given (some in pencil)

Pen with hatching within single ruled border

(510×325)

More of the shaft is shown on the engraving than on the drawing.

Proof plates: 4

Pl.11 'Details of the Order'

Scale: FS (engraving 3:4)

Insc: No 11, labelled & dimensions given (some

labelling &c in pencil)

Pen with hatching within single ruled border

(520×325)

Proof plates: 3

Pl.12 'Mouldings'

Scale: FS (engraving 3:4)

Insc: No 12, labelled & dimensions given (some labelling &c in pencil)

Pen with hatching within single ruled border

(510×325)

Proof plates: 3

Pl.13 'Base and Cornice Mouldings of Pedestal from Pronaos'

Scale: FS (engraving 3:4)

Insc: No 13, labelled (in pencil) A-K & dimensions given

Pen with hatching within single ruled border

(505×325)

The drawn profiles of mouldings differ in their arrangement on the page from the engraved profiles.

Proof plates: 3

Chapter II 'Teos'

Pl.22 'Plan of the Temple at Teos'

Scale: 1:100 (engraving 1:120)

Insc: (on back mount) No 6 & dimensions given (many in pencil)

Pen & wash with hatching (570×365)

The column flutes are not shown on the drawing but have been added to the engraving.

Proof plates: 4

Pl.23 'Front ... Elevation'

Scale: 1:50 (engraving 1:120)

Insc: (on back mount) No 7 & dimensions given w/m: J. Whatman 1862

Pen (385×545)

Proof plates: 4

Pl.24 '... Flank Elevation'

Scale: 1:100 (engraving 1:120)

Insc: (on back mount) No 8 & dimensions given

Pen (385×550)

On the drawing, part of the roof near to the ridge has been omitted; this has been added to the engraving.

Proof plates: 5

Pl.25 'The Order at Teos'

Scale: 1:10 (engraving 1:15)

Insc: No 9 & dimensions given (some in pencil)

Pen with hatching (595×420)

The engraved plate has four details relating to the small order which are not on this drawing, see [5].3 below. The engraved half-side elevation of the large capital is printed in reverse and is shown in a different place on the page from that of the drawing. The anthemion and lion mask motifs of the cymatium are differently disposed on drawing and engraving, and there is a figure shown on the engraved frieze which does not appear on the drawing.

Proof plates: 5

Chapter III 'The Sminthium'

Pl.26 'Plan of the Temple'

Scale: 1:100 (engraving 1:135)

Insc: *No 1*, dimensions given (some in pencil) & (on back mount, in pencil) notes on dimensions
Pen with hatching (520 × 345)

The column flutes are not shown on the drawing but have been added to the engraving.

Proof plates: 5

Pl.27 'Elevation of the Front...'

Scale: 1:100 (engraving 1:100)

Insc: *No 2*, dimensions given & (in pencil, against frieze) *figures in / frieze to be omitted*

Pen within single ruled border (345 × 525)

The drawn figures in the frieze are indeed omitted on the engraving.

Proof plates: 3

Pl.28 'Elevation of the ... Flank'

Scale: 1:100 (engraving 1:135)

Insc: *No 3* & one dimension given

Pen within single ruled border (345 × 530)

On the drawing part of the roof near to the ridge has been omitted; this has been added to the engraving. The figures on the drawn frieze are omitted from the engraved frieze (cf. note to pl.27).
Proof plates: 3

Pl.29 'Details of the Order'

Scale: 1:10 (engraving 1:15)

Insc: *No 4*, dimensions given (some in pencil) & (in pencil, against frieze) *figures omitted* (cf. notes to pls.27 & 28) & (in pencil, against RHS) (blank space) *engrave here fig.1 plate 6*

Pen within single ruled border (525 × 340)

The engraved frieze does indeed omit the figures of warring soldiers shown on the drawing. Fig.1 of Pullan's pl.6 was not transferred to the printed pl.29, but was engraved on pl.30 (see insc. and note to pl.30(a)). The engraving has three details of the capital not shown on the drawing, of which the profile was taken from drawing [5].1 below.
Proof plates: 3

Pl.30(a) 'Details' of the angle of the cymatium & the ornament between the volutes (for profiles of mouldings see pl.30(b))

Scale: 1:5 & not stated (engraving 1:5)

Insc: *No 6*, 1-6 & (in pencil) *omit 2, 3, 4, 5 & 6 - 1 transferred to p4 with the order*

Pen within single ruled border (345 × 525)

The drawn cymatium (2/A) lacks the egg and dart moulding shown on the engraving, and the ornament between the volutes (1/B) is drawn as a half-elevation and engraved as a complete elevation. This volute ornament is the figure 1, which was to be transferred to p4 (pl.29) but in fact this was not done. The drawing includes five details (3, 4, 5, 6 and unnumbered) of ornament, which have not been engraved.

Pl.30(b) 'Details' on profiles of mouldings

Scale: 1:2, FS (engraving 1:2, 1:4)

Insc: *No 9*, dimensions given & (in pencil, against 3 details of bas relief panels) *omit, omit, omit*
Pen with hatching within single ruled border (525 × 345)

Engr: Profile 4/C same state, profiles 5/E & 6/D reverse state

The drawn details of bas relief panels with figures were not engraved.

Proof plates: (pl.30) 4

Pls.5-30 Engr: Same state (with the exceptions noted)

Proof plates: Generally, there is a 1st proof plate on which the dimensions & sometimes the labelling have been pencilled in & a 2nd proof plate with printed dimensions &c; in addition to those proof plates catalogued above, there are, filed with the drawings, proof plates of the frontispiece, pls.3, 4, 14-21

Also filed with the drawings are:

1 MS title page, list of plates & description of plates

Insc: (on title page) *Proofs given to C. H. Löhr by the late F. C. Penrose Esqre* (q.v.), July 1886 (& pres. by Löhr to the RIBA with the drawings for *Antiquities of Ionia*?)

Pen on 7 sheets (2 blank) of azure paper (525 × 355)

Prov: See insc. above

2 A list of drawings of the Temple of Minerva Polias

at Priene supplied | to the Dilettanti Society by R. P.

Pullan | April 26. 1870: there follows a list of 13

drawings, of which Nos.6 'Lacunaria' & 8 'Plan of

Propylaea and drawing of 34 stones' are missing;

No.1 corresponds to pl.6; No.2 to pl.7; No.3 to

pl.8; No.4 to pl.9; No.5 to pl.10; No.7 to unpublished

drawing 2; No.9 to pl.5; No.10 to unpublished

drawing 1; No.11 to pl.11; No.12 to pl.12

[5] Drawings prepared for 'Antiquities of Ionia', but not (or only partially) published (5):

1 HAMAXITUS: Sminthium Temple

Plan, side elevation & 2 profiles of the Sminthium capital

Scale: 1:10

Insc: *No 5*, (in pencil against plan & elevation) *engrave, engrave*; (against profiles) *omit, omit* & (on back mount) *scale & arrangement I've left to the engraver*
Pen with hatching within single ruled border (525 × 345)

Engr: 1 profile same state, pl.29 (see [4], pl.29)

2 TEOS: Temple of Bacchus

Perspective

Insc: (in pencil on back mount) *No 10, Temple of Bacchus: Teos - excavated by the Dilettanti society*

Pen (445 × 535)

3 TEOS: Temple of Bacchus

Details of fragments of *Architrave, Wall stones,**Foundations of steps, Basement E end* &c: none of these was engraved; there are also 4 details of the small Teos order, labelled *Fig.46* & insc. (in pencil) *these details to be added to plate 9, i.e. to Pullan's drawing No 9, pl.25*Insc: As above, (on back mount) *No 7* & some dimensions given

Pen with hatching (400 × 530)

In fact the drawn front and side elevations of the capital of the small order were engraved as half-elevations, the half-plan of the small capital was engraved as a quarter-plan and the plan of the top bed of the cymatium fully engraved.

4 TEOS (?): Temple of Bacchus

Profiles (7) of mouldings from the temenos of Teos (?)

Insc: *No 14, Fig(s) 1-7*, dimensions given, (in pencil) *Mouldings found in various parts of the Temenos*, (in pencil on back mount) *Teos - (not engraved)* & (in another hand) *not identified | see note not engraved*

w/m: J. Whatman 1862

Pen with hatching (415 × 540)

5 Profiles (2) of unidentified mouldings

Insc: *No 15*, dimensions given & (in pencil on back mount) *not identified*

w/m: J. Whatman 1862

Pen with hatching (555 × 415)

[6] Album of *Dilettanti Society* | *Photographs, sketches & rough plans | details &c* (of) *Excavations at Teos* (& other sites)

Title page

Insc: As above & see *Portfolio of finished drawings | do - of Correspondence, fieldbooks &c*

f.1 A.1 Capital & Plinth found near Myrhina

Pencil (100 × 240)

Verso: A.3 General view of the site of Teos - looking East

Pen (160 × 360)

f.2 A.4 General View of the site of Teos from the Mausoleum Mound looking West

Pen (115 × 735), folded

Verso: A.6 Plan of site of Temple of Bacchus Teos

Pen (240 × 155)

A.10 Cornice of Ionic building North side of City

Pencil (110 × 195)

f.3 A.9 Temple of Bacchus Teos | Mouldings taken by cymograph

Pencil (310 × 235)

Verso: B.1 Hellenic Wall Temple of Apollo Smintheus Pen (250 × 330)

f.4 B.4 Temple of Apollo Smintheus, Ornament of Capital

Pencil (160 × 380)

Verso: B.2 Temple of Apollo Smintheus. Fragment of cymatium & B.3, decoration of winged lions with eagles' heads

Pencil, 2 sketches mounted together (140 × 430)

f.5 B.5 Temple of Apollo Smintheus | Full sized profile of base of column taken by means | of cymograph

Pencil (645 × 255), folded

Verso: D.1 Ruins of the Temple of Minerva, Priene from S.E. of platform

Pen (170 × 365)

f.6 D.2 Ruins of the Temple of Apollo, Branchidae, Jeronda

Pen (260 × 375)

Verso: G.2 Colophon Sketch No.2 of figure

Pencil (365 × 180)

f.7 G.3 Caryatids Colophon No.3

Pen (245 × 195)

G.1 Back view of figure at Colophon No.1

Pen (140 × 235)

Verso: D.3 Pilaster Capitals Temple of Apollo Branchidae. Jeronda

Pen (230 × 360)

ff.8-14 Faded photographs lettered J.1, J.2, K.3

North side looking E May 1862, K.4, K.6, K.2 Temple of Bacchus. N. Side looking W., M.2, M.3,

M.4 (for vignette), P.1 North East view, P.2 North East view, P.4 North East view, P.5 North side, P.6

Bases Columns of Posticum, P.7 Steps East front, P.8 Steps in position South side, P.9, P.10 & P.12

(obliterated), P.11 Capital N. side (for Vignette), R.2, R.3, R.4

ff.15-19 blank

ff.20-23 Plans of Temple of Bacchus, Teos

Pencil, pen, red pen, directly on pages of album

ff.24-59 Details of capitals, mouldings, stones &c

Insc: Labelled & with some dimensions given

d: Various between 23 April & 24 June (no year)

Pencil & pen, directly on pages of album

ff.60-65 Rubbings from volutes of capital
Pencil, pencil & pen (ff.60, 63, 470×625, folded;
ff.61, 62, 470×310; f.64, 370×625; f.65, 410×645,
folded)

ff.66-82 Blank

Album (475×325) half-bound (in 1962) in green leather with green cloth-covered boards; the spine insc. R. P. Pullan | *Teos Excavations* | 1862 | R.I.B.A. & 2 labels pasted on to the front cover, *Duplicates of Photographs sent to Paris & Dilettanti Society* | *Photographs, Sketches and* | *Rough Plans, Detail &c* | 'Excavations at Teos' | by Mr Pullan

PURCELL, Charles Henry Cuthbert (1874-1958)
See *The Pugin family* by Alexandra Wedgwood, a separate volume in the RIBA Drawings Collection catalogue series

PURDUE, William (1824-1896)

Purdue was born at Ringwood in Hampshire and was articled to Samuel Beazley (q.v.). While serving his articles he attended the RA schools and was also a student of the Institute. After the conclusion of his apprenticeship he worked in the office of John Johnson (q.v.). Between 1854 and 1859 Purdue toured the Continent and on his return he took chambers in John Street, Adelphi, London, where he remained for several years making drawings for other architects and contributing sketches to illustrated papers. A, 1882-86.

Bibl: obituary: *RIBA Jnl*, 3rd ser. IV, 1896, p.105

Album containing views & details of buildings in France, Italy & (ff.64-67) Coventry, Warwicks & d. ff.64-66, *W. Purdue delt* | 1858-1860
Pencil, a few with coloured washes, on sketch-pad leaves, except for 3 on tracing paper (180×110), tipped in pairs on to the rectos of 69 leaves of grey paper, in a modern binding, the vellum spine having a grey leather label insc. *W. A. Purdue* | *Sketches* | 1857-8, grey marble paper-covered boards (360×255)
Prov: Pres. by Mrs Winefride de l'Hôpital, 1941

PYNAKER

The inscription, *Pynaker*, on the drawing below might be taken as the name of the artist, as Adam Pynacker (1622-73), a painter and etcher, Adriaen Pynacker (?-1707) or Thomas Pinagier, sometimes called Pynacker (1617/18-53) a Parisian painter, or (as is the origin of the first two names) a version of the name of the town of Pijnacker, near Delft in the Netherlands (see T.B.).

Design (?) for a domed & vaulted church (?)
Interior perspective, showing an altar or monument with putti at its corners beneath coffered barrel vaulting
Insc: R (stamped, collection mark of Jonathan Richardson Jnr, see below); (on mount) *Pynaker* (probably in Richardson's hand, see below); verso (on mount) *D'Ewes Coke* | 113; verso of drawing *Sta Enan* (?) | A.A (4?)

Prov: Jonathan Richardson Jnr, sold after his death (?), 1772; the Rev. D'Ewes Coke & see Smythson Collection

Brown pen with brown & grey wash, grey & red chalk (235×230) stuck on to a sheet of paper (380×365) within single gold & several ruled pen borders & mounted

Reprd: *Architectural History*, V, 1962, p.183

Jonathan Richardson Jnr (1694-1771) was, like his father Jonathan (1665-1745), a portrait painter and a well-known collector of prints and drawings. His unfortunate habit of retouching drawings and redrawing them in pen may be responsible for much of the confusion in line and perspective evident in this drawing. The inscription *Pynaker* appears also to be in his hand (see F. Lugt, *Marques de collections de dessins et d'estampes*, La Haye 1956, pp.403-404, and for comparison of handwriting, *idem*, pp.557, 562-563).

PYNE, Charles Claude (1802-1878)

Pyne was a watercolour artist who was for many years drawing master at Guildford Grammar School. He died in that town in 1878.

Bibl: M. Bryan, *Dictionary of painters and engravers*, 1895; *Catalogue of water colour paintings*, V & A, 1927

Six volumes, the first three containing a history of English – almost entirely ecclesiastical – architecture apparently written for his own use by Pyne and much of it evidently culled from standard authorities (e.g. Rickman, Parker's *Glossary of architecture*, Morant's *Essex*, Hasted's *Kent* and Dugdale's *Warwickshire*), the remaining three consisting of descriptions – many of them in a manner reminiscent of the Camden Society's 'Scheme' – of numerous cathedrals and churches throughout Great Britain. The emphasis throughout all six volumes is decidedly on the period from the C11 to the C16. Each volume is copiously illustrated with engravings (many from the *Gentleman's Magazine*), with tracings and sketches (several after Cotman, Girtin and others and many evidently from book illustrations) and to a lesser extent with photographs and watercolours. Not all the sketches are by Pyne (e.g. one on p.186, vol.III, is s. drawn by H. Cole (?)), and it is evident that Pyne sought his illustrations from whatever source came to hand, for there are cases where the space is left for the subject whose title is pencilled in. Each volume except the first is s & d Charles Claude Pyne | *Guildford* & 1850 (vols.II & III), 1851 (vol.IV) & 1852 (vols.V & VI). Vols.V & VI have w/ms of 1847 and all except the last has its own index. With the set there is a seventh, cumulative index volume consisting of a list of parishes (with their counties and populations) evidently cut from some gazetteer and affixed to the pages on which are written the index entries.

(240×190, cumulative index volume 270×180)
Prov: Pres. by Mr & Mrs Geoffrey Thomas, 1960

PYNE, George (1800/1-1884) *Attributed to*

Pyne was the son of William Henry Pyne and son-in-law of John Varley. He was a landscape, architectural and interior watercolourist and from 1827 to 1843 was an Associate of the Old Watercolour Society. His publications included *A Rudimentary and practical treatise on perspective for beginners*, 1848, and *Practical rules on drawing*, 1854.
Bibl: T.B.; J. L. Roget, *A History of the Old Watercolour Society*, 2 vols, 1891; *Connoisseur*, LIV, 1919, p.52

View through a medieval gateway with ogee arch to a (French?) cathedral porch; figures in peasant costume in the foreground
Watercolour (150×115)

Prov: Pur. among a collection of topographical drawings, 1955

QUARENGHI, Giacomo Antonio Domenico (1744-1817)

Quarenghi was born at Bergamo and studied as a painter under the local artists Raggi and Bonomini. He travelled to Rome in 1763, where he came under the influence of Mengs. The period to about 1770 seems to have been taken up with study and travels in Italy during which time his interests turned towards architecture. His sketches reflect the influence of the Roman vedutisti as well as those of the Veneto. His first and only significant architectural work in Italy was the Dominican church of S Scholastica at Subiaco, 1771-77, built in an elegant, simple classical style (though later, in 1810, on a return to his native Bergamo, he designed an arch commemorating the victories of Napoleon). In 1779 through the offices of Reiffenstein, a friend of Winckelmann, Quarenghi was invited to work for Catherine the Great in Russia. The Frenchmen Vallin de la Mothe and Clérissieu had been suggested, but Catherine preferred to appoint two Italians (the second was Antonio Rinaldi). Quarenghi's work in Russia forms the major part of his career as an architect. He was responsible for large numbers of buildings in St Petersburg and Moscow as well as obtaining a great deal of private work in the major cities and the fashionable provincial areas. This mass of work was based on a meticulous, though not wholly original, Neo-Classicism tempered by a Palladian view of the Antique, and capable of absorbing the contemporary developments of such architects as Ledoux or the Adam brothers. Quarenghi summed up his approach when he wrote, 'L'antico è sempre stata la prima basa di ogni mia osservazione. Di questo ho cercato sempre il meglio . . . quandomi parve d'aver acquistato una basa sufficiente del semplice e del grandioso dell'antico mi misi a studiare le migliori cose dei nostri moderni . . . percorsi due volte luoghi d'Italia per vedere esaminare e misurare sul luogo il migliore che hanno lasciato i nostri maestri (il Palladio, il Sanmicheli, Giulio Romano, il Sangallo, il Bramante) a Roma, a Firenze, a Verona, a Mantova, a Venezia . . .' quoted in V. Zanella, *op. cit.* below, pp.25-26.

Bibl: L. Hautecoeur, *L'architecture classique à Saint-Petersbourg à la fin du XVIIIe siècle*, Paris 1912; E. LoGatto, *Gli artisti italiani in Russia*, 3 vols, Rome 1935 & 1943; P. Portoghesi, *Dizionario enciclopedico di architettura e urbanistica*, 1968-69 (with select bibliography and list of works); Giacomo Quarenghi, *Edifici costruiti a St Petersburg d'après les plans du chevalier de Quarenghi et sous sa direction*, St Petersburg 1810; Giulio Quarenghi, *Fabbriche e disegni di Giacomo Quarenghi architetto di S. M. l'Imperatore di Russia, cavaliere di Malta e di San Volodimiro, illustrate dal cav. Giulio suo figlio*, Milan 1821; B. H. Тахноповский, *Кваренги*, Moscow 1954; V. Zanella & others, *Disegni di Giacomo Quarenghi* (catalogue of an exhibition held in Bergamo & Venice in 1967, with several articles & bibliography by C. Barbantini), Vicenza 1967; L. Angelini, 'I paesaggi nei disegni inediti di Giacomo Quarenghi', 'Gli edifici pubblici russi nei disegni inediti di Giacomo Quarenghi', 'Le ville e teatri nei disegni di Giacomo Quarenghi', 'I disegni inediti di Giacomo Quarenghi conservati nelle raccolte private' all in *Architettura, cronache e storia*, 1957, No.19, pp.45-49; No.20, pp.115-119; No.21, pp.187-192; No.22, pp.261-266; *Arte Lombarda*, XII, 1967, No.1, pp.165-166; *Arte Lombarda*, XII, 1967, No.2, pp.139-142 (select bibliography of works on Quarenghi in Russian); *Arte Veneta*, XXI, 1967, pp.280-281; C. Ceschi, 'Il periodo romano di Giacomo Quarenghi', *Saggi e memorie di storia dell'arte*, VI, 1968, pp.135-147

QUARTO IMPERIAL CLUB

[1] Haggerston Castle (Northumberland)
Unexecuted design for a great house of 13 bays with 5 bay wings, the centre block having a rusticated ground floor above which on the centre 7 bays rises an octastyle colonnade with a pediment carrying a wreathed version of the Haggerston arms, & design for a coffee house, for Sir Carnaby Haggerston, c.1777 (2):

1 Elevation of the house

Pen & watercolour with a double ruled border at bottom, mounted (130×30)

2 Elevation & section of the coffee house

w/m: Strasbourg bend & lily with GR

Insc: At top (in a later hand?) *Giacomo Quarenghi* (sic)

Pen & watercolour with a double ruled border at top, mounted (110×285)

1-2 Prov: Extracted from the so-called Hardwick albums (see Hardwick, Thomas [50]) pres. 1836 Engr: In the Arundell Collection, Hook Manor, Wilts, there are engravings (same state) of these designs on one sheet, together with another showing the proposed stables, engraved by Perini at Rome Lit: V. Zanella & others, *Disegni di Giacomo Quarenghi*, Vicenza 1967, p.36; J. Harris, *Georgian country houses*, 1968, pp.40-41 (Nos.1 & 2 reprd)

Luigi Chiodi in Zanella, *op. cit.*, p.36, mentions the designs 'Di questo periodo il Quarenghi ricorda altri lavori... il palazzo di campagna nella contea di Northumberland per il baronetto Carnaby Haggerston con "diversi padiglioni e casini per ornare il giardino"', referring to the period before Quarenghi's departure for Russia in 1779. It seems likely that the design was commissioned by Carnaby Haggerston from Quarenghi while the former was in Rome with his brother Thomas, 1777-78. In Rome they learned of their father's death in 1777, an event which may have prompted them to think of rebuilding the house at Haggerston.

As John Harris, *op. cit.*, writes: 'Quarenghi made designs for many of the English Milordi on their grand tour and it is no wonder his designs remained unexecuted. Even his coffee house modelled upon Scamozzi's Villa Rocca Pisani at Lonigo, would have been much larger than Chiswick.' Quarenghi's connections with the English have not been fully explored, but by the time of these drawings for Haggerston he had already been commissioned by Lord Arundell to supply designs for Wardour - see Luigi Chiodi in V. Zanella, *op. cit.*, p.34: 'In tale viaggio impiegai sei mesi dopo i quali ritornato a Roma a proseguire i miei studi, feci per Milord Arundel conte di Vardour il disegno di una magnifica Cappella, e di una grandezza non indifferente per un suo Palazzo di Campagna, e feci pure eseguire in Roma con mio disegni il maggior Altare della medesima composto tutto di marmi i più rari, e i più preziosi, e bronzi dorati... Per il suddetto Milord Arundel feci similmente in appresso diversi progetti per adornare il detto suo magnificissimo Palazzo di Campagna.' Thus even without the knowledge that Quarenghi's albums contained examples of English architecture by the Adams and copies of buildings by Jones and others (see V. Zanella, *op. cit.*, p.35) the connection with the English is established through the designs for the Wardour Castle chapel (see A. Rowan, *CL*, CXLIV, 1968, pp.908-912, for an account of the chapel and of Quarenghi's role).

The problem presented by these particular drawings is typical of that presented by the parent albums as a whole. The design itself is clearly acceptable as Quarenghi's being in all respects identical to that shown in the engravings, but is drawn on a paper which bears a watermark demonstrating an English origin. This is difficult to explain except through the intervention of an English architect or artist, the

circumstances of which are difficult to imagine. The style of the drawing and the delicate colouring of the building suggest though that the drawing must be the original for the engravings, as indeed does the very exactitude of the resemblance.

[2] MOSCOW (USSR): Bezbarotko Palace

Design for a palace having a large central block with pavilions set out from the corners, c.1785

Perspective showing the palace on the opposite bank of a river, figures in the foreground

Insc: Inscriptions cut off bottom left recto & along left edge verso

Pen & wash on 2 sheets of paper joined together (465×635)

Prov: This drawing was found in a copy of Quarenghi's *Edifices construits...*, 1810, pres. to the RIBA Library in 1869

Lit & reprd: *Italian architectural drawings*, 1966,

catalogue of an exhibition prepared for the Smithsonian Institute, Washington, No.47

The palace was designed on a monumental scale but Bezbarotko, who had been Catherine's first minister, died before it had risen above the foundations. The project as executed was published in *Edifices construits...* and other drawings exist in the Biblioteca Civica, Bergamo (see V. Zanella, *op. cit.*, Nos.20-24).

QUARENGHI, Giacomo Antonio Domenico

Attributed to

[1] Designs for interior decoration in an illusionistic manner incorporating Classical fragments and 'views' of ruins &c (2):

1 Design for a wall panel, a screen of Corinthian columns with, at left between the columns, a window with one of its shutters closed, below which is a vase in a niche in the dado; at right & centre, a 'view' through the columns to a large ruined Classical amphitheatre (?), above & below the columns fragments of frizes; the columns & the architrave are painted to appear pitted, overgrown & decaying Watercolour, stuck on to a paper surround within ruled pen & wash border & mounted (310×370)

2 Design for a wall panel & door-case: a pedimented door-case with a winged mask on the pediment is flanked by 'ruined' Ionic columns; above & to the right are 'sky' & landscape Watercolour, mounted (365×235)

1-2 Prov: Unknown

Although not entirely typical of Quarenghi's œuvre, these caprice-like designs are comparable with some of his interior designs as illustrated in V. Zanella & others, *Disegni di Giacomo Quarenghi*, Vicenza 1967, Nos.121-138. The watercolour technique is certainly similar to that in the drawings illustrated there, as indeed it is to Quarenghi's vedute which would clearly form the basic source material for the interiors. A comparison of No.1 above and Quarenghi's design for a gallery in Bouterlin's house (V. Zanella, *op. cit.*, No.132) shows the use of a similar device - the double screen of Corinthian columns 'in front of' a view, with the columns dappled and marbled in much the same fashion. Though, on the whole, Quarenghi's interiors are not as capricious as the drawings above seem to suggest, there are elements of his interior design which are similar, but these are usually subsumed by the luxury of the overall Adamesque framework.

[2] Drawings in the 'Hardwick albums'

Apart from the designs for Haggerston Castle, see Quarenghi [1], there must be some doubt about the previous attributions of drawings in the 'Hardwick albums' (q.v.: Hardwick, Thomas [50]) to Quarenghi. On the whole the drawings seem to be rather too facile and somewhat inept copies of work by French and Italian architects to be the work of Quarenghi.

QUARTO IMPERIAL CLUB

Nothing is known about the history of the Quarto Imperial Club, nor is it known whether or not other volumes exist. The purpose of the club can only be deduced from the contents of these two volumes, and it would seem that since some of the drawings carry references to papers read, members met to listen to each others' papers as well as to look at each others' drawings. Joanna Symonds has attributed the design of the covers of the volumes to C. F. A. Voysey.

Collection of designs & topographical drawings arranged by subject and executed between 1889 and 1897 by the following artists (qq.v.):

Atkinson, Thomas Dinham

Batten, J. D.

Beford, Francis Donkin

Cave, D. C. A.

Cave, Walter Frederick

Horsley, Gerald Callcott

Howell, Albert

Prior, Edward Schröder

Reynolds, William Bainbridge

Ryde, Frank Cecil

Spooner, Charles

Voysey, Charles Francis Annesley (the drawings of C. F. A. Voysey are the subject of a separate volume by Joanna Symonds in the RIBA Drawings Collection catalogue series)

Warren, Edward Prioleau

White, Gleeson

In addition there is one unattributed topographical drawing:

View of a church on a hilltop seen at sunset

Insc: Verso *Q.I.C. (14) | Outlines*

d: Verso *July 27 1892*

Pencil with touches of ochre wash (355×255)

II, p.17

Quarto Imperial Club drawings, 2 volumes

Vol.I: 68 leaves bound in mock vellum with metal clasps (370×285), insc. (on spine) *QIC Vol I 1889-1891*, (on front cover & on title page) *Quarto Imperial Club sketches from March 1889 to December 1891*

Vol.II: 64 loose leaves contained in mock vellum portfolio (405×305), insc. (on front cover) *Quarto Imperial Club drawings* with a decorative medallion depicting an angel (the design by C. F. A. Voysey [525] q.v.) & insc. *The Quarto Imperial Club MDCCCXC*; dates cover January 1892-June 1897 Prov: Pur. 1959

RADFORD, David (1929-)
 Educated at King Edward's High School, Birmingham, and received training at Birmingham School of Architecture, 1947-53. A, 1954. Assistant architect in the Birmingham City Architects Department, 1953-54. Served in the Royal Engineers 1954-55. Senior assistant architect in private practice working on Basildon town shopping centre and office buildings 1956-60. Architect/chief designer, Cockade Ltd, London, 1960-61. Began independent practice, Blanterne Radford Associates, 1961-65 and in the same period was part-time lecturer at the Birmingham School of Architecture. In 1965 formed new practice, Radford Harper Associates. For list of work see *RIBA Directory*, 1972. (Information from Mr Radford, 1972.)

ZARUZ (Spain): Bar Mondragones, Plaza d'Espana
 Topographical drawing, 1952
 View of the façade of the bar with adjacent houses
 s & d: *David Radford Oct. '52*
 Insc: 'Bar Mondragones' / Plaza d'Espana. Zaruz. Spain
 Black, brown & yellow pen with coloured washes & gouache on backed cartridge (505 × 325)
 Prov: Pres. by David Radford, 1953
 The drawing was with his Owen Jones Studentship Report, 1952, *Tour memoirs* (in RIBA Library)

RAILTON, William (c.1801-1877)
 A pupil of William Inwood, he attended the RA schools in 1823 and from about 1825 to 1827 he travelled in Greece. From 1838, he was for ten years architect to the Ecclesiastical Commissioners and in this capacity he appears to have designed all the early parsonage houses built with the aid of grants from that body. He aimed at keeping the cost of the houses down to £1000 or less and, subduing his preference for Elizabethan (too expensive), built almost all of them in a nondescript Italian style which was heartily disapproved of by *The Ecclesiologist*. All the parsonage designs catalogued below are in this style and all adhere to the Commissioners' regulations on size and accommodation, that is, two sitting-rooms of about 15 × 14ft, study, kitchen, scullery, pantry or china closet, larder, w.c., wine and beer cellar, coalhouse &c, and a minimum of five bedrooms (Railton here provides five or six). Railton's other works include several large houses and a number of churches, for many of which he exhibited designs at the RA between 1830 and 1851. He also competed (with E. Christian) for the Houses of Parliament in 1836, and in 1839 he submitted the winning design for the Nelson memorial, Trafalgar Square, London.
 Bibl: *Colvin*; *DNB*; A. Graves, *RA exhibitors*, 1905-06; A. Savidge, *The Parsonage in England*, 1964; *The Ecclesiologist*, II, 1843, pp.145-147

Prov: All the drawings catalogued below were pres. on permanent loan from their collection by the Church Building Commissioners, 1972

[1] **BRISTOL:** Parsonage, church of St Barnabas
 Contract drawings, 1844 (2):
 1 *Plan of Cellar, Ground floor Plan, Chamber Plan, Plan of Roof, Elevation of Entrance front, Elevation of Garden Front, End Elevation*, longitudinal Section on Line A-B
 Scale: 1/2in to 1ft
 Insc: As above, *St Barnabas Parsonage, No.I*, Church Building Commissioners' registry No.5563 & dimensions given on ground floor plan
 s & d: *Wm Railton, W. Robertson* & (in pencil) tracing sent Oct. 4/44
 w/m: J. Whatman 1843
 Pen & coloured washes (540 × 750)

2 *Plan & elevation of keystone Entrance arch and door, Section of external walls and roof to Offices, Section of internal walls & Section of external walls and roof to main building*
 Scale: 1/2in to 1ft, 1in to 1ft
 Insc: As above, *St Barnabas Parsonage Near Bristol, No.II* & dimensions given
 s & d: *W. Robertson & Tracing sent* | Oct 4/44
 w/m: J. Whatman 1843
 Pen & coloured washes with pencil additions (540 × 750)

1-2 Stitched together
 In 1955 the benefice of Bristol St Barnabas was united to that of Bristol St Paul with St Clement to form the united benefice of Bristol St Paul with St Barnabas. In that year the Church of England primary school adjacent to St Barnabas's church and parsonage took over these buildings and the parsonage has since been used as classrooms. (Information from Mr D. A. Armstrong, Church Commissioners, and the Rev. J. E. Viner, Vicar of St Paul with St Barnabas, 1973.)

[2] **CARISBROOKE (?) (IOW): Parsonage, Church of St John**
 Contract drawings (2):
 1 *Plan of Cellar under Stairs, Ground floor Plan, Chamber Plan, Plan of Roof, Front Elevation, Back Elevation, End Elevation & Section on Line A-B*
 Scale: 1/2in to 1ft
 Insc: As above, *Newport Parsonage, No.I*, Church Building Commissioners' registry No.5578 & dimensions given on ground floor plan
 s: *Wm Railton & H. Robertson*
 w/m: J. Whatman 1844
 Pen & coloured washes (545 × 740)

2 *Plan and Elevation of Entrance, section of Inner Walls, Section of Walls to Offices & Section of Walls to Main Building*
 Scale: 1/2in to 1ft, 1in to 1ft
 Insc: As above, *Newport Parsonage, No.I* (sic) & dimensions given
 s: *Wm Railton & H. Robertson*
 w/m: J. Whatman 1844
 Pen & coloured washes (545 × 745)

1-2 Stitched together
 Mr D. A. Armstrong of the Church Commissioners considers it is possible that the drawings relate to the benefice of Carisbrooke St John on the Isle of Wight, since that benefice was known for some time as Newport St John, and in 1850 the Church Building Commissioners accepted the conveyance of a site for a parsonage house there.

[3] **CHURCHSTOW (Devon): Parsonage, church of St Mary the Virgin**
 Contract drawings, c.1844 (2):
 1 *Plan of Cellar, Ground floor Plan, Chamber Plan, Plan of Roof, Elevation Entrance Front, Elevation Back Front, End Elevation & longitudinal Section on line A-B*
 Scale: 1/2in to 1ft
 Insc: As above, *Churchstow Parsonage, No.I*, Church Building Commissioners' registry No.5592, dimensions given on ground floor plan & *Nota* | In consequence of a private arrangement between the Incumbent and the contractors the dining-room and drawing-room with rooms over &c are to be built of increased (sic) dimensions | viz eighteen feet by sixteen feet each (the dimensions on the plan read 16.2" & 14.2")
 s: *Wm Railton, John Pearce Annis & Wm Henry Paine*
 w/m: J. Whatman 1844
 Pen & coloured washes (540 × 750)

2 *Plan & Elevation of Entrance, Section of Walls to Offices, section of Inner Walls & Section of Walls to Main Building*
 Scale: 1/2in to 1ft, 1in to 1ft
 Insc: As above *Churchstow Parsonage, No.II* & dimensions given
 s: *Wm Railton, John Pearce Annis & Wm Henry Paine*
 w/m: J. Whatman 1844
 Pen & coloured washes (540 × 750)

1-2 Stitched together

[4] **CORRINGHAM (Lincs): Parsonage, church of St Laurence**
 Contract drawings, c.1844 (2):
 1 *Plan of Cellar, Ground floor Plan, Chamber Plan, Plan of Roof, Front Elevation, Back Elevation, End Elevation & longitudinal Section on line A-B*
 Scale: 1/2in to 1ft
 Insc: As above, *Corringham Vicarage, No.1*, Church Building Commissioners' registry No.5591 & dimensions given on cellar & ground floor plans
 s: *Wm Railton & George Bridgart*
 w/m: J. Whatman 1844
 Pen with grey, pink & yellow washes (530 × 740)

2 *Plan & elevation of Entrance Door, Section of Outbuilding & Cesspool, Section of Office Walls & Section of Walls to Main Building*
 Scale: 1/2in to 1ft, 1in to 1ft
 Insc: As above, *Corringham Vicarage, No.2* & dimensions given
 s: *Wm Railton*, (in pencil) 12 *Regent St & George Bridgart*
 w/m: J. Whatman 1844
 Pen & coloured washes (535 × 735)

1-2 Stitched together

[5] **LONDON:** Parsonage, church of St James, Muswell Hill, Haringey (Middx)
 Contract drawings, c.1844 (?) (2):
 1 *Basement Plan, Ground floor Plan, Chamber Plan, Attic Plan, Plan of Roof, Front Elevation, 2 Side Elevation(s) & Section on the line A-B*
 Scale: 1/2in to 1ft
 Insc: As above, *Muswell Hill Parsonage, No.I*, Church Building Commissioners' registry No.5589 & dimensions given on basement & ground floor plans
 s: *W. Railton* | 12 *Regent St & Edwd Carter*
 w/m: J. Whatman 184(4?)
 Pen with pink, grey & yellow washes (540 × 750)

2 *Plan & elevation of Entrance & Section of Walls*
 Scale: 1/2in to 1ft, 1in to 1ft
 Insc: As above, *Muswell Hill Parsonage, No.II* & dimensions given
 s: *W. Railton* | 12 *Regent St & Edwd Carter*
 w/m: J. Whatman 184(4?)
 Pen & coloured washes, with pencil additions (745 × 540)

1-2 Stitched together

[6] **LONDON:** Parsonage, church of the Holy Trinity, Rotherhithe, Southwark
 Working drawing, 1844
 1 *Plan of Cellar, Ground floor Plan, Chamber Plan, Plan of Roof, Front Elevation, 2 Side Elevation(s) & cross-Section on Line A-B*
 Scale: 1/2in to 1ft
 Insc: As above & *Trinity District Parsonage* | *Rotherhithe*
 s & d: *Wm Railton* & (in pencil) *Tracing sent* 17 *Augt* | 44
 Pen with grey, pink & buff washes (545 × 710)

RAMELLI, Agostino (1531-1600?)

A military architect, he served under the Count of Marignano in the war against Siena and under Henry III in France. He took part in the siege of La Rochelle 1573.

Bibl: T.B.

Five drawings (on 4 sheets) for *Le Diverse et Artificiose Machine del Capitano Agostino Ramelli Dal Ponte Della Tresia Ingegniero del Christianissimo Re di Francia et di pollonia. Nellequali si contengono varii et industriosi Monumenti, degni digrandissima Speculatione, per cavarne beneficio infinito in ogni forte d'operatione; Composte in lingua Italiana et Francese*; published *A parigi in casa del'autore, co privilegio del Re. 1588*

1 Waterwheel in the middle of a river
Engr: Fig.CXVI, p.182 of the book (in the same state)
Sepia pen on vellum, mounted (215×150)

2 Waterwheel turned by 2 men
Engr: Fig.CXXVII, p.197 of the book (in the same state)
Sepia pen on vellum, mounted (220×155)

3 Machine for crossing a moat & mounting the walls of a town [Fig.60]
Engr: Fig.CXLII, pp.226-227 of the book (in the same state)
Sepia pen on vellum, mounted (215×330)

4 Bridge to be formed by 2 wagons afloat
Engr: Fig.CLI, pp.246-247 of the book (in the same state)
Sepia pen on vellum, mounted (210×330)
Verso: Horseman with dog drawing along one of the bridge wagons
Engr: Fig.CL, p.246 of the book (in the same state)
Sepia pen on vellum (205×145)

1-4 Prov: The drawings were found in the collection of drawings by William Newton (q.v.) given to the Library by Andrew Oliver via Wyatt Papworth, 1891, see *RIBA Jnl*, n.s. VII, 1891, p.419

RANDLE, J. W. (fl.1883)

EAST GRINSTEAD (Sussex): St Margaret's Convent
Working drawings, 1883, s. by (or in the hand of) J. W. Randle
See *Street, George Edmund* [3].34-35

RAPHAEL SANTI (1483-1520)

See *Palladio, Andrea* (the drawings of Andrea Palladio with those of other artists are the subject of a separate volume, *The Palladio volumes in the Burlington-Devonshire Collection* by Howard Burns & Lynda Fairbairn, in the RIBA Drawings Collection catalogue series)

RASCHDORFF, Julius C. (1823-1914) & Otto (1854-1915)

Julius Raschdorff was deputy city architect of Cologne from 1854 to 1864 and city architect from 1864 to 1872. In the latter year he established his own practice in which he was later joined by his sons Franz (1858-1888) and Otto.

Bibl: T.B.; Hitchcock, *Architecture: C19 & 20*, 1963, p.153

Design for a mausoleum for the Dukes of Henckel-Donnersmarck, 1897 (3):

1 Plans
Insc: *Erdschoss & Gruftgeschoss*

2 Elevation
Insc: (on pyramidal roof) *Grabstaette | Der Grafen | Henckel-Donnersmarck | A.DOM.MDCCCLXXXVII*

3 Section

1-3 Insc: *Entwurf zu einer Grabstaette | der Grafen | Henckel-Donnersmarck*
s: O. Raschdorff *Gez.* | J. C. Raschdorff, O. Raschdorff
Architekten
Photographs of original drawings (285×225)
Prov: Pres. by J. C. Raschdorff, Honorary Corresponding Member, 1898

RÈ, Vincenzo dal (c.1700-1762)

From 1737 to 1738 Vincenzo dal Rè was 'architetto teatrale' at Naples in succession to Pietro Righini, whose pupil he had been.

Bibl: T.B.

Design for a stage set
Perspective of pavilions & palace in a landscape [Fig.61]
s: *Vincenzo Rè ... (illegible) et Fect*
Sepia pen & grey wash within treble ruled border, mounted (335×450)
Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39
Lit & reprd: W. Jeudwine, *Stage designs*, 1968, p.17, pl.13
This design may be connected with the opera *Il Sogno di Olimpia*, 1747, an engraved design for which, very similar in style and composition, is reproduced by Mancini in *Scenografia Napoletana dell'età barocca*, 1964, fig.41.

REBECCA, Biagio (1735-1808) *Attributed to*
Of Italian descent, Rebecca lived and worked in England. He attended the RA schools in 1769 and was elected an ARA in 1771. Chiefly employed as a decorative artist, he worked on the rooms of the RA in Somerset House and at Windsor Castle.
Bibl: DNB; M. Bryan, *Dictionary of painters and engravers*, 1895

Design for a ceiling
Plan showing 7 panels painted with biblical subjects, each enclosed by decorative friezes & bosses [Fig.62]
Scale: 1/16 in to 1 ft
Pen & watercolour within single ruled border (520×400)
Prov: Pur. 1963

A related design for the ceiling spandrels was acquired by the BM in 1963. Neither the BM nor the RIBA drawing is inscribed, but both have been attributed to Rebecca (by Mr E. Croft Murray, 1963) and provisionally identified as for the chapel at Audley End, Essex. The decorative work there was carried out principally between 1768 and 1772, apparently from the designs of John Hobcraft. His authorship seems confirmed by drawings in the Audley End scrapbook (one of which - 64(i) - is signed by Hobcraft) and by that part of his bill for the period June 1768-December 1770 (Essex CRO, D/DBY A30/11) which refers to 'a Drawing at large of one of the Groin Cielings to side isle (sic)'. However, Robert Adam was working at Audley End from about 1762 onwards and it is possible that he (with Rebecca) was concerned in a preliminary design for the chapel. (Information from Mr K. C. Newton, Essex CRO, 1972.)
Bibl: J. D. Williams, *Audley End: the restoration of 1762-1797*, 1966

REDFERN, Harry (1861-1950)

Educated at Abingdon School, Berkshire, then articled to Henry Woodyer. In 1877 he joined the drawing office of William Butterfield and was elected F in 1903. From 1896 to 1908 he was in private practice in London in partnership with J. J. Stevenson. He was architect of the British Hospital at Port Said, of the chemical, physical, metallurgical and biological laboratories of Cambridge University and of the biochemistry laboratories of Oxford University. He did restoration work at Christ's College and Magdalene College, Cambridge (and built Mallory Court for Magdalene College, 1925), as well as at Oriel College and St John's College, Oxford, and specialized in the restoration and repair of cottages, churches and medieval buildings. His domestic architecture included several houses for Cambridge dons. In 1915 he became Assistant Director of the Civic Survey of Greater London, and from 1916 to 1949 was Chief Architect to the Liquor Control Board, later State Management Districts, Carlisle, where he was responsible for an extensive programme of building or remodelling public houses and hotels. He was a member of the Art Workers' Guild, the Ecclesiological Society, the Georgian Group and the committee of the Society for the Protection of Ancient Buildings. He retired in September 1949. (Biography contributed by Miss Phillis Redfern, 1972.)

Bibl: RIBA biography file; Pevsner, *Cambs*, 1970, pp.122, 209; *Sunday Times*, 10 December 1972; obituaries: *Builder*, CLXXVIII, 1950, p.669; *RIBA Jnl*, LVII, 1950, p.245

[1] ABINDGON (Berks): Abingdon School, Park Road
Design for gatehouse & masters' lodgings, c.1897
West elevation & south elevation with inset ground & 1st floor plans
Scale: 1/16 in to 1 ft
Insc: As above, *Abingdon. | School. 1563 | Gate-house and | Masters' Lodgings & plans labelled s & d: Harry Redfern: Archt. 18-5 (?)*
Pencil & watercolour, framed (225×435)
Prov: Pres. by Miss Phillis Redfern, 1972
Exhib: RA 1897, No.1805
Reprd: *Builder*, LXXXV, 1903, p.317
The design is in a modest Queen Anne style, with accommodation for the school porter and for two masters. The gatehouse was opened in 1897 and is now used as the school sanatorium. (Information from Reading Public Library, 1972.)

[2] Design for an unidentified house
Perspective of the entrance front, with inset ground plan
Insc: Plan labelled
s: *Harry Redfern | Archt*
Pen on backed cartridge (335×505)
Prov: Miss Phillis Redfern; Kenneth B. Mackenzie, by whom it was pres. 1972

REDGRAVE, Richard (1804-1888)

Redgrave, the younger brother of the more famous Samuel, was a painter chiefly in oils who specialized in scenes from the Bible and the poets. He was admitted to the RA schools in 1826 and between 1825 and 1883 exhibited 141 paintings at the RA of which he was elected Associate in 1840 and Academician in 1850. He was joint author with his brother Samuel of *A Century of painters of the English School*, 1866, and also wrote *An Elementary manual of colour*, 1853.
Bibl: DNB; T.B.; *Catalogue of water colour paintings*, V & A, 1927

Preliminary sketch for a painting of an angel & a child

Insc: verso (on a label) *Original sketch in chalk for a picture "He shall give his angels | charge over thee" | by R. Redgrave R.A CB*
Pencil heightened with brown & white chalk on grey paper (475 × 235)

REEVE, Joseph Arthur (1851-1915)
Of Westminster. He rebuilt the church of St Mary, Yarlington, Somerset, 1878; designed the church of St Anne, Roath, Cardiff; the reredos, All Saints, Warham, Suffolk; Neo-Jacobean addition to St Boniface College, Church Street, Warminster, 1897; altar cloth for the chapel of Lambeth Palace, London; pictorial decoration, St John the Baptist, New North Road, Shoreditch, London, 1902. (Information and identification, Dr J. M. Crook, 1972.)
Bibl: GR; obituary: *Builder*, CVIII, 1915, p.481

WALTHAM HOLY CROSS (Essex): Waltham Abbey
Measured drawings, c.1873-74 (8):
1 Part-elevation of exterior of nave showing S door & window
w/m: J. Whatman 1873
Pencil & grey wash, pricked for transfer (380 × 565)

2 External elevation of E end of S aisle, from site of destroyed transept
Insc: *The Eastern side of this Tower pier | is destroyed: it has been completed | by reference to the opposite one wh: | is perfect; some stones are labelled Caen*
w/m: J. Whatman 1873
Pencil, pricked for transfer (565 × 390)

3 Internal elevation, section & superimposed plans of E end of S aisle, showing later infill masonry to arch
Insc: *The Eastern portion of | this pier is lost, the plan | has therefore been completed | by reference to the one on | opposite side of arch*
w/m: J. Whatman 1873
Pencil with grey, pink & buff washes, pricked for transfer (560 × 385)

4 Internal elevation of S arcade of nave immediately W of transept towards Lady chapel; section through aisle (Lady chapel on right of section omitted); superimposed plan of piers
Insc: *Lady Chapel & This window was stopped up | when the Lady Chapel was | built; all the projecting mouldings | have been cut off; verso Reeves drawings of Waltham Abbey*
w/m: J. Whatman 1874
Pencil with grey, yellow & orange/brown washes, pricked for transfer (675 × 1000)

5 Elevation of N side of S aisle at E end also showing external elevation of clerestory; section through aisle looking E showing roof timbers
w/m: J. Whatman 1874
Pencil with grey, yellow & orange/brown washes, pricked for transfer (685 × 1010)

6 Plans & internal elevations of ground level windows of external wall of S aisle, showing alterations resulting from the C14 addition of the Lady chapel
Insc: *Lady Chapel, A, Stopped up when Lady Chapel was built, the buttress & other projections on this wall were cut | off at the same time, These two windows are not really in juxta position since the one occupying the place of A was | destroyed when the archway between Lady Chapel & church was put up & (of moulding) not original*
Pencil with grey, yellow & orange/brown washes, pricked for transfer (390 × 560)

7-8 Twelve details of capitals & arch mouldings
Insc: 7a Nave Arcade 3rd pier from East End; 7b Clerestory | S. Side of Nave & Triforium; 7c S clerestory 4 Wern Windows & Triforium S Side of W end; 7d Triforium 4th Arch from East End | on S side & Nave Arcade | 1st pier from E End | on S side of Nave; 7e Arch Mouldings to door on N side of Nave | formerly leading to Cloisters & Nave Arcade 1st Pier from East End | on North side of Nave; 7f East end of N side of Nave Arcade & Triforium 2nd Arch from East End on S side; 8a West end of Nave Arcade N & S & East end of Nave Arcade S side; 8b Relieving Arch East | End of South Aisle, Western Arch of Central Tower & Northern Arch of Central Tower; 8c Last window but one | towards the East on | South side, Monolith Shafts & Easternmost window on | North side; 8d Clerestory N Side of Nave; 8e Clerestory | North Side of Nave & Attached Shafts; 8f Clerestory N side of Nave & Base; Harold, Henry I & Henry II are inscribed against several of these details s: R (23 times)
Pen on tracing paper (170 × 115), mounted on cartridge (490 × 665)

1-8 Insc: (pencil) *Waltham Abbey before restoration & (pen) 8 sheets Presented 22 Feby. 82 | By the Executors of the late W. Burges | a/cd no. 5044*
Prov: Pres. by the executors of William Burges, 1882
Lit: *Builder*, XVIII, 1860, pp.71-72; W. Burges, 'The Legend of Waltham Abbey and the history of the church', *The Ecclesiologist*, n.s. XXI, 1860, pp.226-233 (with the same plan, sections & elevation as appear in *Builder*); Pevsner, *Essex*, 1954, pp.400-405
Burges began his restoration of Waltham Abbey in 1859. From his account in *The Ecclesiologist*, loc. cit., it appears that by mid-1860 he had removed the two C18 W galleries and replaced them by a gallery 'in the style of the early part of the thirteenth century' and also removed a gallery erected in the S aisle and all the pews. The plaster ceiling was replaced by 'boarding panelled in imitation of the Peterborough ceiling. . . [by] Mr Poynter, son of the architect'. The repair of the Lady chapel and remodelling of the E end with other minor works were carried out in the ensuing years and a new pulpit was made in 1876 (Pevsner, *op. cit.*). Nos.1-6 above are presumably copies, made during or after 1873-74, from originals made from about 1859 onwards. Nos.7-8 may have been prepared for publication. In William Burges's sketchbooks for 1859 and 1860 (RIBA Drawings Collection sketchbooks Nos.27 & 28) there are sketch details of windows, piers &c at Waltham Abbey and an unexecuted design for the timber ceiling (No.27, p.56, identified by C. Handley-Read).

MARLINGFORD (Norfolk): Church of St Mary
Survey drawings for restoration, 1870
See Tarver, Edward John

REID, William (fl.1795-1831)
Little is known of Reid's career. He designed the County Buildings, County Square, Paisley, 1818 (with Archibald Elliott), and a house called Springfield, Bishopbriggs, Glasgow, erected in 1831 and illustrated in J. C. Loudon, *Encyclopaedia of cottage, farm and villa architecture*, 1833, p.879. In Loudon, *op. cit.*, he is described as 'of Tradeston, Glasgow', and the 1823 street directory confirms that he was living there at that time. (Information from Miss C. H. Cruft, National Monuments Record of Scotland, 1972.)

[1] **LARGS (Ayr): House**
Design for Dr Brown, 1811 (2):
1 Plan of Entrance Floor
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above, *Ground Plan of Dr Browns House at Largs finished in the year 1811*, labelled & dimensions given
s & d: WR 1811
Sepia pen & wash within single ruled border (220 × 285)

2 Front elevation: small 2 storey house of 3 bays set behind railings with flanking cowhouse & stables connected by walls
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: *Ground Plan of Dr Brown's House at Largs finished in the year 1811. Elevation extends 130 feet (i.e. overall length)*
s & d: WR 1811
w/m: E & Co 1809
Sepia pen & wash within single ruled border (240 × 295)

1-2 Prov: Pur. 1963
This design is almost certainly for Broomfield House which, until its demolition in 1963, stood in the grounds of the Elderslie Hotel at Largs. The house was used for many years as an annexe to the hotel and the left-hand wing or stable block was used as a private school, the right-hand wing having been demolished a great many years ago. A block of flats known as Castlebay Court now stands on the site of Broomfield House and among the title deeds relating to the estate is one dated 1811 which refers to a piece of ground bounded on the north by land belonging to Francis Brown Esq, and this may indeed be the same person as is referred to on the drawings as Dr Brown. (Information from Dr R. A. MacTaggart, MacTaggart & Co., solicitors, Largs, 1972.) Broomfield House was one of the marine villas round Castle Bay, Largs, known locally as The Crescent. The Largs street directory for 1825 has an entry for 'Francis M. Brown, Esq. Crescent'. (Information from Mr M. B. Hall, Largs & District Historical Society, 1972.)

[2] Design for a house, 1811 (2):
1 Plans of Principal Floor & Withdrawing Room Floor
2 Entrance Elevations & Back Elevation

1-2 Scale: $\frac{1}{10}$ in to 1ft
Insc: As above, plans labelled & room dimensions given
s & d: WR 1811
w/m: (No.2) J L 1808
Pen & wash (plans); pen with buff & grey washes (elevations) within single ruled border (285 × 210)
Prov: Pur. 1963
Small two-storey house with cruciform plan; one 'transept' polygonal, the other semicircular. The latter contains the stair which is lit by one window at the upper floor level, the remaining four 'windows' are blank. Italianate hood-moulds on brackets to ground floor windows.

[3] Two designs for steeples, 1795 (2):
1 Elevation of a 6 stage steeple with classical details & torpedo-shaped spire [Fig.63]
Scale: $\frac{3}{4}$ in to 20ft
s & d: W. Reid 1795
Pen & grey washes (420 × 13)

2 Elevation of a 6 stage steeple with classical details & octagonal spire
Scale: $\frac{3}{4}$ in to 20ft
Pen & sepia washes with some yellow wash (420 × 140)

1-2 Prov: Pur. 1963

REID, William & NICHOLSON, Peter (1765-1844)
Nicholson's relationship with William Reid (q.v.) in connection with Castletown House is not known. Nicholson practised in Glasgow from 1800 to 1808 and was surveyor to the county of Cumberland from 1808 to 1810, coming to London in 1810.
Bibl: (Nicholson only) *Colvin*; DNB (includes a list of his publications); P. Nicholson, *Architectural dictionary*, 1812-19 (includes a list & illustrations of some of his own buildings, pp.102-103, 774, 800); *Builder*, VII, 1855, pp.610-611 (a memoir by a past pupil)

CASTLETOWN HOUSE (Cumberland)
Design for Robert Mounsey in minimum Greek Revival style, 1811 (3):
1 Plan of *Principal Floor*
Scale: $\frac{1}{16}$ in to 1 ft approx.
Insc: As above, labelled & dimensions given, overall length of front marked 128 (ft); verso (in pencil) *Plan of a house which was executed for Mr Mounsey in the neighbourhood of Carlisle by Reid & Nicholson | Architects* s & d: WR. 1811
w/m: JL 1808
Pen & wash within double ruled border (210 x 295)

2 *Principal Elevation*
Scale: $\frac{1}{16}$ in to 1 ft approx.
Insc: As above; verso as No.1
s & d: WR. 1811
Pen with brown & grey washes within double ruled border (210 x 295)

3 Perspective
s & d: WR. 1811
Insc: verso (in pencil) *Perspective of Mr Mounseys House near Carlisle*
Pen & watercolour within double ruled border (205 x 275)

1-3 Prov: Pur. 1963

Lit: J. M. Watt, *A History of Rockcliffe, Cumberland*, 1952, p.27; Pevsner, *Cumberland & Westmorland*, 1967, p.181
In J. M. Watt, *op. cit.*, the design is given to Nicholson 'who, whilst in the neighbourhood, also remodelled Corby Castle and supervised the erection of the Court Houses in Carlisle (c.1808-10 to a design by Thomas Telford but completed by Sir Robert Smirke). He is buried in Carlisle cemetery... Nicholson was commissioned by Robert Mounsey who... purchased the Castletown estate in 1802'. Nicholson in his *Architectural dictionary*, 1812-19, writes that 'this design was made from a sketch by Thomas Telford, Esq. but the working drawings were made, and the work was superintended, by the Author'. Plates VI & VII show plans and elevations of Castletown House which correspond with Nos.1-3. However, the executed design varies from the design catalogued above in some particulars. Pevsner, *op. cit.*, describes the entrance as having 'unfluted Ionic columns in antis, the garden side a four pillar portico with Soanian incised ornament'. The RIBA drawings show a portico to the main elevation only, this a four pillar portico with incised ornament, that is, the garden portico of which Pevsner writes. The photograph of the house in J. M. Watt, *op. cit.*, shows the semicircular end to the library as two-storeyed, while in No.3 it is a single storey with balustrade. (Identification and information from Mr K. Smith, Carlisle City Librarian, 1972.)

REILLY, Sir Charles Herbert (1874-1948)
Architect, teacher and writer on architecture, he was born in London, the son of Charles Reilly, a City architect and surveyor to the Worshipful Company of Drapers. He was educated at Merchant Taylors' School and at Queens' College, Cambridge, after which he went into his father's office for two years, followed by a period in the office of John Belcher. He then went into partnership with Stanley Peach (q.v.) and they jointly competed for Liverpool cathedral, 1902. Their mission church of St Barnabas, Shacklewell Lane, Hackney, London, 1910, is an early example of reinforced concrete construction. In 1904 Reilly was appointed to the Roscoe Chair at Liverpool University, from which he retired in 1933. Because of his commitments to education his architectural work was not prolific. It includes: Students' Union, Liverpool University, 1910-13 & 1935 (the 1935 additions with L. B. Budden and J. E. Marshall); war memorial, Oakhill Park, Accrington; Devonshire House, Piccadilly, London, 1924-26 (as consultant architect); Peter Jones store, Sloane Square, Chelsea, London; John Lewis store, Oxford Street, London (dem.) (appointed consultant architect to the John Lewis Partnership, 1934); and, after 1945, a plan for Birkenhead known as 'The Reilly Plan'. His publications include: *The Training of architects*, 1905; *Some Liverpool streets and their buildings*, 1921; *Some Manchester streets and their buildings*, 1924; *McKim, Meade & White*, 1924; *Representative British architects of the present day*, 1931; *The Theory and practice of architecture*, 1932; *The Body of the town*, 1934; *Scaffolding in the sky* (autobiography), 1938; *Architecture as a communal art*, 2nd edn 1946; and many articles. A 1898; Royal Gold Medal 1943; knighted 1944.
Bibl: DNB; AR, LXI, 1927, pp.16-24; AJ, LXXXVI, 1936, pp.53-61; AR, LXXXV, 1939, pp.291-298; obituaries: *AC&BN*, CXIII, 1948, p.111; *Builder*, CLXXIV, 1948, p.161; *RIBA Jnl*, LV, 1948, p.175

LIVERPOOL: Cathedral church of Christ
Competition design in Classical style, 1901-02
Perspective *Sketch for main entrance*
Insc: As above
s: C. H. Reilly *invit. et del.* (presumably added later)
Pencil & black crayon (830 x 695)
Prov: Pres. by Sir Paul Reilly (Hon.F), 1973
The design submitted by Reilly & Peach, though commended, was not among those chosen for the second stage of the competition. For a history of the competition see Austin, Hubert James & Paley, Harry Anderson

REPTON, George Stanley (c.1780-1858)
The fourth son of Humphry, he entered Nash's office in 1795 and became his chief assistant. Unlike his father and brother, he did not break with Nash until at least 1817, after which he established a very successful practice, due in no small degree to his marriage to the daughter of Lord Chancellor Eldon.
Bibl: *Colvin*; D. Stroud, *Humphry Repton*, 1962, ch.7

[1] ABERYSTWYTH (Cardigan): Assembly rooms
Design
Plan & elevation
Scale: $\frac{1}{16}$ in to 1 ft
Insc: *Public Rooms Aberystwyth* (sic) & N w/m: J. Whatman Turkey Mill 1829
Pen & wash (465 x 285)
Prov: Guy Repton bequest, 1935
Attributed to G.S.R. by *Colvin* which, however, gives the date as 1820. Now used as a student union building (Mr N. Temple, 1973).

[2] BURGH HALL (Norfolk)
Design for additions to an existing house for James H. Holley (3):
1 Ground floor plan, with scale, showing house with additions
Insc: *Ground plan | for James H. Holley, Esqre Burgh*
Pen with black & grey washes (275 x 430)

2 Perspective, in the form of a vignette, of entrance front, showing new porch
Pen & wash (190 x 310)

3 Perspective, in the form of a vignette, of side façade, showing new veranda
Pen & wash (185 x 300)

1-3 Prov: Pres. by J. Summerson, 1933
Lit & reprd: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XI, 1933, pp.313-324

[3] CAMERTON COURT (Som)
Design showing addition of proposed office court (2):
1 Plan, with scale, showing proposed additions
Insc: *Camerton House, Somersetshire - N*
Pen with black & grey washes (360 x 510)

2 Perspective of the S front, showing 1 storey Ionic colonnade, set in a landscape
Insc: *S front Camerton House - N*
Pen & wash (340 x 515)

1-2 Prov: Guy Repton bequest, 1935
Camerton Court was built in 1838-40 to this design (Mr H. M. Colvin, 1974).

[4] CHIPPING NORTON (Oxon): Market & town hall
Preliminary & final designs (3):
1 Preliminary design, not as executed
Plan & elevations of the front & side façades
Insc: *First Design for Hall & Market Place | at Chipping Norton - not as executed*
Pen & wash (280 x 450)

2-3 Design as executed
2 Plans of the lower ground floor & main floor, with scale
Insc: *Hall for the Farmers, and Market - | Chipping Norton - Oxon & labelled*
w/m: J. Whatman Turkey Mill 1838
Pen & wash (490 x 375)

3 Elevation of front & back façades
Insc: *Town Hall & Market Place | Chipping Norton*
w/m: J. Whatman Turkey Mill 1838
Pen & wash (485 x 365)

Prov: No.1 pres. by J. Summerson, 1933; Nos.2-3, Guy Repton bequest, 1935
Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XI, 1933, pp.313-324 (No.1 elevation reprd p.324)
Built in 1842, the town hall was damaged by fire in 1950 (*Colvin*).

[5] COBHAM HALL (Kent)
Design for alterations (2):
1 Ground plan of the house, with scale, showing proposed alterations (mainly to the library) coloured yellow
Insc: *Ground plan, Cobham Hall, Kent - A*
w/m: J. Whatman Turkey Mill 1825
Pen with black & coloured washes (525 x 385)

2 Elevation of the N front, showing proposed alterations; the lower edge has been cut to hold 2 fliers, presumably of the façade before alterations, but these are now lost
Insc: *North front, Cobham Hall, Kent - A*
w/m: J. Whatman Turkey Mill 1825
Pen & sepia wash (335 x 530)

1-2 Prov: Guy Repton bequest, 1935
Both in *Colvin* & in Newman, *W Kent*, 1969, pp.223-229, only the library (1817-20) is attributed to G. S. Repton. Newman notes that Humphry & J. A. Repton made important alterations to the outside of the house in 1800-20, among them the transfer of the entrance to the N front and the building out of a corridor to the N with an arch in the centre acting as a porte-cochère. The service court was also Tudorized. Is G. S. Repton here proposing further alterations by himself?

[6] COBHAM HALL (Kent): Dairy shed
Design for a rustic dairy shed
Perspective set in a landscape [Fig.68]
Insc: *Dairy Shed, Cobham Hall - N*
w/m: J. Whatman Turkey Mill 1829
Pen & wash (275 x 450)

[7] COBHAM HALL (Kent): Entrance lodge
Design for an octagonal entrance lodge
Perspective set in a landscape
Insc: *Entrance Lodge Cobham Hall - N*
Pen & wash (320 x 500)
Prov: Guy Repton bequest, 1935

[8] CRAYFORD (Kent): Rectory
Design
Plan, with scale, & perspective set in a landscape
Insc: *Rectory, Crayford, Kent - N*
Pen & wash (460 x 280)
Prov: Guy Repton bequest, 1935
Possibly associated with Humphry Repton's project for Crayford workhouse, 1816, for the Rev. Edward Repton.

DANSON PARK
See [15] LONDON: Danson Park, Bexleyheath (Kent), Bexley

[9] DUMBLETON HALL (Glos)
Preliminary & final designs in Tudor style, 1832 (4):
1 Preliminary design, 1832
Rough plan of ground floor, with scale, with main entrance on garden side between *Library* & *Mr Holland's Room*
Insc: As above & rooms labelled
s & d: G.S.R. *March 1832*
Pencil (240 x 385)

2-4 Design
2 *Basement & Ground plan(s)*, with scale
Insc: As above & *Designed for Ed. Holland Esq. | Dumbleton Worcestershire*
w/m: J. Whatman Turkey Mill 1827
Pen & pencil (250 x 410)

3 *Chamber plan & Plan of Attics*, with scale
Insc: As above, with details labelled
w/m: J. Whatman Turkey Mill 1827
Pen (260 x 405)

4 Perspectives of the front, back & side façades
w/m: J. Whatman Turkey Mill 1827
Pencil (250 x 410)

1-4 Prov: Pres. by J. Summerson, 1933
Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, pp.313-324 (No.4 reprd, perspective of front, p.322); Verey, *Glos: Vale*, 1970, p.175
Now a Post Office staff convalescent home (Mr N. Temple, 1974).

[10] FOLLATON HOUSE, nr Totnes (Devon)
Design, as executed, for alterations & additions (2):
1 Ground plan, with scale, showing additions
Insc: *Follaton House - Devonshire - A*
Pen with yellow & grey washes (285 x 460)

2 Perspective of house set in a landscape, showing the house as altered, with flier showing the house before alterations
Insc: *Follaton House, Devonshire - A*
Pen & wash (325 x 470, flier 150 x 130)

1-2 Prov: Guy Repton bequest, 1935
Lit: R. Ackermann, *Repository of Arts*, 3rd ser. X, 1828, p.64; R. Ackermann, *Views of the country seats of the royal family, nobility and gentry in England*, I, 1830
Built c.1826-27 (for S. Cary) as shown in these designs and exists at time of writing (1973).

[11] HURSLEY PARK (Hants)
Design for alterations to the house, 1834 (2):
1 Elevation of entrance façade, showing addition of Tuscan Doric porch
s & d: G.S.R. *Decr. 1834 - No 1*
Pen & wash (360 x 510)

2 Part-elevation of another façade, showing the addition of the Tuscan Doric porch (another design) at the angle of the house
s: G.S.R. *No 2*
Pen & wash (440 x 285)

1-2 Prov: Pur. 1961
This porch was destroyed when Edwardian wings were added to the early C18 house designed by John James.

[12] KINGSTON, nr Corfe (Dorset): Old church (now church hall)
Design for alterations to an existing chapel (2):
1 Plans, with scale, of the old & new chapel
Insc: *Kingston Chapel, Dorsetshire*
w/m: J. Whatman 1831
Pen & wash (505 x 355)

2 Perspective of the new chapel, showing the surrounding graveyard, with flier showing the chapel before alterations
Insc: *Kingston Chapel, Dorsetshire - N*
Pen & wash (345 x 515, flier 225 x 115)

1-2 Prov: Guy Repton bequest, 1935
Lit: H. Twiss, *Life of Lord Chancellor Eldon*, 1844; J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, p.316; Newman & Pevsner, *Dorset*, 1972, p.243
Built for Lord Eldon (G. S. Repton's father-in-law) in 1833. Not exactly as executed.

[13] KITLEY (Devon)
Design for remodelling in Elizabethan style an existing house (6):
1 Plan, with scale, of the old house
Insc: *Old House at Kitley, Devonshire*
Pen & wash (360 x 510)

2 Plan, with scale, showing alterations
Insc: *Kitley House, Devonshire - A*
Pen & wash with yellow wash added (365 x 510)

3 Perspective of the W front set in a landscape, with flier showing house before alterations
Insc: *W Front of Kitley House*
Pen & wash (365 x 535, flier 190 x 150)

4 Perspective of the E front set in a landscape, with flier showing house before alterations
Insc: *E Front of Kitley House*
Pen & wash (365 x 535, flier 190 x 165)

5 Perspective of the S front set in a landscape, with flier showing the house before alterations [Figs.72, 73]
Insc: *S Front of Kitley House*
Pen & wash (365 x 535, flier 195 x 155)

6 Perspective of the N front set in a landscape, with flier showing the house before alterations
Insc: *N front of Kitley House, Devonshire*
Pen & wash (365 x 535, flier 220 x 145)

1-6 Prov: Guy Repton bequest, 1935
Lit: R. Ackermann, *Views of the country seats of the royal family, nobility and gentry in England*, II, 1830; C. Hussey, *CL*, LXXXVI, 1939, pp.362-367; J. Harris, *Georgian country houses*, 1968, pl.1 (No.6 reprd)
The remodelling of a Tudor and early Georgian house for E. P. Bastard was nearly complete by 1825.

[14] LIVERMEAD (Devon): Inn
Design
Plan, with scale, & perspective set in a landscape
Insc: *Inn at Livermead, Devonshire - N*
w/m: J. Whatman Turkey Mill 1829
Pen & wash (465 x 285)
Prov: Guy Repton bequest, 1935

[15] LONDON: Danson Park, Bexleyheath (Kent), Bexley
Design for a lodge
Perspective set in landscape
Insc: *Lodge to Danson House, Kent*
Pen & wash (270 x 415)
Prov: Guy Repton bequest, 1935
This lodge was probably proposed for John Johnson. It does not exist.

[16] LONDON: Hopkinson's Bank, No.3 Regent Street, Westminster
Design
Plans, with scale, of ground & 1st floors & elevation of façade
Insc: *Messrs. Hopkinson's Regent Street - N*
w/m: J. Whatman Turkey Mill 1829
Pen & wash (475 x 345)
Prov: Guy Repton bequest, 1935
J. Summerson, *John Nash*, 1935, p.206: 'C. and E. Hopkinson's Bank, 1817'.

[17] LONDON: St Philip's chapel, Regent Street, Westminster
Design for the Rev. Edward Repton, 1819-20 (2):
1 Plan, with scale
Insc: *St Phillip's Chapel, Regent St - & Mr Gledstane's House - N*
w/m: J. Whatman Turkey Mill 1818
Pen with black, grey & yellow washes (350 x 510)

2 Elevation of principal façade
Insc: *St. Phillip's Chapel, Regent Street - N*
Pen & wash (340 x 510)

1-2 Prov: Guy Repton bequest, 1935
Lit: J. Britton & A. C. Pugin, *Public buildings of London*, I, 1825, pp.102-106
Designed for G. S. Repton's brother, the Rev. Edward Repton, 1819-20. Dem. (*Colvin*).

[18] LONDON: Nos.1 & 2 Waterloo Place, Westminster
Design
Plan & elevation of façade, with scale
Insc: *No 1 & 2 Waterloo Place - N*
Pen & wash (540 x 335)
Prov: Guy Repton bequest, 1935

[19] LONDON: Woods Mews, Park Lane, Westminster
Design
Plan & elevation, with scale
Insc: (in pencil) *Mr Jones Leys Stables | Woods Mews Park Lane*
Pen & wash (460 x 280)
Prov: Pres. by J. Summerson, 1933
Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, p.322
If built, it no longer exists.

[20] LONGLEAT (Wilts): Boathouse
Design for a boathouse with gables, thatched roof & trellis windows

Perspective set in a landscape with a lake in the foreground

Insc: *Boat House - Longleat*

Pen & wash (220 × 275)

Prov: Guy Repton bequest, 1935

Of 1791 and by H. Repton, according to Pevsner, *Wilts*, 1963, p.281. There is a 'Red Book' of 1803 for Longleat (see D. Stroud, *Humphry Repton*, 1962, p.131).

[21] MEDMENHAM (Bucks): Church of St Peter
Design for restoration, 1842

Elevation of the S side

Insc: *Medmenham Church*

d: *March 1842*

Pencil on board (275 × 440)

Prov: Pres. by J. Summerson, 1933

G. S. Repton restored the chancel in 1844-45, including a new stone altar (removed 1846), a reredos (removed 1906) and an aumbry and font (*Colvin*).

[22] MIDDLETON HOUSE (Sussex)

Design for additions (2):

1 Plan, with scale, showing additions

Insc: *Middleton, Sussex - N*

w/m: J. Whatman Turkey Mill 1829

Pen with grey & yellow washes (285 × 465)

2 Perspective of S façade set in a landscape, showing the addition of an Ionic colonnade at ground floor level

Insc: *South Front, Middleton, Sussex - N*

Pen & wash (280 × 450)

1-2 Prov: Guy Repton bequest, 1935

An unexecuted design for rebuilding Middleton House, $\frac{3}{4}$ mile NE of Chidham, dated 1759 and existing (see Pevsner & Nairn, *Sussex*, 1965, p.186).

[23] NORTHCHURCH (Herts): Rectory

Design

Plans of the ground & 1st floors, with scale

Insc: *North Church Rectory - Herts*

w/m: J. Whatman Turkey Mill 1838

Pen & wash (490 × 370)

Prov: Guy Repton bequest, 1935

[24] PEAMORE HOUSE (Devon)

Design for remodelling the house (2):

1 Ground plan, with scale, showing part of the old house & intended alterations on the garden front

Insc: *Peamore, Devonshire - A*

Pen with grey & yellow washes (290 × 460)

2 Perspective of the new garden front set in a landscape, with flier showing house before alterations

Insc: *Peamore, Devonshire - A*

w/m: J. Whatman Turkey Mill 1829

Pen & wash (285 × 440, flier 155 × 135)

1-2 Prov: Guy Repton bequest, 1935

Remodelled for S. T. Kekewich (*APSD*).

[25] PEAMORE HOUSE (Devon): Lodge

Design

Perspective set in a landscape

Insc: *Lodge at Peamore, Devonshire*

Pen & wash (270 × 370)

Prov: Guy Repton bequest, 1935

[26] RHEOLA (Glamorgan): Cottage

Design for a cottage with 3 principal rooms & columned loggia (2):

1 Plan, with scale

Pen & wash (240 × 360)

2 Perspective set in landscape

Pen & wash (265 × 370)

1-2 Prov: Guy Repton bequest, 1935

Nash built an extension to Rheola House for John Edwards. The cottage was built about 1818-20 and though much altered still exists. (Identified by Mr N. Temple, 1973.)

[27] THE RIDGE, nr Uley (Glos)

Design for the addition of quadrant walls on the S or entrance front & an office wing & conservatory on the N front (2):

1 Plan of ground floor, with scale, showing alterations

Insc: *Uley, Gloucestershire N*

Pen & wash (350 × 510)

2 Perspective of S or entrance façade, showing alterations

Insc: *South Front, Uley N*

w/m: J. Whatman Turkey Mill 1825

Pen & wash (345 × 515)

1-2 Prov: Guy Repton bequest, 1935

Illustrated in T. & H. S. Storer, *Delineations of the county of Gloucester*, 1824, p.142. It was dem. c.1930, but three Repton lodges remain.

[28] SANDGATE (Kent): Episcopal chapel

Design

Plan, with scale, & perspective set in a landscape

Insc: *Chapel at Sandgate, Kent - N*

Pen & wash (465 × 285)

Prov: Guy Repton bequest, 1935

Lithographed by J. Newman, No.48 Watling Street, London, published by the Misses Purday, Sandgate. Designed for the Earl of Darnley, 1822, dem. (or partly dem.) 1849 (?) to make way for a larger church.

[29] SARSDEN (Oxon): Rectory

Design

Plan, with scale, & perspective set in a landscape

Insc: *Rectory - Sarsden, Oxfordshire - N*

Pen & wash (460 × 285)

Prov: Guy Repton bequest, 1935

[30] SARSDEN HOUSE (Oxon)

Design for remodelling house & the adjoining church of St James (3):

1 Plan, with scale, of the old house & chapel

Insc: *Old House & Church, Sarsden, Oxfordshire*

w/m: J. Whatman Turkey Mill 1829

Pen with black & buff washes (350 × 465)

2 Plan, with scale, showing proposed alterations

Insc: *Sarsden House & Church - Oxfordshire - A*

w/m: J. Whatman Turkey Mill 1829

Pen with black, grey & buff washes (350 × 465)

3 Perspective of the S front, showing addition of Ionic colonnade & conservatory, with flier showing house before alterations

Insc: *South Front of Sarsden House - A*

w/m: J. Whatman Turkey Mill 1825

Pen & wash (315 × 495, flier 180 × 320)

1-3 Prov: Guy Repton bequest, 1935

Executed c.1825 (Mr H. M. Colvin, 1974) for J. H. Langston. Exists at time of writing (1973).

[31] SARSDEN HOUSE (Oxon): Boathouse

Design, in the form of a temple (Tuscan order, distyle in antis)

Perspective set in a landscape, with 2 figures walking over the bridge on which the temple is set

Insc: *Boat House Sarsden*

Pen & wash (265 × 370)

Prov: Guy Repton bequest, 1935

The boathouse was not built to this design, but an existing temple-boathouse with bark-covered columns resembles Repton's design sufficiently to justify a firm attribution.

[32] SARSDEN HOUSE (Oxon): Keeper's cottage

Design for thatched gamekeeper's cottage

Perspective set in a landscape, with 2 figures sitting under porch

Insc: *Keepers House, Sarsden. N*

Pen & wash (260 × 265)

Prov: Guy Repton bequest, 1935

Apart from orientation of chimney shafts and other minor details, the design is the same as that for the Circular Cottage, Blaise Hamlet (Mr N. Temple, 1974).

[33] SARSGROVE (Oxon): Cottage

Design for additions & alterations (3):

1 Plan, with scale, of ground floor, showing additions

Insc: *Sarsgrove Cottage - Oxfordshire - N*

Pen & wash (340 × 460)

2 Perspective of entrance front set in a landscape

Insc: *Sarsgrove Cottage - N*

w/m: J. Whatman Turkey Mill 1829

Pen & wash (285 × 460)

3 Perspective of side façade, showing also a part of the entrance front

Insc: *Sarsgrove Cottage - Oxfordshire - N*

Pen & wash (285 × 455)

1-3 Prov: Guy Repton bequest, 1935

Lit: *Connoisseur*, CXXXVIII, 1956, pp.272-275

Sarsgrove belonged to the Sarsden estate. This cottage (which with minor modifications was built to this design and is still extant) dates from the time when Repton was working for J. H. Langston at Sarsden House [30]-[32].

[34] SCARLETS (Berks)

Design for alterations, 1836-37 (2):

1 Ground plan, with scale, of the house before alterations

d: *Scarlets, Berks 1836*

Pen & wash (350 × 510)

2 Ground plan, with scale, of the house, showing alterations

d: (in pencil) *Scarlets, Berks 1837*

Pen & wash (360 × 510)

1-2 Prov: Guy Repton bequest, 1935

At Hare Hatch, near Wargrave.

[35] SHIRLEY (Hants): Parsonage

Design

Ground floor plan of the house & offices & 1st floor plan of the house, with scale

Insc: *Parsonage - Shirley - Surrey*

w/m: J. Whatman Turkey Mill 1838

Pen & wash (490 × 370)

Prov: Guy Repton bequest, 1935

There was no church or parsonage at Shirley, Surrey, until the 1850s, but a new rectory was built at Shirley (nr Southampton) by the Rev. William Orger in 1839 at a cost of £2500 (Mr H. M. Colvin, 1973).

[36] SOUTHAMPTON (Hants): Beckford House
Design for a conservatory for F. L. Beckford (2):
1 Plan
Scale: $\frac{1}{8}$ in to 1 ft
Insc: Verso (in pencil) *Conservatory built for Mr Beckford at Southampton*
s: G.S.R.
Pen & wash (195 × 260)

2 Elevation in landscape setting, showing how the conservatory joins on to the house
Pen & watercolour within ruled & wash border on card (195 × 260)

1-2 Prov: Pres. by J. Summerson, 1933
Lit & reprd: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, pp.313-324 (No.2 reprd p.318)
Beckford House still stands (1973), though much altered. Francis Love Beckford was first cousin to William Beckford of Fonthill.

[37] WELLING (Kent): House
Design for Mr Johnston
Plan, with scale, & perspective of garden façade set in a landscape
Insc: *Mr Johnston's House. Welling. Kent N*
w/m: J. Whatman Turkey Mill 1829
Pen & wash (465 × 285)
Prov: Guy Repton bequest, 1935

[38] WENTWORTH, nr Virginia Water (Surrey)
Design for additions to the house in the Castle style (2):
1 Ground floor plan, with scale, showing additions
Insc: *Wentworths (sic) Surrey - A*
Pen & wash (275 × 465)

2 Perspective of the entrance façade set in a landscape, showing additions
Insc: *Wentworths (sic) Surrey - A*
w/m: J. Whatman Turkey Mill 1829
Pen & wash (280 × 445)

1-2 Prov: Guy Repton bequest, 1935
Now part of the Wentworth Estate, Virginia Water. The house survives (1973) in a truncated, battered condition.

[39] WIDWORTHY COURT (Devon)
Designs for E. M. Elton (later Sir Edward Elton Bt) (5):
1 Plan of the ground floor, with scale
Insc: *Plan of a House proposed for E. M. Elton Esqre at Widworthy Devon*
Pen & wash (335 × 470)

2 Perspective of entrance front set in a landscape, showing tetrastyle Tuscan Doric portico
Pen & wash (330 × 470)

3 Perspective of garden façade with tetrastyle Ionic portico set in a landscape
Pen & wash (325 × 470)

4 Plan of the ground floor, with scale: a revised scheme, showing a rearrangement of rooms, the staircase in a central position, the smaller Doric portico projecting farther to form a porte-cochère; the giant portico on the garden front is omitted
Insc: *Widworthy Court, Devonshire - N*
Pen & wash (360 × 535)

5 Perspective of the side façade set in a landscape, which corresponds with both the 1st & the revised plans, though the small Doric portico, which is also shown, corresponds to the revised plan
Insc: *Widworthy Court, Devonshire - N*
Pen & wash (340 × 520)

Prov: Nos.1-3 pres. by J. Summerson, 1933; Nos.4-5 Guy Repton bequest, 1935
Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, pp.313-324 (Nos.1 & 3 reprd p.319)
The present house was built in 1830 as a square stone block with a Tuscan four column porch – possibly a simplification of Repton's more grandiose first project.

[40] WINCHESTER (Hants): Winchester College
Design for the Warden's house (3):
1 Plan of the ground floor, with scale, showing alterations within the existing fabric
Insc: *Ground Plan of the Warden's House, Winchester College - A*
w/m: Rose & Turners 1832
Pen & wash (325 × 360)

2 Plan of the principal floor, with scale
Insc: *Principal floor of the Warden's House Winchester College - A*
w/m: J. Whatman 1832
Pen & wash (520 × 360)

3 Frontal perspective of the Gothic façade, with flier showing the C18 façade before alterations
Insc: *The Warden's House, Winchester College - A*
Pen & watercolour (360 × 520, flier 230 × 175)

1-3 Prov: Guy Repton bequest, 1935
Colvin notes that G. S. Repton refronted the Outer Court of the Warden's lodgings, 1832-33, and designed New Commoners, 1837-39; altered by Butterfield in 1867-70, and again after a fire in 1947.

[41] WITLEY COURT (Worcs): Dog kennels
Design, composed of 4 octagons set round a central octagon, all with conical roofs
Plan, with scale, & elevation
Insc: (in pencil) *Dog kennel designed for Lord Foley / Witley Court*
w/m: J. Whatman 1828
Pen & wash (500 × 330)
Prov: Pres. by J. Summerson, 1933
Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, pp.319, 321
Witley Court was extensively remodelled by John Nash about 1805; but in 1828 or after G. S. Repton would have been acting on his own.

[42] WOBURN ABBEY (Beds): Aspley Wood, entrance lodge
Design for the lodge in Tudor style
Elevation, with scale
Insc: *The Aspley (sic) Wood Entrance, Woburn Abbey - N*
Pen & wash (290 × 465)
Prov: Guy Repton bequest, 1935
Humphry Repton did minor work at Woburn, see D. Stroud, *Humphry Repton*, 1962, p.147.

[43] WOLVERTON HALL (Norfolk)
Design for the addition of a terrace & pavilions
Elevation, with flier showing the ground & 1st floors before alterations
Insc: *South Front Wolterton Norfolk. A*
Pen & wash (330 × 525, flier 145 × 340)
Prov: Guy Repton bequest, 1935
Lit: *CL*, CXXII, 1957, pp.166-169; J. Harris, *Georgian country houses*, 1968, pl.13 (reprd)
The original house was built in 1726 by Thomas Ripley. About 1827 the 3rd Earl of Orford requested Repton to build the arcaded terrace to the S front and to plan office pavilions, only one of which was executed, to a revised design.

WOTTON-UNDER-EDGE (Glos): The Ridge
See [27]

[44] Design for a boathouse in the Castle style
Perspective with heavily wooded background & a large lake with sailing boats in the foreground
Pen & wash (155 × 250)
Prov: Guy Repton bequest, 1935

[45] Design for a cottage, having 2 front & 2 back entrances, symmetrically placed
Plan & perspective set in a landscape
w/m: J. Whatman Turkey Mill 1829
Pen & wash (440 × 280)
Prov: Guy Repton bequest, 1935

[46] Design for an entrance lodge of 2 storeys, having pitched roof & projecting porch
Perspective set in a landscape, showing gate leading to the park of an estate
Pen & wash (285 × 385)
Prov: Guy Repton bequest, 1935

[47] Sketchbook compiled while in the office of John Nash, c.1805
94 leaves, bound in calf, with clip
s: (on both endpapers) *G. S. Repton*
w/m: 1798
Pen, pencil, wash & watercolour (100 × 160)
Prov: Pres. by George S. Repton (descendant?), 1935
For notes see end (p.119)

Endpaper & f.1 Notes on slate roofs & computations of bricklayer's work
Verso: *one of the piers of the Dining Room Window / in Dover Street* (London)

f.2 *West Gate at Winchester*, view with details of decoration
Verso: *College at Winchester*, view of tower with details

f.3 *Norris Castle*, plan & elevation of gateway, with details
Verso: *Osborne Cottage. Isle of Wight*, plan & view with detail of roof construction

f.4 Plans & elevations of 2 cottages
Verso: Details of fireplace surrounds

f.5 View of a large timber-framed cottage ornée
Verso: Plan of preceding cottage, with inscription crased, & detail of finial from *Barton farm*

f.6 *Barton farm I Wight*, plan of chimney with view of chimney & gable end
Verso: *Count Rumfords Chimney*, brick & tile details

f.7 *upon the Edgware Road*, view with carriages & carts
Verso: Detail of a moulding or frieze

f.8 *from the Drawing Room at Witley Court*, view of the park
Verso: Details of fireplace surrounds

f.9 *Witley Court Worcestershire*, view from park showing the garden front
Verso: View of cottage ornée *Designed by G.R.*

f.10 *Witley Court Worcestershire*, view of entrance front from the park
Verso: Plan of a kitchen & wash house (of a cottage ornée?)

f.11 *Witley Court Worcestershire*, view of entrance front seen directly from the drive approach
Verso: View of Tower of London with Traitor's Gate & detail of *panel of a gothic door*

f.12 View of cottage ornée, *designed for Mr Legh*
Verso: Elevation of another cottage ornée for *G. J. Legh Esqr*

f.13 View, with details of chimneys, of *Alexanders farm Essex*
Verso: Rustic cottage on *Isle of Wight*

f.14 View of *Alexanders farm Essex*
Verso: View of a cottage ornée for Mr Foley

f.15 View of entrance front of *Gidea Hall Essex*
Verso: Elevation of 1 bay of a timber bridge

f.16 View of a cottage in *Essex*, perhaps *Alexanders farm*
Verso: View of gatehouse of *Cockermouth Castle* (Cumberland) & part-plan of *Norris Castle* (Isle of Wight)

f.17 View of entrance front of *Norris Castle Isle of Wight*
Verso: View of a terminal building or gatehouse at *Dr Matthews*

f.18 View of N front of *Norris Castle*
Verso: View of *Norris Castle* from the E

f.19 View of harbour, *East Cowes Isle of Wight*
Verso: View of harbour, *East Cowes*

f.20 View of a cottage, *Isle of Wight*
Verso: Detail of an architrave at *Mr Tugwell*

f.21 View of a cottage ornée
Verso: Plan of a garden layout

f.22 View of a rustic cowshed for *Lord Robert Spencer*
Verso: Plan of an addition to the old house of *James Stewart Esqr Ireland*, with details of capital & base of column

f.23 View of *James Stewart's* new addition
Verso: Plan & elevation of the entrance stairs for *James Stewart*

f.24 Elevation & details of *James Stewart's* porte-cochère
Verso: Details of the entrance stair balustrade of *James Stewart's* house

f.25 View of trees at *Oxnead* (Suffolk)
Verso: View of side of *Oxnead Hall*

f.26 View of side of *Oxnead Hall*
Verso: View of *Oxnead Hall* from the garden

f.27 Plan & elevation of a cottage for *G. Ward Esqr IW*
Verso: Details of fireplace surrounds for *Mr Legh* at *High Legh* (Cheshire)

f.28 View of *Norris Castle Isle of Wight*, from SW
Verso: Plan & elevations of 2 chimney jambs

f.29 Elevation of N front of *Norris Castle*
Verso: Perspective of a cottage ornée

f.30 Perspective of a village street from a garden
Verso: Details of a chimneypiece for *G. Ward* at *Northwood Park* (Isle of Wight)

f.31 Plan & elevation of chimneypiece for *G. Ward Esqr IW*
Verso: Plans of a brewhouse for *G. Eyre*

f.32 Section through the brewhouse of *G. Eyre Esqr near Lyndhurst Hants*
Verso: Roof plans, elevation & section of a gate lodge for *Pole Carew*

f.33 Plan & elevation of gate lodge with gates for *Pole Carew Esqr*
Verso: Plan & elevation of a fireplace surround

f.34 View of a country house, c.1720-30 in parkland
Verso: Details & elevation of a fireplace

f.35 Plan & elevation of *Osborne Cottage*
Verso: Plans & elevations of chimneystacks

f.36 Plans & sections of a window sill
Verso: Plan for *Robt Burton Esqr Longner Hall Salop* | this Plan not as adopted

f.37 Side elevation of *Longner Hall* (Salop)
Verso: Front elevation of *Longner Hall*

f.38 Elevation & details of main window bay of *Longner Hall*
Verso: Details of roof finials at *Longner Hall*

f.39 Plan & elevation of chimneystack & elevation of bay of Gothic veranda at *Longner Hall*
Verso: Elevations & section of *Uvedale Price's* cottage at *Foxley* (Herefs)

f.40 Plans & view of cottage ornée for *U. Price Esqr*
Verso: Elevations & section of *H. Vernon's* cottage

f.41 Plan & view of cottage for *H. Vernon Esqr*
Verso: Plan of a large cottage for *Mr Nash*

f.42 Elevation of the large cottage for *Mr Nash IW*
Verso: Detail of chimney surround front parlor in *Dover street* (London?)

f.43 Elevation of entrance front of house *Mr. Eyre* | near | *Lyndhurst*
Verso: Plan of gymnasium for *Dr Matthews*

f.44 End elevation of *Gymnasium for Dr Matthews* | *Herefordshire*
Verso: Plan & section of a lime kiln

f.45 Sections through a lime kiln
Verso: Sections through a lime kiln

f.46 Plan & view of a cottage for *Lord Thanet*
Verso: Elevations of *Lord Thanet's* cottage

f.47 Plan of *Lord Thanet's* cottage with yard for *Cow Byres*
Verso: Upper floor plan of a house in *Ireland*

f.48 Ground floor plan of a house in *Ireland*
Verso: Entrance elevation of a house in *Ireland*

f.49 Back elevation of a house in *Ireland*
Verso: Plan of lower part of *Brewhouse & Wash house* for *Frankland Lewis*

f.50 Plan of upper floor of brewhouse & laundry floor for *Frankland Lewis Esqr*
Verso: First floor plan of house for *Walter Burrell Esqr Sussex*

f.51 Ground floor plan of *Walter Burrell's* house
Verso: Elevation of *Walter Burrell's* house

f.52 Elevation of house for *Walter Burrell Esqr Sussex*
Verso: Plan of kiln

f.53 Plan and Sections of a Kiln to burn 35 M Bricks
Verso: Plan & elevation of stables for *Mr Willett*

f.54 Folly in form of prehistoric tomb or Druid's temple for *Mr Harford*
Verso: Elevation & section of a Dairy for *Mr Harford*

f.55 Plan of Dairy, & plan of *Cheese Chamber* & detail of dairy shelf, for *Mr Harford*
Verso: Three designs for fonts for *Whippingham Church*

f.56 Plan of the offices for *Chas Taylor Esqr Lipbook*
Verso: Plan of the chamber floor of *Charles Taylor's* house

f.57 Plan of the ground floor of *Chas Taylor's* house
Verso: Section, roof details & plan & elevation of upper window of *Charles Taylor's* house with descriptive notes

f.58 Elevation of S front for *Chas Taylor Esqr Lipbook* [Fig.65]
Verso: Elevation of the West end of *Charles Taylor's* house

f.59 Elevation of N front for *Chas Taylor Esqr Lipbook*
Verso: Plans of house for *Lord Selkirk, Scotland*

f.60 Elevation for *Lord Selkirk Scotland*
Verso: Plan of the Racks and Mangers of the Ox Stalls at *Woburn* - as adopted

f.61 Section of the Racks and Mangers of the Ox Stalls at *Woburn* - and adopted
Verso: Elevation of a cattle shed

f.62 Elevation of a thatched gate lodge for *Mr Charles Taylor Lipbook*
Verso: Section of the Cornice for Stables at *Sir Wm Curtis's Bart*

f.63 Small pencilled plan & a finished elevation of a cottage ornée
Verso: Plan and Section of an Ice House

f.64 Blank
Verso: Elevation of a cottage

f.65 Elevation of cottage shown on f.64v
Verso: Details of Greek Doric order

f.66 Details of Greek Doric order
Verso: Details & measurements of 9 balusters

f.67 Blank
Verso: Details of Corinthian order

f.68 Details of Corinthian order
Verso: Details of Composite order

f.69 Details of Composite order
Verso: Details of Ionic order

f.70 Details of Ionic order
Verso: Details of Doric order

f.71 Details of Doric order
Verso: Details of Tuscan Doric order

f.72 Details of Tuscan Doric order
Verso: Details of Tuscan order

f.73 Details of Tuscan archivolt
Verso: Study of a nude

f.74 Window hanging or alcove seat for *Mr Legh*
Verso: Study of a nude

From this point on, the sketchbook has been used upside down and is therefore in reverse order

f.75 Elevation of a house (earlier) with addition of pavilions & veranda for *Mr Mitchel in New Forest | Lyndhurst*
Verso: Detail of 4 centred arch at Magdalen College, Oxford

f.76 Elevation & details of bookcase for *G. J. Legh Esqr* at High Legh
Verso: View of the octagon at *Ely Cathedral*

f.77 View of 2 cottages near *East Cowes IW*
Verso: Plan of base & capital & elevation of a rustic order for *W. Poyntz Esqr*

f.78 Section & elevation of *Inn to be built in Cheshire* for *G. J. Legh Esqr*
Verso: *Elevation of the Inn to be built in Cheshire* for *G. J. Legh Esqr* & plan of the chimney shaft

f.79 *Ground plan of an Inn to be built in Cheshire* for *G. J. Legh*
Verso: Two elevations of thatched cottages

f.80 Plan for 1 of the thatched cottages of f.79v
Verso: Perspective of a thatched cottage & elevation of a cottage ornée for *G. J. Legh Esqr*

f.81 Plan & Part of *Magdalen Tower Oxford*
Verso: Detail of Gothic leaf, *Parts of Magdalen Tower Oxford*

f.82 Detail of Gothic leaf, probably Magdalen College chapel tower, Oxford
Verso: Detail of pinnacle, *Parts of Magdalen Tower Oxford*

f.83 Detail of canopied niche & finial of Magdalen College chapel tower, Oxford
Verso: Elevation of Magdalen College chapel tower, Oxford

f.84 Plan & elevation of window, *Magdalen Tower Oxford*
Verso: Elevation of window, *Parts of Magdalen Tower Oxford*

f.85 Elevation of square-headed window of Magdalen College chapel tower, Oxford
Verso: Elevation & section of a cottage for *Sir G. Cornwall*, with plan of chimney shaft

f.86 Plan & side elevation of a cottage for *Sir G. Cornwall*, with plan of window bay
Verso: Plan & perspective of a cottage ornée

f.87 Three elevations of *Porches for Cottages*
Verso: Perspective of a cottage ornée

f.88 Perspective of a cottage with circular Italianate tower
Verso: Perspective of a cottage with dovecot in gable

f.89 Plan of cottage shown on f.88v
Verso: Elevation of the base of *Hereford Cross*

f.90 Plan of Hereford cross, with detail of moulding
Verso: Elevation, elevation of 1 bay, section & details of a bridge for *S. Thornton Esqr*

f.91 Perspective of a cottage for *Dr Matthews*
Verso: Elevations & details of a cottage for *Ld Macclesfield*

f.92 Plans for Lord Macclesfield's cottage
Verso: Details of a staircase & *Cottage Porch*

f.93 Plan of roof timbers & floor joists of 4 cottages designed within a square for *G. Ward*
Verso: Plan, elevation & section of the group of 4 cottages for *G. Ward Esqr | IW*

f.94 Details of battlements *East Cowes Castle Isle of Wight*
Verso: Perspective of a cottage in Hyde Park

Endpaper Details of a window at *Westminster, an iron railing at Bellevue* & pedestal details at *E(ast) C(owes) Castle*

Repton entered Nash's office about 1795, presumably as a young assistant. This sketchbook is therefore a result of his period of training and probably dates from very soon after 1798, the date it is watermarked. However, it must have been used over a period of years and the latest building that can be definitely dated is Whippingham church of 1804. Those drawings that are not purely topographical (e.g. Norris Castle) must all be related to some work carried out under Nash's instructions.

Notes

f.1v & 42v No.29 Dover Street, Westminster, London, designed by Nash, c.1800 for himself
f.3, 16v, 17, 18, 18v 28 & 29 Norris Castle designed by James Wyatt, 1799

f.3v & 35 Probably by Nash, cf. a cottage called Round House in Place Road, West Cowes

f.5v & 6 Barton is a hamlet near Newport

f.6v For information on Count von Rumford see entry under **Thompson, Sir Benjamin**

f.8, 9, 10 & 11 At Witley Court, Nash carried out extensive alterations which included the drawing-room for Lord Foley, c.1805; these views show Witley Court (Worcs) before the alterations

f.14v Probably at Witley Court

f.17v Perhaps Belmont House (Herefs) by James Wyatt

f.20v Either Tugwell of Wooley, nr Trowbridge (Wilts) or Tugwell of Crow Hall, nr Bath

f.22 At Woolbeding (Sussex), c.1805

f.22v, 23 & 24 Killymoon Castle (Co Tyrone) by Nash for Col. William Stewart, c.1803

f.27 Probably Northwood Park (IoW)

f.27v, 74 & 76 High Legh, Cheshire, by Nash, c.1805

f.32 The Warrens, Bramshaw, nr Lyndhurst (Hants)

f.33 Pole Carew lived at Antony (Cornwall) for which there is a Repton 'Red Book' of after 1800

f.39 Longner Hall (Salop), designed by Nash for Robert Burton, c.1803

f.39v Not extant (Mr N. Temple, 1973)

f.41 Perhaps Hilton Park (Staffs) for Henry Vernon

f.41v & 42 Design for conversion of a house belonging to Nash at Hamstead (IoW)

f.46, 46v & 47 Lord Thanet at Hothfield (Kent)

f.47v, 48, 48v & 49 Perhaps Lissan, nr Cookstown (Co Tyrone) for the Rev. John Staples

f.50 Probably Harpton Court (Radnorshire)

f.50v, 51, 51v & 52 Nash at West Grinstead Park (Sussex), c.1800

f.53v By Nash for Ralph Willett at Merly House (Dorset)

f.54 Not executed (Mr N. Temple, 1975)

f.54v & 55 At Blaise for J. S. Harford, cf. **Repton, John Adey Delin** [1]

f.55v Nash designed Whippingham church (IoW) in 1804

f.56, & 56v, 57, 57v, 58, 58v, 59, 62 Hollycombe House, Liphook (Hants), by Nash, before 1805

f.59v & 60 Perhaps at St Mary's Isle (Kirkcudbright)

f.62v Perhaps Cullands Grove, nr Arnos Grove, Enfield, London

f.75 Northerwood, Lyndhurst (Hants)

f.77v Probably Cowdray Park (Sussex) for W. S. Poyntz

f.90v Probably for Albury (Surrey) for Samuel Thornton

f.91v For Shireburn Castle (Oxon)

f.94v Built by Nash for himself, 1798

[48] Sketchbook containing 11pp. drawings & 20pp. MS text illustrating the orders of architecture with measured expositions of each order, together with drawings of impost, pedestals, intercolumniations, balusters, followed by an incomplete descriptive text
Insc: p.1 *The Drawings in this Book done by GJR*
Bound in red calf; pen & wash (160 x 220)
Although undated, these drawings must belong to the period of Repton's study under Nash. They relate to the drawings for the orders in the Nash-Repton sketchbook [47] ff.65v-73. See also **Nash, John**, *Nash-Repton Sketchbook II* [7]-[13].

REPTON, George Stanley & NASH, John

LONDON: King's Opera House, Haymarket, Westminster
Design for remodelling (with John Nash), 1816 (3):
1 Ground plan, with scale
Insc: *Ground plan, of the Opera House, & adjoining Houses*
Pen with grey & pink washes (535 x 365)

2 Perspective of the E front, showing near by houses [Fig.71]
Insc: *East Front of the Opera House - Haymarket. N w/m: J. Whatman Turkey Mill 1825*
Pen & wash (335 x 520)

3 Perspective of the S front, showing near by houses
Insc: *South Front of the Opera House, Pall Mall - N*
Pen & wash (340 x 520)

1-3 Prov: Guy Repton bequest, 1935

Lit: J. Britton & A. C. Pugin, *Public buildings of London*, I, 1825, pp.72-79; Survey of London, XXIX, *St James, Westminster*, pt.i, 1960, pl.I, p.241
Destroyed by fire, except the Arcade, 1867. These designs were for the external transformation effected between 1816 and 1818 by John Nash and G. S. Repton.

REPTON, Humphry (1752-1818)

Born in Bury St Edmunds, Repton decided at the age of thirty-nine to be a 'landscape gardener' (the term is his own), to become a professional in a subject that had been his hobby. His three cardinal publications were: *Observations on the theory and practice of landscape gardening*, 1803, *Sketches and hints on landscape gardening*, 1803, and *Fragments on the theory and practice of landscape gardening*, 1816. After establishing c.1795 a partnership with Nash which lasted until 1802, Repton became progressively interested in the picturesque qualities of architecture in his landscapes. The architecture, however, he left to his sons, George Stanley (q.v.) his fourth (who entered Nash's office c.1795) and John Adey (q.v.) his eldest, who entered the same office the following year. By the time Humphry died in 1818, the father and sons had established a successful family architectural practice.
Bibl: D. Stroud, *Humphry Repton*, 1962

[1] LONDON: Langley Park, Beckenham, Bromley (Kent)

'Red Book' for suggested improvements to the grounds, 1790

Title page *Langley Park | In the County of Kent | One of the Seats of | Sir Peter Burrell, Bart*

f.2 Introduction, not s. or d.

f.3 Situation

f.4 Advantages

f.5 Additional Advantages

ff.6-7 New Site

f.8 View of the park with river, bridge & temples
Watercolour within complex ruled & grey wash border (130 x 220)

f.9 Retracting

f.10 Mrs Burrells House

f.11 Site plan of house & grounds, with scale & descriptive key
Pen & watercolour within triple ruled & grey wash border (195×275)

f.12 Cottage shown on a flier with, underneath, a porticoed temple
Sepia watercolour in oval vignette (115×150)

f.13 The Avenue

f.14 View of the avenue
Sepia watercolour in oval vignette (100×145)

f.15 Avenue continued

f.16 Avenue continued

f.17 View of the avenue shown on a flier with, underneath, suggestions for an alternative landscaping
Watercolour within complex ruled & grey & cream wash border (160×225)

f.18 View from the House - South of the Avenue

f.19 View from the house S of the avenue, showing relation of broken-up avenue to the rest of the park
Watercolour within complex ruled & grey & cream wash border (125×210)

f.20 View from the House, Towards the North of the Avenue

f.21 The view as described in No.20, with flier showing before & after treatment [Figs.74, 75]
Watercolour within complex ruled & grey & cream wash border (150×250)

f.22 Water

f.23 Water continued

ff.24-26 Blank

Attached to back endpaper Repton's bill for visits to Langley and for preparations of designs: *Mem: of Dates at Langley Park in Kent | a Seat of Sr Peter Burrell Bart | Distance from home | 28 Miles | Time 3 Gs per day | 1790 | January 20th & 21st Part of 2 day & expenses | £5.5.0 | Feb'y 2nd, 3rd & 4th Two days & Expenses 8.8.0 | 10th, 11th & 12th the Same 8.8.0 | March 10th One day & Expenses 5.5.0 | May 24 th the Same 5.5.0 | Paid W. Wilkins for design, plan & | working drawings for Portico 5.5.0 | A digest of Plans Sketches &c | in proportion to time employ'd at home 15.15.0 | £53.11.0 Messrs Forster Lubbock Bosanquet & Co | Bankers - Mansion house Street | will give a receipt in the name of | H. Repton | Hare street by Romford | Decembr 31st 1790*

26 leaves bound in red-brown calf (215×295)
Lit: D. Stroud, *Humphry Repton*, 1962, p.49
Although Langley Park, near Beckenham, has been rebuilt and the park mutilated, enough remains to suggest that Repton's proposals were in the main carried out.

Prov: Pres. by J. M. Lockyer (A), 1850

[2] SEZINCOTE HOUSE (Glos)

Proposal for the creation of a flower garden on the S side of the offices
Perspective (in pencil) with 2 attached fliers (in pencil & grey wash) showing existing offices
Insc: (in pen) *View towards the South - from the House*
Pencil & grey wash (430×580)
Prov: Pur. with Sezincote Collection, 1957
Lit: D. Stroud, *Humphry Repton*, 1962, pp.138, 145

[3] Design for a marquee in a rustic style, the roof in the form of festooned drapery supported on fasces columns; below, design for a cattle shed in the rustic manner; both perspectives set in a landscape
Pen & wash (405×260)

Prov: Pres. by J. Summerson, 1933
Lit & reprd: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, pp.298, 314 (reprd frontispiece & p.314)

Cf. the cattle shed with f.61v of G. S. Repton's sketchbook [47].

[4] Design/topographical drawing (?) of an unidentified country house
Perspective of house surrounded by trees
Insc: Verso *Revd. E. Repton to his Brother in Law | George F. Herbert RN | The drawing done by H. Repton | the celebrated Landscape gardener*
Watercolour, mounted (130×195)
Prov: Pres. by Hugh P. Crallan, 1953
George Flower Herbert RN married a Miss Repton and was natural great-grandfather of the donor. The house shown is basically C17 but has a wing that looks titivated by the Reptons.

REPTON, Humphry & REPTON, John Adey

LONDON: The Corridor, Tottenham (Middx), Haringey

View of the entrance front, 1806

s: H. & J. A. Repton 1806

Pen & watercolour (200×300)

This may be a design for embellishing the grounds before radical alterations to the house, executed by 1808 when Repton drew a view for Peacock's *Polite repository*. J. Norris Brewer, *The Beauties of England & Wales*, X, pt.iv, 1816, pp.699-700, thought the house 'calculated to convey a just notion of the opulence and suitable liberality of establishment possessed by the English trader, in the villa of his occasional retirement'. The trader in this case was William Salte.

REPTON, John Adey (1775-1860)

The eldest son of Humphry, he became a pupil of William Wilkins of Norwich and in 1796 entered the office of John Nash, to join his younger brother there. It would seem that nearly all Nash's drawings were made by either J. A. or G. S. Repton, but it is almost impossible to differentiate between their respective drawing styles. John Adey was very much a back-room boy and, after his father's death in 1818, he seems hardly to have practised and spent the rest of his long life pursuing his antiquarian bent.
Bibl: *Colvin*; D. Stroud, *Humphry Repton*, 1962, ch.7

[1] ATTINGHAM PARK (Salop): Tern Lodge

Design
Perspective of an octagonal lodge with low-pitched pyramidal roof & porches projecting from 2 sides of the octagon, set in a wooded landscape & seen from inside the park gates with 3 figures in the foreground
Pen & wash within double ruled border (190×245)
Prov: Guy Repton bequest, 1935
Identified by Mr N. Temple, 1973, and extant.

[2] BAILBROOK HOUSE (Som)

Design for the addition of a colonnade (2):
1 Elevation of the façade before alterations
Insc: (in pencil) *House near Bath*
w/m: Buttanshaw 1804
Pen & wash (370×220)

2 Ground floor plan, part-plan of the upper storey & elevation, showing proposed new colonnade
Pen & wash within single ruled border (415×285)

1-2 Prov: Pres. by J. Summerson, 1933

Lit & reprd: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, pp.313-324 (No.2 elevation reprd p.314); *Colvin* (identified the design as for Bailbrook House); J. Harris, *Georgian country houses*, 1968, pl.40 (No.2 reprd)
Unexecuted.

[3] BURTON PARK (Sussex)

Design for the house, having 9 bays & 2 storeys, with tetrastyle Ionic portico & a single-storey wing attached to 1 side only
Perspective, the landscape incomplete
Insc: (in pencil) *Biddulph Esqre; verso Designed for Burton Park Sussex*
Pencil & watercolour (225×310)
Prov: Pres. by J. Summerson, 1933
Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, p.314
Burton Park, built by G. Leoni, was completely rebuilt from about 1828 at the latest, when material from Michelgrove, dem. 1828, was incorporated. However, John Biddulph employed Sir Robert Smirke, not J. A. Repton, whose design must have been rejected.

[4] LONGNER HALL (Salop)

Unexecuted design in Tudor style for Richard Burton
Perspective, showing the garden front
w/m: Buttanshaw 1804
Pen & pencil (340×460)
Prov: Pres. by J. Summerson, 1933
Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, p.322; T. Davis, *Architecture of John Nash*, 1966, p.39

The client employed Nash and Repton simultaneously; see D. Stroud, *Humphry Repton*, 1962, pp.133, 171.
Longner Hall may have been the last house of the Nash-Humphry Repton partnership. If this drawing is, indeed, by John Adey, it may be one of the last made by him before he left Nash's office to join his father.

[5] OXFORD: Magdalen College, chapel

Design for a stained glass window
Elevation of a 6 light window, with the figure of St Mary Magdalen in the bottom centre light & a 'Noli me tangere' in top centre light
Insc: *Magdalen, College, Chapel, Oxford; verso Window in Chapel of Magdalen Coll | Oxford*
s: Verso J.A.R.
Pen & watercolour (420×295)
Prov: Pres. by J. Summerson, 1933

[6] OXFORD: Magdalen College, President's lodging

Design for façade
Elevation [Fig.77]
Scale: 1/4 in to 1 ft
Insc: Verso *Designed for the Entrance to the Presidents Lodgings | Magdalen College Oxford*
Pen & watercolour within single ruled & gray wash border (500×335)
Prov: Pres. by J. Summerson, 1933
Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, pp.314-316
Exhib: RA 1801, No.942
Repton's designs of 1801 for Gothicizing the C18 buildings and linking them to the old buildings by a new Gothic block were not executed.

[7] SPRING PARK (Glos)

Designs for proposed alterations in the Classical & Castle styles (3):
1 Plan of the ground floor, with scale, showing the castellated additions
Insc: *Woodchester (original Plan not as executed)*
w/m: J. Whatman Turkey Mill 1830
Pen & wash (355×470)

2 Plan of the ground floor, with scale, showing the Classical additions
Insc: *Woodchester, Gloucestershire - A*
w/m: J. Whatman Turkey Mill 1830
Pen & wash (355×455)

3 Perspective set in a landscape, showing the castellated version corresponding to plan No.1, not as executed, with 2 fliers, 1 showing the house before alterations & the other the Classical version as shown in No.2

Insc: *Woodchester, Gloucestershire - A*

w/m: J. Whatman 1828

Pen & wash (340×510, fliers 170×135)

1-3 Prov: Guy Repton Bequest, 1935

Designed for Lord Ducie (*Colvin*). Spring Park, in the parish of Woodchester, Stroud (S. Lewis, *Topographical dictionary of England*, 1842).

[8] Design for a church

N-S sections, with scale

Pen & wash (405×300)

[9] Design for a conservatory of trelliswork,

octagonal in plan with a dome

Frontal perspective set in a landscape [Fig.78]

Pen & wash (255×365)

Prov: Guy Repton bequest, 1935

[10] Design for a conservatory of rectangular shape

with a low pitched glass roof; the double glass doors

divided from each other by wreathed columns

supporting a frieze with acroteria cresting

Elevation set in a garden

w/m: J. Whatman 1810

Pen & wash (200×270)

Prov: Guy Repton bequest, 1935

Lit & reprd: A. Rowan, *Garden buildings*, 1968, pl.42

Very similar to the conservatory attached to the house at Sandridge Park, Devon, 1805.

[11] Design for a cottage with 1 attic room set in

the steeply pitched roof

Elevation set in a landscape, in the form of a vignette

Pen & wash (160×280)

Prov: Guy Repton bequest, 1935

[12] Designs for a country house

Plan & 2 alternative elevations in Gothic &

Romanesque styles

w/m: Buttenshaw 1804

Pen & wash (440×230)

[13] Design for a farmhouse

Perspective set in a landscape

Pen & wash (245×380)

Prov: Guy Repton bequest, 1935

[14] Design for an entrance lodge

Perspective of a rustic cottage set in a wooded

landscape

Pen & wash within double ruled border (205×290)

Prov: Guy Repton bequest, 1935

[15] A sheet of measured drawings of late medieval &

Tudor chimneys at Harleston, Baconthorpe & Bexhill

nr Downham, Norfolk; Sevenoaks, Kent; Oakhampton,

Berks; Warley, Essex; & Sherborne, Dorset

Plans, sections & perspectives

Pen & wash (460×290)

Pov: Pres. by J. Summerson, 1933

Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*,

XL, 1933, p.317

[16] A sheet of measured drawings of medieval

crochets & terminations at Winchester cathedral;

Norwich cathedral; Wells cathedral, Warwick Castle;

South Weald church, Essex; Salf church, Norfolk;

King's College chapel, Cambridge; Magdalen College,

Oxford; & St Michael's church, Coventry

Perspectives

Pen & wash (470×290)

Prov: Pres. by J. Summerson, 1933

Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*,

XL, 1933, p.317

[17] Tracings of *Flower Patterns for Stained Glass - 1*

Insc: As above & 1.3.4. *Hardwick Church, nr*

Cambridge | 5 Old Quarry - unknown & (on mount)

Copied from Ecclesiologist (Vol.III, 1844, p.20)

Pen on tracing paper, mounted (145×230)

Prov: Pres. by J. Summerson, 1933

Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*,

XL, 1933, p.317

[18] Tracings of *Flower Patterns for Stained Glass - 2*

Insc: As above & 6.7.8.9 *From King's Coll: Chapel - |*

Cambridge | rather less than real size & (on mount)

Copied from Ecclesiologist (Vol.III, 1844, p.20)

Pen on tracing paper (140×230)

Prov: Pres. by J. Summerson, 1933

Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*,

XL, 1933, p.317

REPTON, John Adey *Delin.*

[1] BLAISE CASTLE (Glos): Dairy

Design for a rustic dairy, with thatched roof

Perspective set in a forest

Insc: Verso (in pencil) *Dairy at Blaise Castle*

Sepia wash (215×335)

Prov: Guy Repton bequest, 1935

Lit & reprd: A. Rowan, *Garden buildings*, 1968, pl.38

J. A. Repton worked originally as an assistant to

John Nash, and his drawing is probably part of a

series that Nash prepared for the estate at Blaise. Now

part of the Blaise Castle Folk Museum and admirably

restored. (Information from Mr N. Temple, 1973.)

See also **Repton, George Stanley** [47], ff.54v, 55r.

[2] BLAISE CASTLE (Glos): Lodge

Record drawing of a design of the lodge, in the

Castle style (designed by John Nash)

Perspective set in a landscape

Insc: *Entrance Lodge, Blaise Castle*

w/m: J. Whatman Turkey Mill 1830

Pen & wash (320×490)

Prov: Guy Repton bequest, 1935

Nash had worked at Blaise Castle in 1803 (dairy) and

in 1811 built the curved conservatory adjoining the

house. It is possible that this lodge was designed by

Repton while working under Nash, even though Nash

is generally thought to have been responsible for the

other Blaise schemes. Exists at time of writing (1973).

[3] BLAISE HAMLET (Glos): The Double Cottage

Design, substantially as executed (2):

1 Plan, with scale [Fig.66]

w/m: J. Whatman Turkey Mill 1830

Pen & wash (235×360)

2 Perspective, with figures seated in the porch, set

in a landscape [Fig.67]

Pen & wash (260×370)

1-2 Prov: Guy Repton bequest, 1935

Lit: T. Davis, *Architecture of John Nash*, 1960, p.72

(figs.106-117 illustrate Blaise Hamlet cottages; fig.114

illustrates the Double Cottage). J. Summerson, *John*

Nash, 1935, p.100 (for Blaise Hamlet)

Nash was working for J. S. Harford on the nine

cottages at Blaise Hamlet in 1811. A lithograph

illustrating all the cottages was made by Day &

Haghe and published by George Davey, Bristol. It

is possible that this cottage was designed by Repton

while in Nash's office and for this reason it has been

catalogued as a design rather than a perspective study

of a Nash design. It should be noted that the nine

cottages are usually attributed to Nash (e.g. by *Colvin*,

Davis and Summerson).

[4] BLAISE HAMLET (Glos): Rose Cottage

Design

Perspective with figures seated in the porch, set in

a landscape

Pen & wash (270×370)

Prov: Guy Repton bequest, 1935

Lit: T. Davis, *Architecture of John Nash*, 1960, pl.113

There are slight differences between the cottage as

executed and both this drawing and the Day & Haghe

lithograph. In this design the chimney is placed

centrally, whereas it was placed asymmetrically when

executed. It is possible that Repton himself made

this design while in Nash's office.

REPTON, John Adey & REPTON, Humphry

[1] BARNINGHAM HALL (Norfolk): Lodge

Design (2):

1 Plan, with scale

Insc: *Lodge at Barningham, Norfolk*

Pen & wash (310×440)

2 Perspective set in a landscape

Insc: *Entrance Lodge, Barningham*

Pen & wash (315×440)

1-2 Prov: Guy Repton bequest, 1935

J. A. Repton (in association with H. Repton)

remodelled the S front of Barningham Hall for J. T.

Mott in 1805 (*Colvin*).

[2] CRAYFORD (Kent): Workhouse

Design for the Rev. Edward Repton (2):

1 Plan

Insc: *Ground Plan of a proposed Workhouse for the*

Parish of Crayford, rooms labelled & dimensions given

Pen & wash (280×365)

2 Elevation set in a landscape [Fig.76]

Pen & watercolour (390×255)

1-2 Prov: Pres. by J. Summerson, 1933

Lit & reprd: H. Repton, *Fragments on the theory &*

practice of landscape gardening, 1816; J. Summerson,

'A Repton portfolio', *RIBA Jnl*, XL, 1933, pp.313-324

(reprd p.316); D. Stroud, *Humphry Repton*, 1962, p.169

The client here is Humphry's son (cf. **Repton, George**

Stanley [17]). Unexecuted.

REPTON, John Adey &/or Humphry

[1] COBHAM HALL (Kent)

Flier to an elevation that has not survived, probably

intended to demonstrate a proposed alteration to the

C17 cross-wing

Pen & watercolour (120×100)

Prov: Guy Repton bequest, 1935

[2] COBHAM HALL (Kent): Keeper's house

Design, with castellated bay window & stone gables

Perspective set in a landscape

Insc: *Keepers House Cobham Hall*

Grey washes within multiple ruled & grey wash

border (165×230)

Prov: Guy Repton bequest, 1935

[3] Design for a rustic dairy

Perspective set in a wooded landscape, with a

milkmaid & horse led by a labourer in the foreground

Grey wash (185×270)

Prov: Guy Repton bequest, 1935

[4] Design for an entrance lodge

Perspective of a rustic cottage by a gate set in a

wooded landscape

Pen & wash within multiple ruled & grey wash

border (190×240)

Prov: Guy Repton bequest, 1935

THE RIDGE, nr Uley (Glas)

ULEY (Glos): The Ridge

See **Repton, George Stanley** [27]

RÉQUIER, Armand (fl.1888)

ROUEN (Seine-Inférieure, France): Cathedral
Measured drawing, 1888
Plan of N transept (excluding E wall) with below
ground level sections
Scale: 1:50
Insc: *Cathédrale de Rouen | Plans et coupes d'anciennes
constructions découvertes dans les fouilles faites pour
l'établissement | d'un calorifère en 1887*, labelled & with
measurements given
s & d: *Armand Requier | Ile Lactoux Rouen | 23 Mars 88*
Pen on linen (645 × 1065)
Prov: Bequeathed by John Bilson (F), 1944, with
a large collection of his own drawings
See also Lanfry, Georges Jean Joseph [1]

REVELEY, Willey (1760-1799)

Admitted to the RA schools in 1777 and a pupil of
Sir William Chambers, he accompanied Sir Richard
Worsley as his draughtsman on a tour through Italy,
Greece and Egypt, 1784-89 (for a journal of part of
this tour see below). On his return he accepted and
built several commissions, but his career was less
successful than it might have been owing to his
irascible character. In 1794 he edited the third
volume of Stuart's *Antiquities of Athens*. After his
death his collection of 'drawings, designs, prints,
books of prints &c &c' was sold at Christie's, 11
& 12 May 1801 (sale catalogues at Soane and RIBA).
'A Folio Book of tracings from the Antique and
various Designs', inscribed on the spine *Tracings
and ... sketched by Reveley* (item 95 of the first day's
sale) is in the Soane (cupboard 8, shelf C) and 'A
Folio Book of Ms. Observations made by the late
Mr. Reveley in the Course of his Travels in Italy,
Ægypt and Greece' (item 80 of the second day's sale)
is in the RIBA (see below).
Bibl: *Colvin*; DNB

[1] Design for a chimneypiece
Sketch plan, elevation & section
Sepia pen & pencil (230 × 250 approx.)
Drawn on the verso of a letter insc: *Mr Townley
presents his Compts to Mr Reveley | and, if it is convenient
to him, will on Monday | next at half past one o'clock, profit
of his | obliging offer to shew his valuable drawings | and will
bring with him the Duke of Chaulny (?) | the Marquis
d'Hautefort, and Mr Swinburn, | and if Mr Reveley would
afterwards join | those gentlemen at dinner in Park Street, |
Mrs Townley will esteem it as an addi | tional favour |
Saturday 27 Dec | Park Street Westminster*

[2] PARIS: Halle au blé
Sketch detail of dome of the Halle au blé (sic) | at
Paris, showing construction
Sepia pen & wash (320 × 200)
Verso: Sketch of 3 pumps worked | by the lever A |
being turned round
Sepia pen & pencil
Bound with the chimneypiece design above into the
front of 331 sheets of MS material for a partly
illustrated dictionary of architecture; also bound in
(fl.165-188) is Reveley's journal for 12 February to
12 July 1785 (which describes his journey from Rome
to Malta, Crete, Athens and Delos) and A (sale)
*Catalogue of the ... collection of drawings ... of the
Athenian Reveley, Dec (eased), 1801*
Vellum binding, with red leather label on spine insc.
M.S. notes | on | architecture | by | W. Reveley (390 × 265)
Prov: Lot 80, Christie's sale 12 May 1801; ?; pres.
by T. L. Donaldson, 1851

REVETT, Nicholas (1720-1804)

Went to Italy in 1742 and studied painting in Rome
under Cavaliere Benefiale. With James Stuart he was
in Athens from 1751 until 1753, where they measured
and drew all the principal monuments of antiquity.
Their work was published as *The Antiquities of Athens*,
the first volume of which appeared in 1762. In 1764
Revett, with Richard Chandler (of Magdalen College,
Oxford, and editor of *Marmora Oxoniensia*, 1763) and
William Pars (a 'young painter of promising talent')
made an expedition for the Society of Dilettanti to the
coast of Asia Minor. They returned in 1766, and a
selection of the drawings they made was published as
The Antiquities of Ionia, 2 vols, 1769 & 1797. (In
addition to those at the RIBA, original drawings and
proof plates are at the BM, Add. MSS 22152-3, and in
the Bodleian Library, Gough Misc. Ant. fol.4.)
Revett's contribution to *The Antiquities of Athens* and
The Antiquities of Ionia was a crucial one, for he was
responsible for the measured drawings which
presented for the first time an accurate survey of Greek
classical remains. The books were of great importance
in disseminating a knowledge of Greek architecture
and became a source for the later Greek revival in
England.

Bibl: *Colvin*; DNB

See also Society of Dilettanti, *Antiquities of Ionia*

Original drawings (24) & proof plates (24) for *Ionian
antiquities published by order of the Society of Dilettanti*,
1769, Vol. I

'Chapter I. The Temple of Bacchus at Teos'

Pl.2 'An Elevation of the Front of the Temple of
Bacchus'

Pen & wash within single ruled border (285 × 465)
Engr: Reverse state

Pl.3 'The Base of the Columns, with the lower part
of the Shaft', 'The Capital and Architrave, with the
upper part of the Shaft of the Columns', 'A section
through the front of the Capital and Architrave',
'A section through the Profile of Capital' & 'The
Contour of the Volute'

Insc: (1) *Of the Temple of Bacchus at Teos*

Pen & pencil within single ruled border (355 × 230)
Engr: Same state

The figure numbers on the drawing differ from those
on the plate and the frieze and cornice which appear
on the drawing are omitted on the plate.

Pl.4 'The Base and Capital, with the Entablature
restored and shaded, in order to give a more
complete Idea of their Effect'

Pen & wash within single ruled border (345 × 230)
Engr: Same state

Sections of the capital and architrave, profile of the
volute and tracelines for dimensions are included in
the drawing but omitted from the plate.

Pl.5 'The Cornice of the Temple', 'An Architrave
and Frize, of one piece of marble, decorated with a
Patera and festoons of Laurel, in a Turkish Burying-
ground by a Mosque at Segigek', 'A Section
through the Soffit of the Architrave...' & 'A
Pedestal, and square Base, of one piece of white
marble, near the South Gate at Segigek'

Insc: *Teos*

Pen within single ruled border (60 × 235)

Engr: Same state

Pl.6 'The Contents of the preceding Plate shaded'
Pen & wash within single ruled border (340 × 230)

Engr: Reverse state

Section through the architrave and tracelines for
dimensions shown on the drawing are omitted on
the plate.

'Chapter II. The Temple of Minerva Polias at Priene'

Pl.2 'The uppermost Step and Base, with the lower
part of the Shaft of the Column' & 'The Capital and
Fasciae of the Architrave, with the upper part of the
Shaft of the Column'

Insc: (1) *Priene*

Pen within single ruled border (350 × 235)

Engr: Same state

Pl.3 'The Contents of the preceding Plate shaded'
[Fig.79]

Pen & wash within single ruled border (345 × 235)

Engr: Same state

Tracelines for dimensions shown on the drawing are
not included on the plate.

Pl.4 'The Plan of the Capital...', 'An Elevation of
the Profile of the Capital', 'A Section through the
Profile of the Capital', 'A Section through the Front
of the Capital' & 'The Contour of the Volute...'

Insc: (2) *Of the Temple of Minerva Polias at Priene*

Pen within single ruled border (350 × 230)

Engr: Same state

Pl.5 'The Plan, Elevation of the Profile, and Section
of the Capital, shaded; also the Abacus of the Capital
and the Section on a larger Scale, to express, with
greater accuracy and distinctness, the manner and
taste in which the Ornaments are executed'

Pen & wash within single ruled border (340 × 230)

Engr: Same state except abacus, which is reverse
state

Trace lines for dimension shown on the drawing are
not included on the plate and the profile and elevation
of the abacus is on a separate strip of paper probably
to replace the contour of the volute, part of which is
visible.

Pl.6 'The Cornice of the Temple', 'A Section through
the Cornice of the Pediment, with its Front annexed',
'A Section through the Architrave of the Temple,
with its internal Face' & 'A Section through one of
the Transverse Beams which supported the Lacunaria,
with one of its Faces'

Insc: (3) *Of the Temple of Minerva at Priene*

Pen within single ruled border (355 × 235)

Engr: Reverse state

Pl.7 'The Cornices in the foregoing Plate shaded; but,
instead of the Architrave and Transverse Beam, is
given the Angle of the Pediment...'

Pen & wash within single ruled border on 2 sheets,
joined (345 × 235)

Engr: Same state except pediment, which is reverse
state

Trace lines for dimensions shown on the drawing
are not included on the plate.

Pl.8 'A square Base, with the lower part of a column,
found near each other, by the South East angle of
the Temple', 'One of the Fronts of a square Capital,
which has four faces, and a Plinth upon the Abacus',
'The Semi-profile of the same Capital', 'A Section
through the Cymatium of the Frize of the Temple,
with its Front annexed', 'A fragment of the Lacunaria
...', 'The Cornice, which belonged to the Peristyle
within the Peribolus' & 'A Section through an
Architrave...'

Insc: (4) *Of the Temple of Minerva &c at Priene*

Pen within single ruled border (350 × 235)

Engr: Reverse state

The figure numbers on the drawing differ from those
on the plate.

Pl.9 'The Contents of the foregoing Plate shaded'
Pen & wash within single ruled border (345 × 230)

Engr: Same state

Trace lines for dimensions shown on the drawing are
not included on the plate.

Pl.10 'The Entablature of the Temple restored, with a Section through the middle, showing its internal face', 'The Ornament on the Sima upon a larger Scale...' & 'An Architrave and Cornice, taken from Mr. Wood's Measurements of this Temple'
Pen & wash within single ruled border (345×230)
Engr: Reverse state

Pl.11 'A Cornice found at some distance, to the South East from the Peribolus...', 'A Doric Capital and Entablature' & 'The Projecture of the Triglyph from the Naked of the Frize'
Insc: (5) *Priene*
Pen within single ruled border (350×235)
Engr: Same state

Pl.12 'The Contents of the preceding Plate shaded'
Pen & wash within single ruled border (350×235)
Engr: Same state
Section of frieze and trace lines for dimensions shown on the drawing are not included on the plate.

'Chapter III. The Temple of Apollo Didymaeus near Milerus'

Pl.3 'The uppermost Step, Base, and lower part of the external Columns of the Dipteros' & 'The Capital and Architrave, with the upper part of the Shaft of the Column'
Insc: 1 *Jouran*
Pen within single ruled border (385×235)
Engr: Same state

Pl.4 'The Contents of the preceding plate shaded'
Pen & wash within single ruled border (375×235)
Engr: Reverse state
Trace lines for dimensions shown on the drawing are not included on the plate.

Pl.5 'The Plan of the Capital', 'The Profile of the Capital', 'A Section through the Profile of the Capital', 'A Section through the Front of the Capital', 'The Architrave of the internal Columns of the Dipteros with the Frize, which supported the Lacunaria' & 'The Contour of the Volute, with as many of its Measures as could be collected'
Insc: 2 *Jouran*
Pen within single ruled border (360×235)
Engr: Reverse state
The figure numbers on the drawing differ from those on the plate and there is a section annexed to the architrave (more of which is shown) which does not appear on the plate.

Pl.6 'The Contents of the foregoing Plate shaded...'
Pen & wash within single ruled border (350×235)
Engr: Reverse state
The contour of the volute and trace lines for dimensions shown on the drawing are not included on the plate.

Pl.7 'The Front of an Ionic Capital of a Pilaster, with the upper part of the Shaft...', 'The Profile of the same Capital', 'A Section through the Front of the Capital' & 'Another Compartment in the Front of one of these Capitals'
Insc: 3 *Jouran*
Pen within single ruled border (360×235)
Engr: Same state

Pl.8 'The Contents of the foregoing Plate shaded'
Pen & wash within single ruled border (355×240)
Engr: Same state
Trace lines for dimensions shown on the drawing are not included on the plate.

Pl.9 'A Frize, which filled the spaces between the Capitals of the Pilasters, consisting of a Bass Relief representing Griffins and Lyres...', 'A Corinthian Capital, which belonged to a Semi-column within the Wall which separated the Naos from the Pronaos', 'A Section through the Front of this Capital', 'The width of the bottom of the Abacus, with the depth of its Curve' & 'A Cymatium'
Insc: 4 *Jouran*
Pen within single ruled border (365×250)
Engr: Same state

Pl.10 'The Frize and Capital in the foregoing Plate shaded; but in the place of the Section of the Capital, the Curve of the Abacus, and the Cymatium, an Elevation is given of half of the same Capital restored upon a larger scale...'
Pen & wash within single ruled border (355×250)
Engr: Same state except for half-elevation of capital which is reverse state
The half-elevation drawn on a separate strip of paper. Trace lines for dimensions shown on the drawing are not included on the plate.

With these 24 drawings are filed the corresponding proof plates, engraved by J. Basire (ch.I, pls.2, 5 & 6; ch.II, pl.10; ch.III, pls.3-6), J. Gwyn (ch.II, pl.7), T. Miller (ch.I, pls.3 & 4; ch.II, pls.6, 8, 9, 11 & 12) & T. White (ch.II, pls.2-5; ch.III, pls.7-10); the drawings and plates lacking are those for the views, headpieces & tailpieces drawn by William Pars
Prov: Society of Dilettanti via G. Macmillan, 1912

REYNOLDS, Esau (1725-1778)

Son of Jonathan Reynolds, a prosperous carpenter and joiner of Trowbridge, Wiltshire. Esau followed his father into the family business and, with a better education than his father had had, he turned to architecture. He designed the Town Bridge at Trowbridge in 1777 and carried out alterations and additions to several local churches. His principal work was the building of Heytesbury Hospital, Wiltshire, 1766-68. On 29 September 1778, on returning from a site visit in Bath, his horse bolted and Reynolds having 'struggled to stop him for above two miles... disabled by exhaustion he fell, and his head encountering a large pointed stone, he was killed on the spot' (*The Life and times of Frederic Reynolds, written by himself*, 2 vols, 1826).
Bibl: K. H. Rogers, *Esau Reynolds of Trowbridge*, 1967

Perspective showing a pedimented rusticated gateway, flanked by quadrant walls terminating in obelisks
s & d: *Esau Reynolds* (sic) 1748
Pen & wash within double ruled border (240×440)
Prov: Pres. by Historic Buildings Council, 1971
Mr K. H. Rogers suggests (correspondence, December 1972) that the design has an institutional look about it and, though not able to identify it, is confident that it does not exist now within a 10 mile radius of Trowbridge.

REYNOLDS, William Bainbridge (1855-1935)
Architect and metalworker. He was articled to G. E. Street, 1871-74, and later worked in the office of J. P. Seddon. In 1883 he joined Starkie Gardner at his metalworking shop to learn the craft, and he eventually established workshops of his own. He designed not only metalwork but also stained glass, embroidery and ivory ornament. Some of his best work is to be found in St Cuthbert's church, Philbeach Gardens, London.
Bibl: K. S. Mills, 'William Bainbridge Reynolds (1855-1935) craftsman in metals', *Transactions of the Ecclesiological Society*, n.s. III, 1954, pp.77-85; *Victorian church art*, V & A exhibition catalogue, 1971, pp.148-149
Bibl: obituary: *Builder*, CXVIII, 1935, p.726

EVERDON (Northants): Church of St Mary
Design for brass candle brackets for lectern, 1911
OBAN (Argyll): RC cathedral church of St Columba
Design for sanctuary lamp in the form of a galleon, c.1931

See Scott, Sir Giles Gilbert (the drawings of Sir Giles Gilbert Scott with these of other members of the Scott family are the subject of a separate volume, *The Scott Family*, in the RIBA Drawings Collection catalogue series)

POOLE (Dorset): Church of St Osmund, Parkstone
Working drawings for pendant light fittings & for a silver vase, stamped W. Bainbridge Reynolds | Manor House Metal Works | Old Town | Clapham S.W.
See Prior, Edward Schröder & Grove, Arthur (Nos.54-57)

[1] Alternative designs for gas brackets, c.1919 (4):
1 Elevations of *Single Light* | *Without Battlements*
2 Elevations of *Single Light* | *With Battlements*
3 Elevations of *Double Light* | *Without Battlements*
4 Elevations of *Double Light* | *With Battlements*

1-4 Scale: FS
Insc: As above & *Design X823 to Design X826* respectively
s: (stamp) W. Bainbridge Reynolds | Manor House Metal Works | Old Town | Clapham S.W.
Pencil (550×760)
Prov: These designs were with those for the restoration of the church of St Julian, Kingston, Sussex, by Sir Giles Gilbert Scott (q.v.), pres. by R. S. G. Scott (F), 1974

[2] Alternative designs for sanctuary lamps, c.1913-16 (3):
1 Perspective elevation
Insc: *Design No.X538* | *Proposed Brass Sanctuary Lamp* & labelled
Pencil with coloured washes on green tracing paper, cartridge-backed (210×570)

2 Perspective elevation & *Rough Plan Shewing Ornament*
Insc: As above, *Design No.X588* | *Proposed Design for Sanctuary Lamp* | in *Silver Plated Metal*, labelled & dimensions given
Pencil with coloured washes on blue paper (350×570)

3 Perspective elevation
Insc: *Design No.X589* | *Proposed Design for Sanctuary Lamp in Pale Brass*, labelled & dimensions given
Pencil with coloured washes on green tracing paper, cartridge-backed (210×570)

1-3 Scale: $\frac{1}{4}$ FS
s: (stamp) W. Bainbridge Reynolds | Manor House Metal Works | Old Town | Clapham S.W.
Prov: These designs were with those for the RC church of Our Lady of the Assumption, Northfleet, Kent, by Sir Giles Gilbert Scott (q.v.), pres. by R. S. G. Scott (F), 1974

The following design & topographical drawings are mounted in Vol.II of the Quarto Imperial Club drawings (q.v.), sur. 1959

[3] Design for a balustrade
Part-elevation of a timber balustrade
Insc: *QIC*; verso (in another hand) *Q.I.C. / 1892 Nov 22nd* | *Staircases* | W. B. Reynolds
s & d: W.B.R. / 92 & Nov. / 92
w/m: J. Whatman 1892
Pencil, sepia pen with grey, yellow & sepia washes (390×285)
QIC, II, p.19

[4] Design for a massive chimneypiece in Renaissance style
Part-plan, section & elevation
Scale: $\frac{5}{8}$ in to 1 ft
Insc: *Ham Hill | stone, Black & white | Marble Hearth;*
verso (in another hand) *Q.I.C. (16) | Fireplaces. | W. B. Reynolds | Jan 25. 1893*
s & d: W. B. Reynolds / 1893
Pencil & watercolour on grey paper (355 x 255)
QIC, II, p.30

[5] Design for a stair tread
Plan
Scale: $\frac{1}{2}$ FS approx.
Insc: *Q.I.C. (Floors). Suggestion for the tread of a step of lead and copper (Half Full Size Say) | (or for a floor border)*
s & d: W.B.R. May 1897
Pencil with yellow & grey washes on grey paper (250 x 400)
QIC, II, p.56

[6] HALLE (): Cathedral
Sketch details of a *Grille in the Baptistry Chapel*
Insc: As above, *Cathedral at Halle*, labelled & some dimensions given; verso (in another hand) *Q.I.C. (13) | Metal Work | Ap. 13 1892 | W. B. Reynolds*
s & d: W.B.R. / 92
Sepia pen on tracing paper (240 x 215)
QIC, II, p.10

[7] LONDON: Church of St James Garlickhythe, Garlick Hill, City
Sketch plans, elevation & perspective of the tower
Insc: *Q.I.C (outline: July 1892), Church of St. James | Garlick Hill London | Sir Christopher Wren. Archt & some dimensions given*
s & d: W.B.R. / Del. / 92
Pencil & watercolour on grey paper (255 x 355)
QIC, II, p.14

RHIND, David (1808-1883)
Rhind received his professional education in London and from c.1833 practised in Edinburgh. In 1836 he competed for the new Houses of Parliament with a design in the Elizabethan style. His work includes the Commercial Bank of Scotland, George Street, Edinburgh, 1847; a mausoleum for Mr Miller of Craighentilly, on the Portobello Road, Edinburgh, c.1851, and the Life Association of Scotland offices, Nos.81-83 Princes Street, Edinburgh, designed in collaboration with Sir Charles Barry in Venetian Renaissance style, 1858 (dem.).
Bibl: obituaries: *The Scotsman*, 1 May 1883; *Builder*, XLIV, 1883, p.635

EDINBURGH: Daniel Stewart's Hospital (now College)
Design, 1848
Elevation
Insc: *Stewart's Hospital & Sketch of Principal Elevation*
d: 24 Northumberland St. | Edinburgh 11th April 1848
Pen & pencil with cream, blue & pink washes (325 x 535)
Lit: *Civil Engineer and Architect's Journal*, XV, 1852, p.121

This may be one of the three alternative designs submitted by Rhind to the trustees of the Daniel Stewart's Hospital, who chose the cheapest scheme, which was then subsequently modified. The final design has bell-shaped turrets, ogee caps on the large square towers and curvilinear gables. The design catalogued above has ogee caps to the turrets, crenellations and pinnacles on the large square towers, straight-sided gables and a multitude of crockets. Daniel Stewart's Hospital (College) is now a Merchant Company school, and all Rhind's working drawings, 1848-51, are in the Merchant Company's office at No.22 Hanover Street, Edinburgh. (Information from Miss C. H. Cruft, National Monuments Record, Scotland, and Dr A. Rowan, 1973.)

RICARDO, Halsey Ralph (1854-1928)
Born at Bath and educated at Rugby School. He was there when Butterfield was building the new chapel in 1870-72 and Butterfield's use of coloured materials may have had a strong influence on him. Ricardo was articled to John Middleton of Cheltenham and was for two years pupil and clerk to Basil Champneys. After some time spent in Italy he set up in practice in 1878. From 1888 he was in partnership for ten years with William de Morgan and all the tiles and vases of that period with designs in relief are said to have been designed by Ricardo. He conducted his architectural practice from his homes in London (No.13 Bedford Square) and Sussex (Woodside, Graffham, nr Petworth, built for himself in 1905) and, turning down those commissions which did not interest him as a matter of principle, he was able to lavish much time on those he accepted. He 'advocate[d] glazed material and intense colour in the streets of manufacturing and crowded towns where there is no colour. In the country... the local building materials will probably supply... colour enough...' (H. Ricardo, 'The architect's use of colour', *RIBA Jnl*, III, 1896, pp.365-369). Ricardo worked entirely by himself without help from an assistant, secretary or office boy. His son-in-law, C. Maresco Pearce, the artist, wrote he 'did every scrap of his own work... when he was designing he proceeded at once to make working drawings... If alterations had to be made, he would start all over again from the beginning' (*Builder*, loc. cit. below). His work includes Fox Oak, Seven Hills Road, Burwood, Surrey, 1886-87, 1889 & 1892; porch addition, Hatchlands, Surrey, 1889 (he was a cousin of H. S. Goodhart-Rendel, q.v.); house at Leitchworth, Hertfordshire (see *AR*, XVIII, 1905, pp.16-17); an unexecuted design for government offices, Johannesburg, 1903; estate cottages for Sir Ernest Debenham at Briantspuddle, Dorset, from 1914; and addition of exhibition galleries to Leighton House, London, 1927. He exhibited at the RA from 1883 to 1903, was a member of the Art Workers' Guild and taught architecture at the Central School from the mid-1890s to c.1910. F 1906.

Bibl: *Who was who*, 1916-28; H. S. Goodhart-Rendel, 'The Work of Beresford Pite and Halsey Ricardo', *RIBA Jnl*, XLII, 1935, pp.117-128; obituaries: *Builder*, CXXXIV, 1928, p.326; *RIBA Jnl*, XXXV, 1928, p.312; information from S. Levant, 1974

[1] GRAFFHAM (Sussex): Carpenters' Town
Alternative working drawings for a drawing-room chimneypiece for C. Maresco Pearce, 1925 (2):
1 Half-plans, elevation & sections
Scale: 1 in to 1 ft
Insc: *Drawing Room Mantelpiece | for C. Maresco Pearce Esqre. | Carpenters' Town. | Graffham. Sussex, materials labelled & dimensions given*
s & d: Halsey Ricardo / 13 Bedford Square | London W.C.1. / February 27th 1925
Pen & coloured washes (225 x 290)

2 Half-plans, elevation & section
Scale: 1 in to 1 ft
Insc: *Alternative design for | ... (continues as No.1), materials labelled & dimensions given*
s & d: Halsey Ricardo / 13 Bedford Square W.C.1. / March 4th 1925
Pen & coloured washes (225 x 285)

1-2 Prov: Pres. by Ricardo Pearce, 1966
Both designs were to be executed in marble, plain with heavy mouldings. No.1 uses green, orange and cream (Pavonezzo) marble, No.2 uses white (Sicilian) and green (Greek Cipollino) marble. See [8] for another scheme for the same client.

[2] GUILDFORD (Surrey): Bridge
Design, 1900
Plan & Elevation of Bridge looking North with 3 brick segmental arches & masonry superstructure
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above, *New Bridge at foot of the High Street & Guildford*
s & d: Halsey Ricardo Archt. / 13 Bedford Square, London. / December 10. 1900
Sepia & blue pen with coloured washes (565 x 785)
Prov: Pres. by Ricardo Pearce, 1966
Not executed.

[3] HOWRAH (W Bengal, India): Railway station
FS details of 6 tiles selected and returned to India with geometric & flower motifs, 1903
Insc: As above, A to F consecutively, *Suggested treatment of tiled | dado. Howrah station & Note... this tile shd. occur only occasionally in a | mass of plain "ultramarine"*
d: Nov 20. 03
Pencil & blue pen with blue washes (565 x 785)
Prov: Pres. by Ricardo Pearce, 1966
Lit: *AR*, XIII, 1903, pp.194-196; *Academy Architecture*, XXXII, 1907, p.23 (railway station)
Drawn on verso of [2]. A drawing was exhibited at the RA 1901 for 'Station, Bengal Railway, at Howrah, Calcutta', No.1588.

[4] KIRDFORD (Sussex): Crimbourne Farm
Working drawings for alternative schemes for alterations & additions for Edward Howarth, 1921 & 1925 (2):
1 Plans of ground floor & 1st floor, detailed plan of Furnace Room & Gun Room, elevations of new work, cross-section, details of semicircular steps, Casements, Oak Door & Frame, rolled steel joist, roof &c
Scale: $\frac{1}{8}$ in to 1 ft, $\frac{1}{2}$ in to 1 ft, $\frac{1}{8}$ FS
Insc: As above, *Crimbourne Farm Sussex*, labelled & some dimensions given
s & d: Halsey Ricardo FRIBA / 13 Bedford Square, London W.C.1. / April 1921
Pen & coloured washes (565 x 770)

2 Plans of ground floor & 1st floor, West elevation, East elevation, N elevation, Section through Dining Room | looking North, detailed cross-section of new work, details of window, stair, hatch &c
Scale: $\frac{1}{8}$ in to 1 ft, $\frac{1}{2}$ in to 1 ft, $\frac{1}{8}$ FS
Insc: As above, *Alterations and Additions to | Crimbourne Farmhouse | for Edward Howarth Esqre*, labelled & some dimensions given
s & d: Halsey Ricardo FRIBA / 13 Bedford Square. | London W.C.1. / March 1925
w/m: J. Whatman 1922 England
Pen & coloured washes (560 x 765)
Verso: Details of chimneys & chimneypieces
Scale: 1 in to 1 ft
Insc: *Bedroom No.6, (pencil) Bedroom No.5, materials labelled & some dimensions given*
Pen & coloured washes

1-2 Prov: Pres. by Ricardo Pearce, 1966
Both schemes add a T-shaped wing to an existing house. The planning and details vary, but in both schemes the additions have been designed in the vernacular style of the original farmhouse, using brick and tile, mullion window, ledged and braced door and a good deal of oak joinery.

[5] LONDON: No.8 Addison Road (Kensington), Kensington & Chelsea
Preliminary designs, working & contract drawings for a house for Ernest Debenham, 1904-07 (22):
Preliminary design
1 Ground floor, First Floor, Second Floor Plan(s), South elevation, West Elevation & sections
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above & labelled
s & d: H.R. / December 22. 1904
Pen & sepia pen with coloured washes (575 x 795)

Verso: Ground plan, section showing slope of site, details of paving & walls
 Scale: $\frac{1}{16}$ in to 1ft
 Insc: Site dimensions given
 Pen, red pen & pencil
 Prov: Pres. by Ricardo Pearce, 1966
 Square plan; the use of brick with masonry is indicated on the elevations.

2-4 Working drawings

2 Plan, elevation, section & detail of left-hand bay of E front with plans & elevations of the RHS of the S front
 Scale: $\frac{1}{2}$ in to 1ft
 s & d: H.R. | Dec. 30. 1904
 Pen, sepia & green pen with coloured washes (795×575)
 Verso: Details of doors & c
 Pencil
 Glazed brickwork and glazed roof tiles are proposed in this drawing and retained in all subsequent drawings.

3 Basement, Ground Floor, First Floor & Second Floor Plan(s), East Front to Addison Road to Garden (sic) & section

Scale: $\frac{1}{8}$ in to 1ft
 Insc: As above, *House for Ernest Debenham Esqre. | in the Addison Road, London*, labelled & some dimensions given
 s & d: Halsey Ricardo | 13 Bedford Square W.C. | January 21st 1905
 Pen & coloured washes (570×790)
 The proportions of the plan are similar to those of No.1 but polygonal bay windows have been introduced at each end of the E front and a stair extension to the N front.

4 Plan of site, Main entrance (North Front), Front to Addison Road (W), South Front & section

Scale: $\frac{1}{16}$ in to 1ft (plan); $\frac{1}{8}$ in to 1ft (elevations & section)
 Insc: As above, titled as No.3, labelled & some dimensions given
 s & d: Halsey Ricardo | 13 Bedford Square W.C. | January 23. 1905
 Pen, blue, sepia & red pen with coloured washes (590×785)
 The S front retains the proportions and the 3 double-height recessed arches shown in No.1 but the windows and other details are different. The W front has been modified to a greater degree, the 5 double-height recessed arches of No.1 have been replaced by 4 arches flanked by narrow slightly projecting bays.

5-8 Contract drawings for an executed design very close to that shown in Nos.3 & 4, though the treatment of the entrance differs

5 Basement Floor, Basement at window level, Ground Floor, First Floor & Second Floor Plan(s) & Elevation of South-east Front

Pen, sepia, red, green & blue pen with coloured washes (570×790)

6 South West, North-east, North-west Elevation(s) & Section looking south east, with elevation of covered way to Addison Road crossed out & marked not in contract

Pen, sepia & red pen with coloured washes (570×790)

5-6 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, No.1 & No.2, *This sheet - subject to the corrections | shown in red ink - is one of the | four plans referred to in the contract*, titled as No.1, labelled & some dimensions given
 s & d: Halsey Ricardo | 13 Bedford Square W.C. | April 17. 1905, Ernest A. Debenham & Howard Colls for (stamped) George Trollope & Sons and Colls & Sons, Ltd, contractor

7 Plans, elevations & sections of the door bay in the SW façade & 3 right-hand bays of the NE façade
 Pen, sepia & red pen with coloured washes (680×1200)

8 Plans, elevations & sections of the entrance door bay on the NW & the end bay of the SE façades
 Pen, sepia, red & blue pen with coloured washes (680×1250)

7-8 Scale: $\frac{1}{2}$ in to 1ft

Insc: No.3 & No.4, *This is one of the four plans | referred to in the contract*, labelled & some dimensions given
 s & d: Halsey Ricardo | 13 Bedford Square | May 15th 1905. | Ernest A. Debenham & Howard Colls for (stamped) George Trollope & Sons and Colls & Sons, Ltd, contractor

9-10 Design & working drawing for revised design for winter garden & garage

9 Ground Floor Plan, First Floor Plan, Elevation looking towards Addison Road with section through covered way from house, Elevation facing No.7, South Elevation, East elevation & elevational details

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
 Insc: As above, *Ernest Debenham Esqre Addison Road Kensington | Plan of Outbuildings*, labelled including green Westmoreland slates, salt glazed bricks, "Carrara" faience & some dimensions given
 s & d: Halsey Ricardo | 13 Bedford Square W.C. | February 21st 1905
 w/m: Turkey Mill 1894
 Pen, sepia, blue, green & red pen with coloured washes (390×565)

10 Plan showing layout of the Garden & ground floor plan of the Motor House, Covered passage & Winter garden, Plan of First Floor, South East, North East, North West, SW elevation(s), Cross & Longitudinal section(s) & details

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
 Insc: As above, *House in the Addison Road for | Ernest Debenham Esqre. | Plans of Motor House &c and | of the layout of the Garden | next the House*, labelled including Wm. de Morgan's tiles (for frieze), Bull nosed | Blue Black | Bricks (for piers to covered way) & dimensions given
 s & d: Halsey Ricardo | 13 Bedford Square W.C. | October 21st 1905
 Pen, sepia, green, blue & red pen with coloured washes (370×785)
 This design shows considerable modifications to the earlier design.

Working drawing for wall, forecourt & covered way

11 Plan of forecourt, Elevation of wall to the Addison Road, details of wall with alternative half-elevations of gateway & (added later in pencil) plan, part-elevation & details of covered way

Scale: $\frac{1}{16}$ in to 1ft (plans & elevations); $\frac{1}{2}$ in to 1ft (details)
 Insc: As above, *Plan showing the lay-out of the forecourt | and the fence wall to Addison Road*, materials labelled & some dimensions given
 s & d: Halsey Ricardo | 13 Bedford Square W.C. | February 6. 1906
 Print with buff, grey & blue washes added (580×810)

12-13 Working drawings for covered way between house & entrance gate

12 Plan, elevations & sections

Scale: $\frac{1}{2}$ in to 1ft
 Pen & sepia pen with coloured washes (570×780)
 Verso: See [14]
 The design employs the same neo-Norman capitals and polygonal bases as shown on No.11. However, on No.11 the columns are full height with balustrading between, instead of the short columns on a dwarf wall shown here.

13 Plan, elevations & sections

Scale: $\frac{1}{2}$ in to 1ft
 Insc: *Covered Way at No.8 Addison Road, Kensington s & d: Halsey Ricardo | 13 Bedford Square W.C. | August 8th 1907*
 Print on linen (445×775)
 Square brick piers as executed have been substituted for the columns shown in Nos.11 & 12. This section of the covered way was added later; the illustration on p.163 of AR, XXI, 1907, shows a temporary link fence.

14-15 Working drawings for racquet & fives courts

14 Ground floor plan, *Plan Above Ground Level, Elevation of the Racquet and Fives courts | seen from the Addison Road, Elevation of side of | Fives Court looking S.E. & Section through | Racquet Court*
 Scale: $\frac{1}{8}$ in to 1ft
 Insc: As above, titled, *plan of Racquet and Fives Courts & labelled*
 s & d: Halsey Ricardo | August 26th 1905
 Pen & sepia pen with coloured washes on tracing paper (640×365)

15 Details of Wood Balustrades to Gallery | and Roof of Racquet Court

Scale: 1in to 1ft, FS
 Insc: As above, *8/10 Addison Road. W.*, labelled & some dimensions given
 Print (745×1115)

16-19 Working drawings for interior fittings

16 Plan, elevation & section of drawing-room chimney-piece with details of panelling
 Scale: 1in to 1ft
 Pen, sepia pen & coloured washes (565×780)
 Verso: Plan, elevations, section & details of the motor house
 Pencil
 The design is close to that shown in No.10.

17 Plan, elevations & section of entrance vestibule with details of panelling &c

Scale: $\frac{1}{2}$ in to 1ft
 Insc: Some dimensions given
 Pencil & blue pen with coloured washes (590×760)
 Verso: Details of fireplaces, cupboards &c of Bedroom(s) No.6, No.12, No.13 & No.14 & details of tile coursing in Bath Room on | 2nd Floor
 Scale: $\frac{1}{2}$ in to 1ft
 Insc: As above, labelled & some dimensions given
 Pencil, pen, blue & sepia pen with coloured washes

18 Plans & elevations of panelling & chimney-piece in the dining-room

Scale: $\frac{1}{2}$ in to 1ft
 Insc: Titled, *Proposed Scheme of Panelling in the Dining Room & labelled*
 s & d: Halsey Ricardo | 13 Bedford Square W.C. | December 9th 1905
 Pen & coloured washes on tracing paper (625×785)

19 Detail of marble work | in the Central Hall

Scale: 1in to 1ft
 Insc: As above, titled, materials labelled & some dimensions given
 s & d: Halsey Ricardo | 13 Bedford Square W.C. | January 20. 1906
 Print with pencil, pen, sepia, red & green pen & coloured washes added (700×985)

20-22 Drawings made for exhibition & publication

20 Ground plan redrawn for publication

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

Insc: Labelled

Pen & sepia pen on tracing paper (550 × 785)

Reprd: *Academy Architecture*, XXXII, 1907, p.62; *AR*, XXI, 1907, p.162

The plan of the ground floor is essentially the same as that shown in No.5 & the forecourt is the same as in No.11.

21 Perspective from front garden, drawn by ...

Crawford

Insc: No.8 Addison Road | Garden Front

s: Halsey Ricardo Archt & C encircled

Pencil & watercolour, mounted (360 × 485)

Exhib: RA 1907, No.1456, 'No.8 Addison Road,

Kensington'

Reprd: *Academy Architecture*, XXXII, 1907, p.61

22 Interior perspective of the hall drawn by ...

Crawford

s: C encircled

Pencil & watercolour (245 × 255)

Exhib: RA 1907, No.1456, 'Interior, No.8 Addison Road, Kensington'

Reprd: *Academy Architecture*, XXXII, 1907, p.62

2-22 Prov: Pres. by Mrs Halsey Ricardo, 1936

Lit: *AR*, XXI, 1907, pp.159-173 & opp p.132;

Survey of London, XXXVII, *Northern Kensington*, 1973, p.135, pls.90 & 91 (No.5 reprd)

This design for (Sir) Ernest Debenham (1865-1952) of Debenham & Freebody's department store, is clearly the culmination of Ricardo's twin interests in imperishable materials and the architectonic use of colour. See also [11].

[6] LONDON: No.8 Great George Street, Westminster Design for remodelling for Sir Alexander Meadows Rendel, 1887

Perspective of the exterior, showing adjacent C18 houses [Fig.82]

Insc: Offices 8 Great George St. | Westminster

s & d: Halsey Ricardo archt & (on frieze above 1st floor window) 1887

Sepia pen, backed (625 × 385)

Reprd: *BN*, LIV, 1888, 323

Prov: Pres. by Mrs Halsey Ricardo, 1936

The design was for the refacing of an C18 house and conversion into offices for an engineer. Brown salt-glazed bricks with some red rubbers were used. In the architect's out letter book, 1879-90, f.787, there is a copy of a letter dated February 2, 1888 to the editor of *Building News* in which Ricardo writes that he proposes to send to the RA a drawing of Ravenshurst, Graffham, Sussex, as 'the subject is rather tame & my object in sending it to Burlington House would be to tone down the assertion of Gt. George St. - & save me from being identified only with the latter'. In the event, it was a drawing for No.8 Great George Street which was exhibited at the RA (No.1908) in that year. The building was dem. c.1928.

In Ricardo's out letter book 1879-90 (see [16]) in the RIBA MSS Collection there is the correspondence from Ricardo to Sir Alexander Meadows Rendel (client), Mr Holt (builder) and others. Many letters include sketch details:

f.705 d. April 6th 1887: Tender of £5450 accepted

f.714, 720-721 Correspondence

f.722 Details of beam & ties

f.723 Part-plan of Room No1 | first floor

f.726 Correspondence

f.727 Elevation to Chimneypieces | in Drawing Office & Plan

f.727-728 Part floor plans

f.729-730 Correspondence

f.731-732 Details of sill, buttress & corbel

f.739, 744 Correspondence

f.746 Details of stove

f.747 Correspondence

f.749 Details of internal cornice

f.751, 754, 755 Correspondence

f.756 Detail of baluster

f.757, 760, 761, 762, 763, 764, 765 Correspondence

f.768 Details of fire grate

f.769, 771 Correspondence

f.772 Details of tile layout

f.775, 777 Correspondence

f.780 Detail of bell-push, letterbox &c

f.781 Detail of fire guard

f.782-783, 787, 790, 791 Correspondence

f.792 Detail of ventilator stop

f.793 Correspondence

f.800 Detail of baize door

f.815 Correspondence

f.827 Final certificate

f.834 Part-plan of Basement | stairs

[7] LONDON: Nos.15 & 17 (now Nos.55 & 57)

Melbury Road (Kensington), Kensington & Chelsea

Perspective [Fig.81]

Insc: A pair of semidetached Houses | in the Melbury Road. | Holland Park

s: Halsey Ricardo Archt

Pen, the street front pricked for transfer (505 × 560)

Prov: Pres. by Mrs Halsey Ricardo, 1936

Lit: Survey of London, XXXVII, *Northern Kensington*, 1973, p.150

A drawing was exhibited at the RA 1894, No.1617, 'Houses, Melbury Road'. One of these houses was for Ernest Debenham.

[8] LONDON: No.117 Old Church Street (Chelsea), Kensington & Chelsea

Preliminary working drawings & contract drawings for C. Maresco Pearce, 1914 (13):

1-3 Working drawings for a preliminary scheme

1 Basement, Ground floor, First Floor, 2nd floor, 3rd floor & roof plans, East Elevation, West Elevation, Part of South Elevation, sections, details of stair &c

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

Insc: As above, House for | C. M. Pearce Esqr | in | Church Street | Chelsea, labelled & dimensions given

s & d: Halsey Ricardo. February 26th 1914

Pen, sepia pen & coloured washes (570 × 790)

Verso: FS window details

Insc: Labelled

Pen & coloured washes with some pencil

2 Elevation & section of 3 right-hand bays of the 4 bay W front, section showing part internal elevation of W front & window details

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

Insc: House for C. M. Pearce Esqr in Church Street

Chelsea, window details labelled & dimensions given

Pen, sepia pen & coloured washes (790 × 565)

Verso: $\frac{1}{4}$ FS & FS details of pilasters on W front

Pen with sepia & brown washes

3 Elevation & section of E front with Details of | Casements

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

Insc: As above, House for | C. M. Pearce Esqr |

Church Street | Chelsea, some labelling & dimensions given

Pen, sepia pen & coloured washes (785 × 570)

Verso: Basement floor plan & elevational sections

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

Pen & coloured washes

1-3 Five-storey brick terrace house, the W front of 4 bays articulated at ground and 1st floor levels by 4 recessed arches, the asymmetrical street (E) front with a 3 storey polygonal bay window.

4-6 Contract drawings

4 Basement plan, ground plan, first floor plan, second floor plan, plan of Painting Room (attic), Street elevation (E), South Elevation, West Elevation, North Elevation

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

Pen, sepia pen & coloured washes (565 × 790)

Verso: Plans, elevations & sections of 6 chimneypieces for Bedroom(s) No.3 & No.4 & painting room (corresponds with No.12), Bedroom No.6 (corresponds with No.11), dining-room (corresponds with No.9) & for an unidentified room

Scale: 1 in to 1 ft

Pencil

5 Elevation & section of W front

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

Pen & coloured washes (790 × 570)

Verso: Details of kitchen cupboard & garden door

Scale: 1 in to 1 ft, FS

Pencil & coloured washes

6 Part-elevation & section of E front, section showing part internal elevation of E front

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

Pen & coloured washes (790 × 570)

Verso: Details of kitchen dresser, food lift, doors &c

Pencil

4-6 Insc: As above, House for C. M. Pearce Esqr | Church St. Chelsea, labelled & some dimensions given s & d: Halsey Ricardo | 13 Bedford Square W.C. | May 4, 1914 & This is one of the 3 Drawings | referred to in the Contract | dated May 19, 14 | George Trollope & Sons and Colls & Sons Wallace Elliot | Director | C. Maresco Pearce

The revised design is rather more formal than the earlier design. The street (E) front is symmetrical with 6 giant pilasters at 1st and 2nd floor levels surmounted by a cornice, the W elevation has 3 recessed arches and the 3rd floor windows are pedimented.

7-8 Details of polychromatic brickwork

7 $\frac{1}{2}$ Elevation $\frac{1}{2}$ Section | through dome over | Entrance Porch, plan of vault looking up, plan of entrance porch & details of elevation

Scale: 1 in to 1 ft, FS

Insc: As above, House in Church Street | for C. M. Pearce Esqr | Details of brickwork & materials labelled s & d: Halsey Ricardo | 13 Bedford Square | London W.C. June 2nd 1914 & reid | June 4 '14 | G.P. Pencil, sepia pen & coloured washes (570 × 800)

8 Part-elevation of upper 2 storeys, showing diaperwork &c

Scale: 1 in to 1 ft

Pen, pencil & coloured washes (800 × 565)

Verso: Plans & sections of stair & chimney details

Pencil, pen & coloured washes

9-12 Details of chimneypieces

9 Detail(s) of Chimney Piece in Dining Room

Scale: 1 in to 1 ft

Insc: As above

s & d: Halsey Ricardo | Oct 19 1914

Pen, sepia pen & coloured washes on detail paper (410 × 465)

10 Revised details of Dining Room | Mantelpiece in Hopton Wood stone

Scale: 1 in to 1 ft

Insc: As above & materials labelled

s & d: Halsey Ricardo | Novr. 14. 1914

Pencil, pen & coloured washes on detail paper (340 × 290)

11 Details of chimneypieces for *Bedroom No.1 & No.6*

Scale: 1in to 1ft
 Insc: As above & materials labelled
 s & d: *Halsey Ricardo* | *October 31st 1914*
 Pen, sepia pen & coloured washes on detail paper
 (405×380)

12 Details of chimneypieces in *Bedroom No.3 & No.4* & *painting room*

Scale: 1in to 1ft
 Insc: As above & materials labelled
 s & d: *Halsey Ricardo* | *13 Bedford Square* | *London W.C.1* | *October 31st 1914*
 Pen, sepia pen & coloured washes on detail paper

1-12 Prov: Pres. by Ricardo Pearce, 1966

Lit: *AR*, XLV, 1919, p.105

Ricardo's client was his son-in-law (see [2] for another design for the same client). The house exists still (1974) and is externally unaltered.

[9] POST BRIDGE (Devon): House

Contract drawing for Dr Arthur B. Rendel, 1909
 Ground & 1st floor plans, *South Elevation*, *North Elevation*, *East Elevation*, *West Elevation*, details of sash windows, door, porch, chimneys &c
 Scale: 1/2in to 1ft, 1in to 1ft, 1/8FS
 Insc: As above, *House at Postbridge Dartmoor* | for *Dr. A. B. Rendel, Sheet No.1*, plans & details labelled, some dimensions given & *This is one of the two plans referred to in the Articles of Agreement...*
 s & d: *Halsey Ricardo* FRIBA | *13 Bedford Square* | *London W.C.1* | *March 1909*, *Arthur B. Rendel & William & Sons*

Pen, sepia & red pen with coloured washes (585×790)
 Prov: Pres. by Ricardo Pearce, 1966

Two-storey, 6 bedroom house, stone and slate construction with roughcast rendering on upper storey. Sash windows and pedimented door on S front. Tudor arched door to porch on N front.

[10] WISBOROUGH GREEN (Sussex): Redlands

Working drawings for alternative schemes, 1927 (4): Scheme I

1 Ground & 1st floor plans, elevations, *Section through Hall & Section thro Library*
 Scale: 1/2in to 1ft

Insc: As above, *Redlands*, labelled & some dimensions given
 d: *August 1927*

Pen, sepia pen & coloured washes (570×785)
 Two storey, 11 bedroom house with an approximately H-shaped plan; brick and tile construction with elm boarded gables, casement windows mostly with segmental arched heads.

Verso: Plans, elevations & sections of brick & stone semicircular arched garden entrance with gates, wall with semicircular arched windows & wall with 3 segmental arched windows

Scale: 1/2in to 1ft, 1/8FS
 Insc: Some dimensions given & materials labelled
 Pen, sepia pen & coloured washes with some pencil

Scheme II

2 Ground, 1st, 2nd floor & roof plans, elevations & sections

Scale: 1/2in to 1ft
 Insc: "*Redlands*" *Wisborough Green, Sussex*, plans labelled & some dimensions given
 s: *Halsey Ricardo* | *13 Bedford Square* | *London W.C.1*
 Pen, sepia pen & coloured washes (565×780)
 Two, 3 and 4 storey house with an irregular plan; brick and tile construction with boarded gables.

3 Plans, elevations & sections of kitchen wing with chimney plans superimposed & parts of the elevations cut away to show details of construction

Scale: 1/2in to 1ft
 Insc: "*Redlands*" *Wisborough Green*, some details labelled & some dimensions given
 s: *Halsey Ricardo* | *13 Bedford Square* | *London W.C.1*
 Pen, sepia & red pen with coloured washes (555×765)

4 Plans, elevation & sections of drawing-room wing, showing details of construction & with details of wardrobe, cupboard, chimney, chimneypiece &c
 Scale: 1/2in to 1ft

Insc: "*Redlands*" *Wisborough Green*, some details labelled & some dimensions given
 s: *Halsey Ricardo* | *13 Bedford Square* | *London W.C.1*
 Pen & coloured washes (560×760)
 Prov: Pres. by Ricardo Pearce, 1966
 Unexecuted (S. Levrant, 1974).

[11] Design for a desk for Ernest Debenham, 1900 (2):

1 Front & side elevation(s), details of construction & of marquetry for the desk front & for wall plug(s) | for electric | light fitting

Scale: 1/8FS, FS
 Insc: As above & *Knee-hole writing table*
 s & d: *Halsey Ricardo* | *Oct. 12.1900*

Sepia pen & coloured washes with some pencil (510×680)

The marquetry design uses moth, pansy and leaf motifs on a chequered background.
 Verso: See [13]

2 Details of marquetry panels for desk drawers

Scale: FS

Insc: *Marquetry panels for writing-table* | for *Ernest Debenham Esqre*

s & d: *Halsey Ricardo* | *13 Bedford Square* | *Nov. 10. 1900*
 Sepia pen & coloured washes (380×795)

The design is very similar to that shown on No.1, but a cornflower (?) motif has been added.

1-2 Prov: Pres. by Mrs Halsey Ricardo, 1936

In the *AR* article on No.8 Addison Road, Kensington (see [5]), the library is described as 'fitted throughout in mahogany, with delicate relief in the shape of inlays of various woods and mother-of-pearl on the shelf divisions. The horizontal band under the top shelf shows pansies and moths, the former indicating a play on the French *pensée*, meaning both pansy and thought, and the latter suggesting evening hours and midnight oil' (*AR*, XXI, 1907, p.173). The use of the pansies and moths motif for desk (1900) and library (c.1905-06), both for the same client, suggests either a development of a favourite theme or that the later design for the library was made to match the desk. The desk is not now (April 1973) in the library.

[12] Designs for cast iron fireplaces for Longden & Co., 1899

Plans, elevations & sections of 6 fireplaces [Fig.80]
 Scale: 1/8FS

Insc: *Designs for cast-iron fireplaces* | for *Messrs. Longden & Co.*, numbered 1-6

s & d: *Halsey Ricardo* | *January 7th 1899*
 Sepia pen & coloured washes (505×685)

Prov: Pres. by Ricardo Pearce, 1966

[13] Design for an unidentified gate & fence

Plan, elevation & section of stone piers with timber gate, half-elevation showing alternative design for timber gate, FS details of cap to pier; also unfinished plan & elevation of an ornamental trellis fence
 Scale: 1/2in to 1ft

Insc: (gate) *Single through stones, Inch boarding & dimensions given*

Sepia & red pen, pencil (510×680)
 Drawn on verso of [11].1.

[14] Design for terrace housing in Classical style
 Street elevation, sections & details (unfinished) of 31 bay, 5 storey terrace housing
 Pencil (570×780)

Drawn on verso of [5].12.

[15] Design for a decorative panel

FS detail of panel with rosette & trefoil motifs
 Sepia pen & blue washes (585×360)

Prov: Pres. by Mrs Halsey Ricardo, 1936

[16] In the RIBA MSS Collection is Halsey Ricardo's wet copy out letter book, 1879-90, containing facsimile copies of his business correspondence from 1 January 1879 to 25 April 1890. This fascinating record of an architect's practice in the 1880s chronicles the vicissitudes and triumphs of the architect with tardy builders and occasionally vexatious clients (many of the latter being relatives and family friends), the setting up of his partnership with de Morgan &c. The bulk of Ricardo's work at this early stage in his career consisted of additions and alterations to houses in London and in the country. But the correspondence also shows that in 1881 he was asked to design the decorations of the first-class carriages for the Mexican Railway Company and that in 1884 he entered for the Burnley municipal buildings competition. Other commissions included: alterations and additions to Gregynog, nr Newton, Montgomeryshire, for Lord Sudeley, 1880; alterations to No.33a Fulham Road, London, for Ralph Whitehead, 1880; alterations to Stanton Court, Gloucestershire, for Mrs Wedgwood, 1881; and an abortive design for Borden Wood, Liphook, Hampshire, for Ralph Whitehead, 1886 (a drawing entitled 'Borden Wood, near Liphook' was exhibited at the RA 1883, No.1126).

Catalogued below are the sketch designs & also some views which appear in the letter book

BRIGHTON (Sussex): No.29 Chesham Place
 Design for alterations & additions for Lady Huntingtower, 1879-80

f.69 *View of Dining Room*

f.70 *View of Staircase*

f.95 Detail of dining-room chimneypiece

BUCKMINSTER PARK (Leics)

Design for alterations & additions for the Earl of Dysart, 1881-83

f.154 Plan & perspective of domestic offices

f.270 Detail of door

f.276 Details of casing for heating coils

BUENA VISTA (Mexico): Railway station

Design for ironwork, 1882

f.266 Detail of railings

BURWOOD (Surrey): Foxoak, Seven Hills Road

Design for Arthur Ricardo, 1886-87 & 1889

f.639 *View*

f.917 Plan of strongroom &c

CATERHAM (Surrey): House

Design for alterations & additions to a house for Juland Danvers, 1885

f.531 Elevation of arched entrance with foundation stone

f.572 *View of house (?) at Caterham* (not insc.)

CUCKFIELD (Sussex): Colwood House

Design for alterations & additions for Sir Charles & Lady Bowen, 1880-83

f.134 *North Prospect of Colwood House*

f.187 *Roof plan*

f.208 Detail of gate pier

f.225 Details of rainwater heads

f.246 *Dining Room* chimneypiece

f.340 Details of cistern

RICHARDSON, Sir A. E.

f.350 *North prospect | of Colwood House* (differs from f.134)

f.352 Perspective

Design for alterations & additions to the gardener's cottage

f.238 Plan & perspective

f.250 Perspective

GUERNSEY (CI): Candie House

Design for alterations & additions for A. C. Andros, 1887-88

f.738 Plan & perspective

f.741 Block plan

f.745 Section

f.753 Detail of dormer

f.766 Details of chimneypiece

f.770 Details of weather-vane

f.773, 774, 784, 803 Details of chimneypieces

f.798 Details of finial & railing

f.818 Detail of pier

f.821 Detail of panelling

HATCHLANDS (Surrey)

Design for alterations & additions for Stuart Rendel, 1888-89

f.847 Elevation

f.849 Perspective

f.853 Perspective

f.854 Part ground floor plan

f.868 Plan of kitchen

f.874 Plan of dressing room

f.904 Plan of stair & landing

f.914 Plan of bathroom

f.930 Detail of panelling

f.935 Detail of porch

f.941 Detail of front door

f.942 Details of hall screen

f.945 Detail of window

f.948 Detail of wall tile layout in bathroom

LANGPORT (Som): Herd's Hill

Design for alterations & additions for Mrs Bagehot, 1883-86

f.384 Part-plan

f.409 *Sketch of Lodge | at Herd's Hill*

f.491 Detail of landing

f.492 Detail of window

f.499 Plan of bedroom floor

f.529 Detail of chimneystack

LONDON: Allenswood, Wimbledon (Surrey), Merton
Design for alterations & additions for Miss Souvestre, 1889

f.959 *Ground plan*

f.960 Perspectives

Unexecuted (S. Levrant, 1974).

LONDON: No.32 De Vere Gardens (Kensington), Kensington & Chelsea

Design for alterations & additions for Lady Stephen, 1879, 1882 & 1883

f.59 Details of chimneypieces

f.361 Detail of screen

LONDON: No.8 Great George Street, Westminster
See [6]

LONDON: No.16 Kensington Palace Gardens (Kensington), Kensington & Chelsea

Design for alterations & additions for Stuart Rendel 1879, 1882 & 1883

f.17 Interior perspective of hall & stair

f.28 Details of marble lining to vestibule

f.54 Detail of umbrella stand

f.366 Detail of wardrobe

f.373 *Side of Music Room*

LONDON: No.44 Lancaster Gate, Bayswater (Paddington), Westminster

Design for alterations for A. M. Rendel, 1879 & 1884-85

f.74 Details of recess

f.464 *Plan of Drawing Rooms* (sic)

f.473 Plan showing layout of scullery tiles

LONDON: No.69 Lancaster Gate, Bayswater (Paddington), Westminster

Design for alterations & additions for Mrs Strachey, 1884

f.451 Details of 2 chimneypieces

f.459 Detail of chimneypiece

LONDON: No.103 Lexham Gardens (Kensington), Kensington & Chelsea

Design for a veranda addition for Juland Danvers, 1882

f.274 Perspective

LONDON: Factory, Townmead Road (Fulham), Hammersmith

Design for de Morgan & the architect, 1888

f.814 Site plan

Dem. (S. Levrant, 1974).

LONDON: Victoria Dock (West Ham), Newham

Design for an accumulator house, 1880

f.131 Perspective

Dem. 1920s (S. Levrant, 1974).

MENTON (Alpes-Maritimes, France): Grave

Design for Mrs Hobson's grave, commissioned by Mr Rendel, 1883

f.374 Perspective

PIRBRIGHT (Surrey): Manor House

Design for stables for E. J. Halsey

f.49-50 Plan & elevations

f.51 Block plan

RICKETTSWOOD, nr Charlwood (Surrey): Westgates

Designs for alterations & additions for A. M. Rendel, 1880-82 & 1885-86

f.106 Details of chimneypiece

Lit: *Builder*, XLVIII, 1885, p.830

Alternative designs (3) for a chimneypiece to be

exhibited at the Arts & Crafts Exhibition, 1888

f.835 Perspective

f.838 Perspective

f.840 Plan & section

Design for a conservatory for A. C. Andros, 1888

f.823 Section

f.825 Perspective

Design for additions (?) to a house, 1889

f.929 Perspective

Design for alterations & additions to a house for A. C. Andros, 1890

f.999 Plan of upper floor & perspective

Alternative designs for a display stand for tiles to be exhibited at the Arts & Crafts Exhibition, New Gallery, Regent Street, London, 1889

f.953 Details

f.955 Details

Competition design (with W. S. Rendel, engineer) for a great tower, 1889

f.973 Plan

f.975 Perspective

The design was for a steel mast with stays. *Builder*, LVIII, 1890, p.317: 'The "Great Tower" scheme has now reached a further stage... Eighty-six schemes have in all been sent in... Of [these] it is in many cases hardly possible to speak seriously - indeed the

competitors themselves seem to have treated the matter as a huge joke, and have submitted to the public gaze as curious a collection of objects as it has been our bad fortune to see for many a long day.' Results announced in *Builder*, LVIII, 1890, p.446. The first premium was awarded to Stewart, McLaren & Nunn and second to Webster & Haigh.

Design for an urn & pedestal for A. C. Andros, 1889

f.902 Perspective

Letter book of 1000 leaves with index (completed up to 1883 only), half-bound in brown calf with dark green cloth boards (280 x 215)

Prov: Pres. by Mrs Halsey Ricardo, 1936

[17] Topographical drawing

STANDEN, nr East Grinstead (Sussex)

View of entrance courtyard, c.1900

Insc: Verso *Hollybush. Standen E. Grinstead*

Pencil (175 x 255)

Reproductions of a more finished version of the above drawing are in Halsey Ricardo, 'The House in the country', *Magazine of Art*, 1900, p.106, and W. R. Lethaby, 'Philip Webb and his work', *Builder*, CXXVIII, 1925, p.943, fig.10.

RICHARDSON, Sir Albert Edward (1880-1964)

Born in London, Richardson was educated at a school in North London and at the age of fifteen was articled to Victor Page. He subsequently worked in the offices of Evelyn Hellicar (from 1898), Leonard Stokes (from 1902) and Frank T. Verity (from the end of 1903). In Verity's office he met C. Lovett Gill and in 1908 they set up practice together in Great Russell Street, London. (Richardson was later in partnership with his son-in-law, E. A. S. Houfe). In 1912 Richardson & Gill were appointed architects to the Duchy of Cornwall estate, designing farms for £600 each and cottages for £300 and also remodelling the old Dartmoor farmhouse, Tor Royal, for the Prince of Wales which was completed in 1919, the same year that Richardson was appointed Professor of Architecture at University College, London, where he remained until 1946. Richardson's work (for a list see D. Ware, *A Short dictionary of British architects*, 1967) was not all in the Classical Revival or Neo-Georgian which is often associated with him. There is, for instance, the factory for John White Ltd, Lime Street, Rushden, Northamptonshire, 1938, and Holy Cross church, Ealing, London, 1939, which are quite outside historicism; and there is the Financial Times building in the City of London, completed in 1959, of which Pevsner (*London I*, 1973, p.223) writes: 'a composition as if it had been designed some time about 1910 or 1920... rather as if it were a self-conscious revival of a forty-year-old "Modern".' Richardson's publications include: (with C. Lovett Gill) *London houses from 1660-1820*, 1911; *Monumental classic architecture in Great Britain and Ireland during the XVIIIth and XIXth centuries*, [1914]; (with C. Lovett Gill) *Regional architecture of the West of England*, 1924; (with H. D. Eberlein) *The smaller English house of the later Renaissance 1660-1890*, [1925]; (with H. D. Eberlein) *The English inn, past and present*, [1925]; *Georgian England*, 1931; *The Old inns of England*, 1934; (with H. O. Corfiato) *The Art of architecture*, 1938; (with H. O. Corfiato) *An Introduction to Georgian architecture*, 1949; *Design in civil architecture*, 1945. Richardson was awarded the RIBA Royal Gold Medal in 1947, was President of the RA 1954-56 and was knighted in 1956.

Bibl: M. Briggs, *Concise encyclopaedia of architecture*, 1959; D. Ware, *op. cit.*; N. Taylor, 'A Classic case of Edwardianism', *AR*, CXL, 1966, pp.199-205; S. Houfe, 'The Architectural work of Sir Albert Richardson in Bedfordshire 1919-64', *Bedfordshire Magazine*, XIII, 1972, pp.176-183; obituary: *Builder*, CCVI, 1964, pp.273-274

[1] LONDON: Merchant Taylors' Hall, Threadneedle Street, City
Design for the reconstruction of the great hall
Interior perspective
s: AER

Pencil & watercolour on buff paper (515×575)
Prov: Pres. by the architect, 1962
Exhib: RA 1959, No.1295; another drawing for the same scheme was exhibited at the RA 1956, No.1171 & reprd in *Builder*, CXCI, 1956, p.281
The medieval great hall was severely damaged in the Second World War and was rebuilt by Richardson.

[2] LONDON: St Paul's bridge, City
Competition design, 1914
Perspective

Insc: (on mount) *Saint Paul's Bridge*
d: (on pedestal) 1914
Pen with grey & sepia washes, framed (1140×1185)
Prov: Pres. by E. A. S. Houfe (F) of Richardson, Houfe & Partners, 1966
Lit & reprd: *AR*, XXXVII, 1915, p.15
The competition was won by G. Washington Browne (see *Builder*, CVI, 1914, p.756) but the bridge never executed. For a note on the history of the competition see *Richards, Edwin Alfred & Lanchester, Henry Vaughan* [11].

[3] Design for the interior of a library, 1936

Perspective
s & d: A. E. Richardson / 1936
Pencil, pen & sepia washes on backed cartridge (480×570)

RICHARDSON, Charles James (1806-1871)

Richardson, a pupil of Sir John Soane, appears to have been working on his own account by 1832, when he designed a prospectus to the *Academy of Architecture*, 24 Manchester St., Manchester Square ... Founded 1832 by C. J. Richardson (V & A, A.149). He exhibited at the RA from 1837 to 1862 and was lecturer in architecture at the School of Design, Somerset House, from 1845 to 1852; F 1836. His appointment as surveyor to the Harrington Estate in South Kensington, London, led to the design of many houses in that area. His interest in domestic architecture, systems of heating and ventilating and in Elizabethan and Jacobean architecture are reflected in his publications which include: *Observations on the architecture of England during the reigns of Queen Elizabeth and James I*, 1837; *A Popular treatise on the warming and ventilation of buildings*, 1837; *Architectural remains of the reigns of Elizabeth and James I*, 1836, 1838-40, 1849; *Studies from old English mansions*, 1841-48; *The Englishman's house, from a cottage to a mansion*, 1870. As well as those catalogued here, there are other drawings by Richardson in the Soane Museum, the V & A and the BM.
Bibl: APSD; C. J. Richardson, *The Englishman's house, from a cottage to a mansion*, 1870; Survey of London, XXXVIII, *The Museums area of South Kensington & Westminster* (forthcoming)

Except for [7], some measured drawings and the sketchbook, the provenance of the drawings catalogued below is not known

[1] EAST SUTTON PARK (Kent)

Designs for alterations to the existing Tudor & Jacobean house, for a riding house & stables & for a gardener's cottage for Sir Edward Filmer Bt (12): 1-6 Design for alterations to the house

1 Elevation, with pencil details of balustrading
Insc: (in pencil in a later hand) *Et. Sutton Place Kent* / (Sir Edw. Filmer)

Pen & watercolour (410×570)
The elevation is of 3 storeys and 7 bays flanked by corner towers, not as executed.

2 Plan of staircase, with scale

Insc: (in pencil) *Staircase at East Sutton* / *Plan, Plate 14*
& some dimensions given
Pen with grey & yellow washes (270×165)

3 Plan for a timber ceiling with quatrefoils & mouchettes for the library, with scale

Insc: (in pencil) *Ceiling at East Sutton, Kent* / *Library*
s: (in pencil) C.J.R.
Pen with cream & brown washes (345×530)

4 Detail of ceiling using motifs similar to those shown on No.3

Pen & sepia washes (105×170, irregular)

5 Details of a door between *Music room & Library*
Scale: 2in to 1ft

Insc: As above, *East Sutton Place* & labelled
s: C. J. Richardson
Pen with grey & buff washes & pencil (330×345)

6 Half-elevations of a door showing alternative treatment of tracery details

Scale: 1in to 1ft
Insc: *Stone, Wainscot, flap*; verso (in pencil in a later hand) *Et. Sutton Place* / *Kent*
s: (in pencil) C.J.R.
Pencil & watercolour (325×230)
A drawing of the 'Interior of East Sutton Place, Kent ...' was exhibited at the RA 1849, No.1074, and another of the 'Terrace walls, East Sutton Place', No.887 in 1862. A view of the 'Entrance hall, East Sutton Place, Kent' was published in Richardson's *Studies from old English mansions*, 3rd ser. 1844, pl.22.

7-11 Design in Castle style for a riding house & stables with a prospect tower, 1846-48

7 Plan of upper storey

Scale: 1gin to 1ft
Insc: *One pair floor No 2* & labelled
Pen & coloured washes (330×530)
Verso: Faint pencil plan (?)

8 *Side Elevation*, elevation of turret, details of corbelling, *plan of Upper part of Tower* / *covered 7lb lead* & *Section of Tower*

Scale: 1gin to 1ft
Insc: As above, *No 5*, labelled, some dimensions given & (in pencil in a later hand) *Stable* / *East Sutton Place* / (Sir Edw. Filmer's) / *Kent*
Pen & coloured washes (265×300)

9 Cross-Section & detail of Roof between / buttresses of Riding House

Scale: 1gin to 1ft
Insc: As above, *No 6*, labelled, some dimensions given & (in pencil in a later hand) *Stable* / *East Sutton* / *Kent*
Pen & coloured washes (240×315)

10 Plan, elevation & section of Prospect Tower turret

Scale: 3gin to 1ft
Insc: As above, labelled, some dimensions given & (in pencil in a later hand) *Stables* / *East Sutton Place* / *Kent*
Pen & coloured washes (295×225)

11 Plans & sections of prospect tower & smaller tower

Scale: 1gin to 1ft
Insc: *Staircases No.9*, labelled & some dimensions given
Pen & coloured washes (400×325)
Illustrated in *The Englishman's house*, pp.389-400, 'Design No.34 riding-house and stabling ... [for] a baronial park ... It stands on the eastern side of a quadrangle, the larger stabling being on the west, the offices of the mansion on the north ...' The text is accompanied by a ground plan, front elevation, details and perspective.

Design for a gardener's cottage in Tudor style

12 Plan of ground floor

Scale: 1gin to 1ft
Insc: *Ground plan*, labelled & some dimensions given
Pen with pink, yellow & buff washes (180×250)
Verso: Longitudinal section
Scale: 1gin to 1ft
Insc: *Section at A. B.*, labelled & some dimensions given & (in pencil in a later hand) *East Sutton Place*
Pen & coloured washes
Illustrated in *The Englishman's house*, pp.50-55, 'Design No.1, a gardener's cottage ... erected on a nobleman's estate ... for the use of a favourite gardener, a married man without children ...' The text is accompanied by plans, elevations, sections and details. The published ground floor plan and longitudinal section correspond to those catalogued above.

1-12 Lit: Newman, *W Kent*, 1969, pp.261-262; CL, XIX, 1906, pp.666-672

[2] HIGHCLERE (Hants): Rectory

Design for stables for the Rev. P. M. Sankey, 1860
Plan of stables which includes *Coach house*, *Cow house*, *Cart House* / *Stable*, *Meat house* &c
Scale: 1gin to 1ft
Insc: As above & *The Revd* / P. M. Sankey / *Highclere Rectory*
s & d: C.J.R. / Feb 1860 (sic)
Pen & pink wash (230×315)
Verso: Copy (in pencil) of a letter which appeared in *Builder*, XXVII, 1869, p.172; it begins *In Builder* / Feb 27 69 / *Smoky Chimneys* / R.J. / *Sir* / *My house is square on plan.* / *All the chimneys are external.* / *Every chimney in the house smokes more / or less ...*

[3] LONDON: Belsize Estate (Hampstead), Camden
Design for windows, 1854

Elevation of 1st & 2nd floor windows
Scale: 1in to 1ft
Insc: *Belsize Estate* / *Detail of Windows* / *1 & 2 pairs & Hampstead* / *for Messrs Young & Sturgis*
d: *Augst 1854*
Pen (535×325)

[4] LONDON: Kensington Hall

Design for conversion into 2 houses
Plan of ground floor of a large (approx. 65ft front) detached house with portico; the alterations include partitioning the *Music / room* to make a *Drawing room* & *Dining room* & making part of the hall into a *Waiting / room* &c
Insc: As above & *Ground Plan. Kensington Hall* / *Design for Conversion* / *into two buildings*
s: C. J. Richardson *Arch* / 31 Kensington Sq. W
Pen with grey, pink & yellow washes (240×255)

[5] LONDON: Palace of Art & Industry for the International Exhibition of 1862, South Kensington

Alternative unexecuted designs, 1860 (5):
1 Plan of site & of area to the W of Queen's Gate, with block plan of exhibition building
Insc: Some streets labelled
Pen & pencil (490×350)

2 Block plan of exhibition building, with scale
d: 20 Novr 1860

Pen & pencil (350×450)
The design differs from that shown on No.1.

3 Block plan of exhibition building, with pencil sketch elevations & details in margin

w/m: J. Whatman Turkey Mill 1855
Pen & buff wash (565×385)
The design differs radically from those shown on Nos.1 & 2.

4 Sketch part-elevation, with scale
Pencil (285×400)
Corresponds more or less with elevations shown on No.3.

5 Part-elevation
w/m: J. Whatman Turkey Mill 1855
Pen & pencil (385×560)
Includes the 2 storey arcaded portion faintly shown on No.3.

For a design for a Hall of Arts & Sciences to be erected on a site at Queen's Gate see *The Englishman's house*, p.134. There are other designs by Richardson for exhibition buildings at South Kensington, 1861-62, in the V & A Prints & Drawings Department (93.C.33).

[6] LONDON: Queen's Gate Gardens (Kensington), Kensington & Chelsea, c.1851 (6):
1-6 Plans of basement, ground floor, 1st-4th floors
Scale: $\frac{1}{16}$ in to 1ft
Insc: (in pencil) *Queens Gate Gardens, £5000 with stable*, labelled & some dimensions given
w/m: (No.5) J. Whatman 1851
Pen with pink & blue washes on 6 sheets ribbon-stitched (295×105)

[7] VINTERS (Kent)
Design for additions in Jacobean style for James Whatman, 1849-52 (12):
1 Sketch plan of gardens with block plan of house showing proposed additions (not as executed) & sketch elevation of garden terraces with elevation of new façade behind
Insc: *Vinters, Design for terraces in front of house & labelled*
s & d: C. J. Richardson Archt. | 22 Brompton Cre: | 5 Sept 1849
Sepia pen & coloured washes (575×560)

2 Elevation of centre & 3 right-hand bays of entrance façade, showing alternative treatment of strapwork ornament of window heads
Scale: $\frac{1}{2}$ in to 1ft
Insc: *Vinters, No.1, No.2 & some dimensions given*
d: (in pencil in a different hand) *Sept 5th 1849*
Sepia pen with sepia & grey washes & some pencil additions on detail paper (445×565)

3 Entrance elevation, unfinished
Pen & pencil (380×550)

4 Elevation of 3 central bays of entrance façade
Scale: $\frac{3}{4}$ in to 1ft
Insc: *No.10, Vinters, Elevation of Centre Part of Entrance front & (on strapwork decoration over windows) Iron & Iron | not Circular*
s & d: C. J. Richardson Archt | 22 Brompton Cres: | Sept 1849 & (added in pencil in a different hand in front of *Sept 23d*)
Pen with grey & sepia washes (655×525)

5 Elevation of entrance front & section of door [Fig.83]
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Vinters | Jas. Whatman Esqr, Elevation of principal front & No.62*
s & d: C. J. Richardson | March 1850
Pen & watercolour (380×665)

6 Plan & elevation of Lead Pipe head
Scale: $\frac{1}{2}$ FS
Insc: As above & *Vinters | No.29*
s & d: C. J. Richardson & (added in pencil in a different hand) *Dec 22d 1849*
Sepia pen with grey & cream washes (460×305)

7 Front Elevation & Side Elevation of Lead Pipe Head with part side elevation of wall
Scale: FS
Insc: As above, *Vinters & Jas. Whatman Esq*
s & d: C. J. Richardson Archt | 22 Brompton Crescent Jan 1850
Pen, pencil & grey wash (870×730)

8 Front elevation of rainwater head showing alternative decorative treatment
d: (in a different hand) *Dec 8th 1849*
Pencil on tracing paper stuck on to No.7 (250×150)

9 Plan, elevation & section of hall screen
Scale: $\frac{1}{2}$ in to 1ft
Insc: *Vinters & No.55*
s & d: C.J.R. | March 15th 1850
Pencil & coloured washes (485×560)

10 Half-plan, half-elevation & details of drawing-room arch
Scale: $\frac{1}{8}$ FS
Insc: *Vinters, James Whatman Esqr, Design for decoration of Arch | in Drawing room & labelled*
s & d: C. J. Richardson Archt | 2 Keppel St March 1852
w/m: J. Whatman 1851
Pen with some pink wash (560×760)

11 Details of Plaster decoration of Arch | in Drawing room
Scale: FS
Insc: As above, *Vinters, James Whatman Esqr & labelled*
s & d: C. J. Richardson Archt | 2 Keppel St. March 1852
Pen with pink & sepia washes (740×1130)

12 Recto & verso: Profiles of mouldings
Pencil, pen & sepia washes (550×380)

Prov: 1-4, 6-12 pur. 1955; 5 pur. 1968
Lit: T. Balston, *James Whatman, father and son*, 1957, *passim*
Richardson's additions to Vinters (a manor house remodelled in the C18) for James Whatman (great-grandson of the first papermaker of that name) consisted of a new entrance front on the W side, a wing with billiard and other rooms on the E side and a new servants' wing to the N. This James Whatman survived until 1887 and his daughters continued to live at Vinters, the youngest dying in 1950. Soon after, most of the house was demolished and only a small part of Richardson's work remains, and from that the cast iron strapwork over the windows has been removed. (Information from Thomas Balston, 1956.)

With the drawings are filed a photograph of a painting possibly by William Jefferys, drawing master to the children of James Whatman II, of the house after 1787 and before 1849-52; two photographs and a lithograph of the house after 1852; and a sketch plan drawn by Thomas Balston of the original house with the additions of 1787 and 1849-52 marked.
Pres. by T. Balston, 1956

Unidentified designs
[8] Alternative designs for almshouses (?)
Two half-plans
Insc: *Plan No.1 & Plan No.2*
Pen & coloured washes (240×435)

[9] Designs for cabinets (2):
1 Sketch elevation of a cabinet with Elizabethan & other motifs
2 Sketch elevation of a cabinet with ornate decoration
1-2 Pencil (460×260, 440×270)

[10] Design for a Non-conformist chapel, 1852 (4):
1 Ground floor plan
w/m: J. Whatman 1851
Pen with black & buff washes

2 Gallery plan
Pen with grey & buff washes

3 Cross section
w/m: J. Whatman 1852
Pen & wash

4 Longitudinal section
w/m: J. Whatman 1852
Pen & wash

1-4 Insc: As above, *No.1, No.2, No.5, No.6* respectively & plans labelled
s & d: C. J. Richardson | 2 Keppel St. Russell Sq | Apr 1852
(535×360)

[11] Design for a marble chimneypiece, 1850
Elevation, with scale [Fig.84]
Insc: *A design for a marble chimneypiece ornamented with Parian statuettes*
s & d: C. J. Richardson Archt | 1850
Pen, watercolour, gouache & gold paint, framed (695×610), top cut to segmental shape
Richardson exhibited a design for a 'Marble fireplace' at the RA 1850, No.1138.

[12] Design for decoration of a chimneypiece
FS details
Insc: *No.5 Fireplace, These patterns if in plain Caen stone | to be sunk $\frac{3}{8}$ of an Inch - if inlaid with dark | Marble or filled with cement - the face to be flush*
s: C.J.R.
Pencil, sepia pen & wash (510×655)

[13] Design for a coping stone
Section
Sepia pen & wash (130×100)
Verso: Detail of mouldings
Sepia pen & wash

[14] Design for a 3 room cottage in a Perpendicular style (2):
1 Plan & Front Elevation
Pen & pink wash (plan); pen with buff, blue & green washes (elevation) (280×175)

2 Side Elevation

1-2 Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & plan labelled
Pen with buff, blue & green washes (130×125)

[15] Design for a 2 storey cottage in a Rustic style (2):
1 Side elevation of 2 storey cottage with bay window & oriel window
Pen with brown & blue washes (235×205)

2 View showing a veranda with tree-trunk columns; the use of weather boarding is indicated
Pencil & watercolour (175×245)
Verso: Rough side elevation which corresponds with that shown on [16]
Pencil

[16] Design for a 3 storey cottage in a rustic style
Front elevation (insc. *Side Elevation*) & *Side Elevation*
Insc: As above
Pen with blue & brown washes (265×135)
See also [15].2v.

[17] Design for a thatched cottage
Sketch ground floor plan & perspective
Pencil (280×190)

[18] Design for a pair of labourers' cottages
Front elevation with Tudor arched door
Insc: As above & Design for a pair of labourers' cottages
Pen & watercolour (235 × 200)

[19] Design for a double cottage to cost £250
Ground floor plan & Elevation
Scale: 1/4in to 1ft
Insc: As above, No.1, labelled & (in pencil) Mr Do... (indecipherable) £250
Pen & pink wash with some pencil amendments (plan); pen with grey & sepia washes (elevation) (380 × 200)

[20] Design for a double cottage & village Sunday school, 1867
Studies for ground floor plan, front elevation with Dutch gables & details of door, chimney &c
Scale: 1/10in to 1ft approx.
Insc: Double Cottage | Village Sunday School ... (indecipherable)
s & d: Dec 6th 1867 | CJR
Pencil (890 × 280)
Verso: Plan, faintly drawn in pencil, 1 room insc. Servants Hall
Illustrated in *The Englishman's house*, pp.70-77, 'Design No.5, double cottage and village Sunday school... intended to be placed in a village of one of the midland counties'. The text is accompanied by plans, elevation, longitudinal section, details and perspective. The published elevation and ground floor plan correspond with those catalogued above.

[21] Design for a garden seat in Classical style
Sketch plan, front & back elevations
Insc: Garden Seat
Pen on p.50 of a sketchbook, 1826-37 ([60]).

[22] Design for a heating (?) system
Plan showing layout (?) of pipes
Insc: Rooms labelled
w/m: J. Whatman 1837
Pen (290 × 250)

[23] Design for a heating & ventilating system for a private house
Sections & details, with scale
Insc: Plate 12 | Examples of Ventilation and Warming | Fig(s) 1-6 | Printed from Zinc by D & H
s: C. J. Richardson del
Illustrated in *A Popular treatise on the warming and ventilation of buildings*, pl.12, pp.74-75.

[24] Designs for heating & ventilating systems
Working drawings, 1858 (12)
Pen & coloured washes (295 × 525-655 × 550)

[25] Design for a house in Jacobean style, c.1851
Unfinished perspective
w/m: J. Whatman Turkey Mill 1851
Pen with pencil additions (530 × 730)
Attributed to C. J. Richardson by Professor H.-R. Hitchcock, October 1955.

[26] Alternative designs for a house
Four plans
Insc: Rooms labelled on 1 plan
Pen & pencil
On p.53 of a sketchbook, 1826-37 ([60]).

[27] Alternative designs for a house (2):
1 Unfinished elevation of a 4 bay, 2 storey house with attic
Two doors are indicated, which suggests a pair of semi-detached houses.

2 Unfinished elevation of a 4 bay, 2 storey house with attic
Insc: (in pencil) Parapet
The attic windows are gabled, other windows have rusticated surrounds and there is a single gabled door.

1-2 Sepia pen with some wash within single ruled border (395 × 235)

[28] Design for a house in Elizabethan style
Elevation
Pen (230 × 310)
Asymmetrical, 2 storeys and attic with half-timbering, ornate barge boards and domed turret.

[29] Design for a house with 3 shaped gables
Ground floor plan & perspective
Pen & pink wash (plan), sepia pen & watercolour (view) (355 × 255)
Brick and stone 3 bay house of 2 storeys. See note to [30].

[30] Design for a house with 3 shaped gables, c.1846
Elevation
w/m: J. Whatman Turkey Mill 1846
Pen & watercolour (275 × 265)
Brick and stone 3 bay house of 2 storeys with basement and attic.

Apart from its smaller number of floors, [29] is close in design to [30]. There is an illustration of part of [30] on the bottom right of the frontispiece to *The Englishman's house*.

[31] Design for a house in Swiss chalet style
Elevation
Pen & watercolour (270 × 310)
Verso: Pencil studies of a house & of a garden (?) seat in Gothic style

[32] Design for a house with a distyle portico in antis
Ground floor plan
Pen & pink wash with pencil amendments (175 × 305)

[33] Design for a terrace house
Plan of basement with kitchen, scullery, housekeeper's | room, coal cellar(s), beer cellar, area(s) &c
Insc: Labelled as above
Pen with pink, blue & red washes (280 × 205)

[34] Design for a house (?) in Tudor style
Part-elevation of a 3 storey building, with scale
Pen on tracing paper (290 × 275)

[35] Design for additions to a house for the Rev. Dr Hulrik (?)
Plan of service wing with Kitchen, Pantry, Scullery, Storeroom and | childrens School room &c
Scale: 1 1/2in to 10ft approx.
Insc: As above, No.2, Copy, Design for New Offices, The Revd Dr Hulrik (?), labelled & some dimensions given
s: C. J. Richardson Archt
Pen & coloured washes with sepia pen inscriptions (280 × 385)

[36] Design for a house & shop (?)
Elevation of a 5 storey building with a Mansard roof; the 1st & 2nd floor windows decorated with Elizabethan & Baroque motifs, the ground floor has a shop (?) front
Sepia pen with pencil additions (480 × 265)

[37] Design for a light fitting (?) in Gothic style
Sketch half-plan & details
Insc: 4 of these
Pencil (225 × 185)

[38] Design for an entrance lodge & gateway in Castle style

Principal elevation with rough floor plans
Scale: 1/4in to 1ft (elevation)
Insc: verso C Suite Flower Gardener's Foreman | 2 Keys to pass B Suite - also Nos 5. 6. 8. | 9. 10. 11 and 12 of C Suite - and No.4 of M Suite
Pen with brown, sepia & grey washes (295 × 220)
In *The Englishman's house*, pp.112-113, there is a description of two designs for 'an entrance lodge and gateway to a park' both of which bear some resemblance to that catalogued above. Since the author speaks of several designs being made, possibly the catalogued design was one of them.

[39] Design for an entrance lodge & gateway in Tudor style
Ground & 1st floor plans, principal elevation
Scale: 1/8in to 1ft
Pen with pink & grey washes (plans); pen & watercolour with pencil amendments (elevation) (275 × 210)
Verso: Detail of a ceiling (?) design
Pen

[40] Design for a park lodge in a Rustic style (2):
1 Plan with living room, 2 bedroom(s), scullery, W/C & semicircular porch
Scale: 1 1/4in to 10ft approx.
Insc: Labelled as above
Pen & pink wash (165 × 225)

2 Front elevation, showing the porch with tree-trunk columns
Pencil & watercolour (115 × 205)
Verso: Unfinished front elevation which corresponds with that shown on recto
Illustrated in *The Englishman's house*, pp.102-103, 'Design No.9, a park lodge'. The text is accompanied by plan, elevation and section. The published plan and elevation correspond with the plan and elevation catalogued above.

[41] Design for a panel ornamented with acanthus leaves
Details
Sepia wash (165 × 330)

[42] Design for a public building
Plan of a large symmetrical building in which many rooms have curved walls
Pen on tracing paper (65 × 100)
Stuck on to p.36 of a sketchbook, 1826-37 ([60]).

[43] Design for a domed public building, possibly a museum or art gallery
Plan of ground floor
Pen (290 × 290)
Possibly related to the Hall of Arts & Sciences published in *The Englishman's house*, p.134.

[44] Design for a rectory in Elizabethan style for the Rev. C. Phelps, c.1841 (2):
1 Plan of Ground Floor, with pencil additions
Scale: 1 1/2in to 10ft approx.
Insc: As above, labelled & some dimensions given
Pen, black, yellow & light red washes, sepia pen inscriptions (230 × 230)
Verso: Rough perspective of gabled building
Pencil

2 Plans of ground & upper floors
Scale: 1/10in to 1ft approx.
Insc: (in pencil) The Rectory design for the Revd C. Phelps, Fig.1 & Fig.2
s: (in pencil) C. J. Richardson Archt
w/m: J. Whatman Turkey Mill 1841
Pen & coloured washes (245 × 385)

The ground floor plan shown in No.1 is similar to that shown in No.2 except for the treatment of the parlour, where the large 3 light window on the E front (No.1) is omitted and two smaller windows added to the S front (No.2).

Illustrated in *The Englishman's house*, pp.172-173, 'Design No.14 a small country rectory ... for a country clergyman residing near Montacute, Somersetshire. It was arranged according to his express directions in every particular ... in the old decorated style of wooden architecture.' The text is accompanied by plans, elevation, section, details and perspective. The published plans differ from those catalogued above in the treatment of the hall, staircase, larder and service stair.

[45] Alternative designs for a reredos in Gothic style
Two half-elevations, with scale
Insc: No.4 & No.5
Sepia pen with sepia, grey & pink washes (230×340)

[46] Competition design for a school, c.1849
Ground plan fronting on *Cemetery Road & New Street*; accommodation includes *Sale Shop, Girls School, Boys School, Music Room, Shed for Osier &c*
Scale: 1/16 in to 1 ft
Insc: As above & *General Plan*
s: *Usui Civium, Decorum Urbium* (pseudonym)
w/m: J. Whatman 1849
Pen with pink & grey washes within double ruled border (635×485)

[47] Design for a school (?) in Gothic style, 1852
Principal elevation & unfinished sketch plan of ground floor
d: (on façade) 1852
Pencil & watercolour (370×440)
The two porches at either end of the building and the bellcote suggest that this design could well be for a school.

[48] Design for a villa for a collector of sculpture, 1850
Plan of ground floor with layout of heating system
Scale: 1/16 in to 1 ft
Insc: Labelled & (in pencil) *Plan for warming*
Pen & grey washes within double ruled border (220×275)
Illustrated in *The Englishman's house*, pp.338-360, 'Design No.28, a sculptor's villa ... [for which] during the year 1850 the author, as a matter of amusement, without any thought that his ideas would ever be carried out, made the present design ... The entrance of the building, partly taken from ... the garden entrance to the ancient palace of the Grand Duke of Tuscany, alla Trinita de' Monti. The architecture of Annibale Lippi.' The text, which includes a description of the heating system, is accompanied by plans, elevation, sections and details of the heating system. The plan of the ground floor catalogued above lacks the service wing shown on the published plans and the stair and other details differ.

[49] Design for a villa in Elizabethan style, c.1855
Cross-section
w/m: J. Whatman 1855
Pen & pink wash within double ruled border (240×305), cut at top to shape of chimney
Illustrated in *The Englishman's house*, pp.280-301, 'Design No.25, an Elizabethan villa ... The exterior is a study from the celebrated building, Rushton Hall in Northamptonshire.' Elsewhere the author states that because of the client's death, the design was not executed. The text is accompanied by plans, elevations, longitudinal section, details and perspective. The section catalogued above basically corresponds with the published side elevation.

[50] Design for a villa, 1866
Plan of ground floor with *Drawing room, Dining room, Study, Greenhouse & W.C.*, with semicircular verandah
added in pencil
Scale: 1/8 in to 1 ft
Insc: *Idea for villa*, labelled as above, some dimensions given & (in pencil) *Downe House* ... (indecipherable)
d: (in pencil) 14 Sept | 1866
Pen with pink & grey washes (320×215)

[51] Design for a villa in Gothic style
Perspective
Sepia pen & watercolour (200×285)
Illustrated in *The Englishman's house*, pp. 222-231, 'Design No.21, design for a small country villa ... erected in Devonshire, for a gentleman having a numerous family ... The picturesque style of the time of Henry VII was adopted, and the construction was of brick with stone ashlar facings ...' The text is accompanied by plans, elevations, section, details and perspectives. The perspective catalogued above is a left-handed version of the published perspective and is similar in most respects.

[52] Design for a suburban villa in Italianate style
Main elevation of a 3 bay, 2 storey house with basement
Pen (210×240)
Illustrated in *The Englishman's house*, pp.373-380, 'Design No.32, a suburban villa ... the construction is in brick and stucco, the small columns of the portico are of Bath stone.' The text is accompanied by plans, elevation, section and window details. The elevation catalogued above corresponds with the published elevation, except that on the latter an attic storey with scrolls, urn and statuary has been added.

[53] Design for a half-timbered house
Ground & 1st floor plans
Scale: 3/4 in to 10 ft approx.
Insc: Labelled
Pen with grey & blue washes within double ruled border (300×220)
Verso: Rough pencil details of Gothic panelling
Illustrated in *The Englishman's house*, pp.232-261, 'Design No.22, a villa in the Old English wooden style ... intended to bear the resemblance ... of a first-class Old English half-timbered house ... The design ... was taken from an elevation given in "John Thorpe's Sketch Book". It was to have been erected in a Kentish village.' The text, which includes a discussion of ancient timber houses, is accompanied by floor plans, elevations, sections and perspective. The published plans differ in some details from those catalogued above.

[54] Design for a bow window
Plan & elevation
Scale: 1/2 in to 1 ft
Insc: *Elevation & Plan of the window in bow-room | next dining-room*
Pen with grey, yellow & blue washes (400×240)

Measured drawings
[55] BRYMPTON D'EVERCY (Som): Brympton D'Evercy House
Measured drawings, 1840 (2):
1 Elevation of the S front
Scale: 1/8 in to 1 ft approx.
Insc: *Elevation of the Garden Front of Brympton Manor House, Somersetshire. | Inigo Jones Archt & Mem: The Building has three waterpipes, one is in the | Centre, this has been left out in the drawing, as it would not have had a good effect*
s & d: C. J. Richardson Archt | 7th Decr 1840
Pen & watercolour with black wash border (485×745)

2 Half-elevations of windows, front & side elevations & cross-section of window console, front & side elevation of parapet
Scale: 1 in to 1 ft, 2 in to 1 ft, 1/8 FS
Insc: *Details*
s & d: C. J. Richardson Archt | 7th Decr 1840
Pen & watercolour within black & grey ruled & wash border (525×740)

1-2 Prov: Pres. by C. J. Richardson (F), 1840
The S front of the house was rebuilt shortly before 1696 by an unknown architect (see Pevsner, *S & W Somerset*, 1958, pp.106-109).

[56] LONDON: British Gallery, Pall Mall
Measured drawing
Elevation of *Pilaster and Entablature British Gallery | Pall Mall now destroyed*
Insc: As above
s: C. J. Richardson
Pencil & sepia washes (335×206)
Prov: Pres. by J. L. Douthwaite, Guildhall Librarian, 1940
The British Gallery was erected by Alderman John Boydell in 1819 to exhibit the Shakespeare Gallery pictures. It was demolished and replaced in 1868 by David Brandon's Marlborough-Windham Club, No.52 Pall Mall.

[57] LONDON: House in Chandos Street (now Chandos Place) or Maiden Lane, Westminster
Measured drawings of the staircase, 1840 (2):
1 Section through 3 floors, showing a staircase of 4 flights with a C17 carved balustrade (810×465)

2 Section through 1 flight with elevation of carved balustrade, to a larger scale (630×475)

1-2 Insc: *House in Maiden Lane, Presented by C. J. Richardson Fellow | 20 Jan'y 1840 & (on No.2) Staircase - by - Inigo - Jones*
Pen & watercolour within triple ruled & wash border
Prov: Pres. by C. J. Richardson (F), 1840
Reprd: (No.1) *Builder*, II, 1844, p.554 (2 flights of staircase only)
In a letter published with the drawing, Richardson writes: 'The subject is a portion of staircase still remaining [at] No.5, Chandos Street, Westminster ... The sketch is a copy reduced from a drawing, exhibited by the late Sir John Soane, RA, in one of his lectures at the Royal Academy ...'
The entry for these drawings in the MS catalogue of prints, drawings and photographs in the RIBA Collection 1834-58 reads, 'Section of a Staircase in a House in Chandos Street' (this crossed out and Maiden Lane substituted in pencil). Chandos Street is now (1974) Chandos Place; its continuation eastwards beyond Bedford Street is Maiden Lane.

[58] LONDON: Sir John Soane's Museum, No.13
Lincoln's Inn Fields (Holborn), Camden
Part-plan of ground floor, with scale
s: C. Richardson (sic)
Pen with sepia & blue washes (175×250)
Illustrated in Richardson's *A Popular treatise on the warming and ventilating of buildings* ... 1837, frontispiece, and pp.51-53 contains a description of Mr Perkins's system of heated water 'the perfect success [of which] ... called my attention to the system especially as I well remembered the miserable cold experienced in the office during former periods'. Richardson had been an articulated assistant in Soane's office.

[59] Topographical drawings

bowood (Wilts)

Sketch view of the grand hall with sketch details of balustrade, window, mouldings &c & sketch of the dining-room

Insc: *Bowood* & with notes on colour

d: *Sept 1841*

w/m: J. Whatman 1837

Pencil & watercolour (245×345)

Bowood was partly dem. 1955-56; the grand hall was pulled down, but the dining-room remains. There are in the V&A Prints & Drawings Department two other drawings of Bowood House by Richardson (93H17, Nos.13 & 14).

ENFIELD (Middx): Enfield Palace

Detail of Ceiling of the drawing room of the Palace at Enfield

w/m: T & J H 1868

Pencil with sepia pen inscription (270×275)

The remains of Enfield Palace (dem. 1927) are housed in an annexe near Gentleman's Row, Enfield. These remains include 'a plaster ceiling with thin ribs separating plain panels each with just one badge or emblem' (Pevsner, *Middlesex*, 1951, p.51). This description fits the ceiling drawing catalogued above. Richardson published *An Interior of an old house, Enfield* (i.e. Enfield Palace) in *Studies from old English mansions*, 3rd ser., 1845, pl.3.

GRITTLETON (Wilts): Grittleton House

Interior view of the saloon looking towards the S alcove, with pencil sketch details

Insc: *Saloon at Grittleton - Jos Neeld MP*

Sepia pen & watercolour (335×260)

Verso: Unfinished interior perspective of the saloon looking towards the vestibule

Sepia pen & pencil

Grittleton House was begun in 1848 to Henry Clutton's design. However, Clutton fell out with his client Joseph Neeld and was replaced by James Thomson. For notes, plan and perspective see *Builder*, XI, 1853, pp.279-281.

[60] Sketchbook recording a visit to E Kent, 23

October to 2 November 1837

The sketches are mostly of carved wood decoration from pulpits, fonts, communion tables, strapwork, monuments, corbels &c of churches and some medieval buildings. There are also:

p.10 Section, with measurements marked, of *His Majesty's entrance to the House of Lords*

p.22 Sketch of a rostral column, insc. (*The lower Mich? Angelo*) | *Jany 1st 1826* (sic)

p.36 Design for a public building: plan (see [42])

p.50 Design for a *Garden Seat*: plan & elevations (see [21])

p.53 Alternative designs for a house: plans (see [26])

s: (on front cover) *C. J. Richardson | 24 Manchester St* (this address crossed out & changed in pencil)

21 Carlisle Terrace | Kensington W

d: (on front cover) *Jany 1st 1829* (sic) & variously throughout 23, 25, 27, 30 October & 2 November 1837

Sepia pen & pencil on 116 pages, half-bound in green leather with brown marbled paper boards (190×120)

Prov: Pres. by D. S. Robertson (Hon.A), 1936

There are also in the Collection drawings which appear to be copies made by Richardson. These are: elevation of a capital of the order of the temple of Solomon after Sir William Chambers; plans for No.49 Belgrave Square and No.25 Eccleston Square, Westminster, London, from the office of Thomas Cubitt; and a design for a monument to the Duke of York, 1827, by Sir John Soane (q.v.). See also Smirke, Sir Robert [10]; Smirke, Sydney & others [4], [5].

RICKARDS, Edwin Alfred (1872-1920)

Rickards was born in Chelsea in 1872. He received no formal architectural training but between the ages of fifteen and twenty-one he worked in several London offices, including those of Howard Ince, George Sherrin and Leonard Stokes. In 1897 he collaborated with H. V. Lanchester (q.v.) and James Stewart (q.v.) on a competition design for the Cardiff town hall and law courts, and when their design won, the partnership of Lanchester, Stewart & Rickards was formed. Their practice was to be based almost exclusively on competitions and consequently most of their works are public buildings. Deptford town hall, built from 1903, established their reputation in London. Rickards's admiration for the Continental Baroque (especially French and Austrian) is the guiding influence on his designs, which are notable for their lavish use of sculpture. Rickards produced many grandiose schemes for public monuments but his only large-scale executed work of this kind was the Edward VII memorial at Bristol. Before joining Lanchester he had worked as a freelance draughtsman, and his brilliant and vigorous drawing style was at least as well known as his architectural designs. He was a skilful caricaturist and drew charming illustrations for his friend Arnold Bennett's books *Paris nights* and *The Log of the Velsa*. In 1916 Rickards volunteered for military service but after three months was invalided home from France. While still in the army he made designs for a London County Council staff memorial and a Canadian national war memorial art gallery. He never regained his health and in 1919 fell seriously ill. He died the following year in a sanatorium at Bournemouth. Rickards was elected F in 1906. Bibl: A. Bennett, H. V. Lanchester & A. Fenn, *The Art of E. A. Rickards*, 1920; obituaries: *Builder*, CXIX, 1920, pp.247, 251, 333; *RIBA Jnl*, XXVII, 1920, pp.470-473; information from J. C. T. Warren (A), 1974

Prov: Unless stated otherwise, pres. by J. F. Malyan (A), 1960

[1] LONDON: Town hall, King's Road (Chelsea), Kensington & Chelsea

Preliminary design for the decoration of the N front during the coronation of King George V, 1911 (4):

1 Perspective & details

Insc: *Scheme for decorating Chelsea Town Hall*

Pencil with black & coloured chalk (685×1020)

2 Part outline elevation

Scale: 1/4 in to 1 ft

Insc: *Chelsea Town Hall | Coronation decoration | Front to Kings Road*

s: *E. A. Rickards | 47 Bedford Square*

Pencil & coloured crayon on tracing paper (305×1025)

3 Detail of an end bay

Insc: Labeled, with details of decoration

s: *E. A. Rickards | 47 Bedford Square | WC*

Pencil with coloured chalk & crayon (580×490)

4 Elevation & detail of flagpole

Pencil & coloured chalk on tracing paper (605×420)

[2] LONDON: Memorial to King Edward VII, St James's Park, Westminster

Preliminary design (2):

1 Aerial perspective, showing fountain backed by colonnade

Pencil & watercolour (210×280)

2 Elevated perspective from a more distant viewpoint

Insc: *From the Bridge*

Pencil (280×210)

1-2 Prov: Pres. by H. V. Lanchester (F), 1947

Rickards exhibited a scheme for a memorial to King Edward VII in Parliament Square at the RA in 1911. Neither that nor the scheme shown in [2] was executed.

[3] LONDON: County Hall, Lambeth

Competition design for London County Council staff memorial, 1916

Plan, front & side elevations

Insc: *Design for monument | to commemorate the | members of the London | County Council Staff | fallen in the War*

Pencil & watercolour (560×740)

Exhib: RIBA, Civic Arts Association War Memorials Competition, 1916

This design was placed first in Class 1 of the above competition and was accompanied by a plaster model by the sculptor Henry Poole. The monument was designed to stand in the members' courtyard at County Hall, but was never executed.

[4] Design for a Canadian national war memorial art gallery (3):

1 Transverse section

Pencil & watercolour (645×1000)

2 Perspective

Pencil & watercolour, mounted (410×660)

3 Perspective of the vestibule, with a fountain in the centre & flights of steps leading to the galleries

s & d: *E. A. Rickards Dec/19...* (year indistinct)

Black chalk & watercolour, framed (470×595)

Prov: 1-2 pres. by Lanchester & Lodge (FF), 1968;

3 pres. by Lanchester & Lodge, 1959

Reprd: 1-3 A. Bennett, H. V. Lanchester & A. Fenn, *op. cit.*, pp.15, 17; *Builder*, CXIX, 1920, pp.335, 336; 1-2 *AJ*, CII, 1920, p.259; 3 *AJ*, CIII, 1921, p.163

[5] Design for an exhibition stand (?), with banners insc. *Lanchester 1898-1908* (2):

1 Elevation & perspective

Pencil & watercolour (445×1020)

2 Elevation & perspectives

Pencil (355×520)

This design may possibly be connected with the Lanchester Motor Company, founded by H. V. Lanchester's brother Frederick.

[6] Design for a fountain incorporating a bust on a tall pedestal

Aerial perspective

Pencil (420×345)

Verso: Elevation of a bust on a broad pedestal

Pencil

[7] Preliminary designs for a monument, showing a standing figure on a pedestal (3):

1 Part-elevation & elevated perspectives

Pencil, on the back of a photographic reproduction of a perspective by Rickards of the third church of Christ Scientist, Curzon Street, London (460×330) See Rickards, Edwin Alfred & Lanchester, Henry Vaughan [7].

2 Plan, part-elevations & perspective

Pencil (780×590)

3 Part-plan & elevation

Pencil (1110×390)

The pedestal is shown more richly treated than in No.2.

[8] Design for an equestrian monument (3):

1-3 Perspectives

Black crayon (250×200)

Prov: Pres. by H. V. Lanchester (F), 1947

[9] Design for an equestrian monument backed by a tall open colonnade & an arcaded street
Pen, mounted (575×845)
Prov: Pres. by Lanchester & Lodge (FF), 1970
Exhib: RIBA Town Planning Exhibition, 1910 (No.57)
Reprd: *RIBA Jnl*, 1910, p.574, illustrating a paper by Rickards entitled 'The Art of the monument'; *AR*, XXVIII, 1910, p.53; A. Bennett, H. V. Lanchester & A. Fenn, *op. cit.*, p.73
In the above paper Rickards referred to this design as 'quite imaginary'.

[10] Preliminary design for an organ (4):
1-4 Perspectives
1 Pencil (210×280)
2-4 Pen (210×280-180×230)
Nos.2 & 3 on letterpaper headed *Starborough House / Rugby*.

[11] Design for a poster for the *Artists' War Relief Exhibition*
Insc: As above
Pencil & coloured chalks (280×220)
Prov: Pres. by H. V. Lanchester (F), 1947

[12] Design for a sideboard (3):
1-2 Perspectives
Pencil on the back of a page from the *Builder* for 1912 (335×440)
Pencil (335×440)
Prov: Pres. by H. V. Lanchester (F), 1947

3 Elevation & perspective
Scale: 1/4FS (elevation)
Pencil & watercolour (545×835)
Reprd: A. Bennett, H. V. Lanchester & A. Fenn, *op. cit.*, p.55

[13] Designs for stage sets (3):
1-2 Perspectives of stage beyond proscenium arch, showing the interior of a Gothic church with Baroque furnishings

1 Pencil, on the back of a page from the *Architects' & Builders' Journal* for 1914 (220×310)
2 Pencil (310×450)

3 Perspective of stage beyond proscenium arch, showing the interior of a large saloon
Pencil (280×400)

1-3 Prov: Pres. by H. V. Lanchester (F), 1947

[14] Topographical drawings
Austria
VIENNA: Church of St Peter
View of porch
Insc: *From a / Café*
s & d: E. A. Rickards / *Vienna 08*
Pencil (280×215)
Reprd: *Builders' Journal & Architectural Engineer*, XXVIII, 1908, p.2, illustrating an article by Rickards & Alfred W. S. Cross, 'Some impressions of Vienna'

VIENNA: Unidentified palace
View of entrance
Insc: *From a / Modern / Doorway*
Pencil (550×330)
Reprd: *Builders' Journal & Architectural Engineer*, XXVIII, 1908, p.27, illustrating an article by Rickards & Alfred W. S. Cross, 'Some impressions of Vienna'

France
FONTAINEBLEAU (Seine-et-Oise): Palace
View of a gateway, with railings & foliage in the foreground
Insc: *The Castle / Fontainebleau*
Pencil (280×215)
Prov: Pres. by H. V. Lanchester (F), 1947

NEMOURS (Seine-et-Marne): Café
View
Insc: *Itinerary of the Forest. Hotel de L'Ecu - Nemours. The Café / not published*
Pencil (280×215)
Prov: Pres. by H. V. Lanchester (F), 1947

Great Britain
LONDON: Victoria & Albert Museum (Kensington), Kensington & Chelsea, exhibit
Study of plaster model by Alfred Stevens for the Wellington monument in St Paul's cathedral
Pen, on a page from the *Builder* for 1910 (315×180)
Reprd: *RIBA Jnl*, XVII, 1910, p.572, illustrating an article by Rickards entitled 'The Art of the monument'; *Architects' & Builders' Journal*, XXXI, 1910, p.549

LONDON: Victoria & Albert Museum (Kensington), Kensington & Chelsea, exhibit
Study of *The Arm of an Altar Stall. / From the Abbey of St Denis. France / 15 Cent*
Insc: As above & drawn from a cast in the South Kensington Museum
s & d: E. A. Rickards / *May. 3. 92*
Pencil (335×255)

View of a fireplace
Insc: *From / Sketch Model / By Ernest Gillick / Nottingham*
Pencil (300×230)

View of a Fireplace And / Accessories by / W. R. Lethaby
Insc: As above & Marble And Onyx / C. Iron Grate
s & d: E. A. Rickards / *Oct. 96*
Pencil (355×510)

Electric / Bell / Push (In Bronze) by F. Marriott
View
Pencil (300×240)

French Cabinet / 16th Cent (Oak)
Section, part-elevation & perspective
Pen (355×250, irregular)

Portrait study of Arnold Bennett
Pencil (260×195)
Bennett and Rickards were close friends, and in A. Bennett, H. V. Lanchester & A. Fenn, *op. cit.*, Bennett wrote: 'The two most interesting, provocative, and stimulating men I have yet encountered are H. G. Wells and E. A. Rickards.'

Two sheets of sketch portraits & caricatures
1 Recto & verso
Pencil (510×360)
2 Crayon (440×290)

Illustrations for the book *Paris nights* by Arnold Bennett (3):
1 Scene entitled 'The Castle Gardens'
Pencil, mounted (270×210)
Reprd: A. Bennett, *Paris nights*, 1913, p.204

2 Scene entitled 'The Club of the Future'
Pencil & wash, mounted (355×265)
Reprd: A. Bennett, *op. cit.*, p.102

3 Scene entitled 'The Restaurant'
s: E. A. Rickards
Pencil (500×395)
Reprd: A. Bennett, *op. cit.*, p.86; A. Bennett, H. V. Lanchester & A. Fenn, *op. cit.*, p.99
1-3 Prov: Pres. by H. V. Lanchester, 1947

Study for lithograph 'The Bridge to Peace'
Insc: Verso *Richmond Bridge / Study for War Lithograph*
Pencil & chalk (400×270)

RICKARDS, Edwin Alfred & LANCHESTER, Henry Vaughan (q.v.)
(Lanchester & Rickards)

[1] BRISTOL: Memorial to King Edward VII, Park Street
Preliminary designs & working drawings for a statue of the king on a pedestal combined with a fountain & other sculptural groups (16):
1-8 Preliminary designs
1-7 Studies showing variations in the detailed arrangement & relative dimensions of the parts; aerial perspectives; recto & verso (4-5); No.7 includes an aerial perspective of an unidentified public building facing a square
Pencil (410×335-685×1020)

8 Perspective (drawn in greater detail than Nos.1-7)
Pencil, watercolour & pastel (555×835)
Prov: Pres. by Lanchester & Lodge (FF), 1968

9-16 Working drawings
Plans, elevations, sections & details
s & d: Lanchester & Rickards *Archts. 47 Bedford Square London Feb.-Sep. 1911*
Pen on tracing paper (730×1030)
Prov: Pres. by Lanchester & Lodge (FF), 1957
Lit: T. H. B. Burrough, *Bristol*, 1970, p.51
The executed design incorporates a standing figure.

[2] CARDIFF: Glamorgan county hall
Preliminary studies for competition design (2):
1 Sheet of studies, including elevations, perspectives, rough interior perspectives, part-plans, part-section & detail; also aerial perspective of fountain, sketch caricatures & portraits
Pencil (1115×685)

2 Part-elevation of main façade & transverse section
Pencil (410×735)
Reprd: A. Bennett, H. V. Lanchester & A. Fenn, *op. cit.*, p.45

The competition of 1908 was won by E. Vincent Harris & T. A. Moodie. Lanchester & Rickards had already submitted, without success, a plainer version of this design in the 1904-05 competition for municipal buildings at Bromley, Kent.

[3] CARDIFF: National Museum of Wales, Cathays Park
Preliminary study for competition design
Part-elevation showing a large central dome & a cupola over the end bay
Pencil & coloured chalk, on tracing paper (425×595)
The competition of 1910 was won by A. D. Smith & C. C. Brewer [10].

[4] EDINBURGH: Usher Hall
Preliminary studies for competition design (3):
1 Plan, elevation, section & interior perspective
Pencil (685×1115)

2 Elevation & perspective
Pencil (699×470)

3 Perspective
Pencil & black chalk, mounted (445×725)
Prov: Pres. by Grahame B. Tubbs, 1947

The Usher Hall competition was held in 1910 and the designs assessed by Sir Aston Webb. The Lanchester & Rickards design was not placed. The existing hall was built 1911-14 to the design of Stockdale, Harrison & Sons and Howard H. Thomson.

[5] LONDON: Wesleyan (afterwards Methodist) Central Hall, Prince's Street (now Storey's Gate), Tothill Street & Matthew Parker Street, Westminster
Site surveys, preliminary designs, design & contract & working drawings, 1905-12 (130):
1-2 Site survey drawings

1 Plan of Royal Aquarium Property

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

Insc: As above & labelled

s: Edgar H. Selby | Architect | 8 Buckingham Street | Adelphi WC

Pen on linen (645 × 820)

2 Plan showing position of 4 trial holes, approximate sections of soil below level of contract No.1 & sections of trial holes

Scale: $\frac{1}{32}$ in to 1ft (sections of trial holes), $\frac{1}{4}$ in to 1ft

Insc: As above, labelled, dimensions given & with notes

s: Corderoy, Selby & Corderoy | 21 Queen Annes Gate, S.W.

Pencil, pen, green pen & coloured washes (480 × 450)

It is stated on this drawing that the trial holes were opened in 1906.

3-6 Preliminary designs

3 Details of S & E elevations

Insc: Dimensions given

Pencil & grey wash (505 × 685)

4 Perspective from the W towers of Westminster Abbey

Pencil on card (390 × 505), upper left & right corners damaged

3-4 Prov: Pres. by J. L. Malyan (A), 1960

5 Perspective from the W towers of Westminster Abbey

Insc: As above & labelled

Pencil & grey wash (880 × 1085)

Prov: Pres. by Lanchester & Lodge, 1968

Exhib: RA 1906, No.1393

6 Perspective of centre doorway in E front

Pencil (460 × 275)

Prov: Pres. by Henry Vaughan Lanchester (F), 1947

3-6 Lit & reprd: AR, XVIII, 1905, pp.28-31 (No.5 reprd); *British Architect*, LXIII, 1905, p.456 (No.5 reprd); *Builder*, LXXXVIII, 1905, pp.682-683 (No.5 reprd); BN, LXXXVIII, 1905, p.893 (No.5 reprd); BN, LXXXIX, 1905, pp.113, 253

The above four drawings represent the design with which Lanchester & Rickards won the second competition, 1905. They differ from the executed design only in minor details.

Design

7 Details of S & E elevations

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

Insc: As above, labelled & dimensions given

s: Architects | Lanchester & Rickards

Pencil, coloured washes & watercolour, linen-backed (955 × 1245)

Prov: Pres. by Lanchester & Lodge, 1968

Exhib: RA 1907, No.1522; Paris, Exposition anglo-française d'architecture ancienne & moderne, 1914, No.150

8-130 Contract & working drawings, 1906-12

8-76 General drawings, 1906-12

8 Plan at level A, No.28, Dec. 1907

9 Plan at level B, No.29 & 2C.c, June 1908

10 Plan at level C, No.30, Dec. 1907

11 Outline plans at levels E, G & H (superimposed), Oct. 1907

Prov: Pres. by Adams, Holden & Pearson, 1972

12 Plan at level E, No.32, 1907

13 Plan at level F, No.33, Dec. 1906

14 Plan at level G & of towers at level H, No.34 & 35, Dec. 1907

15 N elevation, No.38, Dec. 1906

16 E elevation in outline, Oct. 1907

Prov: Pres. by Adams, Holden & Pearson, 1972

17 E elevation

18 Section on line BB, No.43, Dec. 1906

19 Section on line DD, No.45

20 Section on line EE & sections of SW area looking S & NW area looking N, No.46, Jan. 1907

8-20 Scale: $\frac{1}{8}$ in to 1ft

21 Block plan, No.48, Oct. 1907

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

Prov: Pres. by Adams, Holden & Pearson, 1972

22 Plan & section showing vaults & pavement lights, No.61, April 1907

23 Plan showing frontage line of old Royal Aquarium, No.68, Dec. 08

Prov: Pres. by Adams, Holden & Pearson, 1972

24 Plan of seating in large hall, No.98, Sept. 1912

22-24 Scale: $\frac{1}{8}$ in to 1ft

25 Plan & section at SE angle showing existing sewer &c, 2nd contract sheet K, Oct. 1907

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

26 Details of S facade of SE pavilion, No.100, 1906

27 Details of central portion of E front, No.101

28 Detail plans of principal staircase at levels D & E, No.102

29 Detail plan of principal staircase at level F, No.103S

30 Details of ante-hall & foyer at level G, No.105, Feb. 1907

31 Detail section of principal staircase on line AA, No.106S

32 Detail section of entrance hall on line BB, No.107, Dec. 1906

33 Detail section of vestibule & tower staircase, No.108, 1906

34 Details of ceiling to entrance hall, No.109, Dec. 1906

35 Details of doorways in central portion of S facade, No.110, March 1907

36 Detail section on line CC at levels B & D, No.111, Jan. 1907

37 Detail section of SW pavilion showing staircase, No.112, May 1907

38 Details of vestibule & staircases to W entrance, No.114, 1907

39 Details of transepts at level H on N, S & E elevations, No.117, Jan. 1907

40 Details of upper central portion of W front, No.118, Feb. 1907

41 Details of chimneys on W facade, No.119, March 1907

42 Details of library & small hall, No.121, May 1907

43 Details of large hall, No.123, Sept. 1907

44 Details of interior of large hall, No.124, Feb. 1907

45 Detail plan & section of ceiling to large hall, No.125, Aug. 07

46 Details of pavement lighting, No.130, Mar. 1907

47 Detail plan of SW angle at level D, No.132, April 1907

48 Details of lower portion of W pavilion to S front, No.133, March 1907

49 Detail sections at SW angle, No.135, April 1907

50 Details of entrance to room 116 from Tothill Street, No.137, Nov. 1907

51 Detail plan of dome showing leadwork, No.138, Nov. 1907

52 Detail elevation, sectional elevation & sections of dome No.140, March 1908

53 Detail elevations & section of lantern to dome showing leadwork, No.141, Feb. 1908

54 Rough details of dome showing leadwork

55 Detail plans of conference hall & staircases to NE pavilion, No.143, Jan. 1908

56 Detail sections of staircases to NE pavilion, No.146, Jan. 1908

57 Details of lavatories at level C, No.151, June 1910

58 Details of lantern to dome showing carpentry, No.160, March 1908

59 Detail plan of conference hall showing panelling, No.163, April 1908

60 Detail plan of small hall showing panelling, No.165, April 1911

61 Detail elevations of panelling to small hall, No.166

62 Details showing setting-out of stone plinth in areas 18 & 26, No.180, Dec. 1908

63 Details of domed ceiling over tea room, No.184, Jan. 1909

64 Details of duct opening in tea room &c, No.191, May 1909

65 Details of doorways in vestibule & entrance hall, No.193, June 1909

66-67 Details of setting for 2 10'-0" × 7'-0" multitubular boilers, Nos 202 & 203, Sept. 1909

68 Details of beams over office 142, No.205, Sept. 1909

69 Details showing flues in stack at NW angle, No.206, Oct. 1909

70 Detail showing setting-out of marble columns & pilasters in ante-hall & N & S foyers at level F, No.208, Oct. 1909

71 Details of panelling in corridor 114, No.250, March 1911

72 Details of Roman stone paving in entrance hall, vestibule & staircase lobbies, No.256, June 1911

73 Revised details of mouldings below balustrade on dome, No.263, Oct. 1911

74 Revised detail elevations of panelling & cupboards in library, No.264, Nov. 1911

26-74 Scale: $\frac{1}{2}$ in to 1ft

75 Rough details of organ & organ case, No.265, Nov. 1911

76 Details of platform in conference hall, No.697, Feb. 1912

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

77-110 Structural drawings, 1907-10

77 Plan of concrete raft foundation

78 Foundation plans Nos 1 & 2, No.1

79-83 Plans at levels B-C, C-D & D-E, E-F & F-G, of false ceilings to galleries & level G-H & levels H & J, Nos.1000 to 1004, Dec. 1907

77-83 Scale: $\frac{1}{8}$ in to 1ft

84-85 Details of columns M1 & M8, M2 & M3, Nos 1005 & 1006, Dec. 1907

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

86 Details of girder 103, No.1007, Dec. 1907

Scale: 1in to 1ft

87-89 Details of chorus, N & S & E galleries, Nos 1008, 1010 & 1011, Dec. 1907

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

90 Details of girders 138 & 139, No.1013, Dec. 1907

Scale: 1in to 1ft

91 Details of pendentive lattices & concrete beam to carry dome, No.1014, Dec. 1907

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

92 Details showing connection of dome girders to stanchions, No.1015, Dec. 1907
Scale: $\frac{1}{4}$ in to 1ft

93 Detail plan of inner dome, No.1016, Dec. 1907

94 Detail plan of steelwork to main dome, No.1019, Mar. 1908

95 Detail elevations of steelwork to main dome, No.1020, Mar. 1908

96 Detail developed plan of principals at angles of main dome, No.1021, Mar. 1908

97 Detail perspectival sections of steelwork to carry lantern, No.1022, Mar. 1908

98 Detail plans & section of steelwork to lantern, No. 1023, Mar. 1908

99 Detail plans & section of steelwork to lantern

93-99 Scale: $\frac{1}{2}$ in to 1ft

100 Details of stanchions S1 & S2, No.1024, Mar. 1908

101 Details of connection between girder 108 & stanchion M6, No.1032, Oct. 1909

100-101 Scale: 1in to 1ft

102 Detail sections AA, BB & CC

103 Details of domes over foyers
Scale: $\frac{1}{2}$ in to 1ft

104 Details of floor over conference hall at level E, revised 29/6/09
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft

105 Details of gallery corners next to columns M1, M8 & M6, M7

106 Detail half plan of steelwork in dome, No.20, 7-7-1910

107 Details of main truss & central framing of dome, No.21, 7-7-1910

108 Details of steel framing under lantern of dome, No.22, 8-7-1910

109 Details of hip truss to dome, No.23, 8-7-1910

110 Detail developed plan of hip rafters & diagonal bracing, No.24, 7-7-1910

105-110 Scale: $\frac{1}{2}$ in to 1ft

111-130 Services drawings, 1908-11

111-118 Plans at levels A to H, showing heating & ventilation, Nos 3437-13, 15, 17, 19, 21, 23, 25 & 27 (Lanchester & Rickards Nos 28 to 35), June 17th 1909
Scale: $\frac{1}{8}$ in to 1ft

119 Details showing arrangement of warming apparatus in bank premises, No.3437-83, April 2nd 1910
Scale: $\frac{1}{2}$ in to 1ft

120-123 Details of concrete beds for vacuum pumps & motor & motor beds for main exhaustor, bottom plenum blower & top plenum fan, Nos 3437-119, 121, 123 & 125, June 24 1910
Scale: 1in to 1ft

124 Details of Shone pneumatic sewage ejectors of 50 gallons capacity, arranged to work alternately, No.508 (Lanchester & Rickards No.2C 111), 1/4/08
Scale: $\frac{1}{2}$ in to 1ft

125 Details showing general arrangement of air lift pumping plant, tracing No.2179, May 28th 10
Scale: $\frac{3}{4}$ in to 1ft

126 Detail showing alterations & additions to the new water supply, tracing No.2203, Oct. 4th 1910

127-129 Details of 11cwt electric passenger lift, gear foundation & lift car, Nos S1049/1 & S1049/2, 25/8/10 & (No.129) Aug. 16th 1910
Scale: $\frac{1}{2}$ in to 1ft

130 Detail showing revised arrangement of club room service, No.10387, Oct.-17-11
Scale: $\frac{1}{8}$ in to 1ft

8-130 Insc: As above, labelled, dimensions given; Nos.26-28, 32, 33, 38, 41-43, 45, 58, 79-85, 87, 89, 91-93 stamped This is drawing No. . . referred to in the contract of (red pen) February 16 1909 (pen) Dove Brothers Ltd; No.78 (red pen) This is the drawing. . . referred to in the contract between the trustees of the Wesleyan Methodist Hall and Messrs Dove Bros Ltd dated (blank) & (pen) Dove Brothers Ltd & Fredk Dove

8-16, 18, 20-76, 79-98, 100, 101 s: Lanchester & Rickards Architects 47 Bedford Sq | London WC (or similar)

103, 105 s: The Trussed Concrete Steel Co. Ltd | Caxton House, Westminster S.W. | H de Colleville Chief Engineer 106-110 s: (stamp) Archibald D. Dawmay | and Sons, Limited, | Engineers, | Steelworks Rd. S.W., | 39, Victoria Street, S.W., | East Moors, Cardiff, | and | 65, Quay Side, Newcastle-on-Tyne

111-123 s: (stamp) Ashwell & Nesbit, Ltd | Warming & Ventilating Engineers, | London & Leicester | London or (most sheets) Leicester

124 s: Shone & Auet | 47 Victoria Str

125-126 s: (stamp) Arnold Goodwin & Son Ltd | General Engineers | Sumner St., Southwark Bridge, London, S.E.

127-129 s: (stamp) Wm. Wadsworth & Sons | Lift Makers, | Bolton, England

130 s: Richard Crittall & Co. Ltd | Engineers | 197 Wardour St | London. W.

8-130 d: As above

Various media on cartridge, linen-backed cartridge, linen, tracing paper, cartridge-backed tracing paper & detail paper; Nos.13, 15, 18-20, 26-29, 31-33, 35, 38, 39, 41-43, 45, 48, 49, 52, 57, 58, 60, 78-85, 87-89, 91-93, 103-118, 120-129 are prints, many with additions in various media (1345 x 740, 740 x 1345 largest), many sheets damaged

7-130 Lit & reprd: A. Bennett, H. V. Lanchester & A. Fenn, op. cit., pp.31, 33 (No.7 (2 details) reprd): AR, XXI, 1907, pp.257-267 (Nos.7 (2 details), 13, 26-29, 31, 32, 39 reprd); Builder, XCIII, 1907, p.702 (No.7 reprd); BN, XCIX, 1910, pp.930-935; Architects' & Builders' Journal, XXXVI, 1912, pp.354-356, 363-366 (Nos.28, 29, 31, 32 reprd), 408-411 (No.7 (2 details) reprd); Builder, CIII, 1912, pp.411-416 (Nos.84 (detail), 93-95 reprd); British Architect, LXXIX, 1913, p.36

1-2, 8-10, 12-15, 17-20, 22, 24-130 Prov: Pres. by Lanchester & Lodge, 1972
See also Rickards, Edwin Alfred, Lanchester, Henry Vaughan & Lucas, Geoffrey (Lanchester, Rickards & Lucas)

There are also in the Collection drawings by various architects showing the relationship of Central Hall and the adjacent Westminster Hospital (dem. 1951) in order to illustrate objections to proposed towers above the E front of Central Hall, 1909 (pres. by Lanchester & Lodge, 1972, and by Adams, Holden & Pearson, 1972), and drawings by Lanchester & Lodge for works at Central Hall, 1934-64 (pres. by Lanchester & Lodge, 1972).

[6] LONDON: Charing Cross railway station, Westminster

Design for rebuilding

Aerial perspective

Insc: Proposed alterations

Pencil & grey wash (510 x 690)

This design shows the station removed to the south bank of the Thames and connected to the north bank by a large road bridge. A similar scheme was exhibited by Colcutt & Hamp at the RA in 1907 and another (possibly identical) design by the same architects was shown at the RA during the Town Planning Conference of 1910.

[7] LONDON: Third church of Christ Scientist, Curzon Street, Westminster

Preliminary design (2):

1 Elevation & detail of interior of apse

Pencil (500 x 450)

Verso: Elevation & perspective of an unidentified public building

Pencil

2 Rough interior perspective, looking towards the organ

Pencil (380 x 1020)

Verso: Designs for brackets of roof over main hall

Pencil

See also Rickards, Edwin Alfred [7].1

1-2 Lit: AR, XXXII, 1912, pp.93-98

The church was built 1910-12 without a tower, though one was added about 1930. Pevsner, London 1, 1973, p.503: "... a remarkably secular-looking front. One feels at first it might be the entrance to a prosperous insurance company."

[8] LONDON: County Hall, Lambeth

Competition design, 1907

Perspective

s & d: E. A. Rick(ards) | Del. 19(07) (damaged)

Pen on card (820 x 580)

Reprd: Builder, XCIV, 1908, p.70; Builder, CXIX, 1920, p.336; A. Bennett, H. V. Lanchester & A. Fenn, op. cit., p.49

This design was submitted, unsuccessfully, in the preliminary competition of 1907. The final competition was won by Ralph Knott, and County Hall was built to his designs between 1911 and 1933. In an interview reported in Builders' Journal & Architectural Engineer, XXX, 1909, pp.337-338, Rickards stated that he considered the County Hall design his finest work to date.

[9] LONDON: Regina Hotel, Kingsway (Holborn), Camden

Design

Outline elevation & part-elevation

Insc: Kingsway | Regina Hotel

Pencil (640 x 530)

Verso: Outline site plan

Pencil

No Regina Hotel was ever built in Kingsway.

[10] LONDON: Nos.144-146 New Bond Street, Westminster

Design for P. & D. Colnaghi & Obach
Perspective of main front

Insc: (on façade) *Colnaghi*

Pencil & wash on card (610 × 530)

Repr: *Builder*, CVII, 1914, p.590

Completed in 1913, this building is now occupied by Frank Partridge & Sons, antique dealers. Only the basement, ground and first floors were used by Colnaghi's; the rest was let as offices.

[11] LONDON: St Paul's bridge, City

Preliminary design & competition design (3):

1 Preliminary design

Front & side elevations of buildings flanking the approach & perspectives showing treatment of piers

Pencil (690 × 1020)

Verso: Unidentified site plan & elevation

Pencil

2-3 Competition design

2 Perspective showing S end of bridge from NE

Insc: *View of Abutment & Stairs at Bankside*

Pencil & grey wash (655 × 500)

3 Perspective of Bridge over Queen Victoria Street

Pencil & grey wash (655 × 500)

In 1909 the City Corporation Bridge Estates Committee decided to build a new bridge between Southwark and London bridges. A furious controversy followed, in which the committee defended its routing of the N approach via St Martin-le-Grand, while the architectural profession as a whole supported an alignment on the dome of St Paul's. When at length a competition was held in 1914, the St Martin-le-Grand route was stipulated. The winning design was by G. Washington Browne of Edinburgh (see *Builder*, CVI, 1914, p.756), but none of the designs submitted was exhibited. The First World War intervened before anything could be built, and the scheme was never revived. For another design see Richardson, Sir Albert Edward [2].

[12] LONDON: Port of London Authority head office building, Trinity Square, City

Preliminary studies for competition design (2):

1 Part-plan, elevation & perspective from Trinity Square

Pencil (485 × 335)

2 Elevation of main front, with part-elevation of Trinity House

Pencil (360 × 500)

Repr: A. Bennett, H. V. Lanchester & A. Fenn, *op. cit.*, p.39

Lanchester & Rickards's design was among six selected in the 1912 preliminary competition. The final competition was won by Sir Edwin Cooper and the existing structure (which no longer houses the Port of London Authority and is now (1974) called Amalgamated House) was built to his designs between 1912 and 1922.

[13] LONDON: Government offices, Whitehall, Westminster

Preliminary designs & competition design for the Board of Trade (4):

1-3 Preliminary designs

1 First floor plan

Pencil (645 × 690)

Verso: Perspective from NE, showing fronts to Embankment & Horseguards Avenue

Pencil

2 Elevation & part-plan of Embankment front

Pencil (370 × 690)

3 Perspective from NE

Pencil (645 × 690)

4 Competition design

Insc: *Perspective from Embankment Gardens*

Pencil & grey wash on board (555 × 750)

A preliminary competition was held in 1913, but Lanchester & Rickards were not among those invited to enter for the final competition. The winning design was by E. Vincent Harris and was not executed until after the Second World War. The building now (1974) houses the Ministry of Defence.

[14] Theoretical town planning schemes (3):

1 Design for a Main Thoroughfare

Elevated perspective

Insc: (Re)cessed Treatment (damaged); No 67 / (Town Planning) Exhibition (damaged label)

Pencil & grey wash, mounted (480 × 645)

2 Design for a Water Avenue

Aerial perspective

Insc: As above

s: Lanchester & Rickards

Pencil & grey wash, mounted (600 × 470)

3 Design for a Forecourt to a Park

Aerial perspective

Insc: As above

s: Lanchester & Rickards

Pencil & grey wash, mounted (430 × 660)

1-3 Exhib: RA; RIBA Town Planning Conference, 1910

Repr: *RIBA Jnl*, XVI, 1909, pp.265, 270, 274, illustrating a paper by H. V. Lanchester, 'Town and country: some aspects of town planning'; (1 & 3 only) RIBA Town Planning Conference, Transactions, 1911, pp.459, 460

Unidentified designs

[15] Preliminary designs for a hotel (2):

1 Elevation & details

Insc: *Hotel Entrance & Restaurant Entrance*

Pencil (390 × 555)

2 Part-elevation

Pencil (515 × 420)

This design differs from No.1 in many points, notably the omission of a ground floor arcade.

[16] Preliminary design for a 3 bay house with 2 storeys & an attic storey with dormers & Dutch gables

Elevation of main front & 1 side front

Pencil (690 × 500)

[17] Preliminary design for a commercial building on a corner site in a free dix-huitième style

Elevated perspective

Pen (550 × 330)

[18] Preliminary design for a commercial building on a corner site in a free Wren style

Perspective

Insc: *It is a mistake from the letting point of view to show all this front in shadow. People will say "what a gloomy building"*

Pencil & grey wash (540 × 685)

[19] Design for offices

Perspective

Insc: *New Public Offices*

Pencil, black chalk & watercolour heightened with Chinese white on card (600 × 1100)

RICKARDS, Edwin Alfred (deceased),

LANCHESTER, Henry Vaughan (q.v.) & LUCAS, Geoffrey (q.v.) (Lanchester, Rickards & Lucas)

LONDON: Wesleyan (afterwards Methodist) Central Hall, Prince's Street (now Storey's Gate), Tothill Street & Matthew Parker Street, Westminster

Design for new doors, exits &c, 1922 (5):

1-5 Plans of basement, ground level, ground floor, mezzanine between ground & 1st floors & 1st floor

Scale: 1/4 in to 1 ft

Insc: As above, labelled & sheets numbered 1003 to 1007

s & d: Lanchester, Rickards & Lucas / 19 Bedford Square W.C.1. / (except No.4) July 28th 1922

Prints on linen with pen, red pen & pencil added (815 × 660)

Prov: Pres. by Lanchester & Lodge, 1972 (this presentation also included uncatalogued drawings by Lanchester & Lodge for various works at Central Hall, 1934-64)

RICKARDS, Edwin Alfred, LANCHESTER, Henry Vaughan (q.v.) & STEWART, James S. (q.v.)

(Lanchester, Stewart & Rickards)

[1] CARDIFF: Town hall & assize courts

Preliminary designs (8):

1-3 Preliminary designs for town hall

1 Elevation & perspective of clock tower

Pencil (690 × 610)

This design differs from both the competition design and the tower as executed but is identical with the design exhibited at the RA in 1898.

2 Part-plans, longitudinal section, transverse section & perspectives of assembly hall

Pencil (520 × 690)

Verso: Part-plan of central bay

Pencil

3 Part outline plan & elevation of electrolier

Pencil (690 × 250)

A total of four electroliers of this type were installed, three in the assembly hall, one in the council chamber.

4-8 Preliminary designs for law courts

4 Part-elevation of centrepiece of E front, showing portico in antis

Pencil (720 × 1100)

This design corresponds, with certain minor exceptions, to the front as executed. The competition design does not include a portico but the executed front is shown in the design published in *Builder*, LXXVII, 1889, p.178.

5 Part-elevation of S front, perspective of cupola of N front, details

Pencil & grey wash (730 × 560)

Verso: Perspectives of alternative treatments of 1st floor rooms in pavilions of S front, details of window leading & ironwork; portraits & caricatures

Pencil

6 Elevation of S front, outline elevation & perspective of W front

Pencil (405 × 575)

The S front is shown with two bays more than the competition design but with the same number as in the design published in *Builder*, LXXIV, 1898, p.442, and as actually built.

7 Part-plan, elevation & details of end position of S front

Pencil (1100 × 720)

8 Part perspective of staircase to assize hall, looking towards entrance; in the margin, sketch of scrolled pediment

Insc: *Entrance | Lobby | Law Courts*
Pencil, sepia pen & wash (770×560)

1-8 Lit: *AR*, XX, 1906, pp.233-264; J. B. Hilling, *Cardiff and the valleys*, 1973, pp.147-152
A single competition was held for the town hall and assize courts in 1897, with Alfred Waterhouse as assessor. The second premiated design was by Gibson & Russell and the design placed third was by Cooksey & Cox. Work on the successful design by Lanchester, Stewart & Rickards was in progress from 1898 to 1906. Nos.1-8 represent various stages in the transition from the competition design to the executed design. Nos.1 & 4-6 are probably preparatory to the revised design of 1898, a perspective of which was exhibited at the RA in that year. Both buildings essentially unaltered, 1974.

[2] GODALMING (Surrey): Town hall
Perspective

Insc: *Godalming | New Town | Hall*
s: *Lanchester Stewart & Rickards - Architects*
Pen (320×390)

Prov: Pres. by H. V. Lanchester (F), 1947
Lanchester, Stewart & Rickards won the 1898 competition but their design was not executed.

[3] KINGSTON-UPON-HULL (Yorks): Town hall
Preliminary studies & competition design (3):

1-2 Preliminary studies

1 Part-elevation of main front
Pencil (380×675)

2 Perspective, showing tower over centre of main front, with sketch detail [Fig.85]
Pen (205×120)

Prov: Pres. by H. V. Lanchester (F), 1947

3 Competition design

Part-elevation of centre part of main front
Scale: $\frac{1}{2}$ in to 1 ft

Insc: *No 6 | Detail of Central Portion Of Façade*
Pencil (620×940)

Lanchester & Rickards's design was entered, unsuccessfully, for the 1903 competition. The existing town hall of 1906-14 is by Russell, Cooper & Davis with C. E. Mallows.

[4] LONDON: Deptford town hall, New Cross Road (Deptford), Lewisham

Design for council chamber

Interior perspective from public gallery

Insc: *The Town Hall | Deptford | View shewing interior of Council Chamber*

s & d: *Lanchester and Rickards | Architects 1904 & E A Rickards del | 1904*

Pencil & coloured chalk (875×670)

Prov: Pres. by Lanchester & Lodge (FF), 1968

Exhib: RA 1905

Reprd: *Academy Architecture*, XXVII, 1905, p.16;
Builder, LXXXVII, 1904, p.252; *Builders' Journal & Architectural Record*, XX, 1903, p.180; *RIBA Library Bulletin*, XXIII, No.3, 1969, p.4

A competition was held in 1902 and assessed by John Belcher. Building lasted from about 1903 to 1907. The council chamber was executed more simply than in this design, and the furnishings were not designed by Lanchester & Rickards.

[5] LONDON: Nos.148-166 Old Street (Finsbury), Islington

Preliminary designs, perspectives & details for factory & offices for Bovril Ltd

Pencil (760×550)

Lit: *AR*, XVI, 1904, pp.18-23

Work on this building was completed in 1899, the date inscribed on the tablet over the main entrance. Bovril Ltd moved to Enfield in 1966 and the Old Street building has since been demolished.

RICKMAN, Thomas (1776-1841)

Born the son of a grocer and druggist whom he assisted in business until 1797, when he took up the same kind of work in London and later at Saffron Walden in Essex. At his father's request, he studied medicine and in 1801 began to practise at Lewes, Sussex, but gave up this profession after two years. From 1803 to 1808 he was in employment with a London corn merchant and from 1808 to 1813 as a clerk in the office of a Liverpool insurance broker. It was while there that he designed his first building (Everton church, 1812-14) and that he wrote the long article on architecture that was in 1817 reprinted as *An Attempt to discriminate the styles of English architecture from the Conquest to the Reformation*. It is, indeed, more by this work than as an architect that Rickman is well known and his terms 'Norman', 'Early English', 'Decorated' and 'Perpendicular' are now in standard use by writers on Gothic architecture in England. In that same year, 1817, he opened an architect's office in Liverpool, and the following year Henry Hutchinson became his first pupil. In 1820 Rickman started a second office in Birmingham with Hutchinson there as partner until his death in 1831. About this time, Rickman's health began to fail, and in 1835 R. C. Hussey (q.v.) entered the Birmingham office, becoming a partner and, indeed, increasingly taking on the work of the office. Rickman's son by his third wife was Thomas Miller Rickman FSA (q.v.), who became Hussey's pupil. In addition to his book of 1817 Rickman published a number of archaeological works including an account of the architectural history of Chester cathedral and 'A Tour in Normandy and Picardy in 1832' and 'Four letters on the ecclesiastical architecture of France and England', both in *Archaeologia*, XXV, 1833. His churches, for all the accuracy of their Gothic detail, are architecturally dull but of interest for the use they make of cast iron tracery.

Fifty-seven of Rickman's personal diaries, 1818-34, are in the RIBA MSS Collection. His work books, 1821-37, and some early drawings are in the BM (Add. MSS 37793-37802, 37803). Mr John Bailey (A) has two early notebooks, used as sketchbooks and also containing the first draft of *An Attempt to discriminate the styles of English architecture*...
Bibl: *APSD*; *Colvin*; *DNB*; T. M. Rickman, *Notes on the life of Thomas Rickman*, 1901

Except where stated otherwise, all the drawings catalogued below were pres. by Miss Mary A. Lynam (T. M. Rickman's niece), 1912

[1] BAYNARDS PARK (Surrey)

Designs for additions in a Tudor style to the house for the Rev. T. Thurlow, 1834 (5):

1-3 Design A

1 *Elevation of West Front with Entrance Gateway*
w/m: J. Whatman 1829
(410×630)

2 *Elevation of South or Garden Front*
(500×750)

3 *Elevation of the North or Entrance Front*
(505×750)

1-3 Scale: $\frac{1}{10}$ in to 1 ft

Insc: As above, *Design for Additions at Baynards, For | The Revd T. Thurlow & numbered 12863, 12864 & 12865 respectively*

s & d: *Thos Rickman | Architect Birmingham | 2 mo 1834*

Pen & sepia wash

4-5 Design B

4 *Elevation of the Entrance Front*

w/m: J. Whatman 1833

(420×620)

5 *Garden Elevation*

(425×580)

4-5 Scale: $\frac{1}{12}$ in to 1 ft

Insc: As above, *Baynards, For | Revd T. Thurlow & numbered 13303 & 13304 respectively*

s & d: *Thos Rickman | Architect Birmingham | 7th mo 1834*

Pen & sepia wash

[2] BIRKENHEAD (Cheshire): Church of St Mary, Priory Street

Design for an aisleless church with polygonal altar recess & bellcote, Decorated in style, 1819

Perspective from the SE set in a landscape

Insc: (on mount) *65/4 & (in pencil) Birkenhead*

Pencil, sepia pen & watercolour, mounted (305×430)
Lit: *Pevsner & Hubbard, Cheshire*, 1971, p.81

The commission for St Mary's was given to Rickman by F. R. Price, who was then planning the development of Birkenhead as a bathing resort. Transepts were added in 1832-35 and there were further alterations in 1883. The building still (1973) stands.

[3] BIRMINGHAM: RC cathedral church of St Chad, Bath Street

Alternative designs for a church incorporating schools, 1834 (12):

1-6 Design A for a church with schools in the basement & the 2 square Perpendicular towers at the W end set at an angle of 45° to the façade

1 *Ground Plan* with a pencil sketch added by A. W. N. Pugin, showing a high narrow church with tall NW spire on the difficult site falling away to the E, a sketch, that is, of a church closer in design to that ultimately built to Pugin's design

Insc: As above, with details of sittings totalling 1288

Pen with black, yellow & blue washes (565×425)

The story of Pugin's sketch of a 'true' Gothic Revival church on Rickman's drawing is well known, and this set of drawings remained in the possession of the Pugin family. For further discussion of this sketch see literary references below and Pugin, A. W. N., BIRMINGHAM: Cathedral church of St Chad (the drawings of A. W. N. Pugin with those of A. C. & E. W. Pugin are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series).

2 *Gallery Plan*

Pen with black, blue & grey washes (565×425)

3 *Basement Plan*

Insc: As above & labelled

Pen with blue, pink & yellow washes (415×580)

4 *West Elevation*

Pen (415×505)

5 *Sections look to Sacristy (i.e. sanctuary) & to Gallery*

Pen & sepia wash (410×585)

6 *Longitudinal Section*

Pen & sepia wash (415×510)

1-6 Scale: $\frac{1}{10}$ in to 1 ft

Insc: As above, *Design for St Chad's Birmingham* (Nos.3-6 without Birmingham) & numbered respectively 13364, 13365 & 13397 consecutively to 13400

s & d: *Thos Rickman* | 1834

w/m: (except No.1) J. Whatman Turkey Mill; Nos.5 & 6 with, additionally, the date 1833

It will be noted that, according to the drawing numbers, Nos.1 & 2 and Nos.3-6 appear to be from two different sets. Yet there seems no evidence of that in the designs. See, too, the note to Nos.7-12 below.

7-12 Design B for a narrower & shorter church with 2 stumpy polygonal towers at the W end & a school below & alongside the E end

7 Vault Plan

Pen with sepia & grey washes (515×640), damaged at edges

8 Ground Plan, showing the site to be between Bath & Shadwell Streets

Insc: As above, labelled & with details of sittings totalling 1179 exclusive of | Children in Upper School Room

Pen with yellow, sepia & grey washes (515×640), damaged at the top & bottom

9 Gallery Plan

Insc: As above & with details of sittings totalling 377

Pen & coloured washes (515×640), damaged at top & bottom

10 Elevation to Bath Street (i.e. of W façade)

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

Pen & sepia wash within triple ruled border (430×405)

11 Section looking East

Insc: As above & with a note making it clear that the reredos has to have pierced openings | into School Rooms

Pen & sepia wash (515×640), damaged at top & bottom

12 Longitudinal Section

Insc: As above & Upper & Lower Schools

Pen & sepia wash (515×640), damaged

7-9, 11-12 Scale: $\frac{1}{10}$ in to 1 ft

Insc: As above, *Design for Additions to St Chad's, For | Revd Mr Peach, No.1, No.2 &c* respectively to No.6 & (except No.7) numbered respectively 13287 to 13291

s & d: *Thos Rickman* | Architect Birmingham | 6m 1834, more or less missing from different drawings depending upon their state

Prov: Pres. by John Hardman & Co. Ltd from the estate of S. Pugin Powell, 1972

Lit: M. Trappes Lomax, *Pugin*, 1932, pp.201-203; P. Stanton, 'Welby Pugin and the Gothic Revival', PhD thesis for London University, 1950, pp.240-250 A comparison of No.8 with No.1 makes it clear that these 'additions' are for the same site as design A. The coloured washes on the 'designs for additions' suggest (but do not seem conclusively to prove) that it is the school buildings that are the additions. There was already a small church dedicated to St Chad on this site which had been built only a few years earlier. There were, however, differences of opinion over the site to be used, and the scheme was dropped. It was revived in 1839 by Bishop Walsh, who called in A. W. N. Pugin (q.v.).

[4] BIRMINGHAM: Church of St Martin, Bull Ring Design for the refacing & restoration of the church, 1820 (3):

1 Elevation of the W end including the spire, showing the church as it then was, encased (except for the spire) in brick c.1690 [Fig.86]

Insc: (in red pen) 27/2

w/m: J. Whatman Turkey Mill 1818

Pen & watercolour with some gold within triple ruled border (645×440)

2 Elevation of the W end including the spire, showing the façade recased in stone & the whole re-Gothicized in Decorated style

Insc: (in pencil, in a later hand?) *Design for the restoration of St Martin's Church Birmingham &* (in red pen) 27/1

Pen, pencil & watercolour within quadruple ruled border (630×430)

3 Elevation of the S side including the tower, perhaps unfinished

Insc: (in pencil, in a later hand?) *St Martin's Birmingham*

Pen & wash (645×525)

Lit: Pevsner & Wedgwood, *Warwick*, 1966, pp.109-110

The restoration was presumably not carried out, because, as a result of an attempt made in 1849 to restore the church, the tower and spire were restored by P. C. Hardwick in 1853-55. The whole church was pulled down, and rebuilt by J. A. Chatwin in 1873-75 and that church was in its turn bombed in 1941. Its restoration was completed in 1957.

[5] BIRMINGHAM: Church of St Thomas, Holloway Head

Design for the church in a Greek (Ionic) style, 1825 (2):

1 Plan, showing a rectangular nave with quadrant porches on either side of the projecting W tower

Insc: (in pencil, in a later hand?) *as Erected at | Holloway Head, Birmingham*

Pen & wash (460×665)

2 Elevation of W end with tower set in a landscape [Fig.87]

Pen & watercolour within single ruled border, linen-backed (500×380)

Lit: Pevsner & Wedgwood, *Warwick*, 1966, pp.138-139

St Thomas's was built 1826-29 as the result of a competition held in 1825. Only the W front and tower survived war-time bombing.

[6] BRISTOL: Church of the Holy Trinity

Design for a church in the Perpendicular style, c.1830

Perspective of the exterior from the SW

Pencil & sepia wash within pencil border (460×370)

Identified by E. D. Colley (A), 1961.

[7] BRISTOL: Church of St Matthew, Cothamside, Kingsdown

Alternative designs for a church in the Perpendicular style & battlemented throughout, 1833 (12):

1-4 Design A for a church without clerestory

1 Ground Plan

Pen with grey, blue & yellow washes (425×595)

2 West Elevation

Pen (425×585)

3 South Elevation

Pen (430×625)

4 East Elevation

Pen (425×600)

1-4 Scale: $\frac{1}{10}$ in to 1 ft

Insc: As above, *Design for Kingsdown Church Bristol | (Without Clerestory), No.1, No.3, No.4 & No.5* respectively, *For | The Committee &* 12252, 12254, 12255 & 12256 respectively

s & d: *Thos Rickman* | Architect Birmingham | 5mo 1833

5-12 Design B for a church with clerestory

5 Ground Plan

Pen & coloured washes (410×595)

6 Ground Plan

Pen with sepia, blue & yellow washes (410×600)

7 West Elevation

Pen (415×600)

8 South Elevation

Pen (415×605)

9 East Elevation

Pen (420×595)

10 Sections looking West & looking East

Pen & sepia wash (420×595)

11 Longitudinal Section

Pen & sepia wash (420×595)

12 South Elevation

w/m: J. Whatman Turkey Mill

Pencil & watercolour within triple ruled border (425×585)

5-12 Scale: $\frac{1}{10}$ in to 1 ft (except No.12, $\frac{1}{12}$ in to 1 ft)

Insc: As above, *Design for Kingsdown Church, Bristol, No.1, No.2 &c* to No.8 respectively, *For | The Committee &* 12244 to 12250 respectively

s & d: *Thos Rickman* | Architect Birmingham | 5mo 1833

Prov: Pres. by Kingsdown church, 1971

It was the design with clerestory that was built. The church still (1973) exists.

[8] BUCKDEN (Hunts): Church of St Mary

Design for a wall monument to Robert Whitworth in the form of a Gothic triptych, the central cusped ogee arch crowned by a crocketed gable in the spandrel of which is a blank shield, 1832

Elevation

Insc: 11047

s & d: *Thos Rickman* 1832

Pen with sepia & grey washes (465×345)

The design is a simplified, and perhaps therefore preliminary, design for the monument to Robert Stuart Hurst Whitworth. Whitworth died in 1831 and is called in the inscription on the executed monument 'of St John's College, Cambridge'.

[9] DUBLIN: Trinity College

Design for additions to the college in a Classical style, 1834

West or Front Elevation

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

Insc: As above & *Design for Additions proposed at Trinity College, Dublin | No.4*

s & d: *Thos Rickman* 1834

Pen & wash (555×815)

[10] GLASGOW: Church of St David

Design for a church in a mid-C13 style with the porch tower placed centrally against the long wall of what is apparently the nave

Elevation with houses & a church with spire in the left background & a house in the right background

Sepia pen & watercolour (505×380)

Built 1824-26 (H. M. Colvin, 1974).

[11] LIVERPOOL: Church of St George, Heyworth Street, Everton

Design for a wall monument in the form of an inscription tablet beneath a crocketed gable flanked by tall pinnacles (2):

1 Elevation, showing (in pencil) the addition of a moulded base to the monument

Insc: (in red pen) 202/2

Pen & pencil within triple ruled border on card (270 × 175)

2 Elevation of Monument in the Church of | St George Everton near Liverpool

Scale: 1/8 FS

Insc: As above & (in red pen) 202/3

s: Thos Rickman | Architect

Pen & wash within triple ruled border (495 × 375)

St George's, the parish church of Everton, was designed and built by Rickman, 1812-14 (Colvin).

[12] LIVERPOOL: House

Design for stained glass in a cinquefoil light for George Smith, 1832

Design for Stained Glass in the Dining Room

Scale: 1/4 FS

Insc: As above, For Geo. Smith & numbered 11811 s & d: Thos Rickman | 1832

Pen & coloured washes (245 × 315)

Dem. (Colvin).

[13] LIVERPOOL: Wellington Club, Mount Pleasant Design for a suite of rooms, 1814 (5):

1 Plan of Basement, General Plan (i.e. plan of the ground floor) & Plan of Upper Story

Scale: 1/8 in to 1 ft

Insc: As above, (in red pen) 145/5, labelled & with dimensions given

s & d: Thomas Rickman Sept 1814

w/m: J. Whatman 1809

Pen with black & grey washes within triple ruled border (640 × 435)

2 Elevation of the Front to Mount Pleasant (i.e. principal front), showing a building 5 bays wide with central doorway with coupled unfluted Corinthian columns

Scale: 1/4 in to 1 ft

Insc: As above & (in red pen) 145/3

s & d: Thomas Rickman Sept 1814

w/m: Ruse & Turners 1806

Pen & coloured washes within triple ruled border (435 × 640)

3 Perspective View of a Suite of Rooms for the Wellington Club as from the lower Windows of Joseph Greaves Esqr

Insc: As above

s & d: Thos Rickman Oct 1814

w/m: J. Whatman

Pen & wash within triple ruled border (400 × 635)

4 Elevation of 1 side wall of the Interior of the Ball Room with handsome stove in a niche in the centre & 2 doors either side

Scale: 1/4 in to 1 ft

Insc: As above & (in red pen) 145/2

s & d: Thos Rickman Sept 1814

w/m: W. Turner & Son

Pen & coloured washes within triple ruled border (420 × 620)

1-4 Insc: As above & Design for a Suite of Rooms for the Wellington Club (except No.3)

5 Elevation of inside wall or walls consisting of 1 section with fireplace & segmental lunette, 1 section with door & 'semicircular' lunette with window in it, another such section but with, instead of a door, 2 giant scagliola unfluted Corinthian columns between which & what seems the panelled wall behind hangs a curtain, & part of a 4th section, the same, apparently, as the 2nd

Insc: (in pencil, later?) Wellington Rooms Liverpool & 63 Buttle/7

Pen & coloured washes (250 × 680)

Verso: Part-plan

Insc: Labelled (in pencil) Additional Library room (2 such rooms) & Closet

Pen

The drawing has the appearance of having been cut down on the right of the recto, and on the bottom of the verso. The wall elevation(s) on the recto do not tally with any of the rooms shown on the plan in No.1. Yet, with their curious mixture of Classical and Grecian motifs and their wreaths, the elevations do certainly seem to go with Nos.1-4. The part-plan on the verso does not seem to relate to Nos.1-4 and there is not enough of it to be able to say whether it relates to No.5 recto or not.

[14] LONDON: King's College, Strand, Westminster Design, c.1830 (5):

1 Sketch Ground Plan of buildings around 3 sides of 1st Court

Scale: 1/12 in to 1 ft

Insc: As above & King's College London

2 Sketch elevation corresponding with the principal façade of No.1, showing a building in the Decorated style with a central gateway with an oriel window above the ogee-headed entrance which is flanked by subsidiary, pedestrian, entrances

Scale: 1/12 in to 1 ft

Insc: King's College | Sketch 2

The drawing is in part unfinished.

3 Sketch plan of 1 range with central octagon

Insc: Almost illegible notes

4 Sketch Ground Plan of a range with chapel & hall on either side of a square central block with big entrance porch & bay window at the back

Scale: 1/10 in to 1 ft

Insc: As above & King's College London | 2nd Court

5 Sketch elevation corresponding with the entrance façade of No.4, showing a building in the Decorated style with a tall central tower porch

Insc: Sketch 7 (or perhaps 1)

1-5 Pencil (675 × 1005)

King's College, Strand, forming the E wing of Somerset House, was designed by Sir Robert Smirke, 1830-31.

[15] OULTON (Yorks): Church

Design for the church in an Early English style, 1827-29 (6):

1 Ground Plan

Black & blue pen with sepia wash

2 West & East Elevation(s)

Pen

3 South Elevation

Pen

4 North Elevation

Pen

5 Transverse Section(s) looking West & looking to the Altar

Pen & blue wash

6 Longitudinal Section

Pen & blue wash

1-6 Scale: 1/6 in to 1 ft

Insc: As above, Oulton Church & numbered consecutively 9319 to 9324

(660 × 995)

[16] PRESTON (Lancs): Church of St John the Divine Design for a monument to T. S. Shuttleworth in the form of a Gothic tomb recess, 1820

Plan & elevation of a Design for a Monument in Preston Church to the Memory of | T. S. Shuttleworth Esqr

Scale: 1 in to 1 ft

Insc: As above & (in red pen) 208/1

s & d: Thos Rickman Architect | Liverpool 10 mo 1820 w/m: J. Whatman 1816

Pen with sepia & grey washes within double ruled border (455 × 310)

According to Pevsner, *N Lancs*, 1969, pp.193-194, the monument to Thomas Starkie Shuttleworth (died 1819) is under the tower of the church which was built 1853-55 from the design of E. H. Shellard.

[17] TETTENHALL WOOD (Staffs)

Design for a house in a castellated Tudor style but with Decorated window tracery for Miss Hinckes, 1831 (2):

1 Elevation of the entrance façade in a landscape

2 Elevation of the side façade in a landscape [Fig.89]

1-2 Pencil, pen & watercolour (385 × 465)

Lit: Colvin

The house was damaged in the Second World War.

[18] WALTON (): Church

Design for a memorial tablet in minimum Gothic for Mrs Falkner, 1819

Elevation

Insc: With specification concluding 337 Letters, (in red pen) 204/1 & (in pencil) For Mrs Falkner in Walton Church

s & d: T. Rickman | 4 mo 1819

Pen & wash within single ruled border (165 × 205)

[19] WINWICK (Northants): Church of St Michael & All Angels

Design for a font in Perpendicular style, 1821

Elevation of font with plan & section of the cover

Scale: 1/2 in to 1 ft

Insc: Design for a Font in Winwick Church, For the Rector of Winwick, (in pencil) Revd M. Chippindall & various measurements &c, & (in red pen) 68/1

s & d: Thos Rickman | Architect Liverpool | 5 mo 1821

Pen & sepia washes within double ruled border (435 × 320)

[20] Design for a cemetery chapel in an elaborate Decorated style & consisting of nave & aisles & having an open arcade running along N, W & S

sides (5):

1 West Elevation

Pen & sepia wash (550 × 880)

2 South Elevation

Pen & sepia wash (550 × 885)

3 Section looking to the Altar

Pen with sepia & blue washes (610 × 895)

4 Longitudinal Section

Pen with sepia & blue washes (610 × 945)

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

Insc: As above, *Design for a Chapel at the General Cemetery & No.3, No.5, No.7 & No.8* respectively
s & d: A cross with a circle at the crossing of the arms & trefoils at their ends
w/m: J. Whatman 1829

5 Perspective of the exterior from the SW
Pencil & pen with sepia wash (545 x 740)

Apparently a competition design.

[21] Design for a church in the Decorated style, 1832
Elevation of the E end
s & d: *Thomas Rickman | Architect Birmingham | 1832*
Pen & sepia washes, mounted (795 x 560)
Evidently cut down in size, because there are parts of a triple ruled border to be seen.

[22] Alternative (?) designs for a fireplace with Egyptianate ornament (2):
1 Elevation of a fireplace with decorated side panels
w/m: B E & S 1823

2 Elevation of a fireplace with undecorated side panels

1-2 Scale: $\frac{1}{8}$ FS
Pen & coloured washes (265 x 365)

[23] Designs for fireplaces in Gothic style (2):
1 Elevation of a fireplace with segmental arch to grate & colonettes either side
Insc: *Drawing Room*
Pencil & sepia washes (220 x 180)

2 Elevation of a fireplace with segmental arch to grate & buttresses either side
Insc: *Dining Room*
Pencil with sepia & blue washes (220 x 200)

[24] Design for a house
Elevation, incorrectly drawn, of a house arranged, it seems, around 3 sides of a square, the 3 façades pedimented
Insc: *Verso To | Lucy | the dear Patroness of all his Essays | this little Attempt | is with the tenderest affection | gratefully inscribed | by | her | TR*
d: 6/20 1798
Pen & wash (130 x 225)
Prov: Pres. by Miss Mary A. Lynam (T. M. Rickman's niece), 1925

[25] Design for a mansion for the Duke of Wellington arranged, it seems, around a quadrangle & with a principal façade 2 storeys high, Decorated in style & with a big centrepiece; on the RHS an octagonal chapter-house-like building & a Gothic conservatory
Elevation
Insc: *Design for a Mansion, (in pencil) for the Duke of Wellington & (in red pen) 146/2*
s & d: *Thomas Rickman 12 mo 1817*
w/m: J. Whatman 1811 (?)
Pencil with sepia & grey washes (420 x 625), top right corner cut

[26] Design for a wall monument in the form of a broad cusped & sub-cusped arch with big finial flanked by crocketed pinnacles, 1816
Elevation
Insc: (in pencil) *For R. P. (?B)uddison & 202/1*
s & d: *Tho Rickman 9mo 1816*
w/m: J. Whatman
Pen (435 x 310)
The monument is shown standing on a string-course, i.e. is perhaps part of a larger (mortuary chapel?) composition.

[27] Alternative designs for a wall monument to Dr William Barrow, 1819 (3):

1 Elevation of a monument in Gothic style

2 Elevation of a monument in Greek style
w/m: J. Whatman 1816

1-2 Scale: 1 in to 1 ft
Insc: *Design for a Monument | to the memory of the late | Wm Barrow MD, For the Committee & (in red pen) 203/1 & 203/2* respectively; No.2 additionally (in pencil, apparently partly erased) *This bottom adopted | excluding the corbels*
s & d: *Thomas Rickman Architect Liverpool | 2 mo 1819*
Pen & wash within triple ruled border (435 x 310)
Despite the scale inscribed on No.2, it seems possible that the scale ought to read $\frac{1}{2}$ in to 1 ft.

3 Elevation & profile of the Greek design shown in No.2 but by its size suggesting that the executed monument would be comparable in size to No.1, i.e. the monument is shown approximately twice the size of No.2
Insc: *Monument Dr Barrow & 203/3*
w/m: Indecipherable, but possibly 1810 in Roman numerals
Pen & wash on grey paper (485 x 300)

[28] Design for a Gothic wall monument in the form of a tablet with crocketed gable between pinnacles, 1819 (2):
1 Elevation
Scale: 1 in to 1 ft
Insc: *Design for a Monument to the | Memory of - | For I. Pedder Esqr & 205/1*
s & d: *T. Rickman, Architect | 7 Mo. 1819*
Pen & wash within triple ruled border (420 x 275)

2 As No.1 but larger
Scale: 2 in to 1 ft
Insc: (in pencil) *Pedder*
Pen & wash (490 x 360)

[29] Design for a monument to Richard Gwilym in the form of an elaborately canopied tomb-chest standing against a wall & half-hexagonal in plan, 1820
Plan & elevation [Fig.90]
Scale: 1 in to 1 ft
Insc: As above, *Design for a Monument to the Memory | of the late | Richd Gwilym Esqr, For the Committee & (in red pen) 207/2*
s & d: *Thor Rickman | Architect 3 mo 1820*
Pen with sepia & blue-grey washes within triple ruled border (510 x 375)

[30] Design for a simple Gothic wall (perhaps free-standing?) monument in the form of a pointed-arched tablet surmounted by a crocketed gable & flanked by pinnacles, 1820
Elevation
Scale: 1 in to 1 ft
Insc: *Design for a Monument, 209/1 & For Dr Levett*
s & d: *Thor. Rickman Architect | Liverpool | 7 mo 1820*
w/m: J. Whatman 1818
Pen with yellow, grey & blue washes within triple ruled border (480 x 325)
Probably in Lismore cathedral (H. M. Colvin, 1974).

[31] Design for a Decorated wall monument in the form of a cusped & sub-cusped ogee-arched tablet set on a panelled base, surmounted by a crocketed gable & flanked by pinnacles
Elevation
Insc: *Verso 218/10*
w/m: J. Whatman 1820
Pen & wash within quadruple ruled border (405 x 255)

[32] Design for a wall monument (perhaps for an exterior wall or cemetery?) in the form of a tablet set back deeply within a frame of Perpendicular tracery between castellated piers
Elevation & section
Insc: *B:1631, 221/1 & (faintly, in pencil) Clerk(e) (or Clark(e)?) of St Georges*
w/m: J. Whatman 1821
Sepia pen & wash within triple ruled border (420 x 315)

[33] Design for a standing monument, Gothic in style & in the form of a tablet with a cusped & sub-cusped arch surmounted by a crocketed gable & flanked by coupled pinnacles
Elevation
w/m: J. Whatman
Pencil & sepia wash within single ruled border (465 x 280)

[34] Design for a monument in the manner of an Eleanor cross
Perspective set in a landscape, with a row of quatrefoils at the bottom of the sheet
Pen & watercolour (520 x 395)

Survey & measured drawings
[35] COVENTRY (Warwicks): Church of St Michael
Survey drawings (4):
1 *Ground Plan* with pencil indications of rearrangement of chancel furnishings
Scale: $\frac{1}{2}$ in to 1 ft
Insc: As above & labelled
(740 x 1125)

2 *East Elevation*
(530 x 570)

3 *Longitudinal Section, looking North*
Scale: $\frac{1}{2}$ in to 1 ft
(725 x 1110)

4 *Transverse section looking E*
(740 x 575)

1-4 Pen on tracing paper
Rickman was working in Coventry around 1830, first at Christ Church, to which he added a steeple in 1826-29, and then at Trinity Church, for which in 1829 he made designs for a new church and which in 1831 he altered and repaired. So these drawings may perhaps be dated about 1830.

[36] Twelve of the 14 original drawings made for the 1st (1817) edition of *An Attempt to discriminate the styles of English architecture from the Conquest to the Reformation; preceded by a sketch of the Grecian & Roman orders, with notices of nearly five hundred English buildings*
Insc: With plate numbers &, on some, labelling
s: (some) TR, T. Rickman del or similar
w/m: Some with various parts of J. Whatman; No.9 with, additionally, the date 1813
Pen & wash, some with some pencil (220 x 150)
Prov: Pres. by Miss Mary A. Lynam (T. M. Rickman's niece), 1925

[37] Profiles of *Cornice, Frize (sic) and Architrave | to | Doorways*
Scale: FS
Insc: As above & labelled
w/m: Smith & Allnutt 1823
Pen & sepia wash (345 x 490)

RICKMAN, Thomas & HUSSEY, Richard
Charles (q.v.)

All the drawings catalogued below were pres. by
Miss Mary A. Lynam (T. M. Rickman's niece), 1912

[1] CAMBRIDGE: Fitzwilliam Museum

Competition designs, 1834 (11):

1-6 Design A for a Classical building using a
Corinthian order

1 *Elevation of end of Museum and Curator's House*

Insc: As above, *Fitzwilliam Museum | Design A | No.4*
& numbered 13714

s & d: *Rickman & Hussey Archts | Birmingham | April*
1835

Pen, mounted (300×525)

It seems clear that some of the labelling and the
signature and date were added later when the drawing
(itself cut down?) was mounted.

2 Perspective of the principal front, showing a
colonnaded building whose central portico is open
in the manner of Osterley Park

Insc: (on mount) *No.8* & numbered 13718

Watercolour, mounted (470×735)

3 *View within the Court*

Insc: (on mount) As above, *No.9* & numbered 13719

Watercolour, mounted (305×490)

4 *View in Centre of Library*

Insc: (on mount) As above, *No.10* & numbered
13720

Watercolour, mounted (330×235)

5 *View in one of the upper Museums* (i.e. one of the
galleries of the museum); *View looking up the Library*

Insc: (on mount) As above, *No.11* & numbered
13721

Pen, mounted (265×210, 225×165)

6 *View of one of the Staircases in Colonnade*

Insc: (on mount) As above, *No.12* & numbered
13722

Pen, mounted (190×320)

2-6 Insc: (on mount) As above & *Fitzwilliam*
Museum | Design A

s & d: (on mount) As No.1

7-9 Design B for a building in a Gothic (Decorated)
style

7 Perspective of the *Front Elevation* with a very tall,
slender tower

Watercolour, mounted (745×520)

8 *View of the interior of the Library; View of the Grand*
(spiral) Staircase [Fig.88]

Watercolour, mounted (295×210, 270×160)

9 *View in one of the upper Museums* (i.e. one of the
galleries of the museum)

Pencil with labelling in pen, mounted (200×175)

7-9 Insc: (on mounts) As above, *Fitzwilliam Museum |*
Design B, No.6, No.7 & No.8 & No.9 respectively
& numbered 13728, 13729 & 13730 respectively
s & d: (on mounts) As No.1

10-11 Design C for a Classical building using a Doric
order

10 Perspective of the *Front Elevation*, showing a
single-storeyed building with pedimented central &
outer bays surmounted by a central rotunda

Insc: (on mount) As above, *Fitzwilliam Museum |*
Design C | No.8 & numbered 13738

Watercolour, mounted (470×775)

11 *View in the Interior of the Library; View in the lower*
Front Museum (i.e. gallery); *View in the upper Front*
Museum

Insc: (on mount) As above, *Fitzwilliam Museum |*
Design C | No.9 | No.10 & numbered 13739

Watercolour (165×335); pen (125×205, 140×210),
the 3 drawings mounted together

10-11 s & d: (on mount) As No.1

1-11 Lit: C. Winter, *The Fitzwilliam Museum,*
Cambridge, 1958; CL, CXXXII, 1962, pp.1278-1281,
1340-1343

The University received the Fitzwilliam bequest in
1816. The site was acquired in 1821 and an open
competition for the design of the museum was won
in 1834 by George Basevi. The designs here
catalogued were prepared just before Hussey assumed
command of the partnership (and, no doubt, mounted
and 'signed' the drawings) in 1835, when Rickman's
health was failing and he was absent from the office
for long periods. The office staff at the time was led
by J. A. Bell, who returned from a visit to Rome in
1833. This is perhaps significant in view of the
boldness and imagination of these museum designs.
All three schemes are very big in scale and the single-
storeyed design C with its grand rotunda is as splendid
as the Fonthill-like design B with its spiral staircase
is fantastical. For another competition design see
Duesbury, Henry.

[2] CHESTER: Cathedral church of Christ & the
Blessed Virgin Mary

Design for a monument to Col. R. Barnston in the
form of a tomb-chest surmounted by a pinnacled
canopy consisting of 3 ogee arches & flanked by a
niche set diagonally to the wall at either side
Plan & elevation

Scale: 1in to 1ft

Insc: *Design for a Monument in Chester Cathedral to*
the memory of the late Colonel Barnston | No.3 &
numbered 14754

s & d: *Rickman & Hussey | Architects Birmingham 1837*
(cut from the bottom right corner & reattached just
above the cut-out)

Pen with sepia & grey washes (640×420)

Pevsner & Hubbard, *Cheshire*, 1971, p.144, mentions
a 'Gothic standing monument to Roger Barnston of
1838, by John Blayney' as being in the nave of the
cathedral.

[3] HAMPTON LUCY (Warwick): Church of St Leon
Design for a candle bracket, 1838

Sketch for Bracket for Candle | For | The Revd John Lucy
Insc: As above, *Hampton Lucy Church & 15170*

s & d: *Rickman & Hussey Archts | May 1838 Birmingham*
Pencil (385×295)

Lit: Pevsner & Wedgwood, *Warwick*, 1966,
pp.305-306

The church was built for the Rev. John Lucy by
Rickman & Hutchinson in 1822-26.

[4] LONDON: Houses of Parliament, Westminster
Preliminary sketch for competition design &
competition designs, 1835-36 (4):

Preliminary sketch for competition design

1 Perspective from the SW, with groups of figures
& a carriage & horses in foreground
Pencil & sepia wash (290×470)

2-4 Competition designs

2 Perspective from the W, showing Westminster
Hall on LHS & group of figures in the foreground
Insc: *View from station B* & numbered 14027
Pencil & sepia washes heightened with orange,
mounted (445×560)

3 Perspective from the SW, No.1 drawn out
Insc: *View from station C* & numbered 14028
Pencil & sepia washes, mounted (450×605)

2-3 Insc: (on mount) *Pro Patria & No.26*

4 View of the façade from the River Thames, boats
in the foreground & Westminster Bridge on the
RHS

Insc: (in pencil, in a later hand?) *Pro Patria*
Pencil & sepia washes heightened with white &
umber, mounted (500×830)

For the Houses of Parliament competition see Barry,
Sir Charles.

[5] WASPERTON (Warwick): Church of St John the
Baptist

Alternative designs for a wall monument to George
Parsons, 1838 (4):

1 Elevation of a horizontal monument with pediment
& in Greek style

Insc: *Monument to the late George Parsons Esqr No.1 &*
15053; (in pencil) *Sacred ... George Parsons*

s: *Rickman & Hussey | Archts*

Pencil, black & sepia pen (325×270)

2 Elevation of a vertical monument with an
acroterion motif as cresting & a scrolled base
Insc: *Monument to the late George Parsons Esqr, No.3,*
15054 & (in pencil) *Wasperton*

s: *Rickman & Hussey | Archts*

Black & sepia pen (325×255)

Verso: Alternative sketch designs for scrolls &
pediments &c
Pencil

3 Elevation of a vertical monument with cresting
at top & a scrolled base similar to No.2

Insc: *No.4*

s & d: *Rickman & Hussey | Feb: 1838*

Pen (325×275)

4 Elevation of a vertical (but broader than Nos.2
& 3) monument with Vitruvian scroll & acroteria
motifs at top

Insc: *Monument to the late George Parsons Esqr, No.5*
& 14055

s & d: *Rickman & Hussey | Feb (Jany having been*
crossed out) 1838

Pen (275×400)

[6] Design for a font for the Rev. Mr Earl, in the
shape of a garden urn with gadrooned underside
Elevation

Scale: 1/8 FS

Insc: *Sketch for a font | For | The Revd Mr. Earl &*
16118

s & d: *Rickman & Hussey Archts | Oct 1840 Birmingham*
Pencil & sepia wash (315×260)

RICKMAN, Thomas & HUTCHINSON,
Henry (q.v.)

Except where stated otherwise, all the drawings
catalogued below were pres. by Miss Mary A. Lynam
(T. M. Rickman's niece), 1912

[1] BEDMINSTER (Som): Church of St Paul
Design for the church in a Decorated style, 1828 (9):

1 *Ground Plan*

Insc: With measurements & details of sittings
Pen with grey, blue & yellow washes (525×650)

2 *Gallery Plan*

Insc: With measurements & details of sittings
Pen with grey, pink & blue washes (495×650)

3 *West Elevation*

Pen & blue wash (650×525)

4 *West & East Elevations*

w/m: J. Whatman 1826

Pen & wash within triple ruled border (505×850), cut & torn

5 *South Elevation*

Pen & blue wash (525×655)

6 *Sections looking West & to the Altar*

Pen & coloured washes (495×620), cut

7 *Longitudinal Section*

Insc: With some measurements

Pen with grey, yellow & blue washes (470×650), cut

1-7 Scale: $\frac{1}{8}$ in to 1ft

8 *Roof & Gallery Framing & Gallery Front*

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

Insc: With measurements & the Church Commissioners' file No.5521

Pen with pink, yellow & blue washes (480/535×660), much cut

9 *Plan of Site*

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

Pen & wash (630×525)

1-9 Insc: As above, *Design for a New Church at Bedminster* (partly missing on No.4), *For the Commissioners* (except No.8), No.1, No.2 &c consecutively to No.9 & numbered 6831, 6832 &c consecutively to 6839 (except that there is no 6835 & the numbers are either torn or cut off Nos.4, 7 & 8) s & d: Rickman & Hutchinson | *Architects* 1828 (except No.8) w/m: 1821 (except Nos.4 & 8); No.4 J. Whatman 1826 Prov: Pres. on permanent loan from their collection by the Church Building Commissioners, 1972

[2] BIRMINGHAM: Church, Harborne

Design for a wall monument in the form of a canopied niche surmounted by cresting
Elevation

Insc: *Monument erected in Harborne Church*

s & d: Rickman & Hutchinson

Pen & sepia wash (185×90)

The church is presumably that of St Peter, Old Church Road.

[3] BIRMINGHAM: Church of St Barnabas, High Street, Erdington

Inscription on the foundation stone of the church, 1822

Detail

Insc: *This first stone, of a new chapel dedicated to St Barnabas, was laid by the Right Honble Richard William Penn, Earl Howe, on Tuesday the 11th of June, AD.MDCCCXXII, being the third year of the reign of His Majesty King George the Fourth. The entire expence of the building amounting to £5633.5.4; was defrayed by the Commissioners for building new churches, in His Majesty's name, out of a parliamentary grant of £1,000,000. The scite (sic) was given by the Earl Howe. The Honble & Rt. Revd. Jas. Cornwallis, Lord Bishop of the Diocese. The Revd Benjamin Spencer, L.L.D. Vicar of Aston. Thos. Rickman & Willm Henry Hutchinson, Architects & (in pencil) Erdington*

Stencil, or perhaps engraved (305×245)

There are two copies, one on white and one on buff paper; the latter has a w/m J. Whatman Turkey Mill 1821.

Lit: Pevsner & Wedgwood, *Warwick*, 1966, p.176

The church still exists but has since been enlarged.

[4] BIRMINGHAM: Church of St Nicolas, King's Norton

Design for a monument for James Taylor, rather in the manner of a bishop's throne, 1822 (2):

1 *Front Elevation & Section* of a monument with the 'back of the throne' a big cusped straight-sided gable (515×405)

2 *Front Elevation & Section* of a monument with the 'back of the throne' a cusped ogee gable (510×380)

1-2 Scale: $\frac{3}{4}$ in to 1ft

Insc: As above, *Design for a Monument in King's Norton Church, For James Taylor, Esqr & (B) 1072 & B 1073* respectively

s & d: Rickman & Hutchinson | *Architects Decm 1822*

Pen & wash within triple ruled border

[5] BIRMINGHAM: Church of St Peter, Dale End
Design for a church in a combined Romanesque-Early English style, 1824

West Elevation of Proposed Gothic | Design for a Church in Dale End Birmingham

Insc: As above

s & d: Rickman & Hutchinson | *Architects* 1824

Pen & wash (330×385)

The church was built in 1825-27 to a Classical design, damaged by fire in 1831 and afterwards reconstructed by Charles Edge. The church was dem. 1899 (Colvin).

[6] BIRMINGHAM: Public Office

Design for additions, 1829

Front Elevation of a 2 storeyed building of 6 bays with Ionic columns to the 1st floor

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

Insc: As above, *Design for Additions to the Public Office, Birmingham & 8328*

s & d: Rickman & Hutchinson | *Architects* 1829

w/m: J. Whatman

Pen & watercolour within quadruple ruled border (565×870)

The Public Office was some sort of courthouse, refronted in 1830 by C. Edge and dem. 1957. Rickman's design was probably a rival scheme. (H. M. Colvin, 1974.)

[7] BIRMINGHAM: Society of Arts

Design & survey drawing (design for alterations?) (2):

Design, 1828

1 *Elevation* of the principal façade with Corinthian tetrastyle portico

Insc: *Society of Arts Birmingham | Erected from the Designs of Rickman and Hutchinson*

Pencil, sepia pen & wash

Survey drawing (design for alterations?), c.1835

2 Sketch plan showing an L-shaped building with a large circular room in the corner & a smaller circular room & the portico representing the arms; superimposed upon this plan are indications in pencil of an intention apparently to insert a new staircase at the expence of part of the large circular room

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

Insc: *Society of Arts | Birmingham*

w/m: J. Whatman Turkey Mill 1833

Pen & pencil (490×305)

The building has been demolished (Colvin).

[8] BIRMINGHAM: Birmingham Banking Company's premises (now Midland Bank Ltd), Waterloo Street
Design, 1830

Exterior perspective, showing a building with tetrastyle Corinthian portico on the entrance front &, on the side, 6 Corinthian columns supporting an entablature

Pen on cartridge-backed tracing paper (445×640)

Lit: Pevsner & Wedgwood, *Warwick*, 1966, pp.127-128

The building, which occupies a corner site and still (1973) exists, was c.1870 altered by the addition of an entrance on the corner.

[9] BOLTON (Lancs): Church of St Peter

Design for a monument of medieval tomb-chest type
Side elevation of a *Monument for Sir R. Pudsey in Bolton Church*

Scale: 1in to 1ft

Insc: As above & (in red pen) 223/1

s: Rickman & Hutchinson | *Architects*

Pen & yellow wash within triple ruled border

(310×470)

[10] BRISTOL: Church of St Mary, Henbury

Design for a wall monument to the Rev. Mr Trevelyan, in the form of a niche with an elaborately patterned base & gabled 3 dimensional arch, 1831
Elevation

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

Insc: *Design for a Monument to the Revd Mr Trevelyan, late Vicar of Henbury | No.2*

s & d: Rickman & Hutchinson | 1 mo (Jany) 1831

Pencil & sepia wash (555×410)

[11] BURY (Hunts): House

Design for a house for J. Julian, 1827 (2):

1 *Elevation of the Entrance Front*

(255×385)

2 *Elevation of the North Front* (i.e. the side)

(265×385)

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

Insc: As above, *Design for a House at Bury Huntingdonshire, for J. Julian Esqr & No.1 & No.2, 6168 & 6169* respectively

s & d: Rickman & Hutchinson | *Architects Birmingham | 10mo 1827*

Sepia pen & wash within double ruled border

[12] CAMBRIDGE: New Court, St John's College

Design for New Court & for fire grates for the new building, c.1825-27 (8):

1-2 *Design for New Court*

1 *Elevation of the West or Garden Front*

2 *Elevation of the East or River Front*

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

Insc: As above, *New Buildings, St John's College Cambridge & numbered 9327 & 9328* respectively

Pen (650×950)

3-8 *Designs for cast iron fire grates with Gothic details*

3-8 *Perspectival elevations of grates*

Insc: *Sketch of Grate | New Buildings, St John's College, Cambridge | For the Master & Seniors & numbered 7899 to 7904* consecutively

w/m: (No.6 only) B E & S 1823

Pen & wash on pink paper (240×265)

Some of these drawings have pencilled alternatives/alterations sketched in. The designs were not in any case used.

On 25 February 1825 the Master, Dr James Wood, and the Fellows of St John's 'agreed to apply to' among others 'Mr Rickman to furnish us with plans and estimates of a building to be erected on the north side of the College walks, sufficient for the accommodation of Fellows and Scholars from 100 to 120'. In March 1826 the college records note that Rickman & Hutchinson had been chosen as architects.

[13] CAMBRIDGE: University library
Competition designs for a new library on the site of the Schools Building, 1829 (7):

1-3 Design A for a building in an Ionic style

1 Elevation of South Front

Scale: 1/8 in to 1 ft

Insc: As above & University Library, &c, Cambridge | No.7

s & d: Rickman & Hutchinson | Architects 10 (cut off)

w/m: James Whatman Turkey Mill Kent

Pen (680 x 1050)

The drawing seems to have been cut down in width and the figure 10 of the date no doubt was followed by 'mo' for 'month' (as on other Rickman drawings) and the year.

2 Perspective from the NW, showing particularly the W (or entrance) facade with hexastyle portico, the Senate House on RHS & groups of figures mostly in academic dress in the foreground
Pencil & sepia washes, linen backed (645 x 1075)
See also note to No.5.

3 Perspective from the SW, showing particularly the S facade; the tower of the church of St Mary the Great is on the RHS & part of Clare College on the LHS, groups of figures mostly in academic dress in the foreground
Pencil & sepia wash, linen backed (650 x 1060)
See also note to No.5.

4-7 Design B for a building in a Decorated style
4 Perspective from the NW &c, as No.2
Pencil & sepia washes, linen backed (680 x 1090)
See also note to No.5

2-4 w/m: James Whatman Turkey Mill Kent 1827

5 Perspective from the SW &c, as No.3
Pencil & sepia washes, linen backed (650 x 1095)

Nos.2-5 all clearly go together in their style of presentation.

6 As No.4, prepared perhaps for engraving
Pencil & sepia washes (330 x 535)
The drawing is mounted on paper to make it similar in size to No.7.

7 As No.5, prepared perhaps for engraving
Insc: Design for South Front of University Library Cambridge
Pencil & sepia washes (405 x 600)

6-7 s: TR (in monogram)

A competition for a new university library was held in 1829. It was followed by so much dispute that a second was held. C. R. Cockerell was finally chosen and the building erected 1837-42.

[14] CARLISLE (Cumberland): Public News Room (now Barclays Bank Ltd), English Street & Devonshire Street
Design, 1830

External perspective of a 2 storeyed battlemented building with gabled entrance & 2 centred 4 light window between turrets & a longer side with roughly central bay with gabled niches below & an ogee gabled window above

Insc: Design for Public News Room, Carlisle, For | The Committee & 8903

s & d: Rickman & Hutchinson | Architects Birmingham | 3mo 1830

Pencil & sepia wash within triple ruled border in pen (440 x 565)

[15] CHELTENHAM (Glos): Church of St James, Suffolk Square

Diagrams to accompany a report on the church, 1827

Scale: 1/4 in to 1 ft

Insc: (Sketches explanatory of report on the | Roof &

Columns of the New Church | Suffolk Square, Cheltenham;

Fig:1 shows section of existing roof & has the note This sketch, so far as regards construction, is taken from the drawing as exhibited by the | Architect, but the scantlings are corrected | from real admeasurement; Fig:2 shows Sketch of proposed alterations

s & d: Rickman & Hutchinson | Architects Jan 1827

w/m: J. Whatman Turkey Mill 1819

Pen with yellow & grey washes (385 x 450)

Prov: J. B. Papworth Collection (q.v.)

The church was designed by a local architect, Edward Jenkins, who had difficulty with the enormous span of the roof. J. B. Papworth was appointed in an advisory capacity. See also Papworth, John Buonarrotti

[235] (the drawings of J. B. Papworth are the subject of a separate volume, Office of J. B. Papworth by George McHardy, in the RIBA Drawings Collection catalogue series).

[16] CHORLEY (Lancs): Church of St George

Inscription on the foundation stone of the church, 1822

Insc: The first stone | of a new church, | dedicated to Saint

George, | was laid on the 10th day of September 1822, |

being the third year of the reign of | His Majesty King

George the Fourth. | The entire expence amounting to |

£13707.16.9 | was defrayed by the Commissioners for

Building New Churches | in His Majesty's name | out of a

Parliamentary grant of | £1000000 | Thomas Rickman &

William Henry Hutchinson, | Architects & (in pencil)

Chorley

Stencilled, or perhaps engraved (215 x 170)

The church (which still exists) was an expensive one as compared with most Commissioners' churches.

[17] GLOUCESTER: Cathedral church of the Holy & Indivisible Trinity

Designs for monuments (2):

1 Design for a monument in the form of a wall tablet in Perpendicular style, 1823

Elevation & Plans at A & at B of a Monument | in |

Gloucester Cathedral

Scale: 1 in to 1 ft

Insc: As above, For | W. Montague Esqr & (in red

pen) 222/1 & 2049

s & d: Rickman & Hutchinson | Architects | 10mo 1823

w/m: J. Whatman 1821

Pen & wash within quadruple ruled border

(440 x 320)

2 Design for a wall tablet in Decorated style, 1824

Elevation of a Monument in | the | Cathedral Church

of Gloucester

Scale: 1 in to 1 ft

Insc: As above, For | Revd. H. (sic) Raikes & 3138

s & d: Rickman & Hutchinson | Architects | 9mo 1824

Pen & wash within quintuple ruled border (405 x 310)

Verey, Glos: Vale, 1970, p.218, mentions without

comment a monument to Richard Raikes, died 1823.

[18] HARDRES, LOWER (Kent): Church of St Mary
Design for the church, 1831 (2):

1 West Elevation

(430 x 585)

2 South Elevation

(430 x 575)

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

Insc: Design for rebuilding the Church of Lower Hardress (sic), We approve of this plan | (s.) W. Cantuar (i.e. William Howley, Archbishop of Canterbury) & (s.) Brougham | For | the Trustees & numbered 9871 & 9872 respectively

s & d: Rickman & Hutchinson | Architects Birmingham | 1 mo 1831

Pencil & sepia wash

The church was built to this design and still (1973) exists.

[19] LONDON: House in Baker Street, Enfield (Middlesex)
Design for a house for Mr Cornish

Elevation next Baker Street

Insc: As above, House to be built for Mr Cornish | Baker Street Enfield, with some labelling & measurements & a note, The figures are to be attended to in all | cases and not the Scale

w/m: J. Budgen 1822

Pencil, black & sepia pen (355 x 510)

An early C19, no doubt brick, box-type of house.

[20] PRESTON (Lancs): Church

Design for a wall monument whose 3 central bays bow forward in their upper parts to form a canopy above the inscription plate (3):

1 Elevation

Insc: (roughly, in pencil) To 4 Young men at Preston

& (in red pen) 215/1

Pen & wash within quadruple ruled border

(410 x 345)

2 Another elevation, identical to No.1

Insc: (in red pen) 215/3

w/m: J. Whatman Turkey Mill 1819

Pen & wash within quadruple ruled border

(445 x 290)

3 Another elevation, identical to No.1 but smaller in size, with scale

Insc: Design | for a | Monument | For the Committee,

B537 over 3/4 & 3/4 Scale (which seems a mistake) &

(in red pen) 215/4

Pen & wash within quadruple ruled border

(430 x 305)

Rickman designed a monument to T. S. Shutleworth in the church of St John the Divine, Preston (see Rickman, T. [16]); Rickman & Hutchinson, according to Pevsner & Hubbard, N Lancs, 1969, p.194, designed the church of St Paul, Park Road, Preston. See also [21].

[21] PRESTON (Lancs): Church

Design for a castellated memorial tablet to Catherine & Thomas Greaves in Gothic style, 1822

Elevation

Scale: 1/2 in to 1 ft

Insc: Design for a Monument in Preston Church | For

J. G. Lomax Esqr, L66 & (in red pen) 213/1;

(roughly, in pencil) Sacred to the memory of Thomas

Greaves Esqr | who died... 1805 aged 60 | also |

Catherine his wife | died... 1811 | This monument (is

erected?) | by... | Richard Grimsbaw Lomax Esqr...

s & d: Rickman & Hutchinson | Architects | 1 mo 1822

Pen & wash within complex ruled border (450 x 320)

See note to [20].

[22] ROSE CASTLE (Cumberland)

Design for additions to the castle, 1829 (2):

1 Ground Plan

2 Chamber Plan

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

Insc: As above, *Design for Additions to Rose Castle | For | The Honble & Rt Revd The Lord Bishop of Carlisle*, labelled & numbered 7635 & 7636 respectively s & d: Rickman & Hutchinson | *Architects Feby 1829* w/m: J. Whatman; No.1 additionally with the date 1827

Pen & wash within triple ruled border (510x730)
Rose Castle has been the seat of the bishops of Carlisle since the C13. Two of its original four ranges had been destroyed in the C17.

[23] Design for a wall monument to the Rev. J. Riland, in Greek style, 1822

Elevation & profile

Scale: 1in to 1ft

Insc: *Design for a Monument to the late | Revd J. Riland | For the Chapel wardens of St Marys, B276 & (in red pen) 214/1*

s & d: Rickman & Hutchinson | *Architects | 1822*
Pen with blue & grey washes within triple ruled border (425x245)

RICKMAN, Thomas (1826-1849)

Thomas Rickman was apparently a cousin of the better known Thomas Rickman (1776-1841, q.v.). The Thomas Rickman of the catalogue entries below died at Harting, Sussex, in 1849 and the scheme for refitting Harting church which he prepared in 1845 was carried out after his death as a memorial to him. (Information from H. M. Colvin, 1975.) He may have worked in the office of John Wallen since there are drawings (which seem to share a common provenance with the Rickman collection) from the Wallen office dated 1842 and 1843 and signed 'T. Rickman'. See also Wallen, John [3].4, [7].4 & [10] and Wallen, John, attributed to [1].2 & [2] for drawings signed by a 'T. Rickman'

Prov: All the drawings catalogued were pres. by Miss Mary A. Lynam (T. M. Rickman's niece), 1912

[1] HARTING (Sussex): Kent House
Design for the house, 1846-47 (2):

1 *Ground Plan*

Insc: As above & *Plans First Drawn | T.R. 1847* (525x430)

2 *Chamber Plan*

Insc: As above & *First Sketch Plans | T.R. 1846* (530x430)

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

Insc: As above, *Design for Kent House, Harting (Sussex)*, labelled & with measurements marked s & d: Thomas Rickman Novr. 1846 or very similar
Pen & coloured washes

[2] WALMER (Kent): Ripple Court
Design for the house, 1843 (2):

1 Plan of the ground floor

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

Pen & wash (255x345), the corners cut off

2 Plan of the Basement Story

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

Insc: As above, *Ripple Court | Walmer Kent, No.1*, labelled & with measurements marked s & d: Thomas Rickman | *Aldermanbury 1843*
Pen with pink, yellow & blue washes (385x510)
One of a set of perhaps working drawings.

RICKMAN, Thomas *Attributed to*

[1] Design for a pulpit in Gothic style

Plan & Elevation (sic)

Scale: 1in to 1ft

Insc: As above

Pen & wash on tracing paper, cartridge backed (375x235)

Possibly a tracing of another architect's design. The inscription appears to be in the hand of T. Rickman.

[2] Design for a scissor-beam roof

Working drawing

Section of a timber roof truss with *Wrought Iron | Straps*

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

Insc: As above, labelled & some dimensions given
Pen & coloured washes on tracing paper, cartridge backed (345x480)

See note to [1].

RICKMAN, Thomas Miller (1828-1912)

Son of Thomas Rickman (1776-1841, q.v.). He was one of the founders of the AA in 1847 and its President in 1854, in which year, too, he was elected A. He was an FSA and a leading member of the quantity surveyors' profession for many years, being elected President of the Surveyors' Institution in 1899. Bibl: obituaries: *Builder*, CII, 1912, pp.194, 222-223; BN, CII, 1912, p.234

Except where stated otherwise, all the drawings catalogued below were pres. by Miss Mary A. Lynam (T. M. Rickman's niece), 1912

[1] LONDON: No.166 Fleet Street, City

Design for a shop front, 1860

Plan, Front Elevation, sections & details

Scale: 1in to 1ft, FS

Insc: As above, *166 Fleet Street | New Shop Front & labelled*

s & d: *Thos M. Rickman | Archt | 21 New Ormond St | W.C. | Jany 1860 & W. Hawke (builder?)*

Pen & coloured washes (685x1010)

WALSALL (Staffs): Blue Coat & National Schools

Design

See Lynam, Charles & Rickman, Thomas M.

[2] Design for a church for 1500 parishioners, 1852 (3):

1 *Plan for Church | to accommodate 1500 Parishioners*

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

Insc: As above & labelled

s & d: TMR 21 Aug 1852

Pen & coloured washes on tracing paper (240x380)
Except that there is an apse - for the font - at the S end of the W front, the plan is of standard Early English type - albeit the nave and chancel are wide and the transepts narrow.

2-3 One more & 1 less finished version of the same plan as No.1, except that chapel-like projections seem to be contemplated either side of the E & W ends instead of the apsidal baptistery

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

s & d: (No.2) TMR 27 Aug 1852; (No.3) TMR 4 Sep 1852

Pen on tracing paper (255x355)

[3] Design for a market cross, 1853

Plan & perspectival elevation

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

Insc: As above & *Sketch for Market Cross*

s & d: *Thos. M. Rickman | 11 Novr. 1853*

Pencil with grey-blue, pink & sepia washes (385x235)

A fixed to f.29 of volume catalogued at [5].

Measured drawings, topographical drawings

[4] Drawings of miscellaneous identified Gothic details of English churches, mostly tracery & mouldings (63)
Most items are insc. with no more than place names (a list of which follows), but some have rough scales, labelling &c; 9 drawings are s. &/or d. TMR (in monogram) between June 19 1844 & 18 November 1853; w/ms are J. Whatman Turkey Mill 1833, 1838, J. Whatman 1846, 1848
Pencil & pen, coloured washes (190x125 smallest 330x540 largest)

Adderbury (Oxon); Aldwinkle All Saints (Northants); Aldwinkle St Peter (Northants); Algakirk (Lincs); Alvechurch (Worcs); Anstrey; Ashby Magna (Leics); Bainton (Northants); Balderton (Notts); Barking (Essex); Barnack (Northants); Beddington; Belbroughton (Worcs); Berkswell (Warwicks); Billingborough (Lincs); Bilton (Warwicks); Birmingham, Halesowen; Blaby (Leics); Bloxham (Oxon); Boston (Lincs); Bourne (Lincs); Braunston (Northants); Bromsgrove (Worcs); Chaddesley Corbett (Worcs); Chester, cathedral; Chipping Norton (Oxon); Churchill (Worcs); Cotterstock (Northants); Culworth (Northants); Deddington (Oxon); Denford (Northants); Dodford (Northants); Dunton (Leics); East Ham (Essex); Elmley Lovett (Worcs); Penstanton (Hunts); Fillongley (Warwicks); Finedon (Northants); Gloucester, cathedral; Grantham (Lincs); Great Ashby (Leics); Great Gonerby (Lincs); Great Hale (Lincs); Great Harrowden (Northants); Great Peatling (Leics); Grendon; Haconby (Lincs); Halesowen (Worcs); Hampton (Warwicks); Harborough (Leics); Hardingstone (Northants); Hawton (Notts); Headington (Oxon); Heckington (Lincs); Helpingham (Lincs); Hendon (Middx); Higham Ferris (Northants); Histon (Cambs); Ilkeston (Derbys); Islip (Northants); Kidlington (Oxon); Kingsbury (Warwicks); Kings Norton (Warwicks); Kingsthorpe (Northants); Kirton (Lincs); Knowle (Warwicks); Langtoft (Lincs); Lapworth (Warwicks); Leicester, church of St Mary; Little Packington (Warwicks); London, church of St Bartholomew the Great; London, church of St Saviour, Southwark; London, remains of priory church of St Mary Overy; London, Temple church; London, Westminster Abbey, Henry VII chapel; London, Westminster Hall; London, East Ham (Essex), church; London Hendon (Middx); church; Lutter worth (Leics); Mears Ashby (Northants); Methering ham (Lincs); Middleton (Warwicks); Morton (Lincs); Moulton (Northants); Nassington (Northants); Newbold (Warwicks); Northampton, church of St Sepulchre; Northborough (Northants); Northfield (Warwicks); Norwich; Oundle (Northants); Oxford, All Souls' College, chapel; Packwood (Warwicks); Paston (Northants); Peatling Magna (Leics); Pedmore (Worcs); Peterborough (Northants), cathedral; Raunds (Northants); Ringstead (Northants); Rippingale (Lincs); Rochester (Kent), cathedral; Rock (Worcs); Rolleston (Notts); Rugby (Warwicks); Salisbury (Wilts); Sandhurst (Kent); Sheldon (Warwicks); Sileby (Leics); Soham (Cambs); Solihull (Warwicks); Southwell (Notts); Stamford (Lincs), church of All Saints; Stanton Harcourt (Oxon); Stoke Prior (Worcs); Studley (Warwicks); Sutterton (Lincs); Swaton (Lincs); Swineshead (Lincs); Temple Balsall (Warwicks); Tetterton (Staffs); Tewkesbury (Glos); Upton; Warmington (Northants); Wellingborough (Northants); Wigston All Saints (Leics); Wigston Magna (Leics); Willingham (Cambs); Willoughby (Leics); Winchester (Hants), cathedral; Wollaton (Notts); Worcester, cathedral; Wyberton (Lincs); Yardley (Warwicks)

[5] Volume of 73 folios (the last 9 of which are blank), on the recto of which are affixed 121 drawings arranged in no apparent order but with an index of the contents of the first 43 folios only. Mostly topographical drawings of ecclesiastical buildings in Great Britain & France, with some details, some of which (e.g. some of those of f.52) seem to be taken from a book of architectural details; and some scenic views. Executed between 1840 & 1889.
Pencil; pencil & coloured washes; watercolour
Half-bound in red leather entitled on the spine *T. M. Rickman / Sketches / 1846-1889*, (535×400)
Prov: Pres. by Miss Mary A. Lynam (T. M. Rickman's niece), 1925

For the drawing at f.10 by Perkins of Worcester who was in the office of Thomas Rickman see **Perkins, A. E.**

[6] Unidentified Gothic details (10)
Elevation & section of a chimneypiece; *North Elevation of Arches between Chancels*; plan & elevation of a Perpendicular font; elevation of a Decorated font; details of 6 fleurons; a finial; elevation & section of a piece of Perpendicular cresting; elevation of an open tracery panel perhaps from a screen; elevation of 2 windows; elevation of part of an *Open-Screen to Chancel*
w/m: J. Whatman Turkey Mill 1833, 1846
Pen & wash (375×235 smallest, 530×325 largest)

[7] Copies (17) of pls.II-XVIII from R. W. Billings, *Illustrations of geometric tracery from panelling belonging to Carlisle cathedral*, published 1842-45, preceded by another 2 pages of an extract from the book saying that 'the geometric panels forming the present Illustrations are the remains of an exceedingly valuable and extensive collection... In... 1764 the the Cathedral was repaired and "beautified". The... choir screens were removed [and] the old and useless panelling was removed to some of the outbuildings, and by far the greater portion either lost or destroyed. All that remains of the original enrichments may be described as the framework of an exceedingly mutilated screen, in the possession of William Cowper, Esq. at Carlton Hall, near Penrith, from which is derived the materials for [certain of the plates]; three beautiful Panels... forming part of a sideboard at Featherstone Castle, Northumberland, the seat of Lord Wallis [formerly proprietor of Carlton Hall]; one Panel... inserted in the modern doorway to the Aisle of the Choir against the Bishop's Throne... In [the Chapel of St Katherine] we have two screens containing the remainder of the subjects represented...'
The copy of the extract from Billings's book ends with the date *Jan 1846* & f.14 has the date *Dec 4th 1845*
w/m: R W & H N
Pen (420×340, except f.14, *Copy of Plate 13*, which is 720×340, 2 sheets stuck together)

[8] Drawings (22) of details of Greek architecture & orders
Insc: Some with *top of stele Athens* (including 1 with the Greek characters *ΦΙΛΑΙΝ ΙΝ ΟΣ ΕΕΝΙΔΙΟ*); No.8 *Cymatium in cornice of portico of temple of Minerva Polias Athens*; (No.17) *Doric of Vincent Scamozzi & The baths of Diocletian*; No.18 *The Grand Temple at Paestum*
Pen, some with pencil &/or wash, 3 with sepia wash (530×325, 265×645)

[9] Studies (8) of acanthus & other foliage ornament
Insc: 1, 2, 3 &c to 8 respectively (sketchbook pagination?); (No.1) *No.30*; (No.8) *103*
s & c: TMR (in monogram), T. M. Rickman or Rickman (except Nos.5 & 6) & *Aug 1848* (No.1), *Jan 1849* (No.6) & *April 1849 & May 1849* (No.8)
w/m: (Nos.7 & 8) J. Whatman 1848
Pencil (280×230)

[10] Four sheets of tracings of mouldings of Italian buildings from Vol.III of an unidentified book
Insc: *Vol.III & VI, Plate VII, Pl.VIII & Plate IX, & Pl.XI* respectively & with some of the mouldings more or less well identified
Pen on tracing paper (210×135 smallest, 380×250 largest)

[11] Topographical drawings made in Italy, 1851 (7):
CUMA: Grotto of the Sybil
ROME: Ponte Rossi (Julian Aqueduct) (2)
SORRENTO
VAL D'AOSTA: Château de S Pierre
VENICE: Basilica of St Mark
VENICE: Ducal palace
Pencil (190×270 smallest, 270×380 largest)

[12] Thirteen unidentified topographical drawings
Pencil (175×220 smallest, 285×460 largest)

[13] Fifteen studies of trees & plants, mostly, it seems, made in Italy
w/m: (No.3) J. Whatman 1825; (No.13) 1821
Pencil (240×175 smallest, 340×265 largest)

[14] Perspective projections (26)
Insc: (No.26 only) *Shadow of cylindrical abacus on vertical wall or plane & shadow & shadows of cylindrical ring*
Pen, pen & pencil, pen & wash (530×320, mostly)

[15] Album of 16 folios with 10 maps which, together with 19 loose geographical drawings, form an atlas of the world
d: Rickman / *March 11th 1843*
Pen & coloured washes (245×190 smallest, 290×480 largest)

RIDGE, Alfred Monday (fl.1865-83)
Exhibited at the RA between 1866 and 1883.
Bibl: A. Graves, *RA exhibitors*, 1905-06

Design for a hall of science & art, 1865
Perspective
Insc: (on mount) *Design for a Hall of Science & Art for which the Gold Medal of the Royal Academy & Scholarship and Books were awarded Decr 9th 1865 to Alfred M. Ridge Architect 30 King St Cheapside London E6*
s: *Alfred M. Ridge Architect*
Photograph of original drawing (295×240)
Prov: Pres. by A. G. Sandon, 1935
The original drawing was exhibited RA 1866, No.797.

RIGHINI, Pietro (1683-1742)
Italian stage set designer. Born at Parma, he was theatre architect and artist to the Court of Parma, 1727-39, succeeding F. G. Bibiena. In 1737 he was transferred to Naples for the inauguration of the theatre of San Carlo and remained there until 1740, when he returned to Parma. He also worked in Milan, where in 1717 he designed the scenery for the opening production of the Ducal Theatre, the opera *Constantino Pio*. He was responsible for other stage sets there in 1718, 1719, 1734 and 1735. In 1723 he was working in Turin and the following year he designed the splendid funeral cortège of Francesco Farnese. He also worked in Germany. His theatre designs are associated with and often mistaken for those of Filippo Juvarra; like Juvarra he reacted against the 'per angolo' perspective convention used by the Bibienas.
Bibl: T.B.; A. H. Mayor, M. Viale, A. Della Corte & A. G. Bragaglia, *Tempe e aspetti della scenografia*, 1954; M. Viale Ferrero, *Le Scenografie dell'700 e i Fratelli Galliari*, 1963; S. Kaufman & G. Knox, *Fantastic and ornamental drawings*, 1969

RIGHINI, Pietro *Attributed to*

[1] Design for a stage set & proscenium arch
Colonnaded hall with the forestage defined by 3 full-length figures on pedestals & the proscenium arch rising from the coupled columns behind the central figure; in the centre background, curved steps lead to a lofty arcade supporting a balcony; the RHS only of the stage is shown
Insc: (along left margin, partially cut) ... *per la Pma*
Sepia pen & wash within complex ruled & wash border in pink, black & green, mounted (265×240)
Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39
Lit & reprd: R. Blomfield, *Architectural drawing and draughtsmen*, 1912, between pp.62 & 63; *RIBA Jnl*, XXXIII, 1926, 9 January, frontispiece; H. Gernsheim, *Corpus photographicum*, 1959, No.26.422; W. Jeudwine, *Stage designs*, 1968, pl.11
The drawing was formerly attributed to the Galli Bibiena family; the present attribution is by W. Jeudwine. The elements of the composition relate closely to the design catalogued below.

[2] Design for a stage set & proscenium arch
Hall of a palace: a vestibule with coupled caryatids & convoluted columns supporting an elaborately panelled ceiling forms the proscenium arch & encloses the forestage; behind, an octagonal hall surrounded by tiers of caryatid columns supports balconies & a staircase ascends in the centre of backstage
Sepia pen & wash within single ruled border, mounted (165 x 200)

Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

Lit & reprd: H. Gernsheim, *Corpus photographicum*, 1959, No.26.418; *Burlington Magazine*, CIX, 1967, p.52; W. Jeurwine, *Stage designs*, 1968, pl.10

The drawing was previously attributed to Juvarrá; the current attribution is by W. Jeurwine. He gives it to Righini as an original sketch and identifies it as a study for one of the eight sets for the opera *Medo*, performed at the Ducal Theatre, Parma, in 1728. These stage sets are known from engravings by Martin Engelbrecht published in Augsburg (no date) as a series entitled *Theatralische Veränderungen, dargestellt in einer zu Mayland gehaltenen Oper*, and the RIBA drawing relates to pl.1, 'Reggia Magnifica'.

RIGHINI, Pietro After

Design for stage set & proscenium arch
Hall of a palace

Pen & wash, mounted (340 x 495)

Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

Lit & reprd: W. Jeurwine, *Stage designs*, 1968, pl.12
Copy after Martin Engelbrecht's engraving, 'Reggia Magnifica', from Righini's original drawing; see note to Righini, Pietro, attributed to [2].

ROBERTS, David (1796-1864) *Attributed to*
Roberts was a Scottish painter specializing in architectural subjects. He was born near Edinburgh, the son of a shoemaker, and trained as a house painter and decorator. In 1822 he came to London, where he was employed as a scene painter at the Drury Lane Theatre. He first visited the Continent in 1824 and in that year exhibited architectural scenes of Normandy at the Suffolk Street Galleries, which attracted some attention. Between 1826 and 1864 he exhibited at the RA and was elected ARA 1839 and RA 1841. He visited most of the countries of Europe and the Near East in search of picturesque subjects, going to Egypt and Syria in 1838 and Italy for the first time in 1851. A popular artist in his day, he was known not only for his watercolour sketches but also for his series of lithographs after drawings made on his travels, which were published as books, the most well known being *Picturesque sketches in Spain*, 1837; *Sketches in the Holy Land and Syria*, 1842; *Italy classical, historical and picturesque*, 1859.
Bibl: DNB; T.B.; J. Ballantine, *Life of David Roberts*, R.A., 1866

Topographical drawing

Italy

View of a chapel fronted by a triple-arched loggia
Pencil & watercolour on buff paper, mounted (275 x 220)

Prov: Pur. 1955

ROBERTS, H. V. Molesworth (1896-)
Librarian and architectural historian. Born in Lewisham, London, and educated at Strand School and King's College, London. He worked in the office of Sir Banister Fletcher from 1916 to 1926 and then from 1926 to 1961 in the Library of the RIBA, first as chief cataloguer and classifier, 1926-56, and then as historical research officer, 1956-61. He has been Vice-President of the London Appreciation Society, the West Wickham Society and the Ecclesiological Society and has published guides to the Surrey churches of Beddington, 1931, Wallington, 1937, and Carshalton, 1958, and contributed articles on architectural history to the *Builder*, *Architect & Building News* and *Architectural Review*. (Information from Mr H. V. M. Roberts, 1973.)
Bibl: *The Authors & writers who's who*, 1971

ROME: Vatican Palace

Drawings (2):

1 Superimposed plans of all floors, drawn as an axonometric diagram with key to various parts & dates of building
Scale: $\frac{3}{4}$ in to 100ft approx.

Insc: fig 1
s & d: (later) HVMR from various sources late 1940 early 1941

Pen (265 x 560)

2 Outline sections to accompany plans

Scale: $\frac{3}{4}$ in to 100ft approx.

Insc: As above & fig 2

s & d: (later) HVMR early 1941

1-2 Prov: Pres. by H. V. M. Roberts, 1941

ROBERTS, Henry (1802-1876)

Roberts trained under Charles Fowler and subsequently worked in the office of Robert Smirke. In 1824 he gained two medals at the Royal Society of Arts, and after completing his articles went on a Continental tour, visiting Naples in 1829. On his return, he set up in practice in Suffolk Street, London. In 1831 he won the competition for the Fishmongers' Hall, London Bridge, and in 1835 designed Camberwell Grammar School. In 1844 he was appointed architect to the joint companies concerned in the building of the new Brighton, Croydon, Dover & Greenwich Railway terminus at London Bridge (see note under **Turner, Thomas**, LONDON: London Bridge railway station, Southwark). Roberts is chiefly remembered as a pioneer of working-class architect to Lord Shaftesbury's Society for Improving the Dwellings of the Labouring Classes, formed in 1844, and gradually abandoned his private practice for voluntary work for the society. He was also honorary architect to the Windsor Royal Society founded by Prince Albert to improve working-class housing in Windsor. In the late 1850s he retired to Italy for reasons of health but still continued his work for Shaftesbury's society by investigating Continental working-class living conditions and making appeals to authorities. His designs for housing in London include flats, Streatham Street, Holborn, 1849; Thanksgiving Model Buildings, Theobalds Road, Holborn, 1850-51; Prince Albert's model houses for four families, built for the Great Exhibition of 1851 and re-erected at Kennington Park. Roberts was described by Gilbert Scott who entered his office in 1832 as 'a gentlemanly, religious, precise and quiet man'. The RIBA MSS Collection has eight letters, dated between 1838 and 1862, which accompanied gifts of drawings and pamphlets. His published works include: *The Dwellings of the labouring classes*, 1850; *House reform or what the working classes may do to improve their dwellings*, 1852; *The Essentials of a healthy dwelling, and the extensions of its benefits to the labouring population*, 1862; *The Physical condition of the labouring classes resulting from the state of their dwellings*, 1866; *Efforts on the Continent for improving the dwellings of the labouring classes*, 1874. He was elected F, 1837.
Bibl: *APSD*; *Colvin*; DNB; *Builder*, CLXXXIV, 1953, pp.5-8; J. N. Tarn, *Working class housing in 19th century Britain*, AA Paper No.7, 1971; obituary: *RIBA Transactions*, XXVI, 1876, p.39 (announcement of death)

SOUTHBOROUGH (Kent): House

Contract drawings & specifications for house, coach house & stables, 1836 & 1839 (11):

1 Plan of Basement Floor

2 Plan of Ground Floor

3 Plan of First or Chamber Floor

4 Plan of Attic Floor in Roof

5 Plan of Roof Shewing the Slating Lead Flat &c

6 Elevation of Entrance Front

7 Elevation of Back Front

8 Section on line EF thro' the Library & Staircase, looking West

9 Section thro' Vestibule, Dining Room &c on line AB looking North

10 Section thro' the Drawing Room, Library &c on line CD looking South

1-10 Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above, *For the Glebe House at Southborough*, numbered No. 1-10, labelled & dimensions given s & d: (Nos. 1-8) 18 *Adam St Adelphi* | 12th May 1836; (No. 9-10) 18 *Adam St* | 3rd June 1836 & John Martin, Hy & A. Barrett
Pen & coloured washes (265 × 365)

Filed with these drawings is a *Specification of different Artificers Work to be executed in the erection of a Glebe House at Southboro in the County of Kent*
19 pages stitched into brown marbled paper covers (325 × 205)

11 *Plan, Section, End & Front Elevation(s)* | *For Coachhouse & Stables Southborough Glebe*
Scale: $\frac{1}{8}$ in to 1 ft
Insc: As above
d: 18 *Adam Street* | 19th Jan 1839
Pen & coloured washes (370 × 240)

Filed with this drawing is a *Specification for a Coach House & Stable to be built at Southborough Glebe Kent*
3 pages (320 × 200)

1-11 Prov: Pur. 1968

ROBERTS, I. (or J.) B. (fl. 1839)

Design for a bath-house in a nobleman's park (2):
1 *Plan*
Pen with pink & yellow washes (285 × 470)

2 *Elevation with portico*
Pen & wash (265 × 470)

1-2 Insc: *admitted Student 25 March 1839*
s: I. B. Roberts
Prov: Probably pres. by the architect; included in the RIBA catalogue of 1871

ROBERTSON, Sir Howard Morley (1888-1963)

Born of British parents in Salt Lake City, Utah, USA, Robertson was educated at Malvern and trained at the AA, 1905-07, and in Paris at the École des Beaux-Arts, 1908-12. He served in France, 1915-19. In 1919 he entered into partnership with John Murray Easton, starting a firm which at the time of his death had expanded to Easton & Robertson, Cusdin, Preston & Smith. In 1920 Robertson was appointed Principal of the AA school and held the post until 1929, when he became Director until 1935; he was President of the AA 1947-48. Elected F in 1925, he was President of the RIBA, 1952-54, and knighted in the latter year. He was Royal Gold Medallist in 1949, elected ARA 1949 and RA 1958. It was as a teacher that Robertson was most influential. His teaching and his books and lectures based on extensive travels with the architectural photographer F. R. Yerbury played an important part in introducing the modern movement to England. He had an extremely large practice, and the work of his partnership includes: British Government pavilion, Paris Exhibition of Decorative Arts, 1925; British pavilions at Brussels, 1935, Johannesburg, 1936 and New York World Fair, 1939; Research Building, Metropolitan Water Board offices, Finsbury, London, 1938; Technical College and School, Hatfield new town Hertfordshire, 1951-52; Bank of England printing works, Debden, Essex, 1953-56; Watling House, Cannon Street, London, 1955-56; faculty buildings at Reading University, 1957-64; Shell Centre, South Bank, London, 1961. He also designed many houses, offices and interiors of liners. His published works include: *Principles of architectural composition*, 1924; *Architecture explained*, 1927; *Modern architectural design*, 1932; *Architecture arising*, 1944.

Bibl: *Who was who*, 1961-70; series of autobiographical articles entitled 'Obligato to architecture', *Builder*, CCII, 1962, pp. 700-702, 751-753, 801-803, 854-855, 910-911, 956-957, 1010-1012, 1060-1061, 1120-1121, 1178-1180, 1221-1223, 1278-1280, 1326-1327; *RIBA Jnl*, LVI, 1949, pp. 215-219; *AR*, CXIV, 1953, pp. 161-168; obituaries: *RIBA Jnl*, LXXX, 1963, pp. 247-248; *The Times*, 6 May 1963

[1] LONDON: Shell Centre, South Bank, Lambeth
Design of the main entrance, 1958
Elevation
Insc: *Shell Headquarters The Main Entrance*
s & d: Howard Robertson delt 1958
Pencil & black chalk (400 × 720)
Prov: Pres. by Sir Howard Robertson for inclusion in the collection of drawings made by Royal Gold Medallists, 1959
Lit: *AJ*, CXXXV, 1962, pp. 701-704; *Builder*, CCII, 1962, pp. 1278-1280; *The Institution of Civil Engineers Proceedings*, XXI, 1962, pp. 475-502

[2] Imaginary design for a museum building, 1922
Frontal perspective
Insc: *The People's Museum & Fantasy*
s & d: Howard Robertson | 1922
Red crayon (260 × 525)
Prov: Pres. by the Architects Benevolent Society, 1964

ROBINS, Edward Cookworthy (1830-1918)
Trained under Sancton Wood, he started in practice in 1851. As architect to the London Missionary Society, he was responsible for designing various churches in Madagascar and South Africa. He is chiefly important however as a pioneer of modern sanitation and for the interest he took in technical education, which led to the establishment of the City & Guilds Institute in London. In connection with his encouragement of science and technology he designed fittings for science schools and laboratories and supplied decoration for works by engineers. Elected A 1853, F 1860 and FSA 1870. He retired from practice in 1893 and died at Worthing. His principal architectural works include: church of St Jude, Dulwich, London, 1868-69; church of St Andrew, Weeley, Essex, 1880-81; Merchant Venturers' School, Bristol, 1882; High School for Girls, St John's Wood, London, 1882; Newman Mansions, Berners Street, London, 1888; Bedford Grammar School, 1889-91. He published a conjectural restoration of Solomon's temple at Jerusalem (see *Builder*, L, 1886, p. 78) and wrote articles and books on sanitation and technical school building, including: *The Work of the Sanitary Institute of Great Britain*, 1882; *The Artistic side of sanitary science*, 1886, and *Technical school and college building*, 1887. Bibl: BN, LVIII, 1890, p. 793; obituaries: *Builder*, CXIV, 1918, p. 375; BN, CXV, 1918, p. 32; *RIBA Jnl*, XXV, 1918, pp. 205-206

[1] EXETER (Devon): Devon & Cornwall Bank
Working drawings (6):
1 Basement plan
2 Ground plan
3 First floor plan
4 Elevation
5 Section
6 Perspective of the exterior
Insc: *First Prize Design*

1-6 Photographs of original drawings (295 × 205)
Prov: Pres. by E. C. Robins, 1860

The premises built in 1863 for the Devon & Cornwall Bank, No. 19 Cathedral Yard, Exeter, were occupied by the bank until 1906. The site is now occupied by a post-war neo-Georgian block for the Provincial Building Society. (Information from Mr C. P. Stone, Deputy City Librarian, Exeter City Library, 1973.)

[2] LONDON: Lambeth Bridge
Design for decoration in Gothic style, 1862 (2):
1 Perspective of 1 of the pylons
Insc: *Design for the Ornamentation of Lambeth Bridge*
Photograph of original watercolour (355 × 250)

2 *Detail of one of the cast iron panels showing perforations*
Insc: As above
Pen on tracing paper (140 × 85), attached to No. 1

1-2 Prov: Pres. by E. C. Robins, 1862
Lit: BN, LVIII, 1890, p. 793
The decoration proposed by E. C. Robins for Lambeth Bridge was never carried out, but the perspective view was exhibited at the International Exhibition, 1862. The bridge constructed by Peter Barlow in 1862 was replaced in 1932 by the present bridge by G. Topham Forrest.

ROBINSON, Alfred Douglas (1888-1963)
Robinson was trained under E. Guy Dawber and at the AA. A 1915 and F 1931.
Bibl: *Who's who in architecture*, 1923; RIBA biography files

BILTON (Warwicks): Church hall
Perspective
DUNCHURCH (Warwicks): Cawston House
Perspective
PORT STANLEY (Falkland Is, S Pacific): Public hall & institute
Perspective, 1913
See Creswell, Harry Bulkeley

ROBINSON, Peter Frederick (1776-1858)
A pupil of Henry Holland, Robinson later became assistant to William Porden and in 1801-02 supervised the execution of the latter's work at the Royal Pavilion, Brighton. He was a prolific designer of country houses, which he would build in any style to suit his clients. His works include: marine bath at Westport, Co Sligo, Ireland, 1805-07; Egyptian Hall, Piccadilly, London, 1811-12 (dem. 1905); Millfield, nr Great Bookham, Surrey, 1814 (additions since); Fernacres, Fulmer, Buckinghamshire, for J. Woodcock, 1815; Trellissick House, nr Penzance, Cornwall, for Thomas Daniell, c. 1825; Coolhurst, nr Horsham, Sussex, for the Dowager Marchioness of Northampton, 1831; The Chalet at Swiss Cottage, St John's Wood, London, 1829-32. Financial difficulties led him to live at Boulogne-sur-Mer from about 1840 onwards. His publications include: *Rural architecture: a series of designs for ornamental cottages*, 1823; *Designs for ornamental villas*, 1825-27; *Designs for village architecture*, 1830; *Designs for gate cottages, lodges and park entrances*, 1833. He was a founder-member of the RIBA and an early Vice-President.
Bibl: *Colvin*; obituary: *Builder*, XVI, 1858, p. 458

ROBINSON, Peter Frederick & ANDREWS, George Townsend

YORK: St John's College (formerly the York Diocesan Training School), Lord Mayor's Walk
Design in Tudor style
Perspective
s: *Robinson & Andrews*
Sepia pen & wash (505 × 690)
Prov: Pur. 1968
Lit: Pevsner, *E. Yorks*, 1972, p.138
The school was built by G. T. Andrews, 1841-46, presumably after P. F. Robinson's forced retirement to France. It has since had many additions. *See also Andrews, George Townsend.*

ROBSON, F. C. (fl.1929)

BRADFELD (Berks): Bradfield College
Perspective, 1929
See Newton, William Godfrey [3]

ROELANDT, Lodewijk Joseph Adriaan (1786-1864)
Born at Nieuport, he studied at Ghent under Villeman and at Paris (admitted 1809) under C. Percier. In 1815 he visited Rome. He was city architect of Ghent from 1815 to 1856. From 1819 he taught architecture at the Academy of Ghent and in 1835 was appointed professor of architecture and civil engineering at the University of Ghent, which he had built, 1819-26. His main work was at Ghent, but he also built the town hall at Aalst and various churches outside Ghent. Work at Ghent includes: casino, 1835; law courts, 1836-46; theatre, 1837-40. Roelandt was elected an honorary and corresponding member of the RIBA in 1835. There are in the RIBA MSS Collection three letters from Roelandt to the Secretary of the RIBA, dated 1863 and 1864.
Bibl: T. B. Delaire, *Les Architectes élèves de l'école des Beaux Arts 1793-1907*, 1907; L. J. A. Roelandt, *Rapports* (a collection of reports, without dates, by Roelandt on various subjects, bound, together with an obituary and bibliography from the Académie Royale de Belgique, in the RIBA Library, pamphlets 92R)

Album containing drawings, prints & photographs, 1816-63

37 leaves quarter-bound in dark green leather with green cloth-covered boards (310 × 480)
Insc: (on spine) *Roelandt | Oeuvre | d'Architecture | exécutée en | Belgique & (on title page) Album | ou | Recueil de Dessins, Gravures et Photographies | d'Après les Oeuvres Architectoniques | Composées et Exécutées en Belgique Pendant les Années 1816 à 1863 | par | Louis Roelandt*; there then follows a list of his honours... *Ce recueil est offert comme un hommage à Messieurs les Président et Membres de l'Institut Royal des Architectes Britanniques, par leur affectueux confrère et ami | Louis Roelandt | Gand le 27 Décembre 1863*
Prov: Pres. by the architect, 1864

[1] AALST (Belgium): Town hall
Engraving
Principal elevation
Insc: *Hôtel de Ville à Alost & (list of contents) Façade de l'Hôtel-de-Ville d'Alost* (175 × 260)
f.13

AALST *see* AALST

[2] ANTWERP (Belgium): Warehouses
Engraving, 1830
Perspective
Insc: *Entrepôt de Commerce en Construction à Anvers 1830 & (list of contents) Vue perspective de la façade principale de l'Entrepôt d'Anvers* (170 × 260)
f.9

ANVERS *see* ANTWERP

[3] BRUSSELS: Church of St Mary, Schaerbeek
Drawing & engraving (2):
1 Ground floor plan
Pen & wash (190 × 125), cut to shape

2 Engraved elevation of W end
Insc: *Nouvelle Eglise Ste Marie a Schaerbeek-lez-Bruxelles* (140 × 120)

1-2 Insc: (list of contents) *Plan et élévation de l'église de Ste Marie en Construction à Schaerbeek-lez-Bruxelles* f.27
Built 1844.

GAND (Belgium) *see* GHENT

[4] GHENT (Belgium): S Bavon, belfry spire
Drawing & photograph (2):
1 Elevation, with scale
Insc: (list of contents) *Couronnement du Beffroi de Gand | d'après l'auteur*
Pen (390 × 60), cut to shape
f.33

2 Photograph
Insc: (list of contents) *Vue perspective du même monument exécuté, mais mutilé* f.34

The square detached bell or watch tower was built 1300-39 and was provided with an iron spire by Roelandt in 1839-53.
Lit: K. Baedeker, *Belgium and Holland*, 1905, p.59

[5] GHENT (Belgium): Casino
Drawings & engraving (4):
1-2 Plans of the ground & 1st floor, with scale
Insc: (list of contents) *Plan des rez-de-chaussée et premier étage des sociétés d'horticulture et d'harmonie (Casino de Gand)*
Pen, pencil & green wash on tracing paper (165 × 230), cut to shape
f.10

3 Elevation, with scale
Insc: (list of contents) *Façade du dit Casino du côté du jardin*
Pencil (150 × 425), cut to shape
f.11

4 Engraved perspective
Insc: *Casino de la Société d'Horticulture et de Botanique Construit à Gand 1835 & (list of contents) Vue perspective du Casino de Gand* (255 × 380)
f.12

Built 1835.

[6] GHENT (Belgium): Church of St Anne
Drawing & lithograph (2):
1 Plan, with scale
Insc: (list of contents) *Plan de l'église de Ste-Anne, à Gand (en construction)*
Pencil & pink wash on tracing paper (210 × 105)
f.35

2 Lithographed perspective from SW
Insc: *Nouvelle Eglise de Ste Anne et de St Antoine de Padue | à Gand... & (list of contents) Élévation et vue perspective de l'église Ste-Anne* (465 × 295)
f.36

[7] GHENT (Belgium): Houses & shops, Rue de l'Agneau & Rue Pont de Fer
Engraving
Ground floor plan & principal elevation, with scale, of 6 terrace houses with shops at ground floor level
Insc: *Maison Rue Pont de Fer, labelled & (list of contents) Façade de divers magasins et maisons rue de l'Agneau à Gand* (295 × 465)
f.28

[8] GHENT (Belgium): Law courts
Drawings, lithograph & photograph (7):
Design, c.1836-46
1-2 Plans of ground & 1st floors, with scale
Insc: (list of contents) *Plan du rez-de-chaussée et du bel étage du Palais de Justice de Gand*
Pencil with pink & grey-green washes (220 × 165, 215 × 165)
f.14

3 Principal elevation, with scale
Insc: (list of contents) *Façade principale du Palais de Justice et de la Bourse*
Pencil, with pencil roof added (145 × 245), cut to shape
f.15

4 Side elevation, with scale
Insc: (list of contents) *Façade latérale du Palais du (sic) Justice*
Pencil (160 × 335)
f.16

5 Longitudinal section
Insc: (list of contents) *Coupe longitudinale du Palais de Justice*
Pencil & pink wash on tracing paper (240 × 450)
f.17

6 Lithographed perspective
Insc: *Palais de Justice (en Construction) & (list of contents) Vue perspective du Palais de Justice* (240 × 340)
f.18

7 Photograph
Insc: (list of contents) *Photographie du Palais de Justice*
f.19

Built 1836-46.

[9] GHENT (Belgium): Military riding school
Drawings (5):
1 Ground floor plan, with scale
Pen with pink & grey washes (115 × 275)

2 Interior side elevation, with scale
Pen with some pencil additions (110 × 275)

1-2 Insc: (list of contents) *Plan et façade latérale du manège pour la garnison de Gand* f.31

3 Principal elevation, with scale
Pen with some pencil additions (110 × 130)

4 Cross-section, with scale
Pen with blue & pink washes (110 × 130)

5 Longitudinal section, with scale
Pen with blue & pink washes (110 × 275)

3-5 Insc: (list of contents) *Coupe et élévation principale du manège*
f.32

[10] GHENT (Belgium): Société de la Concorde
Engravings of Salle de la Concorde (4):
1 Engraved floor plan, part-plan of ceiling, cross-section, details of cornice, caryatid &c, with scale
Insc: *Salle de la Concorde*, labelled & (list of contents)
Plan et coupe transversale de la Société de la Concorde, à Gand
(460 × 295)
f.23

2 Engraved longitudinal section, with scale
Insc: *Salle de la Concorde* & (list of contents) *Coupe longitudinale de la salle centrale de la Société de la Concorde*
(295 × 460)
f.26

3-4 Engraved plans, elevations & sections of 2 chimneypieces, with scale
Insc: *Salle de la Concorde*, labelled, dimensions given & (list of contents) *Détails de la grande salle de la Société de la Concorde; Autres détails de la grande salle...*
(460 × 295)
ff.24-25

[11] GHENT (Belgium): Theatre
Drawing, engravings & lithograph (5):
Design, 1837-40

1 Plan of ground floor, with scale
Pencil & pink wash on tracing paper (280 × 445)
f.34a

2-3 Plan of 1st floor & principal elevation, with scale
Insc: (list of contents) *Élévation et plan du premier étage de la Salle de Spectacle de Gand*
Engraving with black wash added (140 × 245), cut to shape; engraving (75 × 255), cut to shape
f.20

4 Engraved principal elevation (differs in details but not composition from No.3)
Insc: *Grand Théâtre de Gand* & (list of contents) *Façade principale de la Salle de Spectacle*
(295 × 470)
f.21

5 Lithographed perspective from street
Insc: *Salle de Spectacle. Gand. Front of the Théâtre & (list of contents) Vue Perspective de la Salle de Spectacle*
(350 × 260)
f.22

Built 1837-40.

[12] GHENT (Belgium): University
Engravings (4):
1 Plans of ground & 1st floors, with scale
Insc: *Plans du Palais Académique de Gand* & (list of contents) *Plan du rez-de-chaussée et du bel étage du Palais de l'Université de Gand*
(295 × 465)
f.6

2 Principal elevation
Insc: *Palais Académique de Gand*
(295 × 465)
f.7a

3 Longitudinal section, with scale
Insc: *Coupe du Palais Académique de Gand* & (list of contents) *Coupe longitudinale prise du grand escalier et de la salle de promotion*
(295 × 465)
f.7b

4 Interior perspective
Insc: *Vestibule du Palais Académique de Gand* & (list of contents) *Vue perspective prise du vestibule du dit palais*
(295 × 465)
f.8

Built 1819-26.

[13] GHENT (Belgium): Warehouse
Lithographs (2):
1 Back elevation, with scale
Insc: *Entrepôt de Gand | Arrière façade* & (list of contents) *Façade du côté de la ville de l'Entrepôt de Gand*
(295 × 465)
f.29

2 Side elevation, with scale
Insc: *Entrepôt de Gand | Facade laterale* & (list of contents) *Façade de l'Entrepôt sur le chemin de fer et le quai du Dok*
(295 × 465)
f.30

[14] LONDON: Monument to commemorate the battles of Trafalgar & Waterloo
Photographs of drawings (2) & MS:
1 Site plan, showing the disposition of the proposed monument, on a site consisting of the whole of St James's Park
Insc: (list of contents) *Plan d'emplacement d'un monument commémoratif des batailles de Trafalgar et de Waterloo*
Photograph of original drawing (125 × 125)
f.4

2 Perspective of 'temple' interior
Insc: (list of contents) *Perspective d'une des faces du monument national de Trafalgar et de Waterloo*
Photograph of original drawing (125 × 125)
f.5

Also contained loose in the album, is a MS copy of Roelandt's description of his proposed monument, insc. (on title page) *Copie de la dédicace et description d'un projet | de monument National, pour être élevé au St James | Parc à Londres, projeté en 1816 Par L.R.; the monument destiné à | éterniser l'énergie et la persévérance du Gouverne | ment Britanique, la valeur et le dévouement | de ses armées de terre et de mer... was to take the form of a monumental Temple of Immortality, surrounded by a naumachia/circus*
12 sheets (1 blank), stitched together (315 × 195)

[15] Four medals
Drawings & lithographs (4):
1 Design, showing the W façade of the church of SS Michel & Gudule, Ghent, with the new stair
Insc: (on medal) *Portal de l'Eglise des S.S. Michel et Gudule & Nouvel Escalier | J. Wiener*
Pen (50 × 50), cut to shape

2 Design of laurel leaves surrounding inscription, *A | Louis | Roelandt | architecte | a | Gand & Vote du Conseil Communal 11 Juillet 1857*
Insc: As above
Pen (50 × 50), cut to shape

3 Lithographed design incorporating symbols of Literature & Art
Insc: *Société Royale des Beaux-Arts et de Littérature de Gand*
(45 × 45)

4 Lithographed design with concentric motifs of encircled stars, encircled snake, rayed star with shield &c
Insc: *Fête Jubilaire 1808-1858*
(45 × 45)

1-4 Insc: (list of contents) *Médailles honorifiques*
f.37

ROGERSON, H. (fl.1839)

STANNINGLEY (Yorks): Church of St Thomas
Design
Perspective
Insc: (on card backing) *View - of - the - West - end - of - the - proposed - new - Church | at - Stanningley; verso H. Rogerson | to his cousin | Ann Clough 1837*
Sepia wash, backed (245 × 175)
Prov: Pur. New York, 1960

ROHAULT DE FLEURY, Charles (1801-1875)
French architect of public buildings in Paris, he trained under his father, Hubert, and L. H. LeBas. He made designs for the Opera House, Paris (built eventually to a design by Garnier, q.v.) and in 1827 won the competition for the Palais de Justice at Lille.
Bibl: APSD; E. Delaire, *Les Architectes élèves de l'école des Beaux Arts*, 1907

PARIS: Area between Rue de Rivoli & Rue St Honoré
Designs, 1854
See Hittori, Jacques Ignace, Armand, Alfred & Pellechet, Auguste Joseph

ROLLO, Andrew (1877-1951)
After attending the Glasgow School of Art, he spent five years, from 1895 to 1900, in the office of Stark & Rowntree, Glasgow. From 1900 to 1907 he was chief assistant to F. Rowntree of London, and from 1907 to 1915 worked with Darling & Pearson in Toronto, Canada. During the First World War he served with the Royal Engineers. Between 1919 and 1922 he worked for Midland Garden Cities Development Ltd in Birmingham and in 1928 was appointed chief draughtsman of the Edinburgh city architect's department, a post he held until his retirement in 1946. His work includes a school for the Society of Friends, York, and School of Domestic Science, Toronto (later incorporated into the University). Following his retirement he assisted with the preparation of *The Ancient and historical monuments of the city of Edinburgh*, 1951; he illustrated and collaborated with E. J. Mackae on *The Royal mile*, 1946, and *The Heritage of greater Edinburgh*, 1947. Elected A 1904.
Bibl: RIBA biography files; *Who's who in architecture*, 1923; obituary: *RIBA Jnl*, LIX, 1952, p.306

LEIGH (Lancs): Infirmary
Designs, 1903 (4):
1 Block plan showing drainage
Scale: $\frac{1}{20}$ in to 1 ft
Insc: As above & details labelled
Pen & wash (685 × 505)

2 Ground plan with plans of basement under kitchen wing, mortuary, laundry block & extension block
Scale: $\frac{1}{8}$ in to 1 ft
Insc: Details & measurements marked
Pen & coloured washes (925 × 630)

3 Plans of upper floor of administration & outpatients' departments with N, S & W elevations & sections of the infirmary
Scale: $\frac{1}{8}$ in to 1 ft
Insc: Details & measurements marked
Pen & coloured washes (plans), pen & wash (elevations & sections) (925 × 630)

4 Details of front of outpatients' department
Scale: $\frac{1}{2}$ in to 1 ft
Insc: Labelled & measurements marked
Pen & coloured washes (515 × 690)

1-4 s & d: Andrew Rollo | May 1903
Prov: Pres. by the Scottish Monuments Record through the National Monuments Record, 1967

ROOKER, Michael Angelo (1743-1801) *Copy after* Engraver, draughtsman, landscape painter and scene painter. Elected ARA 1770.

Bibl: M. Bryan, *Dictionary of painters and engravers*, 1895; A. Graves, *RA exhibitors*, 1905-06

BURY ST EDMUNDS (Suffolk)

View towards St James's church with Church Gate on left & SW tower of abbey church on right

Insc: *Rooker Del*

Pen, pencil & grey wash within single ruled border (180 × 230)

Stuck on to f.13 of an album of views & details by William Yates (q.v.) prepared for *An Illustration of the monastic history and antiquities of the town and abbey of St Edmund's Bury*, by Richard Yates, 1805, 1843.

The draughtsmanship of this drawing is indistinguishable from those of the other drawings in this album. However the inscription and the reference on p.xi of the preface to the 1805 edition - 'The Honourable Mr. Nassau, who purchased most of the drawings and sketches taken from the Abbey of Bury by the late Mr. Rooker, generously permitted my Brother to collate his drawings with those of the same subject by that ingenious and accurate Artist' - suggests that the drawing catalogued above may be a copy by William Yates from one by Rooker.

ROOS, Alexander (fl.1830-1858)

Possibly a son of Karl Roos (died 1836), a cabinet maker of Ludwigsberg, established in Rome. Perhaps born at Orti di Sallustro, Turin. The evidence of the album catalogued below seems to suggest that he studied in Rome in the late 1820s until about 1833, arrived in England after 1834 and apparently lived for a time at No.39 Brewer Street, Golden Square, London. It is not entirely clear whether he trained as a painter, but in England he made architectural alterations and decorated unspecified rooms at Hadsor House, Worcestershire, in 1835 and 1836. Hadsor had been built by Matthew Habershon in 1827 for J. H. Galton. His son, T. Galton, must have employed Roos for the extensive Italianate works and interior decorations which remain. For the 2nd Earl of Zetland, Roos decorated a room at Aske Hall, Yorkshire, in 1841, and in the same year and for the same patron one at St Nicholas, Richmond, Yorkshire. In Mr Paul Mellon's collection are drawings (measured plans, elevations and some sections) of The Deepdene, Surrey, undated but probably for Thomas Hope's son, Henry Thomas (1806-62), who began to transform the exterior of the house about 1840; and a similar set of drawings for Bedgebury, Kent, purchased by William, Viscount Beresford in 1836. Roos's drawings of this house are dated 1841, in which year he also designed lodges at Shrubland in Suffolk. Nothing else is known about him.

Bibl: E. Croft-Murray, *Decorative painting in England*, II, 1970, p.271

[1] DALE PARK HOUSE (Sussex)

Design for proposed alterations & additions, c.1844 (4):

1 Basement plan, showing intended alterations & the addition of an octagonal dairy & a service wing
Scale: $\frac{1}{10}$ in to 1 ft
Insc: *Basement Floor of Dale Park House | with the proposed Alterations*, labelled & some dimensions given
Pen with grey & yellow washes, pencil amendments, within single ruled border (535 × 740)

2 Ground plan, showing the addition of a porch, garden terrace & layout of a formal garden
Scale: $\frac{1}{10}$ in to 1 ft
Insc: *Ground Floor of Dale Park House | with the proposed Alterations*, labelled & some dimensions given
Pen & red pen with coloured washes within single ruled border (735 × 535)

3 Elevation of N entrance front
Scale: $\frac{1}{6}$ in to 1 ft
Insc: *Entrance Front of Dale Park House | with the proposed Alterations*
Pen & pale blue wash within single ruled border (535 × 745)

4 Elevation of S garden front
Scale: $\frac{1}{6}$ in to 1 ft
Insc: *Garden Front of Dale Park House | with the proposed Alterations* & (in pencil, in another hand) *by ROUS (sic) Design for J. A. Smith Esq*
Pen & pale blue wash within single ruled border (535 × 745)

1-4 w/m: J. Whatman 1844

Prov: Pres. by W. Emil Godfrey (A), 1968

Dale Park, nr Madehurst, was one of Joseph Bonomi's earliest houses, built 1784-88 for John Smith mp. Roos's proposed alterations were not carried out to the letter, but appear to have been much simplified. Dem. 1959.

[2] Album of 163 miscellaneous drawings, including copies of antique Roman painting, antique sculpture & bronzes, views & details of decoration of Pompeian buildings & a few topographical views of English buildings (as well as the 44 design drawings listed below)

The Italian topographical drawings are dated variously 1829-1833; on the first leaf is pasted an inscription, in pencil, *Alexander Roos | 39 Brewer Street | Golden Sqre*
Pen, pencil, watercolour, gouache on cartridge, tipped on to 55 pages of grey paper, in a modern half-binding of dark blue leather with dark blue cloth boards (535 × 360)

The spine insc. *Original | Drawings | by | A. Roos*

Prov: Pres by C. E. Sayer (A), 1909

Of the 44 design drawings catalogued below, very few are inscribed; these are: *Aske* No.52; *Hadsor House* No.117; *Leamington* No.112; *London | Strand* No.132; *Norbury* Nos.124 & 131; *St Nicholas* No.149

1 Portrait of Alexander Roos
s & d: *Costantino Squamquerillo feb 1832*
Pencil (200 × 150)

2 Design for (?) frontispiece of a book
View of a neo-Classical composition with fountain
Sepia pen with sepia & grey washes (200 × 160)

45 Design for a ceiling decoration with seahorse, Pegasus, dolphin & swan motifs
Plan
Red & brown pen with coloured washes (215 × 180)

52 ASKE HALL (Yorks)
Design for a Pompeian ceiling for the 2nd Earl of Zetland, 1841
Quarter-plan
Insc: *Aske*
s & d: *A. Roos | 1841*
Grey pen & watercolour (270 × 205)

96 Designs (3) for antique-style Roman tables
Elevations
Pencil, pen, watercolour & gouache (750 × 260)

97 Design for a garden balustrade with urns
Elevation
Insc: Dimensions given
Pen, pencil & watercolour (120 × 155)

104 *Progetto di restauro per la casa incontro | alla Mole Adriana*, Rome (?)
Elevation
Insc: As above
Pen & watercolour (280 × 215)

105 Design for a garden balustrade with dolphins & seahorses
Elevation, with scale
Pen (155 × 250)

107 Design for a decorative border of intertwined ribbons & oak leaves
Gouache (185 × 295)

108 Design for a ceiling decoration with central valerium motif, winged putti &c
Plan
Pencil & watercolour (215 × 150)

110 Design for a ceiling decoration with a central 8 pointed star
Plan
Pen & red pen with watercolour (230 × 170)

111 Design for a ceiling decoration with octagonal & lozenge &c compartments
Plan
Pen with sepia & blue washes (165 × 200)

112 LEAMINGTON SPA (Warwicks)
Design for a ceiling decoration
Plan
Insc: *Leamington*
s: *A. Roos*
Red, green & yellow pen with coloured washes (185 × 195)

113 Design for a ceiling decoration with garlands
Plan
Pen, red pen & watercolour (175 × 230)

114 Design for a ceiling decoration for Mr Galton, 1836
Plan
Insc: *Ceiling at V. (sic) Galton Esq 1836*
s: *A. Roos*
Pen, red pen & watercolour (265 × 175)
Could this be for Hadsor House? Cf. No.117.

115-116 Design for a Pompeian room, 1833 (2)
Part internal elevation & details of ceiling decoration
Insc: *Rome 1833*
Details of wall & ceiling decorations
s: *A. Roos*
Pen & red pen, watercolour & gouache (285 × 195)

117 HADZOR (Worcs): Hadsor House
Design for a ceiling decoration in Pompeian style for T. Galton (?), 1835
Plan
Insc: (in pencil) *Hadsor House*
Pencil, red, blue & sepia pen with watercolour & gouache (330 × 255)
Roos also drew a view of Hadsor House (No.125). Cf. No.114.

118 Design for a ceiling decoration of 3 compartments
Plan
Pencil, pen & red pen with watercolour (240 × 130)

119 Design for Pompeian wall panels
Elevation
Pencil, red pen & watercolour (130 × 120)

121 Designs (12) for inlaid wood floors
Pencil, sepia pen & washes (405 × 250)

124, 131 LONDON: Norbury
Design for a house, 1839 (2)
Plan of ground floor & side elevation, with scale
Plan of upper floor & elevation, with scale
Insc: *Norbury*
s & d: *A. Roos* / 1839
Pen & red pen with watercolour (195 × 150)

126 Designs (4) for railings
Pen & wash (170 × 200)

127 Design for a neo-Classical temple
Elevation with scale in *Palmy Romani*
Pen (190 × 235)

129 Design for a neo-Classical fountain
Sketch plan & sketch elevation
Sepia pen & pencil (320 × 230)

132 LONDON: Strand
Design for a shop
Elevation
Insc: (in pencil) *London* / *Strand* 1837
s & d: *A. Roos* / 1834 (the 4 crossed out & 7 (?) added in pencil)
Pencil & watercolour (215 × 125)

134 Design for an Italianate country villa
Sketch plan, sketch plan of double stair & sketch elevation
Sepia pen (120 × 180)

137 Design for a pedimented niche in a garden wall to contain a statue of Diomedes (?)
Plan & elevation, with scale in *Pieds Anglaises*
Pen & watercolour (105 × 170)

138 Design for a large domed public building
Plans, elevations & details of sculpted Roman figures & frieze
Pen & pencil on tracing paper (340 × 450)

139 Design for a country house with corner towers & designs for several large public buildings
Sketch plans, sketch elevations & sketch details
Pencil & red crayon on verso of an engraving (345 × 270)

140 Design in Grand Prix style for a large public building
Principal elevation, with scale
Sepia pen (160 × 235)

143 Design in neo-Classical style for the decoration of a room
Part internal elevations
Pencil, pen, red & sepia pen with watercolour (140 × 315)

145 Design for a staircase
Section
Insc: *Section of the staircase*
Pencil, sepia pen & watercolour (170 × 190)

146 Design for a gateway with battered walls
Plan & elevation
Pen, red pen & watercolour (140 × 225)

147 Design for a chapel in Gothic style
Perspectival elevation
Pen & watercolour (190 × 160)

148 Designs (2) for openwork parapets on a roof
Elevations & sections
Scale: 1/8 in to 1 ft
Pencil, pen with pink & buff washes (210 × 270)

149 RICHMOND (Yorks): St Nicholas
Design for the decoration of a hall in Gothic style for the 2nd Earl of Zetland, 1841
Internal elevation
Insc: *St Nicholas*
s & d: *A. Roos* / 1841
Pencil, pen & sepia pen with watercolour (200 × 265)

151 Design for a villa in neo-Classical style
Elevation, with scale
Sepia & red pen with watercolour (160 × 235)

152 Design for an Italianate country house or villa
Ground floor plan, with scale
Pen & sepia washes (185 × 235)

153 Recto & verso: Designs for public buildings in neo-Classical style
Plan, elevations & details of 2 or more buildings
Pen on tracing paper (440 × 335)

155 Design for a *Casino da Campagna*
Ground floor plan, elevation & section
Insc: As above & with key to rooms
Pen on tracing paper (245 × 215)

158 Design for a *fisher Cottage* in Gothic style, design for a cottage in Gothic Tudor style & designs (5) for trophies
Perspectival elevation & side elevation; ground floor plan, elevations (2), details of chimneys & details of roof construction; details
Pen, pencil on tracing paper (335 × 460)

161 Design for a villa in neo-Classical style
Ground floor plan, elevation, section & detail of frieze
Pen on tracing paper (345 × 315)

162 Design for a tomb (?) in neo-Classical style
Elevation
Insc: (on frieze) *AMOR . PATRIAE . ET PRAEMIUM*
Pen on tracing paper (180 × 280)

ROPER, Frederick William (1840-1910)
Son of a builder of Bath, he was articled to J. Wilson FSA, architect of Bath. In 1862 he came to London and entered the office of S. S. Teulon, where he stayed for seven years. About 1870 he began his own practice, taking offices first in Pall Mall, then in Craig's Court and finally at No.9 Adam Street, Adelphi. In 1873 he won in competition Great Hunter Street board school, Old Kent Road, Southwark, London. He also built the board school, Helen Street, Hove, Sussex; Rous memorial hospital, Newmarket, 1879; No.95 Piccadilly, London, 1886; Arundel Buildings, Shaftesbury Avenue, London; elementary school, Bonner Hill Road, Kingston-on-Thames, Surrey, 1904-06; school in Richmond Road, London, 1906-07, and alterations and additions to the RSPCA premises in Jermyn Street, London. Elected A 1863.
Bibl: obituaries: *Builder*, C, 1911, p.44; *RIBA Jnl*, XVIII, 1911, pp.284-285

Sketchbooks (3):
Sketchbook I, 1874
Sketch details of R. N. Shaw's Lowther Lodge, Kensington d. *Augt* 74, & of a house at Sydenham, London, with lists of books on architecture, ornament &c, in which the latest date of publication given is 1901
s: (on flyleaf) *Fredk W. Roper* / 29 *Charing Cross* / *SW*
Pencil on 138 leaves (ff.10-136 blank), half-bound in maroon leather with maroon cloth-covered boards (180 × 110)

Sketchbook II, 1877
Sketch details of houses & furniture, one detail of a chimneypiece (?) (f.1) insc. ... (illegible) by E. W. Godwin
Insc: (inside back cover) 9 *Adam St Adelphi* & (in a different hand) (J. F. W. Roper (sic) friend of Godwin's) / E. Craig
s & d: (inside front cover) *FWR* / 1879, but the drawings are d. *May* 1877 & *June* 1877
Pencil, dark red pen & wash on 14 leaves (ff.10-14 blank) bound in blue marbled paper-covered boards with black leather spine (85 × 125)

Sketchbook III, 1884
Sketch details of ornament, some topographical sketches (Belgium, Great Britain, Italy), some figure drawings, notes &c
d: (note on f.84r) *Saturday afternoon July 19th 1884* / with *Hornbrook who sails on* / *Tuesday*
Mostly pencil on 118 leaves stitched together, the covers missing (175 × 110)

Sketchbooks I-III
Prov: Edward Craig (?) (see inscription in Sketchbook II); bequeathed by C. Handley-Read, 1972

ROPER, Henry (fl.1861)
Pupil of Edward T'Anson.

[1] Design for a dwelling house
Ground plan
Insc: *I certify that this is the unassisted work of my Pupil Mr Roper* / *Edward T'Anson* / 18 Nov 1861 & (on partially torn off label) *Students* / *Drawing*
Pen with pink, blue & ochre washes within double ruled border (330 × 355)
Prov: Probably pres. by the architect; included in the RIBA catalogue of 1871

[2] Design for a town house of 7 bays
Elevation
Insc: (below ruled border) *I certify that this is the work of my pupil Mr Henry Roper* / *It was drawn by him about a year ago* / *Edward T'Anson* / *Laurence Pountney Hill* / Nov 12 1861
Pen within double ruled border (445 × 465)
Prov: Probably pres. by the architect; included in the RIBA catalogue of 1871

ROSE, Joseph the Younger (1745-1799)
Joseph Rose was a member of the family of plasterers and was grandson of Joseph Rose, son of Jonathan Rose and nephew of Joseph Rose II. He was baptized at Norton in Derbyshire and was presumably trained either by his father or by his uncle. In 1765 he was made free of the Worshipful Company of Plasterers and, in 1774, became a master. He went to Italy in 1768 and again in 1769, the second time in the company of Joseph Nollekens the sculptor, Gavin Hamilton the painter and other artists. He seems to have worked with the family firm from his early teens, until his uncle left him the business at his death in 1780. With the firm he worked at Alnwick, Northumberland, and Wentworth Woodhouse, Yorkshire, in the early 1760s, at Harewood House, Yorkshire, 1765-71, and at Kedleston, Derbyshire, c.1765-68. The firm dominated plasterwork throughout the second half of the eighteenth century and Joseph the Younger, who collected contemporary books on Classical art, was instrumental in turning the firm's attention to the Adam style, first at Croome Court, Worcestershire, in the early 1760s. The album catalogued below shows friezes in this taste. Rose's equipment and collection of books and *objets d'art* were sold at Christie's on 10 & 12 April 1799.
Bibl: G. Beard, *Georgian craftsmen*, 1966, pp.70-72, 170

Volume of details of friezes, probably prepared for publication, 1782

Title page, insc. *Sketches | of | Ornamental Friezes (sic) | From | Original Models | In the Possession of Joseph Rose | Many of the Models were made from the designs | of | the most Eminent Architects; and the whole | Executed in Stucco work by | Joseph & Joseph Rose | London | Sketched by Joseph Rose | MDCCLXXXII*

ff.3-7 Index of contents, giving the folio reference, drawing number, depth of frieze & room location with the initial(s) of the designer; the key (in pencil) to the initial(s) reads: *A means Adam's Design | R - Rose Senr | J. R - Rose Junr | J. W - James Wyatt | Y - Yenn | S - Stuart | C - Sr Wm Chambers | K - Keene*

ff.8-9 Cut out

ff.10-12 Index for different Rooms for which the friezes were intended, viz: *Vestibule, Hall, Salone, Anti Room, Parlours or Breakfast Rooms, Library, Small Dining Room, Large Dining Room, Passages, Staircase, Ladys Dressing Room, Gentlemans Dressing Room, Bed Chambers*

ff.13-106 Details of friezes [Fig.91, f.71]

Insc: Details numbered 1 to 331, folios numbered 1 to 106
Pen, sepia pen inscriptions, the area around each detail washed with pale yellow wash; bound in brown marbled leather, the spine with a red leather label insc. *Joseph Rose | Sketches of Friezes (sic) (385 x 255)*
Prov: Pres. by an anonymous donor, 1836 (pencil note on endpaper)

ROSS & MACFARLANE, D. H. (fl.1905)
Architects working in Montreal, Canada.

LONDON: Nos.18 & 19 Cockspur Street, Westminster
Preliminary design for offices for Grand Trunk Railway Co. of Canada, 1905 (2):

1 Plan of upper floors
Scale: 1/4 in to 1 ft

Insc: As above & suggestion forwarded from Canada
s: Ross & Macfarlane | Architects, Montreal
Pen (560 x 355)

2 Perspective of façade

Insc: *Cockspur St | suggestion for front | forwarded from Canada*
s & d: DHM | 1905
Pencil (580 x 430)

Unexecuted, see Webb, Sir Aston [6] for another design, 1905.

ROSSETTI, Gabriel Charles Dante, known as Dante Gabriel Rossetti (1828-82)
Victorian painter and poet, a key figure in and a founder of the Pre-Raphaelite Brotherhood, 1848.
Bibl: V. Surtees, *The Paintings and drawings of Dante Gabriel Rossetti (1828-1882), a catalogue raisonné*, 1971

Preliminary drawing for "The first anniversary of the death of Beatrice (Dante drawing an angel)", 1848
Verso: Sketch showing Dante with another figure at right

Insc: *Dante, being occupied in sketching an angel on the anniversary of | the death of Beatrice, is interrupted by the entrance of friends | see Dante's "Vita Nuova"; verso, a long & mostly illegible English version of the Vita Nuova beginning And on that day wherein a whole year had passed since my lady... (remainder illegible)*
s & d: DGR (in monogram) Sept 1848
Pen & pencil, mounted (325 x 275)

Lit & reprd: R. Green & A. Grieve, *Dante Gabriel Rossetti*, catalogue of an exhibition at the Laing Gallery, Newcastle upon Tyne, 1971, pp.3, 13 (reprd No.2); V. Surtees, *The Paintings and drawings of Dante Gabriel Rossetti (1828-1882), a catalogue raisonné*, 2 vols, 1971, No.42B (reprd pl.28)
Prov: Pres. on long-term loan by the AA, 1963
This drawing is a preliminary study for the highly finished pen drawing in Birmingham City Art Gallery (see Surtees, *op. cit.*, No.42). Drawn in the year of the foundation of the Pre-Raphaelite Brotherhood, it shows Rossetti's debt to Millais at this period and appears to be the earliest existing work by Rossetti illustrating the 'Vita Nuova'.

ROUMIEU, Robert Louis/Lewis (1814-1877)

Roumieu was born in London and was the grandson of Abraham Roumieu, an architect of French Huguenot descent who was practising in London in 1769.
Robert was articled to Benjamin Wyatt in 1831, and from 1836 to 1848 he was in partnership with A. D. Gough (1804-71) who had been a fellow pupil in Wyatt's office. Together, they designed Tudor and Jacobean semi-detached villas in De Beauvoir Square, Hackney, London, before 1841; free church and schools, Paradise Street (later Clerc Street), St Pancras, 1842, in late Tudor style; additions to St Peter's, Islington, c.1842-43; Milner Square, Islington, 1841-43; and enlarged in a crude Norman style the old parish church of St Pancras, Pancras Road, London, 1847-48. After 1848 Roumieu alone designed St Michael's, Bingfield Street, near St Pancras station, 1863-64; St Mark's, Broadwater Down, Tunbridge Wells, Kent, 1864-66; French Hospital, Victoria Park Road, Hackney, London, 1865; Nos.33-35 Eastcheap, City, 1868; Nos.48-49 Cheapside, City, c.1874; and Crosse & Blackwell's works, near Soho Square, London. His domestic work included the layout of the Manor Park estate, Sreatham, London, 1849-52, and several houses in Harrow Weald, Middlesex. Roumieu's work has received few compliments. H.-R. Hitchcock wrote of him and Gough as partners in architectural crime, whose 'wild fantasies... are hardly worth considering although it should be recognised that there were many clients who admired their work'. Goodhart-Rendel described Roumieu as an architectural rake who 'in any serious history of English architecture... would be a negligible figure'. It is possible to distinguish two streams in Roumieu's work, the sinister and the cheerfully exuberant. Much of his earlier work carried out in partnership with Gough used a highly personal neo-Classical vocabulary, where columns are stripped, flattened, squared-off and attenuated, so as to produce a composition crammed with vertical elements. The designs catalogued below - for a church/chapel in Milner Square; Literary and Scientific Institution, Islington; church at Highbury; church at Versailles and various unidentified church designs described as in a Greek style, most of which owe something to Gandy Deering's St Mark's, North Audley Street - represent Roumieu's sinister architecture. At the same time he was also building in a variety of other styles, including mixed Gothic, Romanesque, Tudor and Stuart, Italianate &c, which may be called his cheerfully exuberant style. Especially so are his designs for churches and church towers. He was surveyor to the French Hospital estate at St Luke's, Old Street, and to the Gas Light & Coke Company's estate at Beckton. His practice was continued by his son, Reginald St Aubyn Roumieu (q.v.). F 1845-46.
Bibl: APSD; DNB (entry under Gough); A. Graves, *RA exhibitors*, 1905-06; J. Summerson, *Georgian London*, 1945, p.268; H.-R. Hitchcock, *Early Victorian architecture*, 1954, pp.125, 158; H. S. Goodhart-Rendel, 'Rogue architects of the Victorian era', *RIBA Jnl*, LVI, 1949, p.255; H. V. Molesworth Roberts, 'Gough and Roumieu families', *Blackmansbury*, VI, 1970, Nos.1 & 2, pp.22-25; obituaries: *Builder*, XXXV, 1877, p.691; *RIBA Transactions*, XXVIII, 1877, p.11

The drawings catalogued below were pres. by J. Fox Jones, 1956

[1] BROADWATER DOWN (Kent): St Mark's parsonage
Design for stables for the Earl of Abergavenny in Gothic style, c.1864 (2):

1 Ground floor Plan, Plan of Living Room & Roof over Stable, Part of Roof Plan & Cross Section on line A.B

2 West Elevation, South Elevation, North Elevation & Longitudinal Section
w/m: J. Whatman 1864

1-2 Stabling, coach house, harness room &c with hay store & living quarters over one end; stair tower with spire; diapered slate roof, diapered brick upper storey with stone dressings & some tile hanging, rendered (?) ground floor
Scale: 1/4 in to 1 ft

Insc: *Proposed Stables at St Marks Parsonage | Broadwater & (in pencil) Tunbridge Wells for the Marquis (sic) of Abergavenny*
Pen & coloured washes within double ruled border (595 x 430)

Roumieu designed St Mark's church, Broadwater, for the Earl of Abergavenny, 1864-66 (Newman, *W Kent*, 1969, p.556). The Earl was created a Marquess in January 1876.

[2] BUSHEY HEATH (Herts): House
Alternative designs for alterations & additions for Owen T. Alger, c.1855 (5):

1-3 Alternative designs (unexecuted)

1 Perspective from SE, showing a design in mixed Italianate style with a belvedere
Pen & watercolour (410 x 610)

2 Part-plan of proposed additions, related to No.3
Insc: *Dining Room, Ante Room, Drawing Room, Conservatory & with some dimensions given*
Pen & coloured washes (225 x 570)

3 Perspective from SE, showing a design in rustic style with half-timbering, a veranda supported on tree trunks & crenellations on the E front; inset, a perspective of the *Rustic Porch to Entrance* (on E front)
Insc: As above & Owen T. Alger, Bushey Heath | *Sketch of South Front*
Pencil within double ruled border (355 x 585)

4-5 Executed design

4 Rough plan of ground floor, showing proposed additions to the 7 bay S front; amendments to the plan relate it to both Nos.1 & 5
Insc: Rooms labelled
Scale: 1/4 in to 1 ft
Pencil (530 x 655)

5 Perspective from SE, showing a design in Elizabethan style with barge-boarded dormers, spire &, on the E front, shaped gables & bell turret
w/m: 1855
Pen & watercolour (470 x 605)
Reprd: 'Marble halls', catalogue of an exhibition at the V & A, 1973, p.60

[3] ESHER (Surrey): Stables
Design for Mr MacMurray (3):

1 Plans of ground & upper floors
Pen & coloured washes (545 x 335)

2 Front Elevation & Side Elevation
Pen with blue & brown washes (545 x 335)

3 Section through Coach House &c & Section through Stables
Pen & coloured washes (545 x 335)

1-3 One & 2 storey building, with stabling for 8 horses, harness room & coach house, with living quarters over one end; semicircular windows, overhanging eaves supported on brackets
Scale: $\frac{1}{4}$ in to 1 ft

Insc: *Mr Mac Murray Stable Buildings | Esher Surrey*
s: R. L. Roumieu *Architect | 10 Lancaster Place*
In 1852 Roumieu exhibited at the RA a drawing, No.1211, entitled 'Villa at Esher for William M'Murray Esq'.

[4] HIGHWORTH (Wilts): Eastrop Farm
Design for outbuildings

Elevation(s) of South, West, East & North side(s), showing functionally designed buildings arranged around a courtyard
Scale: $\frac{1}{12}$ in to 1 ft

Insc: *Eastrop Farm Highworth | Elevations Upper Homestead & elevations labelled, Cattle Boxes, Waggon House, Shed(s), Cart Stable, Fattening Stalls, Hospital Workshop, Implements &c, Yard(s)*
Pen with blue, grey & brown washes (385 x 530)

[5] LONDON: Church of All Saints, Ennismore Gardens (Kensington), Kensington & Chelsea
Alternative designs for a campanile in Romanesque style (2):

1 W elevation of existing church & proposed campanile, the latter of 2 stages with a spire pierced by lucarnes
Scale: $\frac{1}{8}$ in to 1 ft

Pen with blue & sepia washes (480 x 320)

2 Perspective of existing church & proposed campanile, the latter of 3 stages with a pyramidal roof

Insc: *Verso The new Campanile Tower to All Saints Church | Ennismore Gardens | Kensington Gore*
Pen & watercolour, framed (1015 x 750)

Lit: B. F. L. Clarke, *Parish churches of London*, 1966, p.187; P. Howell, *Victorian churches*, 1968, p.4, pl.3 & cover (No.2 reprd)

All Saints church was built in an Early Christian style by Lewis Vulliamy in 1848-49 and the W front was redone by C. Harrison Townsend in 1892.

B. F. L. Clarke, *op. cit.*, states that the tower was added in the 1870s. The tower as built (probably not by Roumieu) was a much simpler affair than either of the designs catalogued above. Since 1963 the church has been used as the Russian Orthodox Patriarch Church of the Assumption & All Saints.

[6] LONDON: School, Gray's Inn Lane, later Gray's Inn Road (St Pancras), Camden
Design in Gothic style, c.1856 (3):

1 Perspective, showing the street front & part of the side elevation of the school [Fig.94]
w/m: J. Whatman 1856

Pen & watercolour with gum arabic (325 x 455)

2 Perspective from the same viewpoint & showing the same design as No.1 but drawn to a smaller scale

Insc: *East St Pancras Schools*
Sepia pen & wash (175 x 225)

3 Perspective, showing a design very close to Nos.1 & 2, except that lancet windows have been substituted for cross windows in the side elevation, a bell turret & crenellations have been added to the roof & the chimneys are plainer & more plentiful
Insc: (in pencil) *St Pancras SE District National Schools | Grays Inn Lane*

Gray's Inn Lane became Gray's Inn Road in 1862. An Ordnance Survey map of 1894 does not reveal any schools in Gray's Inn Road and certainly the school is not there now (August 1973).

[7] LONDON: Mr Breidenbach's shop, No.157 New Bond Street, Westminster

Design for interior in Italianate style, 1853

Perspective

Pen & watercolour, framed (520 x 685)

Lit & reprd: N. Taylor, *Monuments of commerce*, 1968, p.36, pl.21 & cover

A drawing for 'Interior of Mr Breidenbach's shop, New Bond Street' was exhibited at the RA in 1853, No.1152. A street directory of 1853 lists Mr Breidenbach as 'perfumer and distiller of eau-de-cologne to H.M. the Queen'.

[8] LONDON: House at Streatham, Wandsworth
Design for a staircase

Interior perspective showing a lofty barrel-vaulted hall with double stair & gallery

Insc: (in pencil) *Staircase in the house of | Richard (?) Darsh Esq now erecting at Streatham | Surrey from the designs and the superintendence | R. L. Roumieu*
Pen & watercolour (510 x 415)

[9] RUISLIP (Middx): Church of St Martin
Design for a reredos in Gothic style, 1872

Cross-section through chancel, showing the reredos below a Perpendicular E window

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

Insc: *New Reredos, St. Martin's Church, Ruislip*
s & d: R. L. Roumieu *| Architect & Surveyor | 10 Lancaster Place Strand WC | 8/8/72*

Pen & watercolour (490 x 320)

Executed. Between about 1870 and 1878 the curate of St Martin's was the Rev. J. J. Roumieu, presumably a relative of the architect. (Information from Mr L. E. Morris, Parish Church Council, 1973.)

[10] VERSAILLES (Seine-et-Oise, France): Protestant church
Design in Greek style

Perspective of the principal façade with turret & composite distyle in antis portico, flanked by shops & houses

Insc: *Verso (in pencil) Design for proposed Protestant Church | at Versailles*

Pen & watercolour (865 x 620)

Lit & reprd: P. Howell, *Victorian churches*, 1968, p.11, pl.9 ('a rather overdone version of J. P. Gandy-Deering's St Mark's, North Audley Street, London, of 1825-8 - very much richer, and Composite instead of Doric')

[11] WEYBRIDGE (Surrey): Prince's Road

Unexecuted design for a church, 1872

Ground plan; basically a rectangular plan with apsidal extension at E end & N tower with porch; either a phased building operation or a more economical version is suggested by the 2nd W wall which reduces the 5 bay nave to one of 3 bays

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

Insc: *As above, Proposed New Church, Prince's Road, | Weybridge, Surrey & labelled*

s & d: R. L. Roumieu *| Architect & Surveyor | 10 Lancaster Place Strand W.C. & 2nd | Octr 1872*

w/m: J. Whatman 1872

Pen & coloured washes within double ruled border (630 x 765)

Roumieu's design may have been one of several commissioned from different architects. In any case, he was unsuccessful and in 1874 William Butterfield built the church of St Michael and All Angels at Prince's Road, Weybridge. It has recently been demolished. (Information from Weybridge Museum, April 1973.)

[12] Design for a church

Unfinished elevation of W front with high arched entrance & NW tower

Pencil (500 x 330)

[13] Design for a church in Gothic style, c.1840
Unfinished section through nave

w/m: J. Whatman 1840

Pencil & pink washes (460 x 340)

[14] Design for a church in Gothic style, c.1862 (3):
1 West Elevation with a NW tower [Fig.98]

(640 x 470)

2 Longitudinal Section. Looking South

w/m: J. Whatman 1862

(470 x 640)

3 Section at Transepts. | Looking East & Section of Nave | Looking West

(470 x 640)

1-3 Insc: As above

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

s & d: R. L. Roumieu *| Architect | 10 Lancaster Place*

Pen & watercolour within double ruled border

[15] Design for a church in Gothic style

Perspective of street front, showing the church with a NE tower & adjacent terrace houses

Sepia pen & wash (195 x 125)

[16] Design for a church in Gothic style

Perspective of E end, showing 3 lancet windows & pinnacles

Pen & watercolour (310 x 155)

[17] Design for the E end of a church in Gothic style (2):

1 East Elevation

Insc: As above

Sepia pen, pencil & watercolour (255 x 250), top corners chamfered

2 Cross-section of E end, showing elevation of E window & decoration

Sepia, yellow, red & blue pen with watercolour & gold paint (220 x 340)

[18] Designs for a church in Greek style (2):

1 Perspective of the principal façade with turret & a Composite distyle in antis portico, flanked by 4 storey terraced houses

Insc: *View of the exterior of the church*

s: Roumieu *Archit. | 10 Lancaster Place*

Pen with grey & sepia washes & some pencil additions, within double ruled border (660 x 485)

2 Unfinished elevation, close to No.1 but omitting the turret & the treatment of the side doors differs

Pencil (faint) (660 x 485)

[19] Design for a church in Greek style

Unfinished elevation of the principal façade, with Composite distyle in antis portico; a turret is roughly sketched in

Pencil (faint) (425 x 280)

[20] Design for a church in Greek style

Unfinished elevation of the principal façade with Composite distyle in antis portico, flanked by terraced houses

Pencil (faint) (310 x 495)

[21] Design for a church in Greek style

Perspective from SW, showing the church with turret & tetrastyle portico with square piers, flanked by 2 semi-detached villas on either side

Pencil & watercolour (335 x 470)

[22] Design for a church in a Romanesque style
Perspective from SW, showing SW tower

Pen, sepia pen with watercolour (505 x 425)

[23] Design for a church
Perspective from NW, showing an attached campanile at NW angle [Fig.97]
Pen, sepia, red & green pen with watercolour (500×390)

[24] Design for a clubhouse of the fine arts in Classical style, c.1834 (2):
1 Ground floor plan, with scale
Insc: *Design for a Club House of the Fine Arts | No 1 Ground Plan* & (in red pen) key to rooms & offices
Pen with black & grey washes (455×610)
2 Elevation of principal façade, with central dome & hexastyle Corinthian portico
w/m: J. Whatman Turkey Mill 1834
Pencil, sepia pen & watercolour (490×635)
Verso: See [36]

[25] Design for the painted decoration of the timber roof of a church
Section & detail
Insc: (on beam) *Holy: Holy: Holy: Lord God: of Hosts*
Pen, gold paint & coloured washes (470×315)

[26] Design for an exhibition building or museum gallery
Interior perspective
Pencil, watercolour & gouache (220×290)

[27] Design for a font
Elevation
Pen & pencil (290×390, irregular)

[28] Design for a hall with stair & gallery
Interior perspective
Pen & watercolour (260×395)

[29] Design for hospital for Tarr's Charity in Tudor style
Perspective from street
Insc: *No.2, Perspective View of Hospital Offices & with a Separate | Residence for Medical Officer, Domestic Tudor* (in pencil) *Tarr's Charity*; on the building are labels insc. *Hospital, Almonry, Tarr's Charity & Dispensary*
s: R. L. Roumieu *Archit | 10 Lancaster Place*
Pen, sepia pen & watercolour within sepia pen double ruled border (320×405)

[30] Design for a house in Italianate style
Perspective of a 4 storey house with a pyramidally roofed square tower & attached conservatory; in the background a lodge or stable [Fig.99]
Pen & watercolour (495×675)

[31] Design for a house in Italianate style
Perspective showing a 4 storey house with polygonal tower
Pen & watercolour (405×515)

[32] Design for refacing (?) of & additions in Jacobean style to an existing house
Perspective
Pen & watercolour (420×610)

[33] Design for an institutional building (orphanage?) in a plain Gothic style
Perspective, showing a large 2 & 3 storey building with diapered brickwork & slate roofs
Pen, sepia & green pen with watercolour & gouache (375×650)

[34] Designs for a legislative building in Classical style, c.1834 (4):
1 Plan of ground floor, with scale
Insc: *Design for New Houses of British | Legislature &* (in red pen) key to rooms & offices
w/m: J. Whatman Turkey Mill 1834
Pen with black & pale green washes within triple ruled border (505×695)

2 Elevation of principal façade with central dome & hexastyle Corinthian portico
Insc: *Design for the Houses of British | Legislature*
w/m: J. Whatman Turkey Mill 1834
Pencil & watercolour within triple sepia pen ruled border (505×695)

3 Alternative elevation of centre of principal façade
Pencil & watercolour (260×280, irregular)

4 Longitudinal section
Insc: *Design for New Houses of British | Legislature*
Pencil & watercolour within triple sepia pen ruled border (405×695)

Presumably a student design. Roumieu did not enter for the Houses of Parliament competition, 1836.

[35] Design for a gate lodge in Italianate style (2):
1 Elevation of a small 2 storey house with a large window supported on brackets; flanked by twin porches & park walls & gate
Pen with pencil additions (330×530)
Verso: Three unfinished rough ground floor plans showing *Wash House, Parlor & Store...* (illegible) & *Lead Rm* arranged on a square plan with projecting porch or porches
Insc: As above & dimensions given

2 Perspective of the same front as No.1
Pencil (355×505)

[36] Designs (3) for a mausoleum (?), c.1834
Plans with setting-out lines & perspectives of a mausoleum (?) in Greek style & of 2 mausoleums (?) in Decorated style
w/m: J. Whatman Turkey Mill 1834
Pencil (490×635)
On verso of [24].

[37] Design for a monument (?) in Greek style, c.1836
Unfinished elevation
w/m: J. Whatman 1836
Pencil (330×500)

[38] Design for an office building in Second Empire style, c.1873
Front elevation of an ornately decorated 6 storey, 10 bay façade, the attic storey crossed out
w/m: J. Whatman 1873
Pencil with coloured washes (505×710)
A design by Roumieu for the Prudential Assurance Company's office, Ludgate Hill, was published in *BN*, X 1863, pp.238, 239, 241. This published design described as 'recently erected' is not dissimilar to the design catalogued above. The ground, first and second storeys are very nearly identical except that the sculpted figure of Patience with attendants is omitted in the published design. However, the third and fourth storeys are quite different; in the published version these were much simplified and the French pavilion roof of the catalogued design was abandoned. The discrepancy in dates between the design published in *BN* in 1863 and the 1873 watermark of the RIBA drawing is puzzling. The latter design was presumably made first, or so the cancellation of the top storey would seem to indicate. The *BN* illustration shows the building between Nos.34 & 36 Ludgate Hill. In 1865 the street numbering was changed and No.35 became No.62. Hillgate House by Theo Birks was completed in 1961 on the site of No.62 (old No.35) Ludgate Hill.

[39] Design for a public building in Greek style
Elevation of entrance façade with hexastyle Corinthian portico with thumbnail sketch details
Sepia pen & watercolour with pencil additions (230×460)
Verso: Thumbnail sketch elevation
Pencil
Previously catalogued as a variant design for [24]. However, the five doors and almost total lack of fenestration of this design does not suggest a clubhouse and is at odds with the single door and generous allotment of windows shown in [24].

[40] Design for a school (2):
1 Interior perspective, showing a large hall with queen-post roof & paired lancet windows
Pen, sepia, red & blue pen with watercolour (380×555)

2 Interior view of the same hall but without the screen & benches shown in No.1
Insc: *Interior of the schools sketched during the dinner | given to the children at Christmas 1843*
Pencil (145×180)

[41] Design for a sofa with classical ornament
Elevation
Pen (275×410)

[42] Design for a stained glass window
Elevation of 12 rectangular window lights, 9 of which are left blank; on 3 are shown 5 armorial bearings including that of the sovereign & a roundel with shamrock, thistle & rose motif
Pen & coloured washes (310×280)

Topographical drawings

[43] *ERITH* (Kent): Church of St John the Baptist
Topographical drawings, c.1835 (2):
1 View from the NE
Insc: (in pencil) *Erith Church Kent*
w/m: Whatman 1835
Pen & pencil (286×270)
Verso: Pencil sketch of a horse & rider

2 View from the NE, seen from a greater distance than in No.1 with figures in foreground
Pencil (215×275)
Verso: Figure sketches

[44] View of a country church
Pencil & watercolour (195×170)
Verso: Sketch of a well, with woman & dog
Watercolour

[45] View of a country cottage
Pencil (205×325)

[46] Study of a fragment of sculptured foliage
Insc: *Drawing of ornament - R. L. Roumieu*
s: *Robert Louis Roumieu for Students Ticket*
Sepia washes within sepia pen double ruled border (530×410)

ROUMIEU, Robert Louis/Lewis & GOUGH, Alexander Dick

[1] LONDON: Church at Highbury, Islington
Design for a church
Interior perspective towards the E end, showing a galleried church with square piers & pilasters [Fig.95]
Insc: *Perspective View of the Interior of the Church proposed to be built at | Highbury*
s: *Gough & Roumieu Architects | 10 Lancaster Place*
Pen & watercolour, mounted on card with a red pen double ruled border (300×420)

[2] LONDON: Church of St Peter, St Peter's Street, Islington

Design for alterations & additions in Gothic style, c.1842-44

Perspective from the NW, showing surrounding houses [Fig.93]

Pen, sepia & green pen with watercolour (510×410)
Lit: B. F. L. Clarke, *Parish churches of London*, 1966, p.891

The alterations to Sir Charles Barry's church of 1834, built as a plain brick box, included a new W front, a NW tower and spire with flying buttresses, a NE porch (dem. 1884 and replaced by a vestry), a short sanctuary &c. The executed design is broadly the same as the design catalogued above, though, no doubt for reasons of cost, the modelling is not so extravagant and there is less dressed stonework and a greater use of brick. The W door to the tower shown on the RIBA drawing was omitted.

A drawing for 'St Peter's church, Islington', was exhibited at the RA 1844, No.1055. See note to [8].

Filed with the drawing is a lithographed perspective from the NW inscribed *St Peters church as originally designed and executed*

[3] LONDON: School, Liverpool Road, Islington
Design for alterations & additions, c.1841

Perspective of entrance front, showing a 3 storey, 3 bay house flanked by double-height school wings

Insc: (on mount) *Perspective View of the Parochial Schools in connexion with the Chapel of Ease in the Liverpool Road Islington - showing the proposed alterations and additions & (on building) Girls, Boys & Parochial schools s: Gough & Roumieu Archts. | Lancaster Place*

Pen & watercolour, mounted on card with a red pen double ruled border (315×465)

Erected in 1841 as the parish school for St Mary Magdalene chapel of ease. Remodelled in 1908, bombed in 1940 and replaced by a school on the same site in the 1950s. (Information from Islington Local History Collection, 1973.)

[4] LONDON: Church/chapel in Milner Square, Islington

Unexecuted design in Greek style, c.1840

Perspective of the principal façade with turret & Composite distyle in antis portico, flanked by Milner Square houses (as built)

Insc: *Design for the Exterior of a New Church or Chapel of Ease for St. Mary's District Islington, proposed to be erected in the center of a range of buildings intended to form the west side of Milner Square, immediately opposite & corresponding in every particular, with those already built forming the east side of the same ... (illegible) & This church will occupy a frontage of 60 feet by a depth of 90 feet | and will contain accommodation for 1000 Persons w/m: J. Whatman 1840*

Pen with grey & sepia washes within double ruled border (660×490)

[5] LONDON: Roehampton Priory, Roehampton, Wandsworth

Design for alterations & additions in Tudor style for Sir James Knight Bruce, c.1840-41 (2):

1 Perspective of NW front

Insc: Verso (on a typed label, presumably copied from the drawing before the loss of the lower edge & bottom right corner) *View of the North West Front of Roehampton Priory | in the County of Surrey with the alterations and | additions now in progress from the design and under the direction of Gough and Roumieu*

Pen, sepia pen & watercolour on linen-backed cartridge (655×999, irregular)

2 Elevation, showing a stone chimneypiece with a pseudo 4 centred arch & twin canopied niches flanked by bookcases

Pen, sepia pen & watercolour within sepia pen double ruled border (335×515)

Two drawings for 'Roehampton Priory' were exhibited at the RA in 1840, Nos.1000 & 1001, and another the following year, No.1096, for 'Library, Roehampton Priory'. The chimneypiece remains (August 1973), though the bookcases have been removed.

[6] LONDON: National school (St Pancras), Camden
Design in a plain Tudor style, c.1842 (?)

Perspective from street, showing a 2 & 3 storey school with brick diapering & stone mullioned & transomed windows

Insc: Verso (in pencil) *St Pancras National School & (on labels on building) Girls & Boys*

Pen, green & sepia pen with watercolour (320×450)
A drawing for 'St Pancras Schools' was exhibited at the RA in 1842, No.1014.

[7] LONDON: Literary & Scientific Institution, Wellington Street (now Almeida Street), Islington
Designs, c.1835 (9):

1-7 Design (not as executed) for a building with a 5 bay front articulated by giant pilasters with a 2 storey portico composed of giant square piers &, at ground floor level, Ionic columns in antis; there is a semicircular theatre at ground & 1st floor levels & library, museum, reading room, classrooms, offices &c

1 No.1 Basement Plan

2 No.2 Ground floor Plan

3 No.3 Plan of the Ceilings of Rooms &c on Ground Floor

4 No.4 Plan of the upper Floor & roof over theatre

5 No.5 Plan of the Ceilings of the Rooms &c on the Upper Floor

6 No.4 (sic) Front Elevation

7 No.5 (sic) Side Elevation

1-7 Scale: 1 $\frac{1}{2}$ in to 10ft

Insc: As above, *Design for the Islington Literary & Scientific Institution* (erased on No.2); & (Nos.1-4) rooms labelled

w/m: 1, 2, 3, 7, J. Whatman 1835

Pen with black & grey washes; pen & black wash; pen; all within double ruled border (630×455, except Nos.6 & 7, 455×650)

Alternative ceiling design

8 Alternative ceiling plan for theatre, more ornate than that shown in No.3

Pen (710×530)

Executed design.

9 Perspective of street & side façades, with houses & figures in the foreground [Fig.96]

Insc: Verso (in pencil) *Milner Institute | Islington, N.*

Pen, sepia pen, watercolour & gouache (415×605)
Executed design.

Filed with the drawings are a lithographed perspective of the street & side façades, very close to No.9, & an engraved interior perspective of the theatre which differs from Nos.1, 2, 3 & 8

A drawing for 'New Literary Institute at Islington' was exhibited at the RA 1837, No.1138. The building still stands, though in a very shabby state. The antifixae on porches and roof have disappeared and a brick wall has replaced the iron railings. Some time after 1860 the building was converted into a theatre and the interior gutted. It was at that time, no doubt, that the three central windows on the street front were replaced by doors. It was, until recently, used as a workshop by Becks British Carnival Novelties Ltd. (Information from Mr R. Neale, GLC Historic Buildings Division, 1973.)

[8] Design for a school in a plain Tudor style, c.1840
Perspective, showing the street front of the school with terrace houses on the LHS & the E end of a church on the RHS

Insc: (on labels on building) *Girls & Infants*

Pen with green pen & watercolour (340×440)

Gough and Roumieu exhibited at the RA 1840, No.954, 'St Peter's Schools, Islington', and the DNB entry for Gough includes among his works '1839-40, new schools and teachers' residence for St Peter's, Islington'. The E end of the church shown in this drawing is not dissimilar from the E end of St Peter's, Islington, which with other additions Roumieu & Gough were building c.1842-44 (see [2]). The fenestration differs but the roof, turret and other details are the same. Assuming that this drawing shows an early design, later revised for St Peter's church, then the site of the school was in Cambridge Terrace (now Granbridge Street). There now exists in the same position as indicated in the RIBA drawing a former school (used at present for commercial purposes) with a label dated 1850 (sic). It is not the same building as that shown in this drawing but there are certain broad similarities. The frontage is about the same, mullioned and transomed windows with dressed stone openings were employed in both designs, the detail of the eaves is identical and so on. It is possible then that the design catalogued above is an earlier design, later discarded, for St Peter's school, Islington.

ROUMIEU, Robert Louis/Lewis, ROUMIEU, Reginald St Aubyn & others

Notebook

Insc: (on a preliminary page) *Note Book | G. L. Roumieu | G. St A. Roumieu | 10 Lancaster Place WC | Strand & (in a different hand & crossed out) R. L. Roumieu jun; also the price of the notebook, 5/-*

pp.1-65 Newspaper cuttings with some MS notes relating to land & property values; the cuttings are d. from 1871 to 1909

pp.66-81, 84-129 Blank

pp.133-293 Notes on farm buildings &c taken from publications by J. Ervart, Sir Thomas Tancred & C. B. Tebbutt

With these notes are copied plans, elevations and sections of farm buildings executed in pen and pink wash on tracing paper, tipped in. There are also copies of estimates, a brickmaking agreement, memorial rights and notes on ancient lights &c.

p.175 Newspaper cutting d. 22 July 1897, referring to the opening of the Grosvenor Hospital for Women & Children, Vincent Square, Westminster, erected from designs by the honorary architects, Roumieu & Aitchison

pp.294-366 Newspaper cuttings relating to lawsuits over ancient lights, rentals, land values &c d. 1872-1938 (sic)

366 pages half-bound in maroon leather with maroon cloth-covered boards, spine missing (230×190)

Prov: Pres. by Mrs H. V. Lanchester, 1956
Several hands can be distinguished in the notes including those of R. L. & R. St A. Roumieu.

ROUMIEU, Reginald St Aubyn (1854-1921)

Son of Robert Louis/Lewis Roumieu (q.v.), he continued the practice after his father's death in 1877. That year he took into partnership Thomas Kesteven Hill (q.v.) and, on the latter's death in 1879, was joined by Alfred Aitchison (died 1914), brother of George Aitchison Jnr. Roumieu & Aitchison designed a warehouse in Southwark Bridge Road, London, 1879; Holy Trinity church, Wealdstone, Middlesex, 1881-1902; houses in the Westfield Park estate, Pinner, Middlesex, 1892-93; and the Grosvenor Hospital for Women & Children, Vincent Square, Westminster, London, opened July 1897. Elected A 1877.

Bibl: RIBA index of members; II. V. Molesworth Roberts, 'Gough and Roumieu families', *Blackmansbury*, VI, 1970, Nos.1 & 2, pp.22-25; obituaries: *Builder*, CXXI, 1921, p.540; *RIBA Jnl*, XXVIII, 1921, p.618

The drawings catalogued below were pres. by J. Fox Jones, 1956

[1] UXBRIDGE (Middx): No.148 High Street
Design for Uxbridge & District Electrical Supply Co. Ltd in neo-Georgian style
Front elevation
Scale: $\frac{1}{4}$ in to 1ft
Insc: 148 High St. | Uxbridge & (on fascia) The Uxbridge & District Electrical Supply Co Ltd & 1
Print with pen, pencil & coloured washes added on backed cartridge (410 x 260)

[2] Design for a house
Plan of bedroom floor
Scale: $\frac{1}{4}$ in to 1ft
Insc: Proposed Design | for House | Chamber Plan, labelled & dimensions given
s & d: R. St. A. Roumieu | Fecit July 1875
w/m: J. Whatman 1873
Pen & coloured washes within double ruled border (500 x 665)

ROUMIEU, Reginald St Aubyn & AITCHISON, Alfred

[1] BUSHEY (Herts): School
Competition design, 1879
West elevation of a single-storey school, constructed of brick & tile with a fleche
Scale: $\frac{1}{4}$ in to 1ft
Insc: Design . for . Bushey . Board . Schools
s & d: Roumieu & Aitchison | July 1879
Pen & watercolour on backed cartridge (315 x 475)
Lit: *Builder*, XXXVII, 1879, pp.923-924
Reprd: 'Marble balls', catalogue of an exhibition at the V & A, 1973, p.120 (where it is wrongly ascribed to R. L. Roumieu)
One of seven designs submitted in a competition, 1879. H. H. Bridgman was the successful entrant. The reference in volume A of the RIBA Drawings Collection catalogue under George Aitchison to this design is incorrect.

[2] PINNER (Middx): Chesterville, Westfield Park estate
Contract drawings, 1892 (2):
1 Ground floor Plan with flier to indicate alternative arrangement of kitchen, Chamber Plan with flier to indicate alternative arrangement for 2 bedrooms, Attic Plan, Roof Plan, Front Elevation, Back Elevation & 2 Side Elevation(s)
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, (No.1) Detached Villa Residence, "Chesterville", Westfield Park Estate Pinner, T. F. Blackwell Esqre, (added later) The Contract for this house was | £1,528 without fences &c | There were 2 (sic) built to this design & plan | R.St.A.R., plans labelled, dimensions given & (in red pen) Westfield Corner, Elmhaich (indicates that design was used again?) & (crossed out) Oakdene, also (in pencil) Mr Atcherleys | Chesterville & notes against a porch omit for | 2nd house s & d: Roumieu & Aitchison | Architects | 10 Lancaster Place Strand WC, G. F. Waterman | 1st April 1892; (fliers) GFW | 22.3.92
Pen & coloured washes, pencil additions, within single ruled border (510 x 685, fliers 125 x 190, 100 x 80)

2 Block Plan, showing the site bounded on the S by Main Road from Pinner Village to Stanmore & on the E by New Road, cross-Section(s) C.D., E.F., longitudinal Section(s) A.B., G.H. & amended plan of drainage
Scale: $\frac{1}{16}$ in to 1ft (block plan), $\frac{1}{8}$ in to 1ft
Insc: As above, titled as No.1 & labelled
s & d: As No.1
w/m: J. Whatman 1888
Pen & coloured washes, pencil additions within single ruled border (510 x 690)

[3] PINNER (Middx): House, Westfield Park estate
Contract drawing, 1892
Ground floor Plan, Chamber Plan, Roof Plan, Front Elevation, Back Elevation & 2 Side Elevation(s)
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, No.2, Villa Residence, Westfield Park Estate Pinner, T. F. Blackwell Esqre, plans labelled, dimensions given & (in red pen) Tyree & St Anselms Vicarage (indicates that design was used again?)
No.2 | Mr F. Ambler
s & d: Roumieu & Aitchison | Architects | 10 Lancaster Place Strand WC, p. pro. Thomas Turner Ltd | Tom Turner | Secretary 5th April 1892
w/m: J. Whatman 1888
Pen & coloured washes within single ruled border (510 x 680)

[4] PINNER (Middx): House, Westfield Park estate
Contract drawing, 1893
Block Plan, showing Mr. Ambler's: No.2 Villa Residence & Mr. Jackson's No.2 Villa Residence to the S, West Elevation, East Elevation, South Elevation & Section thro Bay S. Elevn
Scale: $\frac{1}{16}$ in to 1ft (block plan), $\frac{1}{8}$ in to 1ft
Insc: As above, No.6 (a crossed out) Villa Residence, Westfield Park Estate Pinner, T. F. Blackwell Esqre J.P., block plan labelled & (in red pen) N.B. This House (Design) was cancelled & instead, Design No.1 on Estate was to | be built from May 24th 1893, also (in pencil) Ru... (indecipherable) things (name of lessee?)
w/m: J. Whatman 1892
s & d: Roumieu & Aitchison | Architects | 10 Lancaster Place Strand & P. Pro Thomas Turner Ltd. Tom Turner Secretary | 5th April 1892
Pen & coloured washes within single ruled border (390 x 565)

[5] PINNER (Middx): Westfield, Westfield Park estate
Contract drawing, 1892 (2):
1 Block Plan, showing New Road to the E, Ground floor Plan, Chamber Plan & Roof Plan
Scale: $\frac{1}{16}$ in to 1ft (block plan), $\frac{1}{8}$ in to 1ft
Insc: As above, (No.5) Detached Villa Residence, Westfield Park Estate Pinner, T. F. Blackwell Esqre, Arthur Gillman Esq, labelled, dimensions given & (in red pen) Westfield & some pencil notes
s & d: Roumieu & Aitchison | Architects & Surveyors | 10 Lancaster Place Strand WC., G. & J. Waterman | per M. Boff 13th Decr. 1892
Pen & coloured washes, pencil additions within single ruled border (510 x 675)

2 East Elevation, West Elevation, South Elevation, North Elevation, cross-Section(s) A.B., C.D., G.H. & longitudinal Section(s) E.F., I.J.
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, titled as No.1 & dimensions given
s & d: As No.1
Pen & coloured washes within single ruled border (510 x 685)

[6] PINNER (Middx): Westfield Point, Westfield Park estate
Contract drawings, 1893 (2):
1 Ground floor Plan, Chamber Plan, Attic Plan & Roof Plan
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, No.7 Villa Residence, Westfield Park Estate Pinner, T. F. Blackwell Esqre J.P., labelled & dimensions given & (in red pen) Westfield | Point
s & d: Roumieu & Aitchison | Architects & Surveyors | 10 Lancaster Place Strand | W.C., G. & J. Waterman | per M. Boff | 30th August 1893
w/m: J. Whatman 1892
Pen & coloured washes, pencil additions within single ruled border (390 x 560)

2 Front Elevation, Back Elevation & Side Elevation(s)
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, titled as No.1 & (added later) The Contract for this house | was £1,479 without fences &c | R.St.A.R.
s & d: As No.1
Pen & coloured washes, pencil additions within single ruled border (390 x 560)

ROUMIEU, Reginald St Aubyn & HILL, Thomas Kesteven

LONDON: Church of the Holy Trinity, Wealdstone (Middx), Harrow
Alternative designs (3):
1-2 Design for a church with transepts
1 Ground floor Plan
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, Design No.1, Plan shewing Arrangement, | for a | Proposed New Church | at | Wealdstone Harrow Weald, Total Accommodation 400 Sittings, labelled & external dimensions given
s: Roumieu & Kesteven Hill | Architects & Surveyors | 10 Lancaster Place Strand W.C.
Pen & coloured washes within double ruled border (465 x 580)

2 West Elevation
Insc: As above & Design No 1
s: As No.1
Pen & sepia washes within double ruled border (435 x 340)

Design for a church without transepts

3 Ground floor Plan

Scale: 1/8 in to 1 ft

Insc: As above, *Design No 2, Plan shewing Arrangement for Proposed New Church at Wealdstone Harrow Weald, Total Accommodation 410 Seats*, labelled & external dimensions given

s: As No.1

Pen & coloured washes within double ruled border (470 × 570)

GR gives the building dates as 1881-1902, 'completed to original plans by Robert Roumieu (crossed out) & Aitchison'.

ROUSSEAU, Pierre (1751-1810)

Rousseau was born at Nantes and trained under his father-in-law, N. M. Potain, at the Academy of Architecture in Paris and at the French Academy in Rome 1773-75. His most famous work was the Hôtel de Salm, Paris, 1782-90, destroyed in 1871. Also in Paris, he designed the Hôtel de Dreueuc, Rue de Provence; a Chinese pavilion in the garden of the Hôtel de Montmorency, Rue Montmartre, 1791, from which year he took over work on the parish church of St Germain en Laye which had been begun in 1765 by N. M. Potain. He designed various hôtels in Nantes and settled in Amiens, where he built the theatre, 1773-79, the Halle aux Grains, 1782-93, and the Hôpital St Charles, 1791. He was nominated surveyor of the exterior at Fontainebleau in 1785 and in 1790 published a *Projet d'un palais national et d'une place pour le roi &c.*

Bibl: APSD; T.B.; L. Hauteceur, *Histoire de l'architecture classique en France*, IV, 1952, *passim*

[1] PARIS: Hôtel, Rue Royale

Design for the Comte de Neuilly

Rear elevation, with scale

Insc: (on a label) *Hôtel à Construire rue Royale / faubourg Montmartre / Pour M. le Comte de Neuilly / Côté du Jardin*
Pen, pink & blue washes within quadruple ruled & black & blue wash border, mounted (350 × 670)

Prov: Pur. 1957

[2] PARIS: Hôtel, Rue Royale

Design (2):

1 Elevation of the entrance façade, with scale

Insc: (on a label) *Maison Batu Rue Royale / faubourg Montmartre*

2 Elevation of the rear façade, with scale

1-2 Pen & coloured washes within quadruple ruled & black & green wash border, mounted (410 × 590)

Prov: Pur. 1957

[3] RIOM (Puy-de-Dôme): Prison

Design for a 2 storey, 11 bay prison with heavily rusticated ground storey & inset main door
Elevation of the façade

Scale: 15mm to 1m

Insc: *Batiment de L'adon de la Maison centrale, de Détention; à Riom*

s: Rousseau inv.

Pen & wash within quadruple ruled & black & blue wash border, upper & lower edges only, mounted (495 × 990)

Prov: Pur. 1957

Designs made when Pierre Rousseau was at the French Academy in Rome, 1773-75

[4] Design for buildings round a courtyard with a Corinthian colonnade

Section through courtyard, showing elevation of the buildings along one side, with scale marked in *Toises & Palmi Romani*

Insc: *Coupe & Elevation prise sur la ligne AB*

s & d: Pr Rousseau F Ro 1775

Pen & coloured washes within single ruled & black wash border, mounted (440 × 615)

Prov: Pur. 1957

[5] Design for a domed church (2):

1 Elevation with distyle Tuscan portico in antis, sculptured pediment & statues in niches

2 Longitudinal section, showing domed narthex with a monument, leading to a centrally planned area with a coffered dome supported on Corinthian columns

1-2 Pen & wash within quintuple ruled & black wash border, mounted (425 × 570)

Prov: Pur. 1957

[6] Design for a church or mausoleum raised on a wide flight of steps, with a Pantheon-like dome & hexastyle Ionic portico in antis, flanked by colonnades & fountains

Elevation, with scale

s & d: P Rousseau f R 1775

Pen & wash within single ruled & black wash border, mounted (605 × 435)

Prov: Pur. 1957

[7] Design for the façade of a palace with rusticated ground storey, based on the Palazzo Borghese, Rome, built 1590

Elevation of the façade, with scale

s & d: Pr Rousseau f R 1775

Pen & wash within single ruled & black wash border, mounted (435 × 600)

Prov: Pur. 1957

[8] Design for a public building with Corinthian colonnade, porticos on each front & a dome (2):

1 Elevation

2 Longitudinal section

1-2 s & d: Pr. Rousseau in et f Roma 1773

Pen, pink & grey washes within quintuple ruled & black wash border, mounted (405 × 575)

Prov: Pur. 1957

[9] Design for a circular domed public building with Corinthian colonnade, dodecastyle portico & sculptured pediment, frieze & base

Elevation, with scale [Fig.100]

Pen & wash, mounted (405 × 755)

Prov: Pur. 1957

Probably an alternative design to [8].

[10] Design for a public building with domed central block & lower wings projecting on either side to form courtyards at front & rear

Elevations of the front & rear façades & section through the central dome, with scale

Pen & coloured washes, mounted (644 × 495)

Prov: Pur. 1957

The design is more French than those done at the Academy in Rome, so it was probably made after Rousseau's return to France.

[11] ROME: Palazzo Sachetti, Strada Giulia

Measured drawings, 1788 (2):

1 Plan with scale marked in *Pieds*

Insc: *Plan du Palais Sachetti Strada Giulia*

Pen & coloured washes (380 × 555)

2 Elevation of principal façade

Insc: *Palazzo Sachetti Strada Giulia a Roma 1788*

Pen & wash (260 × 445)

1-2 Mounted together

Prov: Pur. 1957

ROUSSEAU, Pierre *Attributed to*

Design for a mausoleum or a monument to a military victory

Rear elevation & section, with scale marked *Echelle de Toisere*

Insc: *Coupe sure (sic) la Ligne CD & Elevation Laterale*
Pen & wash, mounted (445 × 610)

Prov: Pur. 1957

This drawing has also been attributed to J. C. Delafosse (q.v.) and Richard de Lalonde.

ROWE, Isaac (fl.1667-1674/94)

Bibl: *Colvin*

Alternative designs for a house

Three differing ground floor plans for a 7 bay house, with scale

Insc: Plans labelled *No 1*, *No 2* & *No 3* respectively
s & d: I ROWE (in monogram) / 1694 (or 1674)

Pencil, sepia pen & wash (290 × 190)

RUBENS, Sir Peter Paul (1577-1640)

Drawings by unidentified artists, collected & published by Sir Peter Paul Rubens

I Palazzi di Genova

The original drawings for Rubens's publication. The catalogue below follows the order of the buildings and of the plates in the book, and is similarly divided into the two parts, later known as the 'Palazzi Antichi' [1] and 'Palazzi Moderni' [2]. The drawings are bound in a volume with engravings inserted where the original drawings are missing ('Palazzi Antichi' - figs.1, 67, 68, 69, 71; 'Palazzi Moderni' - figs.6, 12, 21, 24, 45, 54, 57, 61, 63, 67) and the titles only of these are noted in the catalogue for reference. Notes on individual buildings follow the entries for the related drawings; notes on the groups of drawings comprising the 'Palazzi Antichi' and the 'Palazzi Moderni' follow [1], fig.72, and [2], fig.67, respectively. Notes on the collection of drawings as a whole and on the book itself end the catalogue entry (p.171).

The principal sources of information and the sources of the identifications of the palaces (quoted after Rubens's titles in the catalogue below) are: M. Labò, *'I Palazzi di Genova'* di P. P. Rubens e altri scritti di architettura, Genoa 1970 (gives notes and identifications for all the buildings illustrated by Rubens); E. Poleggi, *Strada Nuova*, Genoa 1970 (principally concerned with the palaces of the Strada Nuova but includes a comprehensive bibliography of books and articles about Genoese architects and architecture of the 16c). Poleggi also reproduces and analyses documentary sources for all the significant architects of the period. Two important sources of illustrations for the buildings at different periods are: M. P. Gauthier, *Les plus beaux édifices de la ville de Gênes*, 2 vols, Paris 1818-32, and R. Reinhardt, *Palast-architektur Oberitaliens - Genua*, Berlin 1886. Apart from the documentary sources in the Genoese archives which are given in Poleggi, *op. cit.*, the most important early source for information about the architects of the buildings is R. Soprani (*op. posth.*), *Vite de' pittori, scultori ed architetti genovesi*, Genoa 1678. Modern publications on the principal architects include: Alessi - E. de Negri, *Galeazzo Alessi architetto a Genova*, Genoa 1957; G. Kühn, 'Galeazzo Alessi und die genuesische Architektur im 16. Jahrhundert', *Jahrbuch für Kunstwissenschaft*, 1929; M. Labò, 'Galeazzo Alessi' in M. Labò, *op. cit.*; Bianco - L. Profumo-Müller, *Bartolomeo Bianco architetto e il Barocco genovese* (Bollettino del centro di studi per la storia dell'architettura, XXII, 1968, No.1); Cantone - the principal chronicler of Cantone is E. Poleggi in *Strada Nuova*, Genoa 1970, & elsewhere; Castello - M. Labò, *G. B. Castello*, Rome 1925. Identification of Rubens's handwriting by Miss A.-M. Logan, 1974.

[1] Palazzi Antichi**PALAZZO A**

Palazzo Carrega-Cataldi, via Garibaldi 4 (Camera di Commercio)

1 Engraving, *Pianta prima di sotto terra del seguente Palazzo A*

2 Ground floor plan

Scale: 0.083in to 1 palmo

Insc: Bistre pen, *pianta 2*; pencil, *E*

3 First floor plan

Insc: Bistre pen, *pianta 4*; pencil, *F*; red chalk, *pianta 4* altered to *pianta 3*

4 Second floor plan

Insc: Bistre pen, *pianta 3*; red chalk, *pianta 3* altered to *pianta 4*

w/m: See type A below

5 Third floor (attic) plan

Insc: Bistre pen, *pianta 5*; pencil (at top) *'t eerste blat* (?); red chalk (at bottom) *Gionan* (?)

6 Elevation of N façade

Insc: Bistre pen, *Le bugne rustiche sono di pietra de fina. Le finestre et la porta e di marmaro | Li pilastri ionichi sono di pietra di finale il cornicione di calzina tinto di color di fina | il parapetto di color di finale*; pencil, *B & (deleted) Palazzo D*

Reprd: M. Labò, *op. cit.*, 1970, p.18

7 Longitudinal section looking N

Insc: Bistre pen, numbers of plans of floors given beside section; pencil, *G & (deleted) Palazzo D*
There is some pencil drawing of basement windows at bottom left and right which does not appear in the engraving.

8 Transverse section looking E

Insc: Pencil, *H & (deleted) Palazzo D*

w/m: See type B below

A site towards the eastern end of the Strada Nuova was bought in 1558 at the second sale of building land for the new residential development by Tobia Pallavicino. In that year, or shortly after, work must have begun on the palace, for by 1561 it was well under way. This original phase involved the participation of Antonio Roderio, Bartolomeo Riccio and G. Domenico Solari da Chiona, and by 1561 the building was occupied. From then until 1563 decoration of the building was carried out to the designs of both Giovanni Battista Castello, 'il Bergomasco' and Giovanni Ponzello. Poleggi, *op. cit.*, hypothesizes a co-operation between Castello and Roderio to produce the original design of the house. The Pallavicini were among the most powerful of the Genoese families of the C16 and among them Tobia in particular seems to have been regarded as something of a leader of taste. The design of his palace was admired by contemporaries both for its luxury and for its modern (Roman) style. The palace as originally built (and as shown by Rubens) had no cortile, the position of the garden allowing access both at the south and the north. In 1704 the building was sold by Ignazio Pallavicino to Filippo Carrega, who was responsible for the addition of a third storey (cf. illustrations in Gauthier, 1710-14; and later, between 1727 and 1746, the additions over the old garden and the decoration of the gallery in a Rococo style were also undertaken during the Carrega occupation. The palace was sold again, about 1820, to the Cataldi family.

PALAZZO B

Villa Cambiaso, via Montallegro 1 (Facoltà di Ingegneria)

9 Ground floor plan

Scale: 0.084in to 1 palmo

Insc: Bistre pen, *Prima pianta del Sor Lucca giustiniano de villa & (at bottom) mezzo giorno*

There is a flap (110 × 255) pasted to the top of the plan to change the dimensions of the staircases. Engraved as altered.

10 First floor plan

Insc: Bistre pen (at top) *tramontana*, (at right) *leuante* & (at bottom) *mezzo giorno | secondo piano | del Sor Lucca giustiniano de villa; verso . . . Lucba giustiniano de villa*

11 Elevation of S façade

Insc: Bistre pen, *tutta l'ornamento di questa facciata e di calzina* (270 × 285)

Pasted on the back of fig.70.

12 Transverse section looking W

Insc: Pencil, *N*

On verso of fig.13.

13 Transverse section through centre of principal façade looking E

Insc: Bistre pen (at left) *(tra) mōlana*

70 Details of galaria above 1st floor

Plan & laid out elevations of *galaria* & stairs rising above 1st floor loggia

Insc: Bistre pen (Rubens) *scala che va in loggia al piano della sala & (labelled) scala che discende giù nel portico | scala che va in loggia piano di sala*; dark brown pen (note at left with very small lettering, almost illegible) *o nō visō (?) | balaustr*

Fig.11 is pasted to the back of this sheet.

This villa, originally built about 1548 for Luca Giustiniano in San Francesco d'Albaro, is one of the very few instances where there is good evidence of Galeazzo Alessi's involvement in the building of a private residence in Genoa. Alessi's participation in work at the Albaro villa antedates his first mention in relation to the work at Santa Maria in Carignano by a year. The circumstances of his participation in the design of the villa are not clear, but the document making mention of him is a contract signed by Taddeo Orsolino and Giovanni Lurago in which they agree to work 'secundum voluntatem et modum Galeacii'. Orsolino and Lurago were both noted marble workers and other decorations were carried out by the painters Andrea Semino and (possibly) Luca Cambiaso. Here as elsewhere in the 'Palazzi Antichi' it is the name of the founder which is recorded on the drawings of the building used by the engraver of Rubens's book (with the exception of the last two buildings where the source for the illustrations was clearly different).

PALAZZO C

Villa Spira di San Pietro, via all'Istituto Tecnico 1, Sampierdarena (Istituto Tecnico)

14 Ground floor plan

Scale: 0.087in to 1 palmo

Insc: Bistre pen (at top) *tramontana* & (at right) *leuante*; pencil, *Palaz C*; red chalk, *V | pianta prima*

w/m: See type C below

Reprd: M. Labò, *op. cit.*, 1970, p.20

15 First floor plan

Insc: Bistre pen, *Pianta seconda*; pencil, *Palaz C*; red chalk, *P*

16 Elevation of S façade

Insc: Bistre pen, *l'ornamēto della facciata di sopra e di pittura*; pencil, *Q*

There is a flap (30 × 85), pasted on, to increase the height of the main entrance arches. Around the attic windows decorative surrounds are suggested in pencil and on the ground floor the recessed frames between the windows have been taken for segmental-headed windows and pencilled accordingly. Engraved as altered by the flap but without the pencil suggestions.

17 Longitudinal section looking S

On verso of fig.19. Two small holes have been cut at bottom left, possibly to remove an unwanted inscription or mark, for traces of a pen inscription remain around the upper hole.

18 Transverse section looking E, with flier at bottom right to show section of room in front of staircase

Insc: Pencil, *R*

w/m: See type C below

Flier (85 × 70)

Engraved to show staircase, i.e. without flier which is engraved as part of fig.71.

19 Longitudinal section looking N

The villa, attributed, like so many others of that period in Genoa, to Alessi, is almost certainly not by him, but, as Labò implies, an instance of Lombardic rather than Alessian influence. The palace as shown by Rubens was altered by G. B. Spinola in 1625, a fact attested by an inscription on the portal. At this time the central loggia on the ground floor must have been blocked off and the balcony above added across the corresponding bays of the upper levels. The decoration of the façade as shown in the Rubens drawing must have been painted, at least in part, as is demonstrated by the inscription, *l'ornamento della facciata di sopra e di pittura*. It is possible to see that beneath the flap on fig.16 the entrance was originally drawn with the three arches at a more normal height obscuring the mezzanine windows made visible in the amended version.

PALAZZO D

Villa 'Fortezza', via Palazzo della Fortezza 14

20 Basement plan

Insc: Bistre pen, *pianta sotterra*, (at top) *ponente* & (at right) *tramontana*; pencil, *W*; red chalk, *Pianta prima*

Some details sketched in pencil

21 Ground floor plan, with flier top centre showing stair rising above stairwell

Scale: 0.090in to 1 palmo

Insc: Bistre pen & red chalk, *pianta seconda* (twice)

Flier (80 × 110, irregular) hinged through plan & pasted on back

Engraved showing stairwell, i.e. without flier which is engraved as part of fig.71.

22 First floor plan

Insc: Red chalk (on plan) *questa scrittura va posta (?) al revescio (?) numero | come questa | per accompagnarla | col porfido* & (at bottom) *facciata | Pianta terza*; bistre pen, *pianta terza*

23 Elevation of E façade

Insc: Bistre pen (below elevation) *l'ornamento di detta (?) facciata e tutta di pittura*; verso *PLANTA-DEL-SOR-BATTA-GRIMALDO-DE-VILLA*

w/m: See type C below

There are five flaps pasted on at the top of the elevation to amend the drawing of the attic storey windows, and one at the bottom to add the double stair in front of the portico. Engraved as altered by the flaps and with the decorative frieze below the cornice running across the whole elevation.

24 Longitudinal section through loggia looking W
Insc: Red chalk, 25 amended to 24
w/m: See type C below
The section of the façade at left has been completed in red chalk.

25 Longitudinal section through centre of building looking E
Insc: Pencil (at top, partly cut) ... / ... (2 lines of Flemish, mostly illegible); red chalk, 24 amended to 25
Blind arches in the vaulting of the salotto at bottom right are suggested in pencil and the section of the façade at left is completed in pencil but partly cut off. Engraved without the arches suggested in pencil. On the verso of fig.24.

26 Transverse section through salotto at right of building looking S
There are four small flaps pasted on, three at top centre to amend the drawing of the window surrounds above the portico and one similarly beside the doorway. Two larger flaps amend the drawing of the vaulting in the rooms to right and left of the salotto. Engraved as amended. On the verso of fig.27.

27 Transverse section through portico, loggia & centre of façade looking N, with 2 fliers hinged at left to show the small stair & the room in front of the main stair in the upper storey, the lower flier showing the baths below the main staircase
Fliers (upper 65×85, lower 30×85)
The pediments and pilasters on the walls of the sala are drawn in pencil and there is a large flap pasted on at top centre to amend the drawing of the attic windows and the vaulting of the sala. Engraved as amended.

28 Transverse section through salotto at left of building looking N
w/m: See type C below

The villa 'Fortezza' at Sampierdarena was built between 1561 and 1568, for Battista Grimaldi. It is one of three villas with such titles stemming from the 'Alessi-influenced' circle of Genoese architects, the others being the villa Scassi 'Bellezza' and the villa Sauli 'Semplicità'. Again the building has been attributed to Alessi but documents show it to have been the work of Bernardino Spazio, 'architectus habens curam fabricae', who had worked at Santa Maria in Carignano, with a number of other Genoese masters, in a fairly senior position under the direction of Alessi. G. B. Castello was in charge of the decoration of the loggia and the portals presumably in a role similar to that we find him in elsewhere – that is, making designs of decorative elements for the craftsmen to work from. In 1565 Antonio Lugano and Giovanni Petro del Lago di Lugano carried out a number of stucco reliefs to designs by Castello, while the stucco in the loggia was carried out by Andrea and Battista Corona in 1567. A 'Quos Ego' relief and another marine subject were executed by Luca Cambiaso. The façade was painted al fresco by Battista Perolli in 1566 and there is a mention of another of the Carignano masters in 1567, Giovanni Ponzello, though his work here was apparently associated with the layout of the surrounding site. In all these details of craftsmen (given by Labo) there is not one mention of Alessi, so that one may be certain that the Genoese craftsmen were themselves highly accomplished in the more up-to-date styles supposedly introduced to Genoa by Alessi. The Grimaldi villa at Sampierdarena was where the Mantuan embassy to Genoa stayed in 1607 and Rubens dedicated his book to Carlo, a nephew of Giulia Grimaldi who had been the hostess to the Duke on that occasion. Although the façade design is based on the same division into three parts as in the previous building, the inclusion of a stepped entrance at the centre lightens the effect of the tall arches in front of the ground floor loggia.

PALAZZO E
Villa Pallavicino 'delle Peschiere', via San Bartolomeo degli Armeni 25
29 Ground floor plan
Scale: 0.080in to 1 palmo
Insc: Red chalk, *Prima pianta | del Palazzo E*; bistre pen (at top) *facciata di tramontana & (at bottom) facciata principale di mezzo giorno*

30 First floor plan
Insc: Red chalk, *Seconda pianta | del Palazzo E*; verso, pencil, N°1 L'22

31 Elevation of S façade
Insc: Red chalk, *Palazzo E*; bistre pen (at bottom) *La facciata di rilievo di calzina tinta de color de pietra di finale*; pencil (at bottom) N°1 L'22
Engraved with decorative frieze below cornice completed and elaborated.

32 Longitudinal section through loggia & sala behind façade (roof not shown) looking S
Insc: Bistre pen (at left) *leuante*, (at right) *pon(ente)*
On verso of fig.31.

33 Transverse section through centre of façade looking W
w/m: See type A below

34 Transverse section through left wing of building looking E
Insc: Red chalk, *Palazzo...*; pencil (inverted) N°1 L'22
On verso of fig.33.

This villa, built for Tobia Pallavicino (whose palace in the Strada Nuova, Rubens illustrated as 'Palazzo A') was named 'delle peschiere' after the large fish ponds in its garden. The drawing of the façade shows a balustrade around the roof uniform with those still extant on the other three façades, whereas on the façade illustrated the building now has an elaborated balustrade with brackets, balusters and finials. Inside the villa has painted decorations which are by Ottavio and Andrea Semino and by Luca Cambiaso, but the designers of the building have not been identified. It seems likely that the craftsmen and the designer may have come from the same group that were responsible for Tobia Pallavicino's palace in the Strada Nuova. The building was restored in the C19 by Michele Canzio (before 1846), when the balustrade may have been altered, though it seems more likely that the version shown by Rubens was never executed. The villa and its grounds, as it existed in the first quarter of the C19 are splendidly illustrated in Gauthier's second volume.

PALAZZO F
Palazzo Spinola, via Garibaldi 5 (Banca d'America e d'Italia)
35 Basement plan
Insc: Red chalk, *Pianta prima del Palazzo F*; bistre pen (at the 4 quarters) *tramontana | mezzodi | (pon)ete | leuante*
Mounted upside down in the album.

36 Ground floor plan with fliers at left & right showing mezzanine rooms above ground floor level
Scale: 0.078in to 1 palmo
Insc: Red chalk inscription at bottom partially cut off; bistre pen (at top, right & left) *tramontana | (p)onente | leuante(e)*
Fliers (left 175×135, L-shaped; right 265×130, T-shaped)
Engraved without fliers which appear as fig.72.

37 First floor plan with fliers at left & right to show the mezzanine rooms above the 1st floor level
Insc: Red chalk, *Pianta terza del Palazzo F*; bistre pen (at the 4 quarters) *tramontana | mezzodi | leuante | ponete*
Fliers (left 280×95, cut to reveal lower part of stair & banister & slightly damaged, right 280×90)
Engraved without fliers, which appear as part of fig.71.

38 Elevation of S façade
Insc: Red chalk, *facciata del Palazzo F*; pencil (at bottom) N°1 L'22 / ... (Flemish, almost crased); bistre pen (at left & right) *ponete | leuante*

39 Longitudinal section through portico behind façade (roof not shown) looking S
Insc: Red chalk, *Palazzo F*; bistre pen (at left & right) *(le)uante | pone(n)te*
Engraved with the addition of grilles over the windows on the mezzanine floor, where they are not shown on the drawing. On verso of fig.38.

40 Longitudinal section through centre of building looking S
Insc: Red chalk, *Palazzo F*; bistre pen (at left & right) *(leua)nte | ponente*

41 Transverse section through cortile & portico looking W
Insc: Red chalk, *Palazzo F*; bistre pen (at left & right) *mezzodi | tramontana*

42 Transverse section through left side of building looking E
Insc: Red chalk, *Palazzo F*; bistre pen (at left & right) *tramontana | mezzodi*
On verso of fig.41.

Rubens's 'Palazzo F' shows what must have been the first state of the palace built for Angelo Giovanni Spinola in the Strada Nuova. Spinola bought the land in 1558 and work must have begun shortly afterwards; he died in 1560 before the palace was completed, but at least part of the structure was finished by 1564. The second phase of work on the building enlarged the original square cortile to make it rectangular, and, in effect, extended the building over what had previously been the garden. This work seems to have been carried out for Giulio Spinola, who returned from a long stay in Flanders in 1572 (which may date the start of work on the second phase or at least its conception). In 1592 balconies and semicircular steps to the entrance were added to the street façade and there are references of an indirect nature to the work being carried out by Giulio Spinola in the 1580s and 1590s in documents concerning his neighbours, P. B. Cattaneo and Niccoloso Lomellino. The original façade decoration was obscured or replaced by later work which has been attributed to Tavarone (died 1641). The architect of the original scheme may be identified as Bernardino Cantone, who also appears to have been largely responsible for the layout of the Strada Nuova and to have intervened in the building of at least some of the other palaces built along it, perhaps as an officer of the state, perhaps in a private capacity. Cantone is cited as the judge of the quality of the stonework to be executed for the portico and loggia of the building by Antonio da Carabio and Giacomo Guidetti in 1558-63, and it may be that in this instance Cantone as 'Capo d'opera' should be considered as the architect also. The sections (figs.41 & 42) illustrated by Rubens show that at least part of the original façade decoration would have been of stone since the main cornices, window pediments and the relief at ground level are clearly shown in section. However not all the apparent features are shown in the section, so that the diamond-pointed stonework seems not to have been stone at all. It is probable that the façade was executed in a combination of materials and

techniques, partly real and partly illusionistic. The apparent date for the second phase of work on the building, further verified by the evidence that the paintings by Andrea Semino and Bernardo Castello date from the 1590s (so that work must have been finished by about 1600), demonstrates that Rubens cannot have seen the building in the state in which he illustrates it. In 1607, the accepted date of his visit to Genoa with the embassy of the Duke of Mantua, the cortile must already have been enlarged as shown, for example, in Reinhardt's section of the building (pl.96).

PALAZZO G

Palazzo Pallavicini, piazza Fontane Marose 2

43 Ground floor plan

Scale: 0.083in to 1 palmo

Insc: Red chalk, *Palazzo G*; bistre pen (at right, deleted in dark bistre) *casa del spagmolo*, (at bottom) *prima pianta* & (at top) *terra pieno*

44 First floor plan

Insc: Red chalk, *Palazzo G*; bistre pen, *seconda pianta* & (at top) *giardino*; verso, pencil N°1 L'22

w/m: See type B below

45 Second floor plan

Insc: Red chalk, 43 amended to 45, *Palazzo G*; bistre pen, *terza pianta*

w/m: See type B below

46 Elevation of N façade

Insc: Red chalk, *Palazzo G*

There is a suggestion of a steeper roof pitch in pencil which is not followed in the engraving.

47 Longitudinal section behind façade through sala, salotto & portico (roof not shown) looking N

Insc: Red chalk, *Palazzo G*; pencil (at top, partly cut off) *het derde dat...*

On verso of fig.46.

48 Longitudinal section through main staircase looking S

Insc: Red chalk, *Palazzo G*

w/m: See type B below

In 1565 Ludovico Interiano and his sons, Paolo, Battista and Nicolò, applied to the senate for permission to build a house on their land in the piazza Fontane Marose (at the eastern end of the Strada Nuova). Building seems to have begun in 1566 under the direction of Francesco Casella. The decoration was substantially altered in the C17 and C18, including the addition on the street façade of balconies in front of the windows and the replacement of the C16 portal. In the drawings used by Rubens for the illustrations of this building we have further indications of the accuracy of his source. Along the left-hand side of the illustration (i.e. the right of the building) the symmetry of the design is seen to have been modified. There is an 'odd' half pilaster rather than the whole pilaster at right, and similarly the rustication of the ground floor and the brackets at eaves level are reduced, since the space between the last window and the end wall of the house is less than that on the other side. The asymmetry seems to have been a result of the need to build the palace up to its neighbour, the Palazzo Negrone. The two palaces (Negrone and Interiani) form a contiguous block and it may well be that the façade decoration, and indeed the buildings, were designed at the same time. Thus the decoration (hypothetically) proposed for the Palazzo Negrone might have had a half pilaster &c which would have joined that of the Palazzo Interiani to complete the composition. This is further demonstrated by the plans, where the wall at left is shown considerably thinner than that at right presumably because it was structurally less important since it must have been

a party wall shared with the Negrone palace. Although more or less contemporary with the building of the Strada Nuova palaces, the Negrone and Interiani palaces in the piazza Fontane Marose seem not to have formed a part of the original Strada Nuova scheme since the land on which they were built was not sold at either of the two auctions of Strada Nuova sites. Presumably, though, the fact that the piazza forms a natural end to the Strada Nuova must have been in the minds of the planners who were perhaps unable to clear the sites for the buildings in the piazza until somewhat later.

PALAZZO H

Villa Sauli, via Colombo 7 (apartments)

49 Ground floor plan

Insc: Red chalk (on the plan, crossed out in pencil) *Prima pianta del Palazzo H*; bistre pen (crossed out in pencil) *del Sor Lazaro ciba de villa*

50 First floor plan

Insc: Red chalk (on the plan) *Palazzo H*; bistre pen (crossed out in pencil) *scéda pianta del Sor Lazaro ciba de villa*

51 Elevation of E façade of palazzo

Insc: Red chalk, *Palazzo H*; bistre pen (at bottom) *del Sor Lazaro ciba de villa*; pencil, 4

w/m: See type D below

There is a flap pasted on at eaves level to amend the drawing of the balustrade and a small projection at left to accommodate the corner of the façade.

52 Elevation of E façade of cortile

Scale: 0.083in to 1 palmo

Insc: Red chalk, *facciata del Palazzo H*; bistre pen (at right) *il 2° ordine segnato 'a' e di stucchi | il 1° ordine quello dei quadri sono di stucchi | l'ordine rustico e di pietra de finale | l'ordine ionico e di stucchi eccetto | quello della porta segnata 'T' che e di marmo | li busti sono di stucchi, l'arma della | porta e di marmaro* & (at bottom) *facciata del Sor Lazaro ciba de villa*; verso (perhaps in a different hand) *il Mago Lazaro ciba de villa*

Repr: M. Labò, *op. cit.*, 1970, p.17 (detail at right with inscription)

This villa at Bisagno is one of the few with a contemporary attribution to Galeazzo Alessi. The author responsible for this is Vasari in his 'Vita de Lioni Leone di Arezzo and other sculptors and architects' (cf. G. Vasari, *Lives of the artists* (ed. W. Gaunt), 1963, IV, pp.243-244). The villa as illustrated by Rubens is among the most splendid of C16 Genoa. Comparatively soon after its construction the building was in a state of some decay (cf. for example R. Soprani, *Vite de' pittori, scultori ed architetti genovesi*, 1678), and it seems likely that the lavish decoration of the interiors and the size of the villa with its elaborate atrium made it difficult to maintain. Vasari was evidently impressed by the baths rather than by any of the other features of the building (these can be seen in the plans illustrated by Rubens): 'He [Alessi] also erected many private buildings, the palace of Luca Giustiniano in the town, that of Sig Ottaviano Grimaldi, the palaces of two doges, one for Sig Battista Grimaldi and many others which I need not mention... Among the various fountains which he has made, the finest is the bath in the house of Sig Gio Battista Grimaldi at Bisagno. It is round with a basin in the middle in which eight or ten persons can bathe comfortably. The warm water flows from four marine monsters who seem to be coming out of the lake; the cold issues from frogs on the heads of the monsters. A platform approached by three steps surrounds the lake, where two persons can easily pass. The surrounding wall is divided into eight spaces, four with as many large niches, each containing a round vase half in and half out of the niche and a man can bathe in each, hot and cold water issuing from a mask

spouting through the horns, and the waste going through the mouth. One of the four spaces contains the door, the other three have windows and seats all eight being divided by terminal figures bearing the cornice which surrounds the bath. From the middle of the vault hangs a large crystal ball on which the sphere of heaven is painted and containing the globe of the earth. At night this gives a light which makes the place as bright as noon. For the sake of brevity I omit to mention the ante-bath, the dressing room, the little bath full of stucco and the paintings which adorn the place. Suffice it to say that they are equal to the rest of the work.'

Although Vasari was concerned here largely with the splendour and luxury of Alessi's design for the bath he does, as it were in passing, mention a number of buildings which he says have been designed by him: 'In Milan Galeazzo erected the palace of Tomaso Marini, Duke of Terranuova and perhaps the façade of S Celso... When he could not be present in person he has sent designs to all Italy of numerous edifices, places and temples. But this must suffice for this excellent artist.'

Of those mentioned in the first quotation, the Giustiniano palace seems to be the villa (Rubens's 'Palazzo B', see above), which seems from independent evidence to have been designed by Alessi or at least supervised by him. As regards the ownership of the villa in the C16, the inscription on the drawings, *del Sor Lazaro ciba de villa*, is slightly confusing. Vasari says that the villa was the property of 'Sig Gio Battista Grimaldi' and it seems to have belonged at some stage to the Sauli family as well as to Lazaro Cibo (from the inscription). It is possible that the drawing for the engraving is an original design drawing (see notes at end of entry) in which case the name of Cibo may be that of the original owner. If on the other hand the inscription was added later, the original patron was probably G. B. Grimaldi, whom Vasari records as being in occupation (presumably c.1550-60). The drawings are curiously enough similar in style and to a certain extent in coloration and in script to those for the Giustiniani villa ('Palazzo B', above) which is also a building attributed on reasonable evidence to Alessi himself rather than to a follower.

PALAZZO I

(Istituto Tecnico Commerciale Vittorio Emanuele II)

53 Basement plan

Insc: Red chalk, *Prima pianta del Palazzo I*; bistre pen (at bottom) *le stanze sotteranea* & (at the 4 quarters) *tramontana | mezzodi | (p)onente | le(u)ante*

54 Ground floor plan with 4 fliers, 2 at bottom, 1 at left & 1 at top right showing upper parts of staircases & mezzanine rooms

Scale: 0.074in to 1 palmo

Insc: Red chalk, *seconda pianta (del Palazzo H deleted) del Palazzo I*; bistre pen, *primo piano*, (at right) *giard(ino)* & (at the 4 quarters) *tramontana | (me)zzo-giorno | ponent(e) | leuant(e)*
Fliers (80×20, 85×20, 70×50, L-shaped, 40×60)
Engraved without fliers, which appear as part of fig.71.

55 First floor plan with flier at top left to show mezzanine rooms & terrazza above cortile

Insc: Red chalk, *prima pianta del | Palazzo I*; bistre pen (at the 4 quarters) *tramontana | mezzodi | (pone)nte | leunte*
Flier (160×175, L-shaped)
Engraved without flier, which appears as part of fig.71.

56 Elevation of S façade

Insc: Red chalk, *facciata del Palazzo I*; bistre pen (at left & right) *(po)nente | leuante*; pencil, ... (Flemish, not legible)

On verso of fig.57.

57 Longitudinal section through portico at front of building looking S
Insc: Red chalk, *Palazzo I*; bistre pen (at left & right) (leu)ante | pone(nte)

58 Transverse section through centre of façade & portico looking W
Insc: Red chalk, *Palazzo I*; bistre pen (at left & right) mezzodi | tremontana

59 Transverse section through salotto at left of building looking E
Insc: Red chalk, 58 amended to 59 | *Palazzo I*
On verso of fig.58.

60 Longitudinal section through cortile at back of building looking N
Insc: Red chalk, *Palazzo I*; bistre pen (at left & right) ponente | levante
Engraved with, in the roof structure at left, the addition above the tie-beam of two struts, making the roof symmetrical with that at right.

The identity of Rubens's 'Palazzo I' was not firmly established until 1967, when E. Poleggi ('Il "Palazzo I" del Rubens', *Genova*, XLVII, 1967, No.12, pp.10-23) showed that the illustrations should be identified with the palace built, c.1565-60, for Bartolomeo Lomellino at Vallecchiara. Labo in a number of earlier articles had proposed an identification of the illustrations with the C16 Palazzo Bianco which was completely remodelled in the C18. Labo's argument hinged on the belief that Rubens had in the two volumes of illustrations recorded all the buildings of the C16 in the Strada Nuova. It seemed that part of Rubens's intention had been to record the unique quality of one of Genoa's major city-planning achievements of the period. This argument clearly depended on a particular view both of the sort of intentions Rubens had had when he set about the preparation of his book and of what an early C17 opinion of the Strada Nuova would be. The Palazzo Bianco would have formed a centrepiece of the Strada Nuova and its inclusion seemed to be a *sine qua non* for the hypothesis that Rubens had made a deliberate attempt to represent the best in Genoese planning. The explanation of this apparent anomaly lies in the different character of the two parts of the Palazzi di Genova. If, as seems likely, the drawings for the first volume are contemporary with the buildings that they represent (cf. note to 'Palazzo F' above and note at end of entry for the second volume), and the drawings for the second volume were made in the first part of the C17, it may be that the building did not appear in the first volume because Rubens had not acquired any drawings of it nor had he selected it as a building which he nevertheless wished to have illustrated (as must be the case with the Palazzo di Don Carlo Doria and the Palazzo di Augustino Pallavicino). The drawings for the second part seem to have been commissioned to complement those comprising the first (actually for a second edition - cf. notes on the publication of the book at end of entry) and it is hazardous to attribute an intention to illustrate all the buildings of the Strada Nuova to the artists, when the other illustrated buildings and the order and manner in which they appear suggest that they were chosen for other reasons. In the first volume only the last two buildings have any true titling and both are said to be in the Strada Nuova, while other Strada Nuova palaces continue the anonymous lettering. Similarly in the second volume the drawings for the first two buildings have inscriptions which mention the fact that they are in the Strada Nuova, but these are not included in the engraved versions and other buildings in the Strada Nuova do not have any particular note made of the fact on the drawings of them. Rubens himself does not appear to have known anything of such an intention to include illustrations of all the palaces of the Strada Nuova; for in his

introduction 'Al benigno lettore' he says, "To tell the truth no names were appended to them [the drawings], save in two cases and I think they chanced to be there because their position in a new street made them well known."

The palace illustrated by Rubens as 'Palazzo I' is shown to be Bartolomeo Lomellino's from an early illustration (reproduced by Poleggi in *Genova, loc. cit.*). In this building there is a certain amount of similarity in the handling of the atrio/cortile relationship to that found in the Spinola palace (Rubens's 'Palazzo Nicola Spinola', see below). Here as elsewhere the documents seem to point to the collaboration of Bernardino Cantone as 'architetto' and G. B. Castello as 'pictor' in the design. This is the manner in which they are referred to in a contract which they witnessed made with Giacomo Guidetti and Giovanni Lurago for the supply of columns for the building. The interior spaces created by Castello and Cantone are a primary source for the architecture of the Genoese Baroque created by Bianco and later by Corradi.

PALAZZO K

Palazzo Lercari Parodi, via Garibaldi 3

61 Ground floor plan

Scale: 0.083in to 1 palmo

Insc: Red chalk, *Pianta prima del Palazzo K*; verso, bistre pen, *del Sor franco Lercharo*

The window openings at bottom left and right are partially erased and do not appear in the engraving.

62 First floor plan

Insc: Red chalk, *Pianta seconda | del Palazzo K*

63 Second floor plan

Insc: Red chalk, *Pianta terza del Palazzo K*

64 Elevation of S façade

Insc: Red chalk, *Palazzo K*

65 Transverse section through cortile & salotto looking W

Insc: Red chalk, *Palazzo K*

66 Transverse section through left side of building looking E

Insc: Red chalk, *Palazzo K*

There are two flaps pasted on at middle left to amend the drawing of the vaults above the tinello. Engraved as amended.

The site for this palace in the Strada Nuova was originally bought in 1551 by Luca Grillo and sold to Nicolò Grimaldi in 1569; he in turn sold it to Franco Lercari in 1571. The details of these speculative transactions reveal that work on the building cannot have begun until the 1570s under Franco Lercari. The date of commencement of building has been confused by the fact that Lercari owned another piece of land in the Strada Nuova (but at the western rather than the eastern end) which he bought in 1564 and on which some work was done by Rocco Orsolino. The paintings by Andrea Semino dating from 1578, establish a time by which the roof must have been complete. Lercari used the same painters for the decorations in his palace as he had done for the decoration of his private chapel in S Lorenzo - Luca Cambiaso, Ottavio Semino and the brothers Calvi. A date in the building itself of 1581 presumably refers to the completion rather than the inception of work, and work for the palace by Taddeo Carlone (notably a bust of Lercari and the telamones of the entrance portal) dates from the early 1580s. The palace is interesting for its use of the cortile on the street side which results in a rather reduced entrance façade. The façade as shown by Rubens presents a certain amount of difficulty, especially when it is compared with the version drawn by the German architect Heinrich Schickhardt in about 1600. Schickhardt's

drawing of other buildings, whose form is known from independent sources, can be shown to be inaccurate as regards proportion, overall form (in his drawings of other palaces in Genoa, for example, he frequently reduces the number of storeys or bays in the elevations), but he usually represents the decorative features, in which he was presumably most interested, with reasonable accuracy in terms of their type. Rubens's façade shows the entrance flanked by 'pilasters' with diamond-pointed rustication where Schickhardt shows Carlone's telamones (though without the pilasters which are behind them); and at the corners of the façade Rubens shows turrets in the form of open loggias whose front to the street is composed of a series of three similar arches and a balustrade above, while Schickhardt shows the loggia fronts as one arch flanked by small niches and with a small flat pyramidal roof above. This motif of flanking niches is repeated by Schickhardt at first floor level below the loggias with, between the niches, a pedimented window set into a recess and with a projecting balcony. It is possible that this second is a result of Schickhardt's invention rather than a representation of the building as it was at the time of his stay in Genoa, c.1599-1600. The building as extant and as represented in Gauthier, *op. cit.*, shows the loggias with a treatment similar to that shown by Schickhardt but with the first floor arranged more or less as in the Rubens illustration. It seems possible that the Rubens drawings represent a design which was either not executed or was altered shortly after its original execution. The evidence is, however, difficult to assess because there is an element of conflict between the groups of material. At the ground floor level, for example, Rubens shows the diamond-pointed rustication and the windows almost as they exist now, whereas Schickhardt shows pedimented windows between bands of diamond-pointed stonework, so that it is difficult to explain all the features of Schickhardt's drawing in terms of the Rubens drawing representing an early design and the Schickhardt an illustration (albeit somewhat wayward) of the building as extant, c.1600. But experience of the detail shown in the drawing comprising the original material for the engravings of the 'Palazzi Antichi' would seem to favour the suggestion that this is in fact the case. In relation to this last there is the added possibility that, if the drawings were in a collection in Genoa prior to their being acquired by Rubens, the draughtsman or designer of the Lercari palace may have been influenced by the drawings of the Cibo Villa ('Palazzo H'). For there is there, too, a large cortile in front of the main block (though naturally of a type adapted to its rural setting rather than the urban environment of the Lercari palace in the Strada Nuova) fulfilling a similar function of separating the main block from the road by a screen (with corner turrets) through which the building itself is glimpsed.

PALAZZO IN STRADA NOVA DE DON CARLO DORIA DUCCA DI TURSI

Palazzo Tursi, via Garibaldi 9 (Comune di Genova)

67 Engraving, *La Meta della Facciata del Nobilissimo Palazzo in strada nova De Don Carlo Doria ducca de Tursi*

69 Engraving, *Pianta del Portico del Palazzo del Sgr Don Carlo Doria*

The palace illustrated by Rubens above the name of Don Carlo Doria is the largest and in some ways the most monumental of the Strada Nuova buildings, its frontage on to the street occupies some 500ft while the gardens extend back to the church of S Francesco. The palace was originally built for Nicolò Grimaldi, who had acquired the land from Luca Grimaldi (to whom he seems not to have been related directly) in 1564; Luca himself had acquired the land in 1548. The site was certainly the best of those available in the new scheme, but work on the

building seems not to have been begun until 1565 under Nicolò Grimaldi. The architect of the building has been thought to be Rocco Lurago, a master mason who worked with Giovanni Antonio Orsolino, but recent research on another building with which he had been associated, S Croce at Bosco Marengo, suggests that in that instance at least, he can only have been responsible for making the model or for working on part of the façade. The architects of the church can be identified as the Dominican fathers Ignazio Danti and Martino Longhi who were themselves working in an Alessian, or at least a Roman, fashion. The most acceptable hypothesis associates the design with Giovanni Ponzello, who took over Bernardino Cantone's job as 'city architect', possibly in association with his brother Domenico. In 1565 Giovanni and Domenico Ponzello undertook to prepare the site for the building of the palace, and in 1568 work was under way on the walls of the street façade of the palace, with stone (probably for the base of the façade) supplied by Gioannetto Carlone and Giovanni Lurago. Twenty-four Doric and Ionic marble columns were supplied by Loto Guidi and Donato Vannelli of Carrara, presumably for the cortile, and more marble was supplied from Carrara in 1569 and 1570. Finishing work was in progress from 1572, the palace being completed by 1579. In the documents 'Io Ponzello' is mentioned as 'capite operis aedis ill. mi d. Ducis de Grimaldis', but his brother Domenico was also a skilled architect having worked at the Villa Imperiali at Sampierdarena, the Palazzi Lomellino and Grimaldi in the Strada Nuova, as well as on city defences in Genoa and elsewhere in the capacity of military engineer/architect, and at S Maria in Carignano in the 1550s, so it is possible that he assisted Giovanni in this large and splendid commission. The masks and the decoration of the portal which are the principal features of the façade decoration were probably executed either by G. Andrea Montorsoli or by Taddeo Carlone and Giovanni Domenico Solari da Chiona. The palace was sold to G. Battista and G. Stefano Doria in 1593 and passed to G. Andrea in 1596 (though Ambrogio Spinola's mother had wanted to purchase it for her son the 'Conquistatore delle Fiandre'). It was under the Dorias that the two loggias which flank the main block were added by Taddeo and Battista Carlone and Battista Orsolino (work began late in 1596). As a whole the building marks a high point in the development of Genoese Mannerist/Baroque architecture, and in the C17 its forms were influential in the work of Corradi and Bianco in Genoa, while its staircase arrangements are particularly spectacular examples of the developed style of Genoese C16 architecture. (An adaptation of the central block with flanking loggias can be seen in Bianco's Palazzo Giovanni Agostino Balbi in the via Balbi, which is illustrated by Rubens in the *Palazzi Moderni* (figs.19-21).)

PALAZZO DEL SIGR AGUSTINO PALAVICINO, ULTIMO DI STRADA NUOVA

68 Engraving, *Facciata del Palazzo del Sigr Agostino Palavicino Ultimo in strada nova*

69 Engraving, *Pianta del Portico del Palazzo del Sigr Agostino Pallavicino*

The site for the building was bought by Agostino Pallavicino in 1558, when it was one of the better plots available in the Strada Nuova development having two façades and additional access from the piazza Fontane Marose to the east of the Strada Nuova. The building has been attributed to Alessi on the seemingly not unreasonable grounds of its similarity with Alessi's Palazzo Marini at Milan (built 1558-72); but again the documents seem to suggest that, if he was involved at all, it was only in an advisory capacity. The problem of authorship

of this palace is closely related to the question of 'authorship' of the Strada Nuova scheme itself. Poleggi suggests a reassessment of this problem and makes a strong case for considering Bernardino Cantone as the designer of the Strada Nuova scheme and likewise for his authorship of this palace, which forms an elegant frontispiece to the development as a whole. There is in fact evidence for this in a contract for work on the façade to be executed by Pietro Maria de Nove da Lanzo and Giovanni Lurago, where mention is made of a 'master Bernardino' as 'capo d'opera' with control in this instance of the price to be paid for the work. It is possible to argue that the motifs are both sufficiently Alessian and sufficiently dissimilar from Alessi's work at the Palazzo Marini for the Pallavicino building not to be by him but by someone conversant with the sort of motifs he used, and probably familiar with his work at Milan. In favour of this, Poleggi argues that Cantone, de Nove and Lurago had all worked with Alessi at S Maria in Carignano, where in any case Alessi acted only as adviser and designer of the 'modello', while Cantone's task was the supervisory role of 'capo di opera'. Thus Cantone could have been aware of Alessi's other projects in a fairly intellectual sense, while de Nove and Lurago might even have worked on Alessi's Palazzo Marini and thus learned some elements of its formal language. The task of establishing the designer of the Pallavicino palace is made more complex by the overlap of the dates for work there and at the Palazzo Marini. The Milan building was begun two years before but not completed until some time after its Genoese counterpart, thus it would be important to establish the sequence of operations on the two buildings before their connections could be properly explored. The original owner of the building, Agostino Pallavicino, brother of Tobia (whose palace in the Strada Nuova was illustrated by Rubens as 'Palazzo A') must have had something to do with the 'advanced' design of his own palace. Like Tobia he was something of a connoisseur and a leader of taste in Genoa, so that although his building does not have the proliferation of figured ornament that we find in the Palazzo Marini but rather an architectural play of space, we might expect to find him looking to the buildings of someone like Alessi for a model for his new palace.

Rubens's treatment of the building, although relatively brief (like that of the previous building), allows an appreciation of the accuracy of his illustrations since the façade has remained virtually unaltered. But it is curious that in this case the name which appears under the illustrations is that of the founder, not (as in the previous building) that of the occupier. (The building had passed to Nicolò and is mentioned in his will of 1612 as having been founded and built for his father Agostino. Later it passed to the Spinolas and in the C19 was acquired by the Cambiaso family.)

70 See PALAZZO B above

71 See PALAZZO C, fig.18

PALAZZO D figs.21, 27(2)

PALAZZO F fig.37(2)

PALAZZO I figs.54(4), 55

A composite engraving made up from the fliers showing mezzanines or similar details on the drawings as noted above. All the fliers are mounted on the drawings with crosses or other pencilled registration marks to locate them precisely on the drawing, this process is used also in the engraved details in fig.71, where V-marks can be matched with similar markings on the appropriate plate.

72 See PALAZZO F, fig.36(2)

An engraving of the two large fliers showing the substantial mezzanine level above the ground floor of 'Palazzo F'. The engraving also includes an addition to fig.67, the façade of the Palazzo Don Carlo Doria.

70-72 These drawings of details of the various buildings are a good demonstration of the accuracy and skill with which the draughtsman of the 'Palazzi Antichi' represented their subjects, this being especially evident when the drawings are compared with those for the 'Palazzi Moderni'. This presentational sophistication which enhances the drawings is of course highly unsuitable for the engraving process or even for the production of books, unless it was intended that the reader would cut up figs.71 & 72 so that the fliers could be attached to the appropriate plate. The existence of the fliers and the accuracy which they display seem to add further evidence suggesting that the drawings for the 'Palazzi Antichi' were acquired simply as drawings rather than being commissioned for the purpose of illustrating the palaces of Genoa.

1-72 Scale: The calculations of scale are naturally approximate but seem on the whole to indicate a reasonable consistency. Scales appear on one drawing in each set only but appear to apply to all the drawings of each palace, as one might expect, but consistency with the dimensions as marked on the drawings is not absolute. There is an interesting variation in the manner of drawing the scales. Those on the drawings for 'Palazzi C' & 'D' (figs.10 & 21) show, for example, the greatest similarity, having all the tens from 0 to 100 marked with one subdivided measure showing units. For the most part, though, the scales are non-finite with the divisions roughly marked and not numbered.

1-72 Insc: It will be clear from the catalogue above that there are many hands involved in the writing on the drawings of the 'Palazzi Antichi'. In addition to the above noted inscriptions there is a sequence of figure numbers written in black pen in what must be an C18 English hand (identifiable as such from the script and from the note on the top right corner of fig.18, *Fig.17 at ye back of Fig.19*) and corresponding to the numbers of the engravings in the published work. The other inscriptions fall, in general, into two categories: first, and of primary importance, those made (by the draughtsman?) prior to the plates being sent to the engraver; and second, those made for the purposes of engraving. This second category includes the inscriptions in red chalk which have in the past been thought to be by Rubens himself (on evidence that is very much more slight than it is for the bistre inscriptions in 'Palazzi Moderni'). The inscriptions in Flemish, which seem to repeat more or less of the same sentence or phrase according to the cutting down of the sheet, must be either those of the engraver or alternatively instructions to him. As regards the first group of inscriptions (by the artist?) those of particular interest give the names of the owners or residents of the palaces concerned - figs.9 & 10 associate Lucha Giustiniano with 'Palazzo B'; fig.23, Battista Grimaldi with 'Palazzo D'; figs.49-52, Magnifico Lazzaro Ciba (Cibo) with 'Palazzo I'; fig.61, Franco Lercharo with 'Palazzo K'; and fig.43 has the curious inscription *casa del spagnuolo*. The drawings are meticulously labelled to give the names of the rooms on the plans and the floors on the sections, as well as marking all the section lines and correspondences between drawings by lettering the rooms. The dimensions too are particularly fully recorded in contrast to the fairly casual approach in the 'Palazzi Moderni' drawings (see below). In addition to the figure numbers in the C18 hand there is a full set of numbers in red chalk (providing further

evidence of the editorial character of the writer) and a series of letters in pencil for the palaces up to 'Palazzo E' giving the letter of the appropriate palace on the drawings. (On the N°1 L'22 inscription see note below entry for 'Palazzi Moderni' drawings.)

1-72 w/m: Type A - figs.4, 33

A Latin cross with trefoiled arms surmounting a circle within which is inscribed a 7 petalled floret with a small central circle; below the circle are the initials TMA (or AMT possibly) in line horizontally. See C. M. Briquet, *Les Filigranes*, 1907, No.6092, 'L'étoile a sept rayons dans un cercle surmonté d'une croix triflée, et accompagnée des lettres TMA est certainement une marque gènoise'. Briquet's source in the Genoese archives dates from c.1562-67.

Type B - figs.8, 44, 45, 48, 61

A Latin cross with trefoiled arms surmounting a circle, within which is inscribed an arc forming a crescent with downward pointing arms. Within the 'umbra' are the initials AR. See C. M. Briquet, *op. cit.*, Nos.5249, 5250, 5253, 5254, 5265: 'Les lettres ... sont des initiales de fabricants; mais leur variété est la meilleure preuve de la banalité de la marque. L'origine gènoise de plusieurs filigr. de ce groupe, en particulier de ceux à croix triflée, 5249 à 5251, 5253, 5254, 5265 ... semble indiscutable ...'. The examples cited by Briquet date on the whole from the second half of the C16.

Type C - figs.14, 18, 23, 24, 28

As type B above but with a crown enclosed in the 'umbra' and various (largely undecipherable) letters below the circle. See C. M. Briquet, *op. cit.*, No.5251 and note above. Briquet's example dates from the mid-C16.

Type D - fig.51

As types B & C above but with a 6 petalled floret in the 'umbra' and initials below the circle ID (?). Not listed by Briquet, *op. cit.*, but clearly a variant of the group including types B & C.

For further information on Genoese papers and watermarks see C. M. Briquet, 'Papiers et filigranes des archives de Gènes', *Atti della Società Ligure di Storia Patria*, XIX, 1888, pp.302 et seq.

1-72 Incised guidelines (some pencil) with bistre pen & wash added (400×295 largest, 385×280 smallest, fig.11 size as indicated above); the bistre wash varies from a greyish black to a warm brownish lake colour

Almost all the drawings have some tracing through of the recto design on the verso either in grey or in black or in both (perhaps residual marks from the engraving process?). All, including the fliers, have paste spots on the versos and fold lines showing that they must have been folded down on to plates at some stage. There is also a good deal of pricking through of the design.

The double-sided drawings (figs.12 & 13, 17 & 19, 24 & 25, 26 & 27, 31 & 32, 33 & 34, 38 & 39, 41 & 42, 46 & 47, 56 & 57, 58 & 59, 65 & 66) demonstrate a subtle economy of effort as well as a successful way of providing a comprehensive survey of the buildings.

[2] Palazzi Moderni

I PALAZZO DEL SIGR NICCOLO SPINOLA
Palazzo Doria, via Garibaldi 6 (Associazione Industriali della Provincia di Genova)

1 Ground plan

Scale: 0-077 in to 1 palmo

Insc: Bistre pen, *S batesta spinola valencia* (?) in *strada nova* / C & (in a different hand) N; dark bistre pen, I & (deleted) III

2 First floor plan

Insc: Pen, *Pianta Seconda*; bistre pen, C & (in a different hand) N; dark bistre pen (deleted) III / I; verso, pen, *Sr Gio Battista spinola*; bistre pen, *valencia* (?); pencil, N°1 L'22

3 Elevation of principal façade, with scale

Insc: Dark bistre pen (Rubens?) *del Sr Nicolo Spinola*; pen, *Facciata dell Palazzo del Sigr Nic Spinola*; bistre pen, C & (in a different hand) N; dark bistre pen, I / (deleted) III; verso, pencil, N°1 L'22

1-3 Incised (some pencil) guidelines with bistre pen & wash added (390×290)

The land on which this palace was built was originally bought at the first sale of plots for the new development of the Strada Nuova in 1551 by Leonardo Gentile, apparently as a speculation, for in 1563 it was resold to Giambattista and Andrea Spinola. Work on the building must have begun soon afterwards. A design in the Genoese archives signed by G. B. Castello 'pictor di Bergamo' for a series of columns to be made by the marble workers Giovanni Lurago and Pietro Maria de Nove would seem to indicate a participation similar to that evidenced elsewhere, that is, a concern with the design of decorative features rather than overall architectural schemes. The documents relating to the building again indicate the participation in the work of Bernardino Cantone, who is variously described as 'capo d'opera' and even as 'architetto'. Cantone is clearly indicated as the individual with legal responsibility, and perhaps therefore 'architect' of the building (one of the mentions of his activity in relation to the building is concerned with imposing a fine on him when he is cited as 'capo d'opera della fabbrica'). The co-operation of Cantone and Castello as 'architetto' and 'pictor' respectively is comparable with their similar association with the design of Bartolomeo Lomellino's palace at Vallecchiara, 1565-70 (Rubens's 'Palazzo I' in the 'Palazzi Antichi'). These two buildings have a number of features in common, including the spatial arrangement of an atrium flowing into a cortile within the building itself. Giambattista, who died in 1590, was known as 'il Valenza', and the inscriptions on the drawings for figs.1 & 2, *S batesta spinola valencia*, must refer to this, although the palace would already have passed to Giambattista's son Nicolò by the time Rubens was in Genoa and certainly by the time of the publication of the second volume. Nicolò himself died in France probably in 1625. Rubens's original intention may have been to give the names of the founders of the buildings; but he probably found it easier eventually to give the names of the current occupiers. Perhaps in this case the palace was known by the name of the more famous of its two owners, Giambattista Spinola.

The palace was apparently damaged in the 1684 bombardment of the city by the French; for it was about then that the new façade decoration (designed by Giovanni Antonio Ricca senior, fl.1651-1725) and the third storey were added. It is therefore not possible to establish conclusively whether the spartan appearance of the Rubens façade was intended to carry any sort of decoration. The internal arrangements however proved another important source for Corradi and Bianco in the C17.

II PALAZZO DEL SIGR ANDREA SPINOLA

(formerly Palazzo Gambaro), via Garibaldi 2 (Banco di Chiavari e della Riviera Ligure)

4 Ground floor plan

Scale: [0-092in to 1 palmo]

Insc: Bistre pen, *prima pianta del palacio del Sr andria spinola in strade nova*; pen alterations of *andria* to *Andria*, *spinola* to *Spinola*, *strade* to *strada*; dark bistre pen (on the plan) *saloto* replaced by *salotto*, *portigho* by *portico*; pencil (at bottom) ... (in Flemish, illegible)

5 First floor plan

Insc: Pen, *Seconda Pianta*; bistre pen, II & (on the plan) *saloto* replaced by *salotto*, *logia* by *loggia*. The pencil outlines seem to suggest that this plan was traced from the first, since pilasters are shown above the entrance and the garden area is outlined in pencil whereas these features should not appear at first floor level.

4-5 Incised & pencil guidelines with bistre pen & greyish bistre wash added (395×290)

6 Engraving, *Facciata del Palazzo del Sigr Andrea Spinola*

The founder of this palace in the Strada Nuova can be identified as Pantaleo Spinola and not, as Labò states, Bartolomeo Lomellino (whose palace can be identified as Rubens's 'Palazzo I' at Vallecchiara). Pantaleo Spinola bought the site in 1558 and the building remained in the Spinola family until, at the latest, 1780. After that it was sold to the Cambiaso family and passed subsequently to the Giustiniani, 1818-44; and then to the Gambaro family, 1844-1923. In 1561 work was still in progress and by 1562 the structure was complete. Pantaleo Spinola died in 1563 leaving the palace unfinished internally and having contracted with Giovanni Petro Orsolino for the completion of the work. The builder and designer was Bernardino Spazio, who, although he had worked at the Carignano and elsewhere with the more advanced Genoese architects, here produced a rather primitive design which ignores the developments in the Strada Nuova signalled by the palaces of Tobia and Agostino Pallavicino. The palace remained more or less incomplete for some time and was altered, c.1650, when the octagonal cortile was added.

III PALAZZO DEGLI SIGRI GIACOMO E PANTALEO BALBI

Palazzo Balbi-Senarega, via Balbi 4

7 Ground floor plan

Scale: [0-092in to 1 palmo]

Insc: Bistre pen, *prima pianta del sr giacomo e pantaleo balbi* & (deleted) VI / III; pen, *Prima Pianta del Palazzo degli Sigr Giac. e Pantaleo Balbi*; pencil (almost rubbed out) ... (in Flemish, illegible); dark bistre pen (on the plan) *saloto* replaced by *Salotto*, *portigho* by *Portico* w/m: A circle within which a pair of scissors (?), above the circle a trefoil and below, the initial H (?) (Briquet, *op. cit.*, 'ciseaux', gives a general Italian provenance to watermarks incorporating scissors and mentions Genoese origins in particular, though he does not illustrate this mark)

8 First floor plan

Insc: Pen, *Seconda Pianta*; bistre pen, III / (deleted) VI, & (on the plan) *cortile* replaced by *Cortile*, *saloto* by *Salotto*; verso, pencil, N°1 L'22

9 Elevation of principal façade

Insc: Dark bistre pen (Rubens?) *de Sri Giacomo e Pantaleo Balbi*; bistre pen (corrected & then deleted in bistre) *facciata del palacio del sr giacomo e pantaleo balbi*, del amended to *delli*, *sr* to *sri*, *h* in *giacomo* deleted & (deleted) VI / III; pen, *Facciata del Palazzo degli Sigr Giac. e Pantaleo Balbi*; verso, pencil, N°1 L'22

7-9 Incised (some pencil) guidelines with bistre pen & wash added (390×300)

This is one of several Balbi palaces erected on the new development of the C17, the Strada Balbi, begun in 1618. It demonstrates at once the connections with, and the break from, the traditions of Genoese Mannerist architecture established in the C16. The palace was complete by 1618 and work may have started around 1610 shortly after the land was obtained by the Balbis. Giacomo and Pantaleo, who were brothers, must have been the founders of the building which later passed to Giacomo's son Francesco Maria (Giacomo having died before his brother Pantaleo), who had the palace modified by Pietro Antonio Corradi at some time in the third quarter of the century. The original design (as shown by Rubens) was by Bartolomeo Bianco (who was also responsible for the Palazzo Giovan Agostino Balbi in the Strada Balbi) and shows an adaptation of such C16 features as the tripartite division of the façade with a slightly recessed centre section and the atrium/cortile arrangement on the ground floor. These elements are combined with newer ideas and the plain façade and the simple portal demonstrate particularly the new concentration on internal luxury and spatial effect in combination with simple monumental external effects.

IV PALAZZO DEL SIGR DANIEL SPINOLA

Palazzo Franzone, piazza Luccoli 23

10 Ground floor plan

Scale: [0.90in to 1 palmo]

Insc: Bistre pen, *prima pianta del ...* (blank) *valencia a locheri*, later addition in gap between *del & valencia* of *sr Daniel spinola* V altered to IV; pen, *Prima Pianta del Sigr Daniel Spinola*; bistre pen (on the plan) *portigbo* replaced by *portico*

11 First floor plan

Insc: Pen, *Pianta Seconda*; bistre pen, V altered to IV & (on the plan) *saloto* amended to *salotto*, *fondicho* replaced by *Fondicho*, *teraia* by *terazza*

10-11 Incised & pencil guidelines with bistre pen & wash added (390×290)

12 Engraving, *Facciata del Palazzo del Sigr Daniel Spinola*

One of the less imposing palaces illustrated in the second part of the book. The house has been owned and lived in by the Franzone family since the C17. In a will of 1625 Tomaso Franzone left the house to his second son Aghostino, having recently bought it from the executors of the late Daniel Spinola. The drawings above contain an interesting clue to the date when they were made, fig.10 carries the inscription *valencia a locheri* which has been amended to include the name of *Daniel Spinola*. This might of course imply that Spinola had already died leaving the house vacant and that Rubens thought it necessary to include the name which was last associated with the building, or that when the drawing was made Spinola had not yet bought it. The decoration shown by Rubens with its plain, presumably stuccoed, rustication on the ground floor, its simple portal and band of masks above the first floor level were all replaced (in the later C17?) when the façade decoration was considerably elaborated.

V PALAZZO DEL SIGR OTAVIO SAULI

Palazzo Casarero or 'del Melograno', Campetto 2 (department store)

13 Ground floor plan

Scale: [0.092in to 1 palmo]

Insc: Pen, *Prima Pianta del Palazzo del Sigr Ottavio* (corrected to *Ottavio*) *Sauli*; bistre pen, *prima pianta del palacio sr otavio savoli* (deleted) VIII / V & (on the plan) *portigbo* replaced by *Portico* (390×290)

14 First floor plan

Insc: Pen, *Pianta Seconda*; bistre pen, V (deleted) VIII & (on the plan) *logia* replaced by *loggia*, *saloto* amended to *salotto*

(390×290)

Engraved with the addition of seven balconies along the façade as shown in the elevation (fig.15 below).

15 Elevation of principal façade

Insc: Dark bistre pen (Rubens?) *del Sr Ottavio Sauli*; bistre pen (deleted) VIII / V (deleted) *facciata del palacio del sr otavio savoli*; pen, *Facciata del Palazzo del Sigr Ottavio Sauli*; verso, pencil, N°1 L'22 & a series of numbers & calculations

(395×305)

There is a strip pasted along the right edge to give space for the drawing to be completed. Engraved without the chimney drawn on the left of the roof.

13-15 Incised & pencil guidelines, some pencil hatching & shading with bistre pen & wash added

Another building with several features characteristic of the work of Bartolomeo Bianco – an imposing but simple exterior relieved by marble balconies, though this time with a more elaborate portal recalling those of the C16 but which here again is in fact a simplified version of even that detail. The interior at ground floor level shows again the use of open areas of space which was shown in the Balbi palace above, but here more highly developed with the columns and vaults occupying even larger areas of the ground floor almost in the manner which Corradi was to develop somewhat later in the century. Thus comparison with the certain works of Bianco, like the palace in the via Balbi above, show that the Palazzo del Sigr Ottavio Sauli may also be attributed to him.

VI PALAZZO DEL SIGR GIOVAN BATTISTA GRIMALDO

Palazzo Cattaneo, vico San Luca 4

16 Ground floor plan

Scale: [0.092in to 1 palmo]

Insc: Bistre pen, *prima pianta del palacio del Sr gian batista grimaldo*, corrected (by Rubens?) ... *gion Batista Grimaldo* (deleted) XV / (deleted) VII / VI; pencil, *Giov. Batt: Grimaldi & gesheden*; bistre pen (on the plan) *portigbo* replaced by *portico*

(280×390)

17 First floor plan

Insc: Pen, *Pianta Seconda*; bistre pen (deleted) XV / (deleted) VII / VI & (on the plan) *logia* replaced by *loggia*, *saloto* by *salotto*

(290×390)

The pencil under-drawing is sometimes at variance with the pen lines. At top left strips of paper have been pasted over walls which seem to have been drawn in error.

18 Elevation of principal façade

Insc: Dark bistre pen (Rubens?) *del Sr Giovan batta Grimaldo*; bistre pen (deleted) XV, remainder cut off

(400×410)

16-18 Incised & pencil guidelines, some (variant) pencil under-drawing, with bistre pen & wash added

Built on a comparatively restricted site, the Palazzo Giovan Battista Grimaldo nevertheless achieves a monumental effect on its façade, again with a comparatively small decorative vocabulary. The architect may again be Bianco, for the motifs used are similar to those of the Palazzo Balbi – marble balconies and simple windows without frames. On the other hand, the altana or roof terrace decorated with Corinthian pilasters and with a balustrade above and the two enormous coats of arms suggest that the architect may be another Lombard rather than Bianco himself.

VII PALAZZO DEL SIGR AUGUSTINO BALBI

Palazzo Durazzo-Pallavicini, via Balbi 1

19 Ground floor plan

Scale: 0.092in to 1 palmo

Insc: Bistre pen, *prima pianta del palacio del sr Gne(?) aghostino balbi*, corrected in dark bistre (Rubens?) to ... *Gio Aghostino* ...; bistre pen, VII (V...I having been added to ...I...); pencil *gesheden*; bistre pen (on plan) *saloto* replaced by *salotto*, *portigbo* by *portico*; verso, pencil N°1 L'22

(415×580)

The right side of the drawing shows the building continuing to the edge of the paper, making the wing on that side at least four bays wide. The engraving reduces this to three bays, making the wings symmetrical. (Pencil lines along the right and heavier dark brown bistre pen at bottom right seem to indicate the version intended for engraving.)

20 First floor plan

Insc: Bistre pen, *seghonda pianta* / VII (V...I having been added to ...I... & (on plan) *saloto* replaced by *salotto*; verso, pencil, N°1 L'22

(420×570)

As with fig.19 above corrections have been made to the right wing to make it of only three bays.

19-20 Incised & some pencil guidelines, variant pencil under-drawing with bistre pen & wash added

21 Engraving, *Facciata del Palazzo del Sigr Giovan Augustino Balbi*

Bartolomeo Bianco was the architect responsible for this most splendid Balbi palace; in 1618 he signed a contract for the work on the building (to which was attached his original design) with Giovan Augustino Balbi. In this building Bianco adopts a number of features from the later C16 architecture of Genoa and notably from the Palazzo Doria. The original portal as shown by Rubens is a version of the type characteristic in the C16 but of monumental proportions, while the loggias at either side of the main block show the influence of the Palazzo Doria – as does the general layout of the building and its grounds. On the ground floor the internal divisions are characteristically minimal, with a cortile at the back of the building and gardens in the spaces left by the U-shaped wings. It is possible that the date for the start of work on the Balbi palace was 1619 rather than 1618 (when the contract was signed), for Joseph Furttenbach, who visited Italy in the first quarter of the century, writes that the Balbi family 'haken anno 1619 ein gank new Furstlich Pallazio' (*Newes itenerarium italiae*, Ulm 1627), in any case, the palace can only just have been completed by 1622 when Rubens's book is usually supposed to have been published (though there is considerable doubt about this fact, see notes at end of entry). The building was altered, c.1780, by Andrea Tagliafichi, who reorganized the cortile and redesigned the portal for Marcellone Durazzo, though schemes to close off the loggias and to redecorate the façade were never carried out.

VIII PALAZZO DEL SIGR GERONIMO GRIMALDO

PRINCIPE DE IERACI

Palazzo della Meridiana, piazza della Meridiana 1 (Uffici Comunale)

22 Ground floor plan

Scale: [0.091in to 1 palmo]

Insc: Bistre pen, *prima pianta del palacio del signor lucca e sig francescho*, amended in darker bistre pen to ... *delli signori* ... & then deleted & III altered to VIII; pen, *Prima Pianta del Palazzo del Sigr Geronimo Principe de Jeraci*; verso, pencil, N°1 L'22

(425×560)

23 First floor plan

Insc: Pen, *Seconda Pianta*; bistre pen, *III*, altered to *VIII* & on drawing ... (illegible) replaced by *fontana, tinello by tinello*
(560 × 395)

There is some pencil drawing of the terrace at top right.

22-23 Incised & pencil guidelines, variant pencil under-drawing with bistre pen & wash added

24 Engraving, *Facciata del Palazzo del Sigr Geronimo Grimaldo Principe de Ieraci*

Built on a steeply sloping site and with façades to two streets, this palace is among the earliest illustrated by Rubens in either volume of his book. Poleggi, *op. cit.*, pp.71-72, note 4, gives the date of the first phase of work on the site as 1541-45, when it would have been commissioned by Gerolamo Grimaldi (father of Luca and Giovanni Battista). Whereas Labò gives a date in the 1560s, when the client would have been G. Battista Grimaldi and the work contemporary with his villa at Sampierdarena (and possibly by the same group of craftsmen – G. B. Castello, Luca Cambiaso, Battista Perolli with the architectural supervision of Bernardino Spazio). Poleggi does not specify what was done in the 1540s and it may be that the work carried out at that time was concerned not with this building but only with the early stages of clearing its site. In a similar fashion, it may be possible to accept that there were decorations of the 1560s inside and outside the palace by Perolli, Cambiaso and Castello without accepting this as the building date. Certainly, if the building represented by Rubens had been built in the 1540s it would be difficult to establish the author of its designs. It seems to be relatively advanced by comparison with the Cipriano Pallavicino palace of 1540 (illustrated by Rubens above the name of Babilano Pallavicino) – or perhaps just in a different manner. The palace is elaborately planned for the site's peculiarities. It has a double cortile forming the core of the building and the terrace of the second cortile forms the balcony over the entrance on the façade to the salita S Francesco, while the block on the piazza della Meridiana side is extended considerably along a raised platform, thus screening the garden. The façade decoration as shown by Rubens is rather different from other examples in his book both in its asymmetry and in its use of herms between the windows. The façade was at one time composed at least in part of painted decoration with the spaces between the herms on the window frames decorated by historical and Classical subjects. This was (according to Soprani) the work of Aurelio Busso, a follower or associate of Polidoro. Other work on the decoration may have been executed by Luca Cambiaso and the brothers Calvi, for there are references to them in a C19 account which regrets the paintings along the salita S Francesco having been covered up by Candido Leonardi. The decoration and design of the present façade to the piazza della Meridiana are of c.1780, when the front was reworked by Giacomo Brusco, and it is after the motifs of this scheme that the palace, and the piazza, are named 'della Meridiana'.

IX PALAZZO DEL SGR LUIGI CENTURIONE
Palazzo Podestà, via Garibaldi 7

25 Ground floor plan

Scale: 0·078in to 1 palmo

Insc: Bistre pen, *sr luigio centurione* | B | M | IX; pen, *Pianta prima del Palazzo del Sigr Luigi Centurione*; pencil, *yesmedig* (?)

26 First floor plan

Insc: Pen, *Pianta Seconda*; bistre pen, IX | B | M

27 Elevation of principal façade

Scale: 0·079in to 1 palmo

Insc: Dark bistre pen (Rubens?) *del Sigr Luigi Centurione marchese de Morsasco*; bistre pen, *Sr luigio centurione* | B | M | IX; pen, *Facciata del Palazzo del Sigr Luigi Centurione Marchese de Morsasco*; verso, pencil, N°1 L'22

Reprd: M. Labò, *op. cit.*, 1970, p.15

25-27 Incised & pencil guidelines with bistre pen & wash added (390 × 285)

The site for this Strada Nuova palace was originally bought by Luca Grimaldi at the sale of 1551 and resold to Leonardo Gentile in 1559, after which time it passed to Nicolosio Lomellino, 1563. The building was completed some time between 1566 and 1569, the designers being G. B. Castello and Bernardino Cantone, who are referred to in documents of 1563 and 1565 respectively. Cantone is mentioned in a document concerning the construction of a palace for Agostino de Franchi, where he is asked to build a house comparable to that which he built for Nicolosio Lomellino, and Cantone also had the co-operation of G. B. Castello at the Palazzo Franchi. The design for Nicolosio Lomellino incorporates some novel features in its plan, notably the oval atrium (which can be compared with those shown in Serlio, Book V, Paris 1547, and more particularly Book VII, Frankfurt 1575) and also the projecting, cantilevered quadrants over the corners of the cortile next to the main block of the palace at first floor level. The stucco in the atrium was executed by Marcello Sparzo. The decoration of the façade seems to incorporate a number of Roman features (presumably acquired by Castello while he was in Rome) for the first time in Genoa. The palace has been only slightly altered by the addition of a marble portal, enlargement of the windows on the ground floor and by the addition of a 'ninfeo' by Domenico Parodi in the first half of the C18. The building was sold by the Lomellino family to Luigi Centurione some time between 1600 and 1614 and passed to the Pallavicini about 1743-48; by the last quarter of the C19 it had been acquired by Andrea Podestà.

X PALAZZO DEL SGR GIACOMO SALUZZO... DEL
SGR GIOVANNI BATTISTA ADORNO

Palazzo Cattaneo Adorno, via Garibaldi 8 & 10

28 Ground floor plan

Scale: [0·077in to 1 palmo]

Insc: Bistre pen, *prima pianta del palacio del sri giachomo salua e gian batesta adorno* | (deleted) III | X; pen, *Prima Pianta del Palazzo del Sigr Giac. Saluzzo e del Sigr Gio Battista Adorno*; bistre pen (on the plan) *portiglio*, replaced by *portico, saloto by salotto*; verso, pencil, N°1 L'22

29 First floor plan

Insc: Pen, *Pianta Seconda*; bistre pen, X | (deleted) III & (on the plan) *logia* replaced by *loggia, saloto by salotto*

30 Elevation of principal façade

Insc: Dark bistre pen (Rubens?) *del Sgr Giacomo Saluzzo & del Sgr batista Adorno*; bistre pen, *sr giachomo salua & sr gian batista adorno* | (deleted) III | X; pen, *Facciata del Palazzo del Sigr Giac. Saluzzo e del Sigr Gio. Battista Adorno*

28-30 Incised & pencil guidelines with bistre pen & wash added (390 × 285)

This 'semi-detached' palace in the Strada Nuova was built for the brothers Lazzaro and Giacomo Spinola, the land having been bought from Stefano Lomellino when it was described as 'sito non fabbricato'. The palace was not built until the 1580s, and the simplicity of its design with its exact mirror-image plan was disguised slightly by the lavish decoration both on

the façade, as shown by Rubens, and in the interior. The latter was further elaborated by the next owners of the building, Giacomo Saluzzo and G. Battista Adorno, who acquired respectively the eastern and western parts of the building some time after 1599 and probably just before 1612. Lazzaro Tavarone was responsible for the fresco decoration for the Adorni depicting the history of the Adorno family in an epic cycle. The Saluzzo portion was sold to the Scassi family in the first quarter of the C19 and just before 1875 to the Cattaneo family.

XI PALAZZO DEL SGR HENRICO SALVAGO
Palazzo Campanella, via Garibaldi 12

31 Ground floor plan

Scale: 0·077in to 1 palmo

Insc: Bistre pen (deleted) A | L | XI; pen, *Prima Pianta del Palazzo del Sigr Henrico Salvago*; verso, pencil, N°1 L'22

w/m: Ornate initials TA (not recorded by Briquet, but possibly TA should be associated with the initials, presumably of a Genoese paper maker, TMA beneath w/m type A on the drawings for figs.4 & 33 of the 'Palazzi Antichi')

32 First floor plan

Insc: Bistre pen (deleted) A | L | XI; pen, *Pianta Seconda*; verso, darker bistre pen (twice) S *Origo Salvago*; pencil, N°1 L'22

33 Elevation of principal façade [Fig.103]

Scale: 0·077in to 1 palmo

Insc: Dark bistre pen (Rubens?) *del sor (Ori deleted) henrico salvago*; bistre pen, *sr origo salvago* & L written over A | XI; pen, *Facciata del Palazzo del Sigr Henrico Salvago*; verso, pencil, N°1 L'22

31-33 Incised & pencil guidelines with bistre pen & wash added (390 × 290 approx.)

This building formed the first part of the second scheme for the Strada Nuova and work on it started in 1562, three years after the land was bought. The founder was Baldassare Lomellino and the architect, for the decorative work at least, seems to have been Giovanni Ponzello. Others who worked on the building include Giovanni Orsolino, who executed some of the stonework for the façade, marble for which was supplied from Finale by one Carzolo; the internal decoration included paintings by Andrea Semino (a history cycle), G. B. Castello and some by Luca Cambiaso (which seem to have been destroyed by work carried out in the C18) and an elaborate chimneypiece by G. Giacomo Paracca dated 1568. The palace was sold to the Salvago family in 1587 and in the middle of the C18 to Cristoforo Spinola, for whom lavish and expensive alterations were carried out c.1770 by Andrea Tagliafichi and by Charles de Wailly, the French architect, who created the spectacular 'Salone del Sole' (bomb damage to which revealed the Andrea Semino frescoes). But Enrico Salvago, who bought the palace from Lomellino, had already altered the building from its original state, c.1592, when he added marble balconies along the piano nobile and reorganized the layout of the garden. Shortly after the completion of Spinola's decorative schemes in 1780 the palace was sold to Domenico Serra and in 1917 it became the Palazzo Campanella.

XII PALAZZO DEL SGR BABILANO PALLAVICINO
Palazzo Pallavicino, piazza Fossatello 2

34 Ground floor plan

Scale: 0·104 in to 1 palmo

Insc: Bistre pen (deleted) VIII | *pianta del sr babilano praeino* (?) | IX; pen, *Prima Pianta del Palazzo del Sigr Babilano Pallavicino*; pencil, ... (Flemish, not decipherable); verso, pencil, N°1 L'22

35 First floor plan

Insc: Pen, *Pianta Seconda*; bistre pen (deleted) *VIII* & (deleted) *IX* / *XII*; pencil, N°1 L'22

36 Elevation of principal façade

Insc: Dark bistre pen (Rubens?) *del Sor Babilano Pallavicino*; bistre pen (deleted) *VIII* / *faciata del palacio del sr babilano pallavicino* (spelling of *pallavicino* corrected) / (deleted) *IX* / *XII*; pen, *Facciata del Palazzo del Sigr Babilano Pallavicino*; verso, pencil, N°1 L'22

34-36 Incised & pencil guidelines, some pencil hatching & shading, variant pencil under-drawing with bistre pen & wash added (390 × 300 approx.)

This building (which is of the 1540s) already shows some evidence of Roman influence in Genoa: the symmetrical composition of the façade and the rusticated ground and first floor as well as the compartmented composition all represent new developments for Genoa. Labò asserts, though, that the portal shown by Rubens is an example of the inclusion of earlier material. He identifies the portal as that ordered in 1503 by Cipriano Pallavicino from Michele and Antonio Carlone. A nephew of this Cipriano (also called Cipriano) was the founder of the palace or responsible for its reconstructed appearance, for in 1540 he applied to the senate for permission to realign the façade of his house (presumably to his advantage) and it must have been shortly after that time that the new façade including the old portal was put up. The façade has since been altered considerably and another storey added to the building, but an engraving by Giolfi, reproduced by Labò, shows the palace together with that of Battista Centurione (see below) in a more or less unaltered state with the portal gone and balconies added along the piano nobile.

XIII PALAZZO DEL SIGR BATTISTA CENTURIONE
Palazzo Cambiaso, piazza Fossatello 1

37 Ground floor plan

Scale: [0.105in to 1 palmo]

Insc: Bistre pen, *XI* altered to *XIII* / *pianta del palacio del sr batesta centurione* & (on the plan) *portigho* replaced by *Portico*; pen, *Prima Pianta del Palazzo del Sigr Battista Centurione*; pencil, ... (Flemish, not decipherable); verso, pencil, N°1 L'22 (390 × 300)

38 First floor plan

Insc: Pen, *Pianta Seconda*; bistre pen, *XI* altered to *XIII* & (on the plan) *saloto* amended to *salotto*, *loggia* replaced by (Rubens) *loggia*; verso, pencil, N°1 L'22 (395 × 290)

39 Elevation of principal façade

Insc: verso, pencil, N°1 L'22 (400 × 300), partly cut at bottom right

37-39 Incised & pencil guidelines with bistre pen & wash added

Rubens's 'Palazzo Battista Centurione' is next to the palace shown in his previous illustrations, the 'Palazzo Babilano Pallavicino' in the piazza Fossatello, and seems to have derived from its neighbour at least some inspiration for its rusticated ground floor arcade. The façade remains virtually unchanged from the Rubens version, though the windows flanking the portal are not as shown there although (apparently) contemporary with the rest of the façade. In the Rubens illustration these windows are shown the same as the other ground floor windows – with rusticated round arches, whereas in the building as it exists now there are either side of the door smaller square-headed windows with masks above the pediments, and it can be seen that there would not have been enough room to fit the arches shown by

Rubens into the space which these windows now occupy. Similarly, Rubens shows the windows of the upper floors equally spaced rather than as they are now, with the group of three windows in the centre closed up. The altana, which still remains, must have had stuccoed or painted architectural decoration in the forms shown by Rubens – Ionic pilasters and window frames surmounted by masks – for, although the terrace remains, it is now devoid of decoration. (Curiously the mask decoration is very similar to that now existing on the windows flanking the portal which may be an indication that the building never looked like Rubens's illustration, either because of the draughtsman's inclination not to show the building as it was, or because the drawing was made with some knowledge of a decorative scheme intended to be executed at some future time.) The history of the building is a little confused and may indicate the modification of an earlier structure rather than a complete new building. In 1607 Cristoforo Centurione left a house at the corner of the via del Campo and the via Lomellini to his eldest son Giovanni Battista. This position and ownership corresponds with the present building in the piazza Fossatello; but the state of the building at this time is confused by the existence in the building of the date 1612 (which would normally indicate the date of completion rather than that of foundation) and by the fact that in 1615 Centurione referred to his house as being far from complete. In terms of the variations in the Rubens drawing, this might be explained if for some reason Battista Centurione had decided to put a new façade on to a house completed only a few years earlier; or, since the inscription with the date 1612 occurs on the second floor, it might be taken in this case to refer only to the completion of the structure of the building or even to the initiation of the remodelling scheme.

XIV PALAZZO DEL SIGR ANTONIO DORIA, MARCHESE DE S STEFFANO
Palazzo della Prefettura, largo Lanfranco 1

40 Ground floor plan & plan of walled garden

Scale: 0.077in to 1 palmo

Insc: Bistre pen, *XIV* / *D* altered to *O*; pen, *Prima Pianta del Palazzo del Sigr Ant. Doria Marchese de Sn Steffano*; verso, pencil, N°1 L'22 (410 × 575), with repaired bottom edge

41 First floor plan

Insc: Bistre pen, *XIV* / *D* altered to *O*; pen, *Pianta Seconda*; pencil ... (Flemish, not decipherable); verso, pencil, N°1 L'22 (340 × 420)

42 Elevation of principal façade [Fig.101]

Scale: 0.077in to 1 palmo

Insc: Pen, *Facciata del Palazzo del Sigr Antonio Doria Marchese de S Steffano*; bistre pen (deleted) *sr antonio doria* ...; darker bistre pen, *marchese di San Steffano* / *D* altered to *O* (295 × 390)

The engraving has 'perspective' effects added to the chimneys at inner left and right. The central chimney is removed, the relationship of the pointed arch motif to the windows is regularized and the 'perspective' at the eaves is removed.

40-42 Incised & pencil guidelines, some pencil hatching & shading, with bistre pen & wash added

The palace built for Antonio Doria at the Acquasole possibly represents an early stage in the development of the Genoese architectural style of the mid-C16. The old Doria palace was destroyed by the 1537 reconstruction of the city defences and about 1540-41 Antonio Doria was engaged in the acquisition of land at the Acquasole for his new palace. Building work, which must have been delayed until the site was cleared, seems likely to have been begun by 1542. The work on this stage was complete by 1543 and

must have been either on the structure itself or on the clearance of the site only. Poleggi ('Il Palazzo di Antonia Doria all' Acquasole Genova (1541-1543)', *Palladio*, 1957, pp.101-113) argues for the former and attempts to establish from the existing documentation that the architect of the structure should be considered to be Bernardino Cantone da Cabio. Cantone is mentioned several times in the documents, and in one of 1543 he is said to be the architect in charge of such masters as Giovanni Spazio, Pietro di Mugio and Cantone's brother, Antonio da Cabio. The list of master craftsmen certainly suggests something more than a mere clearance of the site, but the time involved would hardly have been sufficient for the construction of the building in its final form. This is borne out by the fact that the fresco decoration on the exteriors by the Cambiasos father and son, Giovanni and Luca, dates from the mid-1550s. Labò argues further that the decoration of the cortile with its loggias at two levels is in a style to be associated with Silvio Corsini and that the 'building date' should therefore be advanced a few years from the 1543 date given by Poleggi. It seems clear that the decoration of the palace as regards both the sculpture in the cortile and the paintings on the exteriors and in the interiors must have lasted for some considerable period after the fabric had been completed. Thus Labò argues for an attribution of the 'architectural' side of the design to someone other than Cantone (whose one certain work, the Palazzo Cicala, he considers to be on a rather lower level than the Doria palace). Labò's suggestion of Caranchetto is supported by the evidence that he had worked at the Palazzo Arcivescovile and with G. B. Castello at the Palazzo de Amicis (now Grillo). The novel features of the design, notably the arcuated cornice shown by Rubens and the 'double-height' cortile might tend to suggest a new talent in Genoa. Cantone would certainly fit this (though the Doria palace would be a fairly early work for him) and indeed, he might be considered a good candidate for the introduction to Genoa (and the only time that it seems to have been used there) of the Lombard arcuated cornice below the eaves of the building. The original identification of the Rubens illustration was complicated by the fact that the organization of the upper levels had been changed and the window dimensions altered when the present top storey was added. The arcuated cornice was obscured by the addition of the new façade, and it was not until the 1938 restoration and the discovery beneath the later façade of traces of the arches that it was possible to accept Rubens's illustrations as being representative of the original appearance of the building. With the acceptance of this fact it became possible to postulate the appearance of the original frescoed exterior which would have occupied the blank spaces in the Rubens illustration (see P. Rotondi, *Il Palazzo di Antonio Doria a Genova*, Genoa 1958). Later decoration of the interiors included frescoes showing schematized views of various cities by Felice Calvi of 1584 and other panoramic views by Ignazio Dant.

The palace passed to the Spinola family in 1624 and was altered considerably through the years until, in 1874, the cutting through of the via Roma was responsible for major changes and the chamfering of one corner of the façade. Thus the major features remaining intact from the original building are the cortile and two rooms with Cambiaso decoration, in addition to the remains of the decorative schemes and the entrance portal, which has coupled columns on socles. The authorship of the 'architecture' will no doubt continue to be disputed, but the problem will be solved rather by a definition of the term 'architect' as applied to these cases than by recourse to stylistic or documentary evidence.

XV PALAZZO DEL SIGR THOMASO PALLAVICINO
Palazzo dell'Acquedotto de Ferrari Galliera, piazza dell'Annunziata

43 Ground floor plan

Scale: [0:105in to 1 palmo]

Insc: Bistre pen (deleted) *XVII* / *prima pianta del palacio del sr tomaso praecino* (?) / *XV*; darker bistre pen, *tomaso* altered to *Tomaso, praecino* (?) replaced by *Pallavicino* & (on the plan) *portigbo* replaced by (Rubens) *Portico, piaca* by (Rubens) *piazza*

44 First floor plan

Insc: Bistre pen, *seghonda pianta* / *XV* (II having been deleted from *XVII*) & (on the plan) *saloto* amended to *salotto, fondigbo* replaced by *Fondigbo*; verso, pencil, N°1 L 22

43-44 Incised & pencil guidelines with bistre pen & wash added (285 × 390)

45 Engraving, Facciata del Sigr Thomaso Pallavicino

Little is ascertainable about this building except that it was finished by 1614. The façade decoration shown by Rubens was removed or destroyed in the early part of the C19, when the building was embellished with marble. But, as shown by Rubens, it is an important illustration of a smaller urban building of the early C17 incorporating a novel combination of features. At the front of the building there is an atrium with the main block behind and part of the building extending alongside (the flat roof of which forms a terrace at second floor level). The atrium was probably a true open court within the walls of the building, for the building is entered by first passing through the 'atrio' and then directly into the 'portico' from which steps rise giving access to the other rooms.

XVI PALAZZO DEL SIGR FRANCESCO GRIMALDO
Palazzo Spinola, piazza di Pellicceria 1 (Galleria Nazionale della Liguria)

46 Ground floor plan

Scale: [0:104in to 1 palmo]

Insc: Bistre pen, *XVI* / *prima pianta del palacio del sr (tomaso deleted) francesco grimaldo* & (on the plan) *portigbo* replaced by *Portico*; in pen (on the plan) *grimaldo* amended to (Rubens) *Grimaldo* (290 × 395)

47 First floor plan

Insc: Bistre pen, *XVI* / *seghonda pianta* & (on the plan) *saloto* replaced by (Rubens) *salotto, cortili* by (Rubens) *cortile*; verso, pencil, N°1 L 22 (290 × 395)

There is a flap pasted on at the bottom to amend the drawing of the balcony. The pencil drawing suggesting a spiral stair at left centre is not followed in the engraving.

48 Elevation of principal façade [Fig.102]

Insc: Dark bistre pen *del Sgr Francesco Grimaldo*; bistre pen, *XVI* / (deleted) *faciata del palacio del sr francesco grimaldo* (francesco written over tomaso); pen, *Facciata del Palazzo del Sigr Francesco Grimaldo* (415 × 395)

Almost completely redrawn by the engraver. The proportions have been changed, one bay has been added to the centre block creating a five-bay centrepiece with the door symmetrically placed in the middle flanked on each side by two bays. The projecting wings have been made equal so that the asymmetry of the panels is removed. The bizarre perspective of the roof in the drawing has been removed by the engraver (the redrawn version shows the ridges of the gables virtually parallel with that of the centre block's roof). The perspective effects of the eaves are retained but there is a semicircular step added at the door in a similar fashion to those on the preceding engravings and drawings.

46-48 Incised & pencil guidelines, some variant pencil drawing, with bistre pen & wash added

In Rubens's illustrations of the 'Palazzo del Sigr Francesco Grimaldo' are to be seen one of the two major alterations of the original drawings in the engravings (the other being in the Palazzo Giulio della Rovere, see below). Here the alterations seem to have been made for the sake of preserving 'that true symmetry to be found in the architectural style which obeys the rules anciently established by the Greeks and Romans' which Rubens speaks of in his 'Al benigno lettore'. The building is in fact asymmetrical on its main façade (as is demonstrated by the note on the engraved version of the façade: 'In questa facciata sono fatti uguali gli duoi lati benché nella pianta luno è minore del altro per difetto del sito' and by the (correctly) engraved plans) as shown in the original drawings which, according to Labò, show a difference of some 2 metres in the width of the two wings and a centre block of four (rather than five as in the engraving) bays. The building has two entrance façades, the one at the back having a portal of the same curious design with masks at the ends of the lintels, as that on the front. The decoration of the façade as shown by Rubens would presumably have been largely stuccoed and painted, though it could have been destroyed when the sizes of the windows on the façade were modified – at which time the extra storey between the wings must also have been added). The building as shown by Rubens is a variation of the U-shaped palaces of C16 Genoa, incorporating an internal cortile in the centre of the palace instead of surrounded by a screen wall as in the Cibo villa ('Palazzo II' above) or having a screen wall across the open end of the U as in the Lercari palace ('Palazzo K' above).

XVII PALAZZO DEL SIGR HORATIO DE NEGRO
Via San Luca 1 (Assicurazioni Generali)

49 Ground floor plan

Scale: [0:105in to 1 palmo]

Insc: Bistre pen, *X* altered to *XVII* / *pianta del palacio del sr oracio de negro* & (on the plan) *portigbo* replaced by (Rubens) *Portico*; pen, title corrected (*pianta*)... *prima*... *Oratio de Negro* (290 × 395)

50 First floor plan

Insc: Bistre pen, *X* & *VII* (added later); pen, *Pianta Seconda*; pencil, N°1 L'22 (290 × 395)

51 Elevation of principal façade

Insc: Dark bistre pen *del Sgr horatio dinegro*; bistre pen, *X* & *VII* (added later) / (deleted) *faciata del palacio del sr oracio de negro*; pen, *Facciata del Palazzo del Sigr Horatio de Negro* (405 × 395)

49-51 Incised & pencil guidelines with bistre pen & wash added

The palace of 'Horatio de Negro' probably dates from before the middle of the C16, with its rusticated arcade on the ground floor level comparable, for example, with that of the 'Palazzo del Sig Babilano Pallavicino' above. The painted decoration of the façade and the loggias on the second floor at the ends of the façade are also 'early' features which can be paralleled in the 'Palazzi Antichi' in the villas Spinola and Pallavicino ('C' and 'F' respectively). Also notable from Rubens's illustrations is the fact that the entrance to the building must have been in what is now via S. Luca rather than in the piazza Banchi. The building is again comparatively narrow and makes use of two entrances, one directly into the cortile on the oblique side of the palace and one, the main entrance, on the façade shown by Rubens, into the portico which then passes into the cortile.

XVIII PALAZZO DEL SIGR GIACOMO LOMELLINO
Palazzo Patrone, piazza Zecca 2 (Comando Militare Territoriale)

52 Ground floor plan

Scale: [0:104in to 1 palmo]

Insc: Bistre pen, *XVIII* (X...I having been added to...VII...) / *pianta del palacio del sr giacomo lomellino* & (on the plan) *portigbo* replaced by (Rubens) *Portico*; pen alterations, *Prima (pianta)*... *Sr Giacomo Lomellino*; pencil... (Flemish, not decipherable)

53 First floor plan

Insc: Bistre pen, *XVIII* (X...I having been added to...VII...) & (on the plan) *saloto* replaced by (Rubens?) *salotto*; pen, *Pianta Seconda*

52-53 Incised & pencil guidelines, some variant pencil under-drawing, with bistre pen & wash added (290 × 395)

54 Engraving, Facciata del Palazzo del Sigr Giacomo Lomellino

The ground floor plan of this palace is quite similar to that of the previous building, though here there is only one entrance, the oblique side presumably being open at some point in the elevation to allow light into the cortile (though Rubens shows no window openings along this wall in either of the plans). The engraver has not shown the oblique angle at right of the plans in his version of the façade, but since the original drawing does not survive with the others it is not possible to say whether this intervention was on the grounds given above in relation to the perfecting of the façade of the Palazzo Francesco Grimaldi, or whether the short oblique wall with its second-floor balcony was simply omitted by the draughtsman. The façade decoration shown by Rubens must have been of stucco and paint above a rusticated ground floor, and here the perfect symmetry of that part of the façade shown is accentuated by the division of the bays 1-3-1-3-1 by the coupled 'pilasters' and by the broad panels on the balustrade above the eaves, while the ends of the façade are emphasized by the heavily rusticated quoins with 'pilasters' running into them. Giacomo Lomellino, whom Rubens records as the palace's owner, was elected Doge in 1625, and it was for him that the frescoes of the story of Esther were painted by Domenico Fiasella (1589-1669).

XIX PALAZZO DEL SIGR GIULIO DELLA ROVERE
Palazzo Bruzzo, piazza Rovere 1

55 Ground floor plan

Scale: [0:092in to 1 palmo]

Insc: Bistre pen (deleted) *XII* / *pianta del palacio del sr giulio rova* (?) / *XIX* & (on the plan) *portigbo* replaced by (Rubens) *Portico*; pen alteration, *Prima (pianta)*... *palatio*... *della Rouere* (395 × 485)

56 First floor plan & plan of garden

Insc: Bistre pen, *XIX* / *XII* & (on the plan) *logia* replaced by (Rubens) *loggia, saloto* by (Rubens) *salotto*; pen, *Pianta Seconda* (470 × 500), with repaired bottom edge

55-56 Incised & pencil guidelines, pencil shading & hatchign, some variant pencil drawing

57 Engraving, Facciata del Palazzo del Sigr Giulio della Rovere

Once more very little is known about the building of this palace, and although the façade as illustrated by Rubens is in part a fabrication of the engraver (the re-entrant portion of the façade which should appear at right on the engraving is not suggested at all and the windows shown on the façade seem to bear very little relation to the openings shown on the ground plan) it is possible to compare it in terms

of decoration with that shown by Rubens on the palace of Giacomo Lomellino and, more particularly, that of Tomaso Pallavicino. Thus the decoration of the façade was probably originally painted sometime during the late C16 or early C17. The elaborate garden shown in the illustrations in Rubens's book was destroyed when the via Roma was built in 1874.

XX CHIESA DI S CIRO DE GLI PADRI THEATINI
Chiesa di S Siro, via San Siro

58 Plan

Scale: [0.077in to 1 palmo]

Insc: Bistre pen, *pianta de la Giesia de Sio Siro* / (deleted) XVIII / XX; pen addition ... degli Padri Theatini (585 × 395)

59 Elevation of façade

Insc: Bistre pen, XX / *faciata dela giesia di Sio Siro* XVIII, altered in dark bistre pen (Rubens?) to ... chiesa ... , deleted & then rewritten, *faciata della chiesa di Sio Siro de Padri Teatini* (395 × 290)

58-59 Incised & some pencil guidelines with bistre pen & wash added

The Theatine order was established in Genoa in 1575. Their church of S Siro is one of the only representatives of late C16 church building in Genoa, other work being in the nature of alterations to older buildings or on a very different scale as at the Carignano. The architect of the building seems to be identifiable as either Andrea Vannone or Daniele Casella and the design perhaps Roman in inspiration. Rubens shows a façade design which must date from the late C16 and presumably represents a projected solution or the original design. The façade as existing now is that designed by Carlo Barabino to complete the church and dates from 1820. The design shown by Rubens places much more emphasis on the clerestory windows of the façade than does Barabino's neo-Classical front. The decoration, if executed as shown, would have been in the same towering, monumental style as became popular in the C17 – massive portals and giant pilasters with the clerestory treated very much like a palace altana. The interior too shows some similarities with the contemporary palace architecture, with its use of coupled columns to define the nave and its almost portal-like altars along the aisles.

XXI CHIESA DELLA ANNUNCIATA DE PADRI ZOCCHOLANTI

Chiesa della SS Annunziata del Vastato, piazza Nunziata

60 Plan

Scale: [0.077in to 1 palmo]

Insc: Dark bistre pen (deleted) XIII / *pianta de la giesia dela nonciata* / XXI; pen, *Pianta della Chiesa della Annunziata de Padri Zoccholanti*

Incised & pencil guidelines, some pencil shading & hatching with bistre pen & wash added (585 × 395)
The pilasters on the façade are drawn in in pencil.

61 Engraving, Facciata della Chiesa della Annunziata de Padri Zoccholanti

The drawings of the church of the Annunziata again show that Rubens's agent must have had access to original designs for the building. The church was altered in the early C16 by Giacomo della Porta and (according to Soprani) by Domenico Scorticone, who applied a skin of decoration over the interior of the building as it had existed previously. The patrons of the C16 decoration were the Lomellino family. It consisted largely of an applied layer of new work and was both lavish and extensive. Della Porta and Scorticone's decoration must have been executed by about 1630 and took the form of a cladding of red

marble over the earlier white (a fact established when bomb damage in the Second World War revealed the original columns below the surface), as well as incorporating fresco, stucco and gilded decorations. The frescoes were the work of the Carlone family and of Giulio Cesare Procaccini, who painted a 'Last Supper'. Procaccini arrived in Genoa in 1618 and Giovanni Carlone died in 1630, so that this stage of the work must have been in progress in the 1620s. In the Rubens representations of the building there are considerable variations from the existing structure both in the plan and in the elevation. At the east end Rubens shows the high altar flanked on each side by two altars continuing the effect of 'double aisles' from the opposite side of the crossing where it is created by the row of side chapels. In addition he shows entrances at the north and south flanked by small altars which in plan appear to form a sort of transept. The high altar is in fact flanked by two altars rather larger than those Rubens shows – one on each side – and there are no entrances at north and south, only larger side chapels corresponding to the width of the dome. The existing west end and Rubens's façade design show a much greater variance from the building. The existing structure has a six-bay nave against Rubens's five and campaniles at the corners of the façade and, again, there is a Classical pronaos added from designs by Carlo Barabino, 1830 (carried out 1843 by Resasco and others – see C. L. V. Meeks, *Italian architecture 1750-1914*, 1964, pp.160-163). Rubens's façade design shows no evidence of any intention to add campaniles but instead marks the south- and north-west corners with large conical finials. The façade is quite closely related to that shown for S Siro, although on a slightly grander scale and with what amounts to a five-bay frontage instead of S Siro's three and with slightly more elaborate ornament.

XXII CHIESA DE SANTA MARIA DE CARIGNANO DE SIGRI SAULI

Chiesa di S Maria Assunta in Carignano, piazza Carignano

62 Plan

Scale: [0.076in to 1 palmo]

Insc: Bistre pen (deleted) XIII / XXII / *pianta de la giesia di Sta maria de caregnano*; pen, *Pianta de Santa Maria de Carignano de Sigrì Sauli*

Incised & pencil guidelines with bistre pen & wash added (575 × 425), damaged & partially repaired along left & right edges

63 Engraving, Facciata de Santa Maria de Carignano de Sigrì Sauli

The published version of this plate had no figure number, but on the impression bound into the RIBA volume of drawings there is a number added in the top right corner in a reddish brown ink as *figura 63*, presumably by an early owner of the volume.

S Maria Assunta in Carignano demonstrates in many ways the complexities of the authorship of Genoese architecture in the second half of the C16 and illustrates the confusion surrounding the presence of Galeazzo Alessi in Genoa and his role in the development of the native branch of Mannerism. The church of S Maria Assunta was commissioned and paid for by the Sauli family who seem to have employed Alessi to work on their villa (Rubens's 'Palazzo H' in the 'Palazzi Antichi'), and in the documents concerning the building of the church there are a number of references to Alessi's supervision of the design. The first of these occurs in 1549 (when Alessi signed the initial contract with the Sauli for the manufacture of the 'modello' of the church) and the last in 1569, three years before Alessi's death (see S. Varni, *Spigolature artistiche dell'archivio di N. S. Assunta in Carignano*, Genoa 1877, and brief details of each document in Poleggi, *op. cit.*, pp.443-445). Alessi's contribution to the building however

remains unclear, for the actual supervision of the work seems to have been left in the hands of a number of other masters including Bernardino Cantone, Domenico Ponzello and Bernardo Spazio. In any case the building had not been completed by Alessi's death in 1572 and it was only in 1603 that the dome was finally completed. By that time the design had been modified several times. A number of the drawings corresponding to these various stages have been published including, in G. Nicco Fasola 'Santa Maria Assunta in Carignano a Genova di Galeazzo Alessi', *L'Architettura cronache e storia*, March/April 1956, No.6, pp.866-873, an early sketch plan (from Varni, *op. cit.*) which shows the derivation of Alessi's plan from Michaelangelo's S Peter's quite clearly. Alessi adapted the Greek cross plan of S Peter's by adding cupolas in the angles to form a square plan, while at the same time re-establishing the apse as a more positive projecting feature at the eastern end of the cross. For this small-scale version of Rome's giant centrally planned church the intervention of an artist like Alessi must have been almost a necessity. But from the information available it seems that his role may have been largely advisory, for Cantone as 'primo capo d'opera' appears to have had a large measure of control, together with his fellow masters Ponzello and Spazio, over the actual building. There is certainly some justification for seeing the Carignano project, as does Labò, as one of the primary sources for the architectural style developed with a certain amount of stylistic uniformity in Genoa in the second half of the C16. The architects and masons were clearly not employed on work at the church for a great amount of their time but only for specific operations as money became available from the funds established by the Sauli family. This process accounts in large measure for the changes in the design as the work progressed piecemeal.

As with the other churches illustrated by Rubens, the scheme which he represents does not accord with the existing building. In this case the illustrations seem to be of a projected solution dating from the early C17. Rubens shows no cupolas over the four rotundas in the angles of the Greek cross, whereas a drawing (reproduced by Labò, *op. cit.*, 1970, p.254) apparently made during work on the final stages, shows in this position small cupolas with modillion decoration. (On the cupolas as they were finally executed these modillions do not appear, though a similar motif appears on the central lantern in both the Rubens and the existing version.) Owing partly to the draughtsmanship, the drum as shown by Rubens appears to be decorated by only four arches, one above each arm of the cross, and has no balustrade across the front, nor apparently a feasible representation of the intended roofing around the central drum which should appear in the façade illustration. The Rubens version shows every sign of having been drawn or copied rather poorly from the original or of having been copied from an inadequate original, perhaps a model of the building. The decoration of the drum can easily be seen as merely a bad reproduction of that which was finally carried out, the failure to adopt the same scale for the drum as for the rest of the building resulting in the exclusion of the cupolas which should intervene between the central drum and the corner towers. This poor draughtsmanship is seen also in the plan, where features which should echo each other (like the two oval stair turrets next to the north and south entrances) are represented as being of different dimensions and shapes on the left and on the right. The engraver has improved on the drawing considerably, for in the original the quality of the presentation is among the worst in the collection with, for example, the circles representing the rotundas eccentrically placed, so that the niches, which should appear tangentially, are sometimes within and sometimes outside the circles. Thus it is tempting to dismiss the suggestion that the Rubens illustration of the façade

is of an intermediate stage before that shown by Labò and to consider it instead as an illustration, albeit a rather poor one, of the building as it was existing, with perhaps some additions and omissions by the draughtsman, or as a copy of an inaccurate model of the intended solution for the façade. The illustration in Labò, *loc. cit.*, shows a substantial amount of decoration – festoons between the capitals, figures in niches along the façade, concave surfaces below the caps of the corner towers pierced by oval windows – as well as an overall attention to the detailed effect of the building in such features as the cornices. Considered alongside the building itself, the Rubens façade shows many details which appear in the existing structure which would be excluded by the design reproduced by Labò, e.g. the window frames on the façade itself, the decoration of the caps of the towers and the lack of space at the ends of the façades for niches with figures. The present appearance of the principal front of the building is the result of a number of later schemes for the completion by compromise of the façade decoration, in which the Baroque portal and flanking figures play a rather unconvincing part.

XXIII CHIESA DEGLI PADRI GESUITI

Chiesa dei SS Ambrogio e Andrea, or Chiesa del Gesù . . . , piazza Matteotti

64 Plan

Scale: 0.076in to 1 palmo

Insc: Bistre pen, *secondo questa scala bisogna mettere gli . . . delle misure in questa pianta* (there are no dimensions given); pen, *Pianta de la Chiesa de Padri Jesuiti*; bistre pen, XXIII

Incised & pencil guidelines with bistre pen & wash added (420 × 290, with repaired bottom edge)

65 Engraving, *Facciata de la Chiesa de gli Padri Jesuiti*

66 Section through nave showing high altar

Insc: Pen, *Altar maggiore (Facciata deleted) de la Chiesa de gli Padri Jesuiti*; bistre pen, XXIII; verso, pencil, N°1 L'22

Incised & pencil guidelines with bistre pen & wash added (395 × 295)

67 Engraving, *Taglio per fianco de la Chiesa de Padri Jesuiti*

Bound in error between figs.66 & 67 in the 'Palazzi Antichi'.

Rubens's special feelings for the Jesuits and his particular associations with the Jesuits' church in Genoa must be responsible for the comparatively extensive treatment it received in his book. The format of the 'Palazzi Moderni' is consistent in its allowance of three illustrations to each palace (two plans and one elevation) and two to each church (plan and elevation). The Jesuit church is therefore exceptional with its four illustrations, including the only sections in the whole of the second book – a transverse section showing the principal altar and a longitudinal section showing the altar in the transept arm and those along the side aisle. Two of these altars are decorated with paintings by Rubens, the 'Circumcision' on the main altar was placed there in 1605 (though it may have been painted as early as 1596, see Labò, *op. cit.*, 1970, p.262), while the 'Miracle of St Ignatius (Loyola)' on the large altar on the north side may have been acquired by the church as a result of Rubens's hypothesized visit of 1607 or on another occasion. Other paintings, including Antonio Semini's 'Martyrdom of St Andrew' of 1532, were also moved into the new church about 1605. The original church of S Ambrogio had been destroyed as a result of the creation (in the first half of the C16) of the piazza de Ferrara, and the construction of the new building had been placed successively in the charge of Bernardino Cantone, Antonio Roderio, Domenico Ponzello, and possibly after 1576 when

Cantone ceased to be 'city architect', Giovanni Ponzello, who succeeded Cantone in that post. What work was carried out by these architects is difficult to establish, for the architect responsible for the final appearance of the Jesuit church has been shown to be the Jesuit P. Giuseppe Valeriani, who also made designs for a number of other Jesuit buildings (see J. Vallery-Radot, *Le Recueil de plans d'édifices de la compagnie de Jésus conservé à la Bibliothèque Nationale de Paris*, Rome 1960). Rubens's affection for the church may also be due to his connections with the Pallavicino family, for it was under P. Marcello Pallavicino that work on the new church was brought to its first completion.

As with the other churches, the illustrations in Rubens's book show an unexecuted version, the upper order of the façade was not completed until 1891-92 (the lower part having been completed in the late 1630s), but otherwise they seem to represent the church with an accuracy more akin to the drawings for the 'Palazzi Antichi' than to those for the 'Palazzi Moderni'. The church shows a further development of the Greek cross plan, perhaps descended from the church of the Jesuits at Rome. At the west end two further bays have been added to lengthen the arm of the cross, while at the east the apse takes the form of a square projection. In terms of the façade decoration the church has a good deal in common with the Annunziata, though the draughtsman of the Jesuit church has filled out the decoration in considerably greater detail showing the festoons between the capitals, the window bars and the marble panels as well as the statues flanking the entrance. But it is in the two sections that the draughtsman excels in the reproduction of decorative detail, with the elaborate altars, the marble panelling and all the other features precisely indicated. In these illustrations there is again a strong feeling that the draughtsman had access to the original designs from which the church was built. Below the drawing of the façade the plan of the west front appears, a convention which can only have been intended to assist the designer of the decoration of the front; and in addition the draughtsman responsible for the plan appears not to have made his drawing by survey so much as through first-hand knowledge of the design – a deduction implied by the inscription: *secondo questa scala bisogna anche qui mettere delle misure in questa pianta* (the relatively perfect Italian used implying a further distinction from the other drawings comprising the original illustrations for the 'Palazzi Moderni'). In the sections the same conclusion might be deduced from the apparently accurate representation of the structure and also of the elaborate ornament throughout the whole of the interior. It is possible that the drawings used by Rubens for his book were copies or duplicates of designs made by the architect or by his assistants. By 1613 the practice of making duplicate sets of drawings for Jesuit buildings had been established by an epistola communis from the then General of the order, P. Aquaviva. Under this system the architect would supply two copies of his design to the authorities in Rome for approval, one of which would be retained there and the other returned for use by the architect in the construction of the building (see J. Vallery-Radot, *op. cit.*, pp.11-12). Perhaps then if a number of copies of the design were made, one of these may have formed the basis for the version transmitted by Rubens.

1-67 Scale: Only ten of the drawings for the 'Palazzi Moderni' have scales and these occur in a relatively random fashion. Four of the palaces, I, IX, XI, and XIV, have a scale on both the ground floor plan and on the elevational drawing; of the others, only VII and XXIII (the Jesuit church) have any scale at all. Thus for the most part the engraver had to rely on such dimensions as are given on the drawings. The calculations of scale given in square brackets above are derived from the dimensions given by the

draughtsman and show that three scales were utilized with a fair degree of consistency: 0.077in, 0.092in and 0.104in being equivalent to 1 Genoese palmo (approx.), corresponding roughly to ratios of 1:80; 1:95 and 1:110 respectively, so that it is clear that the draughtsmen who set out to survey the buildings did so with a relatively systematic approach.

1-67 Insc: There is a set of figure numbers in pen as in the first part and apparently in the same C18 hand, and also a series of pen inscriptions (probably by the same hand) which repeat the published titles of the plates on the drawings. The drawings of a number of façades (figs.3, 9, 15, 18, 27, 30, 33, 36, 48, 51, 59) are titled in a flowing hand which seems similar to that of Rubens, and in addition to this it seems likely that many, if not all, of the corrections to spelling are in the same hand and therefore also by Rubens. When compared with the 'Palazzi Antichi', with its careful and accurate labelling of the rooms of the buildings and even of the decoration of the buildings, the 'Palazzi Moderni' seems poor indeed. In the whole of the second part there are only twelve words used to categorize the rooms of the buildings compared with some sixty used with variations throughout the first part. When these few terms are used in the 'Palazzi Moderni' they are almost always misspelled with, for example, *portigo* for *portico* and almost all the names of the owners are rendered incorrectly. Previous writers have argued that the spelling in the 'Palazzi Moderni' represents a vernacular version of the words in question and that the draughtsman was therefore probably a Genoese; but it seems as likely that the poverty of description and the erratic Italian used indicate that the draughtsman was not Italian and therefore rendered phonetically the vernacular versions of such names and terms as he used. The draughtsmanship apart, there are many other respects in which the 'Palazzi Moderni' is a poor follower of the 'Palazzi Antichi'. The draughtsmen of the first book show quite clearly, on five of the buildings, the compass points relevant to the plans and sections and in others specify the aspect of the façade shown, while in the second part not one compass point is given. The dimensions which are, in the second part, the only means of knowing the proportions of the building are very sparse when compared with the prolific notation of dimensions in the first part of the book, where the wall thicknesses for example are scrupulously dimensioned. The paucity of dimensions is not compensated for either by a scale being given. (In any case the detail is not at all to scale; the draughtsman has aimed to reproduce in the plans only the layout of the larger rooms with any degree of accuracy, and in the elevational drawings there is a suspicion that the heights of features are not drawn scrupulously to scale.)

The numbers on the drawings for the 'Palazzi Moderni' referring to the sequence in which they were intended to be published have, as can be seen from the catalogue above, been altered on many of the original drawings. The traces of other previous numberings make it possible to establish the order in which the drawings were acquired and the sequence which they occupied at previous stages. The earliest of the drawings acquired for the second part originally carried letters continuing the series of the first volume. These first drawings are those for palazzi I, IX, XI, XIV which are lettered respectively C and N, B and M, A and L, and D and O. These drawings must therefore have been originally intended to be added to the 'Palazzi Antichi' volume, whose lettering of the palaces ended with 'Palazzo K' and would have continued with L, M, N, O. The buildings illustrated in these drawings are interestingly enough of the same period as those in the first volume (three of them representing palaces in the Strada Nuova not included there). Further points of similarity which separate the drawings of these four

palaces from the others are the inclusion of scales (uniformly 0.077in to 1 Genoese palmo) which as noted above occur on both the ground plan and the elevational drawing, and the actual drawing of the building which is considerably more precise than in the rest of the second part as well as the lack of labelling on the ground plans. The remainder of the drawings for the 'Palazzi Moderni' can be separated into groups from the numbers on the drawings which have been deleted to be replaced ultimately by the numbers given to the buildings in the published work. It is possible to demonstrate that the four drawings lettered *L, M, N, O* were subsequently changed to *A, B, C, D* (i.e. 1, 2, 3, 4) and that to these were added drawings of another ten buildings (perhaps a few at a time) so that (according to the final numbers) the order of these would have been: XI, IX, I, XIV, IV, III, VI, V, XII, XVII, XIII, XIX, XXI, XXII. Eventually to these fourteen were added the following: XVIII, XVI, XV, XX, II, VII, X, VIII (in the order which would have brought about the changes of the numbers on the existing drawings and on those added) and finally XXIII, the Jesuit church, completed the set. These observations accord with other physical qualities of the drawings: IV, III, VI, V, for example, seem to form a second group of four buildings whose representations also have similarities. The scales used for all of them are 0.092in to 1 Genoese palmo, they all show buildings of the C17 which can be broadly characterized as being close to the style of Bianco, two of them are in the Strada Balbi development which, as noted above, was a major C17 development on the lines of the C16 Strada Nuova, and the drawing particularly of the elevations is very similar in character. The same sort of observations can be made about other 'sub-sets' and about, for example, the Jesuit church, XXIII, which as noted above received somewhat individual treatment. Thus from these numberings, apart from establishing the order in which Rubens acquired the drawings, it becomes clear that they must have been acquired over a period of time for it to be worthwhile to number and renumber them, it being clear that the second group of eight and the Jesuit church drawings were acquired after the numbering of the first fourteen had been established. This fact is of some significance in establishing the publication date of the second part of the book subsequently known as the 'Palazzi Moderni' (the details of publication of the book are discussed briefly below).

Provenance

The earliest established owner of this collection of drawings is given in an inscription on a page bound into the front of the book: *This book was bought out of the Collection of Sr Tho: Franklin | but some of the Drawings were missing so that there was a | necessity of completing it with Prints, the Drawings are the | original ones done by the order and under the Inspection of | Sr P P Rubens from which the Book of the Palaces of Genoa | is engraved.* Below this is a second inscription added in the late C19: *The above note appears to have been written (about the time of | Queen Anne crossed out) possibly in (1708 when crossed out) 1729, about which time the then extant drawings | are believed to have been bound up in the present volume for their | better preservation & the MS title and label on the back added.*

The *Sr Tho: Franklin* referred to in the first inscription must be Sir Thomas Francklyn of Moor Park, Hertfordshire, 3rd Baronet, who died without issue on 5 October 1728, when the line became extinct. This identification would accord with the date given in the second inscription, but this is of course derived from the same identification. The writing of the first inscription would certainly suggest a date in the early C18 which would make the identification with Francklyn of Moor Park certain. The volume appears again around 1900 in the

collection of M. J. Harvey, by which time a number of foolscap MS sheets had been added at the front of the book carrying quotations relevant to the book and to Rubens's associations with Genoa from a number of C19 biographies of the artist. These notes seem to be in the same hand as the second inscription quoted above, the approximate date of which (the 1890s) can be established by the dates of the publications quoted. The volume was sold at Sotheby's in 1906, when it was described as 'A collection of 120 original drawings of the Palaces of Genoa done by the order of Sr P. P. Rubens, 1607-1608, from which the book, the Palaces of Genoa was engraved. Mostly containing a description in his rare autograph mounted in a folio guard book half-bound. Of this invaluable series of drawings a few are missing and these have been supplied by impressions of the prints. Inserted are extracts relating to these drawings from all the principal biographers of Rubens.' The book must have been bought at the 1906 sale by Welbore St Clair Baddeley, who in 1919 presented it to the RIBA.

The early history of these drawings must remain conjectural. There is perhaps a clue to the ownership of the drawings around 1700 in the recurrent inscriptions in pencil (usually verso) *Nº1 L'22* and *Nº1 L'22* (on the drawings for figs.30-34, 38-40, 44 of 'Palazzi Antichi' and figs.2, 3, 8, 9, 15, 19, 20, 22, 27, 28, 31-41, 44, 47, 50, 66 of 'Palazzi Moderni'). The script and style of these inscriptions is not dissimilar from that illustrated by F. Lugt, *Marques de collections*, La Haye 1921 & 1956, Vol.I, p.556, Vol.II, pp.156, 419, in his description of the collection of Salomon Gautier. The connection must remain, though, highly conjectural. The numbering system implied by *Nº1 L'22* is very similar to that used by Gautier for numbering the portfolios of his collection. Gautier, as a prominent collector-dealer in Amsterdam around 1700 would be a likely owner of the drawings, though the similarity of the inscriptions on the RIBA drawings with those on drawings from the Gautier collection might merely indicate that they were at one time in a similarly substantial early C18 collection.

The fact that a number of the drawings are missing shows that the collection did not remain intact when it passed out of Rubens's studio. The drawings which have been removed seem to indicate a deliberate choice rather than a random disappearance. From the 'Palazzi Antichi' only the first plate and all those of the last two palaces are missing. The original drawings of these palaces (of Don Carlo Doria and of Augustino Pallavicino) seem to have come from a different source to the others in the first volume and must have had a different, perhaps more attractive appearance. They may even have been drawings specially executed for the book rather than purchased in the manner suggested for the drawings of other palaces illustrated in the first volume. In the 'Palazzi Moderni' the missing drawings represent a more obvious choice – all these are drawings of façades, together with one of a section of the Jesuit church. The drawings for the second volume of engravings are of course more 'decorative' and may have been removed for that reason, while the drier, more architectural drawings did not prove as attractive.

Rubens's *Palazzi di Genova* is more or less unique among early C17 architectural books for its systematic reproduction of drawings of buildings in one city. It is neither a treatise – having only a short text introduction, the 'Al benigno lettore' – nor is it devoted to the study of one monument; instead it has 139 plates of some thirty-one palaces and villas and four churches, all of which are situated in Genoa or its environs and date from a period covering some three-quarters of a century to the date of the book's publication. The titling of the book's divisions as 'Palazzi Antichi' and 'Palazzi Moderni' seems to have been established by the first edition published after

Rubens's death by Giacomo Meursio in Antwerp in 1652. It was published again in 1663 and later editions appeared in Antwerp in 1708 and in Amsterdam and Leipzig in 1755.) The two parts each have in any case individual characteristics which demonstrate their different origins and which are further illustrated by the characteristics of the surviving drawings. A comparison of the drawings for the 'Palazzi Antichi' and for the 'Palazzi Moderni' reveals a number of points relevant both to considerations of the history and the intention of the original publication and to the book in relation to Genoese architecture of the second half of the C16 and the early part of the C17.

Various authorities have considered the claimants for authorship of the original drawings for the publication. But despite the Amsterdam and Leipzig French edition of 1755 ('... les plans et élévations des plus beaux édifices de la ville de Gènes, levés et dessinés par le célèbre P. P. Rubens') and the 1652, 1663 and 1708 editions ('... raccolti e designati da Pietro Paolo Rubens') and, indeed, despite Rubens himself in his 'Al benigno lettore' (where he implies that the drawings are his work, at least in part), there is no evidence that Rubens was responsible for any of the actual drawings of the buildings, least of all in the surviving drawings themselves, though he must have supervised the production and engraving of the plates.

The drawings for the 'Palazzi Antichi' can be seen at a glance to be of a much higher quality than those for the 'Palazzi Moderni' in terms of their precision and detailed treatment; they are in fact of a more architectural character. The draughtsmanship in, say, the elevations tends to be severe and precise rather than, as in the second part, more inclined towards a sketched appearance. Apart from this overall quality, there is also the difference in the treatment given to each building. The first part contains some thirty sections of the buildings illustrated in it, while in the second there are only two sections, both of which are of the Jesuit church. The first ten palaces of the 'Palazzi Antichi' (those of Don Carlo Doria and of Agostino Pallavicino being illustrated in a different fashion with only a façade drawing and a plan of the portico and seeming to be somewhat in the nature of an after-thought) are illustrated in some sixty-six plates ('Palazzo A': 5 plans, 1 elevation and 2 sections; B: 2, 1, 2 and a detail of the galaria; C: 2, 1, 3; D: 3, 1, 5; E: 2, 1, 3; F: 3, 1, 4; G: 3, 1, 2; H: 2, 2, 0; I: 3, 1, 4; K: 2, 1, 2) as well as having various details – mezzanines and part-sections (mounted as fliers on the drawings) – engraved as figs.71 & 72. Thus each building is treated at some considerable length but not according to a system as in the 'Palazzi Moderni', where each palace is illustrated by two plans and an elevation. The drawings themselves show a much more detailed appreciation of the building. Except for 'Palazzo A', where there are no dimensions marked at all (presumably because the drawings are executed in accordance with the scale, though the engraver has chosen to add dimensions and not to show the scale from which they are derived), all the buildings show an astonishing accuracy. There is a profusion of dimensions on most of the drawings as well as a precise definition of the uses of all the rooms. But, as well as this, there is a great deal of 'correct' architectural detail shown which would seem to be beyond the scope of any surveyor of the buildings. The thicknesses of the walls are marked correctly in plan and in section, and the sections in particular illustrate an understanding of the mechanics of the building with the structural elements clearly understood, and all the correspondences between plans and section shown by a system of letters. In terms of draughtsmanship the drawings demonstrate again a precision and clarity which is almost totally lacking in the drawings for the second part. Each drawing is based on a carefully drawn grid of incised lines both from a metal point and

straight-edge and from compass-drawn arcs. In other words the drawing technique seems to show that the end result was derived from 'first principles'. (This is further demonstrated by the alterations to the drawings in the form of pieces of paper pasted over previous ideas of the decoration or room layout, or of erasures – see catalogue entries above – rather than from survey as in the 'Palazzi Moderni', where many of the drawings show the marks of having been worked up from measurements in their much-altered, sketchy and unclear final outlines.) Such subtleties of draughtsmanship as the sectional drawing of the façades to show the mouldings (when they are real rather than stuccoed or painted), or the perfect rendering of the entasis of the columns and the stylar decoration, both in the interiors and on the façades, according to the principle codified by Vignola (that is with the entasis on the Doric columns beginning one-third of the way up the columns and the other columns shown with entasis along their full length) are totally absent from the second part of the book.

There is of course a great deal of other information concerning the character of these drawings. In the brief notes on the buildings given above, and particularly those on the palaces of Angelo Giovanni Spinola ('Palazzo F') and of Franco Lercari ('Palazzo K') there is a suggestion at least that the draughtsman was reproducing designs for the building rather than drawing out survey measurements of them. In the case of 'Palazzo F' the drawings represent a building which had certainly been altered before Rubens came to Genoa, for work on amplifying the original structure may have begun as much as thirty years prior to his visit of 1607. There is also some doubt whether the building was ever completed to the original designs before Giulio Spinola began work to extend it: Poleggi, *op. cit.*, p.172, concludes that this is '... una prova evidente che la sua [Rubens's] raccolta si avvale in parte di disegni originali di progetto che per certe vicissitudini del nostro palazzo non vennero mai realizzati'. Further to this hypothesis that Rubens's collection of drawings was composed 'at least in part' of design drawings, he quotes, *idem*, a portion of a letter from the Savonese poet and art-collector, Gabriello Chiabrera to Bernardo Castello (Genoese painter, miniaturist and collector-dealer, 1557-1629), '... Vi ricordo a vostro comodo, che preghiate il sig. Castelletti a farmi grazia ch'io possa vedere quelle piante de' palazzi genovesi che egli ha, e farne torre copia, che terro e rimanderò le sue benissimo conservate...' (quoted from *Lettere di Gabriel Chiabrera a Bernardo Castello*, Genoa 1838, p.104, letter XLII of May 1594). Bernardo Castello is then one possible source for Rubens's drawings of the palaces; but it is almost certain that neither Castello nor his studio was responsible for actually producing the drawings. The watermarks of the paper on which the drawings were made are, according to Briquet, *op. cit.*, and as is stated above, uniformly Genoese in origin, and the dates of the examples Briquet quotes would imply that the drawings were more or less contemporaneous with the erection of the buildings which they show. This evidence and that which tends to suggest that the drawings were unlikely to have been made by surveying the buildings leads to the conclusion that they are probably the original 'design drawings'. They were perhaps made to be presented to the owner to show the scheme, a suggestion which might account for the slight variations in decorative features, as in the balustrade of the villa 'delle Peschiere', where the drawings show a version which seems never to have been executed. The drawings seem not to be copies made from original drawings; for there are a number of alterations and erasures which would have been avoided in such a copying process. Further evidence of the comparatively early date of the drawings is given by the names of the owners appearing on the drawings. These again seem to imply a date rather earlier than Rubens's visit to Genoa in 1607.

The publication of 'Palazzi di Genova'

There are a number of references in correspondence from and to Rubens to the publication of the book of the palaces of Genoa in 1622. The quotations below are from C. Ruelens & M. Rooses (eds), *Codex diplomaticus rubenianum – correspondance de Rubens et documents épistolaires concernant sa vie et ses oeuvres*, Antwerp 1900-09, Vol.II, pp.444, 446-451 (Rubens to van Veen); Vol.II, pp.453, 468-469; Vol.III, pp.32-33, 38, 50, 85, 94, 101 (Peiresc to Rubens).

19 June 1622, Antwerp, Rubens to Pieter van Veen: 'Ho pubblicato ancora un libro d'Architettura de più belli Palazzi di Genova [sic] da qualq. 70 foglie insieme colle piante, ma non so se V.S. se ne diletta, mi sarebbe caro d'intendere la sua mente circa questo, et che la desse ordine a qualche barcarolo ò messaggiere suo amico al quale io potessi consignar queste cose, altrimenti costeranno troppo di porto.' Although the book is not dated in the normal sense, the censura and Rubens's dedicatory letter to Don Carlo Grimaldo both have dates. The censura, signed by Laurentius Beyerlinck, the literary censor at Antwerp, has the date 'IV Kal. Maij. Anno M.DC. XXII' (28 April 1622) and Rubens's dedication is dated 'D'Anuersa, alli 29. di Maggio, 1622'. The letter from Rubens to van Veen seems therefore to refer to the recent publication of the first part of the *Palazzi di Genova* (under which title it appeared in 1622). The 'Al benigno lettore' which forms an introduction to the book (and the full extent of Rubens's 'text') does not carry a date but appears in the first, 1622, edition of the book. The book at this time consisted only of the so-called 'Palazzi Antichi' or first part and had as frontispiece a version of the arms of Genoa rather than the later frontispiece with the 'Noctu diuque incubando' motto. That the 'Palazzi Antichi' was the first part to be published is made clear by others of the letters and by Rubens's own introductory matter, where he refers to cross-sections of the buildings, the reversal of the compass points in the engraving process and to the fact that the owners' names are not given except in two cases, and then finally adds that they (the plates) are the first of their kind to appear. The drawings for the 'Palazzi Moderni', as has been noted previously, have no compass points marked, have no sections (except in the case of the Jesuit church's two) and have of course the names of the owners marked in all cases rather than, as in the first part, for the two palaces at the end only.

There are further points to be noticed in correspondence from Nicolas Claude Fabri de Peiresc (1580-1637), who dealt with Rubens's affairs in Paris. Paris, 1 July 1622 (dated 31 June): 'Rendo gratie a V.S. della raccolta de' *Palazzi di Genova*, giudicando che non possa essere se non cosa nobilissima, poi che V.S. n'ha fatto la scelta.' Thus we must assume that Rubens had dispatched a copy of his book to Peiresc in Paris at about the same time as he had to van Veen in Holland.

Paris, 21 July 1622: 'Io non so se V.S. troverebbe a proposito di far presentare al Sr Brosse un esemplare del suo libro de' *Palazzi di Genova* et quando non le fosse grave de mandarne uno ancora al Sr de Lomenie, io credo che sarebbe molto bene perciò che gli diletta di cose tali: poiche il libro non e vecchio anzi da V.S. nuovamente dato in luce par ch'ella habbia certo obbligo di presentare a qualche amico di qua si come alli suoi di la. Del resto, se V.S. mi degnasse mandare un pollicina dove fossero i nomi de' padroni de' *Palazzi di Genova*, ella mi farebbe gran piacere, m'imaginandomi, che se ben ella per buoni rispetti non gli ha voluto nominare ne suoi rami, nulladimeno poi ch'ella e stata in Genoa con quel disegno, haveva havuto la particolare, si come gli vorrei saper anch'io.' Peiresc here refers to the lettered palaces of the first book which have no names attached to them. He cannot have been referring in 'padroni' to the architects but to the owners who

Rubens says in the 'Al benigno lettore' are not named because the buildings may change hands, but in fact presumably because he did not know the names since the drawings were purchased, rather than commissioned by him.

Paris, 8 September 1622, postscript in French: 'J'ai reçu en fagot les trois exemplaires des *Palais de Gènes* et en ay présenté un a Mr de Lomenie qui vous en sçait tout bon gré. M. Brosse est a Vernueil; à son retour je lui enverray le livre a M. Berthelot.'

Paris, 15 September 1622: 'Il Sr Bertelotto ha havuto il suo esemplare de' *Palazzi di Genova* et lene rende gratie'.

Paris, 29-30 September 1622: 'Un amico mio venendo da me in assenza mia et trovando su la tavola il libro de V.S. de' *Palazzi* me lo prese et mi disse poi che non me lo voleva piu rendere di maniera che V.S. n'havera da perdere ancora un esemplare, ma la prego di aggiungerli li nomi de' fondatori et padroni che saranno della sua notizia, et di gratia mi scusi la troppo gran liberta.' One wonders here whether Rubens expressed confusion over the term 'padroni', for Peiresc reinforces his original plea for the names associated with the palaces by asking for the names of the 'fondatori' as well as of the 'padroni' perhaps seeking the names of the original and present owners.

Paris, 1 December 1622: 'La ringratia delli nomi delli authori de' *Palazzi di Genova*, et quando ella sapra gli altri che mancano mi fara gratia di nominarmeli.' Peiresc refers to his receipt of some of the names he has asked for (here referring to them as 'authori', which seems not to be 'architects'), but also to others which Rubens has not been able to supply. Apart from the buildings he remembered from his trip to Genoa fifteen years previously, such as, one imagines, the villa 'Fortezza' ('Palazzo D') where the Duke of Mantua had stayed in 1607, Rubens can hardly have been able to name the owners and founders of all the palaces in the first part of his book. Thus with the possible exception of the villa Grimaldi, Rubens's information to Peiresc must have been based on the inscriptions already existing on the drawings, namely that the palaces lettered B, H and K had been the property of Luca Giustiniani, Lazaro Cibo and Franco Lercaro respectively (see catalogue entries above).

Paris, 8 December 1622: 'Sonno venute molto tardi questa volta le lettere di V.S. di 2. del corrente et ormai hieri l'altro era gionto la cassetta con duoi esemplari de' suoi *Palazzi di Genova*'.

Paris, 22 December 1622: 'Et la ringratia del suo doppio esemplare dei *Palazzi di Genova*, vergognoso ch'ella ecceda de tanta cortesia verso di me, che hò poco facoltà di far lo scambio dovuto.' A. A. Tait in his introduction to the 1968 reprint of the *Palazzi di Genova*, p.8, interprets Peiresc's use of the expression 'suo doppio esemplare' as evidence that the second part of the book had been prepared by December of 1622 and had been dispatched by Rubens to Peiresc. There is, however, no other evidence of the second part having been published at this time either as an individual volume or appended to the first part, though there are existing copies of the book containing only the 72 plates known in later editions as the 'Palazzi Antichi'. In the other letters quoted above Peiresc uses the term 'esemplare' to mean simply 'copy', so that one cannot impute that here he uses the term to refer to the receipt of a new volume. Peiresc was probably referring to receipt of further copies of the book rather than to a 'double' edition, for, although he expresses his gratitude in the usual manner, he hardly seems to make sufficient acknowledgement for the receipt of a further impressive volume of plates produced in the space of five or six months. Tait argues that the second part may have been produced shortly after the first in response to the success which greeted the original publication. But the internal evidence of the numbering on the drawings suggests that they may have been acquired over an extended period of time,

probably rather longer than the few months available between May and December. The engraving of the second volume was, too, a more complex process than that of the first. The first book's plates are virtually direct copies of the drawings with only a few minor alterations made, but in the second part almost all the dimensions have been changed by the engraver. Several of the drawings, particularly of the façades, have been completely redrawn, and in many of the plans the labelling of the rooms has been altered considerably. It is of course possible that Rubens already possessed at least some of the drawings for the second part when he published the first and decided to publish them in two separately numbered series. This might account for the lettering on the drawings for the palaces later numbered as I, IX, XI, XIV which might have been intended to be added to the plates for the palaces lettered A to K in the first part. The character of the drawings for the second part tends to suggest that they were made in imitation of the elaborate first volume, but with a systematic presentation of each building (two plans and an elevation) which was not relevant for the first volume, since those drawings were presumably acquired by Rubens in Genoa rather than being commissioned. The second part has certain features, such as the absence of any acknowledgement of publisher, printer, draughtsman or engraver, which make one wonder whether this was a sort of 'pirate' sequel produced without Rubens's participation. The second volume seems to be established by the titling of the drawings. The titling of what seems to be part of a set of proof plates (Amsterdam Rijksmuseum, H312: the façades of the palaces of Niccolò Spinola, Henrico Salvago, Babilano Pallavicino, Thomaso Pallavicino, Francesco Grimaldo, Giulio delle Rovere) and of most of the drawings of façades in the collection (see catalogue entries above) is almost certainly in Rubens's hand, while the corrections of spelling and dimensions occurring throughout the second volume are also probably by him. The second part of the book must then have been published with a second printing of the original 72 plates of the *Palazzi di Genova* forming its first part as a new numbered series of 67 plates.

Rubens and Genoa

Rubens's connections with Genoa are difficult to establish. In his letters he refers to his knowledge of the city and of his acquaintances there, but never in specific terms. There are no documented instances of a Rubens visit to Genoa, although there is a reasonable amount of circumstantial evidence. Among works painted by Rubens and in Genoa the 'Circumcision' on the high altar of the Jesuit church is perhaps the best known, but there are others which would have been painted for private patrons. In general there seems to have been a strong Flemish presence in Genoa at this time, and Rubens must have to a certain extent merely formed a part of it. The painter and dealer Cornelis de Wael (1592-1667) was in Genoa for a considerable period in the early C17; van Dyck stayed in Genoa in 1621 for some time and presumably had some connection with such established émigrés as de Wael. But over and above this general Flemish artistic connection with the city, and perhaps more important for Rubens and indeed among the principal reasons for his publication of the two volumes of engravings, was the political aspect of the situation (see A. A. Tait in his introduction to the 1968 reprint of the *Palazzi di Genova*). These political considerations stemmed from Rubens's activities as a diplomat in the service of Spain.

In the early years of the C17 Rubens was working in the service of the Duke of Mantua, but there is no documentary evidence of his having travelled to Genoa with the Duke in 1607 (there were earlier embassies which might have included Rubens). In

1607 the Mantuan embassy stayed at the Grimaldi villa at Sampierdarena (illustrated by Rubens as 'Palazzo D', q.v.). Hostess to the embassy on that occasion was Giulia Grimaldi, and it was to her nephew, Don Carlo Grimaldo, that Rubens dedicated his book. Clearly a large part of the intention in publishing the book was to flatter the Genoese and to influence them in favour of the Spanish. As well as this though, Rubens obviously intended to influence the north with some of the characteristics of the Genoese state, particularly through the introduction. The influence of Italian palace architecture in the north was of course profound and can be observed in both the Low Countries and England (where among the Jones/Webb drawings at Worcester College, Oxford, are copies of details from the *Palazzi di Genova* - HT113, 25 plans; HT122, 'Wyndowes') and in this Rubens's *Palazzi di Genova* played no small part.

RUDD, J. B. (fl.1843/4)

GUISBOROUGH (Yorks): Priory
Drawings of excavations
See Sharpe, Edmund & Associates

RUDD, John (1754-?)

Admitted to the RA schools in October 1772, when it was stated he had reached the age of eighteen. He was awarded the Silver Medal in the same year, and exhibited a design for a villa at the Academy in 1774. He was a pupil of Sir William Chambers.

Bibl: *Colvin*

LONDON: Banqueting House, Whitehall, Westminster
Measured drawings (2):

1 Plan
Pen & buff wash (620×960)

2 Elevation
Pen (620×960)

1-2 Scale: 1/4in to 1ft

Insc: *Presented to the RI Institute of B Architects by Henry Roberts Fellow 16 Decr 1839 & with dimensions marked*

s: Verso *John Rudd*

Prov: Pres. by H. Roberts, 1839

RUDOLPH, Johann Conrad (1784-1844)

Rudolph was an architect from Kassel, in what is now West Germany, and was employed by the Elector of Hesse. He designed many buildings in a Classical style, the most notable of which were the synagogue and the Ständehaus, both in Kassel. The Ständehaus was in an English neo-Palladian style.

Bibl: *T.B.*

Design for a house (?) (2):

1 Front elevation of a building 5 bays wide & 3 storeys high with a pedimented 3 bay upper storey fronting a steeply pitched roof (310×455)

2 Rear elevation with a 3 storey polygonal bay supported on paired Doric columns (320×455)

1-2 s: *J. C. Rudolph del.*

Pen, pink & grey washes within ruled & grey wash border

RUMFORD, Count von
See Thompson, Benjamin

RUNTZ, Ernest Augustus (c.1859-1913)

Runtz was articled from 1875 to 1880 to the auctioneer, valuer and estate agent Samuel Walker, whose partner he became in 1883. Deciding to train as an architect, he attended lectures at University College, London, won the Donaldson Silver Medal and qualified in 1888. Owing to his continuing partnership with Walker, he was not considered eligible to be elected A and so did not join until 1908, when he was elected F. The partnership with S. Walker was dissolved in 1897, when Runtz began to practise, at first on his own, then from 1898 with G. M. Ford and A. C. Breden. As a young man he had been a racing cyclist, and he was interested in the promotion of compulsory safety precautions and fire regulations for theatres. He favoured a heavily decorated and eclectic style of architecture and designed many houses, hotels, theatres, music halls and business premises in London and the provinces. His chief architectural works are: Empire Palace of Varieties, Middlesbrough, Yorkshire, 1896-97; Marine Palace of Varieties, Hastings, Sussex, 1897-99; and in London (with R. N. Shaw & G. M. Ford) Gaiety Theatre & Restaurant, Aldwych, 1903, and (with G. M. Ford) offices for Norwich Union, Piccadilly, 1907; premises for the Anglo-American Oil Company, Queen Anne's Gate, Westminster, 1909; and an office building in Storey's Gate, Westminster, 1910. (Information from Mr A. S. Gray, 1973.)

Bibl: RIBA Nomination Papers; obituaries: *Builder*, CV, 1913, p.437; *RIBA Jnl*, XXI, 1914, p.29

LONDON: Gaiety Theatre, Aldwych, Westminster
Alternative designs, 1902-03 (20):

1-10 Scheme I: Design for a theatre with a square corner entrance, dome & red brick façade, not executed

- 1 Gallery plan
- 2 Upper circle plan
- 3 Foyer and mezzanine plan
- 4 Dress circle plan
- 5 Pit and stalls plan
- 6 Basement plan
- 7 Longitudinal section

1-7 Insc: As above & No.3 to No.9 respectively, labelled & with measurements given
Print with blue wash added; No.6 ink shading only

- 8 Aldwych Elevation
- 9 Strand Elevation
- 10 Corner Elevation

8-10 Insc: As above
Prints with pencil & pink wash added

1-10 Scale: 1/4in to 1ft
s: *Ernest Runtz and Co | Architects | No.10 Walbrook* (520×725)

11-20 Scheme II: Design for a theatre with a curved corner entrance, dome, verde antico marble & stone & open loggias on the 5th floor along the Strand & Aldwych fronts an exterior of banded, as executed

- 11 Loggia plan
- 12 Gallery plan
- 13 Upper Circle plan
- 14 Foyer and Mezzanine plan
- 15 Dress circle plan
- 16 Pit and stalls plan
- 17 Basement and Foundation plan

11-17 Insc: As above, No.2 to No.8 respectively, labelled & with measurements marked
Prints with red wash added

18 Longitudinal section
Insc: *No.9*
Green print with red wash added

19 Corner Elevation & Elevation to Strand

20 Elevation to Segmental Street (street unnamed at the time, later called Aldwych)

19-20 Insc: As above, & No.14, No.15

Print with green wash added indicating the verde antico bands

11-20 Scale: 1/8 in to 1 ft

s: E. Runtz and Co | Architects | No.10 | Wallbrook E.C. Within ruled border (520 x 725)

1-2 0 Prov: Pres. by J. H. Taylor, 1938

Lit: R. Mander & J. Mitchenson, *The Lost theatres of London*, 1968; Pevsner, *London I*, 1973, p.345

In 1900 a competition for the Aldwych Strand improvement scheme was held by the London County Council to decide on the guidelines for the elevation. Since Runtz had already previously been appointed architect to the Gaiety Theatre & Restaurant Co., he had to be included. H. T. Hare won the competition and, in the light of his designs, Runtz's proposed elevations for the theatre and restaurant were not acceptable. Runtz was asked by the LCC committee to consult with H. T. Hare, which he refused to do. The architects on the committee were R. N. Shaw and E. J. Riley, and, in the end, in order to solve the problem, R. N. Shaw suggested that he produce sketches for improvements to the elevation to be drawn out in Runtz's office, which Runtz agreed to. The main addition was the floor of open loggias, which reduced the disparity in height between the restaurant and theatre, and the dome was heightened. The forbiddingly bare banded stone and verde antico marble façade with heavily pedimented niches and a recessed rounded corner are also due to Norman Shaw rather than to Runtz. Connected with the designs as well is G. M. Ford, Runtz's partner at the time. The Gaiety Theatre with the restaurant next door was built for the impresario G. Edwardes. The theatre was opened on 26 October 1903, closed in 1939 and burned out during the Second World War. Despite efforts to save it, the theatre was demolished in March 1957 and the extension made by the English Electric Company replaced it in 1960. Now called Citibank House, 1972.

RUSKIN, John (1819-1900)

Victorian art critic, author and social reformer.

Bibl: *DNB* Supplement, pp.1177-1199; J. Ruskin, *Praeterita*, 3 vols, 1886-1900; W. G. Collingwood, *Life and work of John Ruskin*, 2 vols, 1893; W. G. Collingwood, *The Life of John Ruskin*, 1900

There are in the RIBA MSS Collection, two letters from Ruskin written in 1887, (i) to Miss G. M. Yeld, briefly describing the work of the St George's Guild and (ii) to Percy Harder, recommending Viollet-le-Duc's *Dictionary* as the 'only book on architecture of any value'.

Topographical drawings

[1] VERONA: Church of S Maria Antica, the Scaligeri tombs (2):

1 Tomb of Mastino II della Scala, by Perino of Milan Detail of the upper part of the tomb Pencil & watercolour on buff paper, mounted (455 x 300)

Lit: *Ruskin a Verona*, 1966, catalogue, Museo di Castel vecchio, No.43

2 Tomb of Cansignorio della Scala (son of Mastino II) by Bonino da Campiglione

View of the upper part of the tomb, showing the recumbent effigy beneath its gabled canopy

Watercolour on buff paper, mounted (555 x 400)

Lit & reprd: *Ruskin a Verona*, 1966, catalogue, Museo di Castel vecchio, No.18, fig.15

1-2 Prov: Pres. on permanent loan from the AA, 1963

[2] VERONA: Palazzo Miniscalchi

View

Watercolour on buff paper, mounted (150 x 330)

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

Lit & reprd: *Ruskin a Verona*, 1966, catalogue, Museo di Castel vecchio, No.9, fig.16

[3] Eight slight topographical drawings taken from a sketchbook consisting of 6 pencil sketches of Venice, s & d (in pen) I.R., *Venice* 1877; 1 detail in coloured washes of the capital, frieze & base of 2 superimposed columns, s & d (in pen) I. Ruskin, *Venice* 1877; 1 pencil sketch of the Simplon Pass, Switzerland, s & d (in pen) J.R., *Simplon* 1877 Mounted (130 x 185)

Prov: Pur. from the executors of Miss E. H. Moore, daughter of Professor Charles Moore, one-time director of the Fogg Museum of Art, Harvard College, Cambridge, Mass, 1957

Attached to the back of one of the drawings is a letter from Laurence Hilliard dated 19 Feb 1889 sending the sketches at Ruskin's request to Charles Moore to keep in memory of the time when they were made. It seems likely that the signatures on the drawings were added by Ruskin in 1889 rather than in 1877.

RUSSELL, John A. (1896-1931)

Grandson of Lord John Russell. He was at the AA school in 1914. Awarded the Military Cross in the First World War, he died from war wounds and tuberculosis in 1931. (Information supplied by his sister, Mrs Margaret Lloyd, 1972.)

Topographical drawings

Collection of 48 topographical drawings, including 21 views & details of English stone & half-timbered cottages, 1912-13, & 18 details of Swiss wrought iron & carved timber balconies, galleries, banisters &c, 1930

Pencil, pen, pen & watercolour (180 x 130-445 x 280)

RUSSELL, Robert Tor (1888-1972)

Russell was the son of S. B. Russell, architect, of Hitchin. He was educated at Bedford Modern School and in 1906 joined his father's office, Russell & Cooper. He was a keen Territorial Army member and joined the Artists' Rifles in 1908 and became the champion bayonet-fighter at the Naval & Military Tournament in 1912. In 1914 he was appointed Assistant to the Chief Architect to the Government of India in Delhi and after the First World War (in which he was awarded the DSO) was himself appointed Chief Architect. Russell and his staff designed all the official housing from servants' and clerks' quarters to bungalows for junior and senior officers as well as the Commander-in-Chief's residence, the shopping centres, hospitals, post offices and police stations. In addition Russell designed the Military Academy at Dehra Dun, Government House for the Province of Sind at Karachi, the Residency at Bahrein, offices in Bombay and also civil airports at Delhi and Karachi. He retired from India in 1939 and joined the Home Office and, later, the then Ministry of Housing & Local Government, retiring in 1954. Awarded CIE, 1930; elected A 1914, F 1921, retired F 1960.

Bibl: *Who's who*, 1972; RIBA Nomination Papers; obituary: (mention only) *Building* (formerly *Builder*), CCXXIII, 1972, p.115; unpublished obituary supplied by Mr H. A. N. Medd (ret'd F)

[1] NEW DELHI (India): Gazetted officers' bungalows Design for a group of 6 bungalows, c.1920 (2):

1 Bird's-eye perspective of the group

Insc: *New Imperial Delhi Gazetted Officers Bungalows*

2 Perspective of a single bungalow

Insc: *New Imperial Delhi Gazetted Officers Bungalow*

1-2 s: R. T. Russell FRIBA Architect | E. Godfrey Page del

Pencil & grey wash (560 x 815)

Prov: Pres. by the architect, 1972

[2] NEW DELHI (India): Legislative councillors' hostels

Design, 1921

Perspective

Insc: *New Imperial Delhi | Hostels for Legislative Councillors*

s & d: Robert (partly erased) T. Russell FRIBA | Architect | E. Godfrey Page Del 1921 | EGP

Pencil, pen & watercolour (560 x 820)

Prov: Pres. by the architect, 1972

RUSTRICK, Frederick J. (fl.1839)

[1] Design for an aviary

Plan & elevation

Insc: *Admitted Student* | 22 July 1839

s & d: Fredk J. Rustrick | July 19th 1839

Pen & wash (490 x 705)

[2] Design for a portico

Elevation

Insc: *Admitted Student* | 22 July 1839

s & d: Fredk J. Rustrick | February 14th 1839

Pen & sepia wash (445 x 560)

RUTAN, Charles Hercules (1851-1914)

See Shepley, Rutan & Coolidge

RYDE, Frank Cecil (fl.1881-1923)

From 1881 to 1883 Ryde was articled to Manus & Saunders of No.29 Great George Street, Westminster. For the next two years he was in the office of Sir Charles Barry as an improver. He qualified in 1888 and was elected A the same year. No mention of his architectural work has been found and his name does not appear in the RIBA *Kalendar* for 1923-24; in the previous issue, that for 1922-23, his address is given as No.12 Little College Street, London SW. Bibl: RIBA Nomination Papers & *Kalendars*; *Who's who in architecture*, 1914

The following designs & topographical drawings are mounted in Vols.I & II of the Quarto Imperial Club drawings (q.v.), pur. 1959

[1] Design for a music room

Sketch plan & interior elevations

Insc: *Sketch to illustrate | paper on Music Rooms, &c | in private houses; verso QIC (16) | Musical Instruments | &c Music Rooms | March 1 1893 | F. C. Ryde*

s & d: FCR (in monogram) 1.3.93

Pencil & watercolour on buff paper (355 x 255)

QIC, Vol.II, p.33

[2] Design for an organ case

Plan & elevation

Scale: 1/8 in to 1 ft

Insc: *Verso QIC (9) | Organ Cases | March 6 1891*

F. C. Ryde

s & d: FCR (in monogram) 23.4.91

Pen & coloured washes (355 x 245)

QIC, Vol.I, p.57

[3] Design for a tower with clock & bells

Plan & elevation

Scale: 1/16 in to 1 ft

Insc: *Verso QIC (11) | Towers | F. C. Ryde | July 31 1891*

s & d: FCR (in monogram) 8.5.91

Pencil & blue wash (355 x 255)

QIC, Vol.I, p.64

[4] Design for town cottages in rows
*Builders plan, Ground floor; Suggested improvement on
 Builders plan: Ground floor & Second floor*
 Insc: As above; verso *QIC* (5) | *Cottage Architecture*
 F. C. Ryde | July 31 1890
 Pen (355 × 255)
QIC, Vol.I, p.36

[5] Design for wallpaper
 Scale: 1/8 FS
 Insc: Verso *QIC* (8) | *Wall papers* | Dec 18 1890 |
 F. C. Ryde
 s & d: *FCR* (in monogram) 23/4/91
 Pencil & blue wash (355 × 255)
QIC, Vol.I, p.52

[6] Topographical drawings
 GOODRICH CASTLE (Herefs)
 Sketch of ruined banqueting room, showing windows
 Insc: Verso *QIC* (6) | *Domestic Windows* | F.C. Ryde |
 Oct 23 1890
 s & d: *FCR* (in monogram) 5.9.90
 Pencil (355 × 255)
QIC, Vol.I, p.40

LONDON: Collingham Gardens (Kensington),
 Kensington & Chelsea
 Sketch views
 Insc: *Exteriors of Town Houses, Houses* | *Collingham
 Gardens* | S.W.; verso *QIC* (3) | *Treatment of Town
 Houses* | May 1 1890 | F. C. Ryde
 s & d: *FCR* (in monogram) 1.5.90
 Pencil (355 × 255)
QIC, Vol.I, p.18

LONDON: Westminster Abbey
 Sketch of the *Cloisters Westminster*
 Insc: As above; verso *QIC* (4) | *Treatment of wall
 surfaces* | July 2nd 1890 | F. C. Ryde
 s & d: *FCR* (in monogram) 29.8.90
 Pencil (355 × 255)
QIC, Vol.I, p.27

WOKING (Surrey)
 Sketches of cottage architecture
 Insc: *Park Farm Woking & House in Woking Village;*
 verso *QIC* (5) | *Cottage Architecture* | F. C. Ryde |
 July 31 1890
 s & d: *FCR* (in monogram) 15.9.90
 Pencil (355 × 255)
QIC, Vol.I, p.33

RYSBRACK, Michael (1694-1770)
 Trained at Antwerp, Rysbrack came to England in
 1720 and did work for James Gibbs. Horace Walpole
 thought very highly of Rysbrack, and until
 Scheemaker's work came into fashion in the 1740s
 he was acknowledged as the leading sculptor in the
 country. He retired from business in 1765 and on his
 death in 1770 was buried in Marylebone churchyard.
 Bibl: *DNB*; T.B.; R. Gunnis, *Dictionary of British
 sculptors 1660-1850*, [1953]; M. I. Webb, *Michael
 Rysbrack sculptor*, 1954

RYSBRACK, Michael *Attributed to*

HAREFIELD (Middx): Church of St Mary
 Design for a monument to Sir Richard Newdigate
 (died 1727)
 Front elevation
 Pen & sepia wash (250 × 250)
 Lit: R. Gunnis, *Dictionary of British sculptors 1660-1850*,
 [1953]
 In the Newdigate archives is Rysbrack's bill for £132,
 dated 1732, for 'the monument and bustow of Sir
 Richard Newdigate'.

Index of persons & collections

An index to patrons and provenance and of all names (other than those of architect or draughtsman) inscribed on drawings, with a list of pseudonyms

- Abergavenny, Earl of 153
Adam 153
Adams, Holden & Pearson 135, 136
Adorno, Giovanni Battista 166
Airy, W. S. 103
Aitchison, A. 156
Alexander 118
Alger, Owen T. 153
Ambler, F. 157
Andros, A. C. 128
Anglesey, Marquess of 93
Anne 77
Annis, John Pearce 111
Architects Benevolent Society 148
Architectural Association 47, 55, 106, 153, 174
Armitage, Edgar 9
Armitage, Joseph 9
Ashwell & Nesbit Ltd 136
Ashworth, Mrs 30
Atcherley, Mr 157
Auet, Shone & 136
Austin, L. Magnus 106
- Bacon, Basil 14
Bagehot, Mrs 128
Bagot (?), C. H. 102
Bainbridge Reynolds, W. 106
Balbi, Agostino 165
Balbi, Giacomo 165
Balbi, Pantaleo 165
Balfour, Mr 78
Balston, T. 130
Banks, Mr 64
Barnston, Col. R. 142
Barrett, Miss E. M. 54
Barrow, Dr William 141
Barton, Young & 64
Beatrice 153
Beaufort family 87
Beckford, F. L. 117
Bedford, Duchess of 82, 83
Beer, Julius 92
Bell, Charles Francis 97
Bennich, Mlle Tosta de 10
Bentinck, Lord Henry 9
Bevan, F. A. 68
Biddulph, John 120
Billing & Sons Ltd 72
Bilson, John 122
Blackadder Collection 31
Blackwell, T. F. 157
Boehm, J. E. 41
Boff, M. 157
Bonino da Campiglione 174
Booth, G. W. 39
Bosanquet & Co., Messrs Forster, Lubbock, 120
Boswall, Alexander 78
Bovril Ltd 138
Bowen, Lady 127
Bowen, Sir Charles 127
Brangwyn, Sir Frank 106
Brassey, Mrs H. A. 81
Breidenbach, Mr 154
Bridgart, George 111
Bridport Harbour, Commissioners of 103
Bridport Land & Building Co. Ltd 103
Brockedon, William 20
Brougham 144
- Brown, Dr 113
Brownlow, 3rd Earl 81
Bruce, Sir James Knight 156
(?B)uddison, R. P. 141
Burford & Pierce, Messrs 56
Burgess, W., executors of 113
Burrell, Mrs 120
Burrell, Sir Peter 119, 120
Burrell, Walter 118
Burton, Richard 120
Burton, Robert 118
Buxton, Dudley W. 68
- C., G. M. G. 9
Calderare 28
Campiglione, Bonino da 174
Cansignorio della Scala 174
Carew, Pole 118
Carlisle, Hugh Percy, Bishop of 145
Carter Edward 111
Carters 104
Casson & Conder 95
Catherwood, Frederick 22, 24, 27, 28
Centurione, Battista 167
Centurione, Luigi 166
Chambers, Mr 70
Chambers, Sir William 133, 153
Chartins (?), D. 40
Chaulny (?), Duke of 122
Cherrignard, M. 107
Child, James 75
Chippindal, The Rev. M. 140
Christopher 77
Church Building Commissioners 48, 53, 111, 143
Ciba, Lazaro 161
Circello, Tommaso di Somma Marchese di 97
Clark(e) of St George's 141
Clerk(e) of St George's 141
Clough, Ann 150
Coke, The Rev. D'Ewes 109
Coker 57
Colchester, Bishop of 60
Cole (?), H. 109
Coles, E. Horsman 20
Colls (?), Barry 39
Colls, Howard 125
Colls & Sons Ltd, George Trollope & Sons and 125, 126
Colnaghi 137
Colville, H. de 136
Commissioners of Bridport Harbour 103
Compton, The Rev. J. 86
Conder, Casson & 95
Corderoy, Selby & Corderoy 135
Cornish, Mr 144
Cornish & Gaymer 38
Cornwall, Sir G. 119
Cornwallis, The Hon. & Rt Rev. James 143
Coswill, Ro. 103
Cotman, John Sell 11
Cowlin, William Henry & Son 37
Cowper, William 146
Cox, Thomas 103
(Cox?)head, F. J. 62
Craig, E. 152
Crallan, Hugh P. 120
Crittall, Richard & Co. Ltd 136
Croft-Murray, E. 20
- Crum, A. 88
Citor Nippon 77
Cubitt, Thomas 133
Curtis, C. W. 49
Curtis, Sir William 118
Czaaa (?) 19
- da Campiglione, Bonino 174
Dairy Supply Co. Ltd 66
Dante 153
Danvers, Juland 127, 128
Dark & Francis Ltd 35
Darsh, Richard 154
Davies, Mr 24
Davison, T. Raffles 17, 35
Dawnay, Archibald D. & Sons Ltd 136
Debenham, Ernest A. 125, 127
de Bennich, Mlle Tosta 10
de Colville, H. 136
de Eizaguirre, Angel Perez 10
de PHôpital, Mrs Winefride 109
della Rovere, Giulio 168
della Scala, Cansignorio 174
della Scala, Mastino II 174
de Morgan, William 127, 128
de Negro, Horatio 168
Denham, The Rev. R. K. 9
Denison, The Hon. Mr 100
Dickins, R. J. 102
Dicksee, Sidney J. 64, 66
Dilettanti, Society of 107-109, 122, 123
Diomedes (?) 152
di Somma, Tommaso, Marchese di Circello 97
Donaldson, T. L. 21, 23, 27, 28, 50, 80, 122
Doria, Antonio, Marchese de S Steffano 167
Doria, Carlo, Duca di Tursi 162
Douglas, The Rev. S. D. C. 62
Douthwaite, J. L. 106, 132
Dove Brothers Ltd 136
Dove, Fredk. 136
Downing, Sir Jacob 90
Drummond Stewart, Sir John, Collection 11, 15, 19, 20, 50, 53, 77, 112, 146
Dukes, William B. 67
Dundas, The Rt Hon. Henry 79
du Plat Taylor, Lt-Col. 31, 78
Dysart, Earl of 127
- Earl, The Rev. Mr 142
Earle, The Rev. Professor C. C. 29
Eckstein Ltd, Hayward Brothers & 104
Edwards, R. 68
Eizaguirre, Angel Perez de 10
Elliot, Wallace 126
Elton, Sir Edward 117
Elton, E. M. 117
Elwes, Richard 89
Ervart, J. 156
Eyre, G. 118
- Fairweather, Mr 105
Falkin (?), Mr 68
Falkner, Mrs 140
Fedrick, R. L. 62
Filmer, Sir Edward 129
Finch, Charles Arthur Wynne 88
Flitcroft, H. 9
Foley, Lord 117

INDEX OF PERSONS & COLLECTIONS

Foley, Mr 118
 Fordham, Montague 49
 Forrest, Christopher 75
 Forster, Lubbock, Bosanquet & Co. 120
 Fowler, C. 67
 Fox Jones, J. 153, 157
 Francis Ltd, Dark & 35
 Francis, S. R. 35
 Frank & Rutley, Knight, 9
 French Academy of Architecture 30, 51

Galton, T. 151
 Galton, V. 151
 Garling, H. 91
 Garth, Richard 86
 Gaymer, Cornish & 38
 George IV, King 143, 144
 Gillick, Ernest 134
 Gillman, Arthur 157
 Guistiniano, Luca 159
 Gladstone, H. N. 59
 Gledstane, Mr 115
 Godfrey, W. Emil 151
 Godwin, E. W. 152
 Goldcutt, John
 Good, Mr (Thomas?) 106
 Goodhart-Rendel, H. S. 80
 Goodwin, Arnold & Son Ltd 136
 Gordon, Charles 78
 Gray, George Kruger 9
 Greaves, Catherine 144
 Greaves, Joseph 140
 Greaves, Thomas 144
 Green, Mowbray A. 15
 Griffiths, James 38
 Grillet, Christophe 102
 Grimaldo, Battista 159
 Grimaldo, Francesca 168
 Grimaldo, Geronimo 165
 Grimaldo, Giovan Battista 165
 Gundry, Fred W. 103
 Gwilym, Richard 141

Habershon, William G. 75
 Haggersten, Sir Carnaby 110
 Handley-Read, C. 152
 Harder, Percy 174
 Hardiman, A. 56
 Harding, Col. W. 10
 Hardman, John & Co. Ltd 139
 Harford, Mr 118
 Harman, Major 30
 Hawke, W. 145
 Hayward & Son 69
 Hayward Brothers & Eckstein Ltd 104
 Henary (?), Miss 84
 Henley, R. H. 64
 Henry, Dr Gordon 30
 Herbert, Brian 61
 Herbert, George F. 120
 Hill, C. Gray 64
 Hilliard, Laurence 174
 Hinckes, Miss 140
 Historic Buildings Council 123
 Hobson, Mrs 128
 Holden & Pearson, Adams 135, 136
 Holford, Sir George, executors of 92
 Holford, Robert Stamer 92
 Holland, Mr Ed. 115
 Holley, James H. 114
 Holt, Mr 126
 Holt, John V. 102
 Hone Collection 53
 Hooper, J. 70
 Hope, Henry & Sons Ltd 104
 Hope-Scott, J. R. 81
 Hôpital, Mrs Winefride de l' 109
 Hopkinson, Messrs 115
 Hornbrook 152
 Horsley, Gerald 101

Horsman Coles, E. 20
 Houfe, E. A. S. 129
 Howarth, Edward 124
 Howe, Earl 143
 Howley, Archbishop William 144
 Hubbard, W. E. 85
 Hughes, Thomas 12
 Hughes, Professor T. Harold 31
 Hull, Mr 47
 Hulrik (?), The Rev. Dr 131
 Huntingtower, Lady 127

I'Anson, Edward 152
 Ingram, Mr 106
 Ingram, Edgar L. 104

Jackson, Mr 157
 Jackson, Edgar 61
 Jackson, G. E. P. 51, 58
 Jarvey, Miss Hanna B. 95
 Jenkins 23, 27, 28
 Jenkins, Edward 144
 Jennings, 13
 Jesuit Fathers 170
 Joass, John James 68, 70
 Johnson, Mr 12
 Johnston, Mr 117
 Jones, Inigo 132
 Jones, J. Fox 153, 157
 Jones, Peter 95
 Julian, Emperor 79
 Julian, J. 143
 Jupp, Mr 79
 Justinian 77

K & S 99, 100
 Katakale 77
 Keen, J. C. 49
 Keene 153
 Kerr, Lady Alice 83
 Kerridge & Shaw 99, 100
 Kett, Messrs Rattee & 105
 Kingsdown Parochial Church Council 139
 Kipling, Rudyard 97
 Knight, Frank & Rutley 9

Lamb, Sir Peniston 13
 Lanchester & Lodge 133-138
 Lanchester, H. V. 133-135, 138
 Lanchester, Mrs H. V. 156
 La Primaudaye, Lucy 86
 Lees-Milne, J. 91
 Legh, G. J. 117-119
 Leivenhaupt, Countess 49
 Lercari, Franco 162
 Lethaby, W. R. 134
 Levett, Dr 141
 Lewis, Frankland 118
 Lodge, Lanchester & 133-138
 Löhr, C. H. 48, 108
 Lomax, J. G. 144
 Lomax, Richard Grimshaw 144
 Lomelline, Giacomo 168
 London, Edinburgh & Glasgow Assurance Co. Ltd 64
 London Society for Promoting Christianity amongst the Jews 61, 71
 Longden & Co., Messrs 127
 Lothian, Dowager Marchioness of 84
 Lothian, Lady 82
 Lothian, 8th Marquess of 84
 Loyd, Mr Jones 115
 Lubbock, Bosanquet & Co., Messrs Forster 120
 Lucy 141
 Lucy, The Rev. John 142
 Luscombe & Son, E. L. 37
 (Lux?)head, F. J. 62
 Lynam, Miss Mary A. 138, 141, 142, 145

M., J. 145
 M., K. 55
 Macclesfield, Lord 119
 MacKenzie, F. 48
 MacKenzie, Kenneth B. 112
 Macmillan, G. 123
 MacMurray, William 154
 Malyan, J. F. 133, 135
 Marie 77
 Marriott, F. 134
 Martin, Sir Richard Biddulph 65
 Masey, P. E. 41
 Mastino Il della Scala 174
 Matthew, Ruth 89
 Matthew, Theobald 89
 Matthew Bros 68
 Matthews, Dr 118, 119
 Matthews, William 72
 Meheux, J. 79
 Michelangelo 133
 Millar, Dr Eric 97
 Millwards & Co. 92
 Milward, George 38
 Ministry of Works 46, 47
 Mitchel, Mr 119
 Molesworth Roberts, H. V. 147
 Montague, W. 144
 Moore, Professor Charles 174
 Moore, Miss E. H. 174
 Morgan, Shillitoe & 36
 Morgan, William de 127, 128
 Mounsey, Robert 114
 Mowll, C. H. 71
 Moya, J. H. & A. J. P. Powell 94, 95
 Munn, C. P. 61
 Munro, Dr Hector 29
 Murray, Dr Gordon 30
 Mussellwhite & Sapp, Messrs 100
 Mussellwhite & Son 104

Nash, Mr 118
 Nassau, The Hon. Mr 151
 National Monuments Record 150
 Neeld, Joseph 133
 Negro, Horatio de 168
 Nesbit Ltd, Ashwell & 136
 Neuilly, Comte de 158
 Newdigate, Sir Richard 175
 Newton, William 112
 Nicephore 77
 Novello & Co. Ltd 35

Oliver, Andrew 112
 Oliver, R. D. 10
 Oliver, Miss Violet 9
 Ordisk, F. W. 11
 Östberg, Mrs Ragnar 11
 Oud-Dinaux, Madame 11, 12
 Owsten, The Rev. F. 128

P., H. G. 64
 Page, E. Godfrey 174
 Paine, William Henry 111
 Paley, Mrs H. A. 15, 18
 Palladio 28
 Pallavicino, Agostino 163
 Pallavicino, Bibilano 167
 Pallavicino, Thomaso 168
 Palmer, Miss Dorothy 20
 Palmer-Jones W. J. 9
 Papworth, (C. L.?) 19
 Papworth Collection 20, 144
 Papworth (E.?) 20
 Papworth J. B. 77
 Papworth, Wyatt 53, 112
 Parke, Mrs Henry 20
 Parke, J. 24, 25
 Parker, Mrs C. M. 29
 Parsons, George 142
 Patten (?), Thomas 99

- Pauli, Adolphe 33
 Peach, The Rev. Mr 139
 Pearce, C. Maresco 124, 126
 Pearce, Ricardo 124, 125, 127
 Pearson, Adams, Holden & 135, 136
 Pedder, I. 141
 Pembroke, 13th Earl of 88
 Pembroke, Lady 88
 Pembroke & Montgomery, Earl of 88
 Penn, The Rt Hon. Richard William 143
 Penrose, F. C. 108
 Penty, Mrs Violet 30, 49
 Percy, The Hon. & Rt Rev. Hugh 145
 Perino of Milan 174
 Phelps, The Rev. C. 131
 Phillips, Mrs 33
 Phillips, Jo. 99
 Pierce, Messrs Burford & 56
 Pierce, Stephen Rowland 33, 50, 54, 56-58
 Pite Collection 51
 Pite, H. S. 61
 Pite, Ian 63, 64, 74
 Pite, Robert 51, 58, 75
 Pite, William 68, 69
 Pitt, E. W. F. 76
 Pocock, A. Willmer 19
 Poggi, G. 80
 Poletti, L. 80
 Pollen, Mrs Arthur 80-82, 90
 Pollen, Charles 87
 Pollen, Francis 80, 83
 Pollen, Mrs J. H.
 Poore & Co., George J. 61
 Powell, A. J. P. & J. H. Moya 94, 95
 Power, E. 95
 Poynter, A. 96
 Poynter, Sir Ambrose M. 97
 Poynter, Sir Edward 97
 Poynter, E. J. 96
 Poyntz, W. 119
 Price, F. G. 98
 Price, Uvedale 118
 Primaudaye, Lucy La 86
 Pudsey, Sir R. 143
 Pullan, R. P. 48, 107

 Radford, David 111
 Raffles Davison, T. 17, 35
 Raikes, The Rev. H. (perhaps Richard) 144
 Raschdorff, J. C. 112
 Rattee & Kett, Messrs 105
 Rawlinson, Charles William 104
 Rawlinson, Curwen Vaughan 104
 Redfern, Miss Phillis 112
 Reed, A. 64, 67, 68
 Reilly, Sir Paul 114
 Rendel, Mr 128
 Rendel, A. M. 128
 Rendel, Sir Alexander Meadows 126
 Rendel, Dr Arthur B. 127
 Rendel, Stuart 128
 Rendel, W. S. 128
 Repton, George S. 117
 Repton, Guy, bequest 114-117, 120-122
 Repton, The Rev. R. 15, 120, 121
 Reynolds, W. Bainbridge 106
 Ricardo, Arthur 127
 Ricardo, Mrs Halsey 126-128
 Richards, H. W. 62
 Richardson, C. J. 132
 Richardson, Jonathan Jnr 109
 Rider, William Robert 62
 Ridge, Mrs 22
 Ridge, Alfred M. 147
 Riland, The Rev. J. 145
 Ripon, 1st Marquess of 87
 Risbee, F. M. 100
 Roberts, H. V. Molesworth 147
 Roberts, Henry 173
 Roberts, I. (or J.) B. 148

 Robertson, D. S. 133
 Robertson, Sir Howard 148
 Robertson, W. 111
 Robins, E. C. 148
 Robinson 21
 Roelandt, L. J. A. 149
 Roelandt, Louis 150
 Rogerson, H. 150
 Roome, Ernest A. 101
 Roper, J. F. W. 152
 Rose, Joseph 153
 Roumieu, G. St A. 156
 Rovere, Giulio della 168
 Rowland Pierce, Stephen 33, 50, 54, 56-58
 Rowley, A. J. 49
 Rumford, Count 117
 Russell & Co. 10
 Russell, R. T. 174
 Ru... things 157
 Rutley, Knight, Frank & 9

 S., J. A. 63
 S., K. & 99, 100
 St Cuthbert's church 95
 Saluzzo, Giacomo 166
 Salvago, Henrico 166
 Salvin Collection 78
 Samuely, F. J. 95
 Sa...n, J. 34
 Sanderson, John 11
 Sandby, Paul 78
 Sandon, A. G. 146
 Sankey, The Rev. P. M. 129
 S Steffano, Antonio Doria, Marchese de 167
 Sapp, Messrs, Mussellwhite & 100
 Sauli, Ottavio 165
 Sayer, C. E. 151
 Scala, Cansignorio della 174
 Scala, Mastino II della 174
 Scamozzi, Vincent 146
 Scoles, J. J. 21, 22, 26
 Scottish Monuments Record 150
 Scott Webster, The Rev. Prebendary Francis 63
 Second, Hampstead Tenants Ltd 30
 Selby & Corderoy, Corderoy 135
 Selby, Edgar H. 135
 Selkirk, Lord 118
 Sexton, H. J., Norwich Arts Trust 55
 Sczincote Collection 120
 Shaw, R. Norman 152
 Sherborne, Lady 85
 Sherborne, Lord 85
 Shillitoe & Morgan 36
 Shillitoe, John 43
 Shillitoe, John & Son 39
 Shillitoe & Son 38
 Shone & Auet 136
 Shrewsbury, Countess of 83, 84
 Shrewsbury, 19th Earl of 83
 Shrewsbury, Lady 84
 Shuttleworth, T. S. 140
 Simpson (?) 101
 Slater, John 56
 Smith, George 140
 Smith, J. A. 151
 Soane, Sir John 133
 Society of Antiquaries 33
 Society of Dilettanti 107-109, 122, 123
 Somers Cocks family 87
 Somerset, Henry 89
 Somerset, Lady Henry 87
 Somma, Tommaso di 93
 Souvestre, Miss 128
 Spencer, The Rev. Benjamin 143
 Spencer, Lord Robert 118
 Spinola, Andrea 164
 Spinola, Daniel 165
 Spinola, Giovanni 164
 Spinola Nicolò 164
 Squanquerillo, Constantino 151

 Stanley, Dean, of Westminster 41
 Steers, W. E. 29
 Stephen, Lady 128
 Stephens & Co. 69
 Stevenson, Fredk 67, 68
 Stewart, James 118
 Stock, Charles 64
 Stonor, C. J. 81
 Stow, Derek 95
 Strachey, Mrs 128
 Stuart 153
 Sturgis, Messrs Young & 129
 Summerson, J. 114-117, 120, 121
 Sussex, Duke of 97
 Swanson, G. E. 73
 Swinburn, Mr 122

 T., J. 99
 Talbot family 84
 Talman, J. 54
 Talman, W. 54
 Tancred, Sir Thomas 156
 Tarney, J. 15, 16, 18
 Tarr 155
 Taylor, Lt-Col. du Plat 31, 78
 Taylor, Charles 118
 Taylor, J. H. 174
 Taylor, James 143
 Taylor, Mr Worsley 103
 Tebbutt, C. B. 156
 Templar, Mrs Laura 98
 Tengbom, Professor 11
 Thanet, Lord 118
 Theatine Fathers 169
 Thomas, Mr & Mrs Geoffrey 109
 Thompson, John 41, 43
 Thornhill, Arthur John 67
 Thornton, S. 119
 Thurlow, The Rev. T. 138
 Tiranti, Alec 19
 Torrance, The Rev. W. J. 104
 Tosta de Bennich, Mlle 10
 Townley, Mr 122
 Townley, Mrs 122
 Tredgold, Thomas 79
 Tremlett, J. D. 73
 Trevelyan, The Rev. Mr 143
 Tripp, H. Alker 54
 Trollope, George, & Sons and Colls & Sons Ltd 125, 126
 Tubbs, Grahame B. 134
 Turner Ltd, Thomas 157
 Turner, Tom 157
 Tursi, Carlo Doria, Duca di 162
 Twisden, Sir Thomas 19
 Tyrrell, Mr 27, 28
 Tugwell, Mr 118

 Underwood, F. 82
 Uxbridge & District Electrical Supply Co. Ltd 157

 Vernon, H. 118
 Victoria & Albert Museum 15
 Victoria, Queen 99
 Viollet-le-Duc 174

 Wadsworth, William & Sons 136
 Walgate, C. P. 62, 65
 Wallbank, James 40
 Wallis, Lord 146
 Walton & Co. Ltd 49
 Ward, G. 118, 119
 Warrington, Richard 92
 Waterman, G. & J. 157
 Waterman, G. F. 157
 Webb, D. 82
 Webber, A. A.
 Webber, Ralph G. 9
 Webster, The Rev. Prebendary Francis Scott 63
 Wellington, Duke of 141

INDEX OF PERSONS & COLLECTIONS

Wesleyan Methodist Hall, Trustees of 136
 Westminster, Dean Stanley of 41
 Westonbirt School 91
 Whatman, James 130
 Whetham (?), S. H. 103
 Wiener, J. 150
 Wigram, The Rev. Sir Clifford 106
 Wilkins, R. 101
 Wilkins, W. 120
 Willett, Mr 118
 William & Sons 127
 Williams, George 67
 Witty, Thomas 83
 Wren, Sir Christopher 56, 124
 Wright, G. F. 102
 Wyatt, James 153
 Wynne Finch, Charles Arthur 88

 Yates, Richard 151
 Yeld, Miss G. M. 174
 Yenn 153
 York, Duke of 133
 Young & Barton 64
 Young & Sturgis, Messrs 129

 Zetland, 2nd Earl of 151, 152

PSEUDONYMS

Calypso 57
 Chichevache 74
 Dizzina 74
 Dunwich 73
 El Dorado - Yo hé trovato 73
 Nala 73, 74
 Pro patria 142
 Usui Civium, Decori Urbium 132

Index of places

1 BRITISH ISLES

Abbotsford (Roxburgh) 81
 Aberystwyth (Cardigan) 114
 Abingdon (Berks) 34, 112
 Adderbury (Oxon) 145
 Albury (Surrey) 119
 Aldenham (Herts) 43, 79
 Aldwinkle All Saints (Northants) 145
 Aldwinkle St Peter (Northants) 145
 Alexander's Farm (Essex) 118
 Alfriston (Sussex) 43
 Algakirk (Lincs) 145
 Alvechurch (Worcs) 145
 Anderton (Lancs) 81
 Anderton Hall (Lancs) 81
 Anstrey 145
 Antony (Cornwall) 119
 Appuldurcombe Park (IoW) 53
 Archway House (Kent) 44
 Arreton (IoW) 17
 Ashby, Great/Magna (Leics) 145
 Ashridge Park (Herts) 77
 Aske Hall (Yorks) 151
 Aspley Wood (Beds) 117
 Assington (Suffolk) 9
 Attingham Park (Salop) 120
 Audley End (Essex) 112
 Aylesbury (Bucks) 43
 Aylesford (Kent) 81

 Baconthorpe (Norfolk) 121
 Bagshot Park (Surrey) 13
 Bailbrook House (Som) 120
 Bainton (Northants) 145
 Balderton (Notts) 145
 Bamburgh Castle (Northumberland) 97
 Barfreston (Kent) 21
 Barholme (Lincs) 17
 Barking (Essex) 10, 145
 Barnack (Northants) 145
 Barneston Manor House (Dorset) 44
 Barnet (Herts) 79
 Barmingham Hall (Norfolk) 121
 Barton Farm (IoW) 117
 Batemans (Sussex) 97
 Baynards Park (Surrey) 138
 Beaconsfield (Bucks) 43
 Beauxfield (Bucks) 43
 Beckford House (Hants) 117
 Beddington 145
 Bedford 43
 Bedminster (Som) 142
 Belbroughton (Worcs) 145
 Bellevue 119
 Belmont House (Herts) 119
 Belton House (Lincs) 81
 Belsay Castle (Northumberland) 96
 Benwell Tower (Northumberland) 79
 Berkswell (Warwicks) 145
 Bexhill (Norfolk) 121
 Bexhill (Sussex) 54
 Biddenham (Beds) 44
 Billingborough (Lincs) 145
 Bilton (Warwicks) 145
 Birkenhead (Cheshire) 138
 Birmingham 145
 Bank premises, Waterloo Street 143
 Cathedral church of St Chad, Bath Street 138
 Church of St Alban The Martyr, Conybere Street 36
 Church of St Barnabas, Erdington 143

Church of St Martin, Bull Ring 139
 Church of St Nicholas, Kings Norton 143
 Church of St Peter, Dale End 143
 Church of St Thomas, Holloway Head 139
 Harborne, church 143
 King Edward VI School, New Street 30
 Missionary guest houses, Selly Oak 58
 Public Office 143
 Society of Arts 143
 Waterloo Street 143
 Birtley (Co Durham) 53
 Bisham Abbey (Berks) 44
 Bishop's Stortford (Herts) 54
 Bitchet Farmhouse (Kent) 45
 Blaby (Leics) 145
 Blackadder House (Berwicks) 31, 78
 Blacknest (Sussex) 72
 Blaise Castle (Glos) 121
 Blickling Hall (Norfolk) 82
 Bloxham (Oxon) 145
 Bolton (Lancs) 143
 Bolton Abbey (Yorks) 17
 Borden Wood (Hants) 127
 Bordesley, Birmingham 36
 Borwick Hall (Lancs) 10
 Boston (Lincs) 145
 Bothenhampton (Dorset) 98
 Bottisham (Cambs) 17
 Bourn (Cambs) 17
 Bourne (Lincs) 145
 Bowood (Wilts) 133
 Bradford (Yorks) 29
 Bradmore (Notts) 59
 Bray (Berks) 44
 Braunston (Northants) 145
 Brede Place (Sussex) 96
 Bridlington (Yorks) 15
 Brighton (Sussex) 34, 127
 Bristol 37, 111, 134, 139, 143
 Broadwater Down (Kent) 153
 Brocket Hall (Herts) 13
 Bromham (Beds) 44
 Bromsgrove (Worcs) 145
 Brympton d'Evercy (Som) 132
 Buckden (Hunts) 139
 Buckinghamshire 98
 Buckminster Park (Leics) 127
 Burgh Hall (Norfolk) 114
 Burnham (Bucks) 44
 Burnley (Lancs) 127
 Burton Bradstock (Dorset) 99
 Burton Manor (Wirral, Cheshire) 59
 Burton Park (Sussex) 120
 Burwash (Sussex) 97
 Burwood (Surrey) 127
 Bury (Hunts) 143
 Bury St Edmunds (Suffolk) 151
 Bushey (Herts) 157
 Bushey Heath (Herts) 153
 Butleigh Court (Som) 32
 Byland (Yorks) 15, 17

Cairness (Aberdeen) 78
 Cambridge, Caius College 60
 Church of St Bene't 17
 Church of St Mary-the-Less 17
 Church of St Michael 17
 Church of St Sepulchre 17
 Corpus Christi College 9
 Downing College 90
 Downing Street 99
 Fitzwilliam Museum 142

Henry Martyn memorial hall 100
 King's College, chapel 121
 Little St Mary's 17
 Medical schools 99
 Mission hall 100
 Old Schools, West Court 37
 St John's College 143
 Trumpington Street 17
 University library 144
 Zoology laboratory
 Camerton Court (Som) 114
 Candie House (CI) 128
 Canford Magna (Dorset) 44
 Canterbury (Kent) 17, 19
 Capel-y-Ffin (Brecon) 12
 Cardiff 134, 137
 (?) Carisbrooke (IoW) 111
 Carlisle (Cumberland) 144, 146
 Carlton (Beds) 44
 Carlton Hall (Cumberland) 146
 Carrigbyrne (Ireland) 30
 Castle Hill (Dorset) 51
 Castletown House (Cumberland) 114
 Caterham (Surrey) 29, 127
 Chaddesley Corbett (Worcs) 145
 Chalfield, Great (Wilts) 96
 Chalk (Kent) 44
 Chantmarle (Dorset) 10
 Cheadle Hulme (Cheshire) 60
 Cheltenham (Glos) 144
 Chenies (Bucks) 82, 83
 Chenies Place (Bucks) 82
 Cherry Hinton (Cambs) 17
 Chester 142, 145
 Chesters (Northumberland) 97
 Chesterton (Cambs) 17
 Chichester (Sussex) 94
 Chingford Green (Essex) 54
 Chipping Norton (Oxon) 114, 145
 Chorley (Lancs) 144
 Christchurch (Hants) 44
 Churchill (Worcs) 145
 Church Knowle (Dorset) 44
 Churchstow (Devon) 111
 Cliveden (Bucks) 34
 Cobham (Kent) 44
 Cobham Hall (Kent) 114, 115, 121
 Cockermouth Castle (Cumberland) 118
 Colchester (Essex) 60
 Colwood House (Sussex) 127
 Cookham (Berks) 44
 Combland's (Sussex) 102
 Corfe Castle (Dorset) 44
 Cookstown (Ireland) 119
 Corringham (Lincs) 111
 Coton (Cambs) 17
 Cotterstock (Northants) 96, 145
 Coventry (Warwicks) 15, 109, 121, 141
 Cowdray Park (Sussex) 10, 119
 Crawley (Sussex) 83
 Crayford (Kent) 115, 121
 Crimbourne Farm (Sussex) 124
 Crow Hall (Som) 119
 Croydon (Surrey) 19
 Cuckfield (Sussex) 127
 Culworth (Northants) 145
 Cusworth Hall (Yorks) 15

Dale End, Birmingham 143
 Dale Park House (Sussex) 151
 Dalkeith (Midlothian) 83
 Deddington (Oxon) 145

INDEX OF PLACES

- Dedham (Essex) 60
Denford (Northants) 145
Dimley Hall 97
Ditchling (Sussex) 49
Dodford (Northants) 145
Douglas (IoM) 34
Dover (Kent) 21
Dover Castle (Kent) 21
Dowingreen House (Berks) 44
Downshay (Dorset) 44
Droitwich (Worcs) 97
Dropmore House (Bucks) 51
Dry Drayton (Cambs) 17
Dublin (Ireland) 29, 83, 139
Duke's Place (Kent) 44
Dumbleton Hall (Glos) 115
Duntish (Dorset) 51
Dunton (Leics) 145

East Anglia 48
Eastbourne (Sussex) 44
Eastbury (Essex) 10
East Cowes (IoW) 118, 119
East Ham (Essex) 44, 145
Eastrop Farm (Wilts) 154
East Sutton Park (Kent) 129
Edinburgh 124, 134
Effingham (Surrey) 49
Elmley Lovett (Worcs) 145
Elstow (Beds) 44
Elsworth (Cambs) 17
Ely (Cambs) 18, 119
Enfield (Middx) 119, 133, 144, 145
Epping Forest (Essex) 45
Erdington, Birmingham 143
Erith (Kent) 155
Escrick (Yorks) 47
Esher (Surrey) 153
Essex 98
Ewelme (Oxon) 44
Exeter (Devon) 51, 148
Exmouth (Devon) 100

Featherstone Castle (Northumberland) 146
Felmersham (Beds) 44
Fen Ditton (Cambs) 18
Fenstanton (Hunts) 18, 145
Fillongley (Warwicks) 145
Finendon (Northants) 145
Follaton House (Devon) 115
Fordingbridge (Hants) 44
Forthrees (Brecon) 12
Fountains Abbey (Yorks) 15
Foxbury (Kent) 45
Foxley (Herefs) 118
Framlingham (Suffolk) 100
Frinton-on-Sea (Essex) 60, 61
Furness Abbey (Lancs) 15, 18

Garendon Hall (Leics) 52
Gerrards Cross (Bucks) 74
Gidea Hall (Essex) 118
Glasgow 88, 139
Glastonbury Abbey (Som) 18
Gloucester 144, 145
Gloucestershire 76, 96
Godalming (Surrey) 138
Gonerby, Great (Lincs) 145
Goodrich Castle (Herefs) 175
Gopsall Park (Leics) 12
Goring Heath (Oxon) 35
Graffham (Sussex) 124
Gransden, Great (Hunts) 18
Grantchester (Cambs) 18
Grantham (Lincs) 44, 145
Gravesend (Kent) 54
Graystones (Hants) 100
Great Ashby (Leics) 145
Great Chalfield (Wilts) 96
Great Gonerby (Lincs) 145
Great Gransden (Hunts) 18
Great Hale (Lincs) 145
Great Harrowden (Northants) 145
Great Oaks (Oxon) 35
Great Peatling (Leics) 145
Great Wigston (Leics) 145
Great Yarmouth (Norfolk) 11
Gregynog (Montgomery) 127
Grendon 145
Grimsby (Lincs) 44
Grittleton House (Wilts) 133
Guernsey (CI) 128
Guildford (Surrey) 124
Guisborough (Yorks) 15

Hacconby (Lincs) 145
Hadzor House (Worcs) 151
Hafod (Wales) 79
Haggerston Castle (Northumberland) 110
Hale, Great (Lincs) 145
Halesowen (Worcs) 145
Halliford (Surrey) 91
Hambleton (Bucks) 44
Hampanett (Glos) 11
Hampreston (Dorset) 44
Hampshire 98
Hampton (Warwicks) 145
Hampton Lucy (Warwicks) 142
Hamstead (IoW) 119
Harborne, Birmingham 143
Harborough (Leics) 145
Hardingstone (Northants) 145
Hardres, Lower (Kent) 144
Hardwick (Cambs) 121
Harefield (Middx) 175
Hare Hatch (Berks) 116
Harlaxton Manor (not Salvin's) (Lincs) 96
Harlech (Merioneth) 49
Harleston (Norfolk) 121
Harpsden cum Bolney (Oxon) 44
Harpton Court (Radnor) 119
Harrold (Beds) 44
Harrow (Middx) 97, 100
Harrowden, Great (Northants) 145
Harston (Cambs) 18
Harting (Sussex) 145
Haslingfield (Cambs) 18
Hatchlands (Surrey) 128
Hawstead (Suffolk) 9
Hawton (Notts) 145
Headington (Oxon) 145
Heaviley (Cheshire) 16
Heckington (Lincs) 145
Hedon (Yorks) 44
Helpringham (Lincs) 145
Hendon (Middx) 145
Hengrave Hall (Suffolk) 96
Henley-on-Thames (Oxon) 44
Hercford 119
Herefordshire 98
Hertfordshire 98
Hever Castle (Kent) 35, 96
Higham Ferrers (Northants) 145
Highclere (Hants) 129
Highcliffe (Hants) 100
High Legh (Cheshire) 118, 119
High Leigh (Herts) 61
Highworth (Wilts) 154
Hilton Park (Staffs) 119
Histon (Cambs) 18, 145
Hoddesdon (Herts) 61
Holt (Norfolk) 100
Home Place (Norfolk) 100
Hope (Salop) 48
Horsforth (Yorks) 37
Horsham (Sussex) 83
Hothfield (Kent) 119
Housesteads (Northumberland) 97
Howden 15

Hull (Yorks) 62, 138
Hurley (Berks) 44
Hursley Park (Hants) 115
Hythe (Kent) 21

Ightham (Kent) 44, 61, 96
Ightham Mote (Kent) 44, 96
Ilkeston (Derbys) 145
Ingestre (Staffs) 83
Isle of Man 98
Isleworth (Middx) 49
Islip (Northants) 145
Ivy Hatch (Kent) 44

Jedburgh Abbey (Roxburgh) 84
Jervaulx Abbey (Yorks) 15
Jordans (Bucks) 49

Kelling Place (Norfolk) 100
Kempston (Beds) 44
Kemsing (Kent) 44
Kent 133
Keyingham (Yorks) 44
Kidlington (Oxon) 145
Kildare Lodge (Som) 30
Kilkenny Castle (Ireland) 84
Killymoon Castle (Ireland) 119
Kingsbury (Warwicks) 145
Kings Norton, Birmingham 143, 145
Kingsthorpe (Northants) 145
Kinson (Dorset) 44
Kingston (Dorset) 115
Kingston-upon-Hull (Yorks) 62, 138
Kirdford (Sussex) 124
Kirkby Lonsdale (Westmorland) 9
Kirkstall (Yorks) 15
Kirton (Lincs) 145
Kitley (Devon) 115
Knowle (Warwicks) 145
Knowle Hill (Berks) 44

Langley Park, Beckenham, London 119
Langport (Som) 128
Langtoft (Lincs) 145
Lapworth (Warwicks) 145
Largs (Ayr) 113
Layer Marney Hall (Essex) 96
Leamington Spa (Warwicks) 151
Lechlade (Glos) 38
Leicester 11, 53, 145
Leigh (Kent) 44
Leigh (Lancs) 150
Letchworth (Herts) 29
Lewes (Sussex) 79
Lincoln 76, 96
Lincolnshire 15, 48
Liphook (Hants) 118
(?) Lissan, nr Cookstown (Ireland) 119
Little Packington (Warwicks) 145
Little Shelford (Cambs) 18
Livermead (Devon) 115
Liverpool 72, 114, 140
Llanelieu (Brecon) 12
Lochalsh (Ross & Cromarty) 62
London 76, 97
 Abbey precinct, Ashburnham House 96
 Addison Road (No.8) 124, 127
 Adelphi 97
 Agincourt Road 62
 Albany Street, Royal Academy of Music 91
 Aldwych 173
 Allenswood, Wimbledon 128
 All Souls' Church Day Schools, Foley Street 66
 Almeida Street 156
 Amalgamated House (old PLA building) 137
 Area around St Paul's cathedral 54
 Arts & Crafts exhibition, Regent Street 128
 Ashburnham House 96
 Astor Estate office, Temple Place 41
 Austin Friars (No.25) 79

[London]

Baker Street, Enfield 144
 Balfour House, Great Titchfield Street 67
 Banqueting House, Whitehall 173
 Barking (Essex) 10, 44, 146
 Barlow Street 101, 102
 Barnet (Herts) 79
 Bartholomew Close (No.62) 97
 Bayswater, chapel 79
 Beckenham (Kent), Langley Park 119
 Bedford Arms, Covent Garden 31
 Belsize estate 129
 Berkeley Square (No.29) 84
 Bexleyheath (Kent), Danson Park 115
 Bishopsgate: Church of St Helen 39
 Leathersellers' Company 19
 Blackfriars 85
 Bloomsbury Street 45
 Bonner Road 11
 Bonner's Fields 11
 Borough Road 79
 Boston Road, Hanwell 64
 Breidenbach's shop, New Bond Street 154
 British Gallery, Pall Mall 132
 British Museum 97
 Brixton Road, Christ Church 63
 Brixton School of Building 62
 Broad Street, Westminster 45
 Brompton Road, church of the Oratory 84
 Brook Street (No.13) 84
 Burlington Arcade 62
 Byron Hill, Harrow (Middx) 100
 Cambridge Terrace, Islington 156
 Camden Square, church of St Paul 11
 Canons (Middx) 53
 Canterbury Road 9
 Carter Lane 47
 Cathedral Approach, City 69
 Chandos Place 132
 Chandos Street 132
 Chapel Street, Brixton 63
 Charing Cross railway station 136
 Chelsea (old) town hall 133
 Chesham Street (No.19) 97
 Chingford Green (Essex) 54
 Chiswick Mall 97
 Churchill Gardens, Pimlico 94
 City of London Hospital for Diseases of the
 Chest, Hackney 11
 Cathedral church of St Paul 80
 Cathedral church of St Saviour, Southwark 146
 Christ Church, Brixton Road 63
 Christ Church, Leyton 64
 Church of All Hallows, Barking, Great Tower
 Street 38
 All Saints, Ennismore Gardens 154
 All Souls, Langham Place 63
 St Augustine, Kilburn 38
 St Bartholomew-the-Great, Smithfield
 97, 145
 St Bridget, Isleworth 49
 St Etheldreda, Ely Place 97
 St Giles-in-the-Fields 9
 St Helen, Bishopsgate 39
 St James Garlickhythe, City 124
 St James, Muswell Hill 111
 St John the Baptist, Potters Bar 32
 St John the Evangelist, Red Lion Square 40
 St Mark, Lewisham 95
 St Martin, Ruislip 154
 St Mary, Greenwich 79
 St Mary, Paddington 77
 St Mary Magdalene, East Ham 44
 St Paul, Camden Square 11
 St Peter, Islington 156
 St Peter, Kennington 40
 St Saviour, Lambeth hall 60
 St Thomas the Apostle, Hanwell 64
 The Holy Trinity, Rotherhithe 111
 The Holy Trinity, Wealdstone 157

The Immaculate Heart of Mary, Brompton
 Road 84
 The Oratory, Brompton Road 84
 Clarendon Road 95
 Cloth Fair, Smithfield 97
 Cobblefield (?), Wimbledon 47
 Cockspur Street (Nos.18 & 19) 153
 College Road 64
 Collingham Gardens 175
 Corpus Christi College mission, Southwark 9
 Corridor, The, Tottenham 120
 County Hall 68, 133, 136
 Covent Garden 31
 Crown Life Assurance Co., New Bridge Street 85
 Croydon, church 79
 Cullands Grove, Enfield 119
 Curzon Street 136
 Danson Park (Kent) 115
 Denbigh Road 79
 Deptford town hall 138
 De Vere Gardens (No.32) 128
 Devonshire Place Mews (No.22) 97
 Dover Street 117
 Downing Street 46
 Dulwich College 64
 Dyott Street 45
 Eastbury (Essex) 10, 44
 East Ham (Essex) 44, 145
 East Sheen, The End House 9
 Eaton Square (No.63) 85
 Edge Street (No.10) 55
 Edgware Road 54, 117
 Ely Place, church of St Etheldreda 97
 End House, The, East Sheen 9
 Enfield (Middx) 64, 119, 144
 Enfield Palace (Middx) 133
 Ennismore Gardens, church of All Saints 154
 Epping Forest (Essex) 54
 Euston Road (No.182) 64
 Euston Square 64
 Exhibition Road, Royal College of Art 69
 Ferndale Road 62
 Festival of Britain 1951 95
 Fife Road, The End House 9
 Fleet Street (No.166) 145
 Foley Street (Nos.18 & 19) 66
 (No.54) 85
 School 66
 Foreign Office, Whitehall 107
 Francis Road, Leyton 64
 Freemasons' Hall, Great Queen Street 97
 Fulham Road (No.33a) 127
 Gaiety Theatre 173
 Garlick Hill, church of St James Garlickhythe
 124
 George Street, Westminster 45
 Gidea Hall (Essex) 118
 Golden Lane estate 55
 Gospel Oak Wesleyan church 62
 Grand Trunk Railway Co. of Canada, Cockspur
 Street 153
 Gray's Inn Lane, school 154
 Gray's Inn Road 154
 Great Eastern Road 66
 Great George Street (No.8) 126
 Great Portland Street (No.126) 67
 Great Queen Street 79, 97
 Great Russell Street, TUC building 55
 Great Titchfield Street 67
 Great Tower Street, church of All Hallows
 Barking 38
 Greenwich 79, 90
 Grocers' Company's hall 48
 Grosvenor Hospital for Women & Children,
 Vincent Square 156
 Hackney 21, 75
 Hampstead Garden Suburb 30
 Hanover Square (No.20) 9
 Hanwell (Middx), church of St Thomas the
 Apostle 64

Harrow (Middx) 97, 100, 101
 Haymarket, Opera House 119
 Hendon (Middx) 145
 Highbury, church 155
 Highgate Cemetery 92
 High Street, Uxbridge 57
 High Street (No.148), Uxbridge 157
 Hill Street (No.8) 85
 Hopkinson's Bank, No.3 Regent Street 115
 Houses of Parliament 142; *see also* Palace of
 Westminster
 Huntsman Street 101, 102
 Hyde Park, cottage 119
 International Exhibition 1862, South Kensington
 129
 Isleworth (Middx), church of St Bridget 49
 Islington 67, 156
 Kennington Lane, church of St Peter 40
 Kensington Gore, Lowther Lodge 152
 Kensington Hall 129
 Kensington Palace Gardens (No.16) 128
 Kew Gardens 50
 Kilburn Park Road, church of St Augustine 38
 King's College, Strand 140
 Kings Cross railway station 77
 King's Opera House, Haymarket 119
 King's Road, Chelsea 133
 Kingsway 136
 Lambeth bridge 148
 Lambeth Palace 48
 Lancaster Gate (No.44) 128
 (No.69) 128
 Langham Place, church of All Souls 63
 Langley Park, Beckenham 110
 Leathersellers' Company 79
 Lewisham, church of St Mark 95
 Lexham Gardens (No.103) 128
 Leyton (Essex), Christ Church 64
 Lincoln's Inn Fields (No.13) 132
 Lisburne Road 62
 Literary & Scientific Institution, Islington 156
 Little Britain (No.22) 97
 Little Dean's Yard, Ashburnham House 96
 Liverpool Road 156
 Lofting Road, library 67
 London Bridge 79
 London County Council's offices (i.e. County
 Hall) 68, 133, 136
 London, Edinburgh & Glasgow Assurance Co.
 Ltd 64
 London Medical Mission, Short's Gardens 69
 London Road, Harrow 101
 Lower Road 68
 Lowther Lodge, Kensington Gore 152
 Ludgate Hill (No.35) 155
 (No.62) 155
 Lyme Grove 75
 Maiden Lane 132
 Manor Lodge, Harrow 101
 Martin's Bank Ltd, Euston Road (No.182) 64
 Matthew Parker Street 135, 137
 Melbury Road (Nos.15 & 17) 126
 (Nos.55 & 57) 126
 Merchant Taylors' Hall, Threadneedle Street 129
 Methodist Central Hall, Westminster 135, 137
 Milner Square 156
 Monument, City 21
 Morden (Surrey), cottage 86
 Mortimer Street (Nos.42-44) 68
 (No.82) 68
 Mowll Street, Brixton 63
 Muswell Hill, church of St James 111
 National Amalgamated Approved Society,
 Euston Square 64
 National Gallery 46, 47, 79
 National School, St Pancras 156
 Natural History Museum, exhibits 97
 New Bond Street (Nos.144-146) 137
 Shop 154
 New Bridge Street 85

INDEX OF PLACES

[London]

New Cross Road 138
 New Gallery, Regent Street 128
 Norbury, house 152
 Novello & Co. Ltd, Wardour Street 35
 Old Church Street (No.117) 126
 Old Montague Street 68
 Old Street, St Luke's Hospital 21
 (Nos.148-166) 138
 Oratory church, Brompton Road 84
 Paddington Green, church of St Mary 77
 Palace of Westminster 42, 133, 142, 146
 Pall Mall, British Gallery 132
 Park Lane 115
 Park Place 97
 Pembroke College Mission, Southwark 101, 102
 Pilgrim Lodge, Hackney 75
 Pimlico housing scheme 95
 Pinner (Middx), Westfield Park estate 157
 Portland Place (No.1) 53
 (No.66) 69
 Port of London Authority building, Trinity Square 137
 Potters Bar (Herts), church of St John the Baptist 32
 Prince Circus 45
 Princes Street, City 48
 Princes Street, Stepney 68
 Princes Street, Westminster 135, 137
 Priory church of St Mary Overy, remains of 145
 Prudential Assurance Co. office, Ludgate Hill 155
 Queen Anne's Gate (No.34) 97
 Queen's Gate Gardens 130
 Ranelagh chapel, Sloane Square 79
 Reconstruction project 54
 Red Lion Square, church of St John the Evangelist 40
 Regent Street 128
 (No.3) 115
 (Nos.322 & 324) 69
 Regina Hotel, Kingsway 136
 Richmond bridge 15
 Riding House Street, school 66
 Roehampton House 97
 Roehampton Priory 156
 Rotherhithe 68, 111
 Rotherhithe Free Church 68
 Rotherhithe Great Hall 68
 Royal Academy of Music, Albany Street 91
 Royal Aquarium 135
 Royal Botanic Gardens, Kew 50
 Royal College of Art, Exhibition Road 69
 Royal Institute of British Architects building, Portland Place 69
 Royal Naval Hospital, Greenwich 90
 Ruislip (Middx), church of St Martin 154
 Rutland Gate (No.6) 97
 St Bartholomew's Hospital 69
 St Helen's Place 79
 St James's Park 133, 150
 St Luke's Hospital, Islington 21
 St Pancras, school 156
 St Paul's bridge 69, 129, 137
 St Paul's cathedral, area around 54
 St Paul's cathedral choir school 47
 St Peter's School, Islington 156
 St Peter's Street 156
 St Philip's chapel, Regent Street 115
 Salisbury Street 14
 Savile Row (No.23) 69
 Shell Centre, South Bank 148
 Short's Gardens 69
 Sir John Soane's Museum, Lincoln's Inn Fields 132
 Skylon, Festival of Britain 1951 95
 Sloane Square 79
 Smithfield 97, 146
 Society of Arts, Adelphi 97
 South Bank 95, 148

South Kensington, International Exhibition 1862 129
 South Kensington (i.e. Victoria & Albert) Museum 97, 134
 Southwark 101, 102, 146
 Stepney, mission premises 68
 Storey's Gate 135, 137
 Strand 140, 151, 152
 Streatham house 154
 Swain's Lane, Highgate Cemetery 92
 Sydenham 42, 152
 Tallis Street 70
 Temple church 145
 Temple Fortune Lane, Hampstead Garden Suburb 30
 Temple Place (No.2) 41
 Temple Street 70
 Thames, south bank of 72, 95, 148
 The Corridor, Tottenham 120
 The End House, East Sheen 9
 The Treaty House, Uxbridge 44
 Third church of Christ Scientist, Curzon Street 136
 Thornhill Square 67
 Threadneedle Street, Merchant Taylors' Hall 129
 Tottenham (Middx), The Corridor 120
 Town Hall, Chelsea 133
 Townmead Road, workshop 128
 Trades Union Congress memorial building, Great Russell Street 55
 Trafalgar Square, National Gallery 46, 37, 79
 Treaty House, The, Uxbridge 44
 Trinity Square, PLA building 137
 Union Street, school 66
 Uxbridge (Middx) 44, 57, 97, 157
 Uxbridge & District Electrical Supply Co. Ltd 157
 Vauxhall, church of St Peter 40
 Vernon House, Park Place 97
 Victoria & Albert Museum 97, 134
 Victoria Dock 128
 Victoria Embankment 70
 Vincent Square, hospital 156
 Walpole House, Chiswick Mall 97
 Wardour Street (Nos.152-160) 35
 War Office, Whitehall 85
 Waterloo Place (Nos.1 & 2) 115
 Wealdstone (Middx), church of the Holy Trinity 157
 Welbeck Street (No.77) 70
 Wellington Street, Islington 156
 Wesleyan Central Hall, Westminster 135, 137
 Wesleyan chapel, Denbigh Road 79
 Wesleyan chapel, Great Queen Street 79
 Wesleyan school, Westminster 79
 Westfield Park estate 157
 West Ham 66, 128
 West Islington branch library, Lofting Road 67
 Westminster, window details 119
 Westminster Abbey 41, 70, 145, 175
 Westminster Hall, Palace of Westminster 42, 145
 Westwood Hill 42
 Westwood House, Sydenham 42
 Whitehall 85, 107, 137, 173
 Wigmore Street 35
 Wimbledon (Surrey) 47, 128
 Wimpole Street 35
 Wine Office Court (No.7) 70
 Woods Mews, Park Lane 115
 Longleat (Wilts) 116
 Longer Hall (Salop) 118, 120
 Lower Hardres (Kent) 144
 Luton (Beds) 19
 Lutterworth (Leics) 145
 Lyndhurst (Hants) 86
 Lyndhurst (Hants), nr 118
 Madingley (Cambs) 18, 10
 Maidenhead (Berks) 44
 Maidstone (Kent) 44, 96
 Manchester 55, 70

Markenfield Hall (Yorks) 96
 Marlow (Bucks) 44
 Mears Ashby (Northants) 145
 Medmenham (Bucks) 44, 116
 Melville Castle (Midlothian) 79
 Meopham (Kent) 44
 Merly House (Dorset) 119
 Methley (Yorks) 102
 Metheringham (Lincs) 145
 Middleton (Warwicks) 145
 Middlesex 98
 Middleton House (Sussex) 116
 Mid Lavant (Sussex) 102
 Milton (Cambs) 18
 Minehead (Som) 30
 Moccas (Herefs) 119
 Monkton Combe (Som) 71
 Montacute (Som), nr 132
 Moor Park (Surrey) 14
 Morden (Surrey) 86
 Morthams Tower (Yorks) 96
 Morton (Lincs) 145
 Moulton (Northants) 145
 Mount Grace (Yorks) 97
 Muchelney (Som) 10
 Nassington (Northants) 145
 Nether Hall (Essex) 97
 Netley (Hants) 15, 102
 Neville Holt (Leics) 10
 Newark (Notts) 96
 Newbold (Warwicks) 145
 Newcastle upon Tyne (Northumberland) 97
 Newport (IoW) 111
 Newport (Mon) 79
 Newton (Montgomery) 127
 Newton Surmaville (Som) 10
 Norbury 151
 Norden (Lancs) 30
 Norris Castle (IoW) 117, 118
 Northallerton (Yorks) 97
 Northampton 145
 Northamptonshire 15, 76
 Northborough (Northants) 96, 145
 Northchurch (Herts) 116
 Northfield (Warwicks) 145
 Northwood Park (IoW) 118, 119
 Norwich 42, 50, 55, 121, 145
 Nottinghamshire 96
 Nurstead Court (Kent) 96
 Nuttree Hall (Kent) 45
 Oakenoast (Kent) 61
 Oakhampton (Berks) 121
 Oakley (Bucks) 44
 Ockwells Manor (Berks) 44, 96
 Odell (Beds) 44
 Oldbury House (Kent) 44
 Old Soar Manor House (Kent) 45
 Osborne (IoW) 117, 118
 Otford (Kent) 44
 Ottringham (Yorks) 44
 Oulton (Yorks) 50, 140
 Oundle (Northants) 145
 Overchurch (Cheshire) 18
 Ovingdean (Sussex) 97
 Oxford: All Souls' College 145
 Brasenose College 95
 Christ Church 86
 Headington 146
 Magdalen College 119-121
 Merton College 86
 University Museum 86
 Oxfordshire 76
 Oxnead (Suffolk) 118
 Packington, Little (Warwicks) 145
 Packwood (Warwicks) 145
 Paston (Northants) 145
 Paull Holme (Yorks) 44

- Pavenham (Beds) 44
 Peamore House (Devon) 116
 Peatling, Great/Magna (Leics) 145
 Peckham, West (Kent) 44
 Pedmore (Worcs) 145
 Pennyhaugh (Kent) 45
 Penyborsa (?) 106
 Peterborough (Northants) 15, 42, 145
 Pinner (Middx) 157
 Pirbright (Surrey) 128
 Plas Newydd (Anglesey) 92
 Plaxtol (Kent) 45
 Polesworth (Warwicks) 86
 Poole (Dorset) 45, 104
 Pooley Hall (Warwicks) 86
 Postbridge (Devon) 127
 Potters Bar (Herts) 32
 Poulton (Kent) 45
 Preston (Lancs) 140, 144
 Preston Hall (Kent) 81
 Pulborough (Sussex) 102
 Pyrford (Surrey) 10

 Raunds (Northants) 145
 Reading (Berks) 97
 Redlands (Sussex) 127
 Reigate Priory (Surrey) 87
 Rheola (Glam) 116
 Rhyl (Flints) 87
 Richmond (Yorks) 152
 Richmond-upon-Thames 15
 Rickettswood (Surrey) 128
 The Ridge, nr Uley (Glos) 121
 Rievaulx Abbey (Yorks) 15, 18
 Ringstead (Northants) 145
 Ripon (Yorks) 88
 Rippingate (Lincs) 145
 Ripple Court (Kent) 145
 Roche Abbey (Yorks) 15
 Rochester (Kent) 76, 98, 145
 Rock (Worcs) 145
 Rodbourne (Wilts) 87
 Roker (Co Durham) 102
 Rolleston (Notts) 145
 Rose Castle (Cumberland) 144
 Rottingdean (Sussex) 97
 Rougham (Suffolk) 18
 Rugby (Warwicks) 145
 Ruislip (Middx) 154
 Ruscombe (Berks) 45
 Rushton Hall (Northants) 132

 Saffron Walden (Essex) 18
 St Mary's Isle (Kirkcudbright) 119
 St Nicholas (church of?) 151
 St Radigund's Abbey (Kent) 45
 Salisbury (Wilts) 75, 97, 145
 Sall (Norfolk) 121
 Sandbeck Park (Yorks) 14
 Sandford Orcas (Dorset) 10
 Sandgate (Kent) 116
 Sandhurst (Kent) 145
 Sandridge Park (Devon) 121
 Sandwich (Kent) 76
 Sarsden (Oxon) 116
 Sarsden House (Oxon) 116
 Sarsgrove (Oxon) 116
 Seal (Kent) 45
 Selby (Yorks) 15
 Selly Oak, Birmingham 58
 Sevenoaks (Kent) 45, 97, 121
 Sezincote House (Glos) 120
 Sheldon (Warwicks) 145
 Shelford, Little (Cambs) 18
 Shepperton (Surrey) 97
 Sherborne (Dorset) 121
 Shipbourne (Kent) 45
 Shiplake (Oxon) 45
 Shireburn Castle (Oxon) 119
 Shirley (Hants) 116

 Shirley (Surrey) 116
 Shoreham (Kent) 45
 Shrewsbury (Salop) 31
 (?) Shrewsbury 106
 Shrubland Park (Suffolk) 14
 Sileby (Leics) 145
 Skelton (Yorks) 18
 Soham (Cambs) 145
 Solihull (Warwicks) 145
 Sonning (Berks) 97
 Southampton (Hants) 97, 117
 South Ease (Sussex) 97
 South Weald (Essex) 121
 Southwell (Notts) 145
 South Wraxhall (Wilts) 10
 Spring Park (Glos) 120
 Staines (Middx) 55
 Stamford (Lincs) 96, 145
 Standen, nr East Grinstead (Sussex) 128
 Stanningley (Yorks) 150
 Stanton Court (Glos) 127
 Stanton Harcourt (Oxon) 145
 Stapleford (Cambs) 18
 Starborough House (Warwicks) 134
 Stevington (Beds) 45
 Stockport (Cheshire) 16
 Stoke-on-Trent (Staffs) 29
 Stoke Poges (Bucks) 45
 Stoke Prior (Worcs) 145
 Stone (Kent) 76
 Stratford-upon-Avon (Warwicks) 58, 97
 Stretham (Cambs) 18
 Studland (Dorset) 45
 Studley (Warwicks) 145
 Studley Royal (Yorks) 87
 Suffolk 96
 Sundridge (Kent) 71
 Surrey 98
 Sussex 98
 Sutterton (Lincs) 145
 Swanage (Dorset) 45
 Swaton (Lincs) 145
 Swell, Upper (Glos) 10
 Swineshead (Lincs) 145

 Taplow (Bucks) 45
 Taunton (Som) 79
 Tean (Staffs) 29
 Temple Balsall (Warwicks) 145
 Temple Ewell (Kent) 71
 Tettenhall (Staffs) 145
 Tettenhall Wood (Staffs) 140
 Teversham (Cambs) 18
 Tewkesbury (Glos) 76, 145
 Thame (Oxon) 96
 Thame Park (Oxon) 76, 145
 The Ridge (Glos) 116
 Thornbury Castle (Glos) 10
 Thornliebank House, Glasgow 88
 Tintern (Mon) 15, 18
 Tir Fose Rees (Brecon) 12
 Townley Hall (Ireland) 78
 Trumpington (Cambs) 18
 Truro (Cornwall) 35, 43
 Turvey (Beds) 45
 Turville (Bucks) 45

 Uley (Glos) 116
 Upper Swell (Glos) 10
 Upton 145
 Uxbridge (Middx) 57, 97, 157

 Vinters (Kent) 130
 Virginia Water (Surrey), nr 117
 Voelas (Denbigh) 88

 Wakefield (Yorks) 35
 Wales 96
 Walmer (Kent) 72, 145
 Waltham Abbey (Essex) 113
 Waltham Holy Cross (Essex) 113
 Waltham St Lawrence (Berks) 45
 Waltham, White (Berks) 45
 Walton 140
 Walton-on-Thames (Surrey) 97
 Wanstead, (Essex) 79
 Wantage (Berks) 43
 Warfield (Berks) 45
 Warley (Essex) 121
 Warmington (Northants) 96, 145
 Warwick Castle (Warwicks) 121
 Warwickshire 76
 Wasperton (Warwicks) 142
 Waterloo (Lancs) 16
 Watts Cross (Kent) 44
 Welling (Kent) 117
 Wellingborough (Northants) 145
 Wells (Som) 18, 121
 Wentworth (Surrey) 117
 Weobley (Herts) 97
 West Bay (Dorset) 102, 103
 Westgate (Surrey) 128
 West Grinstead (Sussex) 29
 West Grinstead Park (Sussex) 119
 Weston (Notts) 48
 Westonbirt House (Glos) 91
 Weston-in-Gordano (Som) 76
 West Peckham (Kent) 44
 Weybridge (Surrey) 154
 Wexford (Ireland) 30
 Whalley (Lancs) 103
 Whippingham (IoW) 118
 Whitby (Yorks) 15, 18
 Whitchurch (Hants) 45
 White Waltham (Berks) 45
 Whitfield (Kent) 72
 Whittlesford (Cambs) 18
 Widworthy Court (Devon) 117
 Wigston All Saints (Leics) 145
 Wigston Magna (Leics) 145
 Wilden (Worcs) 97
 Willingham (Cambs) 145
 Willoughby (Leics) 145
 Wilton House (Wilts) 88
 Winchester (Hants) 98, 117, 121, 145
 Winchester College (Hants) 36, 103, 117
 Windermere (Cumberland) 30
 Windsor (Berks) 45
 Winwick (Northants) 140
 Wisborough Green (Sussex) 127
 Witley Court (Worcs) 117
 Woburn (Beds) 118
 Woburn Abbey (Beds) 117
 Woking (Surrey) 36, 175
 Wollaton (Notts) 145
 Wolterton Hall (Norfolk) 117
 Wooburn (Bucks) 45
 Woodburn (Midlothian) 83
 Woodchester (Glos) 120
 Woodside House (Bucks) 82
 Woolbeding (Sussex) 119
 Wooley (Wilts) 119
 Worcester 97, 145
 Worthing (Sussex) 72
 Worth Matravers (Dorset) 45
 Wraxhall, South (Wilts) 10
 Wrotham (Kent) 45
 Wyberton (Lincs) 145

 Yardley (Warwicks) 145
 Yarmouth, Great (Norfolk) 11
 Yateley (Hants) 45
 York 15, 18, 149
 Yorkshire 48

2 OTHER COUNTRIES

- Aalst (Belgium) 149
 Abu Simbil (Egypt) 21
 Affedunia 22
 Agrigento/Agrigentum (Sicily) 23, 57
 Albano (Italy) 23
 Albano, Lake of 57
 Alexandria (Egypt) 22
 Alost (Belgium) 149
 Amalfi (Italy) 90
 Amara 22
 Antwerp/Anvers (Belgium) 149
 Aosta (Italy) 23
 Aosta, Val d' (Italy) 146
 Ariccia (Italy) 23
 Arles (France) 52
 Athens (Greece) 47, 48, 122, 146
 Auckland (New Zealand) 34
 Augsburg (Germany) 76
 Avignon (France) 97
 Awka (Nigeria) 58
 Bamberg (Germany) 75, 76
 Belgium 97, 152
 Berlin (Germany) 12
 Bernières-sur-Mer (France) 30
 Bologna (Italy) 97
 Boulogne (France) 20
 Brisbane (Australia) 34
 Brunswick (Germany) 23
 Brussels/Bruxelles (Belgium) 149
 Buena Vista (Mexico) 127
 Caen (France) 96
 Cap d'Antibes (France) 34
 • Calcutta (India) 59, 82 •
 Capua (Italy) 52
 Carentan (France) 30
 Carrara (Italy) 48
 Cascina (Italy) 80
 Caserta (Italy) 23
 Catania (Sicily) 23
 Châlons-sur-Marne (France) 76
 Chartres (France) 48
 Constantinople (Turkey) 107
 Cori/Cora 23
 Cremona (Italy) 23
 Crete 122
 Cuma (Italy) 146
 Czechoslovakia 76
 Delos (Greece) 122
 Denderah 22
 Derr 22
 El Dakka 22
 El Sibaiya 22
 Entebbe (Uganda) 60
 Evreux (France) 30
 Fiesole (Italy) 97
 Florence (Italy) 24, 80, 91, 97
 Fontainebleau (France) 134
 France 76, 98, 109, 146
 Gand (Belgium) 33, 149, 150
 Garf Hussein 22
 Gebel Silsileh 22
 Geelong (Australia) 79
 Genoa (Italy) 24, 91, 92, 159-170
 Germany 76, 97
 Ghent (Belgium) 33, 149, 150
 Gisors (France) 96
 Gizeh 22
 Gozo (Malta) 28
 Granada (Spain) 28
 Greece 23
 Halle 124
 Hamaxitus (Greece) 108
 • Howrah (India) 82, 125
 Hyères (France) 82
 Istanbul (Turkey) 107
 Italy 96, 97, 109, 147, 152
 Jerusalem 33, 61
 Kalabscha 22
 Kampala (Uganda) 61
 Lake of Albano 57
 Laon (France) 75
 (?)Lille (France) 106
 Lucca (Italy) 97
 Luxembourg 97
 Madrid (Spain) 35
 Malta 122
 Messina (Sicily) 24
 Menton (France) 128
 Milan (Italy) 24, 25, 90
 Miletus (Greece), nr 123
 Montecale (Sicily) 25
 Monte Carlo (Monaco) 97
 Monterosi (Italy) 25
 Montpelier (France) 52
 Mont St Michel (France) 97
 Moscow (USSR) 110
 Mount Etna (Sicily) 96
 Münster (Germany) 76
 Myrhina (Greece), nr 108
 Naples (Italy) 25, 31
 Nemours (France) 134
 • New Delhi (India) 174
 Nîmes (France) 19, 52
 Nissancourt (France) 96
 Norrey 30
 Noto (Sicily) 25
 Nuremberg/Nürnberg (Germany) 75, 76
 Oporto (Portugal) 29
 Orange (France) 52
 Ostia (Italy) 57
 Padua (Italy) 25
 Paestum (Italy) 146
 Palermo (Sicily) 25, 26, 48
 Palestrina (Italy) 26
 Paris (France) 23, 45, 96, 97
 Basilique votive à Jeanne d'Arc 51
 Baths of the Emperor Julian 79
 Chambre des Députés 22
 Church of St Eustache 96
 Halle au blé 122
 Hotel, rue Royale 158
 Palais-Bourbon 52
 Rue de la Harpe, baths 79
 Rue Royale, hôtel 158
 (?)Paris (France) Place St Étienne du Mont 97
 Rue Valette 97
 Parma (Italy) 26
 Philae, Island of 22
 Piacenza (Italy) 26
 Pinchurst (USA) 12
 Pisa (Italy) 26
 Pistoia (Italy) 97
 Place St Étienne du Mont (Paris?) 97
 Pola 52
 Pompei (Italy) 26, 96, 97, 151
 Pont Aren (France) 97
 Pont du Gard (France) 52
 Pontigny (France) 52
 Priene (Greece) 107, 108, 122
 Ratisbon/Regensburg (Germany) 74, 75, 76
 Rheims (France) 76
 Riom (France) 158
 Rome (Italy) 27, 96
 Amphitheatre of Vespasian 52
 Arch of Constantine 19
 Arch of Septimius Severus 52
 Arch of Titus 19, 52
 Banco di Roma 92
 Basilica of S Clemente 31
 Basilica of S Giovanni in Laterano 26
 Basilica of St Peter, Vatican 26, 52
 Church of the Condolti 26
 Church of St Paul outside the Walls (S Paulo fuori-le-mure) 26, 80
 Collegio Scozzese 80
 Colosseum 19, 51, 52
 Forum of Trajan 26
 Forum Romanum 57
 Gardens of Villa Borghese 26
 Julian aqueduct 146
 Mausoleum Hadriani 57
 Palazzo del Principe Franca Villa 27
 Palazzo di Venezia 57
 Palazzo Farnese 26
 Palazzo Massimi 27
 Palazzo Mignanelli 92
 Palazzo Muti Bassi 27
 Palazzo Ruspoli 27
 Palazzo Sachetti 158
 Palazzo Simonetti 92
 Pantheon 19
 Piazza Borghese 27
 Piazza del Popolo 57
 Piazza de SS Apostoli 27
 Piazza S Pietro 27
 Pons Aelius 57
 Ponte Rossi 146
 Statue 19
 Strada Giulia 158
 Temple of Antonius & Faustina 19
 Concord 19
 Giove Tonante 19
 Jupiter Stator 27
 Impriter Tonans 19
 Mars Ultor 27
 Minerva Medica 19
 Peace 19, 52
 the Sun 19, 52
 the Sun & Moon 52
 Venus & Rome 27
 Vesta 19
 Theatre of Marcellus 19
 Trajan's column 19
 Vatican 96, 147
 Vatican museum 27, 92
 Via della Quattro Fontane 80
 Villa Borghese, gardens 26
 (?)Rome (Italy) Mole Adriana 151
 Rothenburg ob der Tauber (Germany) 76
 Rotterdam (Netherlands) 12
 Rouen (France) 23, 96, 122
 (?)Rouen (France) 106
 Rue Valette (Paris?) 97
 Safed (Israel) 71
 Santander (Spain) 10
 São Paulo (Brazil) 29
 Sardinero (Spain) 10
 Schaerbeek (Belgium) 149
 Segesta (Sicily) 27
 Selinunte (Sicily) 27, 28
 Serra 22
 Sicily 96, 97
 Simplon Pass (Switzerland) 174
 Sorrento (Italy) 146
 Spain 98
 Syracuse (Sicily) 28
 Tayfa 22
 Teos (Greece) 107, 108, 122
 Thessaloniki (Greece) 77
 Tivoli (Italy) 19, 28, 51
 Toul (France) 76
 Tsefat (Israel) 71
 Turin (Italy) 28
 Tusculum (Italy) 28
 Udine (Italy) 48
 Ulm (Germany) 76
 Val d'Aosta (Italy) 146
 Valetta (Malta) 28, 57
 Venice (Italy) 28, 75, 97, 146, 174
 Verona (Italy) 19, 52, 174
 Versailles (France) 154
 Vicenza (Italy) 28, 97
 Vienna (Austria) 134
 Wady Halfa (Sudan) 22
 Zaruz (Spain) 111
 Zeebrugge (Belgium) 27

List of plates

- Fig.1 Basil Oliver. Santander (Spain): Design for a house, 1931 [8].16
 Fig.2 Gilles Marie Oppenord. Design for a fountain in Rococo style, 1720s
 Fig.3 Jacobus Johannes Pieter Oud. Berlin: Unexecuted preliminary design for a house at Grunewald, c.1918 [1].2
 Fig.4 Jacobus Johannes Pieter Oud. Pinehurst (N Carolina, USA): Unexecuted preliminary design for a house, c.1931 [2]
 Fig.5 James Paine & Kenton Couse. London, Richmond-upon-Thames: Design for a bridge, c.1774-77
 Fig.6 James Paine. Design for assembly rooms, c.1745-50 [8]
 Fig.7 James Paine. Design for a church in Palladian style, c.1750 [9]
 Fig.8 Edward Graham Paley & Hubert James Austin. Coventry (Warwicks), church of St Michael: Unexecuted preliminary design for a bell tower, 1891 [1].12
 Fig.9 Architectural composition, previously attributed to Giovanni Paolo Panini (the *P. Panini* on the drawing is inscribed by a later hand): *see* Unidentified, Italian C18
 Fig.10 John Woody Papworth. Design for a monument to the foundation of the Graphic Society, 1849 [1]
 Fig.11 Design for a monument, previously attributed to Edward Pierce (or Pearce). Identified (1973) by Mr John Newman as a design (substantially as executed) by Inigo Jones for a monument to Sir Rowland & Lady Cotton, St Chad's church, Norton-in-Hales, Shropshire, c.1610-11 (*see* J. Harris, S. Orgel & R. Strong, *The King's Arcadia: Inigo Jones and the Stuart Court*, catalogue of an Arts Council exhibition, 1973, pp.33-34)
 Fig.12 Frank Loughborough Pearson. Wakefield (Yorks): Design for altar and reredos for the cathedral, 1904 [14]
 Fig.13 Frank Loughborough Pearson. London, St Marylebone: Design for house and shops at the corner of Wimpole and Wigmore Streets, c.1891 [11].1
 Fig.14 Frank Loughborough Pearson. London, Nos.152-160 Wardour Street, Westminster: Design for new building for Novello & Co., 1906 [10]
 Fig.15 John Loughborough Pearson. Cambridge, Old Schools, West Court: Design for completing the W range in Perpendicular style, 1886 [4].11
 Fig.16 John Loughborough Pearson. London, church of St Augustine, Kilburn: Design c.1870 [8].7
 Fig.17 John Loughborough Pearson. London, church of St John the Evangelist, Red Lion Square, Holborn: Design 1874 [10].4
 Fig.18 John Loughborough Pearson. London, church of St Peter, Vauxhall: Design, 1860 [11].2
 Fig.19 John Loughborough Pearson. London, Astor Estate Office, Victoria Embankment: Design, 1893 [12].8
 Fig.20 John Loughborough Pearson. London, Westwood House, Sydenham: Design for remodelling, 1880 [17].2
 Fig.21 Francis Cranmer Penrose & John E. Goodchild. London, Hall for the Worshipful Company of Grocers: Competition design, c.1864
 Fig.22 Jean Henri Alexandre Pernet. Architectural caprice [1]
 Fig.23 Auguste Perret. Paris, Basilique Votive à Jeanne d'Arc: Design, 1926
 Fig.24 Ambrose Phillips. Garendon Hall (Leics): Design for the triumphal arch
 Fig.25 Henry Phillips (attributed to). Leicester, public news room: Unexecuted design, 1837
 Fig.26 Pietro Piazza. Design for a stage set
 Fig.27 Edward Pierce (or Pearce). Design for a monument to a lady
 Fig.28 Stephen Rowland Pierce. Design for airport (?) buildings, 1928 [20]
 Fig.29 Stephen Rowland Pierce. Design for a metropolis, 1942 [27].4
 Fig.30 Arthur Beresford Pite. London, London, Edinburgh & Glasgow Assurance Co. offices, Euston Square, St Pancras: Design, 1906 [32].14
 Fig.31 Arthur Beresford Pite. London, No.82 Mortimer Street, St Marylebone: Perspective drawn by John James Joass, 1897 [42].7
 Fig.32 Arthur Beresford Pite. London, St Bartholomew's hospital: Design for rebuilding, 1904 [47].3

- Fig.33 Arthur Beresford Pite. London, Christ Church, Brixton: Preliminary design, 1896 [26].3
- Fig.34 Arthur Beresford Pite. London, All Souls' Langham Place Girls' & Infants' School, No.126 Great Portland Street, St Marylebone: Design for a doorway, 1907 [36].2
- Fig.35 Arthur Beresford Pite. London, Old Montague Street, Stepney: Design for mission premises, c.1891 [43].7
- Fig.36 Arthur Beresford Pite. London, Short's Gardens, Westminster: Alternative design for premises for the London Medical Mission, c.1890 [50].2
- Fig.37 Arthur Beresford Pite. Imaginary study [86]
- Fig.38 James Playfair. Melville Castle (Midlothian): Copy of a view engraved by W. Angus [12]
- Fig.39 William Porden. Cambridge, Downing College: Unexecuted design for the N front, 1805 (No.17)
- Fig.40 Design for a building in Indian style. Previously attributed to William Porden and misidentified as a design for the Prince of Wales's riding house & tennis court at Brighton. *See* Unidentified, English, late C18
- Fig.41 Arnold Joseph Philip Powell & John Hidalgo Moya. Oxford, Brasenose College: Design for new building, 1959 [5].10
- Fig.42 Architectural fantasy previously attributed to Lodovico Pozzetti (1782-1854). Identified as a copy of a design by Pietro Gonzaga, made by an unidentified Bolognese artist (*see* W. Jeudwine, *Stage designs*, 1968, pp.50-51)
- Fig.43 Edward Schröder Prior. Bournemouth (Dorset), church of the Holy Trinity: Alternative preliminary design, 1884 [1].1
- Fig.44 Edward Schröder Prior. Cambridge, Medical Schools, Downing Street: Alternative design, 1900 [3].5 (part)
- Fig.45 Edward Schröder Prior & Arthur Grove. Poole (Dorset), church of St Osmund, Parkstone: Design for the completion of nave and aisles, 1913 (No.4)
- Fig.46 Edward Schröder Prior. Roker (Co Durham), church of St Andrew: Design essentially as built, 1905 [17].12
- Fig.47 Edward Schröder Prior. West Bay (Dorset), lodging houses and The Lost Sailor hotel: Design [19]
- Fig.48 August Welby Northmore Pugin. Bolton Abbey (Yorks), priory church of St Cuthbert & St Mary: Cartoon for stained glass of 'The Angels appearing to the Shepherds', 1851, a quatrefoil from the six windows which contain scenes from the life of Christ; windows were executed in 1853 to Pugin's designs by J. G. Crace
- Fig.49 Augustus Welby Northmore Pugin. Garendon (Leics): Unexecuted design for a RC church, perspective from the SE, 1842, p.3 of the presentation volume made for Ambrose Lisle Phillipps
- Fig.50 Augustus Welby Northmore Pugin. Garendon (Leics): Unexecuted design for a great moated country house, bird's-eye view of the house seen from the entrance, 1841, p.15 of the presentation volume made for Ambrose Lisle March Phillipps
- Fig.51 Augustus Welby Northmore Pugin. Edinburgh: Unexecuted design for a cathedral, perspective of Lady chapel, 1849
- Fig.52 Augustus Welby Northmore Pugin. London, Westminster, Houses of Parliament: Design for heraldic glass in the Royal Gallery, c.1846
- Fig.53 Augustus Welby Northmore Pugin. Scarisbrick Hall (Lancs): Design, as executed, gable and bay window, W wing, 1837
- Fig.54 August Welby Northmore Pugin. Christchurch (Hants), priory church of the Holy Trinity: Preliminary design for a communion table, 1830
- Fig.55 Augustus Welby Northmore Pugin. Metalwork design for knockers, 1832
- Fig.56 Augustus Welby Northmore Pugin. Illustration of a priest administering Extreme Unction, probably for a projected book, *The Church of our fathers*, on the ceremonies and customs of the medieval Catholic Church, c.1836
- Fig.57 Augustus Welby Northmore Pugin. Basle (Switzerland), cathedral: View, plan and details of cloister, 1845, volume of topographical sketches, *Germany and Switzerland*, III, f.53
- Figs.58 & 59 Design for a casino previously attributed to Giacomo Quarenghi: *see* Unidentified, English, late C18
- Fig.60 Agostino Ramelli. Drawing of a siege machine, prepared for publication in *Le Diverse et Artificiose Machine...*, 1588
- Fig.61 Vincenzo dal Rè. Design for a stage set

NOTE

In the course of cataloguing drawings for the O-R volume it became apparent that new accessions of Pugin drawings, among other factors, made it possible to compile a separate volume devoted to the work of the Pugin family. Illustrations having been prepared some time before cataloguing work began, it was not possible to withdraw these (and other now redundant) reproductions. The drawings of A. C., A. W. N. and E. W. Pugin are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series.

- Fig.62 Biagio Rebecca (attributed to). Design for a ceiling, possibly for the chapel at Audley End (Essex)
- Fig.63 William Reid. Design for a steeple, 1795 [3].1
- Fig.64 Design for a thatched earth-closet, probably prepared for publication, previously attributed to William Reid: *see* Unidentified, English, early C19
- Fig.65 George Stanley Repton. Liphook (Hants), Hollycombe House: S elevation of the design by John Nash, before 1805 [47], f.58
- Figs.66 & 67 John Adey Repton (delin). Blaise Hamlet (Glos), the Double Cottage: Plan & perspective [3].1 & 2
- Fig.68 George Stanley Repton. Cobham Hall (Kent): Design for a rustic dairy shed [6]
- Figs.69 & 70 George Stanley Repton. Killymoon Castle (Co Tyrone, Ireland): Plan and elevation of the design by John Nash, c.1803 [47], ff.22v & 23
- Fig.71 George Stanley Repton & John Nash. London, King's Opera House, Haymarket Westminster: Design for remodelling, 1816 (No.2)
- Figs.72 & 73 George Stanley Repton. Kitley House (Devon): Design for remodelling – drawing with flier down showing view of the existing early Georgian front; the same drawing with flier up showing the proposed refacing [13].5
- Figs.74 & 75 Humphry Repton. Langley Park (Kent): Design for improvements to the grounds – view with before and after treatment indicated by a flier [1].21
- Fig.76 John Adey Repton & Humphry Repton. Crayford (Kent): Unexecuted design for a workhouse [2].2
- Fig.77 John Adey Repton. Oxford, Magdalen College: Unexecuted design for Gothicizing the front of the President's lodging, c.1801 [6]
- Fig.78 John Adey Repton. Design for a trelliswork conservatory [9]
- Fig.79 Nicholas Revett. Drawing, prepared for the engraver, of the order of the Temple of Minerva Polias at Priene, published in *Ionian antiquities*, Vol.I, ch.II, pl.3, 1769
- Fig.80 Halsey Ralph Ricardo. Design for cast iron fireplaces for Longden & Co., 1899 [12]
- Fig.81 Halsey Ralph Ricardo. London, Nos.15 & 17 (now Nos.55 & 57), Melbury Road, Kensington: Perspective [7]
- Fig.82 Halsey Ralph Ricardo. London, No.8 Great George Street, Westminster: Design for remodelling, 1887 [6]
- Fig.83 Charles James Richardson. Vinters (Kent): Design for additions for James Whatman, 1850 [7].5
- Fig.84 Charles James Richardson. Design for a marble chimneypiece, 1850 [11]
- Fig.85 Edwin Alfred Rickards, Henry Vaughan Lanchester & James S. Stewart (Lanchester, Stewart & Rickards). Kingston-upon-Hull (Yorks), Town Hall: Preliminary study of tower for competition design, 1903 [3].2
- Fig.86 Thomas Rickman. Birmingham, church of St Martin, Bull Ring: Design for refacing & restoration, 1820 [4].1
- Fig.87 Thomas Rickman. Birmingham, church of St Thomas, Holloway Head: Design, 1825 [5].2
- Fig.88 Thomas Rickman & Richard Charles Hussey. Cambridge, Fitzwilliam Museum: Competition design for the staircase, 1834 [1].8
- Fig.89 Thomas Rickman. Tettenhall Wood (Staffs): Design for a house for Miss Hinckes, 1831 [17].2
- Fig.90 Thomas Rickman. Design for a monument to Richard Gwilym, 1820 [29]
- Fig.91 Joseph Rose the Younger. Details of plaster friezes, probably prepared for publication, 1782 (f.71)
- Fig.92 Howard Morley Robertson. Imaginary design for a museum, 1922 [2]
- Fig.93 Robert Louis/Lewis Roumieu & Alexander Dick Gough. London, church of St Peter, Islington: Design for alterations & additions, c.1842-44 [2]
- Fig.94 Robert Louis/Lewis Roumieu. London, Gray's Inn Lane: Design for a school, c.1856 [6].1
- Fig.95 Robert Louis/Lewis Roumieu & Alexander Dick Gough. London: Design for a church at Highbury [1]
- Fig.96 Robert Louis/Lewis Roumieu & Alexander Dick Gough. London, Literary & Scientific Institution, Islington: Design c.1835 [7].9
- Fig.97 Robert Louis/Lewis Roumieu. Design, for a church [23]
- Fig.98 Robert Louis/Lewis Roumieu. Design for a church in Gothic style, c.1862 [14].1
- Fig.99 Robert Louis/Lewis Roumieu. Design for a house in Italianate style [30]

LIST OF PLATES

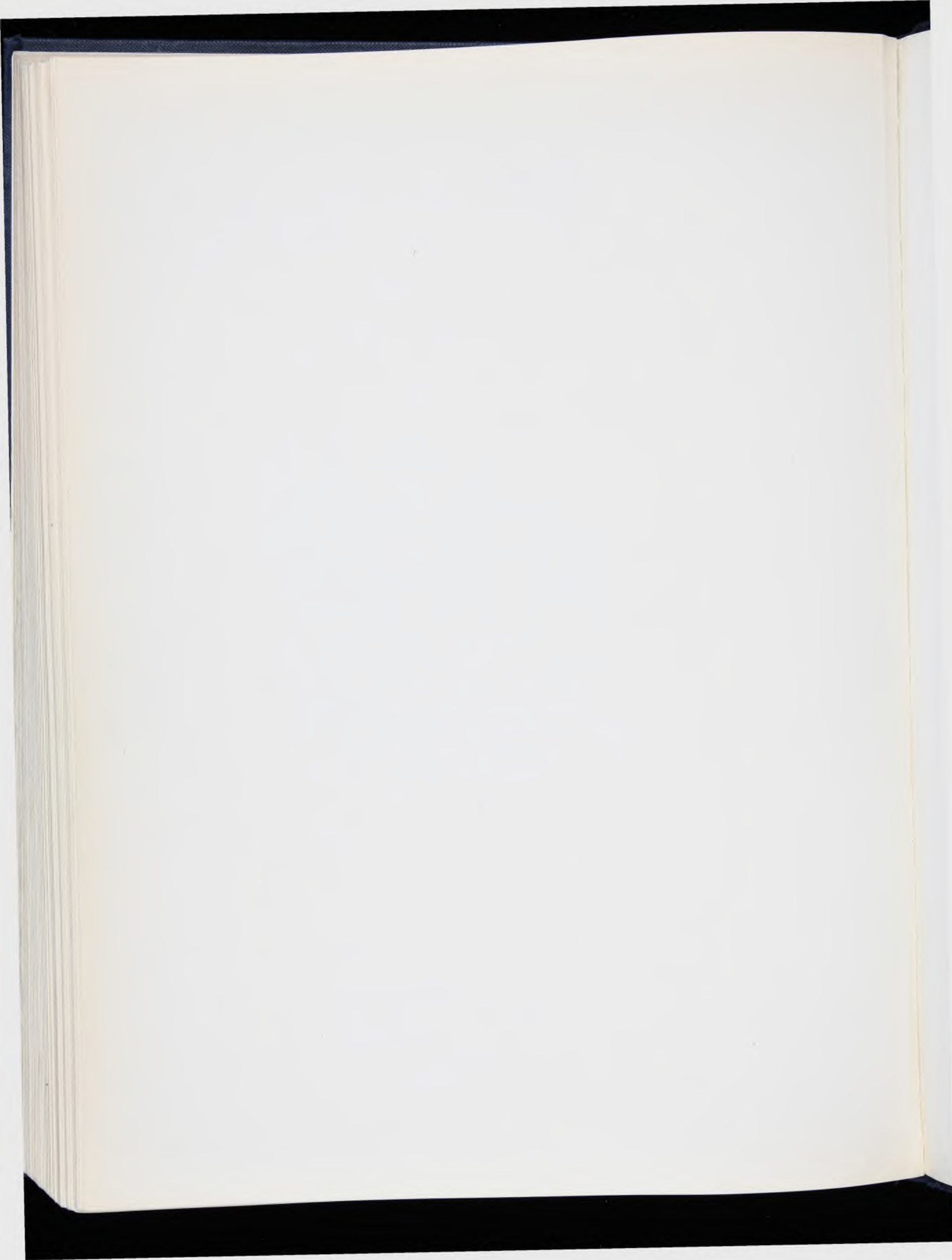
Fig.100 Pierre Rousseau. Design for a public building [9]

Fig.101 Peter Paul Rubens. Genoa (Italy), Palazzo del Sigr Antonio Doria, Marchese de S Stefano: Elevation of principal façade [2].XIV.42

Fig.102 Peter Paul Rubens. Genoa (Italy), Palazzo del Sigr Francesco Grimaldo: Elevation of principal façade [2].XVI.48

Fig.103 Peter Paul Rubens. Genoa (Italy), Palazzo del Sigr Henrico Salvago: Elevation of principal façade [2].XI.33

Plates



VALDENNOJA HOUSE CABO MENOR
SARDINERO SANTANDER SPAIN



WEST ELEVATION



SOUTH ELEVATION

DRAWING No. 10
SCALE 1/4" = 1'

PAUL OVER PAISA
ARCHITECT
LONDON
APRIL 1895

Fig. 1



Fig. 2

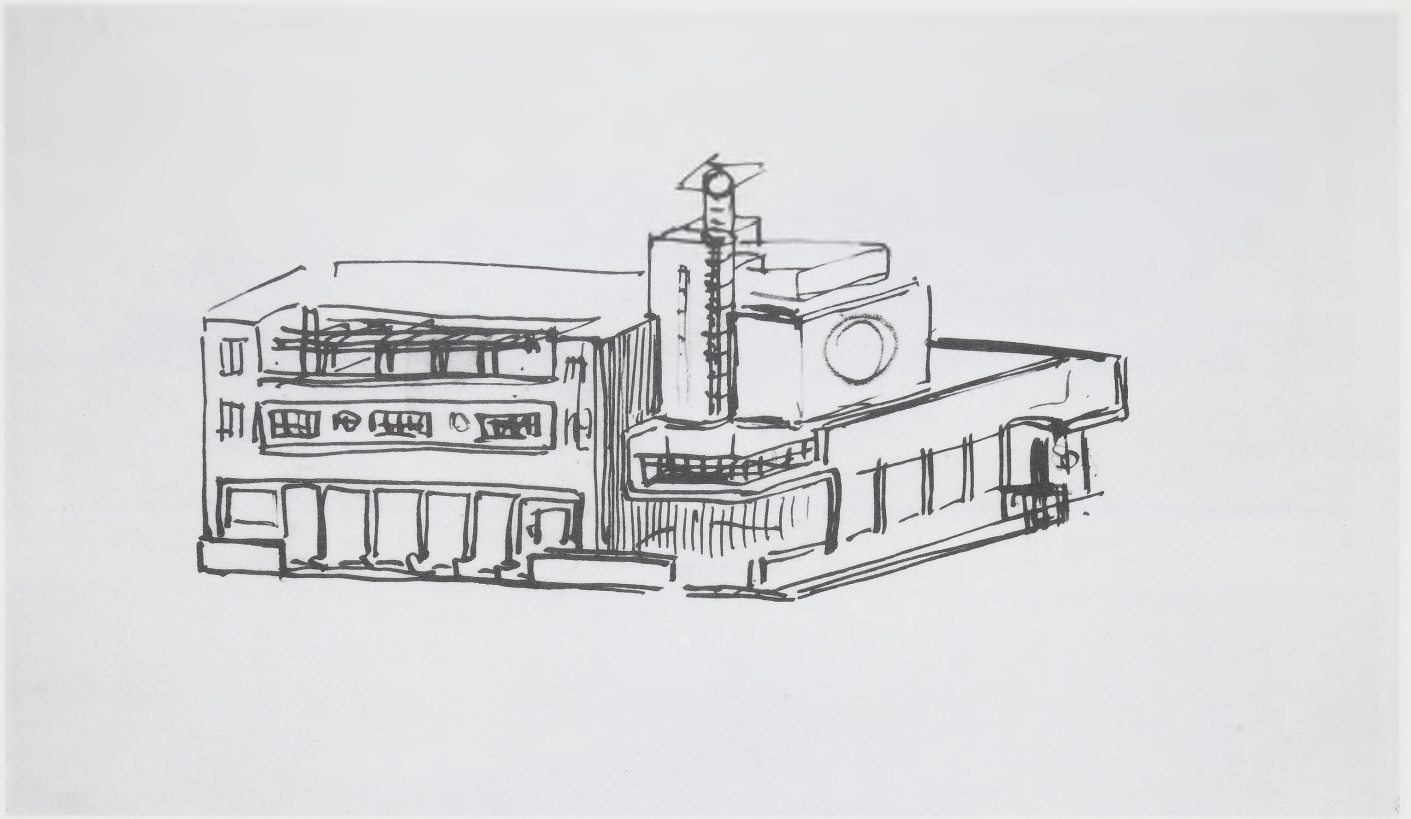


Fig. 3

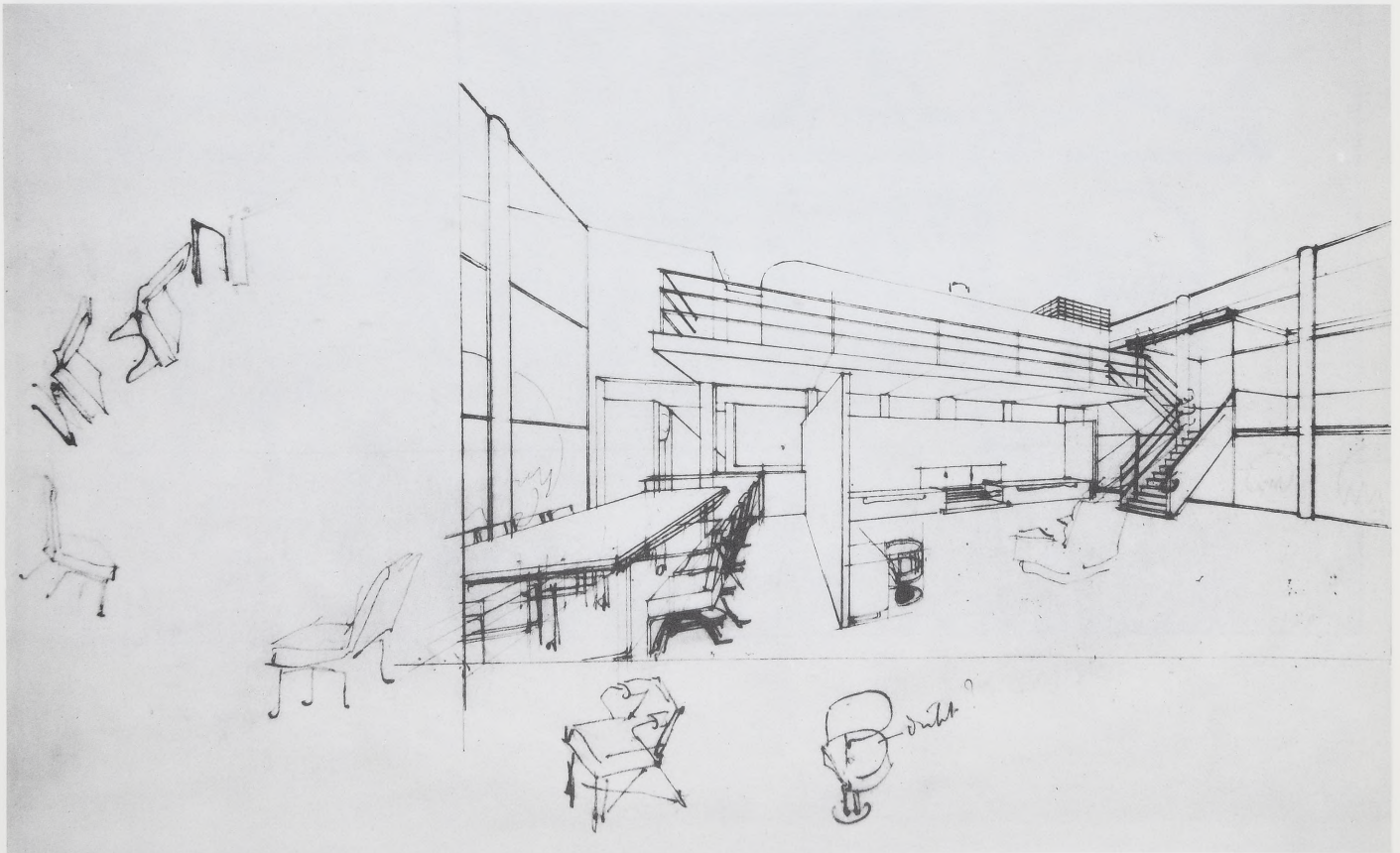


Fig. 4

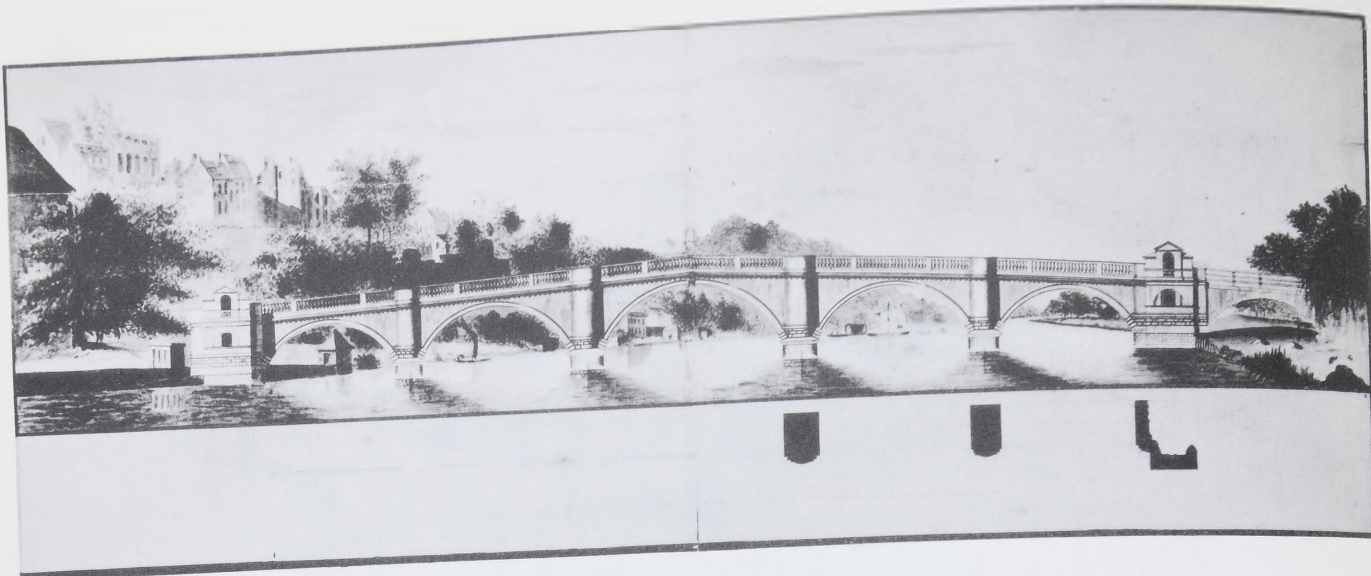


Fig. 5

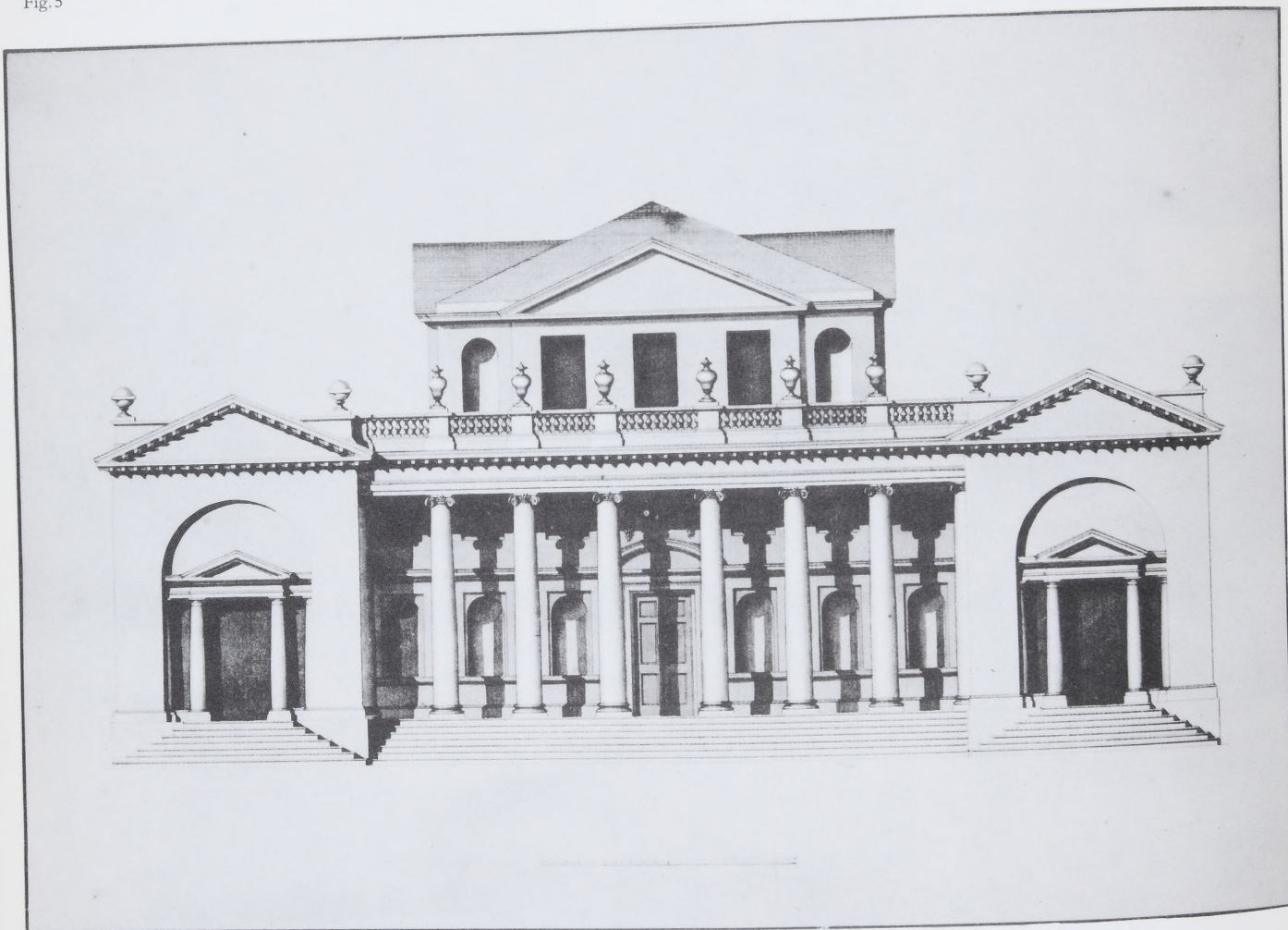


Fig. 6



Fig. 7



Fig.8



Fig. 9

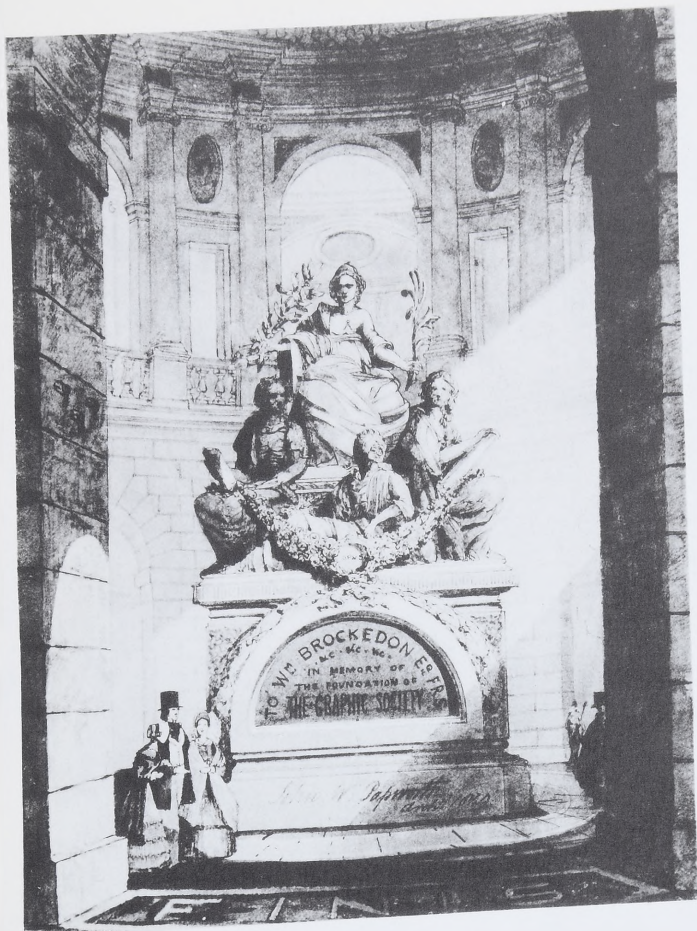


Fig. 10



Fig. 11

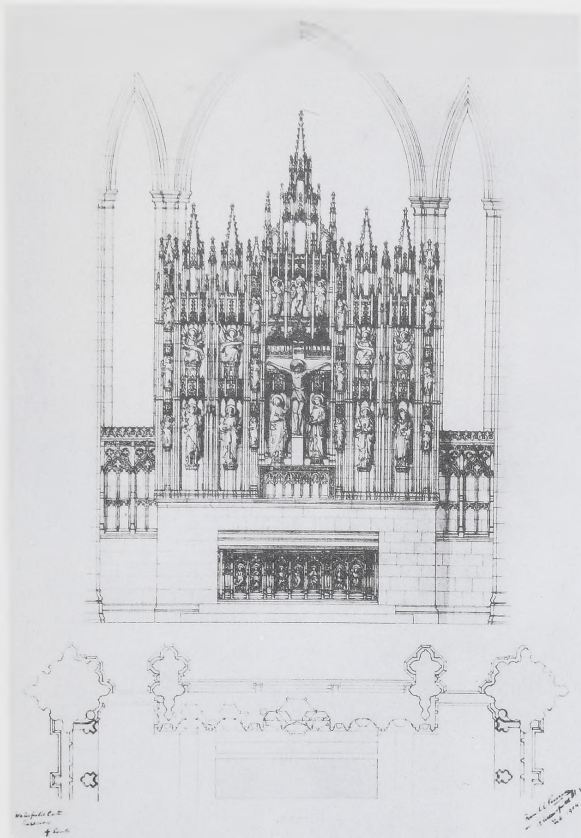


Fig. 12



Fig. 13



Fig. 14



Fig. 15

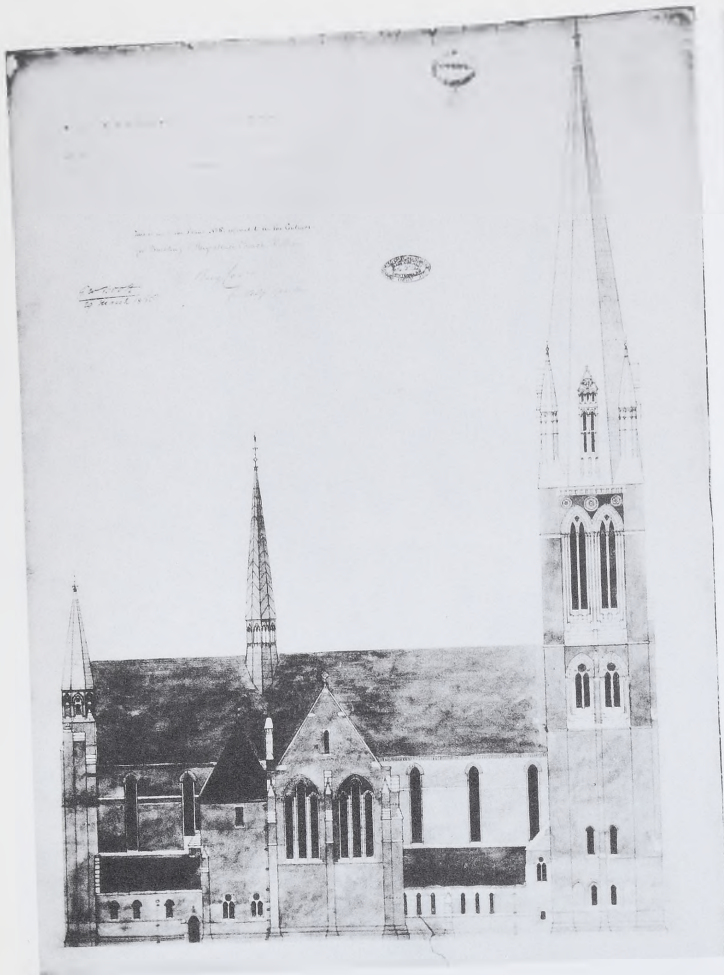


Fig. 16



Fig. 17

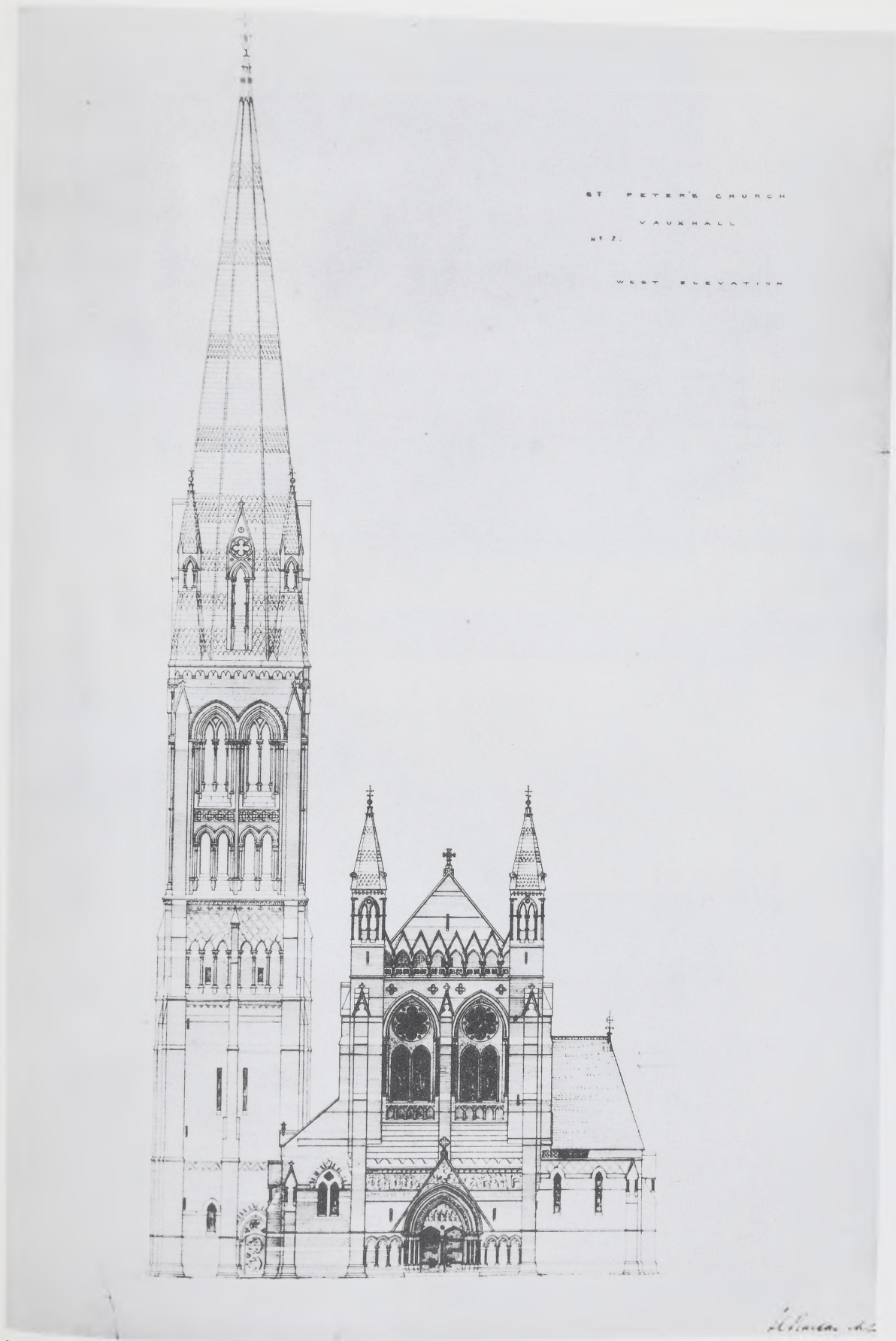


Fig. 18

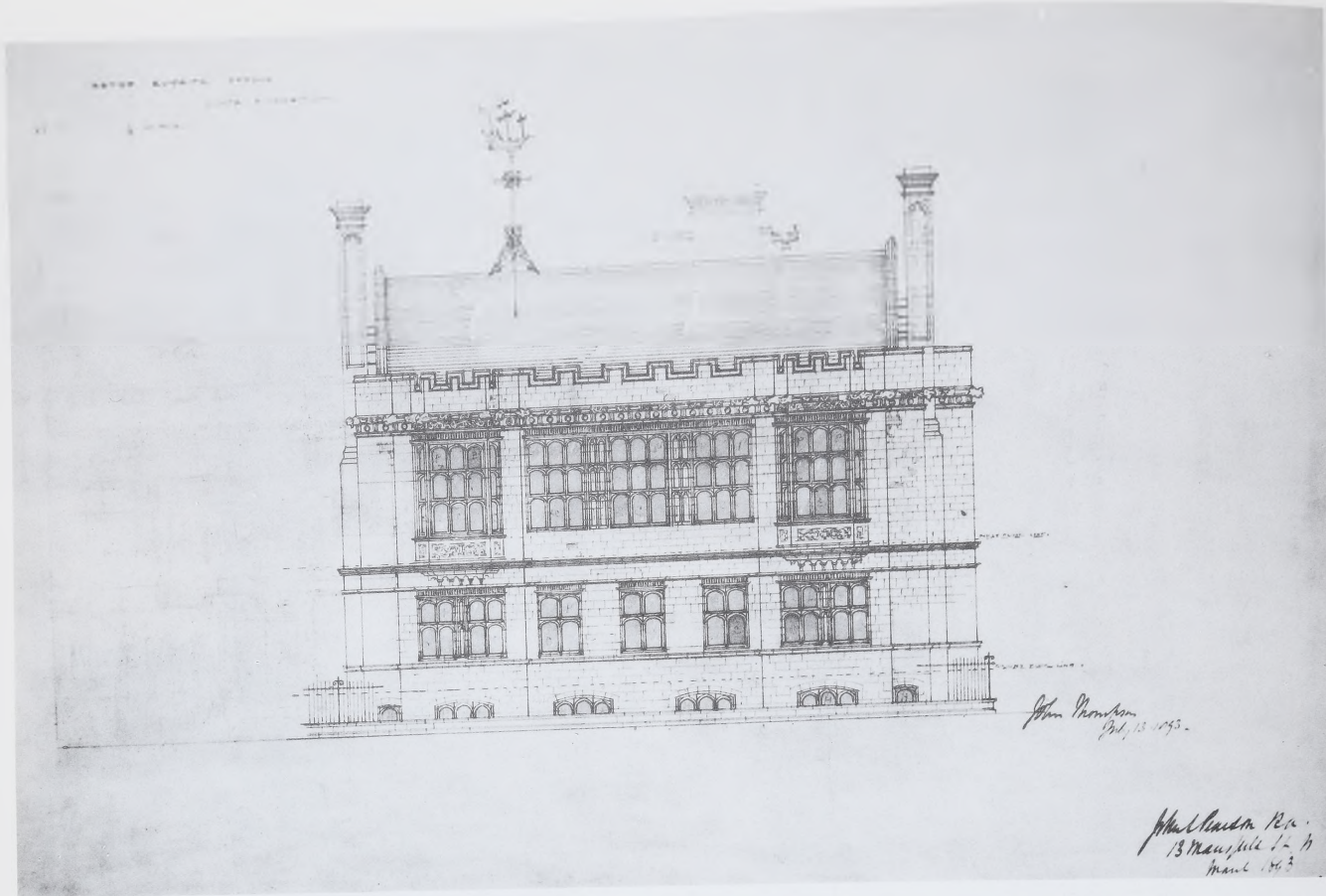


Fig. 19

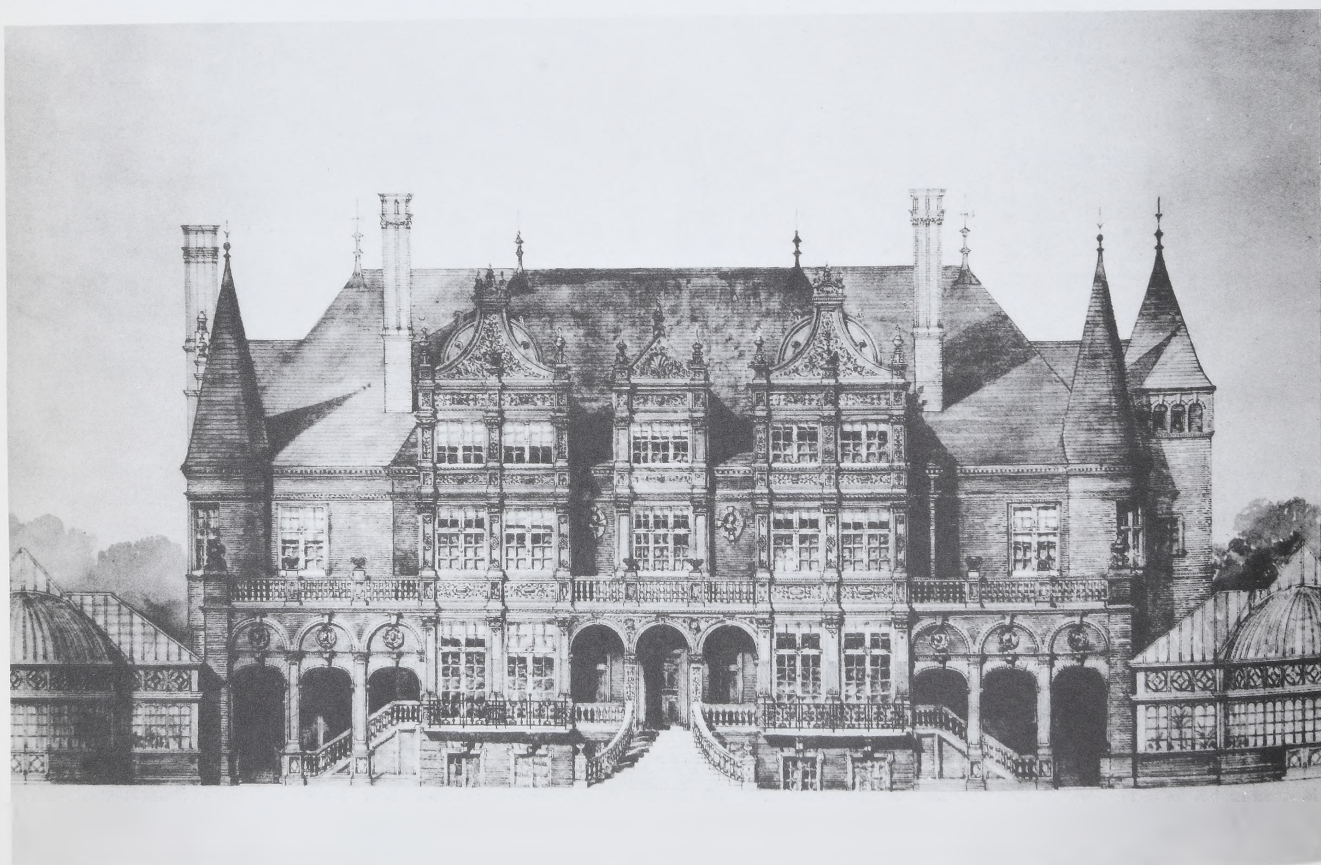


Fig. 20

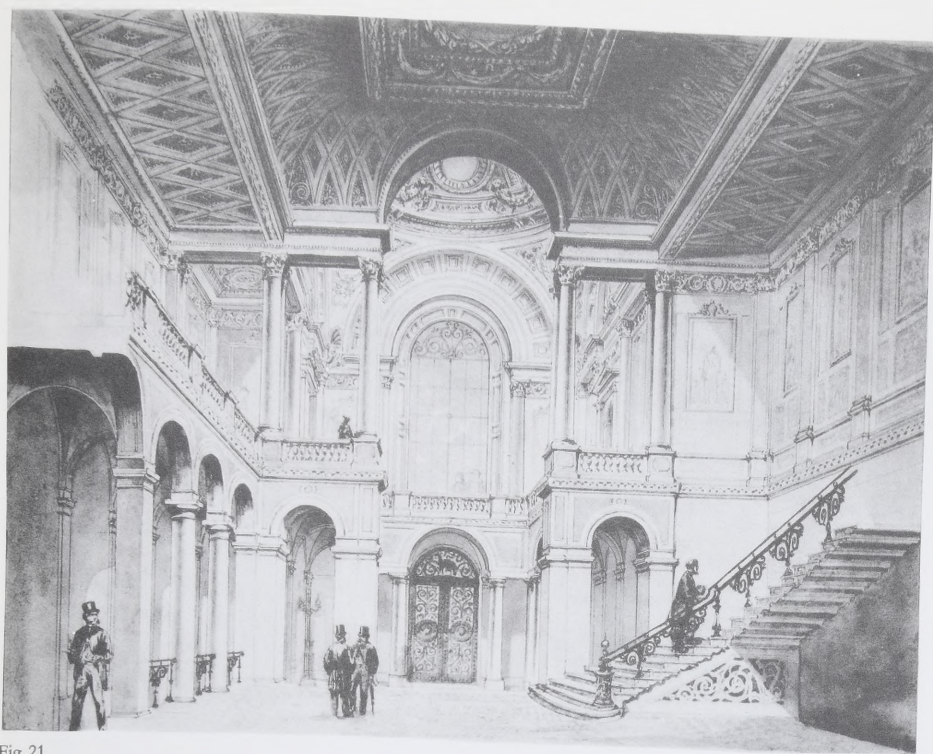


Fig. 21



Fig. 22

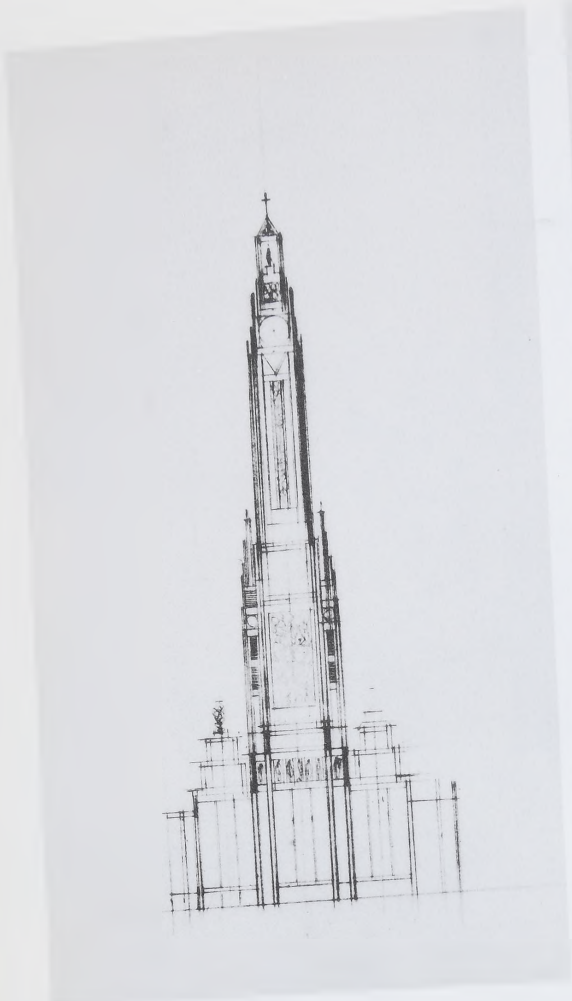


Fig. 23



Fig. 24



Fig. 25



Fig. 26



Fig 27

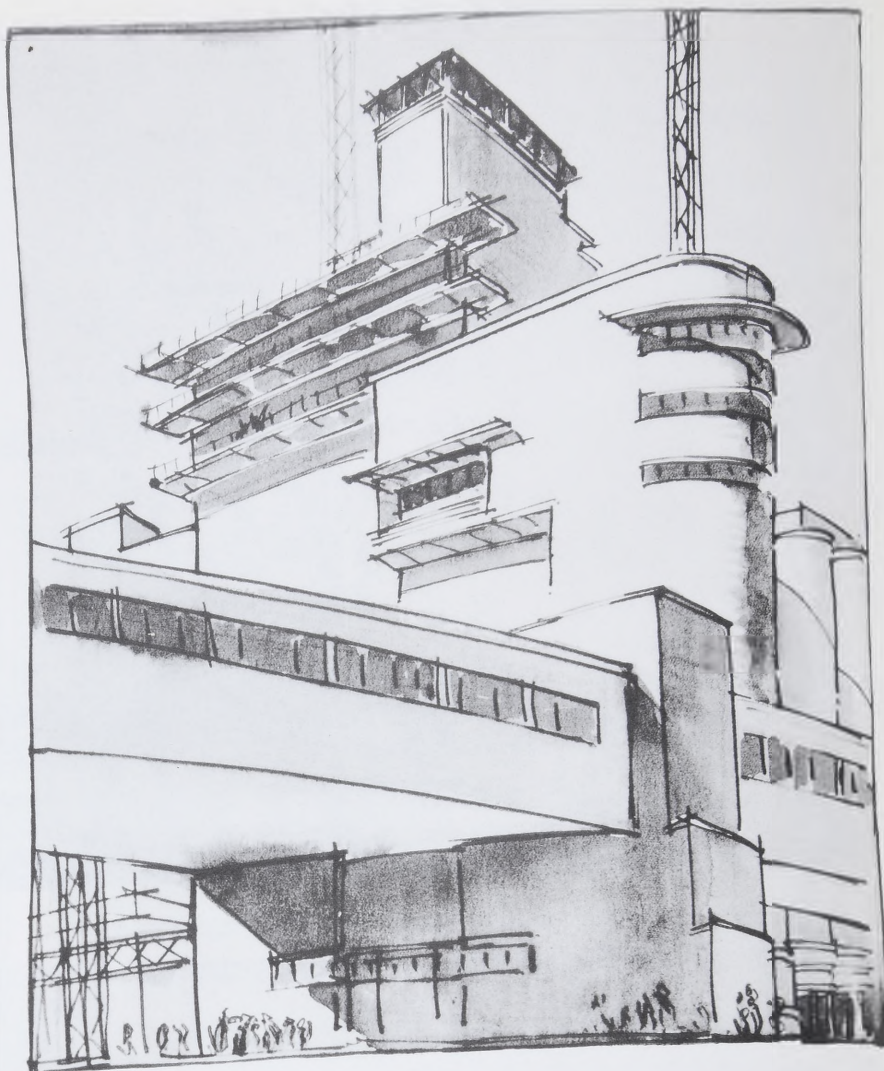


Fig 28

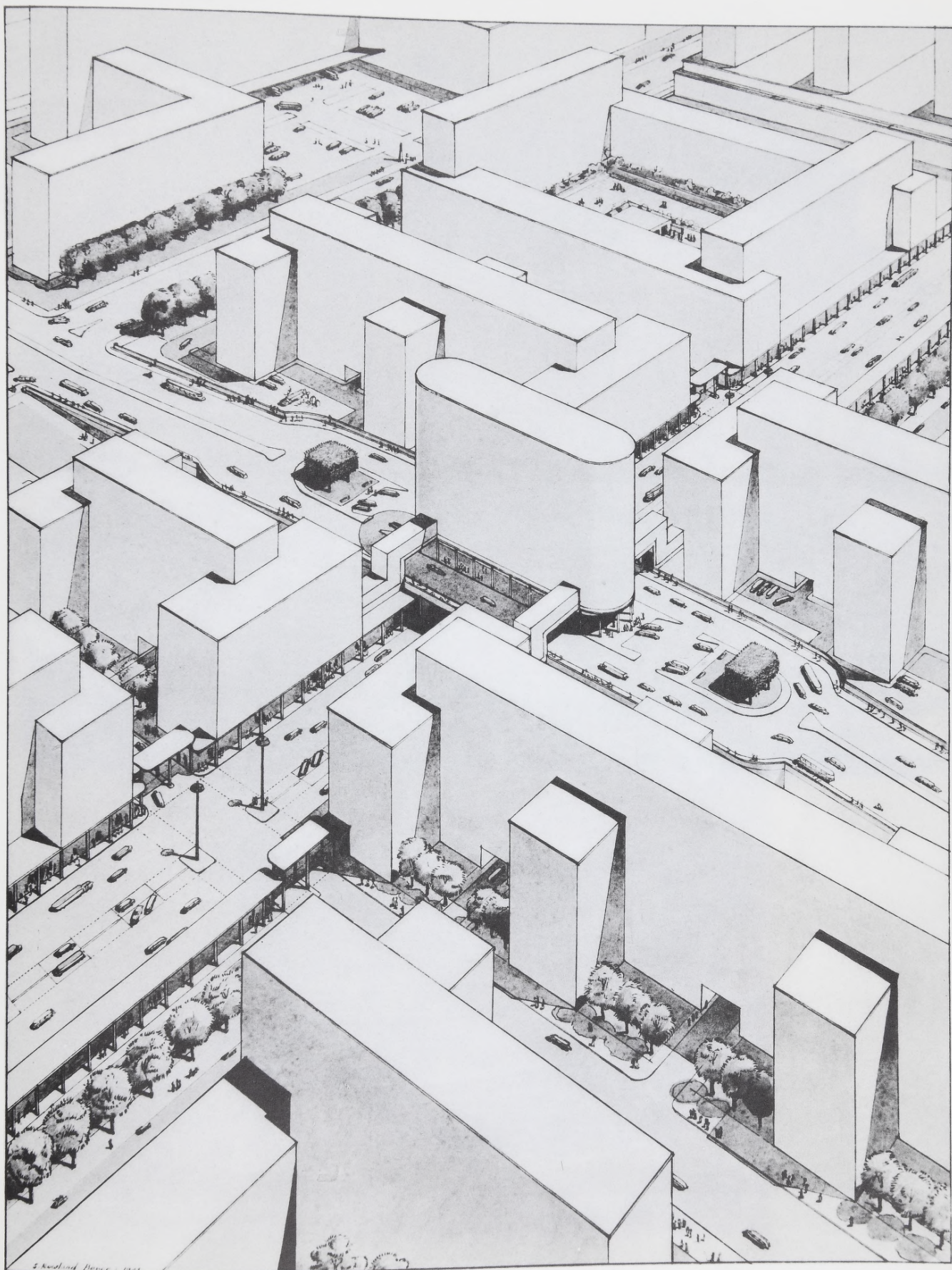


Fig. 29



Fig. 30

Nº 82 MORTIMER ST.
BERESFORD PITT ARCHT



Fig. 31

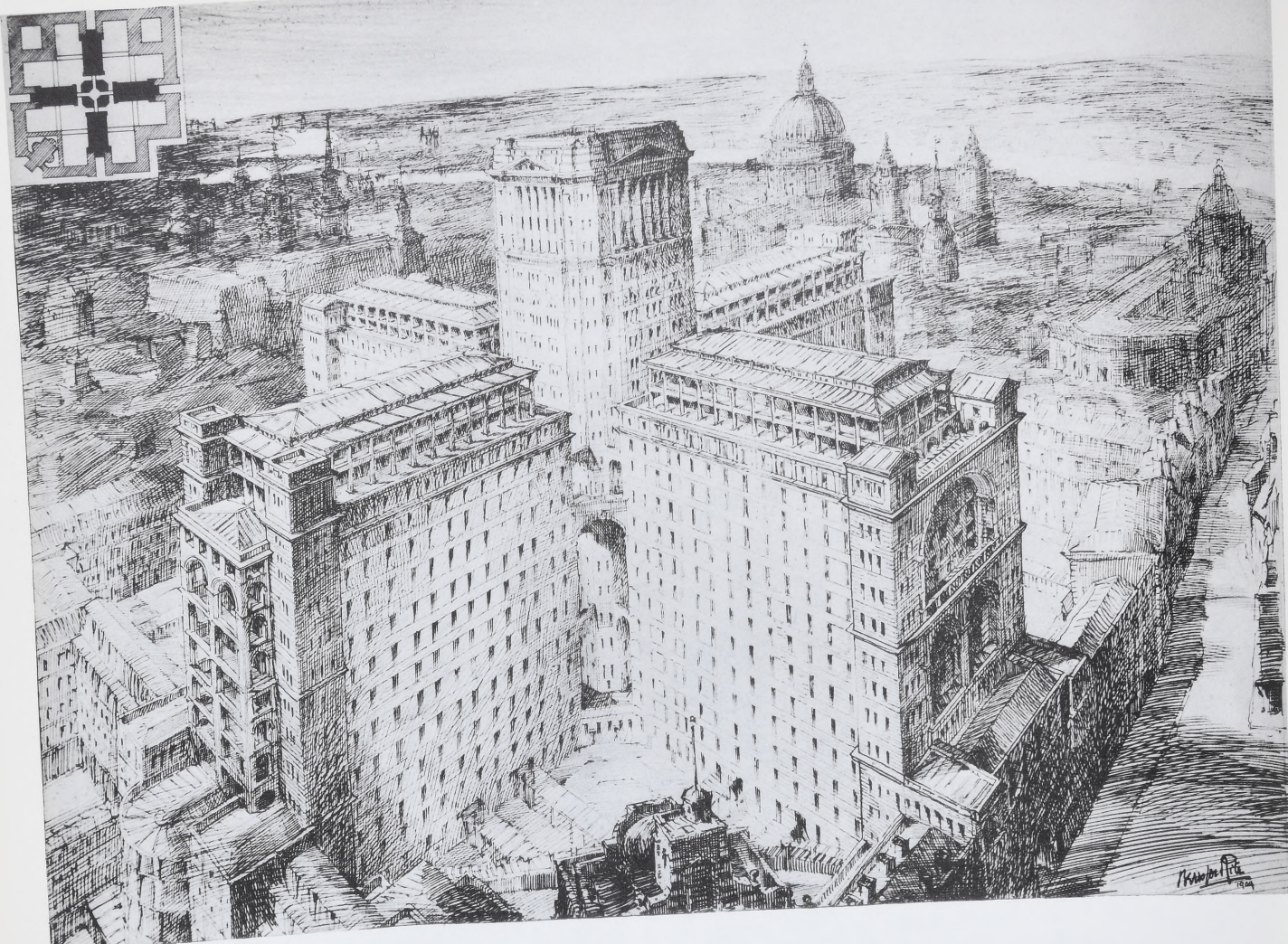


Fig. 32

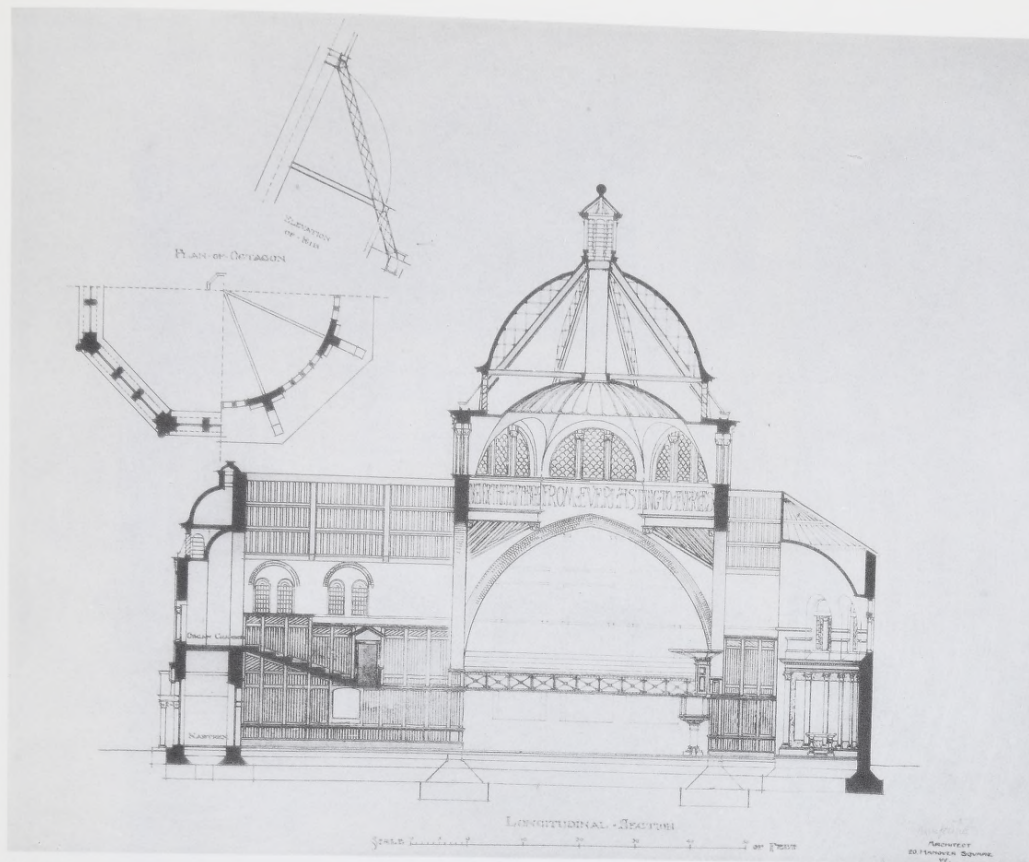


Fig. 33

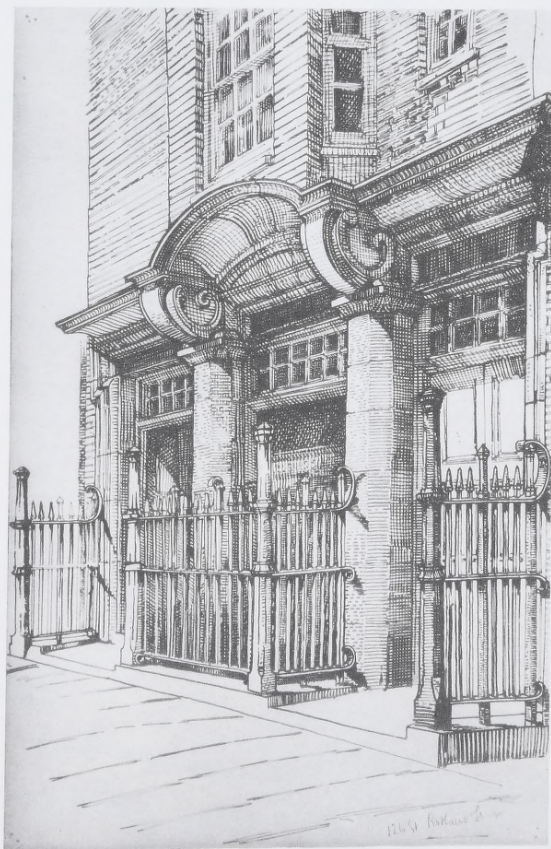


Fig. 34



Fig. 35



Fig. 36



Fig. 37



Fig. 38

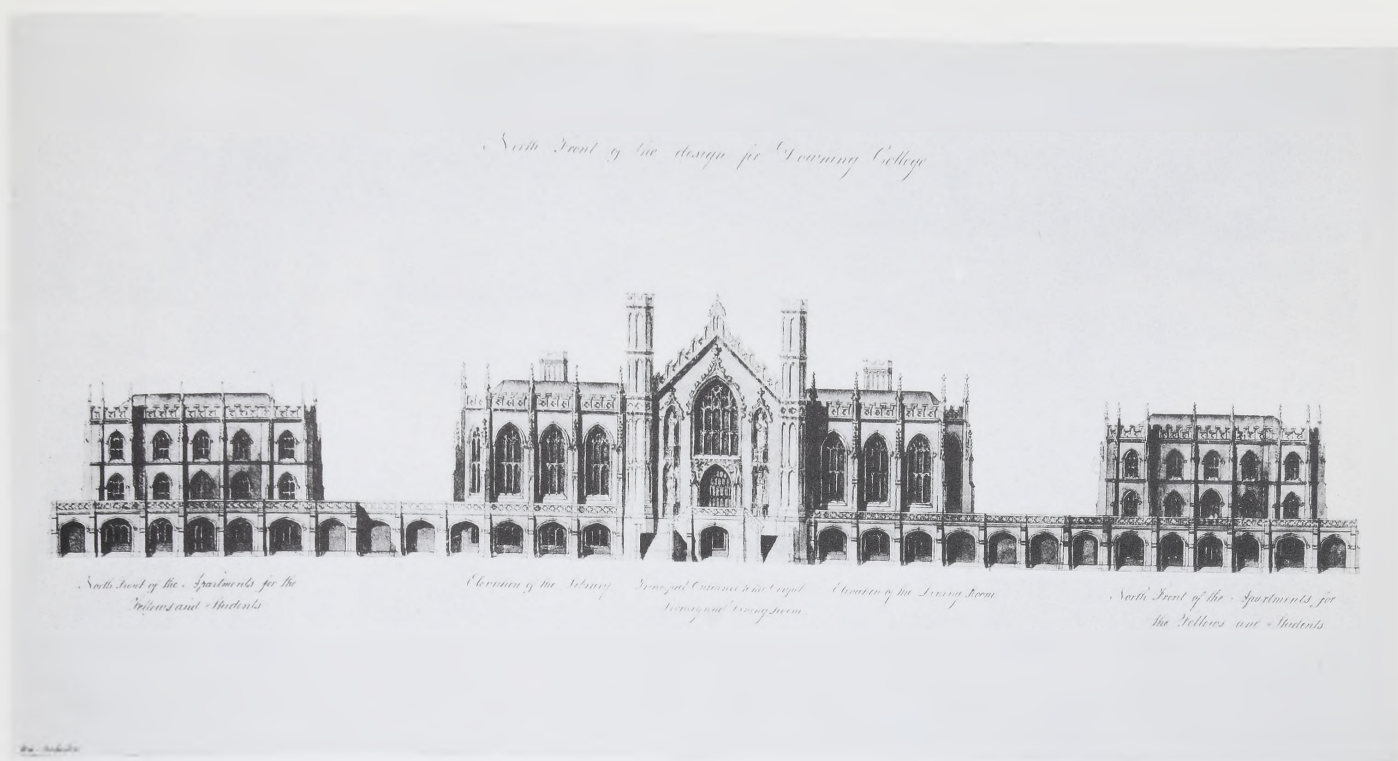


Fig. 39

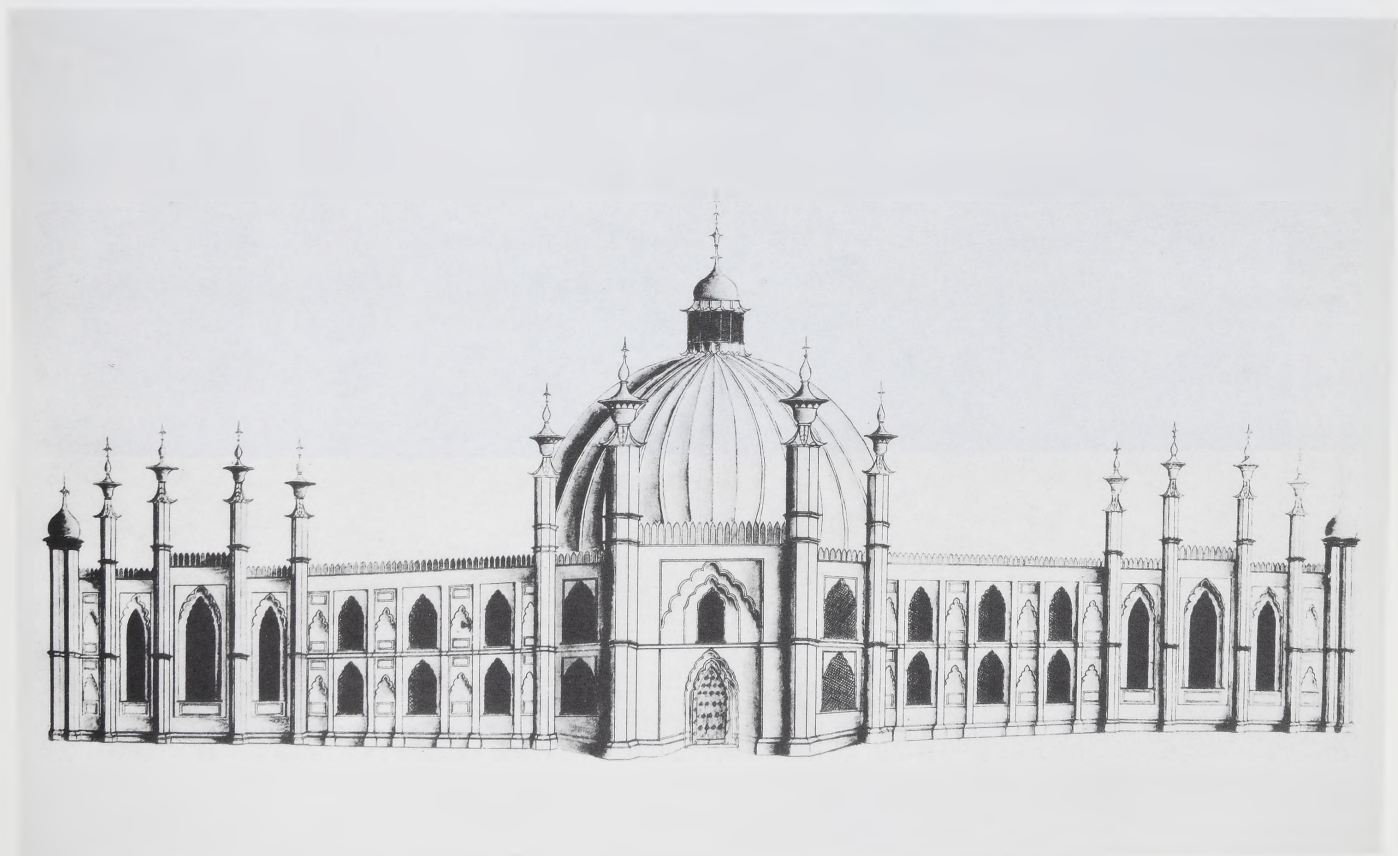


Fig. 40

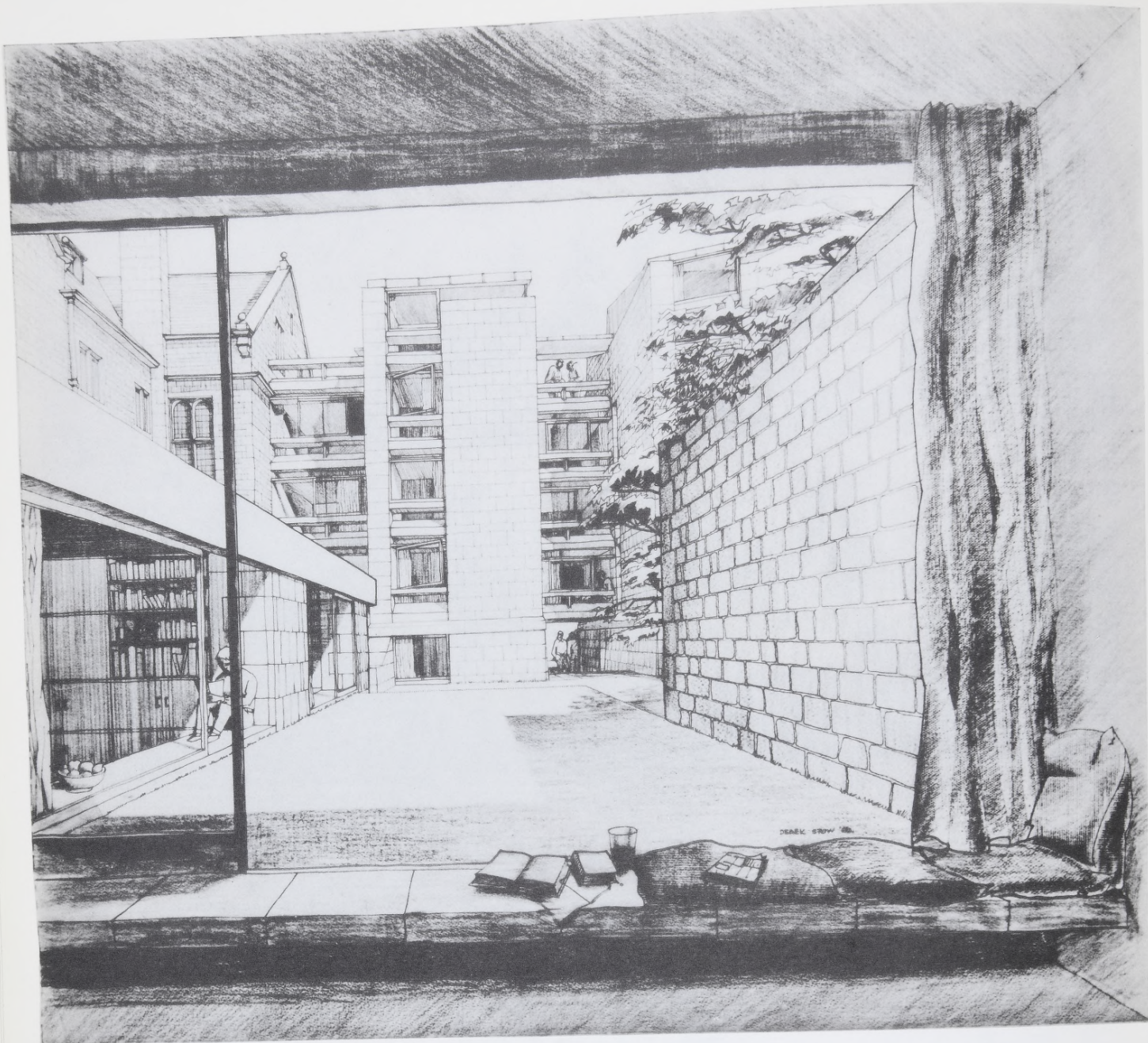


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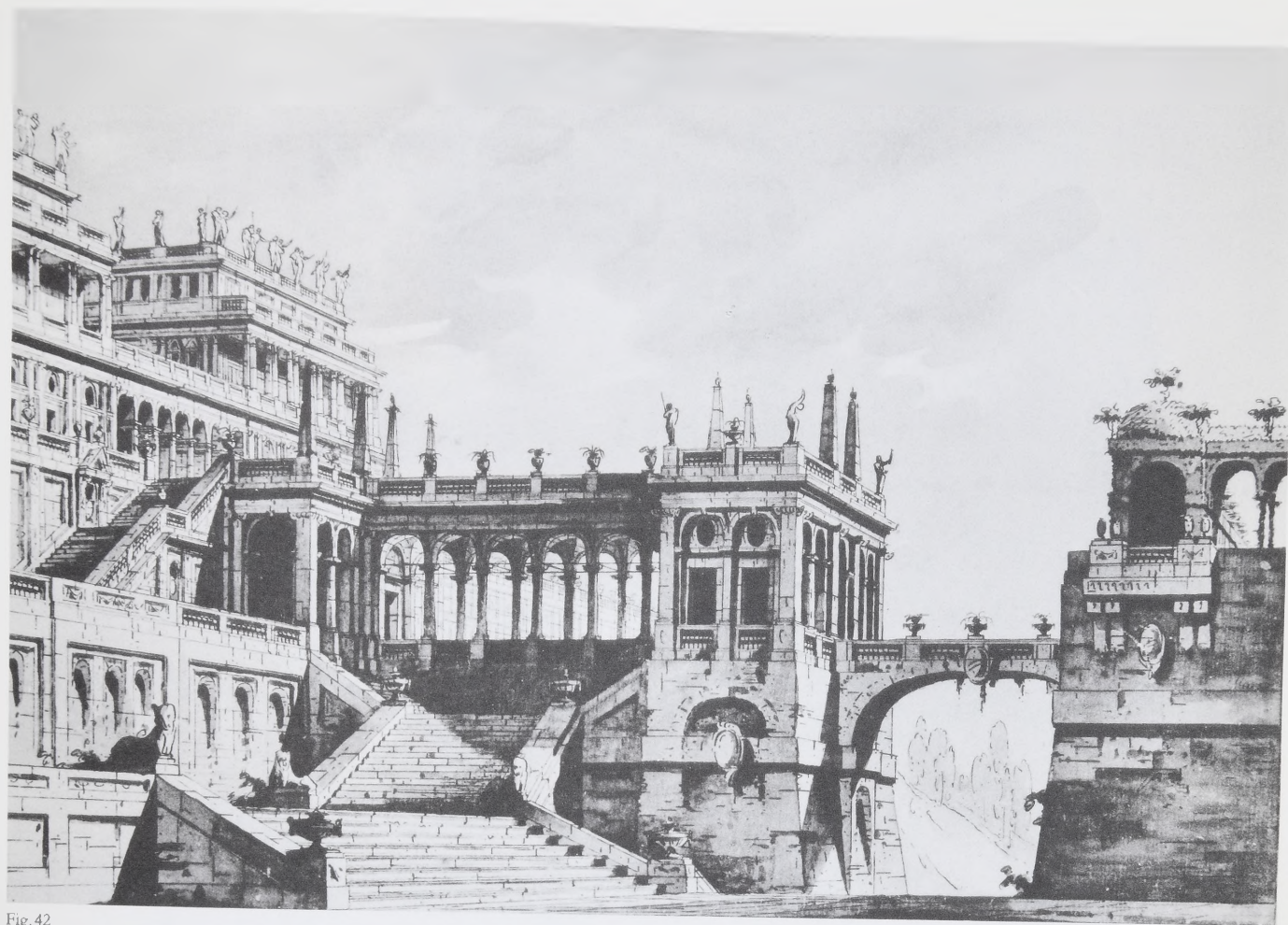


Fig. 42



Fig. 43

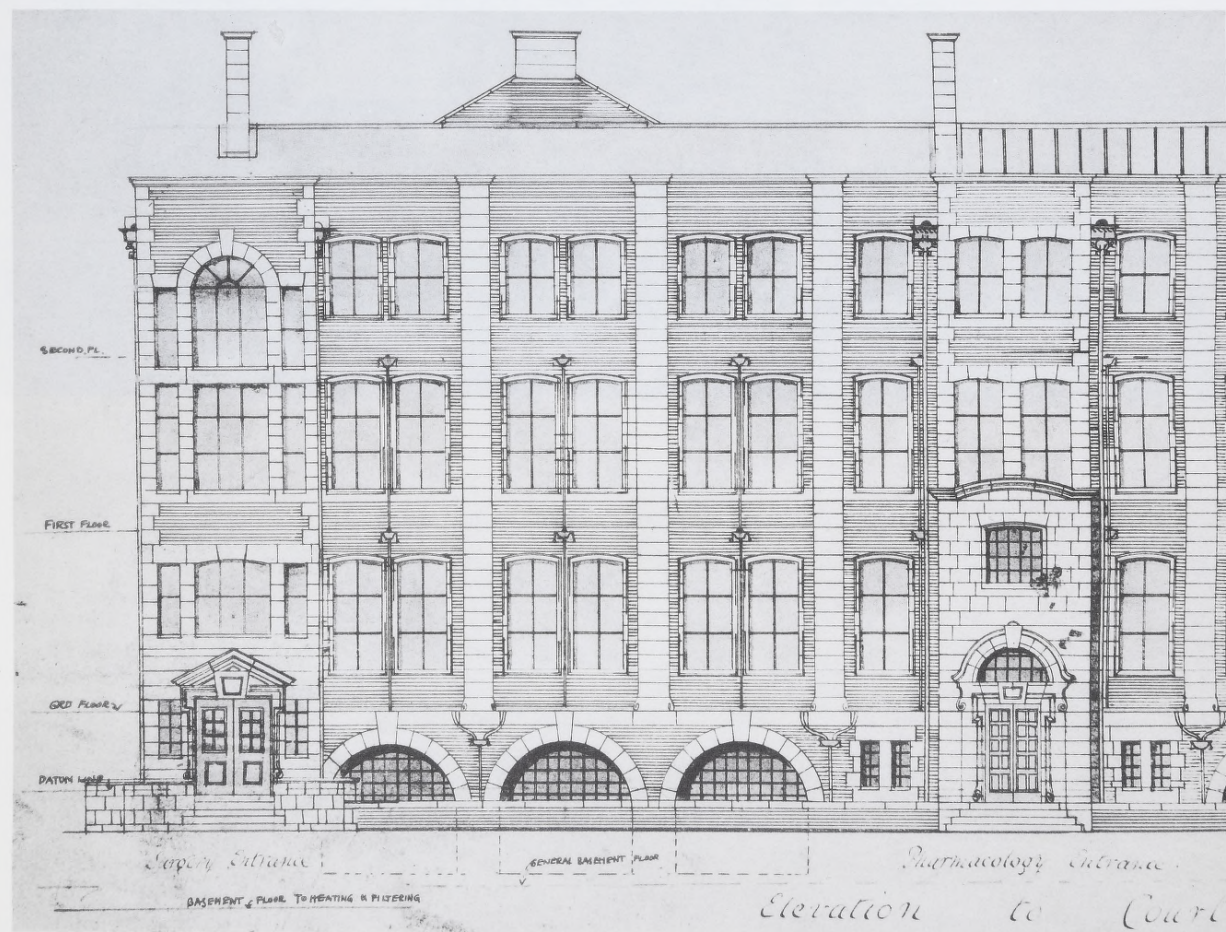


Fig. 44

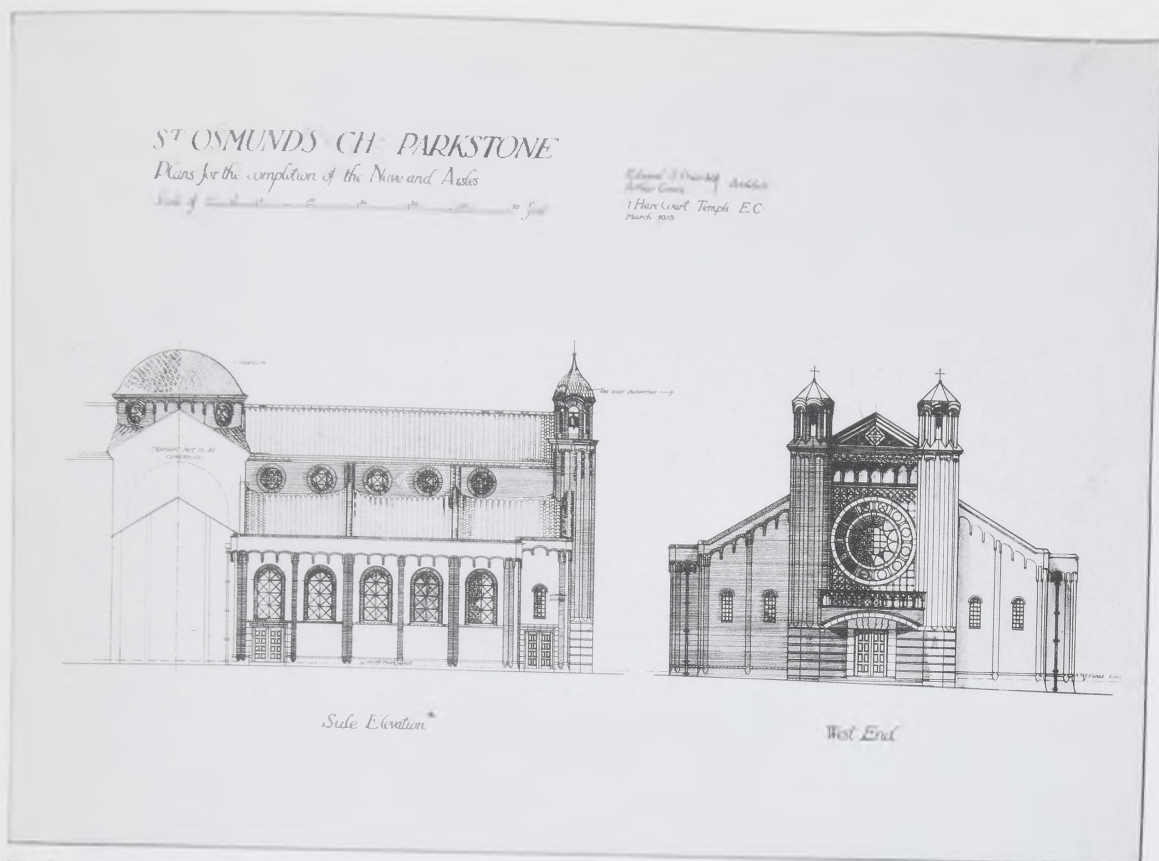


Fig 45



Fig 46

Lodging horses

Plan A de la casa tiene 4 habitaciones y 2 baños.

Plan B 1" but smaller do do 5 Buttons

Hold

Room 6 in the new office. Use room etc. 15. Bottom

Hand 2nd water 1' 1' 10' Below
App. Floor

Attic Floor.

West Bay -

Plans of Lodging-house N^o 32nd Floor:

1st Floor

Mezzanine

Bayement,

5 f 3 v. 1

Ground Floor:

Basement

Scale of Feet:

Plan of Hotel

1st Floor Plan

Hotel •

2nd Floor Plan

Fig. 47



Fig. 48



Fig. 49

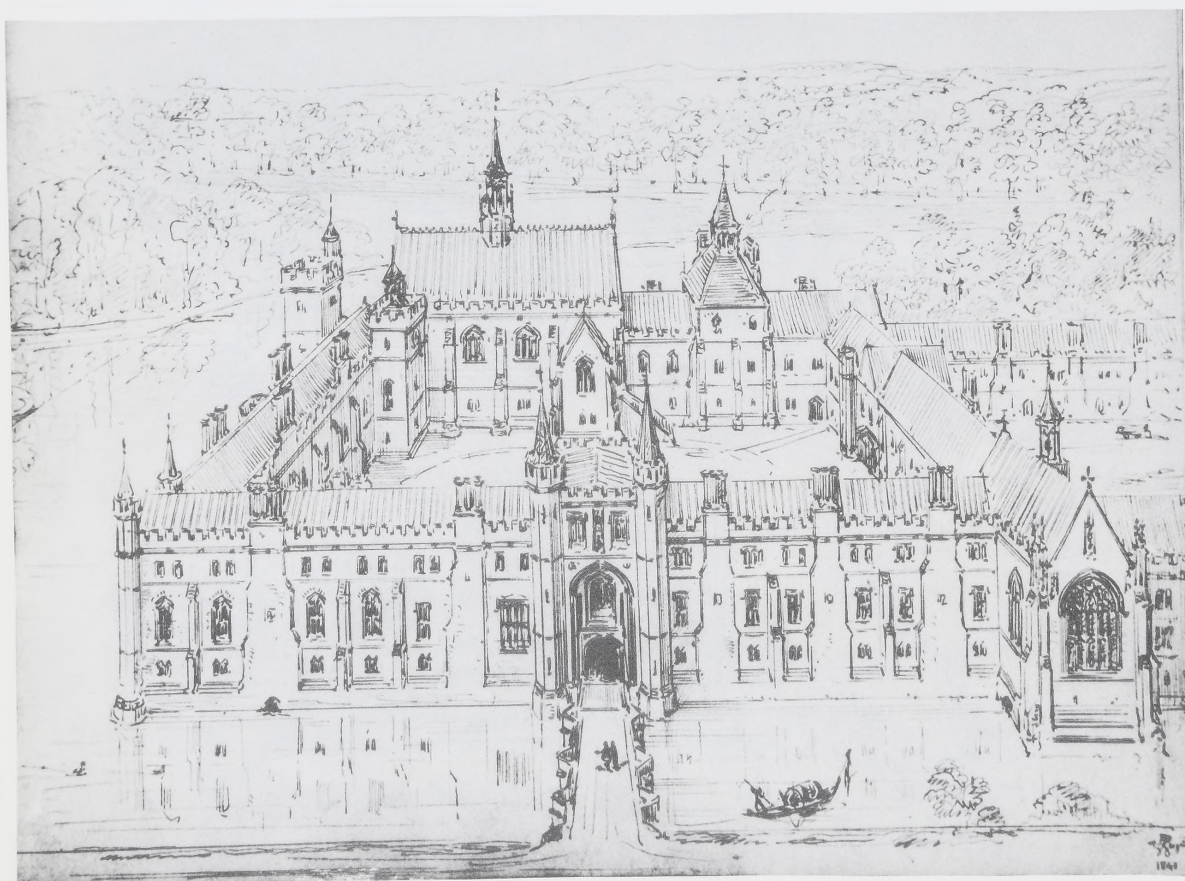
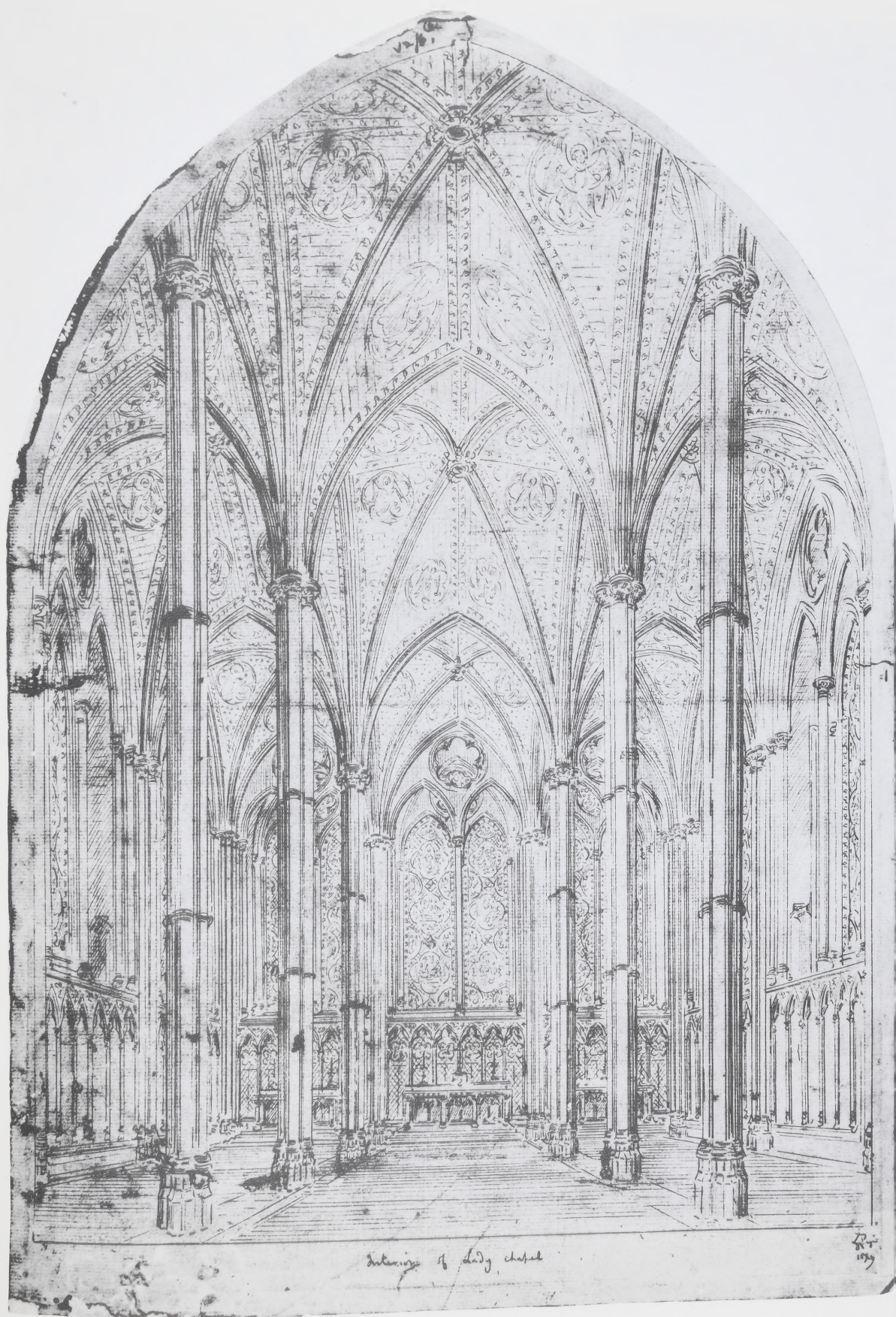


Fig. 50



interior of lady chapel

Fig. 51



Fig. 52

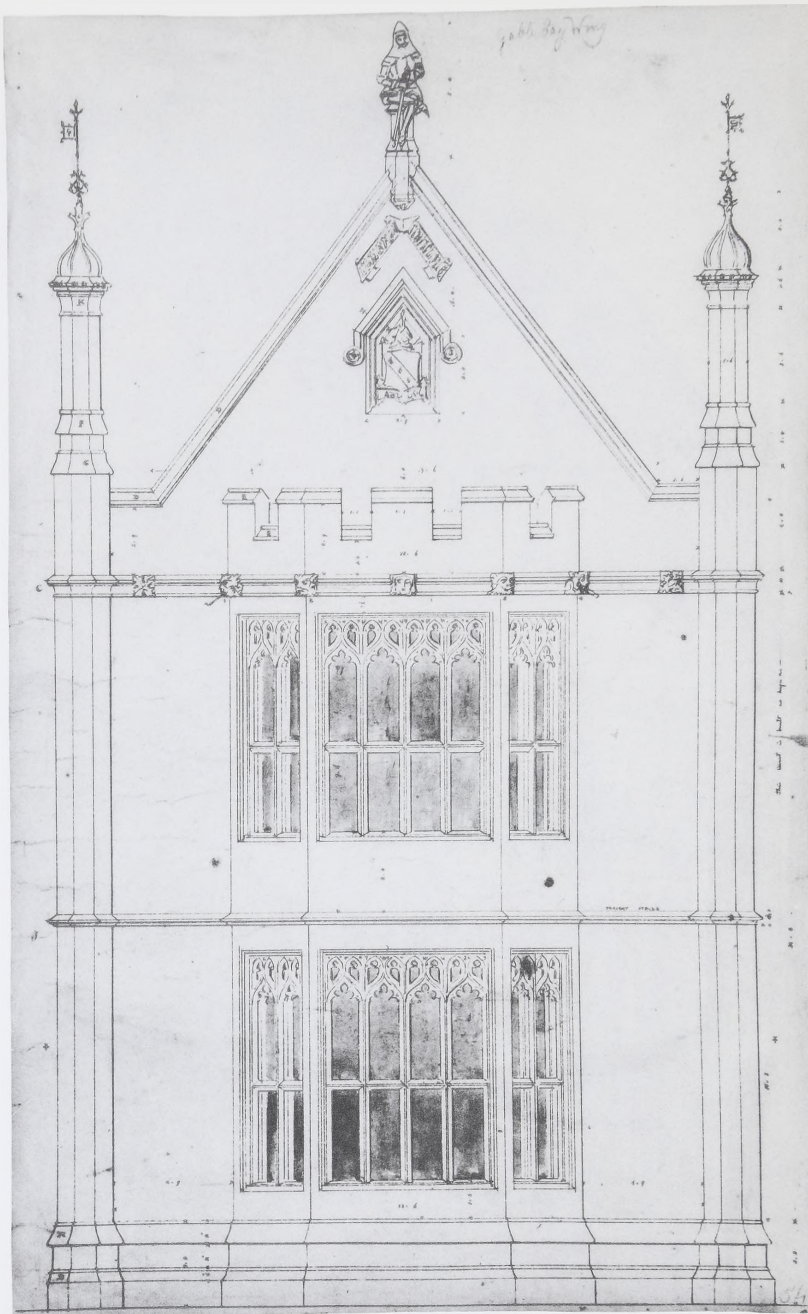


Fig. 53

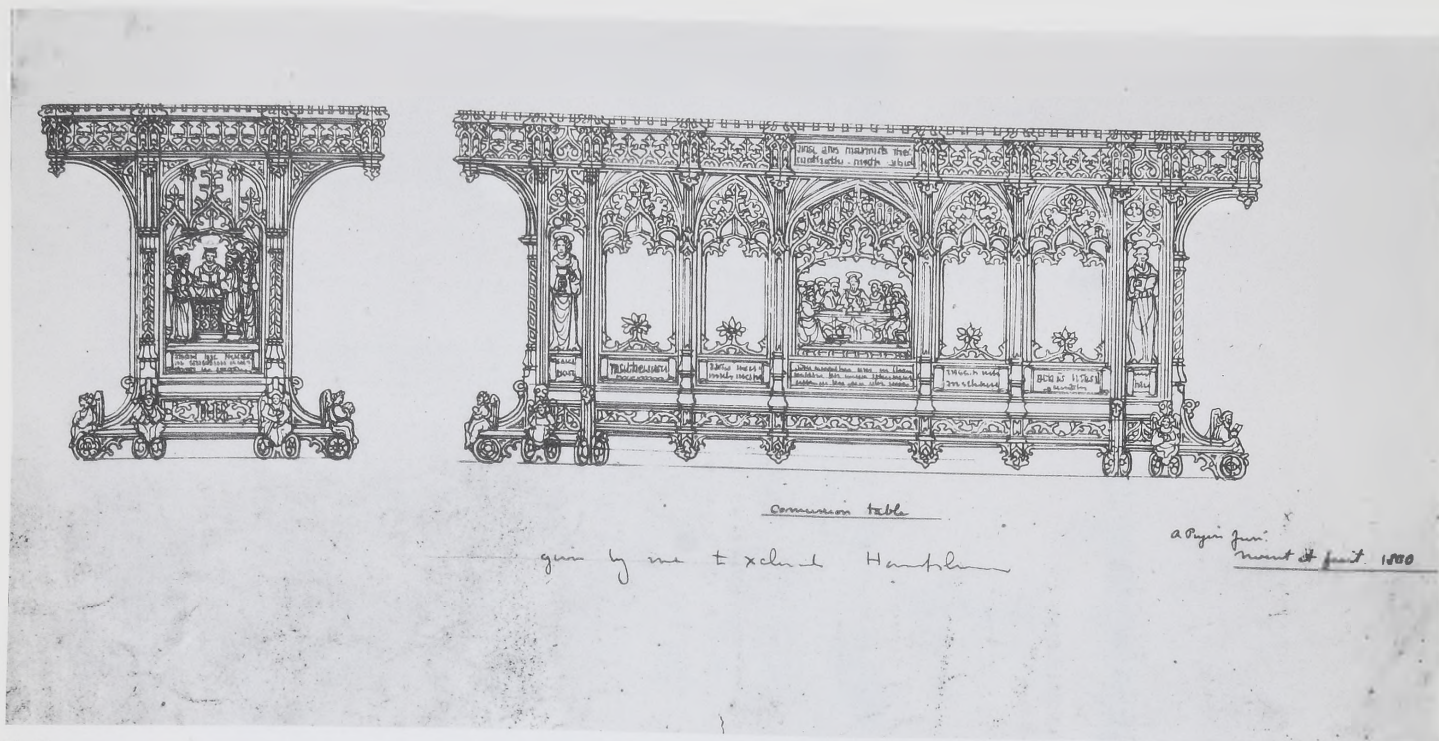


Fig. 54

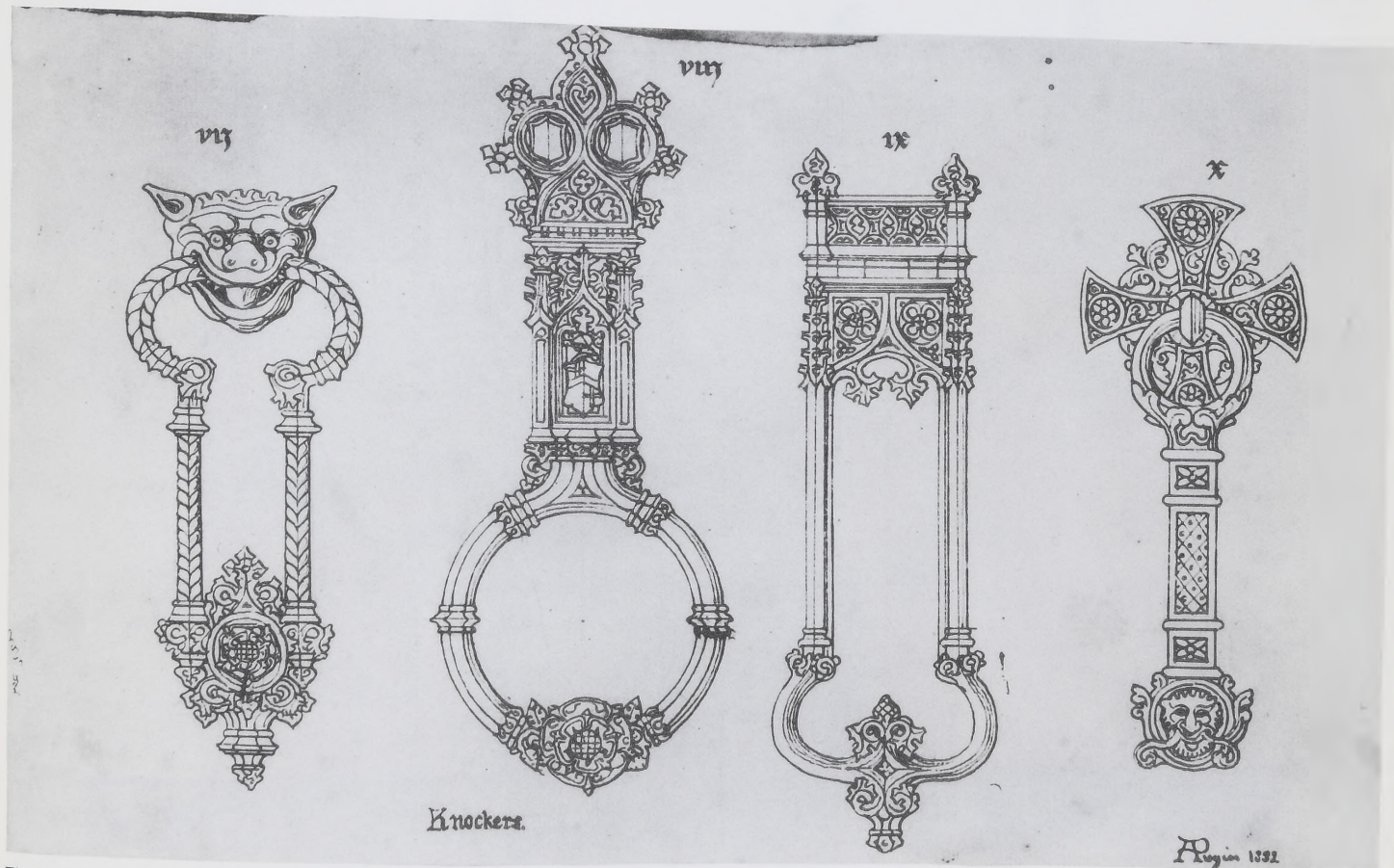


Fig. 55



Fig. 56

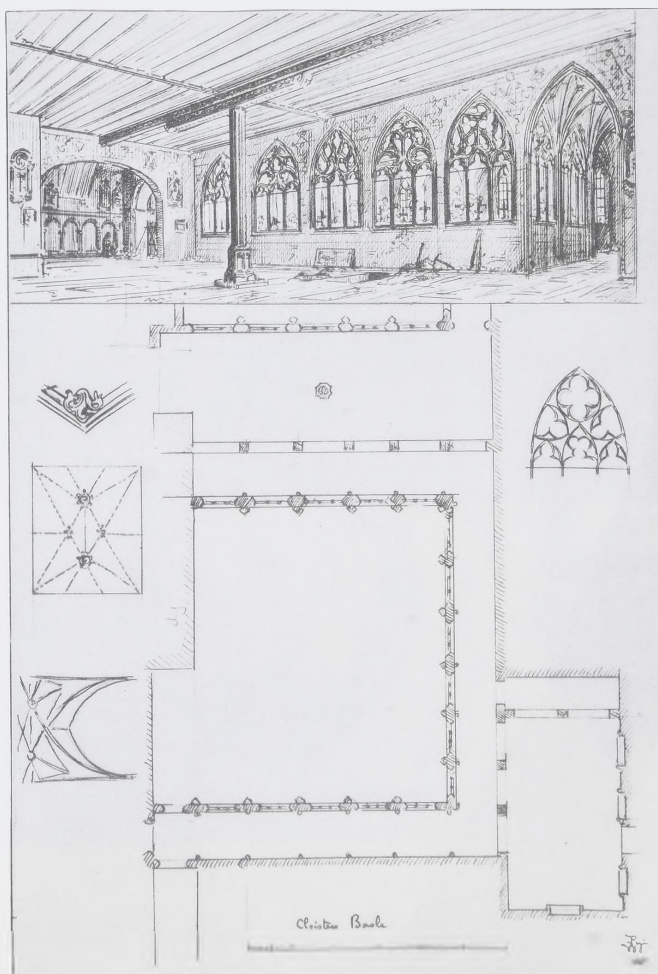


Fig. 57

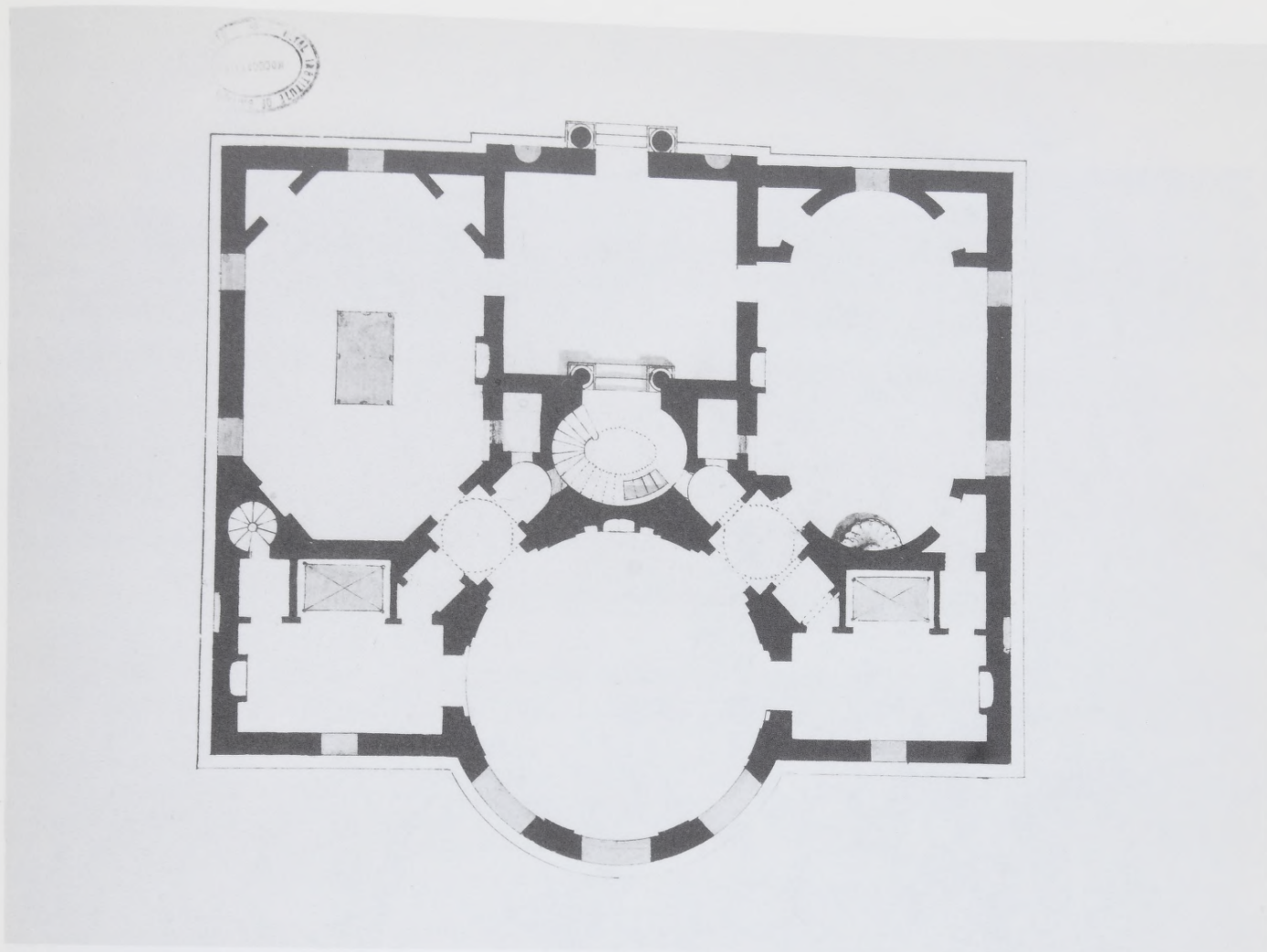


Fig. 58



Fig. 59

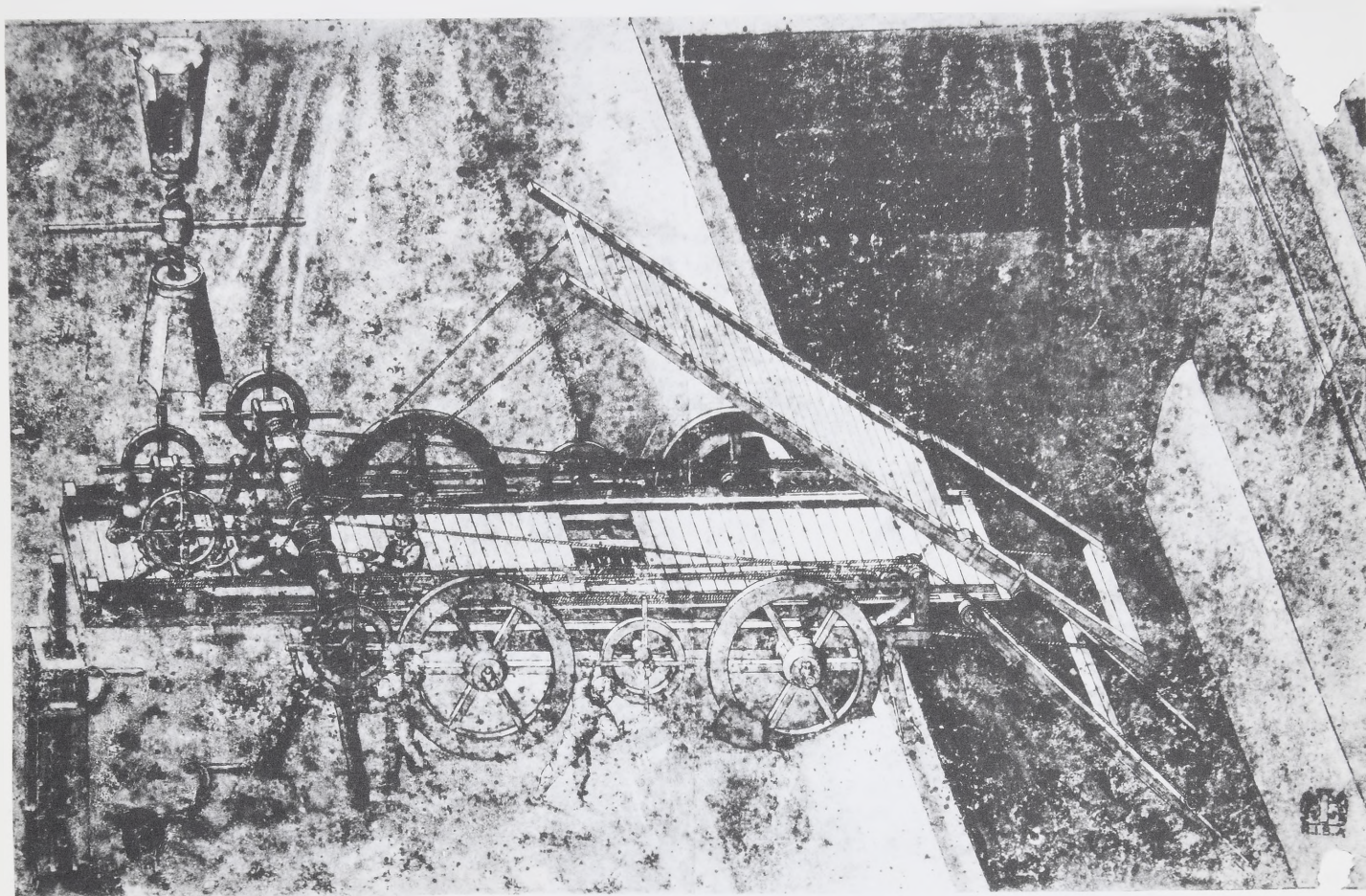


Fig. 60



Fig. 61

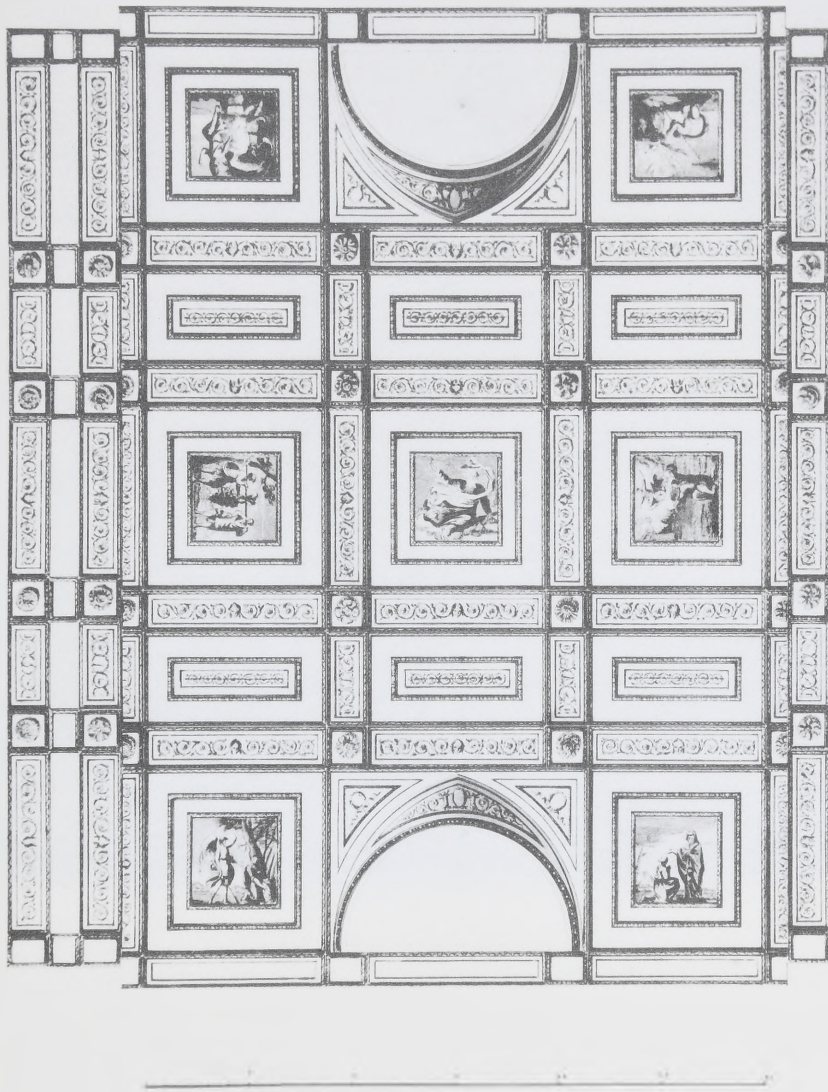


Fig. 62



Fig. 63



Fig. 64



Fig. 65

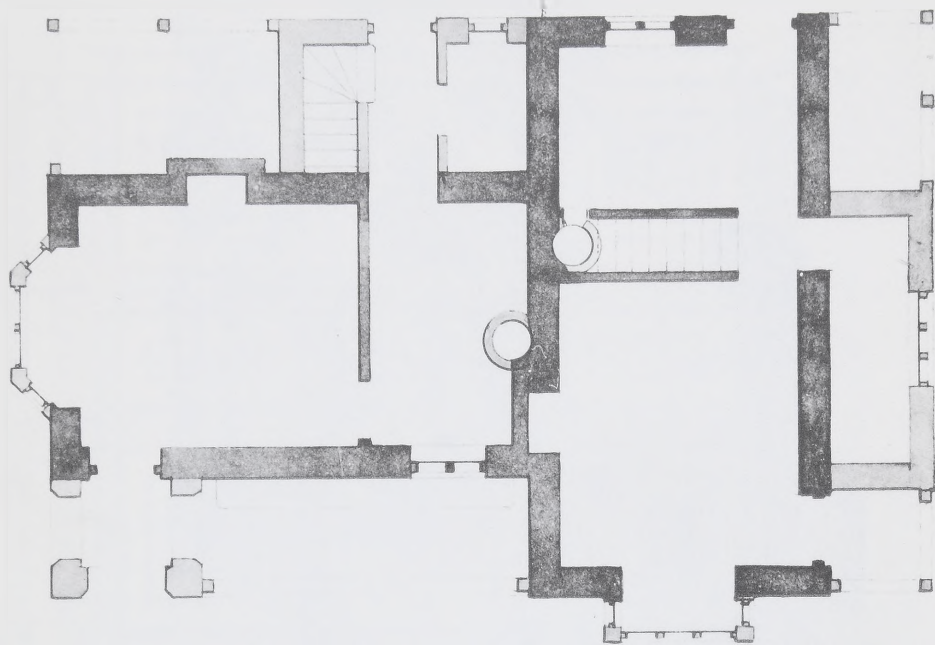


Fig. 66



Fig. 67



Fig. 68

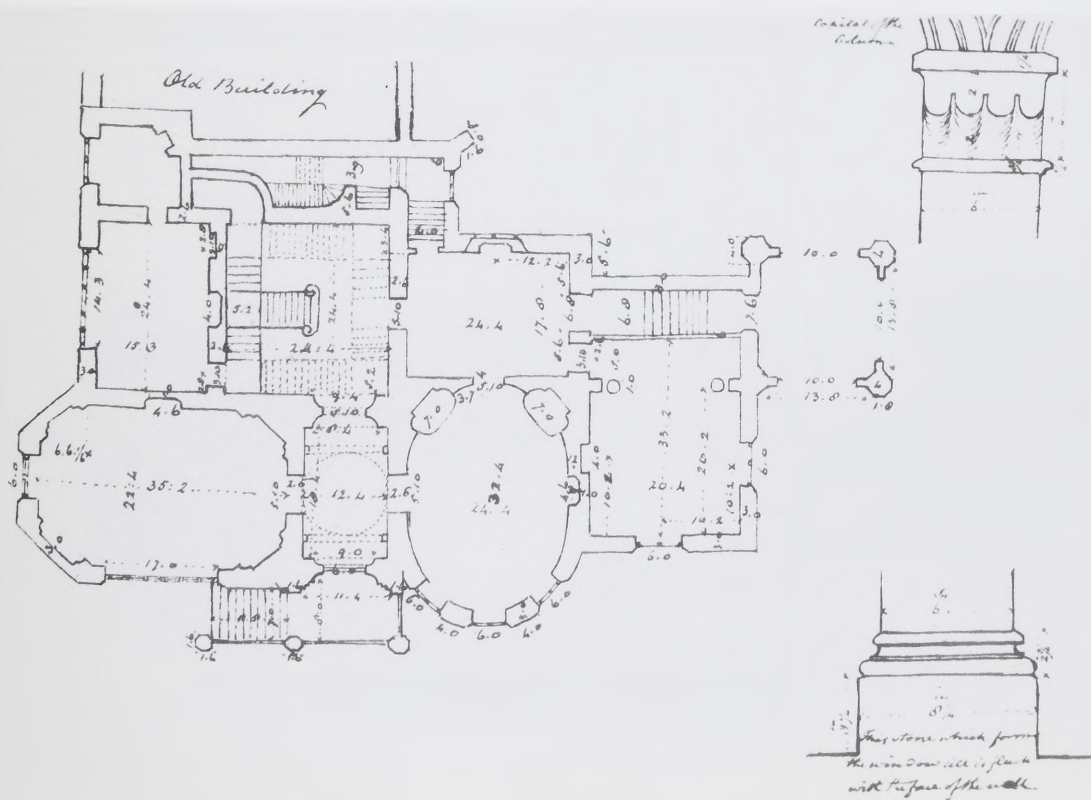


Fig. 69



Fig. 70



Fig. 71



Fig. 72



Fig. 73



Fig. 74



Fig. 75



Fig. 76

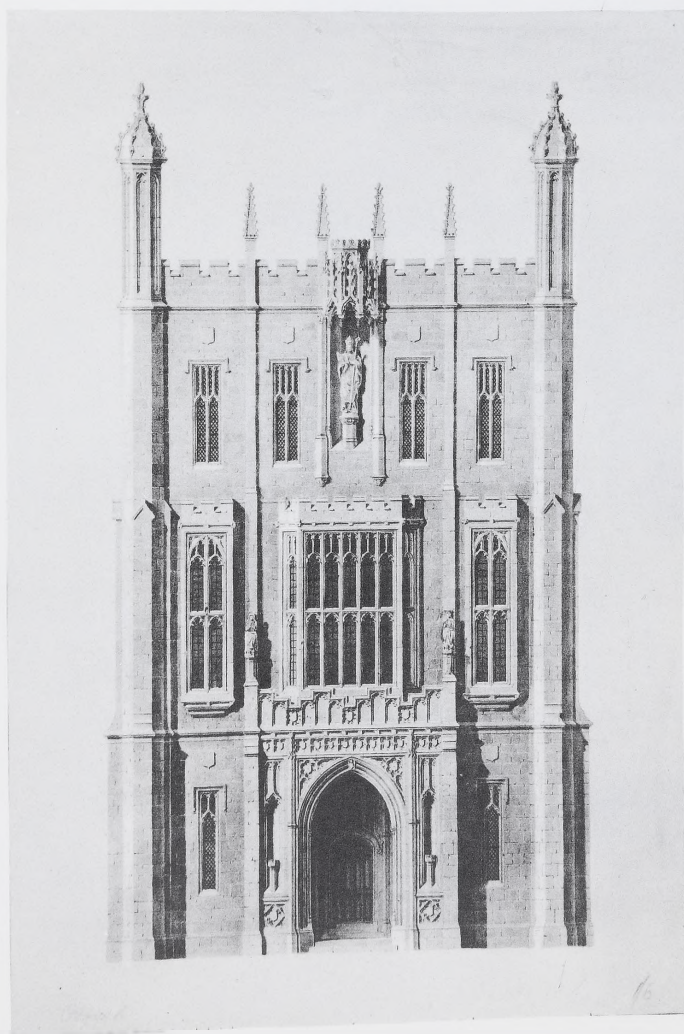


Fig. 77

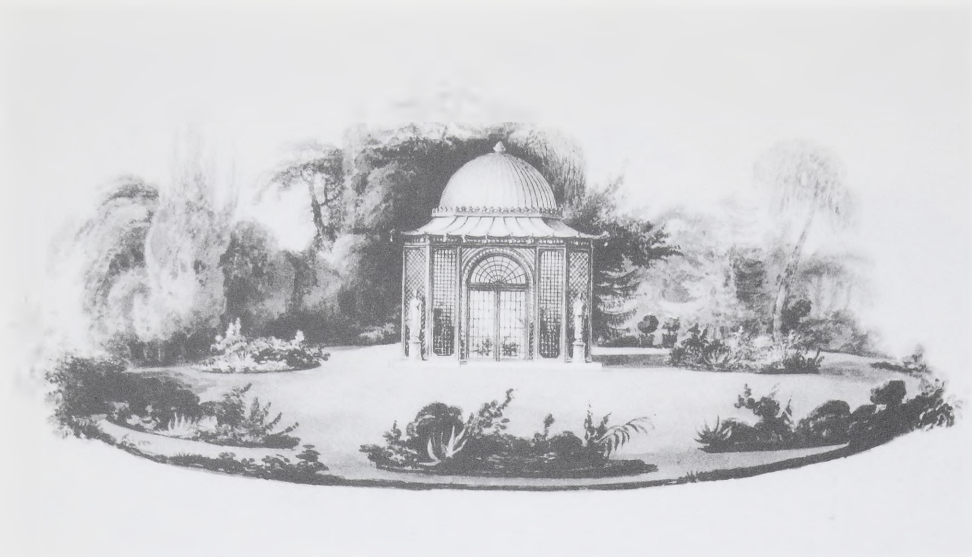


Fig. 78

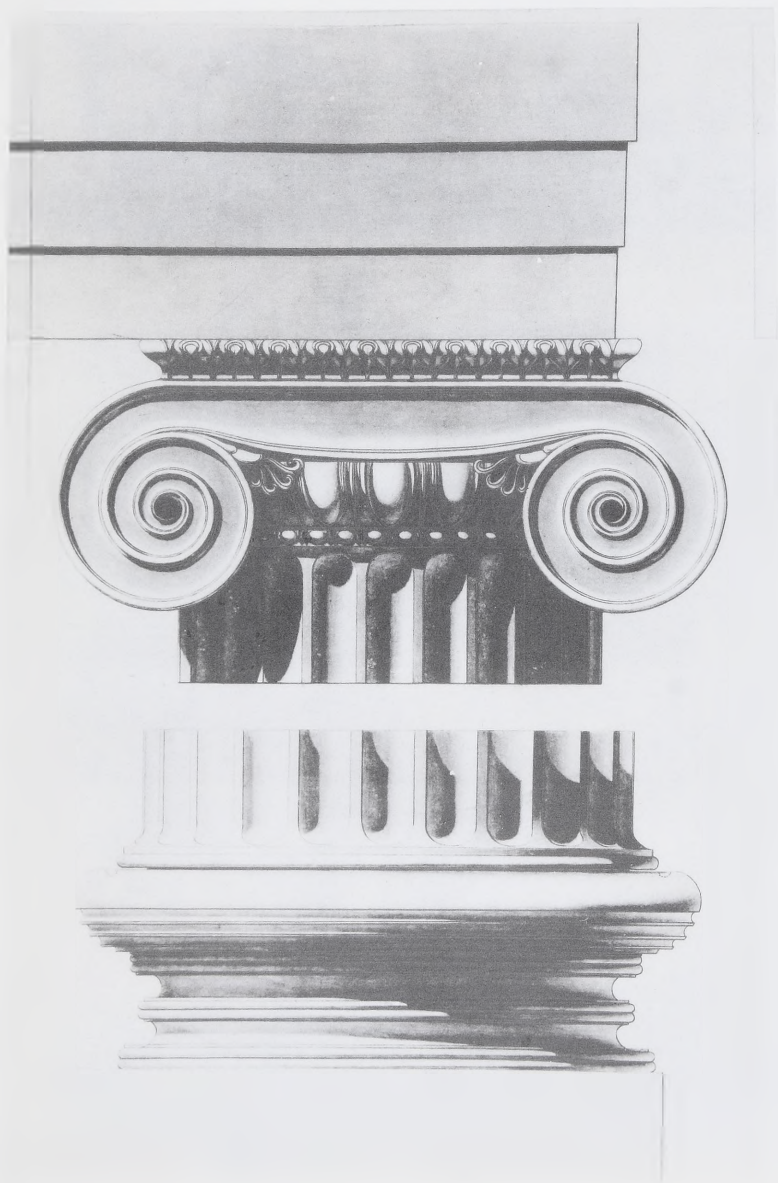


Fig. 79

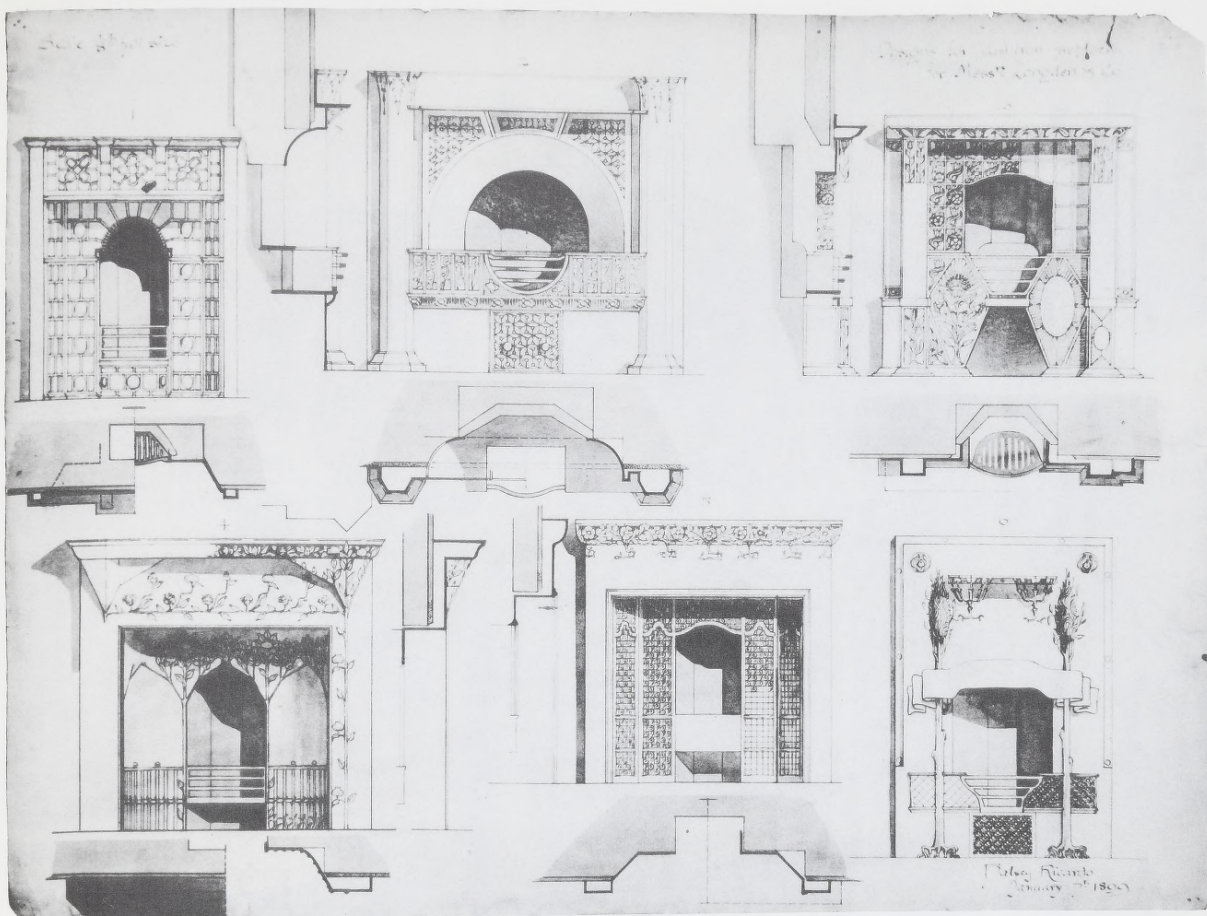
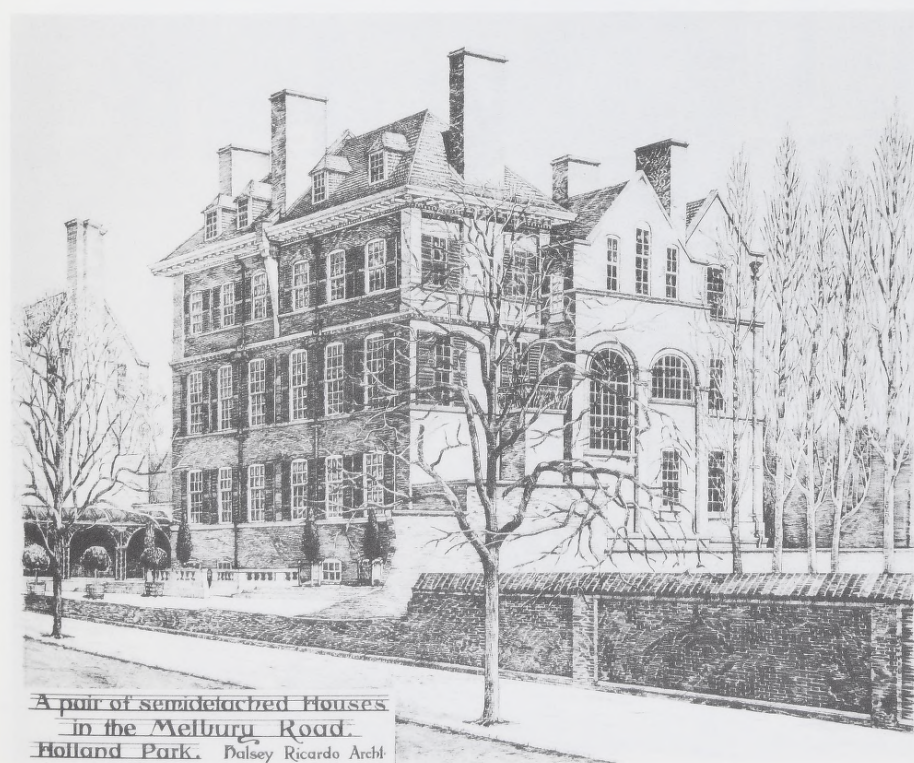


Fig. 80



A pair of semidetached Houses
in the Melbury Road,
Holland Park. Paisley Ricardo Archt

Fig. 81



Fig. 82

Offices 8 Great George St
Westminster Halsey Ricardo archt

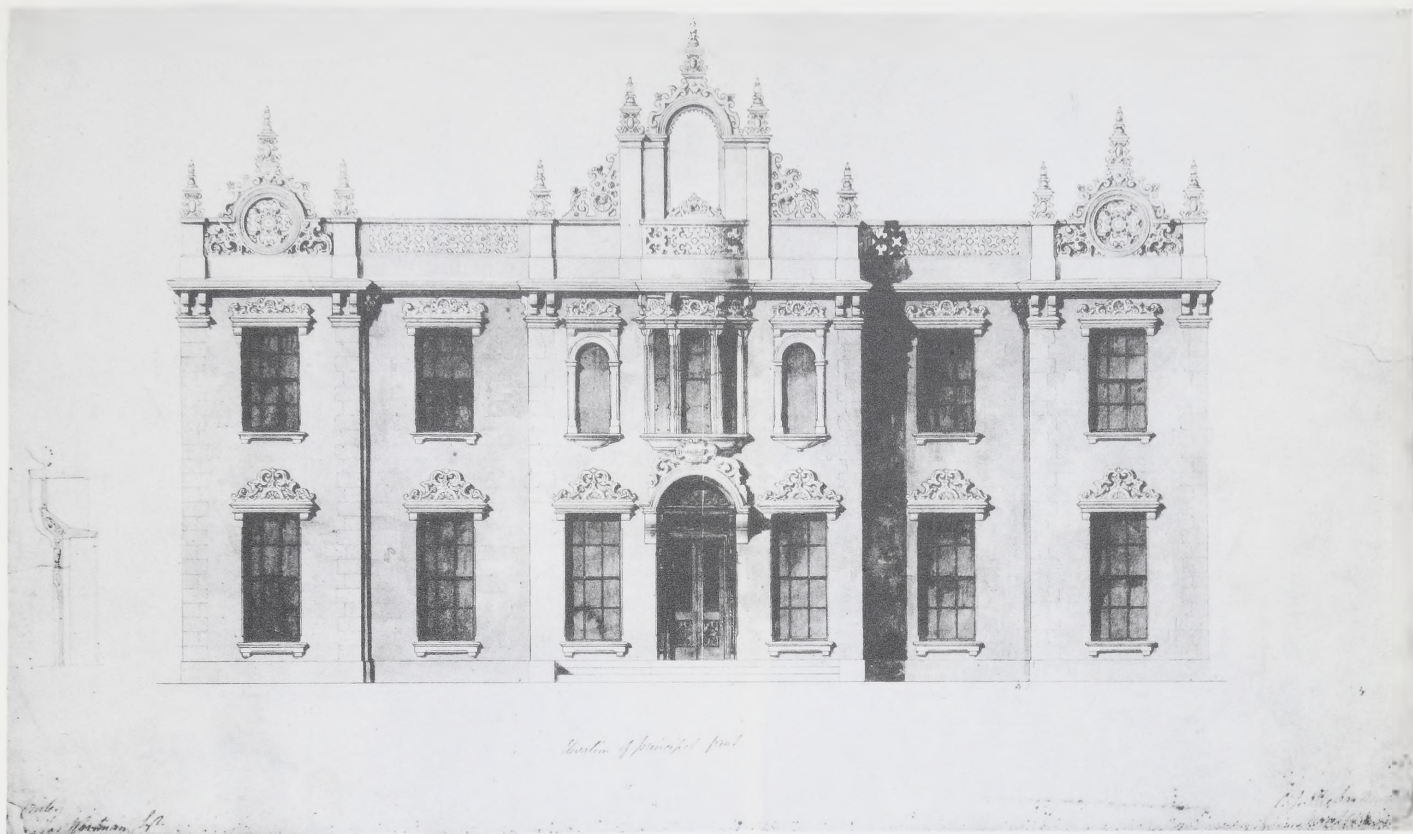


Fig. 83

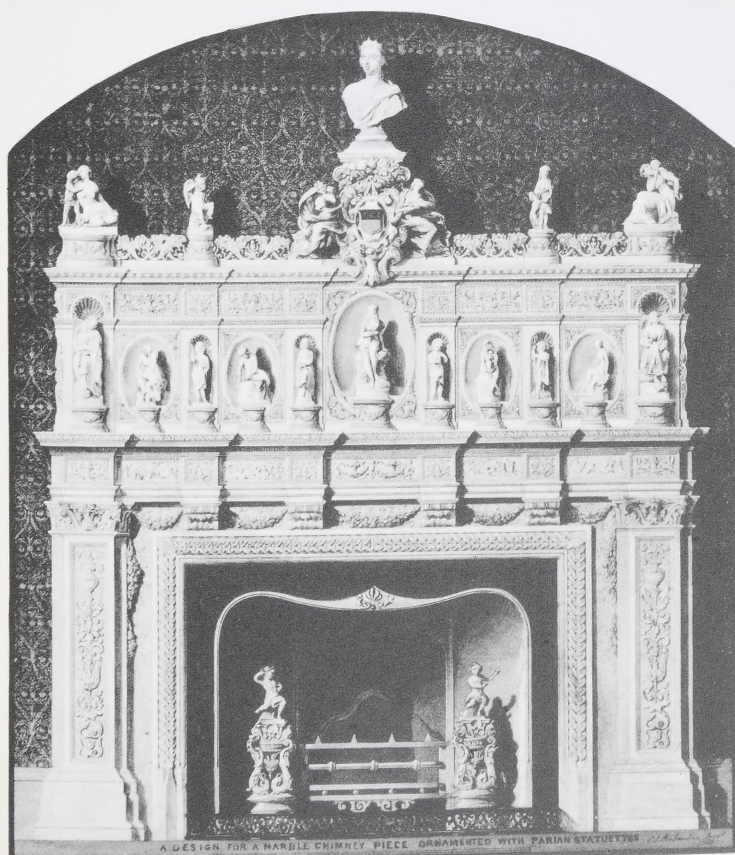


Fig. 84



Fig. 85

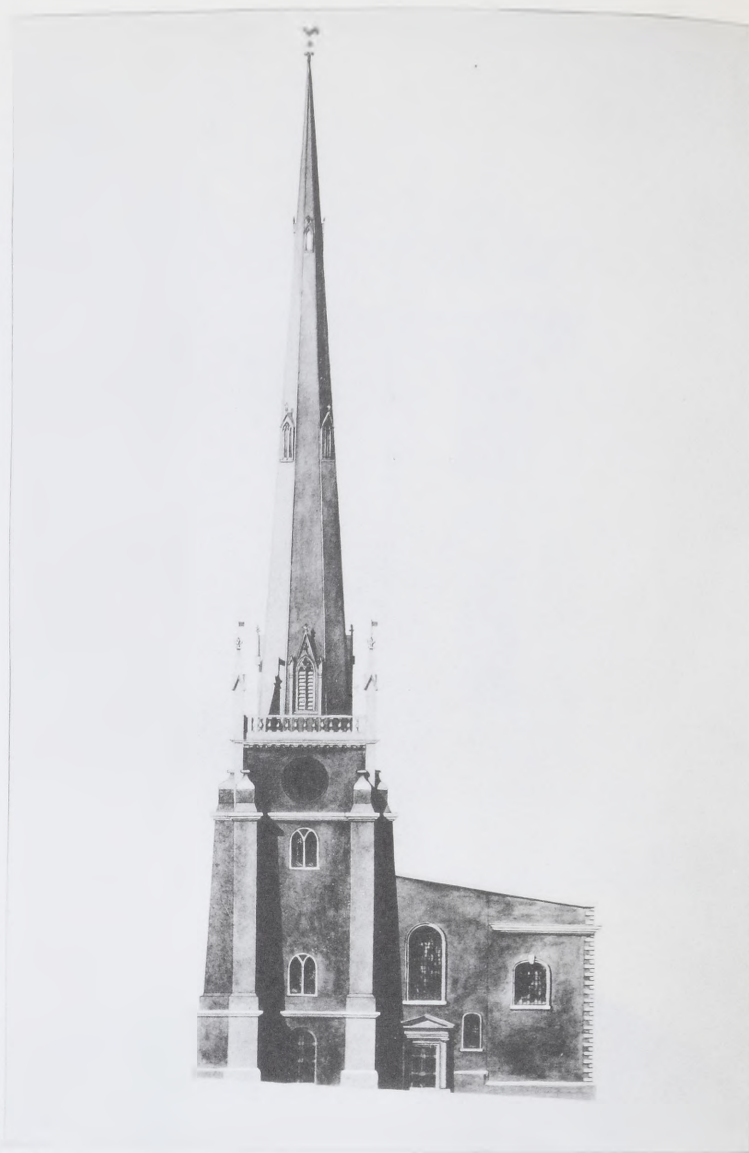


Fig. 86



Fig. 87

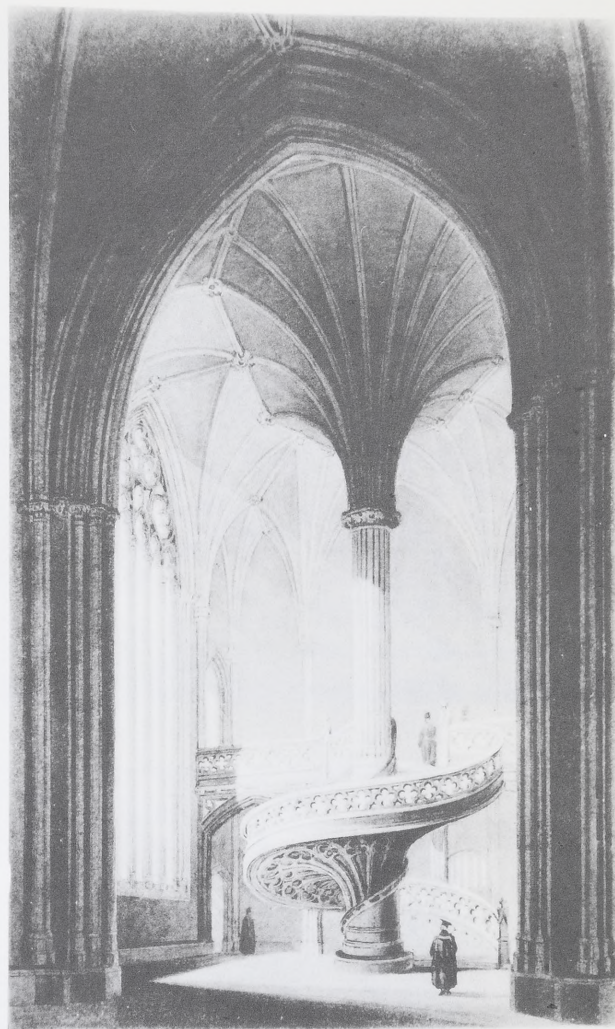


Fig. 88



Fig. 89

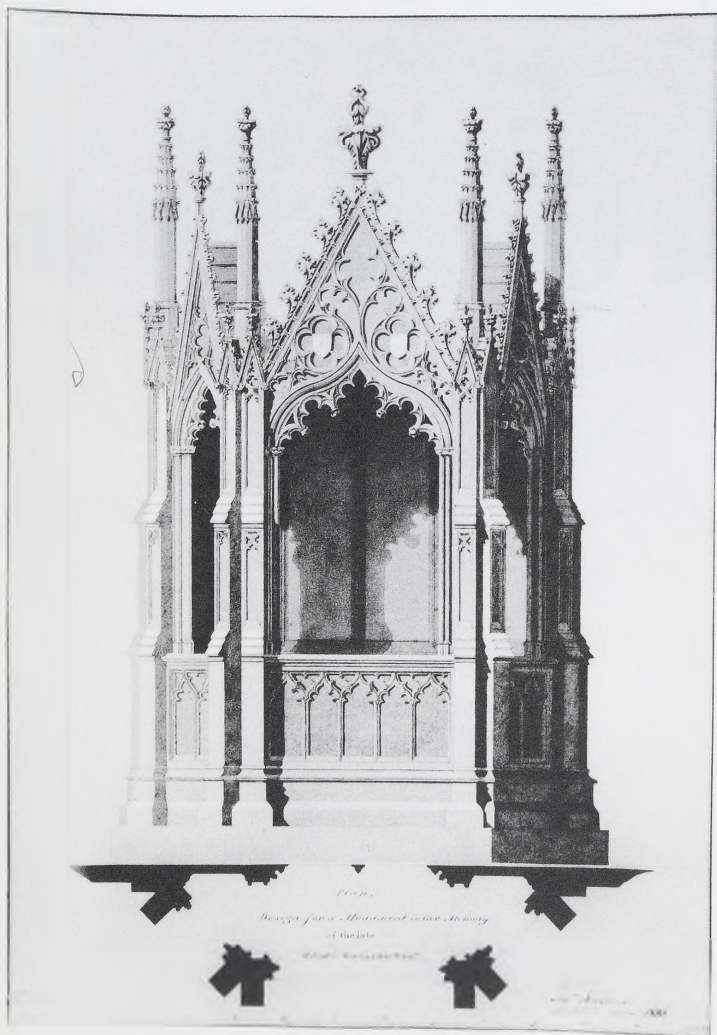


Fig. 90

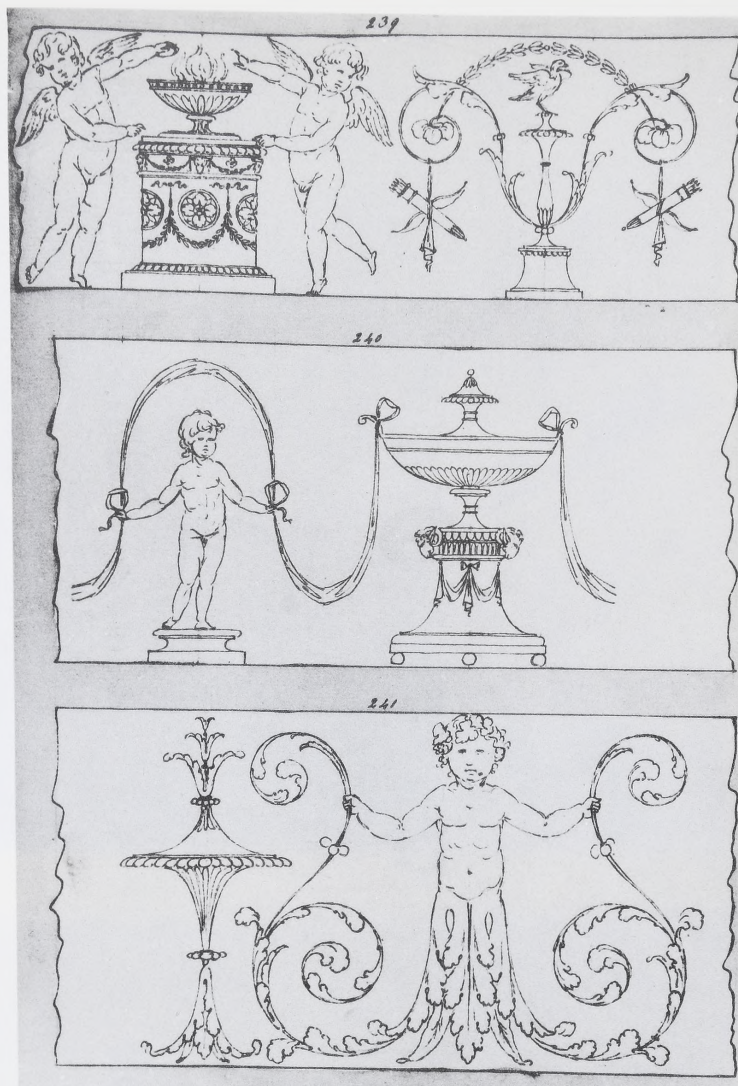


Fig. 91

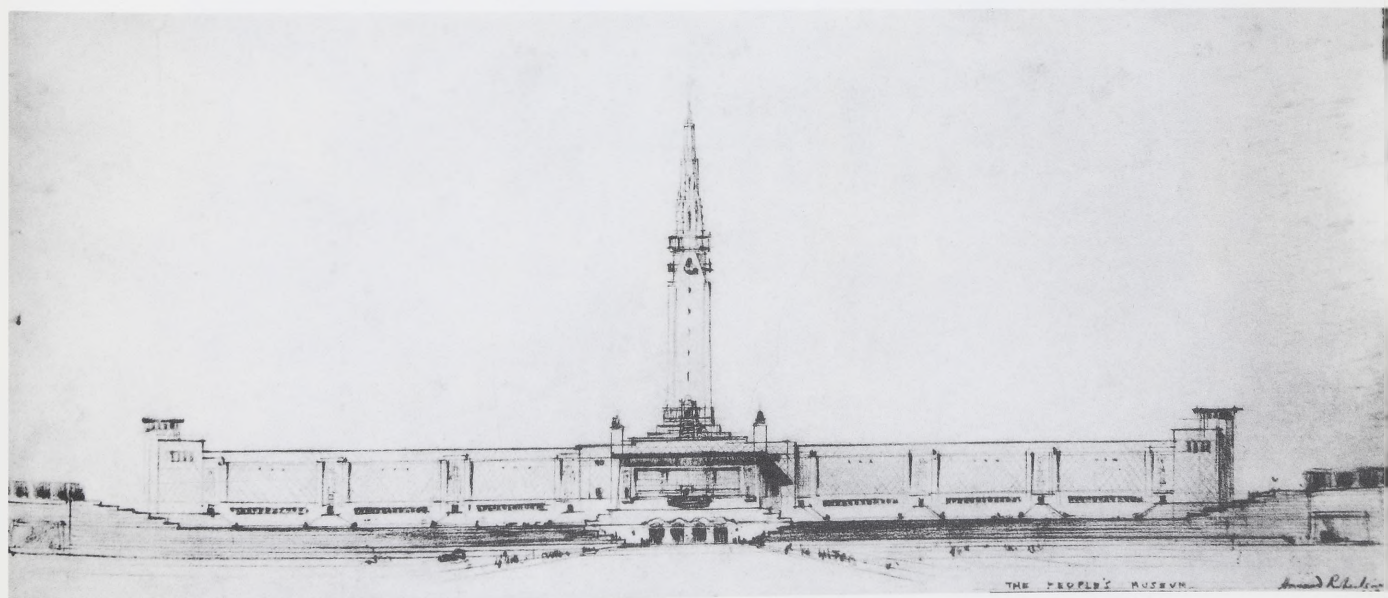


Fig. 92



Fig. 93



Fig. 94

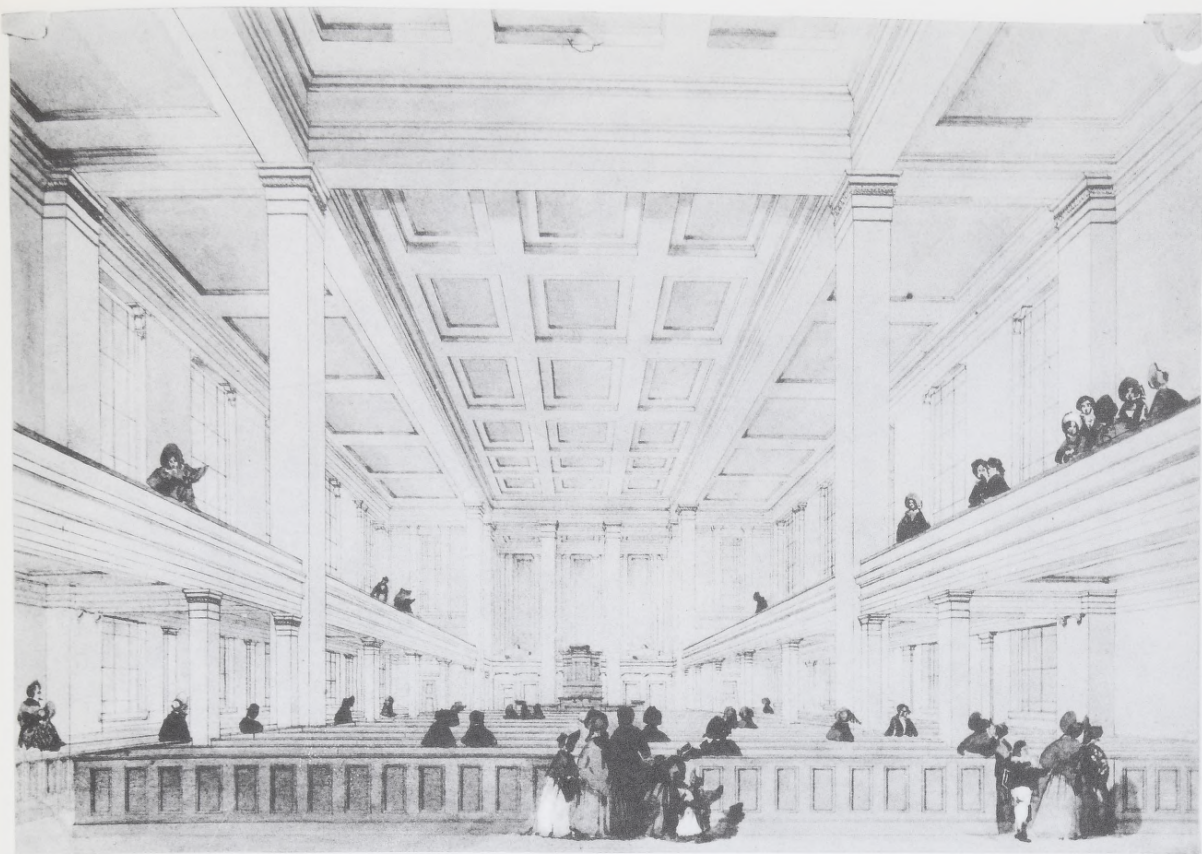


Fig. 95

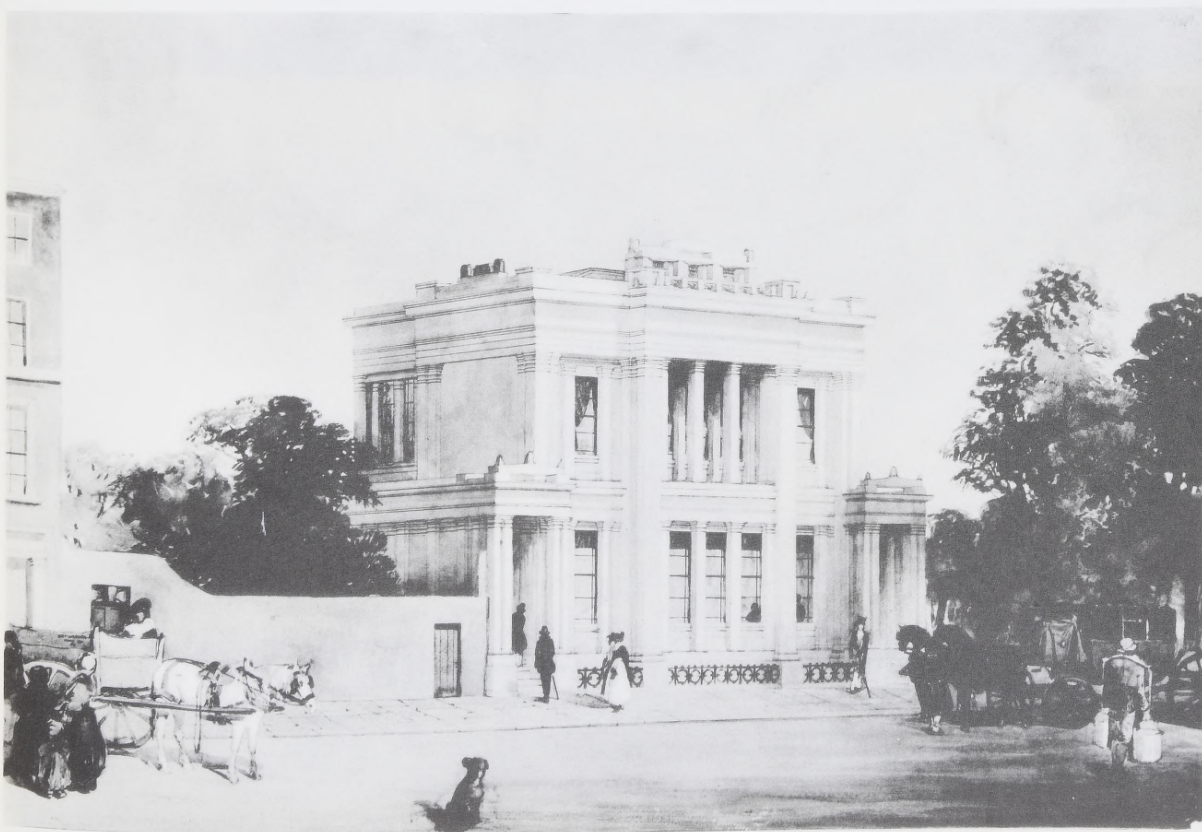


Fig. 96



Fig. 97



Fig. 98

Fig. 99

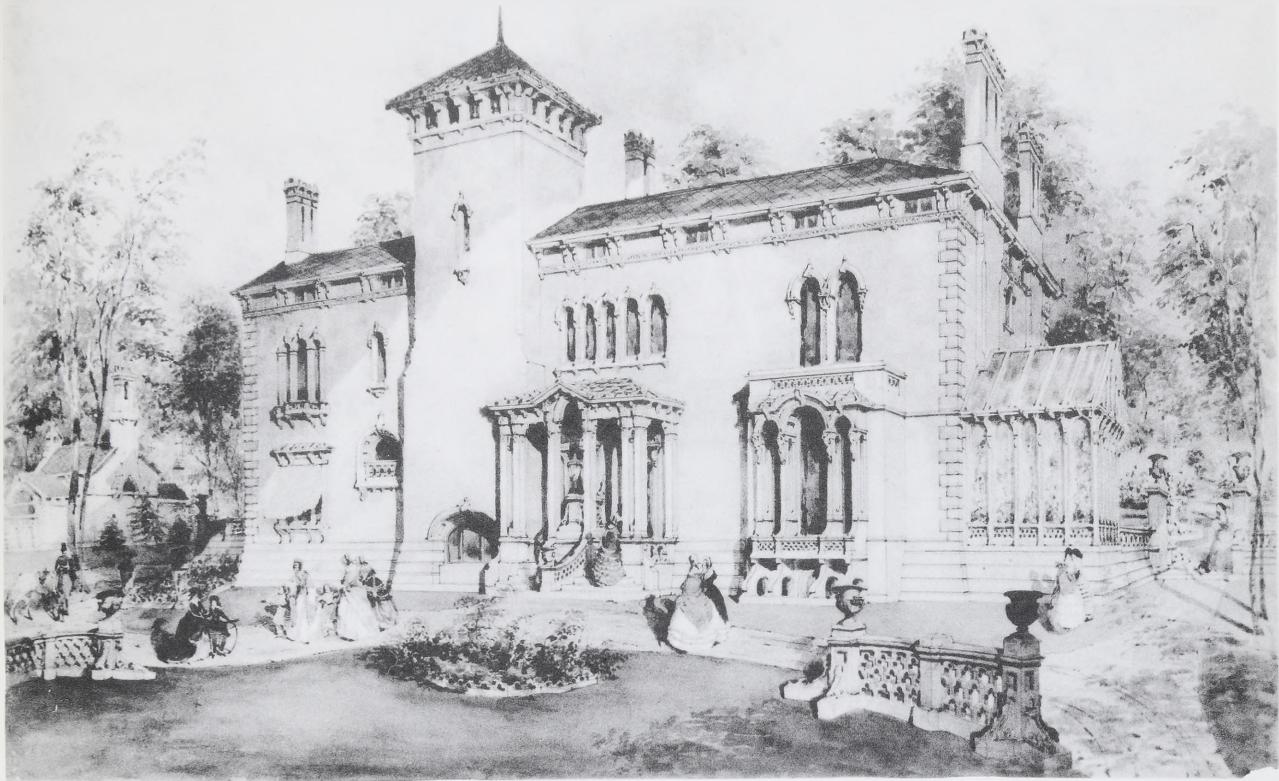


Fig. 99



Fig. 100

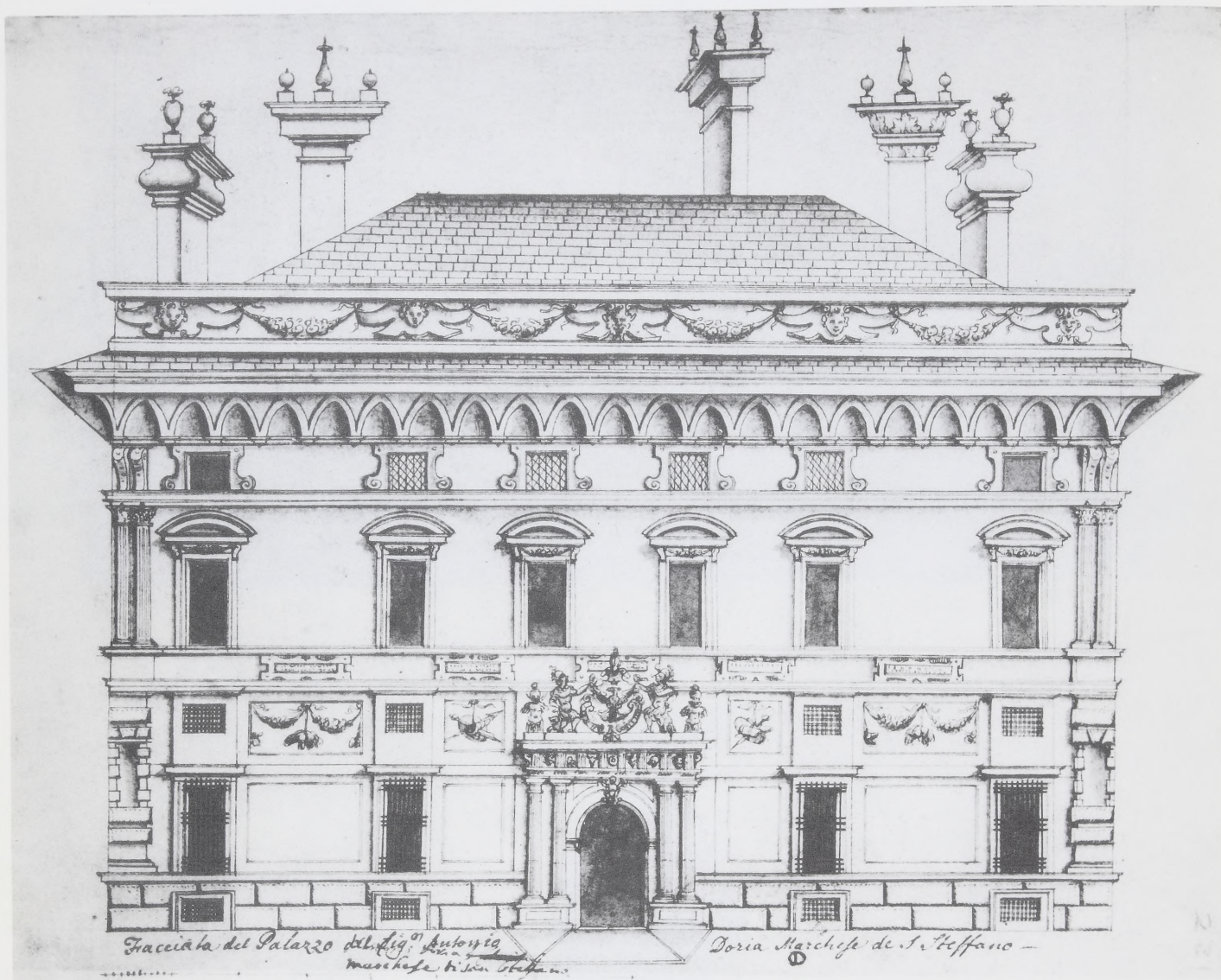
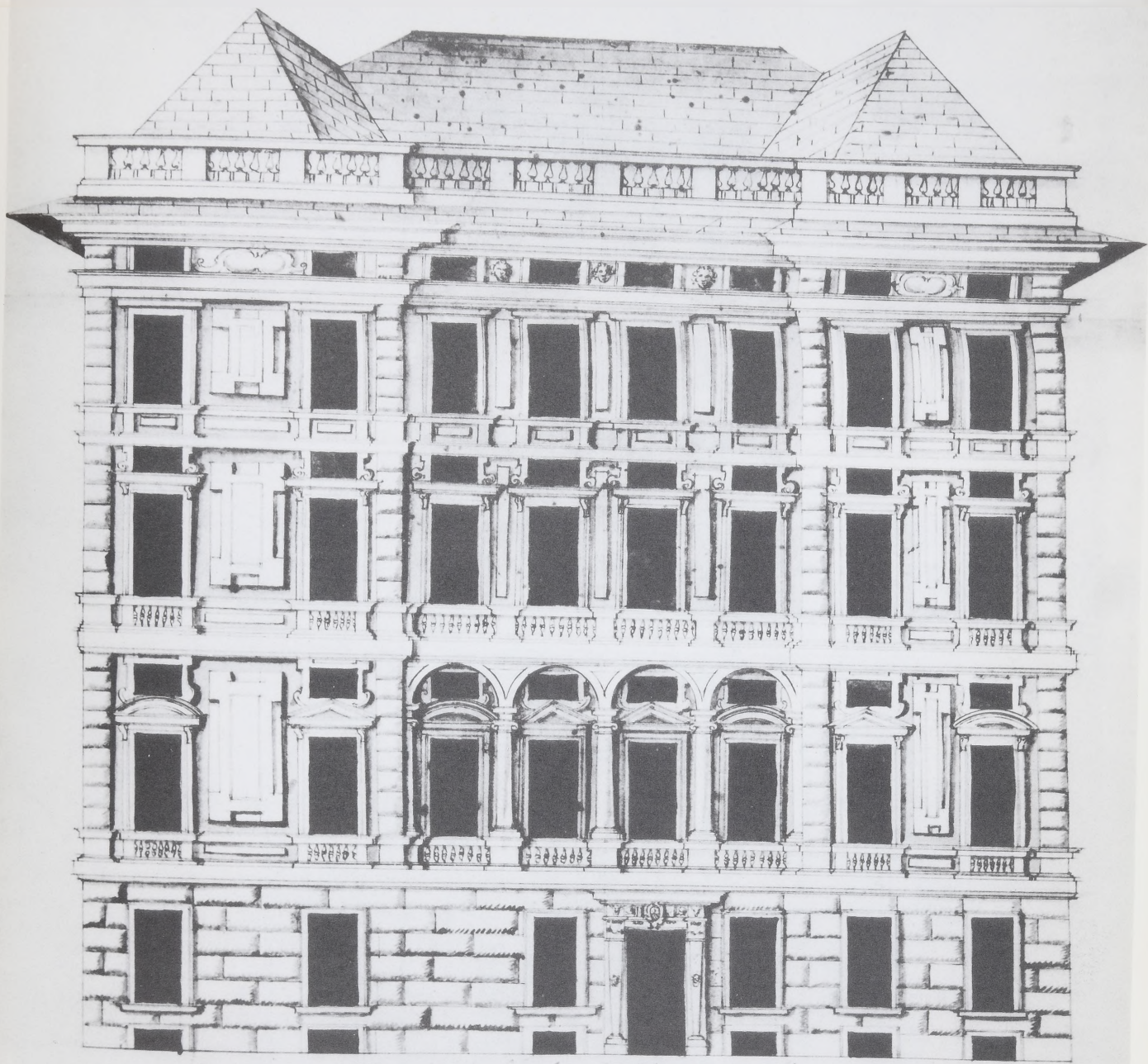


Fig. 101



XVI. *Palazzo del Sig. Francesco Geronardo*
Facciata del Palazzo del Sig. Francesco Geronardo

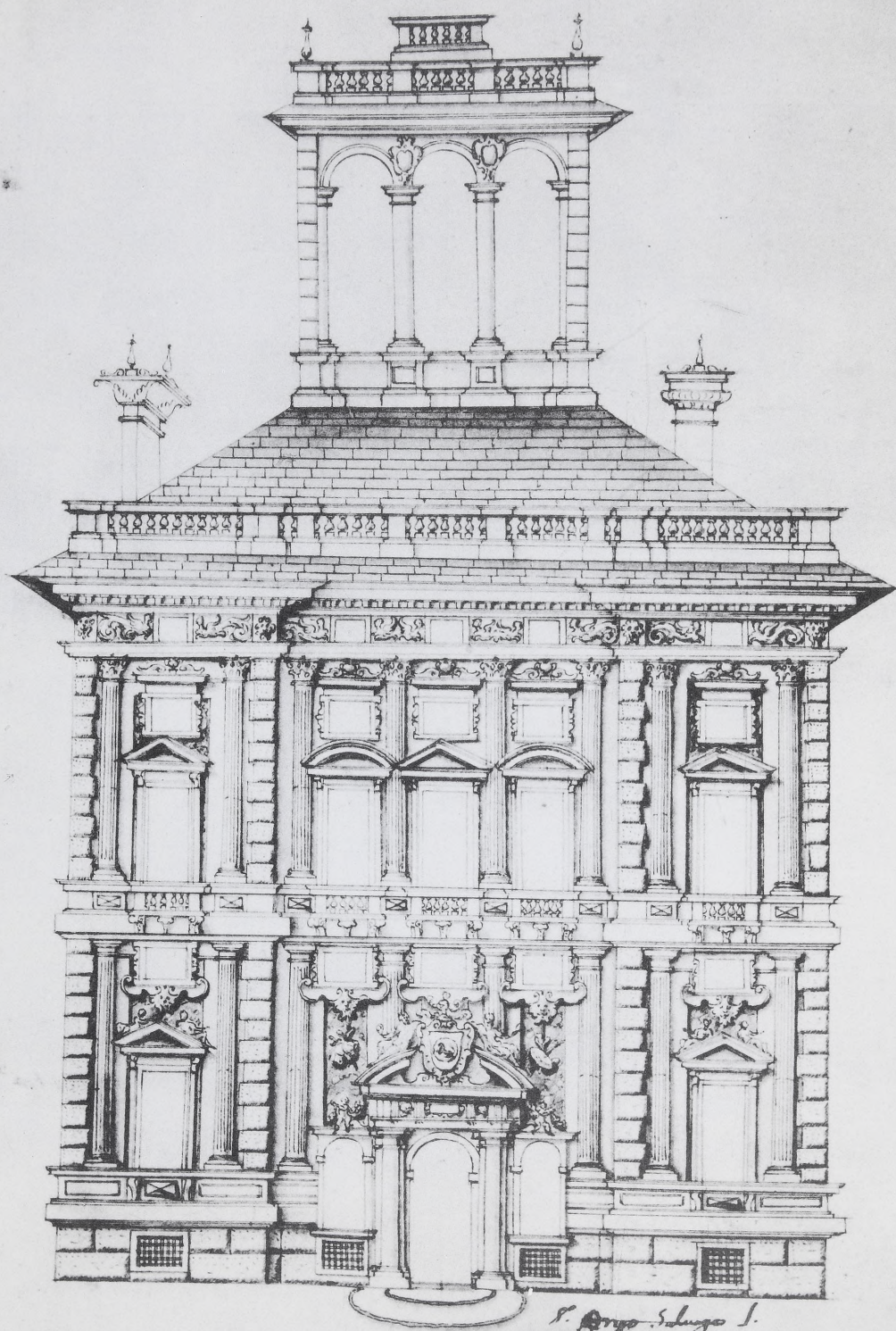
Fig. 102

del S.^{to} Henrico Salvago.

Fig. 33.

102.

200



S. Arago Salvago I.

Facciata del Palazzo del Sig.^{to} Henrico Salvago

XI

Fig. 103