



ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

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

OFFICE OF J. B. PAPWORTH

by George McHardy

GREGG INTERNATIONAL



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Preface

Work on this catalogue began in earnest only in November 1973. It was a daunting task. There stood the Papworth cabinet, its eight drawers crammed with what a rough estimate suggested might be as many as six thousand drawings, many of them brittle, dirty and badly damaged. They seemed to cover everything from aviaries to villas and many were without locatin numbers to assign them even to a drawer let alone a project. That the task was accomplished in all essentials within ten months is tribute both to my publisher's forbearance and to the abundant help I have received on all sides.

I was helped immensely by the existence in the Drawings Collection already of the card catalogue compiled by Prunella Fraser and John Harris; it has provided the basis for this catalogue as it has for all the general volumes in the series. To John Harris I owe a further debt for having helped me to select the illustrations (necessarily, alas, before any work at all had been done on the catalogue). Among others whom it is a pleasure to thank are those two early students of Papworth and his work at Cheltenham, Mr David Verey and Mr D. Stratton Davies, who also let me have a copy of the *Chronological list of works* in his possession. Then, too, I must thank the trustees of the Covenanters' Educational Trust and of the Macfarlane Walker Trust for making grants towards my research expenses. Jill Lever, as general editor of the series, has given me much editorial assistance and will, as I do, wonder at how, after all that, Mr Ian Macnab could still suggest improvements in my catalogue.

After this, my thanks must go to many archivists, librarians and all manner of specialists, both in this country and abroad. I am most grateful to them and only regret that their very number precludes my even listing them drearily in alphabetical order. But there are some whom it would be quite wrong of me not to mention. First must without doubt be Miss Jane Bebbington of Victoria Public Library, Westminster. The librarian's duties can never have been interpreted so widely as by her: she has been generous in her help and kind to my work in every possible way. Dr Stefan Muthesius, of the University of East Anglia, did not know what he had let himself in for when he offered to 'translate some German' for me and, fortunately, did not tergiversate when he learned. Mr R. W. Thomson, of Harrow Public Library, gladly strayed from the confines both of his library and of his duties to take photographs and then sent them to me with a mass of supporting material, and Mrs N. B. Pringle, of Cheltenham Public Library, each time came to my rescue when more than once events conspired to prevent my visiting that town. Abroad, Herr F. Graefe, of Stuttgart, was especially helpful to me and so, too, were Mr Aly Khalid of the Musée des Beaux-Arts, Alexandria, and Mrs P. Morton and Mr Conrad F. Weitzel, both of the Ohio Historical Society.

But I have left until last my very deepest debts of gratitude. My wife I proposed to on a Papworth trip; she *must* have known what was facing her. My friends in the Drawings Collection, though, did not and for their many kindnesses and for so much else I give them individually and collectively my most sincere thanks.

GEORGE MCHARDY

July 1976

FOR
MY MOTHER-IN-LAW
who has given so much

'I am proceeding with [*Hints on ornamental gardening*] daily, and it may well be out in June, but you know that in all the business of moving, etc., etc., very little leisure could be existing, and a rapid advancement scarcely possible.'

J. B. Papworth to member of his publisher's family, c.1823

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Introduction

The provenance of the J. B. Papworth Collection is unknown. The drawings were originally bound in nine large folio volumes. These were broken up about 1953 and (except for a few drawings – those by Thomas Seddon for Basildon Park [259].28-30, for example – which were felt to be inextricably connected with the Papworth projects to which they relate) those drawings that were signed or otherwise attributable to a particular architect, surveyor or designer were separately catalogued. This arrangement has here in essence been retained and a list of the names under which such drawings will be found in the general volumes of the RIBA Drawings Collection catalogue series is given as Appendix A.

When the drawings were originally bound and by whom are also unknown. One of the drawings, [281].56, is mounted on part of the *Sunday Times* of 1 May 1836, but that is almost certainly a strengthening of the drawing while it was in use. Another drawing, [26].5, is annotated by Wyatt Papworth and dated 1846, the year before that in the February of which J. B. Papworth left London for St Neots, where he died in the June, but neither does that necessarily indicate when approximately the drawings were bound in volumes. And, in any case, it is evident that some of the drawings have been signed at least after they were in fact drawn. That the binding up was done by or under the supervision of one who knew quite well, if not intimately, the work of the Papworth office seems clear enough. Many of the drawings are cut down in size to show only the salient features or especially interesting or well drawn details of a design and then affixed to the pages of the volumes in a sequence which shows that the mounter knew the drawings and what he was doing. A Leigham Court drawing, [144].176, at first sight quite unlike any other in the set, turns out to be linked not only to that set but also to other drawings in that set with a proximate page number. (But the provenance cannot *invariably* be used as a guide to identification: [143].2, whose provenance is Vol.I, is a copy of part of [143].1, whose provenance is Vol.III.) Again, the majority perhaps of the drawings are annotated in pencil in a hand that seems always to be deserving of respect; so that, for example, the error of 'Kenmure' House is corrected and its true location given [267], no confusion is possible between the St Paul's, Clapham [22] and the Holy Trinity, Clapham [23] drawings, and the one word 'Design' on two Basildon Park drawings, [259].53 & 54, connects two sets of drawings, one a rejected preliminary design for a dairy that is in one case called a garden cottage and in the other a dairy house. By contrast, when the hand is incorrect in its ascription, it will almost always be possible to understand how the error could have come to be made.

In the preparation of this catalogue I have taken the hand to be probably that of Wyatt Papworth. True, J. B. Papworth's elder son, John Woody Papworth, was the architect son (although, admittedly, more antiquary than architect); true, also, that it was he who on 25 June 1849 presented to the RIBA 'an unfinished antique marble vase understood to have been brought from Italy by . . . Sir James Wright, Bart . . . and by him presented to my late Father' and said that in adding two portraits to that donation he was 'only carrying out an intention of [his] Father's'. But a comparison of his handwriting with the pencil inscriptions on the drawings seems to point to Wyatt Papworth, the younger son, as the author of the annotations, and certainly he made a number of presentations to the RIBA during the 1870s and 1880s – and also, of course, wrote J. B. Papworth's biography. Moreover, the handwriting of the Wyatt Papworth manuscripts seems to match that of the pencil inscrip-

tions on the drawings, whose cruel cutting up sometimes certainly accords with the ruthless lack of respect for family and other papers that those manuscripts show. As with those manuscripts, the provenance of the J. B. Papworth Collection is to be presumed to be Wyatt Papworth himself.

The collection comprises some 2600 drawings which may be divided into a number of groups. There are, first, those earlier drawings acquired in the course of work undertaken by Papworth's office: such drawings as those for No.20 Hanover Square [177].1-3 (here suggested as being by Thomas Leverton) & for Laleham House [207].1 & 2, and those catalogued under, for example, Robert Abraham, Edward Jenkins and Thomas Rickman and Henry Hutchinson in the general volumes of the present catalogue. Other drawings acquired incidentally in the course of work undertaken by the office form another clearly defined group. They include surveyors' drawings like that of the Ornham Hall estate by Tuke & Spence (q.v.), drawings sent up to the London office by clerks of works and estate tradesmen (such as Higgins's sketch of Ivy Cottage at Basildon Park [259].57 and the Leigham Court staircase [144].66), and drawings obtained by the office from what might be called outside experts. These include, besides such drawings as those for the heating and ventilation of Morrison's Milton Street premises by J. Sylvester [89].16-18 and for furnishings for Basildon Park by Thomas Seddon [259].28-30, those like [199].7 among the Claremont drawings for which, it is here contended, Papworth applied to A. C. Pugin.

For the rest, the Papworth office drawings consist mostly of preliminary designs, working drawings and details, many of them on tracing paper. There is, apparently, but one student drawing, that for the façade of a theatre (?) [50], though there are a number of theoretical designs – for chapels [45], summerhouses [65], garden seats [66] and houses [233]. There are at least three, and perhaps four, exhibition drawings: a design for an altarpiece [39] and another for a theatre [132], both of which were exhibited at the Royal Academy, and a drawing of ruins at Palestrina [287], which was exhibited at the Society of Associated Artists in Water-colours, as well as a design for an aviary or conservatory [41]. Besides the theatre design [132] which might also have been a competition design, there are two sets of competition drawings, one for St Martin's church, Oxford [34].5-8, and one for the Royal Manchester Institution of Fine Arts [99].1-9. Otherwise, there are only a few highly finished drawings such as a landing stage for Southwark Bridge [32].1 & 2, a portfolio stand for James Morrison [133].10 and entrance gates for James Hodgson [265].1, but in each of these cases there is reason to think that the designs were not executed. The office 'file copies' form an interesting group of drawings as do those drawings that have been used more than once. There are quite a number of file copies and some of them even have the original drawings to go with them: [115].17 & 18 and 30 & 31; [185].66 & 67 and 84 & 85 (the latter meticulously recording what the postmark on the original confirms,* that it was 'Sent by post to Mr Burton March 17th 1835'); [259].35 & 36 and 66 & 67, and [260].62, which tells that two drawings were originally one. A Leigham Court drawing for details of the dining-room windows, [144].81, was later used

*The Papworth office seems usually to have asked for its drawings 'to be returned when finished with' – so much so that such an inscription is not recorded in the catalogue entries.

also, it seems, for the drawing-room windows; but more interesting cases of the reuse of drawings are provided by the design for a garden seat for William Hannen in Dulwich [172].2, which was apparently also offered to William Leaf at Streatham, and by the design for a wash-stand that was used for both Leaf [185].35 and James Morrison.

In quoting dates and clients' names and, indeed, in the notes to the entries generally, I have relied heavily on Wyatt Papworth's biography of his father and on a copy of the *Chronological list of works* kindly given me by Mr Stratton Davies. The latter is typewritten and 'signed' and dated by Wyatt Papworth *February 12, 1878*, but I have been unable to find out anything about either the whereabouts of the original handwritten list or who typed the copy of it and when. Nor have I been able to trace anything of the bill books, diaries &c that it mentions as the source of the information it contains except apparently the cover of Vol.4 of Papworth senior's *Diary*. The date of the list suggests that it was prepared in connection with Wyatt Papworth's *Life* of his father, published in 1879. Certainly, list and *Life* are similar in that neither anywhere gives significantly more information than the other about any individual project and only very rarely, if at all, do they differ. As one might expect, the list occasionally gives a date or other fact omitted in the writing up of the book, and the book less occasionally enriches the facts of the office papers with recollections and comments. In the notes I have used that source which gives the more complete detail. For the rest, I have preferred always to let the drawings and their inscriptions speak for themselves, so that in my catalogue headings, for example, I have neither given dates unless the drawings themselves are dated nor assumed that the name on a drawing is that of the client (which to have done so would in at least one case have been wrong).

The architect received his first official recognition in England with the foundation of the Royal Academy in 1768. In 1837 the Institute of British Architects received its royal charter and the architect final recognition of his professional status. John Buonarotti Papworth's life-span almost exactly coincides with these two events; so that his life and work show him to be both inheritor of the old eighteenth-century traditions and precursor of the new nineteenth-century professional architect. The son of an 'architect, plasterer and builder' as John Papworth senior styled himself in 1795, Papworth early showed a talent for drawing and arrived at architecture by way of drawing lessons from a sculptor and a topographical artist, a couple of years in the office of John Plaw (who seems perhaps also to have been almost as much artist as architect), three years' apprenticeship to a builder and a year with a firm of decorators. Not a sign in his training of that divorce between architecture and the building and ancillary trades which the founders of the Institute of British Architects (of which he was one) were later to require, foster and ultimately achieve.

In the best tradition of the eighteenth century are Papworth's total lack of specialization and his reliance upon local builders and tradesmen, both of which the drawings in the J. B. Papworth Collection well illustrate. His training, at once practical and artistic, gave him a wide and varied knowledge and experience as well as an acquaintance with interior decorators, furniture makers and other tradesmen to whom he could turn for help if need be. That he was in any case of a practical bent, however, is borne out by his preparation of a 'metallic wash' as an antidote to dry rot, which formed the subject of his first literary endeavour in 1803.

Papworth's training, his acquaintance with tradesmen and his natural inclinations all contribute to his amazing versatility. He will tackle any job in any style for any client. His pupil James Thomson tells the story of how James Morrison was introduced to Papworth by Alexander Galloway as one to whom 'nothing comes amiss', not even the design of

pocket handkerchiefs – which Papworth thereupon did and 'from that hour . . . became Morrison's right hand, to advise, to build, to plant, and to adorn'. It was this versatility indeed that caused his friends to hail him as a second Michelangelo and to persuade him to use the patronymic 'Buonarotti'.

Among the drawings in the Collection are few, if any, that give testimony to Papworth's facility in drawing figure subjects; the sketches on the versos of [71].1, [157].1 and [233].4 are all very slight indeed. But his large and varied office practice is otherwise quite well represented – albeit for the most part only in working drawings. There are three sets of designs for a palace to be erected at Canstadt for King Wilhelm I of Württemberg, and numerous designs for the building and alteration of country and town houses of course. Then there are designs for the layout of gardens, new streets in the City of London and in the south of the metropolis and in Cheltenham and Dover, and even of a whole new town in America. A railway station, an institute of fine arts, a theatre façade and a prison; warehouses and factories; shops and shop fronts (on which Papworth was considered something of an expert); an almshouse, churches and chapels and their furnishings and funeral monuments; cottages and villas and other rural residences (on which he wrote a book in 1818); aviaries, conservatories, ice houses, summerhouses and other garden buildings (on which, in 1823, he also wrote a book); bridges and a landing stage; the figurehead and decorations of paddle steamers; interior decorations, chimneypieces, furniture, light fittings, an ink-stand, an ice bucket – all are there.

And so, too, is every possible style. For, like other architects of his time, he was reared in the Romantic Classicism that had taken form – chiefly in France – during the second half of the eighteenth century, and Plaw will have introduced him to the Picturesque and the romantic Gothic revival. So there is no stylistic specialization either. Papworth uses the Greek, Italianate and Gothic styles of course, but he also uses Egyptian, Chinese and 'Tudor and Jacobean. Among 'the chief works in his library' was Batty Langley's *Gothic architecture improved*, 1742, and that about indicates the archaeological accuracy of Papworth's usual Gothic, as may be seen in, for example, his drawings for All Saints', Chicklade [6] and Holy Trinity, Denford [7]. That makes all the more interesting the Gothic of the Claremont summerhouse [199]; for it is so obviously much more knowledgeable and convincing that it must, as is suggested in the catalogue entry, be regarded as the work of A. C. Pugin who, like Papworth, was a contributor to Rudolph Ackermann's *Repository of Arts*, 1809-28, and who would therefore certainly have been among those acquaintances of Papworth's that could be called upon for specialist help. The Chinese style is used associationally as being appropriate to the façade of a tea merchant's warehouse [88].4 and, perhaps again associationally, as being appropriate to an aviary and its exotic inmates [185].94. This latter only 'perhaps', because it was designed for William Leaf's Park Hill, Streatham, and it was for that house, too, that Papworth designed the Jacobean garden seat [185].84 and the conservatory with 'bamboo' columns, Early English Gothic capitals and Greek key decoration [185].56 – and all that rather suggests that the patron was perhaps the real instigator of this multiplicity of strangely mixed styles. Be that as it may, the drawing of the Jacobean garden seat is dated 1835 which makes it a very early example of the Jacobean revival. (St Julians [222] as seen now is also Jacobean in style but it is Pennethorne's work of 1835-37 not Papworth's of 1818-21, and the drawings bear out what Wyatt Papworth says in his biography that, when first built, the house was 'a moderate sized cottage ornée, of a homely Gothic character'.)

I have mentioned William Leaf and so we can turn now to Papworth's patrons. They are no less varied than his styles. Papworth had spent a year in 1793 at Sheringham's learning the art of decorating, and furniture

makers, upholsterers and interior decorators were from the beginning among his principal patrons and form perhaps the most sizeable single group. It was at Sheringham's that he had met George Morant, later appointed carver and gilder to George IV, and for him he designed new showrooms in New Bond Street [90] in 1817 and made improvements to his house at Hendon [272] in 1831-32. Throughout the 1830s, too, Papworth did much work for Edward and William Snell and for those other, even more famous, upholsterers and cabinet makers, George and Thomas Seddon. For Robert Hughes, later to become cabinet maker to the Duke of Cambridge, he designed in 1824-25 a shopfront in Piccadilly [119], something he did also in Frith Street [110] for Messrs Sewell & Cross, silk mercers and upholsterers, about 1830, in Cheapside [106] for Collard & Co., pianoforte manufacturers, in 1834, and in Oxford Street [118] for Messrs Duppa & Collins, paperhanging manufacturers, in 1843. Among other tradesmen and merchants there are F. & R. Sparrow, tea merchants, for whose warehouse in Ludgate Hill [88] he designed in 1822 a fancifully Chinese front; Thomas Wyatt, East India merchant, for whom he worked at Prickler's Hill [214] in 1828-29; Thomas Stock, a Bristol sugar refiner, whom Papworth no doubt got to know through his Cheltenham work and for whom he made additions to Henbury Court [196] in 1829; James Hodgson, bacon and cheese factor and another provincial, from Hull, for whom he designed some entrance gates [265] in 1843, and C. P. Sullivan, leghorn hat maker of No.48 Newgate Street, for whom in 1838 he did some work at Hampstead [173]. Sullivan, incidentally, was perhaps a Catholic, for there is a monument to his daughter in St Mary's church, Holly Hill. Certainly there are several Catholics among Papworth's clients: Miss Elizabeth Doughty for whom he worked at Kew Priory [210], for example, was a well-known Catholic of her day and benefactor of the church of St Elizabeth in The Vineyard, Richmond, built in 1834.

Wine and spirit merchants form a sub-group in themselves, especially if among them are included the club proprietors. John George Fuller was both wine merchant and, jointly with Richard Cuddington, proprietor of Boodle's. Papworth worked extensively for Fuller at Leigham Court [144] from 1820 to 1846 and made various alterations and additions to Boodle's Club [93] in 1821 and 1834, and in that latter year he also worked at Lowfield Heath [278] for Cuddington's nephew-in-law, Charles Middleton. Another club proprietor was Henry Raggett of White's Club [122] where again, in 1842-43, Papworth made various alterations and designed some interiors. For A. J. Mouchet and Henry Wild, wine merchants, he made alterations and additions to their premises in St Martin's Lane [123] in 1828-29. About the same time he altered Thompson & Fearon's gin palace in Holborn Hill [115] and in 1836 designed their West End shop in New Bond Street [117]. For John Gillyatt Booth, partner in the distilling firm of that name, he worked at Crouch End in 1832 and 1835. John Allnutt, of Allnutt & Harrison, wine and brandy merchants, whose house at Clapham [137] Papworth considerably altered and added to between 1825 and 1844, introduces us to yet another group of patrons. For Allnutt was, besides merchant, something also of a lover and patron of the arts; he sat to Sir Thomas Lawrence and was especially interested in watercolours.

According to contemporaries, Papworth was himself no mean watercolourist, and from 1808 to 1810 he served as honorary secretary to the Associated Artists in Water-colours. He was, too, a member of the Society of Arts from 1805 to 1833 and a founder-member of the Graphic Society in 1834. So it is not surprising that artists and their patrons figure prominently among his friends and clients. For William Pyne's brother, John, he made alterations to a property in Lincoln's Inn Fields [145] in 1816 and for Pyne himself he wrote the descriptions of several of the buildings illustrated in that artist's *Royal residences*, published in 1820.

H. W. Pickersgill was a particularly intimate friend, and in 1832 Papworth repaired the front of his house in Soho Square [189] for him. Among other of his artist friends were James Ward and James Green, both of whom painted his portrait, and William Say, the engraver, whose eldest daughter he married in 1817. Another patron was the painter, author and inventor William Brockedon, whose house in Devonshire Street [171] he altered in 1828 and again in 1836. In this latter year he designed a pedestal apparently for the display of sculpture [184] for Robert Vernon, contractor for army horses as well as art patron and collector. But far and away most important among his artistic patrons and friends were the topographical publisher and printseller Rudolph Ackermann and A. C. Pugin. Papworth was a regular contributor to Ackermann's *Repository of Arts* and made alterations to the shopfront of Ackermann's premises at No.101 Strand [96] in 1816, helped him during his search for new premises in 1824 (*see* [83] & [84]) and two years later designed those premises when found at No.96 Strand [95]. It was Ackermann, indeed, who presumably introduced Papworth to A. C. Pugin; certainly Papworth wrote various of the descriptions of buildings engraved in Britton & Pugin's *Illustrations of the public buildings of London*, 1825-28. Otherwise of Ackermann, Pugin and Papworth and their relations alas all too little is as yet known.

Ackermann was not the only bookseller among Papworth's patrons. There were besides Hurst & Robinson, booksellers of Cheapside, for whom in 1820-21 he designed a new shop front [77]; Samuel Hodgson, stationer and bookseller of Great Marylebone Street [176], for whom he designed a mirror frame in 1837-38 and Joseph Butterworth whose shop in Fleet Street [108] he had designed exactly ten years earlier. Butterworth was a law bookseller and thus serves to introduce another group of patrons, professional men, as they might collectively be called. First, lawyers. When about 1844 James Edward Bruce Stevenson moved from inner London and had Papworth build for him a house on the Clapham Park estate [183] in one of the new London suburbs he showed himself a shrewder, more far-sighted, man than, say, Fuller who was even then still employing Papworth to embellish his country house at Streatham. H. Bellenden Ker, for whom Papworth in 1837 made additions and alterations to a house in Cheshunt [261], was a contact made through the Government School of Design on whose council Ker served. The navy is represented by Capt. H. B. Mason, who between 1834 and 1846 engaged Papworth first at the church [37] and later at his own house [286] at Yateley in Hampshire. Among the clergy there is the Rev. Hugh Fraser for whom in 1810 Papworth designed the rectory house at Greenwich [157]. Fraser seems perhaps to have had Cheltenham connections because two of his children died there. Certainly, St John's church in that town [241] was in 1827-28 designed by Papworth for the Rev. W. Spencer Phillips, for whom later, in 1840, he also designed an upholstered chair for St Thomas's at Ryde [35]. Another clerical patron was the Rev. Richard Lowndes. On inheriting the manor of Morden in 1837, he changed his name to Garth and soon afterwards had Papworth make additions to a villa there [276]. The rectory house at Beddington [270] was designed by John Brown of Norwich, but in 1842 Papworth seems – perhaps through W. H. Pyne's brother, John, who was a Beddington man – to have been consulted by the Rev. James Hamilton on the layout of its grounds.

Like the clergy, bankers, too, were among Papworth's earliest patrons. The first seems to be George Dorrien of Dorrien, Magens & Co., on whom he first attended in 1809 and for whom between then and 1817 he made additions and improvements to a house at Fyfield in Essex [203]. The introduction might have come from Sir James Wright, Bart, of Woodford Bridge [216], also in Essex, whom John Woody Papworth described as his father's 'first efficient and active patron'. On the other

hand, John Plaw exhibited at the Royal Academy in 1787 a design for Haresfoot in Hertfordshire where Thomas Dorrien employed Papworth to make improvements to the house in 1817-18 [205], and the introduction might therefore have come to him through Plaw's nephew, Samuel Benwell, who after Plaw's removal to Southampton and subsequent departure for Canada became a pupil of Papworth's in 1803. Robert Herries, for whom Papworth designed and built St Julians [222] between 1818 and 1821, was another banker, a cousin of Sir Robert Herries, founder of the firm which was later known as Herries, Farquhar & Co., and of the Rt Hon. John Charles Herries, who was responsible for calling in Pennethorne to undertake the alterations made to the house between 1835 and 1837. In 1843 Papworth designed new drainage and ventilation for the house in Walthamstow [273] of John Gurney Barclay, a partner in the banking firm of Barclay, Bevan, Tritton & Co. of Lombard Street.

John Martin, for whom in 1840 Papworth made alterations to his house in Berkeley Square [164], was also a banker, but with him we enter another clearly defined group of patrons. He was, besides a partner in the firm of Martin, Stone & Co. and a director of the Guardian Assurance Co., Member of Parliament for Tewkesbury. Born in 1805, Martin was in fact the youngest of a number of men in public life for whom Papworth worked. One of the oldest was Frederick Cass, who was born in 1787, the son of a merchant of Coleman Street, and was appointed High Sheriff of Hertfordshire in 1844. For him Papworth did various work at Little Grove [274] over the years 1828-46. George Henry Cherry, for whom he did considerable work at Denford [7] & [201] between 1828 and 1838, was Sheriff of Berkshire in 1829. Another early patron in this group was John Irving, MP for Bramber and later for Co Antrim, for whom in 1826 Papworth designed the layout of his garden at Richmond Terrace [153]. Irving is shown in the directories as having also an Ashford, near Staines, address and so would doubtless have known the Bingham, Earls of Lucan. Alexander Murray for whom Papworth started working in 1831 - at Cally House [260] - was of a higher social standing than any of the patrons so far mentioned and related by marriage to the Bingham. Papworth worked for him on his Irish estate at Killybegs [13] & [268] and at Orleans House [277] and in his chambers in the Albany [162] during the period, 1838 to 1845, when he was MP for Kirkcudbright. Lord Ducie was MP for Gloucestershire and in 1835 employed Papworth to make alterations to his house in Seamore Place [188]. Charles Poulett Thomson was the brother of George Poulett Scrope, the geologist, whose wife was the daughter of the artist William Scrope and who as MP for Stroud from 1833 to 1868 was, like Lord Ducie, a great advocate of free trade. Charles himself was MP first for Dover then for Manchester and carried out many reforms. He met Papworth in connection with the Government School of Design which, as President of the Board of Trade from 1834 to 1839, he was responsible for setting up. Whether he is related to the James Thomson inscribed on the drawings dated 1838 for the decoration of the dining-room of a house in Clitheroe [263] is not certain - any more than it is that James is in fact the patron. For listed among the members of the provisional council of the School of Design is one 'John Thomson, Esq. (of Clitheroe)' and the coincidence seems too great to ignore. But the patronage of Papworth at Chobham [262] by Sir Denis Le Marchant, Bart, in 1842 certainly stems from a connection made at the Board of Trade, for Sir Denis was its Secretary from 1831 to 1841. John Attwood, whose election as MP for Harwich in 1841 and 1847 was on both occasions contested on grounds of bribery, had Papworth do various alterations and other work for him at Hylands [266] in 1842 and 1845. He went bankrupt in the end and part of the trouble seems to have been the almost reckless extravagance with which he is said to have fitted up the house and extended its estates.

Much more successful as a property speculator was James Morrison,

another of Papworth's patrons who was an MP. He began his career in a very humble capacity in a London warehouse, married his employer's daughter, became a partner in the firm and died possessed of property in Berkshire, Buckinghamshire, Kent, Wiltshire, Yorkshire and Argyllshire valued at between three and four millions, besides large investments in the United States. Papworth first worked for Morrison at Baham Hill House [133] in 1823-31; in 1828 began work at his Fore Street business premises [109] that was to go on until 1841; in 1830 Papworth designed some cottages for him at Marlow [279] and in the following year supervised the interior decoration of Morrison's town house in Harley Street [178]; two years later Papworth made alterations for him to the single pavilion remaining from Alderman Beckford's Fonthill Splendens [264] and did other work there which lasted until 1843. Finally, Papworth completed John Carr's Basildon Park [259] for him as a 'casket to enclose his pictorial gems' (Morrison had a fine collection of Old Masters) and did much other work on the estate between 1839 and 1844, when architect and patron 'separated' as a result of the only major difference Papworth seems ever to have had with a client.

Perhaps the best known of all Papworth's developer patrons, however, is Pearson Thompson. He was the son of a banker and one of three landowners mainly responsible for the planning of Regency Cheltenham. The Lansdown and Montpellier estates were developed by him on the land bought by his father. Papworth's plans for the Lansdown estate [249]-[251] were only partly realized, but the alterations and additions he carried out at Montpellier Spa [254] from 1825 onwards skilfully retained Underwood's building while making it emphatically and triumphantly his own. As against Morrison and Pearson Thompson, the elusive William Taswell is but a small property developer: a few houses at Blackheath [27] about 1825 and an abortive plan for the Maison Dieu estate at Dover [8] about 1830. That colourful character William Bullock, after having in 1819 employed Papworth to make alterations to the roof of his museum, the Egyptian Hall in Piccadilly [91], again employed him in 1827 to lay out and design the buildings of an ideal town he proposed establishing on the banks of the River Ohio opposite Cincinnati [12]. Miss Elizabeth Doughty, already mentioned for her religion, was the daughter of a property developer who herself continued his development of the land around what is now Doughty Street in Holborn. John Blades, too, was a property developer and speculator, but with him we are back again to that most familiar type of all Papworth's patrons, the energetic, ambitious, self-made man. He was Sheriff of London and Middlesex in 1812-13 and, when he died in 1829, left personal property valued at about £140,000. Plans prepared for him by Papworth about 1820 for the development of the grounds of Severndroog Castle [155] came to nothing. But his Brockwell estate [17] was laid out to Papworth's design between 1823 and 1827, Brockwell Lodge [135] was built for him in 1825-26 at a cost of £5000 and the full development of a terrace of semi-detached houses to be known as Brockwell Terrace [136] which had been begun in 1828 was only stopped by his death the following year.

John Blades was a glass manufacturer, as much the product of new technologies as of that rapidly growing middle-class market which both reflected and encouraged the commercial and industrial enterprise that characterize nineteenth-century Britain. Over the years Papworth supplied him with the designs of various items in glass or brass including the ink-stand [53] and candelabra [87].4-9 for which there are drawings in the Collection and the glass throne Blades made for the Shah of Persia for which, unfortunately, there are none. But these were hand-made rather than machine-made things; so that more truly representative of the new industrialization among Papworth's patrons are the engineers. The Galloways were among the very earliest and most constant of Papworth's patrons. In 1803 he designed their first premises, in High Holborn [81];

when the firm moved to West Street [97] he provided between 1820 and 1824 the designs for a whole factory including foundry, smithy and boiler shop, all 'well considered both for safety and economy'; and, finally, when, some twenty years later, those premises had to be altered, Papworth again provided the designs, now for the son. It was for the father, Alexander, that he had about 1825 designed the figurehead and other decorations for a steamboat [63], that most typical of early nineteenth-century vessels, and that in 1836 Papworth had his son, so it seems, design a monument to Galloway's 'old friend' Thomas Hardy, the radical politician. About 1816 Papworth did some work for John Collinge, engineer and axletree maker, at his premises in Westminster Bridge Road [156], and not long afterwards, about 1823, he added verandas to the Braithwaites' house in Bath Place [134] adjoining their factory in which the 'Novelty' locomotive was built.

And so we have arrived at the beginning of the railway age. It was a period of upheaval – political, economic, social, technological and aesthetic. As against the Allnutts, the Blades, the Galloways and the Braithwaites, the gentry and minor nobility among Papworth's patrons were relatively unimportant. The Bingham, Earls of Lucan, might keep him steadily in work over the years from 1803 to 1846 at Laleham House [207] and Hanover Square [177] and on their Irish estates at Castlebar [198], but the future lay rather with the technologists, industrialists and the rising middle classes, men like George Crow, the junior partner in Morrison & Co., for whom (it is to be presumed) Papworth in 1836-37 designed Ornhams Hall [281]. Such men were uncertain in their tastes. They might go 'in raptures with [a] new Warehouse' but they were often dependent – almost pathetically so – upon an artist for guidance concerning the taste of the past so that they might have not only wealth but the appearances also of gentility. John Allnutt was 'not disposed to go to the Warehouse to choose carpets without having the privilege of [Papworth's] taste' and his pupil Thomson tells us of James Morrison that 'from his packing room in the east, to his picture gallery in the west, everything requiring either judgment or taste, [Papworth] directed for some thirty years'.

Such direction of his patrons' tastes only emphasizes Papworth's ultimate dependence in eighteenth-century fashion upon those patrons. In the tradition of an earlier age, too, are his use of pattern books and trade catalogues and, on the relatively few jobs he undertook outside London and its immediate environs, his reliance upon his patrons' clerks of works and estate workers. To the spate of pattern books that appeared between 1790 and 1830 Papworth himself contributed, as has already been noted. Various designs for furniture [51].4-10 and pumps [58].1-3 appear to have been traced from trade catalogues; and an even clearer case of their use is afforded by the design for a lantern [55].6 which is apparently inscribed with the firm's initials, the catalogue number and the price for a 20in lantern. The inscription on one of the Hilfield House drawings [286].16, 'Let no two [chimneys] be on the same stack that are alike each other, see the engrave[d] plate', demonstrates both Papworth's use of pattern books and his confidence in his workmen and their abilities. Mr Higgins, the carpenter at Basildon Park, might send up to Mr Papworth in London an incredibly rustic sketch of a cottage on the estate that was to be improved [259].57, but, before the coming of the railways, he and his kind had to be (and usually could be) relied upon to 'keep to the centres in all cases [because] the figures may be a trifle wrong' or to 'make all . . . Ship shape – or quite proper for the object in view' – just as, when the founders declined to make patterns for the ironwork of the ceiling of the servants' hall at Laleham House as it involved the responsibility of fitting it, Papworth could write to the Earl of Lucan saying that the ironwork could be 'readily made' on the estate [207].25.

But for all that Papworth was an inheritor of the old eighteenth-cen-

tury traditions, he was also a precursor of the new nineteenth-century professional architect. His drawings include three, one for a railway station at Alexandria [103] and one each relating to Barham Court [258] and Basildon Park [259].68, that testify to the arrival of the railways, and it is the reliable postal services and generally improved communications of the period that enabled him, from his London office, personally to supervise the erection of a number of buildings at the same time. There is evidence among the drawings of quite a considerable correspondence between Papworth's office in London and the clerks of works – especially those of Fonthill [264] and Little Grove [274] – and also between the office and Capt. Mason at Yateley [286]. But the letters pass, too, between the office and craftsmen and tradesmen within London itself, so that, to quote but a couple of examples, we find letters sent by post from Bloomsbury to a carver in Soho [260].39 and to a builder in Spitalfields [136].21. Not infrequently the letters are of the kind that require 'Mr Fletcher to make rough plans . . . by Friday night and Mr P. will be with him at Berkhamstead on Saturday' [205].3.

But Papworth was born a little too early to reap the full benefits of the improved communications that the railways and penny post brought and the industrial revolution offered, and it is in his insistence upon professionalism and the part he played in the foundation and earliest years of the Institute of British Architects and in the establishment of the Government School of Design that he is more truly seen as an architect of the nineteenth century. Despite the long established connection between architects and the building trade and despite his own active participation in the City of London improvement schemes [24]-[26] and in the speculative activities of John Blades [17], [31], [136] & [155], William Nurse [160], Pearson Thompson [249] and William Taswell [8] & [27], there is not the slightest hint anywhere of his pecuniary involvement or financial gain. On the contrary, all the evidence is that Papworth was as keen to establish his middle-class status as an architect by a firm rejection of any activity that might confuse the roles of architect and contractor or tradesman as Allnutt, say, was keen to establish his new social and economic status by the acquisition of a cultural background through the collection of books and paintings. As though to assert his professional status (but in fact also to betray his own social insecurity, as it were) Papworth, perhaps more often than not, signs his drawings 'J. B. Papworth Archt'. And among the reasons which prompted the presentation to him by a few professional friends on his retirement of a silver inkstand, C. R. Cockerell is reported to have offered 'the high reputation acquired and retained by him for unflinching integrity maintained in a profession the most of all exposed to improper influences, and to the rapid acquisition of wealth by dishonest means'.

Papworth entered a number of competitions. In none of them was he successful and in most he had cause to complain. After the competition for the new Post Office in St Martin's-le-Grand in 1821 his papers were returned to him endorsed as having been copied; in the competition for St Martin's church, Oxford [34], a design was accepted that had been submitted after the advertised closing date, and in the Royal Manchester Institution competition [99] extra time was given for the submission of drawings at the request of some of the competitors. Dissatisfaction with the competition system, indeed, was among the factors which led finally to the establishment of the Institute of British Architects, and Papworth was one of the twelve architects who attended the meeting held on 2 July 1834 at the Thatched House Tavern that drew up the regulations which formed the basis of the new professional body. He was appointed to the council and in 1835, 1836 and 1837 and again in 1844 and 1845 was elected vice-president.

As early as 1805 Papworth had become a member of the Society for the Encouragement of Arts, Manufactures & Commerce and the Institute

of British Architects was hardly a year old when he demonstrated before it this forward-looking and practical interest of his in 'art-manufactures' and art education generally. On 27 July 1835 he read to the members of the young institute a paper 'On the benefits resulting to the manufactures of a country from a well directed cultivation of architecture, and of the art of ornamental design'. The following month he gave evidence before the Select Committee on arts and manufactures set up to consider the want of education in ornamental art, and in 1836 he was appointed part-time director of the Government School of Design. He designed the furniture [124], bought the equipment and selected the teachers and the school opened in May 1837 to teach the 'Art of Design' so as 'to amend and advance the interests of Manufacturers and Ornamental Trade'. In the event, it was the interests only of economy that were served: the government's annual grant was reduced from £1500 to £1300, the offices of director and head master were merged and in July 1838 Papworth was required to resign. Nevertheless, the school marks an early step on the way to governmental interest in and promotion of the arts generally and of industrial art and design in particular.

Papworth himself was early in the use of new materials and technologies. As early as 1803 he had published a series of letters addressed to George Wright in which he considered the causes and cure of dry rot, and the preservation of wood was a subject that still interested him long afterwards, as one of the Basildon Park drawings [259].79 suggests. Technological advances in the manufacture of glass and the invention and commercial introduction of gas early in the nineteenth century enabled shopkeepers to do away with the small squares of Newcastle Crown glass in favour of plate glass and display their wares in a way previously impossible. Papworth quickly adapted himself to the change and became, as has already been noted, something of an expert in the design of shop fronts. Evidence of gas lighting is to be found among the drawings for James Morrison's premises in both Milton Street [89].13, 19 & 20 in 1824 and Fore Street [109].26 in 1830. Iron was used in the construction of both warehouses and the Milton Street one was even fire-proofed – as, too, were Thompson & Fearon's premises in Holborn Hill where there is evidence also of Braithwaite, the engineer, having been consulted [115].7 & 8. About the same time, 1831, the Seddons' factory in Gray's Inn Road was equipped with doors that would 'resist [the] pressure of air in case of fire' [111].23. But the earliest evidence of the use of iron is found among the drawings for Alexander Galloway's factory in West Street, which are dated between 1820 and 1824. One dated 1822, [97].31, shows that iron columns were used in the turnery. The other, [97].42, dated 1824, concerns the iron trussing of the roof and is more interesting. For it seems that the initial idea and the design too perhaps came from the client who is said to have written to Papworth saying he wanted 'particularly to consult [him] about making the Roofs of the Buildings of Iron, as such roofs promise considerable advantages' and protests were subsequently made by Papworth and others against presumed defects in their construction. But 'Mr Galloway had faith in his own design' and the roofs were completed and remained perfect until the buildings were demolished some forty years later.

For Papworth, not perhaps the happiest of notes on which to end. But it does serve as a reminder of the faith and enterprise of his patrons and of the age in which they, like Papworth, lived. With high ambition and hard work, a man could raise himself up from the family of a successful plasterer to a place (albeit a humble one) in history and Papworth is remembered where his patrons are not.

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Arrangement of entries

The arrangement of entries in this catalogue under the headings given below broadly follows that of the original card index in the RIBA Drawings Collection; where I have changed the location of a drawing, it is usually because of a redating of the material. Each of the eight headings corresponds with a drawer of the cabinet in which, since the breaking up of the volumes, the drawings have been housed.

- 11 I Bridges; churches (except Cheltenham); monuments and tombs; town planning and improvements; miscellaneous
- 27 II Business, professional and public buildings, 1800-26
- 39 III Business, professional and public buildings, 1827-43
- 49 IV 'London' houses, 1804-28
- 67 V 'London' houses, 1829-46
- 82 VI 'Country' houses, 1793-1829
- 96 VII Cheltenham
- 107 VIII 'Country' houses, 1830-46

Scale: When given in such form as $\frac{1}{4}$ in to 1ft, the scale is so quoted. On the other hand, a scale with figures but without indication of what those figures represent is said to be 'given', and where the scale is without either figures or measures the expression 'with scale' has been used.

Inscriptions: Except in special circumstances, the names of projects and/or patrons have been omitted for the sake of brevity. Given without exception, on the other hand, are all other names and, of course, dates. In the case of other inscriptions – specifications, notes on methods of construction &c – I have recorded only what might perhaps be thought interesting as showing, for example, something of the working of the Papworth office. Similarly, I have recorded pencil inscriptions by Wyatt Papworth only when they are the sole source of location, patron and/or date or otherwise judged significant. Where the name of neither the project nor the patron is given on a drawing, I have given my reasons for associating the drawing with the project either, for example, by comparing the drawing with another that does bear such information or by indicating that it is only, say, the provenance which connects drawing and project.

Size: The measurements given are those of the drawings themselves, not those of the page or part-page of the volume on which they might happen still to be mounted (which is indicated by the expression 'on page'). The cutting down of a drawing is recorded only when there is evidence of its having originally had a border; most perhaps of the drawings have in fact been cut. Borders are to be assumed single unless otherwise indicated.

Abbreviations

BIBLIOGRAPHICAL

- APSD *Dictionary of architecture*, ed. Wyatt Papworth for the Architectural Publication Society, 8 vols, 1852-92
- AR *Architectural Review*, 1897-
- CL *Country Life*, 1897-
- CLW *Chronological list of [JBP's] works*
- Colvin H. M. Colvin, *A Biographical dictionary of English Architects 1660-1840*, 1954
- DNB *Dictionary of national biography*
- WP, *Life* W. Papworth, *John B. Papworth, architect to the king of Wurtemberg: a brief record of his life and works*, &c, privately printed, 1879
- Pevsner, *London II* N. Pevsner, *London, except the Cities of London and Westminster*, 1952
- VCH *Victoria history of the counties of England*

TEXTUAL

- c. *circa*
- C century
- d dated
- Exhib exhibited
- fl. *floruit*
- FS full size
- ft foot, feet
- in inch, inches
- Insc. inscribed
- JBP John Buonarotti Papworth (1775-1847)
- LHS left-hand side
- Lit literature
- NMR National Monuments Record
- nr near
- 'Office' *From the Office of Mr J. B. Papworth Archt / 10 Caroline Street / Bedford Square / London* or very similar
- pres. presented
- Prov provenance
- RA Royal Academy
- reprd reproduced
- RHS right-hand side
- s signed
- V & A Victoria & Albert Museum, London
- w/m watermark
- WP Wyatt Papworth, JBP's younger son (1822-94)

I Bridges, churches (except Cheltenham), monuments & tombs, town planning & improvements, miscellaneous

[1] ALEXANDRIA (Egypt): Monument to Thomas Galloway

Design for a free-standing monument in the form of a truncated obelisk surmounted by a tasselled cushion &, as a 'finial', a fez from which hangs a curved sword, 1837-38 (2):

1 Perspective sketch; scale given

Insc: (pencil) *Tarboosh, Belt and Sword can | be taken from the portrait - | The Order can be seen | Would it not be well | to place all the (illegible) | (illegible) instead of only (illegible) | (illegible) must be | made | What designs upon the | other two sides, The path runs on this side (illegible) & Wall East side*

s & d: (pencil) JBP | 1837

Septia pen with yellow & septia washes (355 × 250)

2 Elevation in outline showing, in addition to what is seen in No.1, that the moulding at the base of the monument is decorated with a rose & 2 thistles; scale given

s & d: J. B. Papworth Archt | 1838

Pen on tracing paper, on page (375 × 255)

The location of the monument is based on the statement in WP, *Life*, p.77, that JBP 'had already (1837) designed a Monument for erection at Alexandria to another son [of Alexander Galloway], Thomas Galloway Bey, who had shortly before died in the service of the Pasha of Egypt', and there is in *CLW* under date 1837 the entry, 'Thomas Galloway Bey. Monument at Alexandria.' See Kensal Green cemetery [28].

[2] BOBBINGWORTH (Essex): Church of St Germain Survey drawing, 1812

Elevation of a 3 sided erection with buttresses at the corners & a pyramidal cap, Gothic in style; superimposed upon it, the plan in red pen

Insc: *The points of the Base of the Buttresses AA | in the last working drawing (March 19 1812) are | contained in a Circle whose radius is | 2 feet 3 inches and 1/2 - | If the Pavement be 2 feet wide at the | foot of the Buttresses & 2 feet wide at the | front of the three faces it will be | contained in a radius of 4 feet 6 inches*

d: As in inscription above

Pen & wash (585 × 345), top right corner cut off

Prov: Vol.I, p.356

There is no indication on the drawing to justify its firm listing under Bobbingworth which is taken over from the earlier catalogue where the drawing was said to be a detail of a buttress on the strength, presumably, of the entry in *CLW* under date 1812, 'Bovinger, in Essex. Survey of church and chancel.' But the inscription refers to the points of the buttresses at the corner of the erection and the question is, what is the erection? It could of course be a pinnacle but, with what seems a blank inscription tablet, it certainly looks most like a free-standing monument of the kind sometimes seen in churchyards, and it might be worth noting that, according to the list of rectors in the church, the Rev. Jonathan Lipyeatt (who had been incumbent since 1751) was succeeded as rector by the Rev. Thomas Smith in 1811. It is only fair to add that the author saw no trace of such a monument either within or without the church.

BOVINGER (Essex): Church of St Germain

See BOBBINGWORTH (Essex): Church of St Germain

[2]

[3] BRIGHTON (Sussex): Railing

Design (?), 1828

Perspectival elevation of a *Gallery or Balcony to a single window | as used at Brighton*

Insc: As above

s & d: JBP | Aug 1828

Septia pen, on page (145 × 190)

Affixed to the verso of a Lansdown Terrace, Cheltenham, drawing [251].10, and perhaps a topographical drawing rather than a design.

[4] CHARLWOOD (Surrey): Church of St Nicholas Design for a wall monument to Richard Cuddington, died 1829 (2):

1 Elevation of a simple pedimented tablet

Scale: 1 3/4 in to 1ft approx.

Insc: *Sacred | to the memory of | Richard Cuddington Esquire, | of this parish, | who died August. 1. MDCCC XXIX, | (written in Aged 68 Years) | Also to | Mary his wife | Aged 55 years who died | January XXIII, MDCCCCLX & No Black Marble (i.e. backing for the white marble tablet), These (i.e. the brackets) made proper of cours - (sic) & (against the crest in the pediment) wolf's head instead of the bird's shown* Pen & wash on page (215 × 140), cut down along bottom & at RHS

2 Working drawing of detail of *Front Elevation* (showing the sunk floral pattern of the frieze) & *Profile of Monument*, pricked for transfer

Scale: FS

Insc: As above, *Drawing of Monument | for the late Mr Cuddington, To be returned when done with & labelled s & d: 'Office' & JDH (i.e. J. D. Hopkins, JBP's pupil) | Nov 1829*

Pen with grey & greenish washes on 4 pieces of paper joined to form an irregular shape, on page (1215 × 350)

1-2 Prov: Vol.VII, p.88

The monument, which still remains on the N wall of the nave proper, was executed as drawn but with a wolf's head and the ages in Roman numerals. Richard Cuddington (1760-1829) appears to have belonged to a family long resident in Charlwood. See also Lowfield Heath [217].

[5] CHENIES (Bucks): Church of St Michael Design for a W gallery in minimum Gothic (2):

1 *Plan of Chenies Church*, with gallery superimposed upon it

Black & septia pen with grey wash between double ruled lines (210 × 325), cut down at top & bottom

Prov: Vol.I, p.335

2 *Section on the line A-B | shewing the front of proposed new gallery & Section of proposed new gallery | on the line CD (i.e. showing through the gallery)*

Pen with grey & septia washes between double ruled lines (205 × 290)

Prov: Vol.I, p.334

1-2 Scale: 1 3/4 in to 1ft

Insc: As above

In *CLW* under 'Works undated, &c' there is the entry, 'Chenies church. New west gallery.' Another entry in *CLW*, under date 1822, might possibly have some bearing on the drawing, '1822-23. Frederick Hyde, Chenies. Repairs, alterations and additions.'

[6] CHICKLADE (Wilts): Church of All Saints

Design, 1832 (4):

1 *Plan, West & Side Elevation(s) & Section*

Scale: 1 1/4 in to 1ft

Insc: *Copy | Chicklade Church | Wiltshire | Sent to Dr Dawes Apl 17th 1832 & with dimensions & notes, e.g. Perhaps the Altar Pulpit & | reading desk may be omitted | until it is resolved if a | Vestry can be accomplished*

Pen with septia & yellow washes (470 × 645)

Prov: Vol.I, p.337

A mean minimum Gothic box with starved bell turret. For 'Dr Dawes' see note at end of entry.

2 *Elevation of East End*, with sketch detail of the gable cross

Scale: 1 1/4 in to 1ft

Insc: *F. A supposed mural monument, but | if a vestry should be at this end, its | walls might be in place of the buttresses | projecting eastward 10 feet wide | having a window east. In the | vestry might be steps to the pulpit | entering at the proper height from | the vestry - The Reading desk | & Clerks desk being on each | side of the Altar* Septia pen & wash within double ruled border (275 × 400), cut down at top & LHS

Prov: Vol.I, p.325

3 *Plan & Front elevation of Cross*, with *Section of Gable | Wall & Side of | Cross*

Scale: 1 1/4 in to 1ft

d: August 1st | 1832

Pen on tracing paper, on page (195 × 190, irregular)

Prov: Vol.IV, p.87

4 Detail of *One quarter of the gable Cross*

Insc: With notes

Septia pen, on page (615 × 810, L-shaped)

Prov: Vol.IV, p.87

It is clear that the gable cross was the one luxury that could - just - be afforded.

These drawings were formerly catalogued under Cricklade, Wiltshire. The Rev. John Still was Rector Fonthill Gifford and Vicar of Chicklade from 1786 to 1836. The Wiltshire Archaeological Society possesses a drawing of c.1804 by Buckler of the earlier church on which in 1827 £30 8s 3d was spent to repair the roof. The churchwardens had nothing to report to the bishop before his visitation in 1829, but before his next, in 1832, they reported 'the old church taken down and the new one in a forward state of building'. Otherwise nothing is known of the circumstances surrounding the building of the new church. The only description of it of any sort that has been found in the literature even is that in Pevsner, *Wilts*, 1975, p.165. The church and its fittings were much altered by C. E. Ponting in 1894. A Dr Dawe lived at Chicklade House for about twelve years around 1840; he does not seem to have been the patron. (According to WP, *Life*, p.87, JBP in 1832 'effected some small improvements at Fonthill Church for Rev. J. Still'.)

[7] DENFORD (Berks): Church of the Holy Trinity Preliminary designs, design & working drawings for a chapel in an Early English style, 1828-32 (36):

1-3 Preliminary designs

1 *Plan & 2 sections*

Scale: 1 1/4 in to 1ft

w/m: J. Green & Son 1825

Pen on tracing paper, on page (370 × 450)

Prov: Vol.IV, p.65

2 *Front Elevation*

Pen on tracing paper, on page (185 × 205)

Prov: Vol.IV, p.65

3 Longitudinal Section

Scale: $\frac{1}{4}$ in to 1ft
w/m: J. Green & (cut) 1825
Pen on tracing paper, on page (280 × 365)
Prov: Vol.IV, p.65

1-3 Insc: As above
d: 16th Feby 1828 or very similar

4-17 Design
4 Sketch W elevation
Insc: *Front Elevation*
Pencil, on page (105 × 115)
Prov: Vol.I, p.327

5 Sketch transverse section facing E
Pencil, on page (145 × 125)
Prov: Vol.I, p.328

Nos.4 & 5 seem preliminary sketches for parts of the next drawing.

6 Plan with, laid out, the *Front, Side & Back Elevation(s)* & a *Longitudinal & 2 Transverse Section(s)*, one *Shewing front of Family Pew & the other Shewing Altar &c* [Fig.1]

Scale: $\frac{1}{10}$ in to 1ft approx.
Insc: As above
d: June 1830
w/m: J. Whatman 1829
Pen & coloured washes within double ruled border (465 × 640)
Prov: Vol.IV, p.62

7 Plan showing the seating
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, labelled & with dimensions given; verso, postmarked 10 F Noon / Ja3 / 1831 and addressed to Mr Stowe Junr / Milton Cottage / South Lambeth
Pen & coloured washes within double ruled border (400 × 535)
Prov: Vol.IV, p.63

6-7 Insc: As above & *Private Chapel* / G. H. Cherry Esqre / Denford or very similar
s: 'Office'

8-12 Plans, elevations & sections, with dimensions given
Scale: $\frac{1}{4}$ in to 1ft
d: (mostly) 1831
Pen on tracing paper, on page (various sizes)
Nos.8, 9 & 10 especially are in a very damaged state.

13 *External Elevation of Chapel Window*, with *Section*
Insc: (pencil) *This Window was sent with | the first (crossed out) a set of small plans | not with those from which it was built*
s & d: JDH (i.e. J. D. Hopkins, JBP's pupil) / April 1830
Pen & coloured washes within double ruled border (470 × 320)

14 *Elevation of Window showing coat of arms & Section | shewing Ventilator* [Fig.3]
Section | shewing Ventilator
Insc: As above & with notes; verso, with numbers of windows (?) & the shields of arms for each of them including 4 *Choke*, 6 *Ld Northam* & 7 *Ld Salisbury*
s: J. B. Papworth
w/m: J. Whatman
Pen & coloured washes within double ruled border (330 × 290)

15 *Plan & Elevation | of Pulpit & Clerks Desk*
d: 1831
Sepia pen with sepia & yellow washes (450 × 275)

16 *Side Elevation of Pulpit | & Clerks Desk* [Fig.2]
d: 1831
Sepia pen & wash (315 × 435)

13-16 Scale: 1in to 1ft
15-16 Insc: As above & *From the Office of | (blank) | Caroline St | Bedford Square*

17 *Elevation of Screen | to Openings in Tower*
Scale: 2in to 1ft approx.
Insc: As above & with notes
s & d: J. B. Papworth Archt / Jany 1832
Pen with sepia & blue washes within double ruled border (470 × 580)

14-17 Insc: *Denford Church* / G. H. Cherry Esqre or very similar

18-36 Working drawings
18 Details of *Spandril to principal | entrance Door &c* [Fig.4]
Scale: FS, $\frac{1}{2}$ FS
Pen & sepia washes (455 × 625)
Prov: Vol.IV, p.67

19-36 Details of exterior & interior
Scale: (almost all) FS
Insc: (No.28) *Hanson, Mason | Newbury*
s & d: (mostly) JBP &/or 1831
Sepia pen & wash (mostly), but some tracings, on page (various sizes, one as large as 1275 × 1015)

The church, which was built close to Denford House (see [201]), has been demolished. Filed with the drawings is a plan of the church measured and drawn by W. G. Prosser in February 1957.

[8] DOVER (Kent): *Maison Dieu* estate
Plans for the development of land into plots for the erection of houses, 1828-33 (7):
1 Survey of the site showing *The curved line* (of the intended road) *staked out & the Better line &c*, it seems, the possible views to be had from the houses proposed to be built, e.g. *The sea begins to open finely, The flag at the pier head is a little to the eastward of the centre of the Sea view &c*, & with comments on the site, e.g. *A Sheltered Corner, very Steep &c*; scale given
Insc: As above, labelled to include *Chalk Pit, Lady Lawries | Stable & Pit occupied by | filth of town & with compass points*
Pen (495 × 645)
The 'better line', it seems, is the one used in all subsequent drawings except No.2.

2 Plan of the site with the roads laid out at right-angles to the *Old Castle Hill Road* near the *Chalk Pit* & parallel with the *Road to Saint James' Street* & the houses laid out regularly diagonally opposite each other either side of the roads; also, with the *Horizontal Line(s) of Longitudinal & of Transverse Sections* marked as well as the *Altitude of little | Waldershare House | taken from G*
Scale: $1\frac{1}{2}$ in to 100ft
Insc: As above; verso (with no apparent connection although evidently contemporary) *Fleet Street*
w/m: Smith & Allnutt 1818
Pen & coloured washes within double ruled border (470 × 645)

3 Two alternative plans of the site with the plots arranged around a semicircle to the *Old Road to Castle*; the upper plan with a flier of triangular shape substituting 2 terrace rows for a *Library* set amid winding paths [Fig.5]
Scale: $1\frac{1}{2}$ in to 100ft
Insc: As above, *Maison Dieu Close | The property of Wm Taswell Esqr | arranged & laid out in distinct plots | forming marine residences & cottages | ornée (sic), labelled & with compass points*
s & d: J. B. Papworth Archt / 10 Caroline St | Bedford Sqe / April 1830 & SW (i.e. JBP's pupil, Samuel West)
Pen & coloured washes within double ruled border (640 × 475, flier 160 × 100)

4 Plan of the site similar to the upper one in No.3 as amended by the flier but apparently providing for more houses; scale given
Insc: Labelled, *On Stone by A. Ducôté, Willob's Lith(ograph)ic Press, 29 Bedford St Cov(en) | Gar(de)n, J. B. Papworth Archt | March 1828 & with compass points*
w/m: Fellows 1827
Lithograph (300 × 490)

1-4 Prov: Vol.III

5-7 Three copies of No.4 each in part erased & with different markings of plots indicated in pen & coloured washes, one of them (No.7) d. (pen) *May 27th 1833* & on verso making reference to *Tinkers Close*

Filed with the drawings and lithographs are copies of (a) a poster addressed *To | Architects, Builders, Speculators, | And Persons desirous of Beneficial Investments for | Marine Residences* concerning the sale *by Auction | for ninety-nine years | On the 15th of May, 1828 | at the Antwerp Inn, Dover of Fourteen Acres of Land, | called Maison Dieu Close* in lots suited to the erection of villas, cottages, and small habitations, each with a garden and all pleasantly situated, *The Buildings to be completed according to a Plan and Particulars, the object of which is to show the general arrangement intended to be observed on the Estate;* (b) a copy of a notice explaining the *Arrangements on the Plan, the Order of Division and Conditions of Sale;* and (c) a copy of the sale catalogue listing *The Property lot by lot and setting out the Conditions | relating to | Terms of Purchase, Agreements, and Leases.* The lot by lot listing in this last seems to tally best with the marking of plots on No.5 and (notwithstanding its later date) No.7.

J. B. Jones, *Dover: a perambulation of the town, port, and fortress*, 1907, p.257, says 'Coming down to the early part of the 19th century, local records mention the development of "Tinker's Close" as a building estate; but prior to that time there had been some houses there... There was... a public house, called Little Waldershare, and a cottage. These were taken down by Mr J. M. Fector about the year 1836, who built there Laureston House... which was named after the wife of Mr J. M. Fector, Miss Laurie.' The *Maison Dieu* estate was not finally developed until the 1860s however - and then not in accord with these designs. It has proved impossible to find out anything of William Taswell. He is not listed in Pigot's 1839 directory as an inhabitant of Dover, nor has he been traced in the Greenwich directories in connection with Grote's Buildings [27]. Some articles that appeared in the *Dover Express* about the turn of the century and which formed the basis of J. B. Jones, *op. cit.*, make brief reference to a Captain Taswell in connection with the 1860 developments however. Neither WP, *Life*, nor *CLW* offers any help.

[9] EDENHAM (Lincs): Church of St Michael
Design for the addition to the church of a NE
mortuary chapel, 1822
Plan of the church showing the proposed chapel
vaulted in 3 bays & with entrances both in its W wall
&, from the church, in its S wall
Scale: 1/2 in to 1 ft
Insc: Labelled & (?WP, pencil) *Lady Willongby |*
Grimsthorpe | July 1822
Pen & coloured washes (450 × 315)
Prov: Vol.I, p.354
The chapel was not executed. See also Swinstead [36].

[10] FRANKFURT-AM-MAIN (Germany): Headstone
Design for a headstone of the simplest kind
Front & side elevation with detail of moulding
Scale: 1/2 in to 1 ft, (detail) FS
Insc: *Centre it properly | within the railing, No wet should*
be able (deleted) & replaced by | Hopwall to prevent wet |
to getting (sic) | behind the Slab, Corbel to carry | the weight
& with dimensions given that tally with the scale;
another, darker pen but apparently the same hand,
reduces the dimensions & notes *The corbels are under*
the Ground; (?WP, pencil) for Mrs Dick | Frankfurt
s & d: J. B. Papworth archit | London 1841
Pen with sepia & green washes (280 × 395)
Prov: Vol.I, p.368
It has not been possible so far fully to identify 'Mrs
Dick'.

[11] FYFIELD (Essex): Church of St Nicholas
Survey drawing
Plan, elevation & Section of Steeple Fyfield Church
showing the | decayed timbers
Scale: 1/2 in to 1 ft
Insc: As above & labelled
Pen with grey, yellow & brown washes on detail
paper (290 × 235)
Prov: Vol.I, p.348
In *CLW* under date 1817 there is an entry, 'Fyfield
church, Middlesex [sic]. Repairs and wood steeple'
and Pevsner, *Essex*, 1965, p.186, says indeed that the
tower (which has still a weatherboarded top and short
octagonal spire as shown in this drawing) was 'partly
rebuilt in the C19'. Other than the registers, no parish
records of any kind around the date 1817 survive.

[12] HYGIEIA (Kentucky, USA)
Layout of & designs for buildings in an ideal town
proposed to be built on the banks of the River Ohio
opposite Cincinnati on land owned by William Bullock,
1827 (20):

1 Sketch panorama of the town as seen from across
the river
Sepia pen & coloured washes (120 × 475)
Towards the bottom of the drawing is what appears
to be part of a plan, one road on which is labelled
Lexington.

2 Sketch plan of an inn on the river bank
Scale: 5/16 in to 10ft approx.
Insc: Verso *Sketch (sic) of Inn | Mr Bullock*
Sepia pen & wash, on page (460 × 330)
Immediately in front of the river and approached
from it by steps is a *Garden* with a *Bowling Green*
either side. Behind that comes a *Public Road* beyond
which is the *Colonnade(d) inn* with *Parlor, Bar, Coffee |*
Room, Dining | Room and *Servants | Hall* and flanked, it
seems, by shops labelled on one side *Bazaar*. Behind the
inn itself are, first, on the left, *Wash & | Brew | House*
and *Baths* and, on the right, *Sculery &c, Kitchen* and
Larder and, then, in the shape of a letter U so as to form
a courtyard, ranges to house guests' *Horses* and
Carriages with provision for the accommodation of
Black | Servants. Beyond these ranges are the *Kitchen |*
Garden.

3 Sketch ground & upper floor plans & front
elevation of, it seems, a courthouse
Insc: Ground floor plan labelled *Judges, Judges Clerks,*
Clerks, Counsel, Jury, Off (rest illegible) & *Public* upper
floor plan labelled *Keepers | House & Rooms of Business;*
verso (?WP, pencil) *Town Hall*
Sepia pen, on page (185 × 225)
There is no provision for a courthouse on the
coloured engraving filed with the drawings; but it
does provide for a town hall.

4 Ground floor plan (with pencil amendments) of,
it seems, a farm with house & yard
Insc: (house) *Farmers Room, Kitchen, Sitting Room,*
Scullery & Wash Hse, Beer, Ale & Dairy; otherwise
only Chaff, Calves, Fodder &c
w/m: J. Whatman
Sepia pen & wash (300 × 370)

5 Plan of the layout of the streets in the angle of the
River(s) Ohio & Licking with the plots marked off &
numbered; many of the plots shown as *Sold*, some as
Reserve or *Reserved* & others marked *Kennedy's reserve,*
Porter. Reserved by K. & Sold To. Carneal
Insc: As above & *Gerrard, Greenup and Scott Streets*
are 66ft wide, Market Street 60ft wide, Shelby Kennedy and
Sandford Streets | are 50ft wide. First, Second, Third,
Fourth and fifth Streets | 50ft wide. All Alleys 16ft
wide &c
w/m: T. Green & Co.
Pen with pink & blue washes within double ruled
border (620 × 760)
For conciseness, the dimensions are not spelled out. The
layout shown is quite different from that in No.6,
being - apart from the smallest details - a uniform
grid of streets.

6 *No.3 | Plan of the lines of prin(cipal streets) | figured*
from (the centre)
Scale: 1/4 in to 100ft approx.
Insc: As above
Black & red pen on tracing paper, on page (425 × 485),
damaged on RHS
The inscription is in part taken from the original
catalogue cards. The centre of the layout is a square
within a circle which is in its turn within a square, and
the plan in fact accords with the layout shown in the
coloured engraving filed with the drawings. Marked
on the plan is the approximately L-shaped plot shown
on No.18.

7 *No.4* showing the layout of the streets around a
Church
Scale: 1/4 in to 10ft approx.
Insc: As above
Black & red pen with sepia & red washes on tracing
paper, on page (460 × 425)
The coloured engraving filed with the drawings
provides for four churches, one each in Washington,
Jefferson, Adams and Patterson Squares.

8 *No.5 | Ground & Chamber Plan(s), Elevation & Section*
of Workmens cottages
Scale: 1/2 in to 1ft approx.
Pen on tracing paper (410 × 365)

9 *No.6* showing plans & elevations of a small house,
cruciform in plan & Gothic in style
Scale: 1/2 in to 1ft approx.
Pen on tracing paper (270 × 425), torn off at bottom
right & left corners

10 *No.7 & No.9* showing plans & elevations of 2
small single-storeyed houses
Scale: 1/4 in to 1ft
Pen on tracing paper, on page (285 × 365), top right
corner missing

11 *No.8* showing the plan & *Elevation* of a semi-
detached house
d: *No.8 182(?)*
Pen on tracing paper, on page (360 × 180)
The original catalogue cards give the date as 1827; the
date has since broken off the drawing.

12 *No.10* showing the plan & elevation of a small
detached house whose central bay is 2 storeyed
Pen on tracing paper, on page (330 × 250)

13 *No.11 North & South Elevation(s)* of a large house
whose *Ground Plan | No.12* is given
Scale: 1/2 in to 1ft approx.
Insc: With provision in the plan for *Black Servants*
Pen on tracing paper (425 × 535), much torn

14 *No.14* showing the *Front Elevation* of a semi-
detached house
Insc: (against scales) *Scale to small houses & Scale to*
large houses
Pen on tracing paper, on page (230 × 155)
It is not possible to be certain whether the elevation
shown is that of a small house or of a large one; the
latter seems the more probable in view of the extent
of the accommodation provided. See No.15.

15 (No.15), *No.16, No.17 & No.18* showing
respectively the (basement plan), *Ground Plan, First*
Floor Plan & Chamber Plan of the house in No.14
Insc: (against scales) *Scale to small houses & Scale to*
large houses
Pen on tracing paper, on page (160 × 465), damaged
bottom left corner

16 *No.19* showing the plan of semi-detached houses
with their surrounding gardens; scale given
d: 1827
Pen on tracing paper, on page (205 × 240)

17 *No.20* showing the elevation of a pediment &
balustrade surrounding a pitched roof
Insc: *The Plinth . . . may be made as much higher than |*
it is marked by one foot if greater height should be | required
of the whole to hide more of the Roof
d: 1827
Pen on tracing paper, on page (135 × 140)

18 Site plan of *Mr Bullock's house* (with *Farm yard &*
Orchard behind) with dotted lines of proposed streets
including *Patterson Street, Carneal Street & East Street*
superimposed upon it
Scale: 1/2 in to 100ft approx.
Pen & wash, on page (290 × 290)
The plan of the site is approximately L-shaped and
matches a similarly-shaped area on No.6. The dotted
layout of streets, too, corresponds with No.6. This
seems a preliminary drawing for No.19 which is,
however, to a larger scale.

19 *No.22* showing the site of Mr Bullock's property
with dotted lines of proposed streets superimposed
upon it, as No.18, but to a larger scale
Insc: Labelled *No.1 Mr Bullock's house, 2 Negroes cottages,*
3 Gardeners cottage, 4 Hot house, 5 Conservatory, 6 Lodge,
7 Pond & 8 Walls
Pen on tracing paper (380 × 340)
No.18 drawn to a larger scale and labelled.

20 (No.26) showing *Plan, Front & End Elevation(s) &*
Section of Conservatory for Mr Bullock
Pen on tracing paper, on page (430 × 340), damaged
LHS & RHS

1-20 Prov: Vol.III

All the tracings listed above are dark and exceedingly brittle. Filled with them are a coloured engraving [Fig.6] of the *Plan of a proposed Rural Town, to be called Hygeia, | The Property of W. Bullock | on the River Ohio, Kentucky, in the United States of America, | Designed by J. B. Papworth, | Architect to the King of Wirtemberg, &c. &c.* labelled and with the lot numbers shown as well as a sheet headed *East Division Fee simple, General fee simple in small lots | Central division &c* and three uncoloured copies of the engraving. This was first reproduced in W. Bullock's own book, *Sketches of a journey through the Western States, 1827*, which has itself been reprinted in R. Thwaites (ed.), *Early western travels*, 1905. The engraving has been reproduced on many occasions, e.g. AR, LXXX, 1936, p.93; F. Choay, *The Modern city: planning in the nineteenth century*, 1969, fig.1; C. F. Geaslen, *Strolling along memory lane*, 1970, p.47. After a second trip to Mexico in 1826, William Bullock and his wife decided to return to Europe by way of the United States. They landed in New Orleans and took the *George Washington* up-river to Cincinnati where they arrived on Easter Sunday 1827, much impressed by the countryside and even more by Cincinnati itself. Bullock 'determined to collect his family together, and make this rising city his permanent abode'. While in Cincinnati the Bullocks were invited to Elmwood Hall, the home of Thomas D. Carneal, a wealthy Kentucky aristocrat and member of the Kentucky General Assembly, built in 1818 to the design (it is said) of Benjamin Latrobe. Bullock found it 'scarcely possible to find a more beautiful, fertile and healthy spot' and seized the opportunity to buy the estate when, by chance, Carneal offered to sell it. On 2 June 1827 Bullock returned to England to set in motion his plan for a 'small town of retirement' to be called Hygeia in honour of the goddess of health. He published his *Sketch of a journey* and made a lecture tour of the country. Early in the spring of 1828 Bullock returned to Elmwood with his family. Unable, however, to get sufficient financial backing to build his dream city, Bullock in April 1831 made a partial concession to reality by selling Elmwood Hall and part of its estate to Israel Ludlow, son of one of the founders of Cincinnati. Ludlow proceeded to carry out some of Bullock's plans: he laid out and built the little city of Ludlow where, in Forest Avenue, Elmwood Hall still stands. Bullock retired to a small cottage on another part of his estate, staying on for another five years in the hope of immigrants from Britain, but eventually sold the rest of his property and returned to Britain – and to obscurity. JBP had earlier worked for Bullock at the Egyptian Hall, see [91].

[13] KILLYBEGS (Co Donegal, Ireland): Church

Design for a church for Alexander Murray, 1839 (4):
1 Plan & perspective sketch from the SW [Fig.7]

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

Insc: *The Tower 80 feet to the top of | the Parapet & with dimensions given*

s & d: *John B. Papworth Archt | 1839*

w/m: J. Whatman 1838

Sepia pen & washes within double ruled border (490×275)

The church has a nave and chancel similar in length and little longer than the transepts. The style is starved Early English.

2 Outline W elevation

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

Insc: *A Design of a Chapel to be built in Killabegs (sic) & with some calculations*

Sepia pen (310×385)

A primitive sketch outline, certainly not from the office of JBP. It is, rather, to be compared with Higgins's sketch of Ivy Cottage, Basildon Park, see [259].57.

3 S elevation

Pen & pencil with sepia washes (270×450)

4 Plan, elevation & section of lancet window with

Y-tracery

Scale: 1in to 1ft

Sepia pen with sepia, blue & yellow washes (435×290)

The church was built essentially in accord with this decidedly pre-archaeological design. In execution, however, only the pairs of piers in each transept were retained and much of the detail was trimmed so that the tower, for example, has no Perpendicular surround to the door, no clock and simplified battlements. (The diagonal buttresses – shown in the plan as an afterthought – were executed.) Simple windows of the Y-tracery type were substituted for those shown in No.1. The church still stands. For Alexander Murray see Cally House [260], and for other work done at Killybegs see [268].

[14] KNEBWORTH (Herts): Mausoleum, Knebworth Park

Design for a sarcophagus to surmount the mausoleum (2):

1 Alternative plans, one for an oval the other for an oblong sarcophagus, superimposed upon each other, with detail of a 'corner'

Insc: Verso *Mr Whitelaw's (w, cut off)*

Pen & wash (245×430)

For William Whitelaw (fl.1805-43), who executed the sarcophagus, see R. Gunnis, *Dictionary of British sculptors 1660-1851*, [1953], p.431

2 Front & end elevations of the sarcophagus showing, half & half, the 2 alternatives, the rectangular one in white marble & Grecian in style, the other in a smooth mottled red marble

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

Insc: With note on the *extreme length & extreme width*

Pen with grey & red-brown washes (490×315)

It was the oblong sarcophagus in white marble and Grecian style that was chosen to surmount the mausoleum, which was built in 1817 by Mrs Elizabeth Barbara Bulwer Lytton (1773-1843) as a burial place for her family. The mausoleum was consecrated by the Bishop of Lincoln on 3 May 1818 and still stands (albeit in an overgrown state) to the E of the church, in the grounds of Knebworth House.

[15] LALEHAM (Surrey): Church of All Saints

Design for additions, 1843

Plan showing the addition to the church of a NE Manorial | Chancel, a SE Robing | Room & a Porch in the angle between nave & tower; perspective sketch of the existing church from the SW

Insc: Labelled & with a few measurements given

s & d: (perspective) *JBP archt | Sept 1843*; (plan)

15 Sept 43

Pen, labelling & measurements red pen, on tracing paper, on page (340×310)

Prov: Vol.I, p.347

In 1803 the manor of Laleham had been bought by the 2nd Earl of Lucan. His eldest son, George Charles Bingham, succeeded as the 3rd Earl in 1839 and quickly found himself at variance with the Rector of Laleham over the family sittings. The Earl was for entirely rebuilding the old, essentially Norman, church at his own expense; but the rector would have none of it. Lord Lucan then asserted that since the chancel was, as it had been in medieval times, kept out of the lord of the manor's private funds, he had an absolute right to do with it what he pleased. The 'manorial chancel' was in the end not built; nor were the robing room and porch. For other work done for the Bingham by JBP see No.20 Ilanover Square [177], Laleham House [207] and Castlebar House [198].

[16] LONDON: Bridge nr Hayes (Middx), Ealing

Design for repairs to the bridge

Plan & elevation of a small single-span bridge
Insc: With dimensions & notes including, e.g. *This (level) is Six Inches above | the Apron of Hayes Bridge & NB The top of the Stake | as fixed by Mr Hogg is 6 inches | higher than this High Water | Mark*

Pen & sepia washes (460×400)

Prov: Vol.I

In *CLW* there is an entry under date 1812, 'Commissioners of Hayes Enclosure Act. Hayes bridge, repairs'. The inscription makes it clear that this drawing does not relate to Hayes bridge itself. For the possible identification of 'Mr Hogg' see Crown & Sceptre Tavern [79].

[17] LONDON: Brockwell & Tulse Hill estates, Lambeth

Surveys, plans & papers relating to the laying out of the estates, 1823-27 (14):

1 Plan showing proposed layout for the Tulse Hill & Brockwell estates; scale given

Insc: *Lower Tulse Hill Road & Upper Tulse Hill Road; (?WP, pencil) From Plan made for Dr Edwards & Mr Blades | Sept 29. 1823 & Chandler & Buckingham | Nursery Vauxhall*

Sepia pen & coloured washes within double ruled border, on page (355×425)

Prov: Vol.II, p.50

Reprd: Survey of London, XXVI, *St Mary, Lambeth*, pt.ii, 1956, pl.64

See note at the end of the entry. Chandler & Buckingham was a firm of nurserymen in Vauxhall.

2 Plan of *Mr Blades house* (Brockwell Hall), its grounds & its immediate surroundings to the NW showing roads laid out as in No.1

Scale: 1in to 120ft approx.

Sepia pen & coloured washes, 3 pieces joined to form a single sheet, on page (890×720, irregular)

Prov: Vol.II, p.47

3 Plan of the Tulse Hill & Brockwell estates

Scale: $\frac{1}{4}$ in to 100ft approx.

Insc: *Brockwell Green, Half Moon Green, Water Lane, Brixton Hill, Tulse Hill, Knight's Hill Road, Page's Fields & Brockwell Hall*, with pencil alterations

Pen on tracing paper, on page (490×400, irregular)

Prov: Vol.II, p.46

Clearly a tracing of an earlier map updated and altered. Brockwell Hall is shown near the present Norwood Road, as on the Lambeth Manor Inclosure map of 1810. Shortly afterwards that house was demolished and the present Brockwell Hall was built between 1811 and 1813 a little to the NW – in the position indicated on this map in pencil.

4 Plan of the NE part of No.1 showing another layout

Scale: 1in to 120ft approx.

Insc: Sizes of the building plots given

Pen & coloured washes within double ruled border, on page (600×445)

Prov: Vol.II, p.49

5 Outline plan corresponding with No.4

Scale: 1in to 120ft approx.

Insc: Verso (pencil) *Chandler | & Buckingham*

Sepia pen within double ruled border (535×660), cut down at either side

Prov: Vol.II, p.48

6 Plan of an area adjoining *Water Lane* showing a still denser layout

Scale: 1in to 90ft approx.

Insc: As above, *Plan of Land at Brockwell | for John Blades Esqr & (pencil) Wednesday begin to dig | intend to work wall | in line with grou. . . (cut)*

d: 17th April 1827

Pen with sepia, pink & blue washes (450 × 640)

Prov: Vol.II, p.43

7 Outline plan of the area of No.1 to the E of *Upper Tulse Hill Road*

Insc: As above, with names of occupiers of houses marked, viz. *John Blades Esqr, Mr Pitcar, Mr Mills, Arnold Esqr, W. Macfarland Esqr, Gamage Esqr, Pering Esqr, W. Breach Esqr, Edwards Esqr, Cindy Esq, Andrews E. . . (cut), Broad, Chandless Es. . . (cut) & T. Edwards LL.D.*

Sepia pen & wash over red squares (650 × 505)

8 Plan of the strip of land to the E of *Tulse Hill Road* from *Mr Mills's Land* in the N to the *Garden of the Lodge* on *Knights Hill Road* in the S comprising *A.R.P. | 32.2.29*

Insc: As above, *Blades Esqr, Page Fields & Lett Esqr*

Sepia pen with green & sepia washes, on page (470 × 235)

Prov: Vol.II, p.44

9 Plan of approximately the same strip of land as in No.8

Insc: *Lett Esqr, Page field, D. Edwards, J. Blades Esq & Addition to home inclosure; verso (Tracing?) of the Plan | (sent?) to Dr Edwards | Jany - 28 - 1823*

Pen on tracing paper, on page (200 × 505), torn at bottom right corner

Prov: Vol.II, p.45

10 Plan of a parcel of land E of *Road to Tulse Hill & S of Water Lane* comprising *a.r.p. | 8.1.27*

Scale: 1in to 1 chain approx.

Insc: As above & *Land measd for | J. Blades Esqr | 11 Decr 1827*

Pen with red, grey & green washes on tracing paper, 3 pieces joined, on page (505 × 270)

Prov: Vol.II, p.45

11 Sketch plan of the area either side of *Lower Tulse Hill Road* between *Water Lane & the lodge* (see No.7) & westwards to *Upper Tulse Hill Road*, showing property *Let & Not | Let*

Insc: As above, *Mr John | Lett's land, Let to Mr McFarland & Mr Blades Garden &c*

Sepia pen on tracing paper, on page (295 × 490, irregular)

Prov: Vol.II, p.44

12 Sketch plan of *Small Houses in Water Lane Brockwell*

Insc: As above, *104, John Blades Esqr, with plots labelled A Not Built, B Mrs Hopwoods | tenant, C Mr Lovegrove, D Mr Hayward, E Woolton (?) & various notes, e.g. A to pay for road use to Mr Blades 10:6 | B Do 15:0 | C nothing as he does the Road &c*

w/m: GR 1815

Sepia pen & pink wash (320 × 175)

Verso: Statement of *Bricklayers Work done for J. Winter Es. . . (torn) | at Acton, Middx | By John Eustace at Heathfield Lodge* totalling 82

d: June 8

Sepia pen

A page from an account book. In *CLW* there are entries under date 1820, 'J. Winter, Heathfield Lodge, Acton' and under date 1821, '1821-3. John Winter, Acton. Large additions, Stabling, &c.' A Mr John Winter of Heathfield Lodge is listed under 'Gentry' in Pigot's *New commercial directory* for 1826-27. This is the only directory entry for him that has been traced; but he is shown on the 1822/30 parish map of Ealing at that address and is still shown as there in the 1841 census. He died in 1843. Heathfield Lodge (which stood to the

west of *Gunnery Lane* near its junction with *Avenue Road*) was bought by the London Borough of Ealing in 1966 and demolished two years later. A John Eustace, builder, is listed in Pigot's *New commercial directory* for 1823-24, the only directory in which he is shown. No address is given.

13 As No.12, but to a larger scale & more carefully drawn

Scale: 1in to 40ft approx.

Insc: *J. Blades Esqr & the plots labelled Mr Lovegrove, Mr Bouquet, Mrs Hopwood, Mr Hayward, Mr Woolton (sic) & Mr J. Key, with dimensions marked*

Sepia pen on detail paper, on page (275 × 250, irregular)

Prov: Vol.II, p.46

14 *General Statement of Land at Brockwell | for J. Blades Esqr No.1 House & plantations to do | 2 Kitchen Garden | 3 Melon Ground - 4 Cow Yard & so on in that vein, alongside 3 columns headed Deduct, General & Grass land in a r p and totalling 132.1.22 vizt | Grass land 103a. Or. 30p | Deduct for ditches &c 3a. Or. 19p. | Plantations & Ponds 26a. 1r. 13p.*

w/m: Lane & Co. 1825

Sepia pen on the opened out pages of a ledger, on page (320 × 400)

Prov: Vol.II, p.50

For three manuscripts perhaps relating to these drawings see Appendix B. For the history of the development of the Brockwell and Tulse Hill estates see Survey of London, XXVI, *St Mary, Lambeth*, pt.ii, 1956, ch.VI. After a short-lived attempt by John Blades of the Brockwell estate and Dr Thomas Edwards of the Tulse Hill estate to cooperate in developing the whole area as a less grandiose version of Nash's Regent's Park scheme (represented by No.1), the history of the two estates diverged and most of these drawings naturally therefore relate to the Brockwell estate.

[18] LONDON: Chapel, Acre Lane, Lambeth
Design for a gallery, 1834

Plan, elevation & section of *Gallery over Entrance door* (i.e. W end) at *Acre Chapel Clapham*; scale given

Insc: *Delivered to Mr Young Augt 5th 1834 & Specification Copied in Bill Book 1834 | fo.95*

Black & red pen with sepia wash (485 × 615)

Prov: Vol.I, p.332

The chapel appears on Cruchley's map of London, 1829, on the N side of that (western) part of Acre Lane now known as Clapham Park Road near where Haselrigge Road joins it. By 1869-70, when the 25in Ordnance Survey sheet LXXV was prepared, it had gone. It has not been possible to identify 'Mr Young'.

[19] LONDON: Church of St Edmund the King & Martyr, Lombard Street, City

Design for alterations to the vestry room

Plan of the room with proposed alterations roughly pencilled in

Insc: (pen, to go with the plan) *George Yard & Passage to Vestry Room | of - Church*; (pencil, to go with the alterations to the plan) *Coats & (though there seems no suggestion of a fireplace &c nearby) what looks like Ashes; (PWP, pencil) Bolton Esq* (this also in pen on verso, perhaps contemporary with the drawing)

Pen & wash within ruled pencil border (175 × 175), cut down all around

Prov: Vol.I, p.240

George Yard lies to the N of Lombard Street to the E (ritual S) of the church. The vestry hall still occupies the same site but has been rebuilt. The drawing was hitherto unidentified. Neither *CLW* nor *WP, Life*, has any reference to this work which it seems from R. H. Harrison, *St Edmund the King and Martyr, Lombard Street*, a paper read to the Ecclesiological Society on 6 December 1958, must have been carried out, if at all, between 1809 and 1813 or in 1832 or 1833. It has not been possible to identify 'Bolton Esq'.

[20] LONDON: Church of St George the Martyr, Queen Square (Holborn), Camden
Survey drawing

North Elevation

Scale: 1/8in to 1ft

Insc: As above, *A, Queen Square Chapel - before the alteration by JBP & (added in pencil) & | Mr Booth*

Pen & watercolour (285 × 235)

Prov: Vol.I, p.358

St George's was built in 1706 as a chapel of ease to St Andrew's, Holborn, and not consecrated as a parish church until 26 September 1723, following its purchase in 1713 by the Church Commissioners, who then altered and enlarged it. In *CLW* under date 1815 there is the entry, '1815-17. St. George's Chapel, Queen's Square, Bloomsbury. Report on state of building, repairs and improvement of exterior', and in November 1818 J. Booth of Duke Street, Portland Place, published an etching by J. Coney which is related to this drawing and shows the church as recently 'beautified by the addition of Porticos' and after 'having undergone a general and extensive reparation'. The identity of the 'Mr Booth' of the inscription is uncertain. That he is not the J. Booth referred to in the inscription on Coney's etching is clear enough - and is borne out by the listing in the directories of a J. Booth of Duke Street as a bookseller and stationer. *Colvin* mentions a John Booth, architect and surveyor, of Devonshire Street, Queen Square, as being listed in A. Johnstone, *Commercial street directory of London*, 1817. That would fit nicely, though it is perhaps worth mentioning also that *WP, Life*, p.94, records that included among the 'professional friends' inscribed on it as having presented the silver inkstand to JPB on his retirement from practice is one W. J. Booth. In the church (which was again altered in 1867) is a wall monument to William Brockedon for whom JBP worked at No.29 Devonshire Street [171].

[21] LONDON: Church of St Paul, Covent Garden, Westminster

Measured drawing of the altarpiece

Elevation; scale given

Insc: *Old Altar Piece in Covent Garden | Church which was burned at the | fire of it in 1795 - Sept. 17 It is said to have | been brought from Italy by Inigo Jones | for the erection there | (s.) JBP*

Pen & watercolour within single ruled border on cartridge mount (440 × 340)

Prov: Pres. by Wyatt Papworth, May 1872

St Paul's, Covent Garden, was designed by Inigo Jones, begun in 1631 and consecrated in 1638.

Considerable repairs to the church and its furnishings were carried out during 1788 and 1789; Thomas Wapshott was the builder and it was to him that JPB

was apprenticed in November 1789. In later life JPB wrote the description of the church in J. Britton & A. Pugin, *Illustrations of the public buildings of London*, I, 1825.

The church was severely damaged by fire on 17 September 1795 and subsequently restored by Thomas Hardwick. See Survey of London, XXXVI, *The Parish of St Paul, Covent Garden*, 1970, pp.108-110. It may be that this is another drawing made by J. W. Hiort

(q.v.) from measurements taken by him before 1788.

[22] LONDON: Church of St Paul, Rectory Grove, Clapham (Wandsworth), Lambeth

Survey drawings & drawings for repairs to the roof & ceiling & for the heating system, 1834 (10):

1-6 Survey drawings

1 Ground plan

Insc: Labelled, including *Sir Rd Atkins's | Tomb, & with dimensions given*

On page (335 × 440)

Prov: Vol.IV, p.5

2 *Plan of Galleries*

Insc: As above, labelled & with dimensions given
On page (410 × 290)
Prov: Vol.IV, p.5

3 *Front (W) Elevation*

Insc: As above & with dimensions given
On page (345 × 320, irregular)
Prov: Vol.IV, p.8

4 *Side Elevation*

Insc: As above & with dimensions given
On page (370 × 415, irregular)
Prov: Vol.IV, p.8

5 *Back Front (E) Elevation*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & with some dimensions given
On page (260 × 295)
Prov: Vol.IV, p.5

6 Section of turret showing timber construction

On page (230 × 170)
Prov: Vol.IV, p.8

1-6 Pen on tracing paper

7-8 Repairs to roof & ceiling

7 *Plan of Ceiling for The Trustees of | Clapham Chapel;* scale given

Insc: As above & *This molding 18in Girt (sic); verso St Paul's Chapel | Clapham | Plan of Ceiling & with a note to Wm Franks Esqr reading Sir | Be so good to let this be seen by the persons who | contract for the plastering as I see the particulars refer to it | I am | Sir your obedt Sert. | (s.) J. B. Papworth*
s & d: 'Office' | July 1834
Pen & sepia wash within double ruled border (350 × 465)
Prov: Vol.IV, p.9
Pigot's directory for 1832 lists William Franks among the gentry as the vestry clerk.

8 Details of *Frames and Bird wire for Ventilation to be fixed in | the Soffit or Eaves of Roof as shewn in the Centre between | the Cantilevers of the flank points of the Chapel being 6 to | each flank point or 12 in all for the trustees of Clapham | Chapel;* scale given

Insc: As above, *Strong Copper Bird wire of this | Form meshed $\frac{3}{4}$ in opening at 2/6 | per foot see | Reynolds Wire worker | Compton Street near | High Holborn*
s & d: 'Office' | Augt 1834
Pen on tracing paper, on page (320 × 500)
Prov: Vol.IV, p.7
The 1834 Post Office directory lists a John Reynolds, wire drawer &c, at No.57 New Compton Street, Soho.

9-10 Heating system

9 *Plan & Elevation of Robing room, with Plan of Stoke Pit (beneath the robing room) drawn to a larger scale*

Insc: As above, *Trustees of Clapham Chapel*, labelled & with dimensions given
s & d: 'Office' | November 1834
Pen & pencil with coloured washes (300 × 350)
Prov: Vol.IV
See note to No.10.

10 *Plan & elevation showing heating system at the W end of the church*

Black & sepia pen with sepia, blue & pink washes (475 × 245)
Prov: Vol.IV, p.9
Cf. No.9. That these two drawings do indeed belong to the church of St Paul is borne out by a comparison of them with No.1.

These ten drawings were previously catalogued together with those for Holy Trinity, Clapham Common (see [23]). But Sir Richard Atkins's monument (see No.1) is certainly in St Paul's church and it will be noted that the building is in all these drawings referred to as Clapham 'Chapel' and not as either 'Clapham Church' or 'Trinity Church Clapham'. St Paul's was built in 1815 by J. Edmonds.

[23] LONDON: Church of the Holy Trinity, Clapham Common (Wandsworth), Lambeth
Designs for the repair of the church, 1829, & for galleries, 1842 (11):

1-4 Design for the repair of the church, 1829

1 *Elevation & Section of Proposed Additions to Roof | Clapham Church*

Scale: $\frac{3}{8}$ in to 1ft
Insc: As above & labelled

d: *March 1829*
Black & red pen with grey, yellow & blue washes within double ruled border (315 × 640), cut down along top edge

Verso: Various sketch (roof?) sections & details

Pen & pencil
Prov: Vol.IV

2 *Details of Iron Strap for Roof | Clapham Church*

Insc: As above & labelled
s & d: *from Mr Papworth's office | March 1829*
Black & red pen with sepia & blue washes, 3 pieces joined (645 × 1245, irregular)
Prov: Vol.IV, p.2
Pricked for transfer.

3 *Plan, elevation & section of Dormer for Ventilation | over the Altar end of Clapham Church*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, labelled & with some dimensions given
s & d: *From the Office of J. B. Papworth | Archt | June 1829*
Pen & coloured washes within double ruled border (240 × 470)
Prov: Vol.IV, p.7

4 *Details of Dormer for Ventilation | Clapham Church*

Scale: $\frac{5}{8}$ in to 1ft, FS
Insc: As above & labelled
w/m: JR 1828
Black & red pen with coloured washes (405 × 615, L-shaped)
Prov: Vol.IV
That this drawing does in fact belong to this set and not with Nos.9 & 10 of the St Paul, Rectory Grove, set (see [22]) is shown partly by the fact that a watermark of 1828 goes better with the date of these drawings, 1829, than with that of those drawings, 1834; partly by the reference to Clapham 'church' not 'chapel' and, of course, partly to the identical wording of the titles 'Dormer for Ventilation'.

5-11 Design for galleries, 1842

5 *Plan of Children's Galleries | with separate staircases | Clapham Church*

s & d: *John B. Papworth | Archt | June 1842*
Sepia & red pen with coloured washes within triple ruled border (295 × 405)
Prov: Vol.IV

6 *Elevation of the interior facing W showing the New Galleries | Clapham Church*

s & d: *John B. Papworth | Archt 1842*
Sepia pen & coloured washes within triple ruled border (295 × 405)
Prov: Vol.IV

7 *Section of Proposed Children's Galleries | with Separate Staircases | Clapham Church*

s & d: *John B. Papworth | Archt | June 1842*
Pen & watercolour within triple ruled border (295 × 405)
Prov: Vol.IV

5-7 Scale: $\frac{1}{2}$ in to 1ft

8 *Perspective View of the interior of Clapham Church showing the Children's Galleries*

Sepia pen & watercolour within triple ruled border (295 × 405)
Prov: Vol.IV

5-8 Insc: As above & (No.5 only) labelled
s & d: *John B. Papworth | Archt | June 1842* (except No.8 which is s. 'Office' instead)

9 *Two Plan(s) at different levels & elevation of Children's Galleries | with Separate Staircases;* scale given

Insc: As above, *approved by the Trustees | July 20 | 1842 | (s.) H. B. Marshall | Chairman*, labelled & with dimensions & specifications
s & d: 'Office' July 1842
Pen on tracing paper, on page (655 × 470)
Prov: Vol.IV

10 *Section of Trinity Church | Clapham showing proposed new upper (children's) gallery*

Insc: As above & labelled
Pen on tracing paper, on page (340 × 350)
Prov: Vol.IV, p.9

11 *Details of Framing of Gallery Front | Trinity Church | Clapham*

Insc: As above, labelled & with details concerning method of construction
s & d: 'Office' & August 1842
Sepia pen & grey wash with some pencil amendments / explanatory details (1005 × 315)
Verso: Details of *Cornice over the Childrens Galleries - | Trinity Church | Clapham*
Insc: As above & labelled; sent by post from *Tottenham Ct Rd on Au 23 | 1842 to Mr Barton | Builder | Park Place | Park Road | Clapham & s. J. B. Papworth & initialled TL | ab 1 oz*
s & d: 'Office' & Augt 1842
Sepia pen & pink wash
Prov: Vol.IV

It has not been possible to identify 'TL' on the recto. A Thomas Long signs one of the St Bride's Avenue drawings dated 16 March 1825 (see [30].13) and *Colvin* notes that one T. Long exhibited a design for a country house at the RA in 1802. According to the list of pupils and clerks in JPB's office attached to *CLW*, Thomas Latter was 'In office 1829. Diary 9th October 1833 to 28th December 1837'. That suggests Latter had left JPB's office by 1842 – and such a reading is supported by the evidence of the one drawing in the Collection by Latter (q.v.).

Lit: *Architect, Engineer & Surveyor*, IV, 1843, p.187

These drawings were formerly catalogued with others here identified as in fact relating to St Paul's, Rectory Grove (see [22]). In *CLW* under date 1829 is the entry, 'Clapham Church. General repairs, foundations, straightening walls, &c' but there is no reference either there or in *WP, Life*, to the work of 1842. Holy Trinity, Clapham, was built 1775 and designed by Kenton Cause (q.v.). It has since been altered and added to.

[24] LONDON: City of London improvements, proposed Bank Street
Drawing made in connection with proposed new street with prospectus, 1825

Plan of the new road with, running off it from N to S, on the W, *Bucklersbury, Watling Street, Little | St | Thomas | Apostle & St Thomas | Apostle &*, on the E, *Budge Row & Cloak Lane*, with the elevations of the properties either side laid out [Fig.13]

Insc: As above

s&d: JBP & John B: Papworth Arch | 1825

w/m: J. Whatman Turkey Mill 1824

Sepia pen & wash within triple ruled border (420 x 630)

Filed with the drawing is what is apparently the proof of a printed *Proposals | for raising a Sum of Money for forming a | New Street | from the Mansion House, in a direct line, to join (blank, filled in in pen Finsbury Place) Street deleted in pen, Finsbury Square, to be called | Bank Street.* The proposals indicate that as an opportunity now occurs to make a direct link 'from the North through the City of London, over the Southwark Bridge, to the Surrey side of the Thames . . . it is proposed to 'apply to Parliament for powers to enable a Joint Stock Company to form such a Street; and also for powers to enable Subscribers to purchase a sufficient additional Quantity of Ground . . . for the purposes of erecting, on each Side of the . . . Street, suitable Buildings, to be an ornament to the City of London. . . From the Surveys which have been made, it is believed that the Expenses of purchasing the Scite [sic] necessary for forming and completing . . . the whole Street and Buildings . . . will not exceed the Sum of £ [blank]'. There follow details of the 'Remuneration to Subscribers' and of how the requisite capital is to be raised &c. 'The Buildings, as soon as completed, to be divided into [blank] equal Sets, and one Set to be allotted to each Class of Subscribers. The Allotments to be decided by Ballot. . . It is calculated, that the Rental of the Buildings to be erected will yield an income of £ [blank] per Annum . . . To carry into effect the above object, the following Directors, Auditors, and Officers have been appointed [all blank]'. Drawing and proof were both formerly catalogued under Greshambury (see [26]). WP, *Life*, p.70, says of this proposal for a Bank Street that it 'appears not to have got beyond the prospectus', which the above seems to confirm. See note to the proposed Central Street [25].

[25] LONDON: City of London improvements, proposed Central Street, Farringdon
Drawings made in connection with proposed new street, with estimates & prospectus, 1827 (4):
1 Plan of the River Thames between *Proposed | (Lambeth) Bridge & Limehouse | Br Dock* (beyond a *Projected Tunnel* between (W) *Wapping Dk | Stairs & (E) K. Edward Stairs*), showing the roads between the *Elephant | & Castle* in the S & *Oxford | Str - Aldersgate Street - Bishopsgate Street - Whitechapel Road - Commercial Road* in the N & proposed new roads indicated roughly in red
Pen & red wash on tracing paper (285 x 530)
Possibly drawn not so much for this particular project as in connection with some general review of London's approach roads.

2 Survey drawing of the area around *Saffron Hill & Chick Lane or West Street*

Scale: 2 3/4 in to 100ft approx.

Insc: *West Street | West Smithfield | Proposed new Streets | laid out by John B. Papworth | 1827, with names of property holders (Middleton, Benjamin Mattingley and Sarah Gunby, Maggot, Mrs Blackbrow, Puckeridge, Mrs Ford, Eliz | Hadden, Wm | Long, William | Chapman, Messrs | Langdales, Katherine Blaney, Dean | and | Chapter | of | Ely, Bilke | and | Others, Arthur | Jones, Mr Ballcott, Mr Baseley, William Sampson, Mr Shepherd, Mr | Saltmarsh, George | Camp, Willm Congreve, Isaac | Jones, Danl (torn), John (torn), Thos Nennbam, Elizth | Stevens, William | Spencer, Mrs Iles, Charles | Carter, Wm | Parker, John | Parr, Mrs Mary Wright, Lydia | Blackbrow, John Hosier & Kent & Monniague | soap House) & names of Blew House yard, Red Lion Court, Black Boy Alley, (?S)harp's Alley, Wrights Buildings, Phoenix Court, Crown Court, St John's court, Fox and Knot court, Kings Arms Yard, Greyhou | nd | Court & Swan Inn Yard*

Pen & coloured washes (590 x 370, irregular)

Prov: Pres. by Wyatt Papworth, May 1872 & so inscribed on the drawing

It is not clear whether this drawing was bound in Vol. III with Nos.1, 3 & 4.

3 Sketch plan of *Fleet Market*

Insc: Labelled *Bacon, Eggs & Butter, Poultry &c;*

verso (pencil) as above

Sepia pen (235 x 345)

4 Copy of *Central Street | Estimate*

Insc: *General Abstract | Capital by Expenditure (£)849,905 | Profits from Proceeds (£)87,908.6.8 made up of Proceeds of £102,908.6.8. less Expenditure of (£) 15,000; verso, as above & 7 Woburn Place*
Manuscript on double foolscap sheets, folded

1-4 Prov: Vol.III, but see note to No.2

Filed with the drawings is a printed *Prospectus | of | The City of London Central Street, | and | Northern Improvement Company* saying, for example, that *All . . . acquainted with the city must be aware of the frequent obstruc | tions and accidents, that occur in consequence of the insufficiency of the present | carriage-ways, at Fleet Street, and Holborn Bridge; and from the absence of any | direct communications from thence to the northern part of the Metropolis: But very | few indeed are acquainted with the unwholesome, disgusting, and filthy neighbourhood, | that occupies the space from Holborn Bridge, to Clerkenwell Green; extending on the | right to West Smithfield and Turnmill Street: and on the left, to the rear of Ely Place, | Kirby Street, &c. . . the object (of the present Company) is to obtain an Act of Parliament to enable | the Proprietors to purchase the greater part of the Land and Premises between Holborn | Bridge and Coppice Row; and the eastern side of Ely Place and Kirby Street; and | the western side of Cow Lane, Cow Cross, and Red Lion Street, Clerkenwell; compriz | ing altogether an area of about Thirty Acres . . . And it is proposed . . . to form broad, open streets; in the front of which, elegant and substantial buildings | are to be erected . . . Some of these streets will open a direct communication from | the southern to the northern extremity of London . . . The principal street is to be of the same width as the | present Fleet Market, which it is to join at Holborn Bridge, so as to form one con- | tinuous line from the Obelisk, in St George's Fields, to the Middlesex Sessions House, | on Clerkenwell Green . . . A survey of the present state of the spot in question has been made by Mr Pap- | worth, an eminent and experienced Surveyor, who has clearly demonstrated that the Ground | Rents for the Frontages will produce an ample Revenue to pay a large Interest for the Capital | advanced . . . The Capital, £800,000 | To be raised by 16,000 Shares, of £50 each. . . The Plans and Estimates may be seen, and Prospectuses had, on application at | the Office of Mr James Harmer, Solicitor, No.87 Hatton Garden . . . by letter addressed to Mr Robert Hall, Secretary; | and also at the following | Bankers: | Sir W. Curtis Bart & Co. Lombard Street, Mess.*

Hopkinson & Co, Regent Street, St James's | Mess. Williams & Co. Birchin Lane, Mess Praeds, Fleet Street.

Also filed with the drawings is an engraving of a *Plan | of the Proposed | Central Street | occupying the Valley of the River Fleet | and forming Cross Streets from East to West | London | John B. Papworth, Archt | Caroline Strt Bedford Square* to a scale of 1 in to 180ft approx. It shows the premises of 'Galloway | Engineer' in the angle of Chick Lane or West Street and Black Boy Alley besides, of course, all the streets between Holborn Hill in the S and Bowling Green Lane | Corporation Row in the N and between Hatton Garden in the W and St John Street in the E.

From the C18 the Corporation of London had an Improvements Committee which was concerned particularly after 1824 to carry into effect the Act to remove and improve the Fleet Market (now Farringdon Street) but which also dealt with other improvements carried out by the Corporation and heard suggestions and requests for assistance from private schemes for new roads and other redevelopments. On 9 March 1825 a meeting of this committee was attended by members of the committee for forming the proposed London Central Streets from Holborn Bridge and by JBP, their architect and surveyor. The Improvement Committee recommended the Common Council to support their proposal and on 22 April a letter from the committee's secretary to the City of London Central Street Company stated the result of their application to Parliament and their intention to renew their application in the next session and requested assistance with the application. Shortly after that the scheme seems to have fizzled out, and it seems probable that the company was then unable for some reason to obtain an Act; for in 1838 an Act was obtained for making a new street from Holborn Bridge towards Clerkenwell. See also WP, *Life*, pp.70-71.

[26] LONDON: City of London improvements, proposed Greshambury

Site plans & designs for the terraces on either side of the proposed new street, 1825 (10):

1 *Plan of Proposed New Street | to be called Greshambury | from the Southwark Bridge | to the Royal Exchange*

Scale: 1 in to 100ft approx.

s&d: J. B. Papworth Archt 1825

Pen & coloured washes within double ruled border (220 x 335)

The proposed road is shown running in a gentle curve NE from Southwark Bridge direct to 'Charlotte Row' beside the Mansion House.

2 As No.1, but not s&d, drawn to a larger scale & with the plots of the individual houses either side of the new road marked

Scale: 1 in to 50ft approx.

Insc: With some calculations of the number of *Buildings of 8 Rooms on Ground floor & their costs & (?WP, pencil) There is a plan, larger & more detail | of (sic) the present property - varnished*
Pen & coloured washes within single ruled border (450 x 620)

3 Laid out elevations of the façades of the blocks either side of the proposed street; scale given

s&d: John B. Papworth Archt | 1825

Sepia pen with sepia & blue washes within double ruled border (185 x 385), cut down on LHS

This, it seems, must be considered the final design – partly because the drawing is carefully made (perhaps for engraving?), partly because No.4 shows separately only two of the blocks to exactly the same design and is similarly carefully drawn perhaps for engraving, and partly because of the inscription on No.5 which shows only one of the blocks, again to exactly the same design. In the entries to the drawings that follow, the façades of the blocks shown on this drawing have been identified as follows: from N to S – first W side A, B, C, D, then E side F, F, G, H.

4 Laid out elevations of blocks A & E
Scale: 1in to 40ft approx.
Sepia pen & wash within double ruled border (225 × 330)
A carefully finished drawing perhaps made for engraving.

5 Plan of the central part & elevation of block E; scale given
Insc: (pencil) *This is the original finished Drawing / formerly mounted on a strainer – / WP 1846*
s & d: John B. Papworth Archt | 1825
Pen (310 × 700)

6 Elevation of a 35 bay long terrace block
Pen (200 × 650)
Cf. block E; but here the ground floor is rusticated and has square-headed windows and the outer pavilion bays are without pediments.

7 Elevation of a 9 bay long terrace
Pen & pencil (115 × 240)
Cf. blocks C & G and see the note to No.8.

8 Elevation of a terrace 15 bays long & of 3 storeys plus basement
Sepia pen & wash (160 × 410)
The drawing shares with No.7 the motif of segment-headed windows within blank segment-headed arches. Like that drawing, too, this one shows a basement, a feature which, like the 15 bays of this drawing, is shared by none of the blocks shown on No.3.

9 Elevation of a 9 bay long terrace
Pencil (160 × 260)
A preliminary study for block B or, perhaps, part only of a longer terrace.

10 Sketch elevation of a terrace at least 12 bays long
Insc: Verso ... *House / ... Bridge* (cut off)
Sepia pen & wash (115 × 300)
Almost certainly a design for a longer terrace; the motif of the single window between columns (or pilasters?) may be found in blocks A, B, C, D, G & H. The part inscription seems certainly to connect the drawing with the Greshambury project, yet this terrace is only two storeys high as against the three, or even four, storeys of the blocks shown in No.3.

For a manuscript relating to these drawings see Appendix B.

1-10 Prov: Only Nos.2, 3 & 4 are actually noted as being from Vol.III (no page numbers given), but it is to be assumed that all 10 drawings come from that volume

No trace can be found of any such scheme having been referred to the Corporation's Improvements Committee, see note to proposed Central Street [25]. A similar scheme for a new street from Southwark Bridge to Mansion House to be called Trafalgar Street was proposed in 1834 but also not carried into effect. See also WP, *Life*, pp.70-71.

[27] LONDON: Grote's Buildings (or Place?), Blackheath, Lewisham
Design for the layout of the estate with semi-detached & terraced houses (4):

1 Elevation of a pair of Small (semi-detached) Houses | numbered on plan from 48 to 58, Elevation of a pair of Large (semi-detached) Houses | numbered on plan from 58 to 96 & Elevation of (terraced) Houses in Straight Plot | numbered on plan from 96 to 107
Scale: $\frac{3}{4}$ in to 10ft
Insc: As above & (?WP, pencil) *Wm Taswell Esqr | Grote's Buildings | Blackheath* & some partly illegible references to dimensions
Black, sepia & green pen with coloured washes within double ruled border (450 × 525), cut on LHS & RHS
The elevation of the pair of small semi-detached houses shows attached to one of the houses what is seen from the ground plan of No.2 to be stables. They are crossed out in pencil, as is the second line of the caption relating to the terraced houses.

Filed with the drawings is a lithograph made from this drawing by *Ducôté* and published by *The Lithographic Press, 29 Bedford St Covent Garden*. The lithograph (which has the watermarks script WDW over 1821 and W. D. Wells 1821) omits the stables and the second line of all three captions but includes a plan of the layout which, however, has not a name or number on it.

2 Plan of 1 pair of the small semi-detached houses, half showing the plan of the Basement & half showing Ground Plan with, indicated by a dotted line, stables
Insc: As above & labelled, with dimensions given of the Rooms | when finished
Black & sepia pen with coloured washes (375 × 315)

3 Two plans of 1 pair of the small semi-detached houses, one showing half the First Floor Plan & half the Second Floor Plan, the other showing half the Plan of Attics & half the Plan of Roof
Insc: As above & labelled, with dimensions given; verso (?WP, pencil) *Taswell | Blackheath*
Black & sepia pen with coloured washes within double ruled border (625 × 475)

4 Plan of two (i.e. 1 pair of the small semi-detached) Houses half of it showing the Plan of first floor & half showing the Plan of Second floor
Insc: As above, No.1 & labelled, with dimensions given
Pen on tracing paper, on page (245 × 420)
This plan differs from No.3 principally in having, instead of a narrowish conservatory stretching the full depth of the pair of houses, a somewhat wider conservatory with a room at the back.

2-4 Scale: $\frac{1}{4}$ in to 1ft
1-4 Prov: Vol.III

Grote's Buildings is a terrace of seven houses of varying sizes just off Tranquil Vale near its junction with Eliot Place. They were built about 1760 by one Grote (possibly the historian's grandfather who lived at The Point House on top of Greenwich Hill) and still exist. It is possible that about 1820-25 there were plans to demolish Grote's Buildings and replace them with new houses; but, if so, there seems to exist no record of the proposal other than that supplied by these drawings. Another – even less likely – possibility is that the inscription is a loose reference to Grote's Place (which Pevsner, *London II*, 1952, p.159, calls early C19). William Taswell (for whom about 1830 JBP made plans for laying out the Maison Dieu estate in Dover, see [8]) has been traced in neither the Greenwich nor the Lewisham directories of the period, nor has his name been traced in the West Kent poll books for 1802, 1804, 1835, 1837 or 1847 – but then he might not have been a resident of these localities. Neither CLW nor WP, *Life*, sheds any light on the problem.

[28] LONDON: Kensal Green cemetery (Kensington), Kensington & Chelsea
Design for a monument in the form of a tall square block surmounted by a sarcophagus-like structure & within railings, 1838 (5):
1 Elevation
Pen & watercolour (425 × 285)

2 Plan of the monument & elevation of the railings
Insc: *This platform & the ... stone is already executed;* verso (?WP, pencil) *Galloway | Bey's Tomb*
Sepia pen & wash (185 × 390)
The platform and stone already executed form an approach, as it were, to the base from which rises the monument proper.

3 Elevation and Details of the Monument & railings s & d: 'Office' | Decr 1838
Black & red pen with sepia & red washes, on page (455 × 535)
Prov: Vol.IV, p.97
Attached to the drawing is that next following.

4 Detail of the upper part of the monument
Pen (155 × 190)
Attached to the previous drawing.

5 Detail of cast iron railing
Scale: FS
s & d: 'Office' | December 1838
Pen with blue & pink washes, 2 pieces joined (1030 × 165)

In CLW there is an entry under date 1838, 'John A. Galloway. Monument in Kensal Green Cemetery for the family.' It might at first seem that ?WP is here confusing this monument with that to Thomas Galloway Bey (see [1]); but according to B. Clark, *Hand-book for visitors to the Kensal Green cemetery*, 1843, pp.99-100, there is a monument near the S colonnade Elizabeth Galloway and Thomas Jefferson Galloway, her second son who died 3 July 1836 at Alexandria 'whence his remains were removed and are here deposited'. So once again ?WP seems well-informed.

[29] LONDON: Kensal Green cemetery (Kensington), Kensington & Chelsea
Design for a monument, 1839 (2):
1 Elevation of a monument in the form of a square block with pyramidal top & within railings, a sarcophagus pencilled in as an alternative; scale given
Insc: *Monument for the family vault of / Sir Charles Grey Bart | for Kensal Green Cemetery & (?WP, pencil) Dr Turton | Dutchess Leeds (sic) | Sir Mattw Ridley | Lockart;* verso (pencil) *Sir Charles Grey Bart will be at the Clarendon between / ten & 12 o'Clock – on Tuesday or Wednesday or Thursday | when he would like to see Mr Papworth in respect / of the Monument*
s & d: J. B. Papworth Archt | 1839
Pen with sepia & green washes within double ruled border (360 × 275)

2 Plan & elevation of a monument in the form of a sarcophagus on steps
Scale: Plan $\frac{1}{2}$ in to 1ft; elevation 1in to 1ft
Insc: *Tomb over Vault at Kensal Green | Family of Sir Chas Grey Bart | No.1454*
s & d: J. B. Papworth | Archt | 1839
In CLW there is under date 1839 the entry, 'Sir Charles Grey, Bart. (per E.S.) Monument, Kensal Green.' Sir Charles (Edward) Grey himself died in 1865. Edward Snell seems the most likely candidate for the initials 'E.S.'.

[30] LONDON: National Scotch Church, Regent Square (Holborn), Camden
Competition design (10):

1-2 Preliminary designs for a church with staircases at the 4 corners & a small projecting chancel square in plan

1 Ground plan, with pen & pencil alterations
Insc: Labelled *Street, Slate &* (pencil) *Marble Steps*
Sepia pen & wash (615 × 450)
Prov: Vol.I, p.324

2 Gallery plan, with pen & pencil alterations
Sepia pen & wash (430 × 275)
Prov: Vol.I, p.317

3-10 Design for a church with a shallow apse

3 Crypt plan, with pencil alterations
Insc: (pencil) *See for Columns above &* (indicating the apse) *Stove | for warming*

Pen with black & sepia washes within double ruled border (490 × 310), cut down at top & bottom & at LHS

Verso: Altar (apparently with tabernacle) & with a large painting above within a niche & flanked by doors

Sepia pen
Prov: Vol.I, p.313

No doubt one of the set of which Nos.4 & 5 are two others. The drawing on the verso, remarkably free and the pen almost brush, clearly is nothing to do with the recto; it could even be a topographical sketch. See note to No.5.

4 Ground plan, with pencil alterations; scale given [Fig.8]

Insc: (pencil) With some dimensions & *Later (?)*, both relating to the pews

w/m: Turkey

Pen with sepia & black washes within double ruled border (600 × 365)

Prov: Vol.I, p.314
See note to No.5.

5 Gallery plan, with pencil alterations; scale given
Insc: (pencil) *Take the width | double it & 1825 | 175*

Standing | 2000 (evidently relating to the number of sittings)

w/m: Turkey Mill

Pen with sepia & black washes within double ruled border (600 × 360)

Prov: Vol.I

Nos.3-5 are likely to be the actual competition drawings of which perhaps Nos.6-8 are others.

6 Elevation of the W front with tetrastyle Ionic portico & tower with pyramidal cap, with pen & pencil alterations & additions

Insc: (sepia pen, against the figures sketched in either side at the clock stage of the tower) *Gospel & Law*
Sepia pen & wash (360 × 240)

Verso: Rough sketch alternative designs for a (the?) tower

Pencil

Prov: Vol.I, p.351

Likely to be the actual competition drawing cut down and subsequently reused as the basis for the alterations and additions. These show (in sepia pen over pencil) the insertion of the allegorical figures and of a more florid clock surround and (in pencil only) acroteria rather than a low pyramid as the termination of the tower. In these respects the drawing should be compared with Nos.7 & 9.

7 N elevation, with pencil alterations [Fig.9]

w/m: J. Whatman 1820

Sepia pen & wash (475 × 535)

Verso: Rough sketch plan of a building with a central tower with spire radiating from the corners of which are octagonal 'vestibules' which act as links to 4 low blocks that terminate in pedimented porticos

Pencil

Prov: Vol.I, p.352

The elevation (which seems likely to be the actual competition drawing cut down and later reused) shows a noble Grecian church with portico, tower in the position of that of, say, St Martin-in-the-Fields and, surprisingly, a shallow apse. It is this which above all confirms that this drawing goes with Nos.3-5.

Yet it must be admitted that the same feature is to be found in Nos.3 & 4 of the designs for a chapel or chapels [45], drawings which in style of presentation are seemingly identical to Nos.3-5, whose width of W façade at least tallies with that of Nos.3-5 and which were indeed originally catalogued among these drawings. Moreover, it will be noted that principal among the pencil alterations on this drawing is, it seems, an idea to have some form of transverse axis based upon three of the bays of the church. On the other hand, the overall width on the transverse axis of those drawings [45].3 & 4 seems to preclude their being for the Regent Square site as it is represented in Nos.3-5 (and perhaps even Nos.1 & 2) – and there is also their undoubted similarity with [45].1 & 2 (especially No.2), both of which are so inscribed as to suggest that they are perhaps theoretical exercises rather than designs. Unfortunately, the provenance of the various drawings offers no help in the matter; on the contrary, it serves only to emphasize how shaky must be any argument based upon provenance alone. See also the note to No.9.

8 Longitudinal section looking S corresponding to Nos.6 & 7, with pencil alterations & a rough pencil elevation of the interior of the (a?) church facing E

Insc: (?WP, pencil) *Qy Sketch for Scotch Church see finished plans*

Sepia pen & wash (345 × 485)

Prov: Vol.I, p.342

It will be noted that the sketch elevation does not tally with No.5 of the designs for a chapel or chapels [45]. See note to No.7.

9 Elevation of the W front incorporating some of the alterations & additions made to No.6, drawn in more detail & to a larger scale & with pencil alterations [Fig.11]

Insc: (in the architrave of the order) *MHAEN* (altered to *OYAEN*) *EIZITQ KAKON*

w/m: J. Whatman Turkey Mill 1821

Sepia pen & wash (635 × 465)

Prov: Vol.I, p.312

The inscription, Ict there be nothing evil, ought grammatically to read *μηδεν*. The drawing seems certainly to be related to Nos.6-8: the general similarity of the design is unmistakable. But the Greek inscription, the elaborate sculpture within the pediment, the detail of the ornament around the clock (if, indeed, that is what it is) and the form of the finial (it is no longer really a cross) are all new. It is perhaps open to question whether this drawing really belongs to the National Scotch Church set at all. For it would certainly be an answer to the problem of the similarity between Nos.3-5 and Nos.3 & 4 of the designs for a chapel or chapels [45] to postulate that JBP's designs for the National Scotch Church were either made at a time when he was experimenting in church planning and/or were later reused as the basis for some experiments or theoretical designs. It may certainly be felt, for example, that JBP is here using the allegorical figures to make more harmonious the transition from temple front to tower.

10 Elevation of the W front, as No.9 but drawn to a slightly larger scale & omitting all details of portico & tower

Sepia pen & wash (570 × 385)

Prov: Vol.I, p.353

The top of the tower is of the simple pyramidal type. It will be noticed that, although the drawing is perhaps incomplete in the finishings of the tower, there are still the bases on which allegorical figures might be placed at clock level.

1-10 These drawing were previously catalogued as relating to St Peter's, the other church in Regent Square. That that is wrong is borne out by both WP, *Life*, and *CLW*, which under date 1824 has the entry, 'National Scotch Church, Regent Square. Competition.' The predecessor of the National Scotch Church was one in Cross Street, Hatton Garden. The decision to build a new church was taken in May 1823, and early the following year the terms were announced of a competition for a church accommodating 1800 persons. Two of the designs submitted were selected – one Gothic, the other classical – both by Robert Wallace. The Gothic design was eventually approved conditionally. But then there seems to have arisen considerable divergence of opinion as to the adequacy of the design to realize fully the idea of a National Scotch Church in London, and finally that design was set aside in favour of that by William (later Sir William) Tite which had originally been placed third in the competition. The foundation stone of the church (whose front was modelled on that of York Minster) was laid on 1 July 1824 and the church was opened for service on 11 May 1827.

[31] LONDON: St Bride's Avenue, Fleet Street, City
Design for the architectural layout, 1825-28, & for a new house & shop, 1828 (23):

1-13 Design for the approach to the church, 1825-28

1 Preliminary perspective sketch of the proposed scheme with the tower of St Bride's in the centre
Sepia pen & wash (595 × 475)

Prov: Vol.I, p.310

2 Finished perspective of the *Proposed Avenue | to | St Brides Church* [Fig.12]

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

Insc: As above, *Proposed improvement | in Fleet Street &* (pencil) *Mortimer, Holliday, Grange, (pen) Pedley, Fitzgerald &* (pencil) *Fitzgerald*

Sepia pen with sepia & green washes (645 × 480)

Prov: Vol.I, p.304

Filed with the drawings is an aquatint (*John B. Papworth Archt | Thos Kearnan Sculp*) based on this drawing and published by R. Ackermann, 101, Strand, Jan'y 28th 1825. It is entitled *The Improvement in Fleet Street, | Proposed to be Effected by | Voluntary Subscription, | 1825*, lists those banks and firms that will receive subscriptions, gives the names of the 21 members of the *Committee* whose *Hon Secy* is *Atwood Smith* and adds that *The Public are respectfully informed, that the Work is commenced, and will be completed with all convenient speed.*

3 *Sketch plan of a project for displaying | the Steeple of the Church of St Bride | with advantage at the least possible | sacrifice of ground*

Insc: As above & *From A to B is the space made by the late fire & on which the Houses | No.84 & 85 now stand; C and D are proposed Buildings in substitution for two of those that are destroyed and may be of any height, F & G are Shops with low or attic stories over them*

s: *John B. Papworth Archt*

Pen with sepia, pink & yellow washes (425 × 260)

4 Plan showing, it seems, the properties of their owners before the fire superimposed upon the proposed new layout

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

Insc: *Mr Marriot, Pitman & Co, Mr Bonds, Mr Hill, Mr Fitzgerald's houses & St Brides Passage*

Pen & coloured washes within double ruled border (535 x 370), cut down on RHS

5 Block plan showing *St Bride's Avenue* running from *Fleet Street* to *St Bride's Passage* | next to churchyard between *Buildings* | belonging | to *J. Blades* | Esqr

Insc: As above

s & d: *J. B. Papworth* | Architect | 1828

Pen with sepia, yellow & blue washes within double ruled border (155 x 155)

6 Basement Plan of the block to the W of the proposed avenue

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

Insc: As above & *Exactly as Messrs Pitmans Extent to half party*

s: *J. B. Papworth Archt*

Pen with black, rey & yellow washes within single ruled border (630 x 455)

7 One Pair, Two Pair & Three Pair plans to go with No.6

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

Insc: As above & *Improvement in Fleet*

s: *J. B. Papworth*

Pen with black, yellow & blue washes within single ruled border (525 x 650), cut down at top & right edges

8 Plan & elevation of the shop fronts only on the W side of the avenue; scale given

Black & red pen with coloured washes (270 x 440)

See note to No.9.

9 Elevation of one i.e. the E (side omitted?) of Avenue

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

Insc: As above

s & d: *J. B. Papworth Archt* 1825

Pen (365 x 315)

The shop fronts are similar to those shown in No.8 but have, pencilled in, arched panes like those in the aquatint. The upper parts of the façade are not finished.

10 Plan & elevation of the E side of the avenue

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

Insc: *Messrs Pitman & Ashfield*

Pen (475 x 640)

The elevation is essentially the same as that shown in the aquatint filed with the drawings. Pittman (sic) & Ashfield is listed in the directories as oilmen of No.88 Fleet Street.

11 Plan, elevation & section of the whole façade towards Fleet Street to the E the proposed avenue; scale given

Insc: *Mr Elston's Elevation by the Scale* totalling 40.4 in & *Mr Papworth Elevation as* | now adjusted totalling 39.6 in

s: (*J. B. Pa*)*ppworth* (cut)

Black & red pen (495 x 345)

The shop front has the broad segmental arch of No.2 but square attic windows as in the aquatint (whose arched shop window panes are here sketched in).

12 Plan, elevation & section of *Messrs Pitman & Ashfield's* shop front towards Fleet Street to the E of the proposed avenue

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

Insc: As above, *I approve this Design on the part of Mr Halliday* | (s.) *Edward P. Anson* | (d.) 5 Mar 1825

& (pencil) *Mr Maryat* | Burnt Down i.e. the property shown as that of Mr Marriot on No.4

s & d: *JBP* | 1825

Black & red pen (355 x 425)

Edward P. Anson Snr (1775-1853) was a surveyor and architect. Attached to the drawing is that following.

13 Copy of No.12; scale given

Insc: *Messrs Pitmans & Ashfield &* (pencil)

To project 5 inches only | (s.) *Thomas Long* 16th March 1825

Pen (310 x 430)

Prov: Vol.III

Attached to the previous drawing. It has not been possible to identify Thomas Long. Colvin notes that one T. Long exhibited a design for a country house at the RA in 1802.

3-13 Prov: Vol.III

14-23 Design for a new house & shop, 1828

14 *Front & Back Elevation(s) of house proposed to be built* | between *Mr Mattres's & Messrs Devenport's* (sic) | *Fleet Street*

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

Insc: As above & (front of house) *to correspond with Mr Marriott's*; (shop front proper) *To be executed as Messrs Pitman & Ashfield's except as to design*

Black & red pen on tracing paper (455 x 350)

The building is situated to the right again of the block shown in Nos.6 & 7. The front elevation corresponds exactly with none of Nos.15, 17 & 19; the back elevation, too, differs from No.18.

15 Front elevation & sections of the house

Pen & coloured washes (465 x 440)

16 Plans of Basement, Ground floor, First Floor, Second Floor, Third Floor & Roof & Proposed New House next the Avenue St Brides Buildings Fleet Street

Insc: As above & with a reference to *Staircase Window* | of *Mr Davenport's House*

Pen & coloured washes within double ruled border (655 x 475)

17 Front elevation & longitudinal section (marked CD on No.16)

Insc: (elevation) *No.1*, (section) *No.2*, (front of house) *to correspond with Mr Marriott's house &* (shop front proper) *Except in point of design & mouldings the* | *description of the Shop front & finishings* | inside & out to be as that of *Mr Marriott's* | on the East side of the Avenue Buildings

Black & red pen with yellow, red & blue washes within double ruled border (470 x 645), torn bottom left corner

See note to No.14.

18 Back Elevation & Transverse Section from A to B (on No.16)

Insc: *No.3*

Black & red pen with coloured washes within double ruled border (465 x 345)

See note to No.14.

16-18 Scale: $\frac{1}{4}$ in to 1ft

Insc: With specifications & *For John Blades Esqr* | (s.) *John B. Papworth* | 14 April 1828 | (s.) *Thos. Burton* | *Witness* | *Jno. D. Hopkins* or very similar

s & d: *John B. Papworth Archt* | 1828

Thomas Burton was a favourite builder of JBP's; Hopkins was one of JBP's pupils.

14-18 Prov: Vol.III

19 Plan, elevation & Section of the shop front; scale given

d: *June 10th 1828*

Pen & coloured washes within double ruled border (465 x 625)

Prov: Vol.III, p.63

See note to No.14.

20 Plan, elevation & Section of the shop front

Scale: 1in to 1ft

d: (elevation) *June 8th 1828*; (plan) *June 10th 1828*

Pen on tracing paper, 3 pieces joined (490 x 605, irregular)

Prov: Vol.III

The office file copy of No.19.

19-20 Insc: As above & (on the shutters of the shop window) *The fastenings as Mr Marriotts* or very similar

21 Details of Mouldings &c | for Shop front

Scale: FS

d: *June 8th 1828*

Pen with yellow & pink washes (600 x 475)

Prov: Vol.II, p.65

Pricked for transfer.

22 Details of the Cornice for 2nd Floor

Insc: As above & *This corner of the Girder* | to be cut away as far | as the Iron - which will | give greater strength to | the cornice; verso *Mr Burton* | or his Foreman at | *Fleet Street*

s & d: *From Mr Papworth's Office* | 21st July 1828

Pen with sepia & yellow washes (280 x 285)

Prov: Vol.II, p.67

23 Sketch site plan, with elevation of railing to be erected between *St Brides passage & the Passage leading* | to *Church & House occupied by* | *Mr George*, what was *Formerly St Brides passage* but is now *passage leading* | to house | just built & *Mr Davenport*

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

Insc: As above

s & d: *From Mr Papworth's Office* | Augt 1828

Pen on tracing paper (420 x 280)

Prov: Vol.III

Cf. No.4.

On 14 November 1824 a serious fire occurred in Fleet Street among buildings immediately N of the church of St Bride. A public meeting was held at which the Lord Mayor, the Rt Hon. John Garratt, presided and on 7 February 1825 a number of the inhabitants of St Bride's, including John Blades, petitioned the Corporation of London's Improvements Committee (see note to [25]) for assistance towards the purchasing of other houses, retaining the view of the church steeple that had been opened up and providing a suitable access to the church itself. The committee recommended the Corporation to contribute £500 towards an estimated total cost of about £7000. In the event £10,000 was subscribed and the foundation stone of the buildings forming St Bride's Avenue (which now no longer exists) was laid on 3 November 1825 by Blades, who had been the chief promoter and treasurer of the scheme. On Blades see No.5 Ludgate Hill [87]. For other work done for him by JBP see Brockwell & Tulse Hill estates [17], Brockwell Hall [166] & Lodge [135] and Severndroog Castle [155]. See Appendix B, items PA.W/WN.941 & 944, for two manuscripts which might relate to St Bride's Avenue and another, PA.W/PR. 4/6, which presumably does.

[32] LONDON: Southwark Bridge, City/Southwark Design for a landing stage within a stanchion of the bridge, 1840 (3):

1 Plan & elevation from the river side, with a small-scale elevation of the entrance/exit from the bridge pavement

Pen & coloured washes within double ruled border (650 × 460), cut down along top edge
Prov: Vol.II, p.142

2 Section through the stanchion from pavement to river showing how a ramp to the bottom of the staircase within the stanchion moves between the *Low & High Water Line(s)*

Black & red pen with coloured washes within double ruled border (620 × 460)
Prov: Vol.II, p.141

Attached to the drawing is that immediately following.

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

Insc: As above & *Southwark Bridge | Landing for Steamboat Passengers*

s & d: 'Office' | *January 1840* or very similar

3 Two alternative plans & elevations from the river side, one of a domed stanchion with banded rustication & concealed staircase as Nos.1 & 2, the other of a polygonally-capped stanchion with open staircase
Pen on tracing paper (290 × 200), torn bottom RHS
Affixed to No.2.

These drawings are of very fine quality and display a remarkable ingenuity in the design. Southwark Bridge was built to the design of John Rennie by the Southwark Bridge Company between 1814 and 1819. It remained a toll bridge until bought by the City authorities in 1868. WP, *Life*, p.92, says that 'in 1840 Mr Papworth was consulted upon, and made plans for, a ... Landing stage to one of the piers of Southwark Bridge; but the executed work was not from Mr Papworth's plans'. According to F. Burr, *Steamers of the Thames and Medway*, 1949, fourteen steamboat companies put craft into commission on the Thames between 1829 and 1846 and that no doubt greatly increased river traffic.

[33] LONDON: Yeading bridge (Middx), Hillingdon Design & working drawings for a bridge with 3 arches, the central one twice as wide as the others, 1812 (3):

Design

1 Plan & elevation of the bridge [Fig.18]

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

Insc: *Yeading Bridge | 1812 & labelled (to include old brick & Level of the bottom of the old apron)*

s: *John Papworth Arct*

Pen & sepia washes (485 × 620)

Prov: Vol.I, p.369

2-3 Working drawings, 1812

2 Working (half) Plan & Elevation of Yeading Bridge | near Hayes

Insc: As above, *To be built for the Commissioners of the Hayes Enclosure (by order of Mr Papworth Arct, Copy & with notes & dimensions given*

d: *370 Oxford Street | August 29th 1812*

Pen with sepia, pink & blue washes (350 × 485)

Prov: Vol.I, p.373

The half-plan has been crossed out in pencil.

3 Working Plan & elevation of Yeading Bridge

Insc: (pen) As above & with dimensions given; (pencil) *The old Bridge is on Yeading Green and this will stand on the scite (sic) of it | - a Temporary Bridge is made | The Adam & Eve - Hayes - is near to it & with notes on materials to be used*

s: (pen) *J. Papworth*

Pen with grey & sepia washes (420 × 570)

Prov: Vol.I, p.376

The drawing is very similar to No.2 - even to the layout on the sheet - but the half-plan here is more pictorially treated and the width of the arches of the bridge in elevation differ, though the dimensions quoted are the same in both drawings. There is now no trace of this bridge over Yeading Brook, which runs from the Harrow direction to Hayes, Middlesex. The bridge shown is unusual in that the brook bed is protected more after the manner of a culvert invert, and this could be referred to also as an apron. Possibly the bridge replaced a ford and the result was a restriction of the flow, necessitating the removal of the 'old apron'.

LUDLOW: (Kentucky, USA)

See HYGEIA [12]

[34] OXFORD: Church of St Martin, Carfax Competition design in Gothic style, 1819 (8):

1-4 Preliminary designs

1 Plan showing an essentially square church with central 'entrance projection' on the N side

Pen & wash with pencil alterations (405 × 255)

Prov: Vol.I, p.320

The plan seems to provide for a tower at the E end; for within the body of the church an altar recess is formed by two piers of the tower with a wall through its centre as the back of the recess. Behind this (and representing as it were the E half of the tower) are two rooms, marked on No.2 'Bell' and 'Robing Room', and off them in the corners are the usual stairs giving access to the galleries. The W end has outlined upon it another, alternative, arrangement for a tower standing clear of the body of the church. See the note to No.2 and see No.8 for an elevation to go with this drawing.

2 Plan essentially the same as No.1 but adopting the alternative idea of a W tower

Insc: (against, it seems, the available ground area at W) *occupy the whole Space | of the tower*

Pen & wash (425 × 260)

Prov: Vol.I, p.355

So, as there can be no doubting that the church is to have a W tower, the 'Bell' at the E must be a bellcote only - and that seems, in fact, to be indicated on No.4. But see No.8

3 Plan showing an essentially square church with central 'entrance projection' on the N side & W tower
Scale: $\frac{1}{6}$ in to 1ft approx.

Insc: *No.3*

Pen & wash with pencil amendments (455 × 300)

Prov: Vol.I, p.318

The E end here is simply an altar recess formed by the usual gallery stairs in the corners.

4 Sketch elevation of the E end, essentially as No.8

Pen & sepia wash (455 × 310)

Prov: Vol.I, p.316

This can only be an E end elevation, if it is to go with any of Nos.1-3 above, but there is no indication of the northern 'entrance projection'.

5-8 Finished drawings

5 Plan of Crypt or Vaults

w/m: J. Whatman 1817

Prov: Vol.I, p.307

See note to No.7.

6 Ground Floor Plan [Fig.14]

Prov: Vol.I, p.309

See note to No.7.

7 Gallery Floor Plan

w/m: J. Whatman 1817

Prov: Vol.I, p.311

5-7 Scale: $\frac{1}{2}$ in to 1ft approx.

Insc: Labelled, Nos.6 & 7 with the number of sittings given

s & d: *John B. Papworth Arct Bath Place New Road | Nov 1819* or similar

Pen with black & grey washes within triple ruled border on card (505 × 375)

These drawings, Nos.5-7, in no way go with any of the preliminary plans and there is nothing other than 'tradition' - and, of course, the date - to associate them with this Oxford project.

8 Elevation of the N side, to go with No.1 [Fig.15]

Insc: *The Mullions are to be repeated to the Windows*

Sepia pen & wash (445 × 360)

Prov: Vol.I, p.346

So, notwithstanding Nos.2 & 4, the church is indeed to have an eastern tower.

Early in 1819 the old church of St Martin, Carfax, was declared dangerous and the services were discontinued. A public subscription was raised and a committee appointed to select a design from among those submitted in the competition that was held. Plans and estimates were to be received by 30 April and £30 was offered for the best design 'if the person presenting it shall not be employed to build the church'. It is not altogether clear who, besides JBP, entered the competition; Rickman, Wyatt, Fisher, a builder of Oxford, and John Plowman (with J. Harris) certainly did. On 7 May the committee selected a fresh design submitted (apparently by Plowman & Harris) only on that very morning and, as a result, JBP wrote a letter of protest. Five days later a general meeting of the parish adopted Plowman's design and awarded JBP the £30 premium. On 17 May 1819 JBP wrote to the committee for the rebuilding of the church saying that he had come to hear of the award to him of the premium and, as he was anxious not to lose any advantage which this honour was capable of affording to him, he took the liberty to solicit their patronage towards his appointment as architect. He did so 'as being the successful candidate for the premium - an event that I spared no professional industry to obtain as the legitimate step to your after patronage, and I am the more emboldened to press this solicitation, because in such cases, the successful candidate is usually adopted as the architect agreeably to the established courtesy of such committees, who are aware that the premiums offered are not usually adequate rewards for the exertions and expence incurred, and who know also that as a departure from the practice rarely occurs if the candidates qualifications & integrity be not questioned, he would in the event of not being chosen as the architect, very probably suffer in reputation'. Despite his 'solicitation', JBP did not get the job and the church (which was demolished in 1896) was built to Plowman's designs.

[35] RYDE (IoW): Church of St Thomas, St Thomas's Street

Design for an upholstered (sanctuary?) chair with arms & the back incorporating the sacred monogram IHS, 1840

Plan, front & side elevations with details of mouldings rough sketch of a garden urn

Scale: 1in to 1ft, details FS

Insc: *Revd Spencer Phillips | Ryde | Isle of Wight*, labelled & with dimensions given

s & d: *JBP May 1840*

Pen with purple, sepia & yellow washes on tracing paper, on page (375 × 245)

The Rev. Spencer Phillips is named in a Newport, Isle of Wight, directory of 1844 as being both rector of Newchurch and chaplain to St Thomas's, which was built 1827-28 (Pevsner & Lloyd, *Hants*, 1967, p.763) as a chapel of ease to Newchurch. The church was closed in 1959 and badly vandalized prior to its recent restoration. There is now no trace of the chair in question. According to WP, *Life*, p.74, it was for the Rev. W. Spencer Phillips that JBP 'designed and superintended, 1827-29, the Church of St John (or Berkeley Street Chapel) in Cheltenham, see [241].

[36] SWINSTEAD (Lincs): Old Summer House
Designs for converting the lodge into a small dwelling or chapel, 1821 (8):

Design for converting the lodge into a dwelling

1 Plan of the lodge with the proposed addition to the North of a Kitchen, to the South of offices & to the W of a Covered Way & East Elevation of the lodge showing Vanbrugh's 2 towers filled in
Scale: 1/2 in to 1ft

Insc: As above, labelled & with dimensions given; (pencil) *Lady Gwydir* (sic)

s: JB ... (cut)

Pen & coloured washes with pencil ruled border (320x250), cut down at top & both sides

Prov: Vol.I

Reprd: AR, CXXIX, 1961, p.72 (illus. 7)

The infilling of Vanbrugh's 'eminences' is crossed out in pencil.

2-8 Design for converting the lodge into a chapel

2 Plan of the Present Building & of the proposed W additions, with interior elevation of the S side of the chapel [Fig.16]

Insc: As above, *A Sketch for a proposed Chapel at Grimsthorpe*, labelled, some dimensions given & with notes regarding the lighting & heating of the Side Chapel(s), viz. *A skylight can be readily formed ... but it is submitted that every kind of skylight is exceedingly dangerous to sit beneath, for the upper air becoming cold by its contact with the glass, it descends in a chilling stream & recommending a stove as being more safe & more certain than a fire in a grate could be*

Pen & pencil with coloured washes (290x405)

Prov: Vol.I, p.45

3 North & West Elevation(s) of the lodge converted into a chapel, Vanbrugh's eminences not filled in

Scale: 1/2 in to 1ft

Insc: As above & *Design for a Chapel at Grimsthorpe* (also on verso)

s & d: John B. Papworth Archt | Caroline Street | Bedford Square | 1821

w/m: J. Whatman Turkey Mills

Pen & coloured washes within double ruled border (405x300)

Prov: Vol.I, p.319

Reprd: AR, CXXIX, 1961, p.72 (illus. 8)

4 Interior elevation of the S side, differing from that shown in No.2 principally in having the 2 westernmost bays wholly blocked & the altar in its own narrow bay further E

Pen & coloured washes (95x190)

Prov: Vol.I, p.322

5 Elevation of the W end of the proposed chapel

Insc: (pen) *This* (indicating Vanbrugh's parts) *is already built*; (?WP, pencil) *Lord Gwydir* (sic)

Sepia pen & wash over pencil (275x540)

Prov: Vol.I, p.333

6 Elevation of the E end of the proposed chapel

Insc: 3/6 (indicating width of aisle windows)

Sepia pen & wash (275x550)

Prov: Vol.I, p.339

7 Elevation of the S side of the proposed chapel

Insc: Labelled; (?WP, pencil) *Lord Gwydir*

Sepia pen & wash (280x425)

Prov: Vol.I, p.331

8 Transverse section through the proposed chapel looking E [Fig.17]

Insc: With notes on construction &c, e.g. *Roof ... Principals of oak & ornamented by paneling as described, (of the windows) Oak frames & quarries in Lead - with proper iron stay bars*; (?WP, pencil) *Lord Gwydir*

Pen & coloured washes (190x320)

Prov: Vol.I, p.329

1-8 Lit: J. Harris, 'Vanbrugh at Swinstead', AR, CXXIX, 1961, pp.69-72

The Old Summer House was built by Vanbrugh as a visual link between Grimsthorpe Castle and his earlier Swinstead Hall, probably between 1723, when he started work on remodelling the castle, and his death in 1726. Lord Gwydir died in 1820 (his monument is in Edenham church not far away) and it may be that JBP's design of 1822 for the addition to that church of a mortuary chapel - see [9] - was the result of the abandonment of the idea of converting this lodge into a chapel for Grimsthorpe and a desire for something yet bigger - although it is only fair to say that that scheme too was abandoned.

[37] YATELEY (Hants): Church of St Peter

Design for a reredos in a classical style, 1837 (2):

1 Letter from Capt. H. B. Mason to JBP at *Caroline St | Bedford Square | London* with a dimensioned

drawing of the E end of the church & asking for a simple sketch (of a reredos to be paid for by the Captain) in a day or two otherwise it will be useless as the gentleman (who built the Organ Gallery and wishes now to donate an altar board for the ten Commandments that is not to the Captain's liking) is going from home & wishes to have the order previously

d: Postmarked 25 Ja 25 | 1837 & Aldershot (?) | ...

Post

w/m: W. King 1834 with, alongside, Britannia encircled & surmounted by a crown

Pen with, on the inside of the folded letter, the

dimensioned sketch in pen with rough pencil sketch

of an altar & reredos superimposed upon it

(310x400, folded in half)

2 Elevation of the reredos behind the altar flanked by 2 chairs

Pen & watercolour (175x245)

Prov: Vol.?, p.323

JBP also worked for Capt. Mason at Hilfield House, see [286].

[38] Design for an altar, pulpit & 2 reading desks in a single composition, the pulpit & reading desks arranged behind the altar rather like a reredos; sketched in above & behind it in pencil either a yet higher alternative reredos or panelling for the Lord's Prayer &c

Plan, elevation & section; scale given

Insc: Labelled, with dimensions & notes relating to, among other things, *Cornice | side framing | monument over | Pew*

Pen with sepia, red & yellow washes within double ruled border (445x280), cut down on LHS & top & bottom

Prov: Vol.I, p.330

The elevation showing the coving of the room and the apparent absence of an E window suggests that the design is perhaps for a private chapel in a house.

[39] Design for an altarpiece

Perspective of the interior of the tunnel-vaulted E end of a nobleman's private chapel; above the altar (on which is displayed the altar plate) a sculpture of the Risen Christ (?) within a semicircle of giant fluted Corinthian columns supporting a baldachino above & beyond which, beneath the vault, a hidden source of light; against the wall either side of the columns mural paintings of, apparently, to the left, the Nativity, to the right, the Deposition; left & right the pulpit & nobleman's family pew [Fig.20]

Pen, pencil, sepia washes & watercolour on card (295x240)

Exhib: RA 1815, No.851, 'Sketch for an altarpiece in the private chapel at the seat of a Nobleman, intended to combine in its structure architecture, painting, and sculpture'

[40] Design (?) for 2 armorial bearings: LHS, a shield only, with sheep on a blue field quartered with a red castle flanked by green fleur-de-lis on a yellow field; RHS, a shield with 3 yellow foxes' heads on a black diagonal band between blue stars on a white field, black & white mantling, a running fox as crest & blank motto label

w/m: J. Whatman 1828

Sepia pen & watercolour within double ruled border (305x380)

Prov: Vol.IX

It has not been possible to identify these armorial bearings, assuming they are genuine. The drawing was formerly catalogued among those for Little Grove (see [274]), but neither of the arms seems to bear any relation to the Cass arms and the motto label is blank. John Woody Papworth (1820-70), JBP's elder son, is best known as author of *Ordinary of British armorials* and it may be that he is the author of this drawing.

[41] Design for an aviary or conservatory, cruciform in plan with Corinthian porticoes left & right, a polygonal 'E end' with giant Corinthian columns but glazed & with a pyramidal cap & a low 'crossing tower' also with a pyramidal cap; the building is raised up above the level of a balustrade

Elevation [Fig.19]

Pen & wash over pencil (350x350)

Prov: Vol.?, p.415

This drawing could be connected with the item, '1819. An Octagon Aviary or Conservatory; a highly Architectural design', listed in WP, *Life*, p.116, as among the extant drawings 'apparently made for Exhibition purposes'.

[42] Design perhaps for the widening of an existing bridge

Elevation of 1 pier of roadway, section & rough pencil sketches of details

Insc: Section labelled *Footway 12 feet wide & Roadway 57 feet wide &* with the faint beginnings in pencil of, it seems, the title of the drawing *S* (undoubtedly) & possibly *wa*

w/m: J. Whatman Turkey Mill 1841

Black & blue-grey pen with sepia & blue grey washes within single ruled pencil border (340x455)

Prov: Vol.I, p.367

It has not been possible to identify the sketchily indicated coat of arms on the bridge; nothing like it appears in A. C. Fox-Davies, *The Book of public arms*, 1915. It seems probable that the drawing relates to the widening of an existing stone bridge by the addition of footpaths on each side. The additions would most likely be in cast iron, and a tie is shown passing through the bridge at the pier connecting both projections. Three of the rough sketches (one superimposed on the section) indicate either alternative proposals or possibly temporary works for cantilevers off the stone bridge. The flight of steps on one would emerge through the roadway and no suggestion as to its purpose can be offered. There seems no connection between this project and that for Southwark Bridge [32].

[43] Design for an ice bucket
ElevationInsc: (pencil) *Half size*

Pen & watercolour within single ruled border, on page (235×170), cut down at both sides
The bucket seems to have two skins, rather like a vacuum flask. The actual height of the bucket from handle to foot would be about 14in (360 mm).

[44] Design for a chapel to be built within the walls of an existing building (3):

1 Ground plan, without scale

Insc: *This plan supposes | the Church to be on the | Ground Floor. | It is calculated to hold | about 220 Persons. | It is submitted as | combining Economy | with Convenience | ... no other | portion of the walls of | the old Building need | be disturbed, Burying Vault | if | deemed advisable & labelled & (?WP, pencil) Lecture Room; verso (pen) 12. on Tuesday | Mr Little | White Chapel | Mount Place s: WC*

Pen & coloured washes within single ruled border (270×175)

Prov: Vol.I, p.341

The scale is the same as that of No.2. The inscription on the verso refers, no doubt, to a meeting with the builder, James Little. Little, builder, surveyor, brewery agent and backmaker, appears in Pigot's metropolitan directory for 1827 as having premises at Size Yard, Whitechapel. In 1835 the Post Office London directory lists him at Size Yard and at No.4 Mount Place, Whitechapel. His name does not appear in the 1826 directory, but in 1837 his addresses are given as No.1 America Square and Size Yard. So the date of the drawing seems to be between about 1830 and 1836. It has proved possible to identify neither 'WC' nor the location of the chapel.

2 Ground plan, generally similar to No.1

Scale: 1/2in to 1ft

Insc: *260 persons, A, From the office of | Mr J. B. Papworth Archt | 10 Caroline St | Bedford Sq & labelled*

Pen & coloured washes within double ruled border (310×240)

Prov: Vol.?, p.338

3 Ground plan, without scale & quite different from Nos.1 & 2

Insc: *The Vestry room is | the present first floor | room, over the living room; & there will remain an | Attic, as sleeping room, | & the Cellars as it is | at present; The Church | having a gallery on three sides, will contain | about 300 Persons, No.4 & labelled*

Pen & coloured washes within single ruled border (265×170)

Prov: Vol.I, p.340

The scale is the same as that of No.2 and, despite the quite different use of the land, there can be no doubt that this drawing goes with Nos.1 & 2. Those both utilize as much as possible of the outer walls of the existing building and use the back garden so to say for a possible burial vault. This design, however, preserves some of the inner walls of the existing building (as the note regarding the vestry room makes clear) and proposes the building over of the back garden by the chapel proper.

[45] Designs for a chapel or chapels (7):

1 Plan of Greek cross type

Insc: *Church on a Cheap plan - as by | the projections, buttresses are formed*

Pen & mauve wash (220×310)

Cf. No.2.

2 Plan of an essentially square chapel with, pencilled in, a shallow apse & piers suggesting a Greek cross

Insc: *A new arrangement (for) | a free Church at | small expense*

Pen & pencil (260×220)

Prov: Vol.I, p.343

Cf. Nos.3 & 4, especially No.3.

3 Ground plan very similar to No.2 & with pencil alterations [Fig.10]

Insc: (roughly, in pencil) *Comm(union table), Pulpit, Porch & free seats*

w/m: Turkey Mills

Pen with black & sepia washes (495×370)

Prov: Vol.I, p.303

See note to No.4.

4 Gallery plan with pencil alterations

Insc: (pencil) *Organ*

Pen with black & sepia washes (495×375)

Prov: Vol.I, p.305

This and the last drawing were formerly catalogued under St Peter's, Regent Square (identified here as the National Scotch Church [30]), and the notes to those drawings - especially Nos.7 & 9 - should be consulted. Regarding these two drawings, however, it will be noted that No.3 very obviously goes with No.2 (which incorporates, though, the communion table, pulpit, porches &c labelled roughly on that drawing). No.4 presents rather a different problem. It obviously goes with No.3 and is clearly in some way (and not only in manner of presentation) connected with No.5 of the National Scotch Church set. Yet, besides being of a Greek cross design, it has - and this is what distinguishes it from all the drawings of both this and the National Scotch Church set - the nave running apparently across the church so that, though the long axis of the church runs from portico and tower to altar and apse, the 'nave' runs from N to S with the pulpit on the 'N' side and facing 'S'. The pencil alterations indicate a semicircular, theatre, type of building with the seats facing the altar and apse.

5 Transverse section looking towards the E

Pen & wash (250×255)

Prov: Vol.I, p.344

The inclusion of this drawing in this set rests only upon tradition. But it is worth noting the proximity of the provenance and, more significantly, the fact that the elevation is a two-storeyed one, with one set of windows lighting the pews beneath the galleries and the other lighting the body of the church, and that seems to relate the drawing to Nos.6 & 7.

6 Elevation of the façade of a chapel with 5 bay ground floor with 3 bay porch, 3 bay pedimented upper storey & domed bell turret

Pen on tracing paper (235×265)

The kind of façade that could go with No.1 (for the outer bays of the ground floor may be the transepts of a Greek cross type of plan) or with many another chapel. It will be noticed, incidentally, that a beginning has been made on making the upper storey also of five bays, see note to No.7.

7 Elevation of the façade of a chapel with a 5 bay ground floor with tetrastyle pedimented portico & domed bell turret affixed to another sheet showing a 5 bay ground floor with 3 central doors surmounted by roundels & flanked by doors between pilasters, with pencil alterations

Pen & sepia wash, 2 pieces joined (445×360)

Prov: Vol.I, p.350

Essentially a more grandiose version of what No.6 would have been had its upper storey also been of five bays. The drawing was previously catalogued under St Peter's, Regent Square.

[46] Alternative designs for a chimneypiece (2):

1 Plan & elevation of a chimneypiece with coupled pilasters & an inner shorter pilaster either side
Pen, on page (130×205)

2 Plan & elevation of a chimneypiece with console supporting entablature & inner shorter pilaster either side

Pen, on page (140×200)

Prov: Vol.IV, p.135

The drawing is crossed through having presumably been rejected.

1-2 Insc: Dimensions marked

See note to [47].

[47] Design for a chimneypiece with coupled volutes (elongated as though pilasters) supporting an entablature

Elevation with unfinished sketch of the fire basket

Pen & wash, on page (120×230)

Despite the fact that it is mounted on the same page as [46].1, the paper, medium and general presentation, together with a slight difference in dimensions, make it most unlikely that the drawing is related either to that drawing or to [46].2.

[48] Design for (or for the repair of) a church (2):

1 Plan, W & part S elevations & section of a church

Insc: *With some dimensions & notes including 3.1.4. one of three Columns for supporting | Gallery and roof of the old Kirk, There are five windows at present in the Kirk as marked & The Pulpit at present stands betwixt No.2 & No.3*

Pen on tracing paper, on page (495×460), damaged
The church is T-shaped in plan, with round-headed windows and a stumpy tower surmounted by a spire with two tiers of lucarnes.

2 Plan, elevations & section of a church; scales given
Insc: *With notes including The remainder of the Gallery | stops over the lobby below & Door above | the Roof of | the Kirk*

Pen on tracing paper (370×495)

The church has only 'nave' and chancel (i.e. perhaps the cross axial part of No.1 is proposed to be demolished); the 'nave' seems to be divided into 'rooms' and, indeed, the section shows staircase and chimney. The windows are simple lancets and the tower is, in one drawing, stumpy and battlemented and, in the other, tall, battlemented and with crocketed pinnacles. It cannot be certain that the two drawings go together, though both are inscribed with references to 'Kirk'. It is this which makes it perhaps better to associate them with the entry in *CLW* under date 1837, 'Alex. Murray. Church in Scotland', rather than with Killybegs church, see [13]. There is no reference in *WP, Life*, to this project for Murray in Scotland.

[49] Design for a conservatory

Side Elevation of a house 2 bays wide, one a little behind the other; a conservatory in the angle
Pen & coloured washes within double ruled border (370×420)

Prov: Vol.I, p.12

This drawing was originally included among those for the villa for Mrs Murray on the Brockwell estate. But what above all distinguishes this elevation from any of those for that house (here catalogued under Brockwell, later Clarence, Lodge [135]) is the squat windows hemmed in beneath the eaves of the roof by a substantial string-course, to produce an attic feature nowhere found in any of the Brockwell Lodge drawings.

[50] Design for the façade of a (theatre?) building
Elevation of a single-storeyed building rusticated in bands & with a smooth centrepiece consisting of a big arched niche (flanked on either side by 3 giant Doric columns, the outer ones coupled) & a blind attic storey; in the niche a figure in classical attire on a high pedestal with fasces & trophies about it; the attic storey is tripartite, faced with 4 trophies & has, as its outer parts, sarcophagi with acroteria &, at the centre, a higher, stepped erection (faced with a lyre) on which, at the top, sits a god with outstretched arms &, at either side, recline 2 other gods; either side of the centrepiece a pedimented niche with statue & another giant Doric column
Sepia pen & wash (180 × 330)
Superimposed upon this drawing are various sketch corrections and notes in sepia pen. Fault seems to be found with the height of the podium on which the building stands; it is too high, and steps ought to lead up to the statue in the niche whose arm should be raised not drooping and which ought to be 'Shakespeare' flanked by 'Tragedy' and 'Comedy'. There are the suggestions to 'Try Pediment' and to 'Try Corint(hian)' for the order – though Ionic capitals and bases are sketched in. The elevation is criticized, too, for its depiction of the planes and it is certainly not clear from the drawing what is supposed to be happening. The suggestion is made to make the rhythm, not column:pedimented niche:coupled columns:arched niche:column &c, but column:pedimented niche:column:two columns: arched niche:two columns &c, and then to make the columns either side of the pedimented niche break forward and carry a slender urn over their own fragment of the entablature. Presumably an early student design of about 1798 when JBP was admitted to the RA schools.

[51] Designs for furniture (10):

Design for 2 whatnots

1 Perspective sketch of a *Mahogany What Not* | No.1 & elevation of No.2 showing a | more ornamental End
Insc: As above
Pencil & sepia wash, on page (155 × 175)

2-3 Designs for a side table supported on consoles

2 Front & side elevations, with pencil alterations, of a table with the consoles at the top
Scale: 1in to 1ft
Insc: *This is as near his truss as I could | draw it*
Sepia pen & washes, on page (140 × 315)

3 Two sketches of the side elevation of a table, one with the console at the top, the other with the console at the bottom, together with sketch details

Insc: Labelled with indication of materials (?) to be used
Pen, on page (160 × 155)
One of the sketch details is of a plan that may link this drawing with the inscription on No.2.

4-5 Designs for a rectangular table with end supports & cross-bar

4 Perspective
Pen on tracing paper, on page (170 × 245)

5 Perspectives of 2 end supports, both more elaborate than that shown in No.4

Pen on tracing paper, on page (230 × 170)

6-7 Designs for a circular table with central support

6 Elevation
Pen on tracing paper, on page (165 × 225)
Prov: Vol.IV, p.134

7 Two half-elevations showing different designs

Pen on tracing paper, on page (165 × 270)
Prov: Vol.IV, p.134

Designs for a table support & for a knee-hole desk or sideboard

8 Elevation of part of table & perspective of desk or sideboard
Insc: (desk or sideboard) top 6 × 3.3
Pencil on tracing paper, on page (110 × 260, irregular)
Prov: Vol.IV, p.134

Designs for table supports & stretchers

9 Elevations & details
Pen on tracing paper, on page (165 × 320)

Design for a rectangular table with double end supports joined by a stretcher

10 Perspective & details
Pencil on tracing paper, on page (110 × 305)

Nos.4-10 appear to have been traced from trade catalogues or pattern books.

[52] Design for a church gallery

Transverse section facing W of a church with giant unfluted Corinthian columns, box pews, an organ at gallery level & a yet higher gallery
Insc: (?WP, pencil) *Qy Clapham Church*
Sepia pen & wash (140 × 315, irregular)
Prov: Vol.I, p.326
The system is that of, say, Wren's church of St Bride with the principal galleries inserted half-way up the columns as though an afterthought. The drawing was formerly catalogued as a preliminary scheme for the children's galleries in Holy Trinity, Clapham [23]; but the giant unfluted Corinthian columns as against the galleries on Roman Doric columns used there seem to preclude WP's suggestion and it will be noted that the provenance of the drawing is quite different from that of the Clapham church.

[53] Design for an ink-stand

Plan
Insc: *A Penboles | B Small Glass | C Ink stand – One of each to | be obtained of | Mr Blades that | the Sinkings may | be made properly & Two of this Pattern to be made, and one of each Pattern | according to the Drawings sent to Mr Rouw before – making | four in all*
Pen on tracing paper, on page (215 × 245)
Prov: Vol.IV, p.107
'Mr Rouw' is no doubt Peter Rouw the Younger (1770-1852), a most versatile artist who, besides working as a sculptor, modelled wax portraits (he made one of Princess Charlotte), cut gems and cameos and designed medals. His monuments include one at Bobbingworth and one to John Farquhar at St John's Wood chapel. WP, *Life*, p.38, says that 'for [John] Blades, on whom see No.5 Ludgate Hill [86] in 1816 and many subsequent years Mr. Papworth made designs [for various items] in glass or brass, or both combined, including instructing the carvers in making the patterns'.

[54] Design for the interior decoration of a room
Half-elevations of a window wall & of a fireplace wall, with elevation of the curved corner panel of the room & a rough sketch of the *Cieling Plan*
Scale: 1/4in to 1ft; ceiling plan 1/2in to 1ft
Insc: As above & with notes including one concerning the arrangement of the *end Elevation*
Pen on tracing paper, on page (215 × 455)
Prov: Vol.I, p... (illegible)

[55] Designs for light fittings (12):

1-5 Designs for chandeliers

1 Design for a brass chandelier with lights in 3 tiers & surmounted by a mitre
Elevation [Fig.22]
w/m: 1803
Sepia pen & wash, on page (520 × 395)
Prov: Vol.IV, p.108
Repr: *AR*, LXXIX, 1936, p.281, fig.6

2 Design for a chandelier in the form of a basin (with gadrooned underside) from which branch the lights
Half-elevation, pricked for transfer
Scale: FS
Sepia pen & wash over pencil, on page (355 × 285, cut to shape)

3 Design for a chandelier in gunmetal (?) with brass trim & with the lights at the ends of spokes radiating from a circular core
Elevation; scale given [Fig.21]
Insc: (pencil) *3 Ft* (wide), *22 Ins D* (diamete)r or *11 Ins from Cen* (cut) | *to Outside of* (cut)
Pen & coloured washes within double ruled border (270 × 190), cut on all 4 sides
Verso: Outline section of the lower part of the chandelier
Insc: (pencil) *The reservoir Pipes* (cut) | *The dotted line is* (cut); (red pen) some measurements marked
Red pen & pencil

4 Design for a chandelier in the form of a crystal ringlet (from which branch the lights on brass stems) suspended from dolphins
Elevation [Fig.23]
Grey & sepia pen with coloured washes, on page (225 × 170)

5 Design for a crystal chandelier with 4 lights
Elevation, with many alterations in pencil & pen, the latter proposing, it seems, 4 extra lights
Insc: (pencil) *1/2 Size | 6in to a* (cut off) & (pen) with measurements giving an altogether larger scale, e.g. just above the *Glass ball* at the bottom *Span 4"* w/m: Whatman
Sepia pen & coloured washes, pen & pencil, on page (295 × 245)
Verso: Rough sketch of another hanging lamp
Pencil
The style of the crystal chandelier suggests a date later than that for Nos.1-4.

6-8 Designs for lanterns

6 Design for a polygonal brass (?) lantern with Ionic columns at the angles
Elevation
Scale: 1/4FS
Insc: *No.3731 | 20ins £20 – S & L*
Pencil on tracing paper, on page (310 × 185, irregular at top)
Traced from a trade catalogue no doubt.

7-8 Design for a polygonal brass (?) lantern in a 'Gothic' style & incorporating a shield of arms with 3 barrels (?) supported by a lion rampant & surmounted by a helm with sejant animal; at the top of the lantern a tapering openwork 'funnel' consisting of 2 ducal-type coronets surmounted by a crown of the shape of the Scots crown
7 Sketch design for No.8
Insc: Some dimensions given
Sepia pen, on page (265 × 130)

8 Half-elevation
w/m: (Smi)th & Al(Inutt) 1818 (cut)
Pen & wash, pencil & red chalk, on page (585 × 120)

Robert Grosvenor (1767-1845) succeeded his father as the 2nd Earl Grosvenor in 1802 and the following year began the rebuilding of Eaton Hall, employing William Porden as his architect. It has been suggested that these two drawings were made in connection with the furnishing of the house. Certainly WP, *Life*, p.27, includes Porden 'among the architects of [JBP's] acquaintance' and, pp.37-38, says that for John Blades 'in 1816 and many subsequent years [JBP] made designs, and among articles for [Blades's] trade, the special ones of a large Gothic Lanthorn and lamp complete, for Lord Grosvenor, at Eaton Hall...'

9-10 Designs for lamp shades

9 Design for an engraved glass lamp shade, 1827
Sketch elevation

Insc: No.1 | Please to make more correct Drawings | of
No.1 & 2

s & d: JBP | 11 Sept 1827

Grey wash over pencil, on page (355 × 220)

Verso: Rough sketch plan of the premises of
McPherson (81) & Reeves (80) Holborn Hill & of Turner
| No.7 Holborn Bridge

Insc: As above, with some measurements, some in pen
Pencil

Holborn Hill ran from the present-day Fetter Lane to Farringdon Street and Holborn Bridge, at its foot, was the most northerly of four bridges built to cross the river Fleet. The hill and its name disappeared when Holborn Viaduct was opened in 1869. Charles McPherson is shown in a directory of 1829 as being a woollen draper and factor trading at the 'City of London Cloth Establishment', No.81 Holborn Bridge. Reeves is a forerunner of the present-day firm of Reeves & Sons. Initially Reeves & Woodyer, it is listed in a directory of 1806 as colour manufacturers, No.80 Holborn Bridge. By 1829 the firm was known as W. J. Reeves & Sons and described itself as superfine colour preparers, fancy stationers and manufacturers of drawing materials'. Between that date and 1837 it moved to No.150 Cheapside.

According to the London directories of Critchett & Wood and Pigot, James Binnington Turner occupied No.7 Holborn Bridge from 1821 to 1828; Robson's directory for 1823 identifies him as a grocer and tea dealer.

10 Design for an oil burner (?) & shade, the latter octagonal in plan & with droplets
Elevation

Pen & wash, on page (345 × 130)

11-12 Designs for lamp standards

11 Design for a wrought iron outdoor lamp standard on a hexagonal (essentially triangular) base
Plan & an elevation, half finished & half roughly sketched & altered

Insc: 16 (inches across the base)

Pen, pencil & red chalk, on page (425 × 105)

12 Design for a lamp standard in the form of a column standing on 3 lions' feet

Sketch elevation with part of a rough section (?) of part of another lamp standard (?)

Insc: The word *Silver* is perhaps to be read on the base

w/m: Smith... (cut)

Pen & pencil, on page (580 × 190)

[56] Design for decorating the PS *London Engineer*, 1818 (2):

1 Lines plan showing plan shear & $\frac{1}{2}$ breadth

Insc: (?WP, pencil) *London Engineer Steam Yacht*

Black & green pen (445 × 795)

Prov: Vol.I, p.429

A shipwright's drawing to be compared with an almost identical drawing (No.t.9014 in the Brent Collection) at the National Maritime Museum, Greenwich.

2 Three alternative designs for the vessel's flag:

1 incorporating the 'Union Jack' & the words *The London Engineer* in gold above a spray of shamrock, rose & thistle, all on a blue field; 2 incorporating an elaboration of St George's Cross & the words *The London Engineer* in black surrounded by a rose, thistle & shamrock, all on a red field; 3 incorporating the 'Union Jack' & the words *The London Engineer* in dark red above a spray of shamrock, rose & thistle on a pink field & surrounded by a wreath of oak leaves, all on a red field [Fig.25]

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

Insc: As above & (the size of the flag) 11f × 20f
s & d: JBP | 1818

Pen & watercolour within single ruled border (350 × 240)

'Union Jack' because the flag is incorrectly drawn.

No practical solution to the problem of applying steam power to paddles was reached until the C19.

In 1803 William Symington designed the *Charlotte Dundas* to run on the Forth & Clyde Canal. He was sponsored by Lord Dundas, but at the last minute support was withdrawn and the project dropped. It was left to an American, Robert Fulton, in 1807 to provide the first working example of a paddle steamer 'that continued to run for practical purposes and for the remuneration of her owners'. The first example in Britain of a paddle steamer that was put to use, was Henry Bell's *Comet*, built in 1812 to ferry passengers between Glasgow and Helensburgh where Bell owned a hotel. Despite opposition from some commercial elements, the advantages of the paddle steamer were soon apparent, and from about 1815 paddle steamers were found on regular ferry services in most of the English rivers. One of the earliest services on the Thames was that between Wapping Stairs and Gravesend. Also started before 1820 were the excursion trips between London and Margate, and the *London Engineer* is shown in an aquatint, 'A View of London Bridge and Custom House | with the Margate Steam Yacht's [sic]', by Robert Havell & Son, published in 1820 by Colnaghi & Co. of Cockspur Street. The PS *London Engineer* (of which there is an engraving in R. Ackermann, *Repository of Arts*, II, Vol.8, 1819, pp.63-64) was built by Daniel Brent of Rotherhithe and launched on 27 April 1818. See WP, *Life*, p.47.

[57] Design for a monument (2):

1 Front & side elevations of the lower part of a wall monument with an inscription tablet surmounted by a draped figure lying disconsolately across a sarcophagus beneath an urn standing high against an obelisk of grey slate

Sepia pen & wash on tracing paper (385 × 445)

Attached to the drawing is that immediately following - and it is from this drawing that the description of the whole monument is in part derived.

2 Small-scale elevation of the whole monument described in No.1

Pencil (145 × 90)

Attached to No.1.

These drawings were formerly associated with the Claremont mausoleum, see [199], 7-17. But the scale of the monument seems too big and what one immediately thinks of looking at this drawing is that splendid pile of white marble by M. C. Wyatt in St George's chapel, Windsor. There is the same contrast between the way in which the figure is 'poured over' the sarcophagus and the icy crispness and solidity of that figure and there is the same idea of having only a part of the body - in this case the two arms and head - peeping out from under the heavy draperies... And that monument is to Princess Charlotte.

So perhaps this is a preliminary design - by Wyatt? - for a public monument to the princess. Certainly the style of drawing seems not that of the JBP office.

Certainly, too, JBP and Wyatt were intimate friends: we have it from James Thomson, one of JBP's clerks, that it was after M. C. Wyatt that WP was named (see WP, *Life*, p.27).

[58] Designs for hand water-pumps (3):

1 Side elevation of pump with acorn top & elbow & Pipe included

Insc: As above & with cost £7.11.6

Pen (240 × 205)

2 Plan, front elevation A.B & side elevation C-D of a Pump with acorn top & a Barrel in the common way | complete | w-trough

Insc: As above & with cost 8£

Pen (245 × 320)

3 Side elevation of pump with plain top & some piping under the ground

Insc: 12£

Pen (220 × 80)

All three drawings could well be taken from a trade catalogue.

[59] Design for a low railing perhaps for a window sill or garden wall

Elevation

Pen & wash over pencil (360 × 655)

Prov: Vol.IX

Apparently unfinished. To its verso was formerly affixed No.1 of the Walthamstow set [273].

[60] Design for wrought iron railing

Drawing

Pen (260 × 400)

Verso: Rough elevation of a farm-type wooden gate
Pencil

The design for the railing can only be described as above, vaguely as 'drawing'. It is an amateurish piece of work. The side piers are in elevation; the railing itself, however, seems at the bottom to advance on three sides and yet is represented at the top by a curve.

[61] Design for (or for the strengthening of) an aisle screen, possibly enclosing a family chapel or pew

Plan of the piers, elevation of 1 narrow steeply-pointed bay & half of 1 exceedingly wide bay with door in it & section of the moulding above the door to the top of the screen

Insc: C & (just below the battlemented frieze of the screen, i.e. where the floor of a pew might be) *Line of the bottom of the meeting bar*

Pen & coloured washes within ruled border (235 × 250), cut down along top edge

In the spandrel between the arches there is a cursorily sketched shield of arms surmounted by a coronet of unidentifiable rank.

[62] Design for a garden seat with reredos-like back
Plan, elevation & section

Scale: 1in to 1ft

Insc: Labelled to include e.g. *line of Present Path & Compo* & with some measurements given; verso

Mr Beardmore (just possibly *Beardman*)

w/m: Capital C over the date 18(20?), the whole within a horizontal oval

Pen & coloured washes (645 × 505)

Prov: Vol.IX

It has not been possible to identify Mr Beardmore or Beardman.

[63] Design for the figurehead & other decorations for a steamboat

Structural sketch of the deck plan & of the elevation with & without the applied decoration [Fig.24]

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

Insc: Labelled, e.g. *Attendants, Stores, Cooking & (the colours of the proposed decoration) Whit (sic) | Green, Red | & Gold; (?WP, pencil) Qr first sketch for | "The Engineer"*

w/m: I & E G 1825

Pen, sepia pen & pencil with yellow wash (500 × 620)

Prov: Vol.V, p.131

Reprd: *AR*, LXXIX, 1936, p.280, fig.3 (part only & wrongly captioned)

Verso: Rough plans (2), rough elevation of a building with open colonnade (?) & a rough section

Insc: *Galloway Esqr | Steam Boat | and tracing (sic) of Lamp & (larger of the 2 plans) with some dimensions marked*

Sepia pen

The drawing (which is possibly a shipwright's drawing with the superficial decoration added) certainly does not relate to the *PS London Engineer* [56]; for that vessel had its paddle-wheels centrally situated within the hull - and it will be noted that the watermark of this drawing, 1825, and the provenance, Vol.V, go neither with the date, 1818, of [56].2 nor with the provenance, Vol.I, of [56].1.

[64] Design for a stove & flue incorporated in a buttress, Gothic in style

Plan, elevation (showing the level of the flue at *the Caps of the Pillars*, at the *Cornice & at the top of | the Crowns & Pinnacles*) & section

w/m: J. Whatman

Pen with yellow & pink washes within ruled border (345 × 225), cut along bottom edge

[65] Alternative designs for a summerhouse (3):

1-2 Design A for a summerhouse with (thatched?) conical roof & Perpendicular Gothic transomed openings

1 Half-elevation

w/m: J. Whatman 1827

On page (375 × 135)

2 Half-section

On page (375 × 165)

1-2 Scale: $\frac{3}{4}$ in to 1ft

Black & red pen on tracing paper

Prov: Vol.II

Design B for a rustic summerhouse with curved front & chimney & set in a corner

3 Sketch plan & elevation [Fig.41]

Insc: (?WP, pencil) *JGF* (i.e. John George Fuller?)

w/m: PR (?)

Pen & watercolour (185 × 120)

Prov: Vol.I, p.402

The date of the watermark of No.1 makes it almost certain that Nos.1 & 2 have nothing to do with Basildon Park (see [259]). It would, however, go with the date of JBP's work for Fuller at Leigham Court (see [144]) and, in view of ?WP's ascription on No.3 (which is not dissimilar from Nos.1 & 2 and was formerly associated with No.10 Lancaster Place [84]), that is a possibility worth noting despite the difference in provenance.

[66] Designs for garden seats (2):

1 Sketch elevation of a garden seat with (iron?)

lattice work &, perhaps, a thatched roof

Insc: (pen) *No.2, No.3 & No.4* indicating, it seems, the parts to be executed according to some such numbered other drawings or patterns; (?WP, pencil)

Henry De Bruyn

d: (?WP, pencil) 1802 (?)

Pen & watercolour (245 × 330)

Prov: Vol.I, p.148

Verso: Part-elevation of the (iron?) lattice work, to a design different from that on recto

Insc: (on the lattice work) *No.1*; list of quantities &/or prices

Pen

2 Sketch plan & elevation of a garden seat with bamboo walls & thatched roof [Fig.67]

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

s: ... *the office of | Mr J. B. Papworth | 10 Caroline St | Bedford Square*

Pen with sepia & green washes within ruled border (305 × 225), cut on both sides

The first thing to be noted about these two drawings is that No.2 is signed J. B. Papworth, so that it cannot be earlier than 1815, when Papworth first started using the patronymic 'Buonarotti'. The traditional ascription of these drawings to No.10 Lancaster Place, Westminster, rested on the correspondence of the name 'Henry de Bruyn' on No.1 with the entry in *CLW* under date 1826, '1826-29. Henry de Bruyn, 10, Lancaster Place. Lease and alterations.' But that entry seems itself to preclude a date of 1802 and it has, too, been impossible to associate de Bruyn with that address. Boyle's *Comm' guide* shows him as living at No.21 Southampton Street, Bloomsbury, between 1812 and 1840; he is not listed earlier and the rate books for Lancaster Place do not mention him there either in the 1800s or the 1820s. (An earlier entry, 'Debruyns', in *CLW* under date 1810 offers no help and neither does *WP, Life*.) Henry de Bruyn may be the unnamed son of Theodore de Bruyn mentioned by the *DNB* as being a landscape painter who decorated the chapel at Greenwich Hospital and died in 1804, and there is a connection between JBP and Greenwich Hospital, see [92].

[67] Design for a tombstone within railing, 1843 (2):

1 Side elevation of a low stone with canted top enclosed within considerably higher cast iron railings

Insc: Dimensions given

s & d: 'Office' | May 1843

Pen with sepia & green washes, 2 pieces joined, on page (160 × 200)

The drawing has been cut into two parts and reassembled in a smaller length so that it might be mounted on the page with No.2 below, which in its turn clearly was once part of this drawing.

2 End elevation of No.1

Insc: *John Allnutt Junr Esq*

w/m: J. Whatman Turkey Mill 1842

Pen with sepia & green washes, on page (160 × 110)

It is clear that this drawing was formerly part of No.1.

1-2 Scale: 1in to 1ft

Neither *CLW* nor *WP, Life*, mentions this work; nor has it yet been possible to locate the monument. For John Allnutt Snr see Clapham Common [137]; his son was born in 1803.

[68] Design for a transparency to commemorate victory (2):

1 Sketch elevation for the whole scheme

Insc: Verso *Ackerman | Transparency | 101 Strand & (red crayon) 23*

Sepia pen & wash (490 × 335)

Prov: Vol.IV, p.128

Essentially a pedestal surrounded by trophies and banners within a big frame with portrait medallions down its sides. Above the pedestal and below the frame are faint signs of pencil, so that the sketch seems unfinished, and it is a fact that the transparency as described in R. Ackermann, *Repository of Arts*, ser. i, XII, 1814, p.160, and there illustrated is quite different.

2 Sketch detail of the central part of the design

Insc: (at the foot of the pedestal) *Peace; verso Transparency | Ackermann Esq | 101 Strand | 2 & (red crayon) 22*

w/m: J. Whatman 1811

Sepia pen & wash over pencil (930 × 655)

Prov: Vol.IV, p.124

It is not the same either as No.1 or as the Ackermann illustration.

[69] Design (?) for a tunnel

Section

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

Insc: *Design of a Tunnel for the Grand Junction Canal & with the Water Line* marked

Pen & wash within double ruled border (425 × 280), cut down on both sides

Prov: Vol.I, p.374

For a manuscript relating to this drawing see Appendix B.

The Grand Junction Canal, which was cut under an Act of Parliament obtained in 1793, begins at Braunston, Northamptonshire, and falls into the Thames at Brentford. In the original plans there were to be three tunnels, at Braunston, at Blisworth and at Langleybury near Watford in Hertfordshire. Work on Braunston and Blisworth was started in 1793, but the Langleybury project was stopped in 1794 and the canal was rerouted instead. Braunston tunnel was opened in 1796 and Blisworth tunnel in 1805. The dimensions shown on this drawing (which looks as though it might have been prepared for engraving) correspond precisely with those neither of Braunston nor of Blisworth. So the drawing is perhaps only a general one produced either by William Jessop, the consulting engineer, or James Barnes, the resident engineer, early in the construction of the canal as a guide to what was intended at the tunnel sites. Certainly there is no mention of JBP in either J. Hassell, *Tour of the Grand Junction Canal illustrated by a series of engravings*, 1819, or A. H. Faulkner, *The Grand Junction Canal*, 1972; nor is there any mention of the canal in either *CLW* or *WP, Life*.

[70] Design for a family vault

Side elevation & 2 end elevations of a plain tomb chest

Scale: 1in to 1ft

Insc: (roughly, on the drawing) *The family vault of the late | William Cass Esqr of | Beaulieu Lodge | Winchmore Hill & The family vault of Frederick Cass Esqr of Little Grove | East Barnet; (on the side of the chest) The Family Vault of | William Cass Esq | of Winchmore Hill | also | of Frederick Cass Esq | of Little Grove | East Barnet; (on 1 end of the chest) sketch of a coat of arms quite unlike those of [40]; (on the other end of the chest) Erected MDCCLXXVII*

Sepia pen & wash with inscriptions in pencil, on page (230 × 465)

Prov: Vol.IX

William Cass, of Beaulieu Lodge, was born at Asselby, Yorkshire, on 20 February 1743, died at Beaulieu Lodge on 29 October 1819 and was buried at Tottenham. Frederick Cass, of Little Grove, was born at Walthamstow, Essex, on 19 September 1787, died at Little Grove on 17 May 1861 and was also buried at Tottenham. F. T. Cansick, *A Collection of curious and interesting epitaphs...*, 1875, p.84, lists at All Hallows, Tottenham, 'The Family Vault of Richard Cass Esquire of Little Grove, East Barnet, Hertfordshire, 1786'. A Richard Cass has not been found otherwise, and where the date 1777 comes from is a mystery unless it is a purely notional date; certainly the style of the vault is mid-nineteenth century rather than late eighteenth century. For Little Grove see [274].

[71] Preliminary alternative designs & design for a villa (10):

1-6 Preliminary alternative designs

Design A for a 3 bay, 2 storeyed villa H-shaped in plan & with a servants' wing on RHS

1 First floor plan & elevation

s: JBP

w/m: (J. Wh)atman (Turkey) Mill 1819 (cut)

Sepia pen & watercolour within double ruled border (150 × 285)

Verso: Sketches of 3 women & of 1 man with hat

Pencil

That this drawing belongs with the others catalogued below seems clear from the general similarity of its drawing and presentation; it will be noticed, for example, that even in size it is comparable with the uncut drawings Nos.3 & 4.

2-4 Design B for a 3 bay, 2 storeyed villa with central bowed dining room at the back & a servants' wing on RHS

2 Ground floor plan

Insc: Labelled

Sepia pen with sepia, pink & yellow washes (145 × 225)

Prov: Vol.I, p.133

No doubt the much cut down 'Plan B' referred to in No.3. See notes to that drawing and to No.4.

3 Rear elevation of a 3 bay, 2 storeyed villa with central bow & with servants' wing on LHS

Insc: *Back Front of Plan B & A* started & apparently altered to either *A* or *D*

Sepia pen & watercolour within double ruled border (145 × 280)

This elevation seems to tally exactly with the plan in No.2. That both drawings go with Nos.5 & 6 is shown by the similarity of the arrangement of the 'coals' and 'shoes'.

4 Front elevation of a 3 bay, 2 storeyed villa with servants' wing on RHS

Insc: *Entrance Front Elevation of Plans A & A*; verso (pencil) *Howder* (or *Howden*) | *Saturday 12 to 2*

Sepia pen & watercolour within double ruled border (145 × 280)

The verso has been used as a palette for watercolours. This elevation seems to tally very closely (though not exactly) with the plan in No.2, and that will no doubt explain why this drawing refers to (a missing) 'Plan A'.

5-6 Design C for a villa with bowed drawing-room on LHS & servants' wing on RHS

5 Ground floor plan; scale given

Insc: Labelled

Sepia pen with sepia, pink & yellow washes within double ruled border (145 × 230), cut down at top & on both sides

Prov: Vol.I, p.128

6 First floor plan to go with No.5; scale given

Insc: Labelled

Sepia pen with sepia, pink & yellow washes (130 × 210)

Prov: Vol.I, p.129

1-6 These drawings (clearly a set – or, as seems clear from Nos.7-10 below, part of a set – of alternatives for a villa) were formerly catalogued under Haresfoot [205]. But the one clue as to date, the watermark of 1819 on No.1, suggests they must be later than Haresfoot, which is of five bays not three and, as the inscription on [205].1 makes clear, was not a design *de novo*. See the note to No.7 for their connection with Nos.7-10.

7-10 Design

7 Plan & rear elevation; scale given

Insc: Plan labelled & with some dimensions given; (pencil) many alterations & calculations

Sepia & black pen with watercolour (255 × 250)

Prov: Vol.I, p.70

In draughtsmanship and presentation the drawing is not dissimilar from, say, No.3 above – and the fact that in both drawings the ground slopes away at the left and there is a balcony to the room above the dining-room (see the plan in No.8) shows conclusively that this and the three following drawings belong to Nos.1-6 above, although the original 'presentation drawing' in their style seems missing.

8 Ground plan incorporating the amendments on No.8 & longitudinal section

Insc: Labelled & with dimensions given

Pen & coloured washes (305 × 375)

Prov: Vol.I, p.68

9 First floor plan &, superimposed on it, roof plan to go with No.8

Pencil, pen & coloured washes (160 × 275)

Prov: Vol.I, p.69

10 Front & back elevations to go with No.8; scale given

Pencil with sepia & yellow washes (245 × 275)

Prov: Vol.I, p.71

[72] Designs for wine coolers (2):

1 Half-elevation of a wine cooler with an alternative design for the handle drawn on *The centre line*

Insc: As above & *Ice Vase* | for *Sir Wm Adams*

s: *J. B. Papworth*

Pen with yellow & grey washes over pencil (355 × 210)

2 Elevation showing different designs either side of a centre line (that on LHS simpler, if not unfinished)

Insc: Verso (pencil) *Sir Wm Ada...*

Pen & wash over pencil & with pencil amendments

(355 × 255)

William Adams (1783-1827), oculist, was knighted in 1814; JBP did not start to use the patronymic 'Buonarotti' until the latter part of 1815. In *CLW* under date 1815 is the entry, '1815-6. Sir. W Adams. Bookcases, &c.; wine coolers, vase, &c...'

II Business, professional and public buildings, 1800-26

EXETER (Devon): Prison

See Design for a prison [101]

[73] GRAFHAM (Hunts): School

Design for altering buildings into a school, 1825 (2):

1 Front & side elevations & section of the lower building in front of the main block (which is sketched in in pencil)

Pen & grey wash (115 × 440)

Prov: Vol.I, p.187

2 Plan, elevation (showing the main block behind) & section of the lower building, with scale [Fig.71]

Insc: *Infant School* | *Lady O* (perhaps inserted later, *B*)

Sparrow, with some dimensions marked; (pencil, in the 'pediment' of the main block) *OBS* | 1825; (pencil) references to *the floor of Parlor* & to *Steps below the old floor*

Sepia pen & wash within double ruled border (360 × 635), cut down at top & both sides

Prov: Vol.I, p.80

The building was enlarged in 1870 but still exists, the school (as opposed to the teacher's house) part now used as a village hall. For Lady Olivia Sparrow see Brampton Park [195].

[74] HUNTLY (Aberdeenshire): Court house

Alternative designs (7):

Design A

1 Ground floor plan of the building within its retaining wall, plan of the *Upper Floor* & front Elevation of the *Court House* between buildings

Insc: As above, labelled to show, e.g., within the retaining wall the *Prison Yard*, on the ground floor 3

Cell(s) & a *Jailer's Room* & upstairs the *Court*

Room with *Retiring Room* & with dimensions given;

(?WP, pencil) for *Lady Huntley* (sic)

s: *John B. Papworth*

Pen & some pencil with sepia & blue washes (440 × 290)

Prov: Vol.I, p.144

The ground floor of the courthouse is rusticated in bands and continues left and right to form part of the retaining wall, which is similarly rusticated.

In the plain upper storey three tall arched windows

match the central door and two windows below.

In front of these projects a simple portico of square

pillars and entablature only.

Design B

2 Front elevation of the *Court House*

Insc: As above

Sepia pen & wash (215 × 375)

Prov: Vol.I, p.147

The only difference between this and design A is

that here the three arched windows of the upper floor

have a single square-headed window either side, so

that the rhythm of the openings is five over three

instead of three over three.

3-6 Design C

3 Ground floor plan of the *Court House*

Insc: As above, labelled & with dimensions given;

(?WP, pencil) *Lady Huntley*

Pen with grey & yellow washes (280 × 340)

Prov: Vol.I, p.149

This and the similar plan on No.1 are labelled alike,

though the dimensions of some of the rooms are here

very slightly different from those given on that

drawing. That this plan does not go with either

design A or design B is proved by the appearance

here of outer blank windows, so that there are five

openings on the ground floor. As this drawing is to a

scale similar to No.4, it is reasonable to suppose it

goes with that drawing (which in turn is related to

No.5).

4 Plan of the upper floor of the *Court House*
 nsc: As above, labelled & with dimensions given
 Pen with grey & yellow washes (160×225)
 Prov: Vol.I, p.151
 This plan, it is suggested (see note to No.3), goes with the last. That it certainly goes with No.5 and not Design B is shown by the fact that the single windows either side of the three arched ones are blank and, more tellingly, by the fact that the plan shows the pilasters seen in No.5.

5 Another front elevation of the courthouse
 Insc: Some dimensions given
 Pen with sepia & grey washes (205×335)
 Prov: Vol.I, p.146
 The elevation here is in general like those of design A and design B; but (a) the rhythm of the openings is here five over five (with the two outer ones on the upper floor being blank), (b) the portico, too, is here rusticated and (c) the three arched windows of the upper floor are tied together by pilasters that suggest a pediment.

6 Transverse section through the *Gaolers Room & Court Room* showing that the latter has at one end a *Gallery*
 Insc: (?WP, pencil) as above, labelled (to include *Ceiling over the Orchestra*) & with some dimensions given
 Pen on tracing paper (180×205)
 Prov: Vol.I, p.150
 That this goes with No.5 rather than with design A or design B is shown by the presence of the pediment and by the rustication of the porch. That it does not go with design D is shown by the profile: the portico here projects from the body of the building on the ground floor only.

Design D

7 Elevation of the *Court House for Lady Huntley* | at *Huntley*?
 Insc: As above
 Pen with sepia & grey washes (215×320)
 Prov: Vol.I, p.145
 This elevation is essentially the same as that shown in No.5 except that – and this is the feature that is entirely new to the whole series – the pilasters and pediment of that design are here brought forward, so to say, to form an open loggia above the porch. (The difference between the two designs is clear from the shadows cast.) There is now a coat of arms in the pediment.

There is in *CLW* under date 1826 an entry, 'Marquis of Huntley [sic]. Design of court house.' The Toll Booth, incorporating a prison and court house constructed of wood, stood in Market Square in the early C18. It was demolished later in the century and the above drawings are probably connected with Lady Huntley's intention to replace it. It was not unusual for an important landowner in the area to be concerned with the provision of a new courthouse (witness the Argyll connection with the new Inveraray courthouse) and Lady Huntley was the wife of the last Lord Huntly, of Huntly Lodge, and the local patroness. She built the Gordon Schools in Huntly in 1839. JBP's design was not executed and, instead, the courthouse occupied a building in Market Square whose site is now occupied by the Royal Bank of Scotland.

[75] LONDON: City of London Tavern, No.17
 Bishopsgate Within, City
 Survey drawing
 Sketch plan with elevations of the 4 walls laid out
 Insc: Dimensions given, verso (pen) *Plan of the Ball room* | at the *City of London* | Tavern
 w/m: Fleur-de-lis on a scrolly shield surmounted by a crown, the whole above the script letters I. & D
 Pencil (235×375)

Prov: Vol.?, p.275
 B. Lillywhite, *London coffee houses*, 1963, p.755, lists 'City of London Tavern', c.1807-40s, and this is consistent with what WP, *Life*, pp.21-22, says: 'George Morant... was more especially connected with the embellishment in 1810 of the large room of the City of London Tavern (lately pulled down).' For Morant see No.88 New Bond Street [90].

[76] LONDON: No.30 Castle Street, City
 Survey drawing (?)
 Plan, longitudinal section (?) & elevation (?) of an end wall
 Insc: (pencil) a few dimensions given & (?WP, pencil) *Lahee's Plate Room* | *Castle Street*; verso (pen) *Lahee*
 w/m: 1812
 Pen on detail paper (390×235)
 Prov: Vol.I, p.239
 There seems no reference to this job in either *CLW* or WP, *Life*. The earliest reference to a Lahee in the directories seems to be that in Pigor's 1826-27 directory (but not in the Post Office directory for those years). It lists a James Lahee, copper and steel plate printers, at No.30 Castle Street. Robson's 1830 directory describes Lahee simply as a printer.

[77] LONDON: No.90 Cheapside, City
 Alternative designs for a shop front apparently on a corner site (3):
 1-2 Design A showing a front with 2 segment headed windows separated by 1 very narrow bay; one window is twice as wide as the other & has the entrance in it
 1 Elevation
 (165×295), cut down on all 4 sides
 Prov: Vol.I, p.284
 The single narrow bay seems to run diagonally across the corner of the site – see the still discernible folds in the drawing either side of the corner of the building which is indicated by a vertical line above the shop front.

2 No.1 drawn to a larger scale, but without any indication of the elevation of the building above the shop front
 (200×420), cut at top & bottom
 Prov: Vol.I, p.281

1-2 Insc: (above the entrance) *Hurst* | *Robinson & Co*
 or very similar
 Pen with sepia & grey washes within double ruled border

Design B showing a front without curves & generally simpler than No.1

3 Elevation
 Insc: (above the shop windows) *Print Sellers* | *Hurst* | and | *Robinson* | *Book-sellers*
 Pen with sepia & grey washes (135×195)
 Prov: Vol.I, p.283
 The side of the shop is not shown in this drawing; but that there is one is clear from the presence of a volute in side elevation.

In *CLW* under date 1820 is the entry, '1820-21. Hurst, Robinson & Co., Cheapside, at corner of Ironmonger Lane. Party walls, and new shop front'. The firm is listed in the directories from 1820 to 1825 at No.90 Cheapside, subsequently moving to Pall Mall. The building is shown on Tallis's street view of Cheapside and Poultry, c.1838, but no longer exists.

[78] LONDON: Cloak Lane, City
 Design for repairs & alterations to premises *Plan of Cellars at Mr Dennis's*; scale given
 Insc: As above, with specification; verso *Mr Dennis*
 w/m: 1803
 Black & red pen with coloured washes (270×420)
 There is in *CLW* under date 1817 an entry, 'John Dennis, Cloak Lane. Repairs' and it is on the strength of this that the drawing is here identified as it is.

[79] LONDON: Crown & Sceptre Tavern, Crane Street, Greenwich
 Survey drawings (2):
 1 Plan showing premises N & S of *Crane Street* or *High Bridge* fronting the *River Thames* to the North & flanked by *Queen Street* to the West & by *Norfolk College* | *Alms Houses* to the East
 Insc: As above, *The Boundary line as delineated in this* | *Plan betwixt my Estate and that of* | *Mrs Topham & Mrs Peyton I consider as* | *correct and approve of* (not s.) & *Premises* (to the S) *the Property of Mr Seton*; verso (pencil) *Mr Hogg* | *64 Great Russell St* (torn) | *Bloomsbury*
 Black & red pen with sepia & blue washes within ruled border (430×275)
 Prov: Vol.?, p.115

2 Similar to No.1
 Insc: *Sketch of the Crown & Sceptre Tavern Greenwich*
 Pen & wash (420×270)
 Prov: Vol.?, p.86

The Crown & Sceptre Tavern once stood on the river bank in Crane Street between what is now Eastney Street and the Trinity Hospital, to give the Norfolk College Almshouses their correct name. These almshouses, founded by the Earl of Northampton in 1613, still stand though much altered. The tavern was for some years before its demolition earlier this century the headquarters of the Curlew Rowing & Sailing Club. Queen Street was demolished in the late 1930s and is now covered by a council housing estate. Among those manuscripts in the RIBA as yet uncatalogued by the Royal Commission on Historical Manuscripts are two items, at present item 17 in box 5, to which these two drawings clearly relate. One is a *Copy of a Letter sent* (by Thomas Hogg of *St Russell St*) to | *Messrs Forster Cooke & Frere* | *23rd January 1812*, the other a *Memoranda* (signed by *Thos Hogg* and dated 17 Dec: 1812) *respecting the Crown & Sceptre Tavern* | *Greenwich*. The first says that some premises adjoining the tavern and now the property of Mr Seton were about thirty (corrected to forty) years back taken by Mr Wilkinson, the tenant of the Crown & Sceptre and identified with the tavern. *When I valued the Estate to make a* | *valuation in 1810 Mrs Wilkinson the widow pointed out the Estate and described this circumstance* (i.e. the situation) | *correctly except as to the pantry which she considered* | *as part of Mrs Topham's Estate but which now evidently* | *appears to be built principally on Mr Seton's - I drew the particulars of the Estate describing* | *every room belonging to Mrs Topham and adding* | *the pantry as pointed out by Mrs Wilkinson. Messrs Huggart & Phillips were employed to sell the* | *Estate by auction - they adopted my description of the* | *Tavern and inserted it in their Sale particular* | *Mr Wright a surveyor of* | *Greenwich was employed by* | *Mr Pratt of that place to make an Estimate of* | *the Tavern and to advise him as to the propriety* | *of purchasing. Mrs Wilkinson was ill all this time & died soon after* | *and the person who shewed the Estate was not aware* | *of the circumstance of there being two properties* | *Mr Wright had therefore the whole shewn to him as the* | *property offered for Sale and Mr Pratt became the* | *purchaser at the Auction at £1500. Mr Pratt now contends that he was misled* | *by having Mr Wright's Estimate made under the* | *above Circumstance ... Mr Wright asserts also that Mr* | *Huggart stated at the Auction-Mart that he was* | *selling everything occupied by the Tenant of the Tavern.* | *Mr Pratt expects to have a deduction from the* | *£1500. ... Mr Wright on the part of Mr Pratt proposes* | *to refer the decision ... to some*

respectable surveyor allowing him | to take councils (sic) opinion if he considers it | requisite, as to any question of law that may arise. | The dispute as to the precise line of Boundary | is now set at rest by a deed which Mr Seton has produced - I have made a plan of the Estate | agreeably to this line which Mr Seton has | promised to sign | Mr Crick the Lessee of the two houses in London Street has put | the premises in tolerable good repair . . . (His) address is No.12 Lucas Street Rotterhithe &c concerning, it seems, another matter altogether. The memorandum, which is partly damaged, concerns Hogg's difficulties in agreeing with Wright a surveyor as arbitrator and his (Wright's) request that all future | correspondence should be thro' the Solicitors.

LONDON: Featherstone Buildings (Holborn), Camden
See LONDON: No.69 High Holborn (Holborn), Camden [81]

[80] LONDON: Freemasons' Hall & Tavern, Great Queen Street (Holborn), Camden
Survey drawing

Ground Floor Plan & First Floor Plan
Scale: 1in to 24ft approx.

Insc: As above, *Free Masons Hall & Tavern Great Queen Street* & labelled

w/m: 1818 J. Whatman Turkey Mill
Pen & wash (215 x 140)

Insc: Verso *Remarks* elaborating the plans (e.g. *All the lower part | of the House is devoted to Tavern purposes*) & explaining some of the labelling (e.g. *All Lodge Rooms such | as C must have a | retiring room of | easy communication | as by descending the | flight of Steps A to | that of B*)

Pen
Prov: Vol.I, p.44

On the Freemasons' Hall and buildings connected therewith see Survey of London, V, *St Giles-in-the-Fields*, pt.ii, 1914, pp.59-63. There is under date 1818 an entry in *CLW*, 'Freemason's [sic] Society (per J.W.H. [i.e. John William Hiort?]) "Drawing for".'

[81] LONDON: No.69 High Holborn (Holborn), Camden

Design for a shop & premises for Alexander Galloway (8):

1 Elevation of a 3 bay shop front above which stands a wide (but narrower) pedimented window

Insc: *Holborn & Red Lion St*
Sepia pen & wash (255 x 195)

Prov: Vol.V, p.92

2 Elevation differing from No.1 in nothing but the very smallest details

Insc: (over the shop front) *Mechanist | Galloway | Engineer | 69*

Sepia pen & watercolour (225 x 170)
Prov: Vol.V, p.92

There is one detail of the panelling shown in the lower part of the door which enables one to associate No.3 with this elevation.

3 Details of the double Door & shop windows
Scale: 1in to 1ft, FS

Insc: As above, *Mr Galloway &* with references to, e.g., *New Lined Frize upon the old face of the work*

s & d: JP 1813
Sepia pen with sepia & pink washes (705 x 520), damaged

Prov: Vol.V, p.91
See note to No.2.

4 Elevation of a shop front

Sepia pen & watercolour (165 x 200)
Prov: Vol.V, p.92

It seems in style of presentation to go with, say, No.2.
See also note to No.6.

5 Two alternative elevations of a shop front
Scale: 1/2in to 1ft approx.

Sepia pen & washes within ruled border (285 x 440), torn

Prov: Vol.V, p.101

In style of presentation it goes with No.4. See also note to No.6.

6 Elevation of a shop front
Pen & sepia wash (200 x 240)

This drawing seems to offer an alternative to one of the alternatives shown in No.5. There is nothing to associate Nos.4, 5 & 6 with either Galloway or No.69 High Holborn except the similarity of the presentation as noted and the fact that all the shop fronts except one of the alternatives on No.5 have a double door on the right.

7 Rough plan, section & elevation of the lower part of the rear (?) of the premises with double doors & crane on LHS & shop window & door on RHS; scale given

Insc: (over the shop window) *A. Galloway Engineer and Machinist* with what is perhaps a 'finger' pointing to the front of the shop; verso *Red Lion . . .* (cut off)

Sepia pen with sepia & cream washes (175 x 220)

Prov: Vol.V, p.92

8 Plans of Kitchen | Floor (i.e. basement), Ground floor, One pair Floor, 2 pair Floor & Roof with elevation of a Proposed Building | No.1 in Red Lion Street Holborn | for Mr A. Galloway; scale given

Insc: As above, labelled to include *Shop &* with dimensions including *old heights & Proposed heights* of the different floors

s & d: JP | 1815

Sepia & red pen with sepia & yellow washes within ruled pencil border (375 x 270)

Prov: Vol.V, p.92

Horwood's map of 1819 shows No.69 Holborn to have been situated on the N side of what is now High Holborn just to the E of Red Lion Street. According to WP, *Life*, p.14, 'a Factory at No.69 Holborn [was designed by JBP] for Alexander Galloway, engineer, this . . . proving the forerunner of many other works and business connections, together with a life-long friendship to himself, and to the families on both sides'. (It was Galloway indeed who recommended JBP to that other great patron of his, James Morrison, see WP, *Life*, p.25.) The date of this 'Factory at No.69 Holborn' is not clear from WP's text; but the suggestion seems to be that it was about 1803-06, and this is confirmed by an entry in *CLW* under date 1803, '1803-6. Alex. Galloway, 69, Holborn. Factory.' Most of the above drawings, however, perhaps relate to Featherstone Buildings which Horwood's maps shows to have run N from Holborn just to the E of No.69; for under the date of the key drawing, 1813, there appears in *CLW* the entry, '1813-14. Alex. Galloway, Featherstone buildings, Repairs to house.' Another entry in *CLW* under date 1815, '1815-16. Alex. Galloway, Red Lion Street, Holborn. Plans, &c., re-building two houses', perhaps relates to No.8. See also No.20 West Street [97].

[82] LONDON: (King's Arms Court?), Whitechapel Road (Stepney), Tower Hamlets
Survey drawing

Plan of a property stretching some 273ft back from a frontage on *White Chapel of 30ft 4in*

Scale: 1/10in to 1ft approx.

Insc: As above, *Mrs Bowen | White Chapel | Road &* labelled to include, besides *6 Dwellings, a Count(in)g | House, Brenhouse, Mill House & 2 Stores*, with dimensions given; (?WP, pencil) *1816 & Qy Golden | Lane*

Pencil with pen labelling & blue & red washes on detail paper, on page (725 x 245)

Prov: Vol.I, p.208

There is no trace of a Mrs Bowen in local deeds and documents nor has it been possible with certainty to identify the property. But Horwood's map of 1819 shows that a similarly shaped property known as King's Arms Court and stretching back N to Old Montague Street existed at that time between Nos.88 & 89 Whitechapel Road. According to the scale of the map, the property was some 265ft in depth, not too far removed from the 273ft or so on the drawing. King's Arms Court still exists. There is in *CLW* under date 1816 an entry, 'Mrs Bowen, Golden (?) Lane, Whitechapel Road.' Mrs Bowen is perhaps the wife of the 'Bowen' who, according to WP, *Life*, p.21, entered into partnership with George Morant.

[83] LONDON: Nos.9 & 10 Lancaster Place & No.9 Wellington Street, Westminster

Design for a possible use of the combined premises (2):

1 Ground plan

Black & red pen with coloured washes within double ruled border (630 x 470)

2 First Floor Plan

Insc: (?WP, pencil) *Ackermann*

w/m: J. Whatman 1823

Pen & coloured washes within double ruled border (655 x 470)

1-2 Scale: 1/4in to 1ft

Insc: As above & No.9 & No.10 | Lancaster Place & No.9 | Wellington Street | Adapted | to | An Hotel | or | Tavern

s: JBP

Prov: Vol.III

See [84] for other uses of No.10 Lancaster Place only. The rate books for these properties in the mid-1820s make no reference to Ackermann (who did have premises at No.101 Strand and, after 1828, at No.96 Strand.) But under date 1824 there are in *CLW* the entries, 'R. Ackermann, Reports, &c., on houses in Lancaster Place, Coventry Street, and Burlington Street' and 'June. R. Ackermann. re New premises, 96, Strand'. So these drawings and those catalogued under No.10 Lancaster Place [84] are perhaps connected with Ackermann's search for new premises for himself and shop.

[84] LONDON: No.10 Lancaster Place, Westminster
Designs for possible uses for the premises (2):

1 Ground Floor & One Pair Story plans

Insc: As above, *No.10 Lancaster Place & Plan | No.1 | Adapted | for | Shop, Shewrooms | and Dwelling*

Pen with yellow, grey & pink washes within double ruled border (640 x 475)

2 Ground Floor & One Pair Story plans

Insc: As above, *No.10 | Lancaster Place & Plan | No.2 | Adapted | for | Chambers | and | Offices*

Black & red pen with yellow, grey & pink washes within double ruled border (645 x 475)

1-2 Scale: 1/4in to 1ft

s: JBP

Prov: Vol.III

See [83] for another use of the premises in conjunction with those either side of it. In any case see the note there.

[85] LONDON: No.47 Leicester Square, Westminster Designs for alterations, 1826, & additions to the premises for the Western Literary & Scientific Institution, 1838-41 (10):

1-8 Designs for alterations, 1826

1 Plan of premises backing on to *Whitcombe St* with, alongside, a *Passage leading to Gallery &*, beyond that, *Powells Shop*

Insc: As above & *Mr Rebecca's alterations | must not make the taking down the* (one illegible word) *needful*
Pen with grey, pink & yellow washes (420 × 315)

Prov: Vol.III

'Mr Rebecca' is John Rebecca, architect and son of Biagio Rebecca, who occupied the premises from 1825 to 1827. The Western Literary & Scientific Institution succeeded him as occupant in 1828 and continued to occupy the premises until 1852.

2 *One Pair Floor Plan*

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

Insc: As above

s & d: *JBP 1826*

Pen & coloured washes within double ruled border (460 × 645)

Not executed.

3 Section of premises

Insc: Repairs to *Old Roof* detailed

Pen & coloured washes (200 × 410)

4 Section of premises adapted to a lecture theatre; scale given

Pen with sepia, blue & yellow washes (225 × 305)

5 (Ground floor?) plan of the premises backing on to *Whitcomb Street* as existing

Insc: *The brestummer* (sic) & *story posts to be | put in by Mr Rebecca*

On page (365 × 345)

Cf. No.1.

6 (First floor?) plan of the premises backing on to *Whitcomb Street*

On page (335 × 290), damaged

5-6 Scale: $\frac{1}{2}$ in to 1ft approx.

Insc: As above & with details of work to be done

Pen & coloured washes on tracing paper

7 *Plan of the proposed Theatre, Plan of the Timbering of flat & Section of Theatre from North to South*

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

Insc: As above

w/m: J. Whatman 1823

Pen within double ruled border (390 × 525)

8 *Plan of Naked flooring for Theatre, Plan of Seats &c for Theatre, Plan for Joiners & Section of Framg. and Seats*

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

Insc: As above, with specification, e.g. *The contractor to repair & make the whole firm and | effective for the purposed intention and making | good all damage that may occur in the | alteration &c*

Pen & coloured washes (470 × 640)

Under date 1826 there is the entry in *CLW*, '1826-27. Westminster Literary Insitute, 47, Leicester Square. Theatre and repairs (not the front next Princes Street).'

9-10 Designs for additions to the premises

9 *Elevation next Princes* (i.e. Whitcomb) *| Street*

showing the *Entrance to | Theatre*

Insc: As above & *Rough Copy*

s & d: G. Godwin, *Junr Archt*; (?WP, pencil) 1838-9

Pen with blue & sepia washes within ruled border on tracing paper, on page (435 × 405)

George Godwin Jnr (1815-88) was a member of the Institution's committee of management in 1834.

10 *Plan of Premises leased | to the | Western Literary & Scientific Institution* showing a *Glass Warehouse & Coffee Shop* backing on to *Whitcombe Street*; scale given

Insc: As above & *Stairs leading to Theatre over | Mr Cogan's Premises*

s & d: TL (i.e. Thomas Little) *| October 1841*

Pen & wash within ruled border (650 × 475)

1-10 Lit: Survey of London, XXXIV, *St Anne, Soho*, 1966, pp.508-512

[86] LONDON: No.103 Long Acre, Westminster Survey drawing

Plan of property stretching back from *Long Acre* to *Castle Street* between *Cross Lane* and *Mr Courtney's*; scale given

Insc: As above & (pencil) *Baxters | Coach Makers*
Sepia pen & wash (435 × 200)

Prov: Vol.I, p.204

The directories list Baxter & Co. (Baxters & Pearce from 1827), coachmakers, at this address from 1812 to 1835. In *CLW* there is under date 1817 the entry, 'Messrs. Baxter, Long Acre and Cross Lane. Survey and valuation of coach factory.' 'Mr Courtney' has not been traced either in Kelly's directories or Boyle's *Court guides*. *Castle Street* is now *Shelton Street* and *Cross Lane* now *Neal Street*.

[87] LONDON: No.5 Ludgate Hill, City Survey drawing, 1823, & designs for candelabra, 1828 (9):

1 *Sketch Plan of Ludgate Hill Premises | John Blades*; scale given

Insc: (?WP, pencil) as above; verso *Dimensions of the Premises | - Ludgate Hill*

D: Verso *Octr 15th 1823*

Black, blue & red pen with coloured washes (480 × 315)

Prov: Vol.I, p.1 (perhaps incomplete)

Attached to the drawing is that immediately following.

2 Rough sketch detail of, it seems, the shop front

Insc: (pencil) *Blades*

s: *JBP*

Sepia pen & pencil (225 × 185)

Attached to No.1.

3 Design for lamp brackets

s & d: *From Mr Papworth's Office | 19th Decr 1828*

Pen on tracing paper, on page (415 × 515)

Prov: Vol.IV, p.117

4 Sketch design for candelabrum

Sepia pen & pencil, on page (680 × 300)

Prov: Vol.IV, p.111

5 Half-elevation of a chandelier for 16 *Lights* in 2 tiers

Insc: As above; verso (pencil) *Mr G. H. Jones | 29 Dean Street | Soho Square*

Sepia wash & red crayon over pencil, on page (605 × 250, irregular)

For Jones see note at end of entry.

6 Design for a candelabrum in cut glass with brass mounts

Sepia pen with sepia, blue & yellow washes (720 × 355, irregular)

Prov: Vol.IV, p.102 or 104 (torn off in part)

7 Design for a brass chandelier or lamp

Sepia & red pen with sepia & yellow washes (625 × 450)

Prov: Vol.IV, p.113

8 Design for a chandelier

Sepia pen with sepia & yellow washes over pencil (620 × 720, irregular)

Prov: Vol.IV, p.116

See note to the next drawing.

9 Detail of the chandelier in No.8

Sepia pen with sepia & yellow washes over pencil (380 × 230)

Attached to No.8. Only the provenance associates this and the last drawing with this Blades project.

John Blades, glass manufacturer, is listed in the Post Office directories under No.5 Ludgate Hill throughout the 1820s. In 1822 he was Sheriff of London and in 1829 he died. The 1842 directory lists under that same address Messrs Jones (late Blades), cut glass, lustre and lamp manufacturers, and that entry is amplified in the 1843 directory to Francis Jones, 'cut-glass manufacturer to their Majesties, HRII the Duchess of Kent, & to his Majesty the Scha [sic] of Persia'. For Blades see also Brockwell & Tulse Hill estates [17], Brockwell Hall [166] and Lodge [135] and Severndroog Castle [155].

[88] LONDON: No.8 Ludgate Hill, City Designs for the façade of the building, 1822 (4):

1 Sketch elevation of the façade of the original Georgian 4 storey, 3 bay house with an applied frontispiece in the Chinese style rising from the ground floor & tapering to the top storey where, in a niche below the date 1802, is a figure; scale given

Insc: (across the façade) *The | Original | London | Wholesale Tea Warehouse | F. & R. Sparrow & Co.*

Sepia pen with sepia, blue & yellow washes with pencil amendments within double ruled border (465 × 205), cut down at top & both sides

Prov: Vol. I, p.277

The pencil amendments adumbrate the design of No.4.

2 Sketch elevation of the façade with applied frontispiece as in No.1 but in a Greek style with Egyptianate cornice &, it seems, Chinese characters [Fig.28]

Insc: (across the façade) *Established | 1802 | The | Original London | Wholesale Tea Warehouse | F. & R. Sparrow & Co.*

Sepia pen with sepia & blue washes (380 × 195)

Prov: Vol.I, p.278

3 Finished elevation of the façade of the Georgian house with only the shop window at ground floor level & a big central plaque right at the top

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

Insc: (on the plaque) 1802 *| The | London | Original* (sic) *| Tea | Warehouse*; (across the house between 1st & 2nd floors) *F. & S. (sic) Sparrow & Co. & (above the shop window) Wholesale Tea Warehouse*; (pencil) *The Original London | Genuine Tea Warehouse, F. & R. Sparrow & other almost illegible notes*

Pen & coloured washes within double ruled border (595 × 440)

Prov: Vol.I, p.279

4 Finished plan, elevation & section of the façade of the house with applied frontispiece similar to, & incorporating the amendments on, No.1; scale given [Fig.27]

Insc: (across the façade) 1802 *| No.8 | from | No.6 | The | Original | London | Genuine Tea Warehouse | F. & R. Sparrow & Co.; Stalboard only | to project Six inches | no objection to the | ornaments as p(er) Drawing | (s.) SA*

s & d: J. B. Papworth *Archit | Novr 1822*; verso *Novr 19 1822*

Pen & coloured washes within double ruled border (595 × 435)

Prov: Vol.I, p.271

WP, *Life*, pp.67-68, says, 'In 1822-23, besides repairs and the fittings, [JBP] designed [a shop front] . . . for Messrs F. and R. Sparrow, Tea Merchants, at No.8 Ludgate Hill; it has lately been "improved away" for the widening of that thoroughfare: the whole front of the house was decorated after the Chinese manner, including all the openings and the shop front.' No connection has been established between the firm and Lady Olivia Bernard Sparrow of Brampton Park [195].

[89] LONDON: No.31 Milton Street, City
Design for the premises, 1824-27, & for an extension
to them, 1831-32 (48):

1-40 Design for the premises, 1824-27

1 Plan of the premises as existing with the *Shop*
towards *Grub Street* with *Kitchen, Yard, Counting house*
& *Slaughter House* beyond

Insc: As above, with dimensions given; verso *Correct*
copy, with dims. | from which the plans | were made & (in
another hand) James Morrison Esq | Fore St | City
d: Verso *Jan'y 1824*

Sepia pen & wash (415 × 280)

The directories show that the name *Grub Street* was
changed to *Milton Street* in 1830-31, and first mention
the 'counting house' there in 1828 - which fits in
nicely with the date of the following drawings.

2 *Plan of Drains* of the existing premises

Sepia pen (450 × 305)

3 *Basement Plan*

Pen with buff & yellow washes within double ruled
border (595 × 405), cut down at RHS

4 *Ground Plan*

5 *First Floor plan*

6 *Second Floor plan*

7 *Third Floor plan*

8 *Fourth Floor plan*

Insc: (in pencil alongside label *Bed Room*) *Dormitory*
No.4

It is not only the alteration (or amplification) of the
labelling of the drawing that makes it clear that the
premises include some kind of workers'
accommodation.

3-8 Scale: $\frac{1}{2}$ in to 1ft approx.

Insc: As above & *plans for finishing &c*

4-8 Pen & coloured washes within double ruled border
(620 × 460)

9 *Elevation* of a building 4 storeys high & 8 bays
wide with, on the ground floor, a central single
Counting House door flanked on the LHS by a single
Men's door & double *In Dock* doors & on the RHS
by double *Out Dock* doors & a single *Ladies' Door* &
plain windows on the 1st floor

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

Insc: As above

Pen with sepia, yellow & blue washes within double
ruled border (430 × 605)

The façade is apparently the same length as that of
Nos.10 & 11.

10 *Elevation* of a building 5 storeys high & 5 bays
wide with a central single door flanked by double
doors, arched windows on the 1st floor & the 3rd
floor windows separated from each other by broad,
squat pilasters; scale given

Sepia pen & wash (455 × 530), cut down on LHS

11 *Elevation* of a building essentially the same as
No.10 but with 3 single doors, with the 1st floor
windows within blank arches & without the squat
pilasters between the 3rd floor windows

Insc: As above

s & d: *John B. Papworth Archt | 1824*

Sepia pen & washes within double ruled border
(435 × 525), cut down on RHS & LHS

The design as built (cf. No.45); it is this elevation,
too, that matches the ground plan of No.4 and goes
with the detail part-elevation of No.12.

12 *Elevation* of part of ground floor façade; scale
given

Insc: *Counting house front in Milton St*

Pen (280 × 510)

Cf. No.11.

13 *Longitudinal Section*

Insc: As above & (against the windows) *Gas light*
(to, omitted?) *be | brought to | each Window*

s & d: *J. B. Papworth Archt | 1824*

Pen within double ruled border (435 × 640)

Regarding the inscription see Nos.19 & 20.

14 *Sketch plan & section* of a skylight

Insc: (pencil) *Strong Room*; verso (pencil) *Skylight by*
(illegible, name of manufacturer?)

d: Verso (pencil) *1824*

Sepia pen & washes (410 × 425)

15 *Plan, elevation & details* of *Skylights*

Insc: Verso, as above

Pen on tracing paper, on page (425 × 265)

16 *Plan & Elevation* of an arrangement for a kitchen and
Scullery for *Messrs Todd, Morrison & Co | New Buildings*

Pen with sepia, blue & pink washes (440 × 380)

17 *Plan & sections* of an arrangement for warming &
ventilating the new buildings of *Messrs Todd, Morrison &*
Co

Pen & coloured washes (810 × 615)

16-17 Scale: $\frac{1}{4}$ in to 1ft

s & d: *J. Sylvester | Jan'y 27th 1826 | 85 Gt Russell Stt*

John Sylvester, civil engineer, is listed in the
directories under No.85 Great Russell Street from 1835
(when he first appears in them) until 1840. But a
Charles Sylvester, civil engineer, is listed at No.85
from 1828 and, before that, at No.60. John's address
in 1842 is given as No.96 Great Russell Street. They
were father and son, as is confirmed by the copies of
two letters (both dated 'Jan'y 26th 1826', the one to
accompany No.16, the other No.17 and, presumably,
No.18) addressed by J. Sylvester apparently to Messrs
Todd, Morrison & Co. that are in box 5, among those
manuscripts in the RIBA as yet uncatalogued by the
Royal Commission on Historical Manuscripts. The
two letters explain Sylvester's intentions and end by
saying, in one case, that 'The whole apparatus [for
kitchen and scullery] exclusive of labour, and
Materials, for fixing and including my
superintendence upon its erection will be one hundred
and thirty five Pounds' and, in the other, that 'My
charge will be for the stoves [for warming and
ventilating] and my superintendence on their erection
only [and] would be two hundred and sixty pounds'.

18 *Section* showing *Heating & Ventilation | General*
business

Insc: Verso, as above

Pen (480 × 275)

Also, no doubt, by J. Sylvester.

19 *Details* of *Doors* for *Cloth Warehouse & of Windows*
as intended to be Altered, for Bed Rooms

d: *Aug't 29th 1826*

Pen (630 × 450)

20 *Details* of *Windows & of Lining* for *Back Stair*

d: *August 1826*

Pen (570 × 460)

19-20 Scale: 1in to 1ft, FS

Insc: As above & *Fire Proof Warehouses*

Both drawings show how gas lamps are to be fitted
half inside and half outside a single pane of the
window; see also No.13.

21 *Details* of wash basins(?) & of windows with gas
lamps in them as No.20; scale given

Insc: Verso *Dust bin* (sic)

Pencil & pen (535 × 440)

The inscription seems to bear no relation to the
subject matter of the drawing.

22 *Sketch* elevations of 2 doorways, one of them
with 2 doors, one marked *Stores*, the other *House*

Insc: Verso *Lobby*

Sepia pen & wash (285 × 470, irregular)

23 *Plan & elevation* of one of the doorways in No.22,
drawn out

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

Insc: (pencil) *Kitchie called to know if there will be any*
member added | to the cornice

d: *21st Octr 1826*

Sepia pen with sepia & pink washes within ruled
border (475 × 305)

24 *Elevation* of the 2 doors, *Stores & House*, shown in
No.22

Scale: 1in to 1ft

Pen on tracing paper, on page (265 × 220, irregular)

25 *Plan & Elevation* of *Doors* in *Hall & in Warehouse*

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

Pen (395 × 350)

26 *Plan & elevation* of *Swing Doors*

Scale: 2in to 1ft

Insc: *Smith's Springs*; verso, as above

Pen (445 × 615), torn bottom left corner

27 *Details* of *Windows* for *Dining Room & of a*
partition with a *Door & Flap* on hinges

Scale: 1in to 1ft, FS

Insc: As above; verso *Inspectors partition*

d: *28th Octr 1826*

Pen on tracing paper, on page (530 × 420)

28 *Sketch* details of lamps

Pencil (315 × 465)

29 *Design* for a lamp bracket

d: *1st Novr 1826*

Sepia pen & wash (225 × 465)

30 *Plan, elevation & section* of chimneypiece *For*
Dining room

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

Insc: As above

d: *14th Nov. 1826*

Pen on tracing paper, on page (420 × 530)

31 *Plans* showing *flues*

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

Insc: As above

Pen on tracing paper, on page (390 × 285)

32 *Plan* of the layout of the *Gold Counting House*

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

Insc: As above, *Watts Desk, Slaters Desk, Mr Dillon's*
Desk & Tickle's Desk

Pen on tracing paper, on page (405 × 330)

33 *Details* of partitions in the *Counting House*; scale
given

Insc: As above, *Mr D's high Partition & Mr D's low*
Partition

Pen on tracing paper, on page (245 × 500)

'Mr D' is Mr Dillon, see No.32.

34 *Statement* of the *Partitions, nest of Drawers, Desk*
for Extra Clerks &c needed with a reference to
Tickles desk

Insc: As above

Pen on tracing paper, on page (165 × 190)

35 Elevation of *Partition at head of Stairs*

Scale: 1in to 1ft
 Insc: As above
 s & d: JBP | 9th May 1827
 Sepia pen & wash (255 × 295)

36 Plan, elevation & section of *Counting house Gallery* & | *Bookcase* | *Fittings*

Scale: $\frac{3}{4}$ in to 1ft
 Insc: Verso, as above
 Pen with yellow, pink & blue washes (460 × 635)
 For a detail of the bracket for the counting house gallery see No.37.

37 Detail of bracket for the counting house gallery

Insc: Verso *Fittings* | *Counting house*
 Pen on tracing paper, on page (355 × 415)
 Cf. No.36.

38 Details of shelves for *Day B(oo)ks*

Scale: $\frac{1}{8}$ FS
 Insc: As above
 Pen on tracing paper, on page (390 × 240)

39 Plan, elevation & section *showing alteration of present Clock-case*; scale given

Insc: As above
 Pen on tracing paper, on page (265 × 200)

40 Plan, elevation & section of *Gateway in Court next* | *Fore Street*

Scale: 1in to 1ft
 Insc: As above; verso sent by post from *Gt Russel* (sic) *St on 20 Dec 1827 to John Dillon Esqr | Messrs James Morrison & Co. | Fore Street | Cripplegate; If approved - this is direction | for Mr Burton*
 s & d: JBP | Decr 1827
 Sepia pen with sepia, buff & blue washes within double ruled border (460 × 295), cut down at bottom
 It may be that this drawing more properly belongs with the Fore Street drawings [109] - the date would tally.

41-48 Design for the northward extension to the premises, 1831-32

41 Plan of the late Mr Holts Premises | as conveyed to Mr Morrison | Milton Street | late Grub Street

Insc: As above, *James Morrison Esqr*(s property), *Elephant Inn Yard, Public House | in the occupation of | Robert Hesler, James Bonsor | occupier & Mr William Jessup*(s property), with dimensions & compass points
 s & d: 'Office'; verso 20 April 1831
 Sepia pen with sepia, pink & blue washes within double ruled border (280 × 200)
 The sepia wash outlines the extension of Morrison's property northwards of his existing premises outlined in pink wash; cf. No.4. It has not proved possible to identify 'Mr Holt'.

42 Ground Plan of the northward extension to the premises consisting of a *Stable & Cart yard*, a *Passage from counting house* (i.e. Morrison's existing premises) to *entering room & Entering room itself*

43 One pair Plan of No.42

42-43 Scale: 1in to 1ft
 Insc: As above
 s & d: 'Office' | March 1832
 Pen & coloured washes within double ruled border (460 × 270)

44 Two & Three Pair Plan & Attic Plan, perhaps of that part of the extension marked on No.43 as for the porter

Insc: As above
 s: 'Office'
 Pen & coloured washes within ruled pencil border (225 × 420)

45 Elevation of the original premises (virtually identical to No.11 & s & d J. B. Papworth Archt | 1824), to which is a fixed plan & elevation of the extension between J.M. (i.e. James Morrisons's existing premises & front of Mr Ke(e... or n...?)

Scale: $\frac{1}{2}$ in to 1ft
 1824 drawing, pen & sepia wash (365 × 395); drawing attached to it, red pen & wash (plan) & pen & sepia wash (elevation) (355 × 260)
 It has not proved possible to identify 'Mr Ke...'

46 (First floor?) plan of the work area; scale given

47 (Second floor?) plan of the work area; scale given

46-47 Pen & coloured washes (530 × 296)

48 Plan of Roof of the work area showing the skylights

Insc: As above; (on a piece of torn paper affixed to verso) *Mr Burton*
 Sepia pen with sepia & blue washes (600 × 390)

1-48 Prov: Vol.IV

On James Morrison and his relationship to Joseph Todd, haberdasher, of Fore Street, City, see note to Basildon Park [259]. In 1824 the directories list Joseph Todd & Co. at Nos.104-106 Fore Street. WP, *Life*, p.58, says, 'In 1823 Mr Papworth commenced for Messrs Todd and Morrison, or Messrs Morrison and Co., a large Warehouse and Offices in Milton Street in connection with the first [i.e. this Fore Street] shop or warehouse [and] extensive arrangement of the old premises ensued, with all the new fittings and fixtures and furniture for the chief rooms.' In 1825 the directories show the firm as Todd, Morrison & Co. and it is for this firm that the rest of JBP's Fore Street / Milton Street work was done. WP, *Life*, chronicles it better than do the above and the Fore Street drawings (see [109]): p.68, 'The re-arrangement, 1829-30, of several plain brick dwelling-houses in Fore Street... with the shop or warehouse fronts carefully brought into unison to form a whole' and, p.84, 'In 1831-35 another warehouse was added from [JBP's] designs in Milton Street, the two presenting a range of seven windows in extent; another house was taken in Fore Street, and an extensive warehouse or packing room was built on the site of Greyhound Yard, in the rear.' Until after the Second World War Milton Street continued S to join Fore Street roughly where now the Salters' Hall stands; Morrison & Co.'s premises occupied most of the angle between Fore Street and Milton Street.

[90] LONDON: No.88 New Bond Street, Westminster Design for new rooms (2):

1 Plan of a room, with the elevation of the 4 walls laid out, with pencil additions

Scale: $\frac{1}{2}$ in to 1ft
 Insc: Some labelling & dimensions given; (?WP, pencil) *New Room* | *Geo. Morant Esq*
 w/m: RP 1814
 Sepia pen & washes (335 × 420), damaged on RHS
 Prov: Vol.I, p.268

In *CLW* there is under date 1817 an entry, 'George Morant, 88, New Bond Street, New Rooms, &c., and front; £865.' WP, *Life*, pp.21-22, says: 'While at Sheringham's, in 1793, [JBP] met there a lad also learning the art of decorating, probably serving his time. This was George Morant... I find his name in Mr Papworth's papers as early as 1802, and in 1808 down to 1818 he made for him many design for decoration, measured various works of painting, etc.' That, notwithstanding this, No.2 is indeed connected with Morant and No.88 New Bond Street is borne out by the entry in *CLW* under date 1824, '1824, &c. George Morant, New Bond Street. Ornamental drawings.' George Morant is listed in the directories of the period as 'carvers & gilders to his Majesty'.

2 Tracing of a Cornice | designed for G. Morant Esq

Insc: Verso, as above
 d: verso June 13. 1824
 Sepia pen on tracing paper, on page (270 × 375), damaged at the top
 See note to No.1.

[91] LONDON: The Egyptian Hall, Piccadilly, Westminster

Design for alterations to the roof (2):

1 Plan for altering Roof to the | *Back Museum* gallery with Sections from East to West & from North to South

Scale: $\frac{1}{4}$ in to 1ft
 Insc: As above, *Willm Bullock Esqre Piccadilly, G...* (perhaps part of a signature), labelled & with dimensions given
 w/m: Fleur-de-lis with a script E in the central petal & the date 1810 (twice in the sheet)
 Sepia pen with yellow & sepia washes (395 × 460)

2 Interior elevation of the back museum gallery showing the skylight

Pen with blue, yellow & grey washes (255 × 380)

The Egyptian Hall or Museum (known also as the London Museum or Bullock's Museum) occupied the site of Nos.170-171 Piccadilly and was demolished in 1905. It was designed for William Bullock, the naturalist and antiquarian, by P. F. Robinson and built between early 1811 and April or May of the following year with 'a front elevation in the Egyptian manner, and ornamented with Egyptian friezes'. In 1819 Bullock converted the Egyptian Hall from a museum into a suite of exhibition and sale rooms, and his collections were auctioned (though exhibitions were still held there). The 'great room', which was in the back part of the building, was now redesigned in the Egyptian style (see R. Ackermann, *Repository of Arts*, ser.ii, VIII, 1819, p.153) by JBP, who seems also to have done work on the Egyptian Hall in 1815. Shortly after 1825 Bullock apparently sold his lease of the building. So the above drawings, unless they were made in connection with one of the numerous changes of exhibits, probably date from 1815 or 1819. In view of the date of the Ackermann engraving, the latter date seems the more likely and there is, indeed, under date 1819 an entry in *CLW*, 'William Bullock, Egyptian Hall, Picadilly [sic]. The large Egyptian sale room...' On Bullock and the Egyptian Museum see Survey of London, XXIX, *St James, Westminster*, pt.i, 1960, pp.266-270. JBP also worked for Bullock at Hygia [12].

[92] LONDON: Royal Naval College, Greenwich Sketch plans apparently for the layout of dormitories (3):

1 Plan
 Insc: (apparently in the same pen/hand as the plan) details of the costs of *Suppose(d) Freehold House & of fitting up 40 baths & Apparatus for 40*, with details of money to be borrowed & *800 Suppose(d) Subscribers &c*
 Prov: Vol.I, p.198

2 Sketch plan
 Prov: Vol.I, p.199

3 Plan
 Insc: *Sketches &c | Best plan | Mr M. Langlin* (or Langlin?) & (?WP, pencil) *Greenwich Hospital | 1816*
 Prov: Vol.I, p.200

1-3 Sepia pen, except No.2, pencil with grey & blue washes (230 × 375 largest)

It has not so far been possible to identify this project more precisely. It seems that in 1816 demolition of older buildings was taking place to make way for washhouses and drying grounds for the governor and lieutenant governor of the Greenwich Hospital at the west of the King Charles block, though it is possible the drawings relate to the Royal Hospital School built from 1807 to 1816 from the designs of David Alexander. Neither CLW nor WP, *Life*, makes any reference to this project and no trace has been found of a Mr M. Laughlin or Langlin.

[93] LONDON: No.28 St James's Street (Boodle's Club), Westminster

Designs for alterations to the morning room & c & to the façade, 1821, & for the addition of a kitchen & dining-room, 1834 (33):

Survey drawing, 1803

1 Plan of No.32 (Richard Cuddington), No.31 (Miss Glen) & No.30 (James Stevens) St James's Street between John Buckmaster & Painters Court in the N & Ivie Hairs & Back of Premises | in little Ryder Street in the S, stretching in the E to the Backs of Houses in Bury Street
Scale: 1/16in to 1ft approx.

Insc: As above & Copied from Lease Book Z (fo.267) of The Office of Woods & Forests | 1803

Pen & red wash on tracing paper, on page (290 × 220)
Prov: Vol.VII, p.100

Richard Cuddington was proprietor of Boodle's Club jointly with Benjamin Harding from 1796 to 1810 and, solely, from 1811 to 1817. For Cuddington see also Charlwood [4] and Lowfield Heath [217].

2-14 Designs for alterations to the morning room & c, 1821

2 Plan of the morning room with the elevations of the walls laid out
Scale: 1/4in to 1ft approx.

Insc: Plan of the proposed addition | and improvement to the Morning Room

s & d: John B. Papworth Archt | 1821 | Bath Place
Sepia pen & watercolour within triple ruled border (335 × 505)

Prov: Vol.VII, p.103

3 Elevations of the walls of the morning room showing an alternative treatment of the doors; scale given

Pen & sepia wash with pencil amendments (445 × 250)
Prov: Vol.VII, p.106

Generally closer to the executed design than No.2.

4 Elevation of a Door of Morning Room, with sketch elevation of another door
Scale: 1in to 1ft

Insc: J. G. Fuller Esqre | St James's Street

Pen & purple wash; sketch, elevation pencil (400 × 495)
Prov: Vol.VII, p.106

The morning room door shown is essentially as executed. John George Fuller was proprietor of the club jointly with Cuddington from 1818 until the latter's death in 1829 and, solely, from 1830 to 1849. For Fuller see also Leigham Court [144].

5 Details of the Skirting & Base of Pilasters in the morning room (?)

Scale: 1/8FS approx.

Insc: Verso as above

Pen & pencil with sepia & yellow washes (610 × 410)
Prov: Vol.VII, p.109

6 Sketch details of the Cornice | at large of the morning room (?)

Insc: Verso (pen) as above

Pencil (575 × 530)

Prov: Vol.VII, p.108

7 Detail of the housing of A Clock with two faces | to be suspended between two | apartments & beneath an arch with a sketch of the clock beneath the arch

Insc: As above, The enamelled Clock face is to be | fifteen inches in diameter - the letters | to be roman Capitals of large size & well legible | - if they will not shew decidedly in gold they might | be of dark brown - black looks too poor | The bands if not gilt, to be bronzed as | gun barrells are - in fact it is required | to be very legible & neat & c & Barbery should get out a pair of faces similar to | this form (i.e. shape), with holes cut to receive the Clock - but not so big as the clock until its actual size is | known, & fit them up to the archway | JBP will then tell him how they are | to be put together & how fixed to | the Archway to contain the Clock

s: JBP

Sepia pen with grey & yellow washes (535 × 755)

Prov: Vol.VII, p.114

The clock was indeed made to this design and is still (1974) in situ in the morning room.

8 Sketch elevation of bookshelves forming the face of Partition | Back room; scale given

Insc: As above

s & d: J. B. Papworth | Nov. 1821

Sepia pen & wash (390 × 590)

Prov: Vol.VII, p.107

9 Sketch design for bookshelves surmounted by a large mirror with scrolly pediment

Scale: 1in to 1ft

Sepia pen & wash (315 × 270)

Prov: Vol.VII, p.98

10 Details of the ornament of the mirror frames seen in No.9

Scale: FS, 1/2FS

Insc: Explanation of small Drawing of Glass frames for Messrs Cuddington & Fuller & If the Bead G is not already made either | of the chief composition manufacturers will | model it without charge from this drawing

s & d: John B. Papworth Nov. 24 - 1821

Sepia pen & wash (530 × 735), torn top right corner

Prov: Vol.VII, p.115

11 Detail of the decoration of a doorcase in the saloon

Pen & pencil (460 × 490)

Prov: Vol.VII, p.111

12 Detail of the decoration of a pilaster in the saloon

Pen & pencil (620 × 460)

Prov: Vol.VII, p.113

13 Detail of the decoration of a capital in the saloon

Pen & pencil (625 × 405)

Prov: Vol.VII, p.99

14 Sketches of doors & their details

Insc: Dimensions given

Pencil (525 × 330)

Prov: Vol.VII, p.98

15-16 Designs for alterations to the façade

15 Elevation of the façade towards St James's

Street showing a new central window on the ground floor sketched in

Pen & wash with pencil (450 × 525)

Prov: Vol.VII, p.97

Not the design in fact adopted.

16 Plan, elevation & section of the bowed central light of a new central window on the ground floor
Pen & coloured washes, on page (435 × 310)

Prov: Vol.VII, p.111

The window as inserted and still (1974) in situ.

17-28 Design for the addition of a kitchen & dining-room, 1834

17 Part of the Ground floor plan of the back of the premises; scale given

Pen & sepia wash on tracing paper, on page (230 × 270)

Prov: Vol.VII, p.100

This drawing, originally catalogued under Leigham Court [144], is to be compared with No.1 (whose provenance, it will be noticed, is identical to this drawing) and was presumably made in connection with the plans to add a kitchen and dining-room.

18 Sketch part-plan of the dining-room with elevation of one wall & part-elevation of another laid out

Insc: (?WP, pencil) JGF (i.e. J. G. Fuller) | St J. St Brown & sepia pen, pencil & coloured washes (265 × 235)

Prov: Vol.VII, p.98

Part, no doubt, of a sketch drawing. Ionic columns are used.

19 Ground Floor plan

Insc: As above, with areas Appropriated to the | Members of the Club, to the Servants hall | Cellar, way, &c & to The Cooks department demarcated in different colours

Prov: Vol.VII, p.110

20 Principal Floor plan

Prov: Vol.VII, p.112

19-20 Scale: 1/4in to 1ft approx.

Insc: As above

s & d: JBP | Feby 1834

Black & brown pen with cream & brown washes within double ruled border (625 × 465)

See note to No.21.

21 Plan of the Dining Room with the elevations of the 4 walls laid out

Scale: 1/4in to 1ft

Insc: As above

s & d: 'Office' | Feby 1834

Black & brown pen & watercolour within double ruled border (465 × 625)

Prov: Vol.VII, p.101

Another drawing of the set of which Nos.19 & 20 are others; the leitmotiv of the design is the Ionic column. On two of the elevations are the outlines of what appear to be alternative window and door arrangements.

22 Elevation of an end wall of the dining-room, with Doric pilasters instead of the Ionic columns shown in No.21

Scale: 1/2in to 1ft

s: 'Office'

Pen with yellow, sepia & brown washes within double ruled border (305 × 445)

Prov: Vol.VII, p.103

See note to No.23.

23 Elevation of the Side wall of the Dining Room with fireplace

Scale: 1/2in to 1ft

Insc: As above

s & d: 'Office' | Sept 1834

Pen with yellow, sepia & red washes within double ruled border (440 × 630)

Prov: Vol.VII, p.102

Nos.22 & 23 represent the design essentially as executed.

24 Plan of the Dining Room showing the position & dimensions of the Pilasters

Scale: 1in to 1ft

Insc: As above

Pen on tracing paper (380 × 410)

Prov: Vol.VII, p.105

25 Details of the *Cornice for the Dining Room*

Insc: As above & *Timbers of old Ceiling*
s & d: J. B. Papworth *Archit* | *Sept 1834*
Black & red pen with pink, sepia & yellow washes
(650 × 500)
Prov: Vol.VII, p.104
Pricked for transfer.

26 Plan, elevation & details of *Two Iron Columns for | Mr Fuller's Dining Room*; scale given

Insc: As above & *Enquire if the caster or Founders | want the column to be glued up | or are (sic) they wish the mold to be | made if they form the core them | selves it might be got out of | timber*
s: J. B. Papworth | *10 Caroline Street | Bedford Square*
Pen on tracing paper (215 × 410)
Prov: Vol.VII, p.105

27 Sketch details perhaps of a skylight in the roof of the kitchen (?)

Insc: References made to *Story posts, Brestsummer, Corbels, old | Joist &c*
Sepia pen & coloured washes on the verso of a poster (325 × 205)
This drawing (whose provenance is unknown) was found among the Boodle's Club drawings during the preparation of this catalogue. Its similarity with No.28 shows that that drawing belongs to this and not the Leigham Court set. The poster is one issued by James Freake, | *Chemist and Druggist, | 260 Tottenham Court Road*, and lists the following articles that he sells. James Freake, whose address is given as No.262 Tottenham Court Road in the directories from at least 1819, is shown as being at No.260 between 1829 and 1832 after which he disappears.

28 Details perhaps of a skylight in the roof of the kitchen (?); scale given

Insc: J. G. Fuller *Esqr* | *St James's St* & with references to *old & new plate(s) & slate carcaseing d: 1834*
Black & red pen with yellow wash on tracing paper, on page (335 × 215)
Prov: Vol.VII, p.100
This drawing was originally catalogued among the Leigham Court drawings [144]. See note to No.27.

29-33 Designs for furniture

29 *Perspectival elevation of an armchair*
d: *May 1828*
Sepia pen on tracing paper, on page (145 × 150)
Prov: Vol.VII, p.105

30 *Perspectival elevation of an armchair similar to No.29 but with a circular back*

Pencil, on page (190 × 180)
There is nothing to associate this drawing with Boodle's Club, Cuddington or Fuller, but the similarity of the chair with No.29 makes the drawing's inclusion here not unreasonable.

31 Sketch design for shelves for maps or engravings

Insc: Shelves labelled *World, Europe, Asia, Africa, America & ☉ one on the other side the same*; (pen)
Mr Fuller - St James's St
Pencil, on page (240 × 265)
Prov: Vol.VII, p.92
The inscription suggests that the drawing belongs to the Boodle's Club, rather than Leigham Court, set - especially since Boodle's might well have inherited a collection of topographical engravings from the Savoir Vivre Club, which had offered an annual prize for the best engraving.

32 Plan & elevation of a bow-fronted cupboard against a curved wall

Insc: J. G. Fuller *Esqr* | *St James St & Closet with shelf | as the other sideboard*
s & d: JBP | *Nouv 1838*
Pen on tracing paper, on page (230 × 170)
Prov: Vol.VII, p.90
See note to No.33.

33 Plan & elevation of a cupboard with curved ends; scale given

Insc: J. G. Fuller *Esqr* | *Town House | Bow room*
Pen on tracing paper, on page (185 × 250)
Prov: Vol.VII, p.90
The inscriptions on this and the previous drawing suggest that both belong to the Boodle's Club, rather than Leigham Court, set and the similarity of provenance supports such an ascription. The 'bow room' could easily be the present so-called 'oval room'.

Filed with the drawings is a sheet headed *Matters relating to Wall between Boodles No.28 St | James's Street & Mr Bantings property adjoining* and reading *Not to make the present Wall between Boodle's & Mr Bantings | a party wall - or if that be done that it shall be | so with the consent of the Office of Woods & Forests, of Mr Huddleston & Mr Fuller - & that Mr Huddleston & | Mr Banting shall guarantee to Mr Fuller on obtaining | his consent to the works as altered by Mr Papworth that | ... no interruption to his windows his light nor Air | shall take place &c*

1-33 Lit: (Boodle's Club generally) Survey of London, XXX, *St James, Westminster*, pt.1, 1960, pp.441-449; S. C. Ramsey, 'London clubs, V - Boodle's Club', *AR*, XXXIV, 1913, pp.71-76 (more useful for its illustrations)
No.28 *St James's Street* was erected in 1775-76 for the Savoir Vivre Club from designs by John Crunden. The house has been occupied by Boodle's Club since 1782.

[94] LONDON: No.49 Strand, Westminster
Design for the installation &/or repair of distillation apparatus (4):

1 Sketch plan & what appears to be a part-elevation/part-section
Insc: Verso *Mr Midgley*
Sepia pen & coloured washes (195 × 190)
Prov: Vol.I, p.411

2 Plan apparently at 2 levels; scale given
Insc: Labelled & with key including, e.g., *Warm tub, Still, Muffle & Wind Furnace(s), Furnace for a naked Distill, Digesting sand Bath &c*; (?WP, pencil) *Midgley (sic) Strand*
Pen & wash (190 × 280)
Prov: Vol.I, p.412
Clearly goes with No.1.

3 Elevation to go with No.2

Insc: Labelled
Pen & wash (140 × 255)
Prov: Vol.I, p.414

4 Details of *A Gasometer, Sand Bath, Still* & 4 types of tongs

Pen & wash (195 × 270)
Prov: Vol.I, p.413

The directories list a George Deakin Midgley, chemist and druggist, at No.49 Strand from 1799 to 1843, and there is in *CLW* under date 1814 an entry, '1814-16. - Midgley, Strand. Repairs.'

[95] LONDON: No.96 Strand, Westminster
Design for premises for R. Ackermann, 1826 (52):
1-3 Plans of the site with a frontage to the *Strand* of about 25ft & stretching back between *Beaufort Buildings & Mr Ban(n)ister's Premises* in an approximately L-shape to *Herbert's Passage*, where there is a frontage of about 40 ft
Insc: As above
Pen, one with pink wash, on page (165 × 240 approx.)
Prov: Vol.II, p.40
John Banister (sic), hosier, is listed at No.98 Strand in the directories around 1826.

4-7 Plans & sections &c of party walls; scales given
Pen, 1 with pink wash, 3 on tracing paper, all on page (470 × 140 approx.)
Prov: Vol.II, p.39

8 *Basement & Ground Plan(s)* with plan of the *Mezzanine (sic) Story*; scale given
Insc: As above; verso *Incorrect plans | 96 Strand | 8 & (red crayon) 79*
w/m: Smith & Allnutt 1818
Prov: Vol.II, p.28

9 *First & Second Floor* plans showing *Kitchen & Shew Rooms*; scale given
Insc: As above; verso *Incorrect plan of | 96 Strand | 10 & (red crayon) 85*
Prov: Vol.II, p.33

10 *Third & Fourth Floor* plans; scale given
Insc: As above; verso *Plans | 96 Strand | 40 & (red crayon) 20*
Prov: Vol.II, p.34

8-10 Insc: As above & apparently with specifications
Pen & coloured washes within double ruled border (460 × 645)
The three drawings clearly belong to the same set and the baffling diversity of the inscriptions on their versos will not only be noticed but will also provide a splendid introduction to the 'Papworth puzzle'. There is here no sign of the 'curved foot' to the L-shape that is found pencilled in on Nos.11 & 12 and definitively drawn in on the set Nos.15-18. So these drawings are the first of the three sets? Only perhaps. Nos.8 & 9 are inscribed 'Incorrect plan', No.10 'Plans', which may be either a description or an assertion. And the drawings are complete with specifications. See note to Nos.11-14.

11 *Basement & Ground Plan(s)* showing scantlings
Insc: As above; verso *Incorrect plans of | 96 Strand | 7 & (red crayon) 17 (or possibly 77)*
Black & red pen with pink, yellow & blue-grey washes (460 × 630)
Prov: Vol.II, p.27

12 *First & Second Floor Plan (s)* showing scantlings
Insc: As above; verso *Incorrect Plans | 96 Strand | 18 & (red crayon) 19*
Prov: Vol.II, p.29

13 *Third & Fourth Floor Plan(s)* showing scantlings
Insc: As above; verso *41 | Plans of | 96 Strand & (red crayon) 18*
Prov: Vol.II, p.30

14 *Plan and Sections of Roof* scantlings
Prov: Vol.II, p.31

11-14 Scale: $\frac{1}{6}$ in to 1ft approx.
12-14 Pen with pink, yellow & blue-grey washes within double ruled border (460 × 640)

The four drawings Nos.11-14 clearly belong together and the red crayon numbers even seem to run consecutively. No.11 shows an oval staircase and, like No.12, shows, pencilled in, the 'curved foot' to the L-shape seen in the set Nos.15-18. So these four drawings, No.11-14, are the second of the three sets? Again only perhaps. Nos.11 & 12 are inscribed 'Incorrect plans', No.13 'Plans', which again may be either a description or an assertion. And in the set Nos.15-18 there is no evidence one way or the other for the door within its oval screen. See note to Nos.15-18.

15 Plan of 2nd (altered to 1st) Story, including Kitchen & Shew Room; scale given
Insc: As above
Pen on tracing paper, on page (395 × 240)

16 Plan of 2nd floor; scale given
Insc: As above
Black & red pen with pink & yellow washes, on page (410 × 245)
See note to No.17

17 Plan of 3rd floor
Insc: As above; verso *Incorrect plans | 96 Strand | 17*
Black & red pen with pink & yellow washes, on page (435 × 235)
Nos.16 & 17 are clearly from the same set.

15-17 Prov: Vol.II, p.36

18 Plan of Fourth Floor
Insc: As above
Pen on tracing paper, on page (415 × 250)
Prov: Vol.II, p.37
The two tracings, Nos.15 & 18, may perhaps be tracings of missing drawings from the set. Be that as it may, these four drawings, Nos.15-18, have a plan characterized by a 'curved foot' to the L-shape, such as is adumbrated in Nos.11 & 12. The conclusion seems inescapable: these four drawings, Nos.15-18, are the last of the three sets. Then what of the inscription 'Incorrect plans' on No.17? And what is to be made of the duplication of the number '17' in the inscriptions?

19 Elevations to the Strand & to Beaufort Buildings; with scale
Insc: Verso *Section | light Set* (deleted) | *Incorrect Section and | perspective View of | 96 Strand | 22 (?)* & (red crayon) 36
Pen (380 × 585)
Prov: Vol.II
The scales permit identification from No.1. Quite a grand design with first and second floors joined together by giant pilasters. The ground floor windows have arched lights.

20 Elevation(s) in the Strand & in Beaufort Buildings
Insc: As above; verso *Elevation | 96 Strand | 38* & (red crayon) 64
Pen & coloured washes (430 × 560)
Prov: Vol.II, p.39
Similar to No.19 but with square-headed ground floor windows.

21 Back elevation; scale given
Insc: As above; verso 36 & (red crayon) 18
Pen within double ruled border (385 × 275)
The drawing appears to go with No.19.

22 Elevation to the Strand
Scale: 1/2 in to 1ft
Insc: (pencil) *Drawing at large | for this & the Specification (?) is Ready*; verso *Correct Elevation | 96 Strand | 28* & (red crayon) 68
Pen with some dimension in red pen (820 × 395)
Prov: Vol.II, p.41
Generally similar in design to the same elevation on No.19, but the ground floor windows have square lights, the pedimented first floor window has above it one rather than two windows and the third floor three rather than two. The inscriptions make it likely that this was the executed design.

23 Section showing the building to be divided approximately in halves, one with (from bottom to top) *Cellar & 2 storeys of Printers & (above Level of Pavement) Counting House, Shew Room & 3 storeys of Ware Room(s)*, the other with (from top to bottom) *Ware Room, Gilder, Carpenter, Stationery, Ware-house Man, Packing Room & (below Level of Pavement) Under | Packing Room & Printers*
Scale: 1/4 in to 1ft approx.
Insc: As above
Pen & coloured washes within double ruled border (475 × 330)
Prov: Vol.II, p.37

24 Ground Plan of Party Wall, with Longitudinal Section showing Chimneys in Party Wall & Mr Bannister's | front Wall; scale given
Insc: As above; verso *Incorrect Section | 37* (altered to 23) & (red crayon) 62 (?)
Black & red pen with coloured washes within double ruled border (505 × 480)
Prov: Vol.II, p.32

25 Sketch details of the decoration of the capitals of the pilasters
Insc: Verso 37 & (red crayon) 32
Pen & sepia wash over pencil (235 × 595)
Cf. No.19.

26 Sketch detail of Cornice for Door to | 96 Strand
Insc: As above & *The Old | work*
Pen & wash with some pencil, 2 pieces joined, on page (135 × 400, irregular)
Prov: Vol.II, p.24
Really, the drawing shows only the name of the shop, 'R. Ackermann', over the door. No such shop fascia appears on any of the elevations in this set.

27-40 Details of doors & windows, 3 (Nos.27, 28, 29) d. *9th Octr 26, 13th Octr 1826 & 18th Octr 1826* respectively, 2 (Nos.33, 37) with inscriptions referring to *Mr Ackermann*
Mostly pen on tracing paper, various sizes
Prov: Vol.II, pp.16, 18, 19, 21-24, 26

41-46 Details of mouldings, 1 (No.41) with an incredibly illiterate inscription *Please to Geat | thes 3 Moldr Coust* (sic) *as soon as you can & s. JBP*
All different media, half of them on tracing paper, various sizes
Prov: Vol.II, pp.17, 22, 25, 26, 42

47 Plan of ground floor showing the oval staircase & the arrangement of the Counter(s), Glass Case(s), Racks | for Portfolios in the shop with the Counting House at the back of the building towards Herberts Passage
Scale: 1/4 in to 1ft
Pen on tracing paper, on page (270 × 530)
Prov: Vol.II, p.35

48 Elevation, section & details of bookcase; scale given
Insc: *Stop & doors if ever required | & not to be done now unless wished | by Mr Hyde*; verso *Tracing of Bookcases | Drawn by Mr P - | Nov. 3rd 182. . . (?)*
Pen on tracing paper (530 × 410)
Prov: Vol.II, p.25
It has not proved possible to identify 'Mr Hyde' who was presumably a member of Ackermann's staff.

49-51 Plans, elevations, sections & details of bookcases
Mostly pen on tracing paper, various sizes
Prov: Vol.II, pp.20, 21

52 Details of Partitions all up the Building; scale given
Insc: As above
Pen on tracing paper, on page (200 × 460)
Prov: Vol.II, p.35

Rudolph A. Ackermann, print seller, is listed in the directories at No.96 Strand from 1828 until 1857. Before that his address is given as No.101 Strand, see [96]. In *CLW* under date 1826 is the entry, '1826-27. R. Ackermann, 96, Strand. Premises rebuilt, £6000.'

[96] LONDON: No.101 Strand, Westminster
Survey drawing & design for alterations to the shop front, 1816 (2):

1 Survey drawing
Plan of House No.101, with a frontage to the Strand of 21ft. 6 & stretching back in a T-shape to Herberts Passage where the frontage is 53.3
Pen on tracing paper (300 × 205), torn at top right corner
Prov: Vol.II, p.40.

Found among the drawings relating to No.96 Strand [95]. Confirmation that the drawing does indeed belong to No.101 Strand is to be found in the fact that the scale of No.2 gives a frontage to the Strand matching that inscribed here.

2 Design for alterations to the shop front
Plan & elevation of the entire premises & section of the ground floor façade only; scale given
Insc: (above the shop front) *Ackermann | Printseller &c | Repository | of | Arts | Bookseller &c & R. Ackermann Esqr | Proposed alteration of the House | 101 Strand*
s & d: J. B. Papworth | 1816
w/m: J. Whatman 1813
Pen with sepia & grey washes within pencil ruled border (630 × 455), cut along top
Prov: Vol.II, p.15

The elevation shows a standard Georgian-type façade three bays wide and four storeys high with a cornice running between third and fourth storeys and, across the top, a parapet alternately blocked and balustraded. Across the top of the shop front proper is a shallow 'pediment' bearing the royal arms, and it is the omission of these and the generally greater simplicity of this shop front that seem to make it unlikely that [102] go with this drawing. Rudolph A. Ackermann, print seller, is listed in the directories at No.101 Strand from 1803 to 1827. From 1828 he is shown at No.96 Strand (see [95]).

LONDON: No.9 Wellington Street, Westminster
See LONDON: Nos.9 & 10 Lancaster Place & No.9 Wellington Street, Westminster [83]

[97] LONDON: No.20 (later Nos.19-21) West Street, West Smithfield, City
Design for factory premises to include a house for Alexander Galloway, 1820-24, & for alterations to the premises for John A. Galloway, 1840 (56):
1-51 Design for factory premises, 1820-24
1 *Plan of old houses in West Street | Smithfield*; scale given
Pen & wash (335×470)
Prov: Vol.V, p.122
Cf. the area of the title on No.3.

2 Outline plan of the site either side of West Street & as far N as *Sharp's Alley*; scale given
Insc: As above & (pencil) *From Bunnings 5 | - plan*
Pen on tracing paper (320×190)
Prov: Vol.V
Cf. No.4.

3 *Plan | of the Premises | Situated near | West-Street | Smithfield | London* showing the *Dwelling House, Counting House, Yard & Freehold, Copyhold & Leasehold Propert(ies)* lying to the N of *West-Street* between *Black Boy Alley* on the W, *Wright's Alley* to the NE & *Wright's Buildings* to the N
Scale: 1/4in to 1ft
Insc: As above
s & d: *Frederick Wood. June. 1820*
Pen & coloured washes within double ruled border (655×525)
Prov: Vol.V, p.115
Colvin lists a F. Wood, fl.1817-39.

4 Plan of the site either side of *West Street* showing *Smithy and Boiler Shop & Smithy, Foundry, Warehouse, Office(s), Stables, Turnery, Engine | House & Fitting-up | Shop*
Scale: 1in to 15ft approx.
Insc: As above, *Leasehold from Walters | held by him from Dean & Chapter of Ely, Some rooms over the | Ground Story in the occupation | of G. | from Walters, Freehold | of Beckley & others, Leasehold . . . | of one superior Landlord | Blackborough. Tenants | Galloway | Finch, Free hold of Moreland, Freehold of the Trustees of | Wright, Purchased of Hosier & (?WP, pencil) These pencil figures | copied from plan | lent by R. H. Galloway | 29 October 1863*
Pen with blue & red washes on tracing paper, on page (390×610)
Prov: Vol.V, p.120

5 Virtually a copy of No.4, but omitting the smithy & boiler shop, i.e. the premises S of West Street
Black & red pen on tracing paper, on page (490×320)
Prov: Vol.V, p.120

6 Plan based on Nos.4 & 5
Red pen & coloured washes (305×430)
Prov: Vol.V, p.120

7 *Basement Plan* of approximately the old premises *showing the bearing's of timbers in ground floor* with *Section(s)*
Scale: 1/4in to 1ft
Insc: As above, *No.1, Cellar allotted to the | Crown Public house & Floor of Mr G.'s cellars & (in another hand) Basement plan of an | early set - not executed - | kept for what its worth*
Pen & coloured washes (335×465)
Prov: Vol.V
Cf. No.1.
B. Lillywhite, *London coffee houses*, 1963, lists only the Crown Coffee House, West Smithfield, 1660-1745.

8 *Ground Plan*
Insc: As above & labelled
Sepia pen with blue, buff & sepia washes (135×220)
See note to No.12 from which it follows that this must be the ground plan of the early, unexecuted set referred to in No.7.

9 *Plan of Principal Floor*
Insc: As above & labelled
Sepia & coloured washes (135×220)
This is the principal floor plan of the early, unexecuted set to go with that of No.11. *See note to No.12.*

10 *Plan of Chamber floor*
Insc: As above & labelled to include *Mr G.'s Bed Room, Mr J.G.'s Room, Mr T.G. & c | Bed Room & Miss G.'s Bed Room*
w/m: Smith & Allnut 1820
Sepia pen with blue, sepia & yellow washes (135×220)
This is the chamber floor plan of the early, unexecuted set to go with that of No.11. *See note to No.12.*

8-10 Prov: Vol.V, p.101

11 *No.3 Principal floor plan & No.4 Chamber floor plan*
Insc: As above, *Mr J. G.'s Room, Mrs G.'s Room, Miss G.'s Room & Mr T. G.'s Room; (?WP, pencil) 2d Set | Galloway*
Pen with yellow & pink washes (610×440)
Prov: Vol.V, p.102

12 *Elevation*
Insc: As above
Sepia pen & washes (135×220)
Prov: Vol.V, p.101
Nos.8, 9, 10 & 12 clearly go together and are no doubt parts of a single large drawing. The watermark of No.10 precludes the possibility that the drawings relate to No.69 High Holborn [81] with which they were formerly associated.

13 *Section from A to C*
Insc: As above, *Level of Public house | cellar floor, Level of Mr Galloway's Cellar floors & Iron column(s); (?WP, pencil) West St | JWP (i.e. John Woody Papworth, JBP's elder son) | 2d Set*
Pen & coloured washes within double ruled border (530×460), cut down along top edge
Prov: Vol.V, p.103
Cf. No.11.

14 *Section from D to E*
Insc: As above & *Level of the Public house Cellar floor*
Pen & coloured washes within double ruled border (525×315)
Prov: Vol.V, p.104
Formerly affixed to No.15. Cf. No.11.

15 *Section from K to L*
Insc: As above, *Mr G.'s Room flue & Mr J. G.'s Room flue; (?WP, pencil) West St | Warehouses | 2d Set | Gall((cut)*
Pen & coloured washes within double ruled border (525×360), cut down at top & RHS
Prov: Vol.V, p.104
Formerly affixed to No.14. Cf. No.11.

11-15 Scale: 1/4in to 1ft (except No.12)

16 *Sketch Plan of Wall, elevation & Section of Smithy*
Scale: 1/4in to 1ft
Insc: As above, with notes & dimensions given; verso *The Cellar Arch will spring 4 feet down from the | level fixed by Mr Galloway. All the work on the other side is well considered both | for safety & economy & it should be executed with | great care in following it & Take care of this & if it can be copied by Mr Tbacker it will | be well & Mr P. will want it on Wednesday for the additions above*
s & d: *JBP June 8 | 1821*
Sepia pen & wash (250×515)
Prov: Vol.V, p.129
Cf. No.18.

17 *Elevation of the foundry, with sections of walls*
Scale: 1/4in to 1ft
Insc: *Qy. Whether Gable or Hip Roof*
s & d: *J. B. Papworth | July 1821*
Pen & coloured washes (245×480)
Prov: Vol.V, p.129
For the identification cf. No.18.

18 *Ground Plan | of Premises situate at | West Street, Smithfield*; scale given
Insc: As above
Sepia pen with sepia & blue washes within double ruled border (495×630)
Prov: Vol.V, p.116

19 *Ground Plan | of the Premises situate in | West Street Smithfield* showing the *drains (sic)*
Scale: 1/4in to 1ft
Insc: As above, *Alexr Galloway | Engineer, Two Houses | intended to be pulled | down and rebuilt & Mr Bishop's Shed*
d: *Jany 1822*
Sepia pen & coloured washes within double ruled border (530×660)
Prov: Vol.V, p.117

20 *Elevation*
Scale: 1/4in to 1ft
Insc: As above & *Mr Papworth thinks the arches cannot be dispensed | with, as the piers are over the openings*
s: *J. B. Papworth*
Pen & coloured washes within double ruled border (410×525), cut down at top & both sides
Prov: Vol.V, p.112
Cf. No.26 not, it will be noted, No.23, which has only four iron columns.

21 *Tracing of the front | Elevation . . . of front Wall*
Insc: Verso (pen) as above
Pencil on tracing paper, on page (280×510)
Prov: Vol.V, p.108
Cf. No.20.

22 *Tracing of the | back front as built*
Insc: Verso (pen) as above
Pencil on tracing paper, on page (280×495)
Prov: Vol.V, p.110

23 *Ground Plan of Shop & Staircase between Private Entrance & Principal Office*
Scale: 1/4in to 1ft
Insc: As above & *Bishop's Premises*
s & d: *J. B. Papworth | July 1822*
Pen & coloured washes within double ruled border (430×605)
Prov: Vol.V, p.106

24 *Plan of the Ground | floor as it is built*
Insc: (pen) as above; (pencil) *Grating to get | in Beer*
Pencil on tracing paper, on page (345×525), irregular
Prov: Vol.V, p.105
Cf. No.23.

25 *Plan of front wall, first floor of shop & office*
Scale: 1/4in to 1ft
Insc: As above
Pen with orange & yellow washes (280×500)

26 *Plan of Naked flooring, first floor*; scale given
Insc: As above
d: *Sept 182 . . . (cut)*
Pen & coloured washes within double ruled border (385×530), cut down at top & both sides
Prov: Vol.V
'Naked' here is used to mean 'unfinished' in the sense that the finishes have been removed to show with clarity the structural work; the drawing shows the scantlings of the area of No.23.

27 Tracing of No.26

Insc: Verso (pen) *Plan as built*
Pencil on tracing paper (240 × 510)
Prov: Vol.V, p.108

28 Tracing of | first floor . . . (cut) | now built

Insc: Verso (pen) as above
Pencil on tracing paper, on page (345 × 525)
Prov: Vol.V, p.105

29 Second floor plan

Scale: $\frac{1}{4}$ in to 1ft
d: *Sep. 30th 1822*
Pen with pink & yellow washes (355 × 530)
Prov: Vol.V, p.109
The same area as No.23.

30 Plan, *Front Elevation* & section of the Offices

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *I think this plan | will do | (s.) AG*
d: *Aug (cut)*
Sepia & red pen with sepia & grey washes
(445 × 525), torn top left corner
Prov: Vol.V, p.121
Cf. No.19.

31 Plan of the Turnery | shewing the disposition | of the Iron columns

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
Sepia pen & wash (335 × 515)
Prov: Vol.V, p.124
Cf. No.19.

32 *Front Elevation of Turnery Building*, with section of the wall

Scale: $\frac{1}{5}$ in to 1ft
Insc: As above
Sepia pen & wash (285 × 505)
Prov: Vol.V, p.125

33 Details of construction of the Turnery

Scale: 1in to 1ft
Insc: As above
d: Verso *Feb'y, 1822*
Pen & coloured washes (495 × 330)

34 Details of the roof of the turnery

Scale: $\frac{1}{2}$ in to 1ft
Insc: (pencil) *Turnery (s.) JWP*
Sepia pen & coloured washes (125 × 490)
Prov: Vol.V, p.130

35 Details of the Cornices to the principal rooms

Insc: As above
d: *Feb'y 1823*
Pen, on page (175 × 500)
Prov: Vol.V, p.110

36 Plan of the turnery, with indications of premises farther N

Scale: $\frac{1}{4}$ in to 1ft
s & d: *JBP | 1823*
Pen with grey & sepia washes within double ruled border (470 × 530), cut down on both sides
Prov: Vol.V, p.123

37 *A plan of West Street Premises as they now | are modified*; scale given

Insc: As above, *No.3, Mr Galloway's & Mr Bishop's Premises, Stable, Brass Foundry, Turnery, Engine House, Smithy, Foundry, Office & Yard*
s: *George Phipps del.*
w/m: J. Whatman Turkey Mill 1822
Pen & coloured washes within double ruled border (655 × 505), cut down at top
Prov: Vol.V, p.118

It has not been possible to identify George Phipps. There is no mention of any Phipps in P. Eden (ed.), *Dictionary of land surveyors & local cartographers of Great Britain & Ireland 1550-1850*, pt.ii, 1976, but there is in the Drawings Collection a survey drawing of Canons (Middx) by a Josiah Phipps (fl.1800, q.v.) and that was pres. by Wyatt Papworth, 1872.

38 *Rough Plan of the Premi. . . (cut) | in West St |*

Nearly similar to the one | sent to Mr Galloway
Scale: $\frac{1}{4}$ in to 1ft
Insc: Verso, as above
d: *Verso June 1823*
Pen & coloured washes (660 × 530)
Not dissimilar from No.37.

39 Detail of iron supports to floor

Pen with blue, pink & yellow washes (140 × 365)

40 Details of Truss Girders; scale given

Insc: Verso, as above
Pen with yellow & blue washes (310 × 495)

41 Detail of Foundry Gutter (not executed)

Sepia pen with sepia & yellow washes (180 × 285)
Prov: Vol.V, p.130

42 Details of trussing; scale given

Insc: *The Brestsummer | must be . . . bolted together so as to | bind the iron work close to prevent the | twisting that all truss work has a tendency | to do*
s & d: *JBP | 3 June 1824*
Sepia pen with yellow & blue washes (215 × 175)
Prov: Vol.V, p.130

43 Section of the roof of the smithy (?)

Insc: (pencil) *not executed | (s.) JWP & (alongside a pencil sketch of another section) as executed ? | (s.) JWP*
Pen (120 × 235)
Prov: Vol.V, p.130
Affixed to No.45.

44 Section of a roof similar to No.43; scale given

Insc: (pencil) *Something like this | to (?) Smithy's part | next West St | (s.) JWP*
Pen (175 × 345, irregular)
Prov: Vol.V, p.130
Affixed to No.45.

45 Section of roof

Insc: (?WP, pencil) *Supposed roof of Part of House and Warehouse*
Pen & coloured washes (305 × 525)
Prov: Vol.V, p.130
The drawing has been used as the page of the volume and had other drawings, Nos.43 & 44, affixed to it.

46 Plan of the *Fitting up Shop* with section of the front wall

Scale: $\frac{1}{4}$ in to 1ft approx.; section $\frac{1}{2}$ in to 1ft
Insc: As above
d: *Mar. 12. 1824*
Pen with pink, blue & yellow washes (470 × 670)
Prov: Vol.V, p.126

47 *Elevation of the Fitting up | Shop*; scale given

Insc: Verso, as above
d: *March 16. 1824*
Pen within double ruled border (450 × 625)
Prov: Vol.V, p.127

48 Elevation & section of *Fitting up Shop*

Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: (JWP, pencil) as above
s: (pencil) *JWP*
Sepia pen & coloured washes (305 × 285)

49 *Ground Floor & Upper Floor plans* with elevations of *Wall next Engine House & next the Alley*; scale given

Insc: As above
Pen with yellow & sepia washes (340 × 520)
Prov: Vol.V, p.125
Cf. No.4.

50 Plan of Mr Galloway's Premises (sic) & Wright's Alley showing Proposed alteration to the alley

Insc: As above
Sepia pen & wash (195 × 625)

51 Plan & elevation of (illegible) & Stable

Scale: (JWP, pencil) *Scale seems. . . (blank) to a foot | or rather. . . (blank)*
Insc: (JWP, pencil) as above, *The chimney must be thus | worked to correspond with the directions of the building act. | A fire place less than 4 feet wide | will not answer the end proposed & The stairs will get up with- | out interfering with neighbours | light*
s: *JWP*
Pen with pink, sepia & yellow washes (285 × 280)

52-56 Design for alterations to the premises, 1840

52 Plan & elevation of the front
Pen on tracing paper, on page (215 × 445)
Prov: Vol.V, p.113
Cf. No.56.

53 *Details of Front*

Insc: As above
s & d: *JBP | May | 1840*
Pen with pink & sepia washes on tracing paper, on page (220 × 500)
Prov: Vol.V, p.114

54 *Details of Front*

Insc: As above
s & d: *JBP | June 1840*
Pen & pink wash on tracing paper, on page (365 × 480)
Prov: Vol.V, p.113

55 Plan of porch & elevations of 2 walls laid out

Scale: $\frac{1}{3}$ in to 1ft
Insc: Specification given & *Fastenings as may be directed by Mr Galloway*
s & d: *'Office' | May 1840*
Pen on tracing paper, on page (385 × 325)
Prov: Vol. V, p.114

56 Elevation & details of *Door between the | Hall & Lobby*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *7 feet 3 by 3ft 4 | is stated to | be the size of | the Door & Glass as red | lines if desired*
s & d: *JBP | 1840*
Pen on tracing paper, on page (230 × 185)
Prov: Vol.V, p.114
There are no red lines and this is presumably an office file copy.

West Street, West Smithfield, is now all but covered by Smithfield Market. Alexander Galloway, machinist and engineer, is listed in the directories at No.69 High Holborn (see [81]) from at least 1810. Then, from 1824, he appears at West Street, at No.20 in 1825 but at Nos.19-21 by 1830. The firm continues to be shown as at West Street until 1872, described variously as Alexander Galloway & Son, Galloway & Son and Galloway Bros & Co. John Alexander Galloway, civil engineer, appears in the directories from 1844 until at least 1848; he is not in the 1851 directory. See also WP, *Life*, pp.52-53.

[98] LONDON: York Water Gate & York Terrace, Westminster

Drawings made for repairs (2):

1 Measured drawing of the gate

Insc: (Plan & elevation of) *Buckingham | Water Gate at the Thames - | by Inigo Jones*, with dimensions in pencil

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

Pen & wash within double ruled border (415×280)

The York Water Gate was erected in 1626 and gave access to the gardens of the Duke of Buckingham's riverside mansion, York House. For all the great respect paid it in the past as a work of Inigo Jones, its design has in more recent years been attributed to the Duke's surveyor, Sir Balthazar Gerbier; certainly the gate was executed by Nicholas Stone. As shown here, the gate is without its heavy vermiculated rustication.

2 Plan of York Terrace approached by steps at either end & at the centre, the latter facing the York Water Gate which is itself sited on the river front & approached by a landing stage

Scale: $\frac{3}{8}$ in to 10ft approx.

Insc: Dimensions given; (?WP, pencil) *Buckingham Water Gate | Adelphi Terrace*; verso (pen) *York Terrace Plan & Mr Midgley*

w/m: J. Wha. . . 18. . . (cut off)

Pen with sepia & blue washes within ruled border (275×370)

Prov: Vol.I, p.89

This drawing should be compared with Survey of London, XVIII, *St Martin-in-the-Fields*, pt.ii, 1937, pl.28. York Terrace appears as 'Terras Walk' on Rocque's map of 1746. It ran along the river front between Villiers Street and George Street (now York Buildings). The latter ran NW to meet the Strand near the premises of G. D. Midgley, chemist and druggist, at No.49, see [94]. There is in *CLW* under date 1822 the entry, '1822-23. York Stairs Water Gate, and Terrace, Adelphi. Repairs.'

[99] MANCHESTER: Royal Manchester Institution of Fine Arts

Competition design, 1824 (9):

1 *Basement Floor Plan*

Insc: As above & labelled to include *Vaults to let, Furnace | to warm the | whole buildg & Laboratory*; (red pen) No.10

(850×535), cut along bottom edge

2 *Ground Floor Plan*, with flier showing *Theatre &c* instead of *Lecture Room & Academy of Arts &c*

Insc: As above, labelled & with some dimensions given

(855×540), cut at top & bottom

3 *Principal Floor Plan*

Insc: As above & labelled to include *Gallery | of the Theatre*, with some dimensions given

(855×540), cut at top & bottom

The plan goes with No.2 as altered by the flier.

4 *Entrance Front Elevation* towards *Nicholas Street*, with portico

Insc: As above (in the frieze) *The Royal Manchester Institution*

(520×740)

5 *Entrance Front Elevation | without the Portico*

Insc: As above & (in the frieze) *The Royal Manchester Institution*

(510×740)

The portico is replaced by giant pilasters carrying a pediment.

6 *West | Back Front Elevation* towards *Bond Street* [Fig.29]

Insc: As above & (in the frieze) *The Royal Manchester Institution*

(520×735)

7 *North Side Elevation* towards *Moseley (sic) Street*

[Fig.30]

(540×860), cut down at either side

8 *Longitudinal Section | from East to West* [Fig.32]

Black & red pen with sepia wash within double ruled border (540×855), cut down at either side

9 *Transverse Section | from South to North* [Fig.31]

(520×750)

4-9 Insc: (red pen) *No.1, No.2, No.4, No.3, No.7 & No.8* respectively

1-9 Scale: $\frac{3}{16}$ in to 1ft

Insc: As above & labelled

s: (red pen, pseudonym) *Graphidis Scientia*, except No.2;

No.4 has the same in pencil in the hand of ?WP

w/m: Parts of Whatman &/or Smith & Allnutt, only No.3 with 1822

Pen & wash within double ruled border, except No.8

All the drawings are backed and it may be that some of the watermarks belong to the backings rather than to the drawings; it certainly explains why some of the drawings have two different watermarks.

The building of the Royal Manchester Institution of Fine Arts was the subject of a limited competition in which, besides JBP, the entrants were Charles Barry, John Foster of Liverpool, Francis Goodwin and Lewis Wyatt. Although Barry and Goodwin were already known in Manchester and although Barry had more to do with the preliminaries to the competition than would now be considered proper, there is no reason to suppose that the competition was not organized in a way at least as fair as was usual in the early C19. At any rate, there were no complaints - except from JBP who, when at the request of Barry and Goodwin extra time was given for the completion of the designs (which had originally to be lodged by 20 November 1824), wrote on 18 November pointing out to the Secretary of the Building Committee that he (JBP) had already informed him that his design was ready. The competition was won by Barry, whose design was executed between 1827 and 1829. The building (which was completed in all essentials by 1835) now houses the Manchester City Art Gallery. See M. Whiffen, *The Architecture of Sir Charles Barry in Manchester and neighbourhood*, 1950, pp.7-14.

NORTHALLERTON (Yorks): Prison

See Design for a prison [101]

[100] NT SEVENOAKS (Kent): Almshouses

Design for a block of 10 almshouses, 5 either side of a central hall with 3 light window & crow-stepped gable, minimum Gothic in style

Plan of the ground floor & of 1 side of the upper storey, elevation with the façade of the central hall unfinished & section

Insc: (?WP, pencil) *Almshouses for Mr Hogg near Seven Oaks | Never Built*

Pen with sepia & pink washes (350×515)

Prov: Vol.I, p.120

This design was formerly dated between 1806 and 1813 on the strength, presumably, of an entry in *CLW* under date 1806, 'Dec. 18. Thos. Hogg; seems to be the first letter between them. Died 5th May, 1813'. The land tax records for Sevenoaks do not show a Mr Hogg as owning or occupying property there during those years, nor does the general digest of charities for Kent show any bequest then of almshouses by one of that name. WP, *Life*, p.21, calls a Thomas Hogg 'an eminent surveyor', and a Thomas Hogg of

Great Russell Street, London, does sign a memorandum in connection with the Crown and Sceptre Tavern [79], see note to that entry. So perhaps these almshouses (which certainly were never built at or near Sevenoaks either to this or any other design) were, if Mr Hogg is indeed to be associated with Thomas Hogg, the surveyor, not a bequest of Hogg himself but that of another person for whom Hogg was acting in his professional capacity. It may perhaps be worth noting incidentally that, besides of course St Julians at nearby Underiver [222], there are at Sevenoaks Lady Boswell's charity schools. Five drawings for them are in the RIBA Drawings Collection; they are dated between 1817 and 1818 and by C. R. Cockerell, who was one of the donors of the silver ink-stand presented to JBP on his retirement in January 1847, see Cockerell, C. R.

[101] Design for a prison

Sketch plan of a building consisting of 2 cross-shaped blocks linked by a central *Hall-Kitchen-Infirmiry* block & a roughly sketched elevation of the building within its enclosing wall, only the central block visible through & above the entrance railings [Fig.36]

Scale: $\frac{5}{16}$ in to 10ft approx.

Insc: As above, *Design for a County Prison & labelled*, e.g. (one cross block) *Men* totalling 75 (the other) *Women* totalling 75

s: J. B. Papworth

Pen (elevation, pencil) & sepia washes (470×635)

Prov: Vol.I, p.439

In *CLW* under date 1817 is an entry, 'Exeter. Debtor's [sic] prison, gaol, and house of correction, to contain 60 persons. Competition' and it is presumably on that account that the drawing was formerly catalogued under Exeter and dated 1817. But the county jail there had been built in 1790-94, reputedly by William Blackburn, and the county house of correction in 1807-10 from the designs of George Money Penny. The description of the latter in J. Britton & E. W. Brayley, *Devonshire and Cornwall illustrated*, 1832, p.86, as 'constructed upon an extensive scale and including six distinct masses of building, surrounded by a strong wall' makes it perhaps not impossible for this drawing to be associated with the building, and it may be that JBP was consulted at some stage. On the other hand, the accommodation provided for in this drawing seems to exceed sixty persons and WP, *Life*, p.118, says that the drawings for the Exeter competition 'have been preserved and exhibit [JBP's] careful study of design, proportion, and tinting though only in Indian Ink', and that seems certainly to preclude this drawing from being one for Exeter. Another possibility is provided by a second entry in *CLW*, under date 1815, 'Northallerton Lunatic Asylum. £25,000. Competition.' But not only does the drawing again seem to provide more accommodation than was asked for in the competition terms but also WP, *Life*, p.118, says that 'no drawings remain'. Certain it is that the scheme for an asylum in Northallerton came to nothing. Certain it is, too, that the proposed plan well fits a date of about 1805-20. Prisons of this sort, based on the intended surveillance of both inmates and warders from central lodges, were started in the 1780s and continued to be built until the 1830s. They had a classification scheme and prisoners were kept in different wards and exercised in their own yards, but no real attempt was made to keep each prisoner separate. The Society for the Improvement of Prison Discipline published books in 1820 and 1826 with quite a few plans of actual and model prisons, but none of them corresponds to the plan in this drawing.

[102] Alternative designs for a shop front (2):

1 Design A for a front with broad pilasters at 1st floor level
Elevation
Pen with sepia & purple washes (310×205)

2 Design B for a front with a frieze on brackets across the 1st floor windows

Elevation
Pen with sepia washes (305×210)
Verso: Rough sketch of shop interior (?)
Pencil

Above the shop windows there are indications in pencil on No.1 and in pen on No.2 of the name of the business &c. They are all illegible, though it is just possible that the date (of foundation?) 1767 appears in No.1. The elevation shows in both these drawings a standard Georgian-type façade three bays wide and four storeys high just as does that for No.101 Strand, see [96]. It seems unlikely, however, that the drawings should be associated with JBP's proposed alterations to Ackermann's shop. For one thing, these two elevations are decidedly more elaborate with their specially treated first floors and the decorative ironwork beneath the shop front windows. And there is no indication of the royal arms.

III Business, professional and public buildings, 1827-43

[103] ALEXANDRIA (Egypt): Railway station
Design for a building on a high rusticated podium & with a Doric portico
Elevations, apparently unfinished
Insc: *Railway Station at Alexandria | for Messrs Galloway*
Pen on tracing paper, on page (395×590)
Prov: Vol.II, p.143

According to WP, *Life*, p.77, Alexander Galloway's eldest son, John Alexander 'wrote shortly after [1835] for a design for the Railway Station then about to be erected at Alexandria'. John's brother, Thomas, was an engineer in the service of Mohamed Ali, viceroy of Egypt, and had been charged with building a railway line between Alexandria and Suez to improve communications between Europe and India by doing away with the old camel journey from Port Said to Suez. Galloway died in 1836 (see Alexandria [1] and Kensal Green cemetery [28]) and for a variety of reasons nothing came of the scheme. The railway system in Egypt was eventually commenced in September 1851 with the construction of the Alexandria-Cairo line under the pasha Abbas I. The first railway station at Alexandria was constructed at Gabbary in 1854. The existing station at Alexandria dates from 1876, though it was remodelled in the 1920s according to a plan prepared in 1913 and held up owing to the First World War.

[104] FONTHILL BISHOP (Wilts): School
Preliminary designs & design (4):

1 Sketch plan of a school with end, back & part front elevations & section & rough pencil sketch of the front elevation with clock turret

Insc: (on end elevation) *School Fonthill Bishop; (on tracing paper stuck over the pencil sketch) The School Room is designed to have a parochial | character; as the site is proposed to be the Green, near | the Church, it will combine with its style, in | perhaps a sufficient degree. As the spot is at | the junction of crossing roads, it will be an object | seen on every face: perhaps if the corners of | the building be placed to the Cardinal points | or near to them it will become more picturesquely | ornamental, than in any other way, and it is desirable that the sun in its course should visit every | face of the building for the benefit of warmth and | ventilation*

Pen & pencil with watercolour (465×545, L-shaped)
With its red brick and stone dressings and – possibly – clock turret reminiscent of the 'Wedding Cake' of New Court, St John's College, Cambridge, this is decidedly the grandest of the Fonthill school designs.

2 Plan of a school with elevations of the front & 1 end; scale given

Pen on tracing paper, on page (290×370)
In a minimum Gothic style. There is nothing other than the provenance to associate this drawing with Fonthill Bishop.

3 Sketch plan of a school for 40 Boys | 40 Girls; scale given

Insc: As above & *To preserve intire the park wall . . . it is desirable – first | as not interfering with the entirety of the estate & boundary & next | as the park wall cannot be depended on | both as regards its stability or the sufficiency of its foundation – therefore | it is proposed that the building shall be placed as close as possible to the wall | . . . The present Drying House will make a dwelling . . . for Master & Misses with a Parlor . . . a Kitchen &c & two School rooms . . . placed at each end of the dwelling house – to these rooms it is proposed to append | lean to's against the park wall as a shelter for the entrance doorways in bad | weather & The Children could not leave without observation of the Master or Mistress. | The upper floor of the Dwelling would make a Bedroom and small room for a Child | or two a store room & a room for Drying Cloaths . . . If there are two single persons as Master & Mtrs Each would have a | Living room –*

being Kitchen & parlor each a bedroom & a small room for | Stores of Books, slates, boxes &c . . . it is proposed that all the Chimnies & stues should be in | the internal walls so that the heat from them shall benefit the house & with reflections on the problems involved in educating the peasantry with references to the object being to lead girls out of that state of indolent & dirty apathy that Miss Hamilton & Miss Edgworth | so justly regret as having too common an existence with the poor where the observant eye of their Superiors are (sic) not | upon them.

Pen on 2 sheets (190×230)

4 Plan of *Fonthill School*, with elevations of the front & 1 end & details of the windows; scale given

Insc: As above with specifications & *This plan is on as economic principle as may be desirable & to admit of subdivision | at any time & with a reference to Present Wall*

s & d: JBP | Nov. 1838

Sepia pen on tracing paper, on page (245×375)

It is not only the plan that is 'on as economic principle as may be desirable': the whole thing is mean and in the barest minimum Gothic. The plan is in general of the type advocated in No.3 but without the central dwelling house.

1-4 Prov: Vol.VI

There is no mention of this project in either *CLW* or *WP, Life*. The school building still survives, its design essentially in accord with No.4. Kelly's Post Office directory for 1848 says that the school house was built about seven years previously by voluntary contributions. It was then a free school endowed with £10 per year for the instruction of sixteen poor children left by one Elijah (or Abijah) Clark, an agricultural labourer. For work done for James Morrison (about the same time) at Fonthill see [264].

[105] LONDON: No.27 Albermarle Street, Westminster
Design for shop & factory, 1837 & 1839 (4):

1 *Ground Floor & First Floor* plans

Insc: As above, *Messrs E. & W. Snell | Albermarle Street*, labelled & with dimensions given
Pen on tracing paper, on page (475×580)

2 Elevation of street façade showing, on the ground floor, an almost entirely glazed area between doorways flanked by Doric columns & surmounted by the royal arms &, above, outer paired giant pilasters carrying an entablature within which the words *Cabinet Manufactory* & above which an attic storey with balustrade

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

Insc: As above

Pen on tracing paper, on page (370×305)

3 Section of the building without the *Cellars under*

Insc: As above, *Messrs Snell | Albermarle* (sic) *St*, labelled & with dimensions given
d: *Sep. 1837*

Pen on tracing paper, on page (335×260)

4 Plan & laid out elevations of the walls of manufactory (apparently on the top floor)

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

Insc: *Messrs Snell | Albermarle Street*, *This drawing to be returned & (pencil) no External Wood | work – | see Building Act; verso (?WP, pencil, faint) Messrs Snell | new Alterations | 1839*

s & d: JBP | April 1839

Pen with sepia, blue & yellow washes within double ruled border (440×550)

1-4 Prov: Vol.IX

Edward & William Snell is listed in the directories under No.27 Albemarle Street from 1823 to 1875. The firm was upholsterers and later also cabinet-makers and house agents. *See also* Grosvenor Basin [113] and No.1 Belgrave Road [163] for other work done by JBP for the Snells.

[106] LONDON: No.26 Cheapside, City
Design for a shop, 1834 (3):

1 Half-plan & half-elevation of the shop front with the royal arms in the frieze below the pediment & with an alternative window arrangement or, perhaps more likely, an indication of the window shutters in the closed position

Insc: (in the frieze) *Clementi & and Co.* & (on the pilaster) 26

Pen & coloured washes (240×145)

Prov: Vol.I, p.287

To the same scale as No.2.

2 Half-plan & half-elevation of the shop front as in No.1 except that the royal arms are above the pediment

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

Insc: (in the frieze) (Musical?) *Instrument | (War?)ehouse, Clementi | and Co & Messrs Collard & Co | Cheapside*

d: 1834

Pen on tracing paper, on page (310×175)

Prov: Vol.I, p.290

Virtually a tracing of No.1.

3 Plan, elevations of the long side walls & elevations of the *Proposed Inside of Warehouse next Cheapside*

(to go with Nos. 1& 2) & of the *Present Inside* (with Gothic fenestration) & *Proposed Inside & Proposed Outside* of the other end of the shop, laid out

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

Insc: As above & *Messrs Collard & Co. | Cheapside, & with a few dimensions given*

s & d: 'Office' 1834

Pen & coloured washes within double ruled border (460×635)

Prov: Vol.I, p.259

The plan shows a circular skylight about half-way along the length of the shop, but the plan has been roughly altered in red brush to show instead a transversely-placed elongated octagonal skylight.

The records and documents of Clementi's and Collard's were destroyed in 1964 in a fire in the New Bond Street premises of Chappel & Co. Ltd, the successor company. Muzio Clementi, who joined Frederick William Collard in the manufacture of forte pianos in the late C18, died in 1832. Of this shop front and that of Messrs Sewell & Cross at Nos.46-47 Frith Street (*see* [110]) WP, *Life*, p.69, records that in reply to a friend who had asked him 'What Order did your father use?' he answered 'None, their design is his own.'

[107] LONDON: No.10 Coleman Street, City

Design for window surrounds, 1833

Elevation of 1 each of *Four | Windows | to one pair | and reveals & of Four | Windows | to 2 pair | and reveals* with details of *Cornice & Architrave &c*

Insc: As above, *Mr Papworth's comp(liment)s & will be glad | to have tomorrow morning an estimate of the Dressings as | here shewn &c, To the Successors of Mr Palmer or Mr Robson | Abchurch Lane City, The work is to be done | for Thos Wyatt Esqr | Holborn Bridge & Thomas Wyatt Esqr | 10 Coleman Street | City*

s & d: JBP | Ma (crossed out) 3rd June 1833

Sepia pen with sepia & blue washes (450×330)

Prov: Vol.IX

The 1830 directory lists Palmer & Son, plasterers to His Majesty, at No.17 Abchurch Lane and St John's Church Yard, Westminster, but the 1831 directory lists at that address Robson & Estall, plasterers to His Majesty.

There is an entry in *CLW* under date 1833, 'Thos. Wyatt, 10, Coleman Street', but the only Wyatt shown in the directories in that street about 1833 is a Robert B. & C. Wyatt, curriers and leather cutters – and the address is given as No.77 not No.10. So perhaps it is that this work (which is not mentioned in WP, *Life*) is not for No.10 Coleman Street at all. The drawing was formerly associated with a London warehouse [127].

[108] LONDON: No.43 Fleet Street, City

Design for a shop for Joseph Butterworth, 1827-28 (14):

1 Plan & 2 internal elevations of the oval principal room, laid out

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

Insc: *Wilkinsons Doorway*; verso (pencil) *Mr Butterworth*

Pen & coloured washes within double ruled border (415×470)

2 Plan showing the roof scantlings & longitudinal section of the oval room; scale given

Insc: verso *J. Butterworth Esqr*

w/m: I & E G 1825

Pen with yellow, pink & grey washes, on page (475×290)

3 Elevation of the shop front with a door at either end of the façade

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

w/m: Smith & Allnutt 1818

Sepia pen & wash (250×400)

4 Elevation of the shop front in the same style as No.3 but with a single central doorway

Sepia pen & wash, on page (260×340)

5 Elevation of the shop front itself (with a single central doorway & the shop windows above blank depressed arches, i.e. another design) showing also another window on the LHS & another door on the RHS

Sepia pen & wash within double ruled border

On page (210×470), cut down at bottom

6 Plan, elevation & section of the shop front itself (closest to No.4), with part of another window on the LHS & another door on the RHS; scale given

Pen on tracing paper (420×520)

7 Plan of the *Lobby*

Insc: As above & *Mr Butterworth*

d: *Octr 19... 1827*

Pen on tracing paper (150×185)

8 Plan of the lobby (*see* No.7) & an adjoining room with, laid out, elevations of the walls

Insc: (pencil) *Butterworth*

Pen (635×495)

Affixed to the drawing is that immediately following.

9 Elevation of a doorway with balustraded wall alongside it, an alternative to one of the doors shown in No.8

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

Pen on tracing paper (240×185), torn top right corner

Affixed to No.8.

10 Elevations of the same windows, it seems, as in No.11, one with single pilasters; scale given

Pen (660×360)

Affixed to the drawing is that immediately following.

11 Elevations of windows, one with coupled pilasters

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

Insc: *No.2*

Pen on tracing paper (185×110)

Affixed to No.10.

12 Details of the interior of the oval room (*cf.* No.1); scale given

Pen & coloured washes (370×505)

13 Plan & elevation of a set of drawers within an alcove (of the oval room?)

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

d: *Feb'y 1828*

Pen on tracing paper, on page (290×225)

14 Plan & Section of *South Coach House* with plan & Section of *North Coach House* & the adjoining *Butler's | Pantry*

Insc: As above

d: *January 26th 1828*

Pen & red wash on tracing paper, on page (370×340)

1-14 Prov: Vol.III

Joseph Butterworth & Son, law booksellers, of No.43 Fleet Street, is listed in the 1829 directories.

[109] LONDON: Nos.103-107 Fore Street, City

Design for alterations to the premises including warehouses for James Morrison & Co., 1828-41, & a house for J. Dillon, 1828-31 (45):

1-34 James Morrison & Co.'s premises, Nos.103-105

1 *General Plan of Premises of Messrs Morrison & Co*

(*No.103, No.104, No.105, No.106 & No.107 Fore St*

stretching back between *Green Dragon Court* & the

premises of *Woolcott & Co* as far as property occupied

by *Holt*), with, backing on to the site, the original

premises in *Grub St*; scale given

Insc: As above, with compass points

s: 'Office'

Pen & coloured washes with pencil & red wash

alterations within double ruled border (630×460)

For the red wash alterations *cf.* No.42. The directories

list a John Woolcott & Son, carriers, at No.112 Fore

Street between 1825 and 1832.

2 Plan of the façade & *Rough Sketch of Proposed Shop Front* showing a symmetrically arranged ground floor

& the unaltered upper floors; one door is marked

Mr Morrison's Entrance (Nos.103-105), another

Mr Dillon's Entrance (Nos.106-107) & a flier suggests

a refacing of the upper floors of Mr Dillon's

premises to match those of No.104 & so produce a

certain symmetry in the upper floors

Insc: As above

s: 'Office'

Pen & coloured washes within double ruled border

(495×635, flier 205×185)

A design, as the title suggests, for the shop fronts

only. For the balustrade pencilled in over No.105

see No.14. Mr Dillon, John Dillon, was a partner in

the firm, 'lover of art and friend of Macready, the

tragedian', according to WP, *Life*, p.58.

3 Plan of the façade & *Rough Sketch of the Fore Street Shop front design*

Insc: As above & *This supposes that all above the Shop*

is left | as at present

Black & red pen with sepia washes & amendments

in pen within double ruled border (490×645).

Again, as the title suggests, a design for the shop

fronts only – this time without a central pediment but

a little grander none the less.

2-3 Scale: $\frac{1}{4}$ in to 1ft

4 *Rough Sketch preparatory to making a | correct design*

of a New front in | Fore Street

Insc: As above & *This supposes that the entire fronts of*

all the Houses are | taken down & rebuilt as one Erection

Black & red pen with sepia washes within double ruled

border (420×620)

Essentially a reworking of No.3 but yet grander

with the pedimented first floor windows.

5 Details of a threefaced Clock

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

Insc: As above, with references to the clockmaker; verso, sent by post from *Gi Russel* (sic) *St* to Mr T. Burton | Builder | Crispin Street | Spitalfields
 Sepia pen & wash (445 × 290)

3-5 s & d: J. B. Papworth | 1828 or very similar

6 Detail of clock face & bracket

Sepia pen & wash (310 × 265)

7 Section showing the Bridge across the Hosiery Warehouse & details of the bridge

Scale: (details) FS

Insc: As above & Bridge as to be | executed but Mr Hopkins | will mark the height & Situation
 s: JDH (i.e. J. D. Hopkins, JBP's pupil)
 Sepia & red pen with coloured washes (525 × 265)
 Pricked for transfer. The 'bridge' may be that of No.8 or perhaps even that of No.9.

8 Detail of Bracket under Bridge in Glove Wareb(ouse)

Insc: As above

s & d: JDH | 5th Feby 1829

Sepia & red pen with sepia & yellow washes (530 × 265)

9 Section from A to B

Insc: As above, with specifications & references to bridge, Skylights as those in | Warehouse No.107 & Trussed Girder | Ceiling of 106 & 105

s & d: From the Office of Mr J. B. Papworth | Archt | Octr 1829

Pen & coloured washes within double ruled border (650 × 505), cut down at top & RHS

10 Section from C to D & from E to F

Insc: As above, with specifications in pencil

d: Octr 1829

Black, red & blue pen within double ruled border (450 × 630)

Similar to No.11.

11 Section from D to C & from E to F

Insc: As above, with specifications & references to (section D to C) Skylights as the last new | warehouse No.102 & (section E to F) Present column | in No.105
 s: 'Office'

Black, red & blue pen with coloured washes within double ruled border (445 × 635)

Similar to No.10.

9-11 Scale: $\frac{1}{2}$ in to 1ft approx.

For a manuscript perhaps relating to these drawings see Appendix B.

12 Section shewing West Side of Warehouse; scale given

Insc: As above

s: JW (i.e. Samuel West, JBP's pupil)

Pen & coloured washes within double ruled border (315 × 1115), cut down at top, bottom & RHS

13 Plan & elevation of the shop fronts at ground level

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

Insc: Specifications given & (1 house) to be | omitted & (1 door) Present Door | Mr Crow

s & d: JW | Novr 2, 1829

Black & red pen with coloured washes on tracing paper, 3 pieces joined (310 × 1160)

The elevation corresponds most closely (though not exactly) with No.2. Crow was one of the junior partners in the firm.

14 Detail of top floor, Cornice & balustrade over No.105

Insc: As above

d: November 1829

Sepia & red pen (200 × 280, irregular at bottom edge)
 Cf. the pencil indications of the cornice on No.2.

15 Plan & Transverse & Longitudinal Section(s) of Skylights | over Hosiery & over Haberdashery Warehouse(s)

Scale: 1in to 1ft

Insc: As above

s & d: 'Office' | Novr 1829

Sepia pen with sepia, blue & yellow washes within double ruled border (525 × 365), cut down at LHS & RHS

16 Part-plan & part-section of a skylight

Scale: 1in to 1ft

s & d: JDH | Decr 1829

Sepia pen & coloured washes (495 × 310)

17 A section with Skylights & Iron Column(s)

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

Insc: As above, with specifications

s: From the office of | Mr J. B. Papworth Archt

Pen & coloured washes within double ruled border (325 × 505), cut down at LHS

18 Details of Moldings round Skylights

Insc: As above & Mr Burton to take his own | dimensions that these moldings | may fit the several parts intended

Sepia pen with yellow, sepia & blue washes

(405 × 645)

19 Half-plan & section of Circular Panel & flower | for Nos 104, 106 & 107

Insc: As above

s: JDH | Decr 1829

Sepia pen with sepia, orange & blue washes (445 × 615)

Attached to the drawing (which is pricked for transfer) is that next following.

20 Elevation of cornice to No.105

s: JDH

Sepia pen (430 × 260, L-shaped)

Attached to the previous drawing.

21 Part of Detail of Shop front

Insc: As above

s & d: JW | Decr 1829

Sepia pen with sepia & yellow washes (330 × 525)

22 Sketch details of Beam(s)

Insc: As above

Sepia pen & coloured washes (285 × 480), torn bottom right corner

23 Plan, elevation & details of staircase

Insc: Mr Burton will be so good | as to work from his own dimensions

s & d: JDH | 2d January 1830

Sepia pen with yellow, sepia & brown washes (985 × 200)

24 Elevation of Balluster (sic) for Staircase | to New Warehouse

Insc: As above, Supposed length of balluster & No.2 of these (balusters) to | each Step

s & d: (J, cut) DH | 5th Jany 1830

Sepia pen & wash (500 × 610, irregular)

25 Details of Bracket under Springing | of Arches in Glove | Warehouse

Insc: As above; verso, sent by post from *Gi Russel St* to Mr Thos Burton | Builder | Crispin St | Spitalfields (sic)

s & d: JDH | 6th Feby 1830

Sepia pen & washes (825 × 535)

26 Plans & elevation of Pillar for Gas Tube on the large Newel of Grand Staircase

Insc: As above, To be made of Deal & grained light Oak colour & to be made hollow so as (to, omitted) | admit the Gas Tube | to pass properly through | the Centre

s & d: 'Office' | 29th March 1830

Black & red pen with sepia & yellow washes, 2 pieces joined, on page (175 × 475)

27 Front & Side Elevation(s) & detail of Bracket of Clock in Glove Warehouse

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

Insc: As above

s & d: 'Office' | March 1830

Sepia pen & wash (655 × 525), with picce cut out of it towards the top

Not connected, it seems, with the clocks shown in either No.5 or No.17.

28 Plan of No.4 Dining Tables & details of Cast Iron legs to be screwed firmly to the floor

Scale: (details) FS

Insc: As above

s & d: JDH | Sept 1830

Sepia pen with blue, yellow & sepia washes, on page (415 × 365, L-shaped)

29 Plan, elevations & details of Hose Counter & elevation & details of Drawers at end of Hose Warehouse

Scale: 1in to 1ft

Insc: As above & Inch & quarter Mahogany Top (for counter & drawers)

Sepia & red pen with coloured washes (385 × 310)

30 Section showing a ramp from basement to ground floor

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

d: 1834

Black & red pen on tracing paper, on page (475 × 575)

Cf. No.31.

31 Two sections, one of 5 bays, one of 3 bays & with a ramp from basement to ground floor; scale given

Pen & coloured washes within double ruled border (650 × 505)

Verso: Details of footings of iron columns

Pencil

32 Sketch detail of stair baluster

Insc: Verso General business

Sepia pen over pencil, on page (280 × 380)

Formerly attached to No.43. A decidedly longer baluster than that shown in Nos.43 & 44 and to an essentially different design; again, apparently nothing to do with No.24.

33 Elevation & details of a door & its case

Scale: 1in to 1ft, FS

Insc: (door) James Morrison | and | Son; verso Mr P. was at home this | morning expecting to see | Mr Henry

Burton - & to | explain the drawing - | He sends it to prevent delay | as Mr P. will not be at home | tomorrow | Monday April 1841 & sent by post (date stamp illegible) to Mr Burton | Builder | Aldersgate Street

s & d: John B. Papworth Archt | April 1841

Sepia pen & washes (335 × 420)

Mr Thomas Burton, builder, of No.151 Aldersgate Street, is shown in the directories for 1840 and 1842. In 1843 and 1846 the firm is listed as Thomas Burton & Sons at the same address. Henry Burton, builder, first appears in 1848 - at Nos. 151 & 152.

34-45 J. Dillon's house, Nos.106-107

34 Plan, Elevation in Passage & Section through Centre of a projecting window to receive a few plants so designed that the whole may | be made & painted & put up at once & thus the house only annoyed | by one (?) coat of painting.

Scale: 1in to 1ft

Insc: As above & Flower Stand | J. Dillon Esqre

d: Sept 1828

Pen on tracing paper, on page (425 × 240)

35 *Basement, Ground, One pair & 2 pair plan(s) of No.106 & No.107 Fore St*

Insc: As above & (against No.106) *Mr Dillon's private Entrance* & (red pen) suggestions for alterations, e.g. *Halve this closet between the 2 rooms & For the Attic (of which there is no plan) | we suggest that the two left hand rooms be | thrown into one with one Door for children's | play room &c*
s & d: 'Office' | Oct 1829
Pen (390×310)

36 Elevation of both sides of the *Door from Drawing | Room into library & details of Cornice for Drawing Room*
s & d: JDH | 11th March 1830
Sepia pen with yellow & sepia washes (595×470)

37 Elevation & details of *Shutter frame for | Drawing Room Window*

Insc: As above
s & d: JDH | March 1830
Pen with yellow, sepia & blue washes (475×600)

36-37 Scale: 1in to 1ft, FS

38 Details of *China Closet front | In Dining Room & of Front to inclose apparatus to | Washing basin in Chamber & Dressing Room*

Scale: $\frac{3}{4}$ in to 1ft
Insc: As above
s & d: *From the office of Mr J. B. Papworth | April 1830*
Pen on tracing paper, on page (300×260, L-shaped)

39 *Plan of Lantern | Light & detail; scale given*

Insc: As above
d: 1834
Pen on tracing paper, on page (475×600)

40 Sketch detail of stair baluster

Sepia pen & wash over pencil (255×195, a piece 30×160 cut out)

41 Elevation with *Section of stair baluster*

Insc: As above, *This may not be the proper height | but it must be made to suit the | work & The edge must in all parts | be humoured to suit | Let Mr P see the pattern | before Casting*
s & d: JBP | 1834
Sepia pen & wash (505×310)
Formerly attached to No.43 and apparently nothing to do with No.24. The design is essentially the same as that of No.40.

42 *First Floor, Second Floor & Third Floor Plans of Mr Dillon's House Fore St | shewing the Alterations;*

scale given
Insc: As above
s & d: 'Office' | February 1835
Pen & coloured washes within double ruled border (505×310)
The first floor plan tallies well with the red wash alterations indicated on Nos.105-107 Fore Street on No.1.

43 Details of a *16 sided Skylight | to be as large as can be made | between the present tie beams | in bays No.3 & No.6 as shewn in the plan above*

Pen on tracing paper, on page (250×190)
Formerly part of the same page as No.41 and so, presumably, relating to the Dillon premises.

44 *Plan of Library, with the elevations of the 4 walls laid out*

Insc: As above & (pencil) with alterations shown
s: 'Office'
Sepia pen & coloured washes (575×475)

45 Front & side elevations of a sideboard; scale given

Insc: (?WP, pencil) *J. Dillon Esqr*
Pen on tracing paper, on page (280×380)

1-45 Prov: Vol.VI

On James Morrison *see* Basildon Park [259]. For adjoining premises and their complex building development along with these Fore Street premises (which neither set of drawings makes very clear) *see* No.31 Milton Street [89].

[110] LONDON: Nos.46-47 Frith Street, Westminster
Design for shop interior (3):

1 Plan, elevation of the wall showing it with & without shelving between its Ionic columns & section through the shelving

Scale: $\frac{1}{2}$ in to 1ft
Insc: *Messrs Sewell and Cro... (cut) | Frith Street (sic)*
s: 'Office' (partly cut)
w/m: 1827
Pen with sepia & pink washes (270×420)
Prov: Vol.I, p.280

2 *Plan & (e, cut) levation of Column alongside Entrance to Compton Street shop, with Section shewing | the termination of | Fret behind³ 4 Colu... (cut)*

Insc: As above, labelled & with some dimensions given
Pen & sepia wash (420×180)
Verso: Details of the *Soffit next Compton St*
Insc: As above
Pen & blue-black wash
Prov: Vol.I, p.276
'Compton Street' is Old Compton Street.

3 Transverse section through the room shown in No.1 & through what is presumably the entrance into it from Old Compton Street

Scale: $\frac{1}{2}$ in to 1ft
Insc: Some dimensions given; (?WP, pencil) *Jones Esq* deleted & *Sewell & Cross* substituted

s: 'Office' (partly cut)
Pen & sepia wash (270×305)
Prov: Vol.I, p.261
In 1829 Nos.46 & 47 Frith Street were taken by Sewell & Cross, silk mercers and upholsterers, for whom JBP designed a shop front and the above interior in 1832. At that time Sewell & Cross's premises also had entrances at Nos.40 & 42 (then Nos.45 & 44) Old Compton Street. *See* Survey of London, XXXIII, *St Anne, Sobo*, 1966, p.162, and note to No.26 Cheapside [106].

[111] LONDON: Gray's Inn Road (St Pancras), Camden
Designs for workshops for G. & T. Seddon, 1830, & for additions, 1836 (35):

1 Plan of the *main Central building* & of one of the wings & *Transverse Section through the main Central building*, with details

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ft
Insc: As above
Pen & coloured washes within double ruled border (460×530), cut down at bottom on both sides

According to a lithograph filed with the drawings, the factory took the form of a large rectangle with a 'main central building' dividing the rectangle into two courtyards with the more grandly functional buildings in the first courtyard entered through a gateway surmounted by a parapet with the name 'Seddon' in a panel (*see* No.27).

2 *Upper Plan of Factory* (to go with No.1) & *Elevation of the courtyard side of one of the wings; scale given*

Insc: As above
s: 'Office'
Pen & coloured washes within double ruled border (455×575)

3 *One pair plan & details of the Roof, to go with No.1; scale given*

Insc: As above
Black & red pen & coloured washes within double ruled border (465×630)

4 Elevation of the front of the 'main central building'; scale given

Pen & coloured washes within double ruled border (170×460), cut down at top
Seen through the gateway is – in perspective! – a glimpse of the entrance into the second courtyard at the back. The elevation itself differs from those seen in Nos.5 & 7 and has, too, lightly sketched in, a suggestion of an altered roofline.

5 Elevation of the outside of the wing seen in No.2 (different from the same elevation in No.6), with elevations of both the front & the back of the 'main central building' (both different from those same elevations in Nos.4 & 7 and No.8 respectively)

Pen & coloured washes (470×615)
Both elevations of the 'main central building' are here shown raised in height by a storey sketched in roughly in pencil – cf. No.7.

6 Elevations of both the courtyard side & the outside of the wing seen in No.2; scale given [Fig.33]

Pen & coloured washes within double ruled border (450×610)
Reprd: N. Taylor, *Monuments of commerce*, 1968, pl.13 (elevation of courtyard side only)
The courtyard side elevation differs from that shown in No.2 only in details, the outside elevation from that shown in No.6 more decidedly.

7 Elevation of the front of the 'main central building' with a 3 storeyed centre section

Pen & coloured washes (200×525)
The draughtsmanship and colouring make it probable that this and the next drawing are part of the set of which No.6 is the only remaining complete drawing.

8 Elevation of the back of the 'main central building' to match No.7

Pen & coloured washes (205×520, irregular)
See note to No.7.

9 *Plan & Longitudinal & Transverse Section(s) of Sawpit*

Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Wall next Cubit's Stone Yard & (another wall) Cubit's Timber Yard*
s & d: 'Office' | Oct 12th 1830
Pen & coloured washes, on page (450×340)

10 *Ground Plan of part of Factory with section through Plank | Racks (on ground floor) & Cabinet Shop (on 1st floor)*

Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s & d: 'Office' | Octr 1830
Pen & coloured washes within double ruled border (460×580)

11 *Plan of Shops on the Ground floor (Part of Store | room for Goods | to be delivered, Packing room, Joiner's and Bedstead-maker's Shop, Part of Polishers | Shop, Foreman's room & Part of Veneer room | in Large new building), Plan of Upper Shops (Part of Carver's | & Gilder's Shop, Carver's & Gilder's Shop, Japanner's Shop, Turner's Shop, Upholsterer's Shop & Part of large Shop for | Cabinet Makers) & Elevation*

Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s & d: 'Office' | October 1830
Pen & coloured washes within double ruled border, on page (445×600)

12 Details of the *Sawpit* & elevation of the *Door into Furnace Room*

Scale: (door) $\frac{1}{2}$ in to 1ft
Insc: As above
s & d: 'Office' | Nov 1830
Pen & coloured washes (320 × 230)

13 Details of the drainage system with *Front Elevation & Section through | Soil Drain into Cesspool*

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, *Part of old Building & The parts of these plans | (only) which are colored are | to be executed at present*
s & d: 'Office' | December 1830
Pen & pencil with coloured washes (415 × 310)

14-27 Details of windows & doors &c

14 Details of *Skylight in Room over the | old part of building | & the Stove room*, with details of *Sashes for the Upper rooms of old Building | at the end of New building*
Scale: (sashes) $\frac{1}{2}$ in to 1ft
Insc: As above; verso, addressed to *Mr Cooper | at Messrs Seddons | Grays Inn Rd*
s & d: 'Office' | Decr 1830
Pen & coloured washes, the sashes part within double ruled border (420 × 315)

15 Details of *Pipe*

Insc: As above
d: 1830
Red pen on tracing paper, on page (280 × 380)
Verso: Details of *Stone Sink & Pipe*
Insc: As above
Pen

16 Details of mouldings of *Upper & Lower windows of | wing building*

Insc: As above
Pen & coloured washes (500 × 275)
Affixed to it is the drawing immediately following.

17 Details of *Moulding to top | Window in Main Central | Building*

Insc: As above
s & d: 'Office' | July 1831
Sepia pen with sepia & yellow washes (375 × 245)
Affixed to No.16.

18 Details of *Factory Windows & Shew room windows*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *The squares (i.e. panes) of Glass | all of one size & No stone Cill - the | string will hereafter be | Compoed to form Cill*
s: 'Office'
Pen & coloured washes (265 × 210)

19 Plans, elevations & sections of *Windows to workshops*;
scale given

Insc: As above
Pencil (250 × 630)

20 Elevations & sections with details of windows
Pencil (620 × 470)

21 *Working drawing of | Windows & Gates*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s: 'Office'
Pen & coloured washes within double ruled border (435 × 580)

22 *Working Drawing of Doors | next Staircase & between | Packing room & workshop*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s: 'Office' & JDH (i.e. J. D. Hopkins, JBP's pupil)
Pen & coloured washes within double ruled border (235 × 450)

23 Sketch & notes for Mr Hopkins concerning the construction of doors that will resist pressure of air | in case of fire

Insc: As above
Pen (225 × 185)

24 Details of *Top & Large Cornice(s) to main | Central building*

Insc: As above
Black & red pen with coloured washes (515 × 625)

25 Elevation & details of basement (?) arches

Black & red pen, on page (260 × 455), much damaged

26 Details of internal finishings of the *Office & Lobby*

Insc: As above
d: *Jany 1831*
Pen on tracing paper, on page (495 × 755)
Verso: Details of doors & mouldings &c of the *lobby*
Insc: As above
Red pen
The date could be read as 1836 or even 1838.

27 Detail of parapet of the main entrance to the factory with the name *SEDDON* in a panel & details of mouldings for the panel [Fig.34]

Scale: $\frac{1}{2}$ in to 1ft
s & d: 'Office' | July 1831
Pen with sepia & blue washes (330 × 525)

28-31 Entrance gates

28 Plan & elevation of *Iron Gates to The Entrance of Messrs Seddons Factory*

Insc: As above, *Please to send word what the cost of | this will be - | & if you have any patterns | (to save trouble of making on purpose) | perhaps you will be kind enough | to send them also & (pencil) £45-00.0*
s: 'Office'
Pen & coloured washes, on page (245 × 315)

29 Plan & elevation of *Iron Gates to the entrance of Messrs Seddons factory*, bolder in design than No.28

Insc: As above
Black & red pen with coloured washes, on page (200 × 305)

28-29 Scale: $\frac{1}{2}$ in to 1ft

30 *Detail to the front entrance Gates* as No.29

Insc: As above
Pen with grey-green & blue-grey washes, on page (445 × 315)
Attached to the drawing is that next following.

29-30 s: 'Office'

31 A section of the upper part of the railings, different from that shown on No.30

Insc: (pencil) £55.0.0
Pen & grey wash (455 × 160)
Attached to No.30.

32-35 Design for the 'north manufactory', 1836

32 *Ground floor plan & elevation of the North Manufactory*; scale given
Insc: As above
Black & red pen with coloured washes on tracing paper, on page (495 × 645)

33 *One pair plan*, section & details of the *North Manufactory*

Insc: As above
Black & red pen with coloured washes on tracing paper, on page (500 × 600)

34 *Plan & Longitudinal Section of Roof of the North Manufactory*

Insc: As above
Black & red pen with red, yellow & brown washes on tracing paper, on page (500 × 615)

33-34 d: *March 1836*

35 Plan of *Veneer & Drying room(s) & of chair sawyer, covered way & shed with Transverse & Longitudinal Section(s)*; scale given

Insc: As above
d: *May 1836*
Pencil on tracing paper, on page (345 × 615)

Filed with the drawings is a lithograph of the premises (see note to No.1) which adjoined Cubitt's in a part of Gray's Inn Road then known as Calthorpe Place and where now (1974) the original wing of the Royal Free Hospital still stands. Seddon's first appears at this address in the ratebooks in July 1831. Before this the firm had been at No.150 Aldersgate Street since at least 1800 and kept those premises in addition to those in Gray's Inn Road until about 1840. From then it had the Gray's Inn Road premises only, until the firm moved to No.67 New Bond Street early in 1855. George and Thomas Seddon are described in the directories variously as upholsterers and cabinet-makers. From the mid-1840s George Seddon ceases to be listed, while in 1846 Thomas is described as 'cabinet maker and upholsterer to Her Majesty'. The firm disappears from the directories about 1860. WP, *Life*, p.85, says, 'In 1830-32 [JBP] designed the ranges of Cabinet makers' Workshops in the Gray's Inn Road for Messrs. George and Thomas Seddon; and in 1836 the large open sheds, the veneer drying, and other sheds. These premises are now used as a Hospital.'

[112] LONDON: No.57 Great Coram Street (Holborn), Camden

Alternative designs for a 5 bay shop front with central doorway (3):

1 Design A for a front with doorway flanked by columns; an iron railing across the top
Elevation

Insc: As above & *Dutton*
Pen with sepia & grey washes (115 × 210)
Prov: Vol.I, p.286

2 Design B for front with doorway flanked by pilasters; an entablature across the top & railings in front of windows at ground level

Elevation, drawn to a larger scale than No.1
Insc: (?WP, pencil) *Dutton Coram St*
Pen with sepia & grey washes (240 × 435)

3 Design C for a front similar to No.2 but without the railings in front of the windows &, instead of the entablature, a 2nd storey with pilasters, Greek key frieze & acroteria on the skyline

Elevation
w/m: J. Whatman 1827
Pen on tracing paper (180 × 250), torn at bottom corners
Prov: Vol.I, p.20

It seems probable that Nos.1 & 2 both also assume a second storey. There are in *CLW* two entries relating to these drawings, one under date 1827, '- Dutton, No.57, Great Coram Street [as Coram Street was then known]. Shop front, &c. . . ' and one under date 1829, '- Dutton, Great Coram Street. Shop front, additions.' Dutton first appears in Great Coram Street in the ratebooks for March 1827 and the 1832 Post Office directory lists a William Dutton, bricklayer and plasterer, at No.57. By 1835 he is describing himself in the directory as a builder.

[113] LONDON: Grosvenor Basin, Westminster
Designs for a factory for W. & E. Snell & for an
adjoining house for Edward Snell, 1830-33 (16):
1-10 Design for the factory

1 *Basement, Ground & One pair Plan(s)* to show *Rough General Plan of Factory for Messrs W. & E. Snell*; scale given

Insc: As above; verso *Snell | Grosvenor Bridge | Early Plan of | Manufactory*
s & d: 'Office' | *Augt 1830*

Pen with sepia, yellow & blue washes within double ruled border, on page (490×310)
'Grosvenor Bridge' is the present day St George's Bridge.

2 *Basement Plan of Factory*

Insc: As above, with dimensions given
Black & red pen on tracing paper, on page (310×450)
The plan incorporates amendments made in pencil on No.1. Attached to the drawing is a sheet dated 1830 giving details of the work to be done in the *Upper or top room & in the Chamber over the office.*

3 *One Pair plan of Factory & Transverse Section from A to B*

Insc: As above
s & d: 'Office' | *April 1831*
Black & red pen with coloured washes within double ruled border (620×465)
The plan incorporates amendments made in pencil on No.1.

4 *End Elevation | farthest from the house & Front Elevation next Yard*

Insc: As above
s & d: 'Office' | *April 1831*
Black & red pen with yellow & sepia washes within double ruled border (610×455)

2-4 Scale: 1/2in to 1ft approx.

5 *Plan, elevation & sections of Shed & Saw Pits*; scale given

Insc: As above
s: 'Office'
Pen & coloured washes (470×305)

6 *Details of the Road above vaulted cellar(s)*; scale given

Insc: As above & *Brown states that 4 1/2 | above this plinth line is | the same as Mr Cubits (sic) | Kitchen floor*
Sepia pen with sepia & blue washes (350×485)

7 *Details of Entrance Gates*

Insc: As above
Redpen & wash (265×315)

8 *Plan, elevation & sections of stairs not, however much it may seem like it, on the Water Side (see No.1) but over the Area*

Insc: As above & (pencil) with names of workmen (?) & their pay, mostly illegible but including *Roach, Simpson & Good*
Pen & coloured washes (525×320)

9 *Details of Stable*

Pen with pink & yellow washes (230×325)
See note to No.10.

10 *Plans, elevations & section of Stables*

Insc: As above
Pen with purple, yellow & sepia washes (525×650)
Neither of the plans match exactly that in No.9 and it is for consideration whether this is not in fact the stable to Snell's house, see Nos.11-16 below.

11-16 Design for the house

11 *Ground, Mezzanine (sic) & Chamber Plan(s) & Transverse Section of E. Snell's (?) house adjoining the factory*

Scale: 1/4in to 1ft
Insc: As above, *This drain in Common passes | into Mr Devan's property at abt | 150ft from the back of this house | and returns again at abt 50ft | below the fence of the Conservatory | and makes its way SW to the lower ground & Hiort's flues*

w/m: J. Whatman Turkey Mill 1829
Pen on tracing paper, 2 pieces joined, on page (630×415)

There is no inscription on this drawing to connect it certainly with either Snell or Grosvenor Basin. But it should be noted that No.4 shows an elevation of the factory 'farthest from the house', that Nos.13 & 14 speak of a 'Wing Building', that Nos.12, 15 & 16 clearly relate to domestic quarters of some kind and that Nos.12-16 are all mounted on the same single page of Vol.IX, the provenance of all the Snell factory drawings. There seems no reason to doubt but that this is a tracing of a drawing of 1831 for Snell's house to go with Nos.3 & 4 for the factory. It has not been possible to identify 'Mr Devan'.

12 *Section of building showing Dining Room floor, Top of Drang room floor &c*

Scale: 1/4in to 1ft
Insc: As above & *Snell Esq | Grosv Basin*
d: *Sep 1 1830*
Black & red pen on tracing paper, on page (350×190)

13 *Details of Doors for Top | room of Wing Building*

Scale: 1in to 1ft
Insc: As above; verso *Snell - | Bridge | House*
s & d: 'Office' | *JDH (i.e. J. D. Hopkins, JBP's pupil) | Novr 1830*
Pen & coloured washes, on page (345×310)

14 *Inside Elevation & details of Window for | 1 pair floor of the Wing building*

Scale: 1in to 1ft
Insc: As above
d: *Novr 1830*
Pen on tracing paper, on page (365×265)

15 *Plan & Elevation of (Sienna Scagliola) Column & Pilaster*

Scale: 3/4in to 1ft
Insc: As above & *Ed. Snell Esqr*
d: *Apl 1833*
Pen on tracing paper, on page (290×160)

16 *Details of Iron Girder(s)*; scale given

Insc: As above, *Piece bolted to Iron Storey | post for fixing the Scagliola pilaster & Edwd Snell Esqre*
d: *March 1833*
Pen on tracing paper, on page (505×380)

The Grosvenor Canal and Basin were constructed between 1823 and 1826 on the basis of the reservoirs leased for ninety-nine years by the Grosvenor Estate to the Chelsea Water Company in 1724. The reservoirs were situated approximately within the triangle bounded by the modern Warwick Way, Buckingham Palace Road and Vauxhall Bridge Road. The canal, lined by wharfs, led from the Thames to what soon became, in effect, a light industrial estate with the basin surrounded by wharfs and warehouses. William & Edward Snell are described in the directories first as upholsterers, then after 1842 also as house agents and by the 1850s also as cabinet-makers. See also No.27 Albemarle Street [105] and No.1 Belgrave Road [163] for other work done by JBP for the Snells.

[114] LONDON: Grosvenor Place, Westminster
Design for alterations to premises, 1828 (6):

1 *Ground Plan*

Insc: As above & labelled, with section lines & *Mr Tattersall's | Private Room, Counting House, Betting Room &c*
Black & red pen with coloured washes within double ruled border (465×650)

2 *Plan of First Floor* with (in pencil) a *Balcony* sketched in in front of the *Drawing Room*

Insc: As above & labelled, with section lines & *Bow Room with Conservatory* adjoining at back &c
Black & red pen with coloured washes within double ruled border (445×640)

3 *Second Floor Plan*

Insc: As above & labelled, with section lines & *Mr Tattersalls Room with Dressing Room, Mrs Tattersall's Room with its Dressing Room, George's Room &c*
w/m: Smith & Allnutt 1818

Black & red pen with coloured washes within double ruled border (470×640)

For a suggestion as to the identity of George see note at the end of the entry.

4 *Front Elevation* showing the balcony in No.2 [Fig.35]

Insc: As above
Pen & coloured washes within double ruled border (460×650), cut down at bottom & LHS

5 *Back Elevation* showing the conservatory overhanging the ground floor & supported on 1 stout Tuscan

& 1 slender iron column & *Section from E to F*
Insc: As above, the rooms of the section labelled & with some of their heights given
Pen & coloured washes within double ruled border (465×660)

6 *Section(s) though (sic) AB & through CD*

Insc: As above, the rooms labelled & with some of their heights given
w/m: Smith & Allnutt 1818
Pen & coloured washes within double ruled border (640×465)

1-6 Scale: 1/4in to 1ft approx.

Insc: As above & *Tattersall Esqre*
d: *2d Octr 1828* or similar, some omitting day of month
Prov: Vol.III

Tattersall's, the famous auction market for the sale of race and other high-class horses as well as carriages and hounds, was situated in Grosvenor Place (between St George's Hospital and No.1 Grosvenor Place) and entered by a narrow lane at the side of the hospital. From 1855 the area around the market was known as Tattersall's Yard. The firm was founded here in 1766 by Richard Tattersall (1724-95) and by the 1780s had become the headquarters of the Jockey Club. In 1810 the management passed to Richard Tattersall's grandson, also Richard (1785-1859), and it was he who negotiated with the Grosvenor Estate for permission to extend the premises. The extension was made in 1810-11 and, apart from these drawings, there seems no record of alterations made about 1828-29. The firm first appears in London directories in 1834 and by that time was being run by both Richard Tattersall and his brother, Edmund (1789-1851). They had a brother George (1792-1853), but, as he married about 1815 and was in any case never a member of the firm, it seems more likely that the 'George' of No.3 is Richard's younger son, George Tattersall (1817-49), the architect and author of *Sporting architecture*, 1841. The lease on the Grosvenor Place premises expired in 1866; the building was pulled down and the site covered by a new wing of St George's Hospital. Tattersall's then moved to Knightsbridge Green, where it remained until after the Second World War. See V. Orchard, *Tattersall's: two hundred years of sporting history*, 1953.

LONDON: No.7 Holborn Bridge (Holborn), Camden
 LONDON: No.80 Holborn Hill (Holborn), Camden
 LONDON: No.81 Holborn Hill (Holborn), Camden
 See Designs for light fittings [55].9v

[115] LONDON: No.94 Holborn Hill (Holborn), Camden

Design for alterations to the premises for Thompson & Fearon, 1829-30 (34):

1 Plan of Ground Story of the existing premises between Union Court & Holborn Hill

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

Insc: As above, with reference to *Old House*

Sepia pen with pink, sepia & yellow washes, on page (395 × 250)

Prov: Vol.VII, p.116

2 Plan of *Vaults proposed to be formed | beneath the foot pavement in | front of No.94 Holborn Hill | & to which the petition refers*

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

Insc: As above, *Mr Wilson's Premises & Mr Collyer's Premises*

s & d: *John B. Papworth Archt | March 16, 1829*

Pen with pink, blue & grey washes within double ruled border (350 × 495), cut off at bottom edge

Prov: Vol.VII, p.118

In the directories for 1830 a Joseph Collyer, tea dealer and grocer, is shown at No.93 Holborn Hill and an A. Wilson, boot and shoe warehouse, at No.95.

3 Plan, elevation & Section of *Vault under Foot pavement between Mr Wilson's & Mr Collyer's | Premises*

Insc: As above

s: *SW* (i.e. Samuel West, JBP's pupil)

Pen on tracing paper, on page (260 × 420)

Prov: Vol.VII, p.116

This drawing provides clear evidence that from the outset the drawings were at least sometimes mounted on already used pages, i.e. pages from which drawings had already been removed.

4 Plan & Section showing proposed alterations of Floors of | *Cellar & Warehouse floors*

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

Insc: As above

Black & red pen with coloured washes (450 × 630)

Prov: Vol.VII, p.117

5 Plans & elevations showing *Proposed alterations of Counting House &c*; scale given

Insc: As above & *Mr Fearon's Counting house*

s & d: *SW | Feby 24th 1830*

Pen on tracing paper, on page (515 × 420)

Prov: Vol.VII, p.123

6 Plan, elevation & section of the premises showing details of the ironwork

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

s & d: *SW | March 1830*

Pen on tracing paper, on page (520 × 365)

Prov: Vol.VII, p.122

7 Plan showing situation of *Girders of First floor*; scale given

Insc: As above

s & d: *SW | March 1830*

Pen with pink, blue & grey washes (345 × 510)

Prov: Vol.VII, p.119

8 Details of *Iron Brestsummer & Storey Post*

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

Insc: As above & *If this floor is to be fire proof Mr*

Braithwaite will | shew the depth of his ironwork for the floor

s & d: *SW | March 1830*

Pen on tracing paper, 2 pieces joined, on page (605 × 415)

Prov: Vol.VII, p.131

The 1830 directory lists a John Braichwaite, engineer and mechanist, under New Road, Fitzroy Square. He was one of JBP's clients, see No.1 Bath Place [134].

9 Details of *Iron Brestsummer and | Storey post for Back wall | Over passage*

Scale: 1in to 1ft

Insc: As above & *Mr Blofield will be so good | as to fill in this dimension*

s: *SW*

Pen on tracing paper, 4 pieces joined (540 × 355)

Prov: Vol.VII, p.131

No Mr Blofield is listed in the Post Office directories around 1830, but one William Blofield, bricklayer and builder, of No.19 Hosier Lane, West Smithfield, is shown in Robson's 1835 directory. He was employed by JBP elsewhere too, see Little Grove [274].54.

10 Plan showing *Dimensions for Shop front &c*

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

Insc: As above

Pen & coloured washes within double ruled border (440 × 310)

Prov: Vol.VII, p.118

11 Sketch elevation for the façade, 1 bay wide & 4 storeys high

Insc: (shop fascia) *64 Thompson & Fearon 64*

Sepia pen & wash over pencil (440 × 165)

Prov: Vol.VII, p.121

The single first and second floor windows between giant pilasters, the first floor window pedimented.

12 Elevation as No.11, drawn to scale given

Pen & coloured washes within double ruled border (495 × 295), cut down at top & bottom & on LHS

Prov: Vol.VII, p.121

13 Elevation showing an alternative façade design

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

Black & red pen with coloured washes between double ruled border (465 × 295)

Prov: Vol.VII, p.121

Now with three windows on the first and second floors and the pilasters gone. It represents the façade more or less as executed; the principal difference is that a bold cornice was added between the second and third storeys – see No.23 and Nos.27 & 28.

14 Plan, Elevation(s) & Section of the *Shop front*

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

Insc: As above

Black & red pen with coloured washes (590 × 490)

Prov: Vol.VII, p.120

15 Plan, elevation & details of shop door

Pen on tracing paper, on page (415 × 270)

Prov: Vol.VII, p.127

16 *End Elevation & Section &c of Counting House*; scale given

Insc: As above

s & d: *SW | March 1830*

Pen & coloured washes (295 × 480)

Prov: Vol.VII, p.125

17 Plan, Elevation & Section of *Window on Landing behind Countg House*

Scale: 1in to 1ft

Insc: As above & *Mr Blofield will take the dimensions for the heights*

s & d: *SW | March 1830*

Sepia pen & coloured washes (475 × 315)

Prov: Vol.VII, p.125

18 As No.17

Pen on tracing paper, on page (355 × 265)

Prov: Vol.VII, p.122

The office file copy of No.17.

19 Plan, elevation & details of the partition in the *Counting House*

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

Insc: As above

s & d: *SW | March 1830*

Pen on tracing paper, on page (515 × 420)

Prov: Vol.VII, p.122

20 *Section of Counting House*

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

Insc: As above

s & d: *'Office' | March 1830*

Pen with sepia, yellow & blue washes (470 × 420)

Prov: Vol.VII, p.126

21 Details of *Moldings &c of Counting house*

Insc: As above

s & d: *SW | March 1830*

Pen on tracing paper, 2 pieces joined, on page (470 × 260, irregular)

Prov: Vol.VII, p.127

22 Details of a safe with *Wrought Iron doors | with interior linings to | be fireproof & Chubb lock*

Insc: As above

Pen on tracing paper (375 × 215)

23 Plans, *Front Elevation & Section of House* (i.e. excluding ground floor shop)

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

Insc: As above

s: *SW*

Pen on tracing paper, on page (420 × 520)

Prov: Vol.VII, p.123

Essentially the same as No.13; only a bold cornice has been added between second and third floors. See Nos.27 & 28.

24 *Elevation & details of covering for Private Entr(ance)*

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

Insc: As above

s & d: *SW | April 1830*

Pen with blue, sepia & yellow washes (490 × 615)

Prov: Vol.VII, p.128

25 Profile of *Drawing Room Cornice*

Insc: As above

Sepia pen on tracing paper, on page (185 × 290)

Prov: Vol.VII, p.130

26 Plan & *Front & Side Elevation(s) of Stair case in Back | warehouse*

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

Insc: As above

s & d: *SW | April 1830*

Pen on tracing paper, on page (250 × 210)

Prov: Vol.VII, p.127

27 *Elevation, Section & Detail(s) of Attic | Front*

Scale: 1in to 1ft

Insc: As above

s & d: *SW | May 1830*

Pen on tracing paper, on page (135 × 420)

Prov: Vol.VII, p.130

28 *Front & Side elevations of Bracket of Cornice*

between 2nd & 3rd floors

Scale: FS

Insc: As above

s: *SW*

Sepia pen & wash, 2 pieces joined (560 × 320)

Prov: Vol.VII, p.129

29 Plan, elevation & details of iron columns in *Warehouse*; scale given

Insc: As above

Pen on tracing paper, 2 pieces joined, on page (610 × 415)

Prov: Vol.VII, p.130

30 Details of *Warehouse Ww* (i.e. window) *opposite the Great Vats*; scale given

Insc: *Do not execute this upper part until an order for it be given by Mr Fearon* (?WP, pencil) as above
Sepia pen with blue, buff & grey washes (300 × 210)
Prov: Vol. VII, p. 130

31 As No.30 but s & d additionally *JW* | *July 3rd*

Pen on tracing paper, on page (290 × 125)

Prov: Vol. VII, p.127

The office file copy of No.30.

32-34 Miscellaneous details of a screen, windows & doors

s. 'Office' (No.34)

Various media (260 × 290, 290 × 185, 190 × 285)

Prov: No.32 Vol. VII, p.130; Nos.33 & 34, Vol.VII, p.127

For the location of Holborn Hill see note to [55].9. Thompson & Fearon, wine merchants, is listed in the directories at No.94 Holborn Hill from 1829. By 1836 the firm was simply Henry B. Fearon, though by 1863 a son had joined the business, which around 1912 was incorporated with Block & Co. The firm traded at No.39 Holborn Viaduct, where it was still listed some thirty years later. Thompson & Fearon had premises also at No.145 New Bond Street on which JBP worked in 1836, see [117]. The Holborn Hill premises are said by WP, *Life*, p.68, to have been 'the earliest of the "gin palaces"', whose 'façade was long considered a feature of art in that formerly inartistic and undesirable locality'. See M. Girouard, *Victorian pubs*, 1975, pp.26-27. See also Appendix B, item PA.W/WN.944, for a manuscript which presumably relates to this project.

[116] LONDON: James Street, Westminster

Measured drawing of the tennis court

Plan, elevations of the interiors of the 2 long sides

& of the *Dedans End* & *Hazard End*

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

Insc: As above, *The Tennis Court* | *near the Haymarket* |

London & labelled, with measurements given

d: *Taken about 1834*

Pen & coloured washes on tracing paper, on page

(290 × 355)

Prov: Vol. 2, p.410

The tennis court was erected in the late C17 and dismantled in 1866. See Survey of London, XX, *St Martin-in-the-Fields*, pt.iii, 1940, p.110. James Street is now called Orange Street.

[117] LONDON: No.145 New Bond Street, Westminster
Design for a shop, 1836 (4):

1 Sketch ground plan; scale given

Insc: Labelled (in blue pen) *Spirits Room, Sample Room,*

Counting House & General | *Business*

Grey, red & blue pen with sepia & pink washes

within double ruled border (425 × 280)

This drawing is affixed to that immediately following.

2 Sketch elevation of the façade, with alternative

treatments of 1st floor windows

Insc: *Wine* | *Merchant* | *H. B. Fearon* | *Wine* | *Merchant*

(across the shop front)

Black & red pen with sepia & blue washes within

double ruled border (425 × 280)

Prov: Vol.VII, p.134

The drawing (which is affixed to that immediately preceding) shows a standard Georgian-type façade three bays wide and four storeys high. The shop front has a central doorway with Doric columns supporting a balcony at first floor level. Here, the windows have bracketed and pedimented cases; but, sketched in, there seems to be the suggestion of an alternative scheme of decoration, the division of the windows by pilasters surmounted by acroteria.

3 *Plan of Basement*

Insc: As above, *This drawing to be returned & labelled*

w/m: J. Whatman 1835

(740 × 420), cut at bottom

Prov: Vol.III

The drawing omits that part of the plan labelled 'Spirit Room' in the drawing immediately following (to which it is affixed).

4 *Ground Plan*

Insc: As above & labelled

w/m: J. Whatman 1832

(565 × 330), cut at bottom

The drawing is affixed to No.3.

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

Insc: As above & *H. B. Fearon Esqre* | *Bond Street*

s & d: 'Office' | *Decr 1836*

Pen with coloured washes over pencil & within double ruled border

The firm of Henry B. Fearon also had premises at

No.94 Holborn Hill on which JBP had worked in

1829-30, see [115].

[118] LONDON: No.314 Oxford Street, Westminster

Design for the façade of the premises, 1843

Elevation of a building 3 storeys high with a 3 bay

shop front & a veranda to the uppermost storey; on

the LHS, a 4th bay with entrance to the private

residence, elaborately pilastered like the shop front

itself; scale given

Insc: *Messrs Duppa and Collin's* | *314 Oxford St*

s & d: *J. B. Papworth* | *Arch* | *March 1843*

w/m: J. Whatman Turkey Mill

Black & sepia pen with sepia & grey washes within

triple ruled border, on page (450 × 345)

Verso: Rough details of mouldings &c

Pencil

Prov: Vol.III

Of this front WP, *Life*, p.67, says, 'It had so picturesque an effect, and exhibited so much novelty of design, that, as I have been assured, it proved an attraction to the profession as well as to the public.'

The firm of Duppa & Collins, paper-hanging

manufacturers, was started by James Duppa at No.34

Old Broad Street, City, at the end of the C18. It was

at No.314 Oxford Street from 1807 to 1872 and by

the 1860s was listed also as house decorators.

[119] LONDON: No.115 Piccadilly, Westminster

Design for a shop front

Elevation of the ground floor of a building with

identical doors either side of a broader & recessed

tripartite window with area railings in front [Fig.26]

Insc: (?WP, pencil) *Hughes piccadilly*

s: *J. B. Papwor...* (cut)

Sepia pen & wash (185 × 285)

Prov: Vol.I, p.282

Robert Hughes, upholsterer and cabinet-maker, is

shown in the directories as occupying No.115 Piccadilly

(not No.117) from 1826 to 1845. The 1842 directory

lists him also as cabinet-maker to HRH the Duke of

Cambridge. There is an entry in *CLW* under date

1824, '1824-25. - Hughes (per R. Cantwell). Shop

front, 117 [sic] Piccadilly.' For Cantwell see Rouen

[221].

[120] LONDON: Red Lion Inn, Red Lion Hill

(Hampstead), Camden

Design for alterations & improvements, 1839 (2):

1 Sketch plan of the *Red Lion* | *Inn*, with its yard &

outbuildings beside a *Public foot Path*, as existing

Insc: As above, with compass points & dimensions

given

Pen & coloured washes, on page (305 × 370)

2 *Proposed Ground Plan ... in making contemplated* |

alterations & improvements; scale given

Insc: As above

s & d: *JBP* | *March 1839*

Pen on tracing paper, on page (325 × 375)

1-2 Prov: Vol.IX

The Red Lion stood on the W side of Red Lion (now Rosslyn) Hill approximately between the present-day Shepherd's Walk and Thurlow Road. The inn is not listed in the Pigot's 1823-24 directory of Middlesex; in the 1840 directory the proprietor is given as William Mattison and in 1854 as W. Harris. In *CLW* under date 1839 is an entry, 'Edward Snell. Survey of "Red Lion", Hampstead Hill...'

[121] LONDON: No.9 Regent Street, Westminster
Design of showroom for Howell & James, 1838 (14):

1 Ground plan & outline elevation of the side wall

of *Lord Falmouth's* adjoining premises showing also

the level of floor of *Mr James's Room*

Insc: As above; verso *Howell & James*

Pen & coloured washes (320 × 535)

Perhaps a survey drawing of the existing premises.

It has not proved possible to identify 'Lord Falmouth's adjoining premises'.

2 Ground floor plan & laid out elevations of the

4 walls

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

Insc: Notes (e.g.) *Present* (show) *Case* & (against an

indication of shelves) *Leave the Chimney* | *Piece*

d: 1838

The drawing perhaps either shows the existing shop

or is a first design.

3 Ground floor plan & laid out elevations of the

4 walls at least in part incorporating, it seems, some

of the alterations required to be made by the notes

on No.2; scale given

Pen & coloured washes within double ruled border

(500 × 630)

Perhaps unfinished. Nos.1-3 are all L-shaped in plan

and seem to show part of the existing shop (cf. No.2).

The remaining drawings, on the other hand, concern

themselves simply with the single long room - though

there can be no doubt but that they do indeed relate

to Howell & James's premises.

4 Sections through the various floors of the building

Pen, pencil & sepia wash (530 × 335)

5 *Undergrou(nd) plan*

Insc: As above

Pen & pink wash on tracing paper, on page

(335 × 170)

6 *Shew Room* | *Plan*

Insc: As above

Pen with pink & sepia washes on tracing paper, on

page (420 × 195)

See note to No.7.

7 *Plan of Timbers for Roof*

Insc: As above

Pen with yellow, pink & sepia washes within double

ruled border (470 × 250), cut down at either side

Nos.6 & 7 are the first to introduce a symmetrical

arrangement of glazed roofs, square-rectangle-square.

8 Basement plan (cf. No.5) & ground floor plan

(different from both Nos.6 & 9) with the elevations

of 1 side & 1 end wall laid out

Pen with sepia, yellow & pink washes (495 × 655)

9 Ground floor plan (cf. No.6) with, superimposed

upon it, the plan of the skylights & section through

basement & ground floors; scale given

Pen with sepia, pink & yellow washes (655 × 455)

10-13 Details of ceilings & skylights
Pen on tracing paper, No.13 pencil, on page
(450 × 280, 525 × 420, 415 × 270, 195 × 455)

14 Details of display cases, 1 with a door
Scale: 1in to 1ft
Insc: As above
Pen (270 × 365)

1-14 Prov: Vol.III
One drawing formerly included among these Howell & James drawings has been catalogued elsewhere for reasons there given, see [130]. Howell & James of No.9 Regent Street is listed in the directories as warehousemen from early in the C19 until 1863, when the firm is listed as warehousemen and jewellers; six years later it is called jewellers and silk mercers, a description it retains until the turn of the century when the firm disappears from the directories. See also WP, *Life*, p.75, and No.10 Charles Street [168].

[122] LONDON: Nos.37-38 St James's Street (White's Club), Westminster
Designs for alterations & decorations to the interior, 1842-43 (2):

1 Elevation & Section of a part of the frame of a mirror
Insc: As above, *Alteration of glass Frame | - Raggett Esqr | St James's, This drawing to be returned & labelled (to include The frame | to the Chimney | Ends & to be added either side of a line - which seems to indicate that an existing mirror was to be lengthened), with some measurements given*
s & d: 'Office' | Decr 1842

Pen over pencil with sepia, yellow & blue washes, on page (435 × 310)
Verso: Rough details of perhaps the same mirror frame
Pen

Henry Raggett was proprietor of White's Club from 1844 until his death in 1859.

2 Plan of Coffee Room, proposed | Lobby, new tea | room & Yard &c; 3 sections (2 longitudinal & 1 transverse); elevation of Railing to Area in front of House
Scale: 1/2in to 1ft, railings 1/4in to 1ft
Insc: As above & Hy. Raggett Esqr | 38 St James's Street
s & d: 'Office' | July 1843

w/m: J. Whatman Turkey Mill 1842
Pen & wash with some pencil & most of the labelling in red pen (445 × 530)

1-2 Prov: Vol.III
For a history of the club see A. Bourke, *The History of White's*, 1892, and Survey of London, XXX, *St James, Westminster*, pt.i, 1960, pp.450-458.

[123] LONDON: No.70 St Martin's Lane, Westminster
Design for alterations & additions to the premises, 1828-29 (2):

1 Ground Plan & First Floor plan of the premises showing the Alterations | (as agreed to by Mr Mouchet) | to be made by Mr Wilde (sic)
Scale: 1/4in to 1ft

Insc: As above & No.2, with specification (s.)
Abr(aham) Jno Mouchet & Henry Wild & witnessed by Samuel West; verso Memorandum concerning Henry Wild's right of | access to the lead Flat or Counting House Roof for cleaning &c, (s.) on 19 June 1829 Abm Jno Mouchet & Henry Wild & witnessed by Saml West (i.e. JBP's pupil) 10 Caroline St Bedford Sq & Geo. Mouchet 4 Furnivals Inn Solr
Black & red pen with coloured washes within double ruled border (560 × 450)
Prov: Vol.I, p.67

2 Elevation, with plan, of the ground floor entrance to the premises
Scale: 3/8in to 1ft
Insc: No.1
s: *A. J. Mouchet & H. Wild & witnessed by Samuel West*
Pen & coloured washes within double ruled border (395 × 305), cut down at top & LHS
Prov: Vol.I, p.228

A. Mouchette, wine merchant, is listed in the directories at No.70 St Martin's Lane as early as 1793 - and before that he had been at No.29 Litchfield Street, Soho, for more than twenty years. The firm is shown as Mouchet & Wild from 1820 to 1830. The following year it is shown just as A. J. Mouchet and still at No.70 St Martin's Lane. But in 1832 Mouchet no longer appears and instead Henry Wild, wine and spirit merchant, is listed at No.98 St Martin's Lane. There is an entry in *CLW* under date 1828, '1828-29. Messrs. Henry and Thomas Wilde and - Mouchet, 70, St. Martin's Lane. New roof to room.'

[124] LONDON: School of Design, Somerset House, Strand, Westminster
Designs for table, trestles & bankers, 1836 (4):
1 Front & End elevations of Masters Table for the | School of Design | Somerset House
Scale: 2in to 1ft
Insc: As above
s & d: J. B. Papworth | Director; (?WP, pencil) 1836
Sepia pen & wash on tracing paper (250 × 410)
Prov: Vol.I, p.293

2 Design for Tressels
Sepia pen on tracing paper (200 × 175)
Prov: Vol.I, p.296
A tracing of part of No.3.

3 Front & side elevations of Bankers for Modellers in the Great Room
Insc: As above
d: (?WP, pencil) 1836
Sepia pen with sepia & yellow washes (510 × 450)
Banker, a wooden or stone bench for trimming bricks or stone on (*Concise Oxford English dictionary*).
Attached to the drawing is that next following.

4 Elevation showing 1 of the bankers & the Rail across the great Room
Insc: As above
Sepia pen & wash (135 × 280)
Attached to No.3.

3-4 Prov: Vol.I, p.294

In 1836 JBP was appointed director of the Government School of Design, which occupied the rooms vacated by the RA on its removal to the W wing of the National Gallery. The detailed organization of the school was left in his hands, and he was assisted by his son John as secretary. The school was opened in May 1837, but a reduction in the Government grant after it had been in existence only fifteen months necessitated JBP's retirement in the interests of economy.

[125] LONDON: (No.142?) Strand, Westminster
Design for alterations to premises, 1832 (5):
1 Rough Ground Plan, basement, One Pair & Two Pair plans
Insc: As above, labelled (e.g. the basement, Wine Cellar, Kitchen, Scullery, Larder &c; the ground floor, Shop, Bar &c), with notes & dimensions given
w/m: 1830
Black, red & sepia pen with some pencil & coloured washes (975 × 635)
Verso: Very rough elevation towards the Strand different again from Nos.3 & 4
Pencil

2 Ground Plan & One Pair plan
Insc: As above & J. Wright Esqr | Strand
s: 'Office'
Pen & coloured washes within double ruled border (610 × 465)
Fair plans made from No.1.

3 Elevation towards Strand | No.1
w/m: 1830
Pen & coloured washes within double ruled border (455 × 325)
A segment-headed window between ground floor (shop) window and the first floor windows.

4 Elevation No.2 towards the Strand
Pen & coloured washes within double ruled border (455 × 325)
Three small oblong windows between ground floor (shop) window and the first floor windows.

3-4 Insc: As above, J. Wright Esqr | Strand, with the dimensions of the storeys given
s & d: 'Office' | June 1832

5 Side Elevation next Somerset House & End (i.e. back) Elevation
Insc: As above & J. Wright Esqr | Strand
s & d: 'Office' | (?WP, pencil) August 1832
w/m: J. Whatman 1832
Pen with sepia & grey washes within double ruled border (455 × 615)

1-5 Scale: 3/16in to 1ft
Prov: Vol.IX
Kelly's 1832 directory gives a J. Wright, oilman and British wine merchant, No.33 Lamb's Conduit Street, and a J. Wright, wine and spirit merchant, New Corn Exchange, Mark Lane. With the reference on No.5 to 'Somerset House', these two are clearly out. A James Wright, wine merchant, is listed in Robson's 1839 directory at Exeter Street, Strand, but this is the only year he can be traced - and he is not under Exeter Street in the ratebooks for 1839. The most likely candidate seems to be a James Wright, Old Turk's Head Coffee House, No.142 Strand, though even here there are difficulties. According to B. Lillywhite, *London coffee houses*, 1963, p.616, one T. Whitehead is listed in the 1822-27 directories and in Pigot's 1833-34 directory as proprietor of the Turk's Head. Lillywhite goes on to say that an advertisement in *The Age*, 27 May 1838, confirms that J. Wright opened the Turk's Head Coffee House & Hotel, No.142 Strand, and speaks of the premises being 'now completed and ready for the reception of Gentlemen and Families', having been 'rebuilt and furnished at a very considerable expense'. Wright was at No.142 Strand (which lies just E of Lancaster Place with its back to Somerset House) until 1847, after which date a firm of publishers occupied the premises. Neither *CLW* nor WP, *Life*, sheds any light on the problem.

[126] LONDON: Society of British Artists, No.61² Suffolk Street, Westminster
Design for alterations to the roofs of the galleries, 1832 (4):
1 Plan of Lights (i.e. skylights) of the Council Room, Sculpture Room, North Room, Water Colour Room, South Room & Great Room showing the Points of Failure
Insc: As above
Pen with pink, blue & yellow washes within double ruled border, on page (315 × 460)

2 Plan of the Gallery (i.e. of the rooms shown in No.1) | showing the Arrangement of Proposed New Lights &c
Scale: 1/2in to 1ft approx.
Insc: As above
Pen with orange, brown & yellow washes on tracing paper, on page (455 × 635)

3 Plan(s) & Section(s) of One of the Roofs to the Small Rooms

Insc: As above

Black & red pen on tracing paper, on page (300×475)

4 Plan(s) & Section(s) of the Roof to the Large Room

Insc: As above

Black, red & blue pen on tracing paper, on page (510×500)

2-4 s & d: 'Office' | Octr 1832

3-4 Scale: $\frac{1}{3}$ in to 1ft, $\frac{1}{7}$ in to 1ft approx.

1-4 Prov: Vol.III

The Royal Society of British Artists was founded in 1823 after a meeting at the Freemasons' Tavern in Great Queen Street of 'certain gentlemen, being artists by profession'. Its first exhibition was held in 1824, the year Nash covenanted with the society for the security of the roof for seven years. In July 1825 the ironwork supporting the roof of the large gallery gave way and the next ten years saw a long legal battle between the society and Nash. JBP, the society's surveyor, considered that the roof as repaired by Nash was unsafe – and three other architects (including James Savage) agreed with him. Legal advice was taken, Sir Robert Peel, the Home Secretary, was asked to bring pressure to bear upon Nash and, as a result, Philip Hardwick surveyed the roof. He, too, condemned it. JBP prepared another report in 1827. Then the society decided to go ahead with the construction of a new roof and present the bill to Nash. Before it advertised, one of the members who was also an architect, George Maddox (1760-1843), put forward a plan to make the roof safe. It was referred to Rennie, Hardwick and Decimus Burton, and then to Soane. JBP made yet another report. Meanwhile Nash continued to prevaricate, more than once going back on his word, and there was trouble with the society's legal adviser. In July 1831 JBP and Savage surveyed the roof yet again and, as a result of their reports, Nash was served with a notice while on the Isle of Wight. Then, in mid-1832, the society's solicitor decided that the matter of the roof would best be 'decided by reference', and one Mr Platt, an 'equity barrister', was appointed Arbitrator. In January 1834 the society lost its case against Nash – who in only a little more than a year's time was dead.

[127] LONDON: Warehouse

Design (3):

1 Front Elevation & Transverse Section of a building 4 storeys high & 5 bays wide; scale givenInsc: As above, A & (section) *Vaults, Warehouse, Sitting Room, Bed Room & Attic*

Black & red pen with coloured washes within double ruled border (475×630)

The front elevation shows a building entirely Georgian and domestic in character except for the ground floor whose windows are separated by broad pilasters and marked off from those above by a deep entablature. Two doors – side by side – provide, no doubt, access, one to the warehouse, the other to the domestic quarters.

2 Front Elevation & Transverse Section (with another part-section either showing an alternative arrangement of the front part of the building or taken on another, unspecified, line) of a building similar to No.1 but only 4 bays wide & with only 1 door

Scale: $\frac{1}{4}$ in to 1ftInsc: As above, B & (section) *Lower Warehouse, Warehouse, Entrance | to | Chambers &c; verso I. Wyatt Esq | Plans for Houses | on site of Post Office*

Black & red pen with coloured washes within double ruled border (480×625)

This seems to be for a narrower site and yet the character both of the building shown and of the drawing (not to mention the provenance) suggests that the drawing does indeed relate to the same project as No.1. See note below.

3 Longitudinal Section of Chambers & Longitudinal Section of Warehouse on the line CD and back elevation of ChambersScale: $\frac{1}{4}$ in to 1ftInsc: As above, B & (both sections) *Lower Warehouse & Warehouse; verso Wyatt (sic) & Wyatt Esq | not built | 107L (or perhaps 167L)*

Pen & coloured washes within double ruled border (475×630)

1-3 Prov: Vol.IX

These sections show that the 'warehouse' occupies the basement and ground floor of the 'chambers' as well and, in addition, at the back extends one bay beyond the chambers. So, at first sight, it seems that there perhaps is the answer to the puzzle provided by the five-bay façade of No.1 and the four-bay façade of No.2: five bays are available at the rear and a choice of either four or five to the street. But, alas, the dimensions seem to argue against that and this must remain another 'Papworth puzzle'. As, too, must its location. The drawings were formerly associated with No.10 Coleman Street [107], but whereas the drawing there might relate to work in hand, the above drawings relate to a project that was 'not built'. WP, *Life*, sheds no light on the subject.

[128] LONDON: Wilton Street, Belgravia, Westminster

Design for 2 houses & offices, 1828

Plan of a block bounded by *Belgrave St, Wilton Street, Mews & Church Yard* on which are 2 semi-detached houses (with entrances to church yard & to Wilton Street) & *Offices with Shew room & Warehouse; also Elevation of Offices to Wilton Street*Scale: $\frac{1}{8}$ in to 1ft approx.Insc: As above & *Plan of Premises proposed | to be built in Belgrave St | Pimlico | Oakley Esqre*

d: Augt 9th 1828

Pen on tracing paper (380×415, irregular)

Prov: Vol.I, p.289

Everything points to the fact that the word 'Pimlico' is a mistake for Belgravia. The Belgrave and Wilton thoroughfares in Pimlico are 'roads' not 'streets'; the only churchyard that can go with either of these is that of St Peter's, Eaton Square, and the elevation is in the same noble Greek Doric style of architecture as Joseph Jopling's work of about 1830 in nearby Motcomb Street and West Halkin Street. This conclusion is supported by the fact that there is an entry in *CLW* under date 1828, '– Oakley, Belgrave Square. Plans of house' and the sole appearance of the name 'Oakley' in the directories and ratebooks for the period 1826 to 1842 is the Mrs Oakley shown in Boyle's *Court guide* for 1842 as living at No.11 Wilton Street. There seems to be no mention of Oakley in WP, *Life*.

NORWICH: Theatre

See Design for a theatre [132]

[129] Design for business premises (3):**1 Basement Plan & Ground Plan**

Pen on tracing paper, on page (245×385)

The ground plan, with its large open front room with big fireplace & corner doorway & its smaller office at the back with stair to upper floors beside it, suggests a shop.

2 One pair plan & Two pair plan

Pen on tracing paper, on page (250×385)

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

Insc: As above, with some dimensions given

3 Roof plan

Pen on tracing paper, on page (250×385)

1-3 On page is a label insc. in pencil *Mr Willows' house*

Prov: Vol.III, p.7

It has not been possible to identify this project further.

[130] Design for the display cases of a shop

Ground plan of the shop, with elevations of the 4 walls laid out

Scale: $\frac{1}{2}$ in to 1ft approx.Insc: Verso *Arrangement for | Shelves &c*

Pen with sepia, blue & buff washes within double ruled border (530×450), cut down at top & bottom

Prov: Vol.III

The plan does not seem to fit that of Howell & James's shop (see [121]) and the scales of the drawings suggest shops of quite different sizes. Moreover, although it is not really possible to be sure what merchandise is intended to be shown displayed in this drawing, it seems unlikely to be jewellery: there is much too much of it tightly packed on apparently open shelves.

[131] Design for alterations (?) to a shop

Ground plan of the premises showing the shop with a frontage of 18.9. *outside* & a counter (?) of horse-shoe shape arranged within the rectangular room; at the back, first, a staircase (the principal object, it seems, of the alterations) & then a room with a circular *Skylight* over *Mr (s?) Barny's | Table | Office* (the last word over-written *Counting House*) with its *Closet for books*; also, a thumbnail very rough sketch section through a lecture (?) theatre

Insc: As above, with a variety of dimensions & calculations mostly in pencil

Black & red pen with sepia, yellow & green washes (325×195)

Either side of the entrance and in front of the counter are two circles coloured green. Within the horse-shoe of the counter itself is a circle coloured yellow like the counter and inscribed *Table | & | Stoves*, while behind the counter in the corners of the room are more green-tinted circles. The only clue to the merchandise sold is (perhaps) a pencil inscription on the verso of the drawing, 20×12 | (an illegible letter or abbreviation) *Canister*.

[132] Design for a theatre

Perspectival elevation of a 2¹/₂ storeyed building with entrance portico with 4 Ionic columns in antis & a high attic & with the auditorium rising still higher; set within, it seems, a circus, entered on the left, between terraces of houses & through a screen surmounted by the royal arms &, on the right, between lower terraces of houses by a road in which there stands a church (?) with pedimented portico & dome

Insc: (JBP, pen) *Design for a Theatre in a Provincial Town*; (on backing, in pencil, in an apparently later hand) 2nd (?) *Perspective View of a Design for a Theatre | in a Provincial Town*, (pencil, in a later hand) J. B. Papworth | 1814 *Design for a | Prov'l Theatre &* (pencil, in an apparently other later hand) ? *at Norwich | (never erected)*

Watercolour on card-backed cartridge (415×705)

Prov: Listed already in the vellum-bound *MS catalogue of the prints, drawings & photographs in the RIBA Collection 1834?-1858* as having been pres. by the Architectural Society

In *CLW* under date 1814 is the entry, 'No.708. A provincial theatre about to be erected. (This was for Norwich competition.)'. WP, *Life*, p.118, says: 'The first public Competition with which Mr. Papworth's name has been found connected is about 1813, a "Theatre for Norwich". A careful geometrical drawing of the Front Elevation was sent to the Royal Academy Exhibition of 1814, which shows all the graces of the Greco-Roman style as even then adopted by [JBP].' Norwich theatre was built in 1757 from designs by Thomas Ivory. In 1799 or 1800 William Wilkins Snr took a lease of the theatre and completely reconstructed it. His son continued as proprietor of the theatre after his father's death and built the new one in 1826. Nothing has been found of a competition for the theatre either about 1813 or about 1825, and it is partly on this account and partly on account of the

persistence of the title 'A provincial theatre' (one which A. Graves, *Royal Academy exhibitors 1769-1904*, IV, 1906, p.50, also confirms) that the drawing is not here catalogued under Norwich. There seems no reason to doubt that the drawing is indeed JBP's work.

IV 'London' houses, 1804-28

[133] LONDON: Balham Hill House, Wandsworth
Designs for the layout of the grounds, addition of a porch & interior decoration & furniture, 1823-31 (14):

1-2 Design for layout of grounds

1 Plan of (part of?) grounds, with *List of Trees* for planting

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

Insc: As above & J. Morrison Esqr | *Clapham*, with some dimensions given

d: 14th March 1827

Black & red pen on tracing paper, on page (410 × 530)

2 Plan of layout of *Farm Yard*; scale given

Insc: As above & James Morrison Esqr | *Balham Hill*
d: 18 Sept 1828

w/m: J. Whatman 1827

Pen on tracing paper (420 × 510)

3-6 Design for the addition of a porch

3 Two half-elevations & 1 elevation showing 3 alternative designs for the porch

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

Insc: As above, *Addition of Portico & James Morrison Esqr | Balham Hill*, with notes & dimensions given
Black & red pen with sepia & grey washes within double ruled border (450 × 600)

A tracing of the drawing is affixed to the verso of No.6.

5 Plan & front & side elevations of the porch to yet another design with rough pencil sketches of details

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

Insc: Notes & dimensions given, some in pencil
Black & sepia pen with blue & sepia washes (480 × 415)

6 *Detail of Portico*

Scale: FS

Insc: As above, *to be returned & labelled*, with notes
s & d: 'Office' | *Febry 1830*

Black & red pen with sepia, grey & red washes,
2 pieces joined (610 × 485)

It is not really possible to determine which of the designs Nos.4 or 5 these details relate to, since it is only the volutes above the details shown on this drawing that are different in those designs. Affixed to the verso is a tracing of No.4.

7-14 Designs for interior decoration & furniture

7 Sketch design for interior of *Boudoir*: plan with elevations of 2 walls laid out

Insc: As above & James Morrison Esqr | *Clapham*, with some dimensions given in pencil

d: Verso March 1823

Scale: $\frac{1}{2}$ in to 1ft approx.
Sepia pen with sepia, blue & yellow washes (525 × 440)

8 Design for a portfolio stand: plan, front & side elevations with alterations in pencil

Scale: 2in to 1ft

Insc: Verso J. Morrison Esqr & (in another hand)
Furniture not | executed

w/m: J. Whatman 1827

Pen & watercolour, on page (260 × 290)

9 Another design very similar to No.8 & with the stretcher as that there sketched in in pencil
Scale: 2in to 1ft

Insc: J. Morrison Esqr

d: February 1828

w/m: J. Green & Son 1825

Pen on tracing paper, on page (300 × 360, L-shaped)

10 Design for a portfolio case combined with portfolio stand: plan of case & of the stand on the case & front & side elevations [Fig.40]

Scale: Plans 1in to 1ft approx., elevations 2in to 1ft approx.

Insc: James Morrison(sic) Esqr & (?WP, pencil) *Balham*
d: June 1828

Pen & watercolour within double ruled border (465 × 650)

As splendid a drawing as now remains in the JBP collection.

11 Design for a *Portfolio Case* similar to that in No.10 but plainer: plan, *Front & End Elevation(s)* & details

Scale: 1in to 1ft

Insc: James Morrison Esqr, with notes & dimensions given

d: October 1829

w/m: J. Whatman 1827

Pen on tracing paper, on page (405 × 350)

12 Rough sketch for No.13; scale given

Insc: (pencil) with prices, e.g. *In Deal for painting £20-0-0 | In plain Hon(duras) Mab(ogany) | all solid & Wax polished £29-0-0 | In Mahy veneered in fine | Wood & french polished abt 40*

Pen, on page (170 × 335)

13 Finished drawing for No.12: *Plan, Front Elevation & End Elevation of a Knee Hole Port-folio Case* to contain *Vatican Plates, Daniel's India & Small port-folios*

Scale: 1in to 1ft

Insc: As above & James Morrison Esqr | *Balham Hill*
s & d: 'Office' | *January 1831*

Black & sepia pen with sepia & grey washes, on page (215 × 345)

14 Sketch design for a portfolio stand: side elevation of the stand shut & perspective of the stand open; scale given

Insc: Notes on the correlation of movement between the sides of the stand & its supports; verso *Morrison Esqr*

Pen on tracing paper, on page (135 × 350)

Reprd: *AR*, LXXIX, 1936, p.281, fig.7

1-14 Prov: Vol.VI

Balham Hill House was situated to the N of present-day Yukon Road at its junction with Balham Hill. Almost nothing is known of it and what little is seems unreliable. According to a short (editorial?) note in *Streatham News*, 3 December 1937, Balham Hill House was originally a 'red-brick Tudor mansion [which] was pulled down in the late [eighteen] seventies, and a large stone house built in its place'. This was in its turn pulled down and replaced in 1899 by the Royal Duchess Theatre, later called the Hippodrome. The various editions of the Ordnance Survey maps show that the shape and position of the house do not seem to have changed from the early 1800s to the time it was finally demolished – and there is nothing Tudor about the shape (plan) of the house shown which, with its big bow, looks entirely consistent with a date of around 1800. The rate book for the parish of Streatham 1806-48 does not give individual addresses but is divided into areas, and a James Morrison is listed in the appropriate area for Balham Hill from September 1822 to February 1833. In *CLW* under date 1823 is the entry, '1823-28-30. Apr. James Morrison, Balham Hill. List of plants; alterations to house.' James Morrison was one of JBP's major patrons, see Basildon Park [259].

[134] LONDON: No.1 Bath Place, New Road (St Pancras), Camden

Design for the addition of verandas

Elevation of the *Front in Brook Street*, with *Profile & elevation of the Front next the Road* (i.e. the side of the house), with plan showing it to be bowed [Fig.42]

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

Insc: As above, *Design for proposed Verandahs | Sketch only & (?WP, pencil) Braithwaite | Maryl* (scored out)

New Roads

w/m: J. Whatman Turkey Mill 1820

Pen & watercolour within double ruled border (400 × 470)

Prov: Vol.I, p.21

New Road was first rated in 1765 and became the Marylebone and Euston Roads in 1857. Bath Place was a stretch of the N side of Euston Road between Brook Street and Hampstead Road, and No.1 was at the W end, on the corner of Brook Street and Euston Road. By 1955 (when the former St Pancras Borough Council affixed a plaque to the house) No.1 Bath Place had become No.318 Euston Road. All was swept away in the Euston Centre redevelopment in the 1960s. The house had been built, it seems, for John Braithwaite Snr, who first appears in the directories there, as engine maker, in 1793. JBP's client, also John and also an engineer, was born in the house in 1797. It was in the Braithwaites' factory in Brook Street that the 'Novelty', the locomotive that came second to Stephenson's 'Rocket' in the 1829 trials on the Liverpool & Manchester Railway, was built. According to WP, *Life*, p.67, the design may be dated about 1822 or 1823; in *CLW* under date 1824 there is an entry, 'Braithwaite, Brook Street, New Road. Porch and verandah over.'

[135] LONDON: Brockwell (later Clarence) Lodge, Lambeth

Preliminary designs, design & working drawings, 1825-26 (29):

1 *Basement, Ground & Chamber Plan(s) of Cottage | for | Mrs Murray*, with suggested alterations & extensions roughly sketched in in red

Scale: $\frac{3}{4}$ in to 10ft

Insc: As above & *The man servant | sleeps in the pantry | or a subdivision | of it*, with compass points shown
s: John B. Papworth

Pen & wash within double ruled border (365 × 230)

Prov: Vol.II, p.53

The house ('cottage') shown is modest in size with a polygonal bay to the S and a bow (with staircase in it) to the N. It is this latter feature which associates the drawing with No.2, which, however, shows the office wing extending to the N that is here only roughly sketched in in red. The bow appears only on this and the next drawing, though the staircase within it is retained in all subsequent drawings. It will be noticed, incidentally, that the compass directions indicated on both this and the next drawing do not tally with those indicated on Nos.20-22.

2 *Site plan of Two Acres of Plantation | & | Cottage | for | Mrs Murray | at Brockwell Hill, the Stable | Yard* semicircular fn plan

Scale: $\frac{3}{8}$ in to 10ft approx.

Insc: As above

s & d: John B. Papworth *Archit* | 1825

Scale: $\frac{3}{8}$ in to 10ft approx.
Sepia pen & wash within double ruled border (415 × 305)

Prov: Vol.II, p.53

See note to No.1. As compared with No.3, it will be noticed that the house as shown here has no porch on the W front.

3 Another site plan showing a somewhat different layout of the paths & drives & a rectangular *Stable Yard*; scale given
 Insc: As above & (pencil) *Prodgers*
 Pen & watercolour within double ruled border, on page (650×465)
 Prov: Vol.II, p.52

By his will Blades left Brockwell Lodge to his daughter Caroline Prodgers, wife of the Rev. Edwin Prodgers, first vicar of St Matthew's, Brixton. This drawing would seem perhaps therefore to have been done in connection with the alterations recorded on No.29 to have been made in 1836-37.

Preliminary design
 4 Ground floor & *Chamber Plan(s)*
 Insc: As above & *Brockwell Terrace*
 Pen with grey & yellow washes (360×210)
 Prov: Vol.I, p.138
 Despite the inscription (apparently in JBP's hand), this seems unquestionably to belong among the Brockwell Lodge drawings. Brockwell Lodge was situated near the proposed Brockwell Terrace (see [136]) and it may be that the inscription (which has all the appearance of being a later addition) is a loose description of the location only.

5-14 Another preliminary design
 5 *Basement Plan*
 Insc: As above & *A*
 s: JBP
 (325×225)
 In so far as it is labelled, this drawing is identical to No.29, so that it may not be entirely correct to regard this as a preliminary design – but, on that, see note to No.6.

6 *Ground Plan*
 Insc: As above, *A* & *Brockwell Terrace*
 s: JBP
 (300×225)
 The plan provides for a 'China Closer' behind the oval staircase with a 'Sitting Room' and 'Nursery' beyond that. Such rooms appear on none of the other plans and it is on the basis of this that these drawings, Nos.5-14, are held to be another preliminary design. Regarding the inscription 'Brockwell Terrace' see note to No.4.

7 *Chamber Plan*
 Insc: As above & *A*
 s: JBP
 (290×225)

8 *Plan of Roof*
 Insc: As above
 s: JBP
 (295×225)
 See also Nos.18 & 19.

9 Section through house, offices & stables
 s: J. B. Papworth
 (225×295)

10 Longitudinal section through the house only
 s: JBP
 (225×295)

5-10 Scale: 1/4in to 1ft
 Insc: As above & *No.1, No.2* &c to *No.6* respectively
 Pen & coloured washes within double ruled border, all more or less cut down
 Prov: Vol.I, pp.94, 95 &c to 99 respectively
 For other drawings of this same set see Nos.11-14.

11 *Lawn Elevation to plans A*
 Scale: 1/4in to 1ft
 Insc: As above & *No.8*
 s: JBP | *Arch*
 Pen & coloured washes within double ruled border (240×295), cut down on both sides
 Prov: Vol.I, p.93
 The elevation shown is that to the S according to the compass directions on Nos.1 & 2, the E according to those on Nos.20-22. The drawing should be compared with No.23. The chimneys here differ slightly in position and there is a step across almost the whole front of the house; otherwise, the two drawings are identical. See also note to No.14.

12 Elevation of the side of the house & offices; scale given
 Pen & coloured washes within double ruled border (240×295), cut down on both sides
 Prov: Vol.I, p.92
 The side shown is the E according to the compass directions on Nos.1 & 2, the N according to those on Nos.20-22. The drawing is all but identical to No.26. See also note to No.14.

13 Elevation of stables; scale given
 Pen & coloured washes (165×145)
 Prov: Vol.I, p.90
 The identification is taken from No.24, to which this drawing is all but identical. See also note to No.14.

14 *Section through Kitchen and Scullery*
 Scale: 1/4in to 1ft
 Insc: (?WP, pencil) *Jones (?)*
 Pen & coloured washes (180×150)
 Prov: Vol.I, p.91
 A comparison of this drawing with the North End drawings [149] will make one understand ?WP's attribution. But it must none the less be wrong: the style of the drawing may as well be compared with that of Nos.9 & 10 above, and the section here shown matches exactly the plan in No.29. Moreover, there can be no doubting but that this drawing and Nos.11-13 go with Nos.5-10: all are in the same style of drawing, all are to the same scale, all have a similar provenance, Nos.11 & 12 both have parts left of the same ruled border and No.11 even refers to plans marked 'A' and is inscribed 'No.8'. It is therefore entirely reasonable to suppose that this drawing and No.13 are savagely carved up drawings from a presentation booklet comparable with Nos.1-8 of the North End set and of which Nos.5-13 are others.

Another design
 15 *Plan & Elevation (i.e. perspective) of a Villa at Brockwell near Camberwell | situated in Two Acres of garden in Clarence Park [Fig.37]*
 Scale: 1/10in to 1ft approx.
 Pen & wash; perspective, pen & watercolour, within double ruled border (425×285)
 Prov: Vol.I
 Reprd: Survey of London, XXVI, *St Mary, Lambeth*, pt.ii, 1956, pl.65a
 It will be noted that the cottage is here called a 'villa' and has a porch to the door. As against No.6 the plan here provides for a 'Pantry' behind the oval staircase with a 'Gent's Room' and 'Library' beyond that.

16-28 Design essentially as built

16 *Ground Plan*
 Insc: As above, with dimensions given
 Prov: Vol.II, p.58
 As in No.15, the plan provides for a 'Pantry' behind the oval staircase, but beyond that there are here a 'Scullery' and 'Kitchen'.

17 *Chamber Plan*
 Insc: As above, with dimensions given
 Prov: Vol.II, p.59
 It may possibly be that this drawing is unfinished – the scale, for example, is without numbering &c.

16-17 Scale: 1/4in to 1ft
 Pen & coloured washes within double ruled border (470×465)
 It is not easy to know whether these two drawings were made before or after the almost identical drawings, Nos.20 & 21.

18 *Plan of Roof*
 Scale: 1/4in to 1ft
 Insc: As above, with specification & *A. No 1*; verso *A List of Prices as referred to in Contract & Omissions* listed & priced
 Black & red pen with coloured washes within double ruled border (640×475)
 Prov: Vol.II, p.60
 Almost identical in every respect to No.19, and the plan itself is likewise almost identical to No.8.

19 *Plan of Roof*
 Insc: As above; verso *A List of Prices as referred to in the Contract & Omissions* listed & priced
 Prov: Vol.II, p.57
 Almost identical in every respect to No.18, and the plan itself is likewise almost identical to No.8.

20 *Chamber Plan*
 Insc: As above, with specification, including *Skylights as those of Mr Blades warerooms & W. Closet Brown's patent*
 Prov: Vol.II, p.56
 Essentially as No.7 and but little different from No.17.

21 *Ground Plan*
 Prov: Vol.II, p.55
 Essentially the same as No.16.

22 *Basement Plan*
 Prov: Vol.II, p.54
 This plan is quite different from both Nos.5 & 29 in the use of the rooms.

19-22 Scale: 1/4in to 1ft
 Insc: As above, with specification & labelled *B. No.1, B. No.2, B. No.3* & *B. No.4* respectively
 Pen & coloured washes within double ruled border (635×460)

23 *Elevation of East Front*
 Insc: As above & *B. No.6*
 Pen & sepia washes within double ruled border (290×425), cut down along bottom edge
 Prov: Vol.II
 See note to No.11. This drawing presumably goes with Nos.19-22 and No.24, although unlike them it has no specification written on it.

24 *Elevation of Stables*
 Insc: As above, with specification & labelled *B. No.7*
 Pen & sepia washes within double ruled border (325×460), cut down along bottom edge
 Prov: Vol.II, p.61
 Cf. No.13. This drawing seems to go with Nos.19-23.

25 Elevation of the S or W side of the house & offices
 Scale: 1/4in to 1ft
 Pen & coloured washes (405×530)
 Prov: Vol.II
 The elevation shown is that to the S according to the compass directions on Nos.20-22, the W according to those on Nos.1 & 2. It will be noted that there is no porch to the door of the house.

26 Side Elevation; scale given

Insc: As above

Black & red pen with coloured washes (335 × 520)

Prov: Vol.II, p.61

See note to No.12.

27 Plan, elevation & section of the veranda over the bay in the E or S frontScale: $\frac{3}{4}$ in to 1ft

Pen & coloured washes (465 × 480)

Prov: Vol.II, p.73

See note to No.11. The drawing was formerly catalogued under Brockwell Hall, see [166]. The veranda is seen in Nos.11 & 23 above.

28 Profile of moulding between wall & ceiling for the Drawing Rooms and Dining RoomInsc: As above, *the Enrichments will be sent when required*

& J. Blades Esqr | Brockwell Lodge

d: 26th June 1827

Pen on tracing paper (210 × 300)

The drawing is affixed to the verso of No.27 and, like that drawing, was originally catalogued under Brockwell Hall [166].

29 Plans (i.e. ground floor plan) of Brockwell Lodge | Clarence Park showing drains as | directed to be made at | the time of building the Villa in | 1825-26 and the alterations | in 1836-37Scale: $\frac{1}{8}$ in to 1ft

Insc: As above

Pen & sepia wash on tracing paper, on page

(335 × 305)

A survey drawing perhaps going with [166] and suggesting the latter too was made after 1836-37.

Brockwell (later Clarence) Lodge was built at a cost of £5000 (WP, *Life*, p.61) for John Blades to JBP's designs in 1825-26 for the occupation of Mrs Emma Murray. After Blades's death in 1829 the house was left to his daughter Caroline Prodgers and her husband for their lives and thereafter to his grandson Joshua Blackburn. The lease of Clarence Lodge expired in 1907 and the main block of the house was shortly afterwards demolished; only a few undistinguished outbuildings near Brailsford Road still remain. See Survey of London, XXVI, *St Mary, Lambeth*, pt.ii, 1956, p.164. For a bath house possibly for Brockwell Lodge see [158].

[136] LONDON: Brockwell Terrace, Lambeth

Preliminary designs, contract & working drawings for a pair of semi-detached houses for John Blades, 1828-29 (33):

1-8 Preliminary designs

1 Ground Plan

Insc: As above & 2

(320 × 460)

2 First Floor PlanInsc: As above, *No.2 & No.*

(305 × 460)

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

Pen with pink & yellow washes

It is clear that the two drawings originally formed the one and it seems that the 'No.2' on No.2 is the original inscription and that the inscription now divided between the two drawings is a later addition.

3 Elevation of a pair of semi-detached houses with double-pilastered principal 1st floor windows & 2 windows above the entrance door at either side; a flier shows a simpler alternative design for the wrought iron balcony at the principal 1st floor window

Scale: $\frac{1}{4}$ in to 1ftInsc: (pencil) *Elevation of Double Houses | on Villa Lots*

Pen with blue & sepia washes within double ruled

border (470 × 640, flier 25 × 85)

Prov: Vol.III

The elevation corresponds with the plans of Nos.1 & 2.

4 Elevation of a pair of semi-detached houses with less elaborate principal 1st floor windows & only 1 window (that of a conservatory) above the entrance door at either side; a flier shows a section of the angle of the roof & dormer

Insc: (pencil) *Ed. Monty Camber (torn)*

Pen with blue & sepia washes (375 × 535), torn RIIS;

flier, red & black pen (70 × 100)

Prov: Vol.III

The railings to the principal first floor windows are as the 'originals' in No.3. It has not been possible to identify 'Ed. Monty Camber(well?)'.

5 Side elevation of No.4Scale: $\frac{1}{4}$ in to 1ftInsc: . . . (cut) *Villas double Houses*

Pen with sepia & blue washes within double ruled

border (455 × 280), cut down on both sides

Prov: Vol.III

6 Elevation of a pair of semi-detached houses with the simpler principal 1st floor windows of No.4, balconies at the principal 1st floor windows similar, but not identical, to the simpler design of the flier on No.3 & only 1 window (not that of a conservatory) above the entrance door at either side

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

Sepia & red pen with sepia washes (400 × 455)

Prov: Vol.I, p.11

Essentially the design as built.

7 Elevation of a pair of semi-detached houses showing the entrance façade of one house & the rear façade of the other

Scale: $\frac{1}{4}$ in to 1ftInsc: *Terrace Building | Brockwell* & labelled, with

dimensions given

d: 2 June 1828

Black & red pen with sepia & blue washes (450 × 480)

Prov: Vol.I, p.10

Goes with No.8.

8 Side elevation of Terrace Building | Brockwell; scale given

Insc: As above

d: 2 June 1828

Sepia & red pen with sepia washes (475 × 310)

Prov: Vol.I, p.13

Goes with No.7.

9 Transverse & longitudinal sections through the pair of houses

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

Pen & coloured washes within double ruled border

(465 × 650)

Prov: Vol.II, p.71

The railings to the principal first floor windows are as the 'originals' in No.3 and it is possible that this drawing is another of a set to which that drawing belongs.

10-17 Contract drawings

10 Attic Floor plan of one house, or two of houses, | (as may be determined) at Brockwell, for John Blades Esqr. . . fit for the habitation of a genteel | family, . . . the whole to be complete . . . except such marble Chimney pieces as are | stated to be supplied by Mr Blades . . .

11 First Floor plan**12 Second Floor plan****13 Ground floor Plan****14 Basement Plan**

15 Front Elevation of 1 semi-detached house (i.e. of $\frac{1}{2}$ the block)

16 Back Elevation as No.15**17 Side Elevation**10-17 Scale: $\frac{3}{8}$ in to 1ftInsc: As above, *Brockwell Terrace | J. Blades Esqr |**June 1828, If any works are not described | or are**imperfectly explained in | this plan similar works at |**Brockwell Lodge will be the | example & No.1, No.2 &c**to No.8 respectively*s & d: *Thos. Burton & Thos. Sneezman (contractors) &**3 July 1828 (some only)*

Pen & coloured washes within double ruled border

(590 × 470)

Prov: Vol.I, pp.2, 3 &c to 9 respectively

For Thomas Burton see, for example, No.21; but it

has not been possible to identify Thomas Sneezman or

to ascertain whether he is the same person as the 'Mr

Sneezman' estimating for work at the Albany [162].

For Brockwell Lodge see [135].

18-33 Working drawings &c

18 Details of mouldings For the Ground Floor & the first floor

Insc: As above & *Mr Burton*s & d: *From Mr Papworth's Office | 25th July 1828*

Pen & yellow wash (160 × 445)

Prov: Vol.II

19 Plan, elevation & Section of front parlor window

Scale: 1in to 1ft

Insc: As above

d: *July 1828*

Pen (365 × 505)

Prov: Vol.I, p.68

20 Elevations of Window for front & back rooms | in Two pair floor & of Side window in 2 pair floor

Insc: As above

s & d: *From Mr Papworth's office | July 1828*

Pen with sepia & blue washes (230 × 330)

Prov: Vol.II, p.69

21 Plan, Outside & Inside elevations & section of Front door

Insc: As above; verso, sent by post from *Gt Russel*(sic) *St on 1 Au | 1828 to Mr Thos. Burton | Builder |**Crispin St | Spittalfields (sic)*s & d: *From Mr Papworth's Office | July 1828*

Pen & coloured washes (305 × 470)

Prov: Vol.I, p.66

22 Detail of Cornice for the Second floor & the Chamber & | Boudoir on the first floor

Insc: As above & *Mr Burton*; verso, sent by post from*Gt Russel (sic) St on 4 Au | 1828 to Mr Thos. Burton |**Builder | Crispin St | Spittalfields*s & d: *From Mr Papworth's Office | Augt 1828*

Pen & wash (180 × 305, irregular)

23 Detail of moulding of the Skylight

Insc: As above

Pen & coloured washes, on page (485 × 200)

Prov: Vol.II, p.74

24 Details of Ornament for the Iron Railing(s)

Insc: As above

Pen on tracing paper, on page (389 × 515, irregular)

Prov: Vol.IV, p.103

It is not clear where this iron railing can have been.

It looks like a balcony, but tallies with none of the

various designs shown on other Brockwell Terrace

drawings.

25 Details of Skirting for Chambers

Insc: As above

Pen, on page (95 × 235)

Prov: Vol.II, p.74

- 26 Details of mouldings of *Pilaster*
Insc: As above
Pen, on page (445×260)
Prov: Vol.II, p.74
- 27 Detail of *Cast Iron Bracket* to support balcony
Insc: As above
Pen & coloured washes (465×620)
Prov: Vol.II, p.72
- 28 Details of *Moulding for Staircase*
Insc: As above
Pen, on page (195×150)
Prov: Vol.II, p.74
- 29 Details of an (internal?) *Cornice*
Insc: As above
Pen on tracing paper, on page (425×250)
Prov: Vol.IV, p.103
- 30 Layout of *Gardens of Coupled Houses* stretching back to *Water Lane* adjoining which is the layout of a *Stable Yard* for each house both marked *All this will be | omitted for | the tenant to | do himself*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
Pen on tracing paper, on page (420×645, irregular)
Prov: Vol.II, p.70
The layout seems to tally with the part of the grounds surrounding the houses shown in the lithographs filed with the drawings.
- 31 Longitudinal section through a stable (& office?) block with elevation of, e.g., *Laundry Window*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & labelled
Sepia pen & wash on tracing paper, on page (345×520), damaged RHS
Prov: Vol.II, p.70
See note to No.32.
- 32 Plan, elevation & details; scale given
Insc: Details labelled, e.g. *Coals, Coach head | Arch, Dust*
Black & red pen on tracing paper (270×380), much damaged
Prov: Vol.II, p.70
It is not clear that this and No.31 in any way belong to the Brockwell Terrace project. No.30 (which seems certainly to belong to the project, see note to that drawing) shows no sign of anything like the offices of No.31 and the plan of this drawing, No.32, does not correspond with the stables shown on that garden layout.
- 33 *Ground Plan & Elevation* (i.e. perspective) of *Two Houses at Clarence Park | Brockwell | situate between Brixton & Herne Hill* [Fig.39]
Insc: As above
Pen & wash; perspective, pen & watercolour, within double ruled border (375×260)
Prov: Vol.I
Reprd: Survey of London, XXVI, *St Mary, Lambeth*, pt.ii, 1956, pl.65b
Essentially the same as the contract drawings and made, no doubt, for the letting prospectus.
- For three manuscripts perhaps relating to these drawings see Appendix B.
This pair of semi-detached houses was the first in an intended row running parallel with Dulwich Road and called Brockwell Terrace. The death of John Blades in 1829 put an end to further development. The pair were demolished in 1908. See Survey of London, *loc. cit.*, p.164.
- Filed with the drawings are three copies (one coloured [Fig.38]) of the letting prospectus. They are lithographed by *Engelmann, Graf, Coindet & Co*, show the ground floor and first floor plans with a (true) elevation, and are signed and dated as by *John B. Papworth Archt 1829*.
- [137] LONDON: John Allnutt's house, Clapham Common (Wandsworth), Lambeth
Design for alterations & additions to the house, 1825-44 (62):
1 Site plan of property belonging to *John Allnutt Esq | Clapham Common* near *Turnpike Road from London to Epsom*, a stretch of water & the *Road to Clapham Common*
Insc: As above; verso, sent by post from *Gt Russel* (sic) *St on My 16 | 1825 to J. Allnutt Esqre | Clapham Common*
Sepia pen & coloured washes within ruled border (580×430), torn top left corner
Thomas Cubitt in May 1825 leased from Mr Atkins Bowyer for ninety-nine years the 225 acres of Bleak Hall Farm on which to lay out Clapham Park, a smart suburb full of villas for City merchants. A map filed with the drawings – and similar to that reproduced as pl.60 in H. Hobhouse, *Thomas Cubitt: master builder*, 1971 – shows that Allnutt's house lay near enough opposite the windmill on Clapham Common and a little to the SE of the junction of the present-day South Side (JBP's 'Turnpike Road from London to Epsom') and Elms Road. His property stretched SE as far as the present-day Elms Crescent and as far NE as the present-day Crescent Lane (JBP's 'Road to Clapham Common').
- 2 Plan of a parcel of land *A.R.P. | 7. . 3. . 0* bounded by *Bleak Hall Farm*, property belonging to *Mc Clay Esqr & Park | John Allnutt Esqr*
Insc: As above
Sepia pen & green washes (255×310)
- 3 Outline (perhaps schematic) plan of properties (near a *Pond*, a *Mutual Road* & *Road in Common*) belonging to *John Allnutt Esqr & J. Turner Esqr*, the latter's comprising 2 *Field(s)*, a *Garden* & a *Pleasure Ground*; also shown is *Ground to be Purchased | 18 Perches*
Scale: 1in to 50ft
Insc: As above; verso (pencil) *John Randall | Park. . .* (illegible, perhaps *St*) | *Lambeth*
Sepia pen & pink wash, on page (195×320)
- 4 Outline plan of house & design for layout of grounds
Scale: 1in to 20ft approx.
Insc: *Mr (or Mrs?) All* (torn)
s: *JDH* (i.e. J. D. Hopkins, JBP's pupil)
Pen on tracing paper (290×520), damaged RHS
It does not seem easy to reconcile this drawing with either No.1 or No.5.
- 5 *Plans of Mr Alnutt's* (sic) *house* showing alterations; scale given
Insc: Verso, as above
Sepia pen with sepia, blue & pink washes within double ruled border (420×335)
- 6 Plan & elevations of a new entrance lobby & door
Pen & pencil with coloured washes (470×640)
An unfinished drawing to which that immediately following is affixed.
- 7 Plan of the entrance lobby with the elevation of the door
Pen with sepia, pink & yellow washes & pencil alterations within ruled border (310×225)
Verso: Rough sketches including a monument with a tall crocketed & gabled inscription tablet
Sepia pen
Affixed to No.6.
- 8 *Plan & Longitudinal Section* showing the *Timber(s)* of the entrance lobby
Scale: $\frac{1}{3}$ in to 1ft approx.
Insc: As above
d: *14th May 1827*
Pen & yellow wash on tracing paper, on page (410×420)
- 9 *End Elevation* of the entrance lobby; scale given
Insc: As above
d: *14th May 1827*
Pen on tracing paper, on page (225×425)
- 10 *Plan, Elevation & details of Side doors*
Scale: 1in to 1ft
Insc: As above
s: *18 May 1827*
Pen & coloured washes, on page (395×495, L-shaped)
- 11 Detail of a *patena*
d: *1827*
Pen on tracing paper (195×510)
There is nothing specifically to associate this drawing with Allnutt's Clapham property.
- 12 Elevation & details of *Glass Doors*
Insc: As above
d: *5th Feby 1828*
Sepia pen with blue, sepia & yellow washes (290×255)
- 13 Plans, elevations & sections of (book?) shelves
Scale: 1in to 1ft
d: *February 1828*
Pen on tracing paper (280×370)
There is nothing specifically to associate this drawing with Allnutt's Clapham property.
- 14 *Plan of Dairy* with *Section from A to B*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
d: *1st April 1828*
Black & red pen on tracing paper (515×320)
- 15 *Section from C to D* of the dairy
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
d: *1st April 1828*
Pen on tracing paper (330×285)
- 16 Plan of the picture *Gallery* showing its relation to the outbuildings
Scale: $\frac{1}{7}$ in to 1ft approx.
Insc: As above
d: *Augt. 1829*
Black & red pen on tracing paper, on page (290×520)
- 17 Plan & details of scantlings for *Picture Gallery* s: '*Office*'
Black & red pen with yellow & sepia washes within double ruled border (525×380), cut down on RHS
- 18 *Plan of Gallery Roof*
Pen with green & pink washes within double ruled border (485×275), cut down at LHS
- 19 *Longitudinal Section of Picture Gallery*
d: *Sepir 1832*
Pen & coloured washes within double ruled border (260×475)
- 20 *Transverse Section of | Picture Gallery* s & d: '*Office*' | *1st Octr 1832*
Pen & coloured washes within double ruled border, on page (265×360)
- 17-20 Scale: $\frac{1}{3}$ in to 1ft approx.
Insc: As above
- 21 *Sketch Plan & Section showing Arches* supporting a floor *longitudinally*
Insc: As above, (?WP, pencil) *John Allnutt Esq | 92 Mark Lane | or Pall Mall*
Sepia pen, on page (410×250)

Possibly connected with the gallery floor, though there is no indication that the drawing relates to this Clapham series at all. No.92 is perhaps an error for No.50 Mark Lane (see note at end of entry). No trace has been found of Allnutt in Pall Mall, but then that could have been a club address only.

22 Unidentified part-plan

Pen on tracing paper, on page (165×300)
Perhaps connected with the picture gallery, cf. No.23.

23 Plan of part of Allnutt's house showing *Drawing & Dining* | room(s) & *Picture Gallery*, with *Covered way* from it to *Pari of present* | *Greenhouse & Proposed new Green-house*, with *Transverse section* | of covered way
Scale: 1in to 1ft approx.; section 1/2in to 1ft approx.

Insc: As above
s: 'Office'

Pen with grey & pink washes, on page (330×285)
Verso: *Elevation of proposed new Greenhouse*

Scale: 1in to 10ft

Insc: As above

d: *Nov 1832*

Pen

See No.25 for the proposed new greenhouse.

24 Part of No.23 recto

Pen on tracing paper, on page (320×210)

25 *Plan, End & Principal Elevation(s) & Sections of Conservatory*

Scale: 1/4in to 1ft

Insc: As above

d: *Oct 31st* | 32

In plan an elongated octagon, in elevation with buttresses and pointed windows at the ends (i.e. Gothic), yet with classical urns and boldly visible glazing in the centre. See also No.35.

26 Site Plan & sketch elevation of Gardener's Cottage

Scale: 1/2in to 10ft

Insc: As above, *Farm Yard, Wash house & Tool house*
s & d: 'Office' | 1832

Sepia pen with sepia, pink & blue washes within double ruled border (300×285)

27 General Plan of Gardener's Cottage, with Elevation of Entrance

Scale: 1/2in to 1ft approx.

Insc: As above

d: *Novr 1832*

Pen on tracing paper, on page (250×500)

28 Ground & Chamber Plan(s), Elevation & Transverse Section of Gardener's Cottage; scale given

Insc: As above, *The general dimensions are taken from the plan sent up from Clapham* & with dimensions & notes on methods of construction

d: *Nov 1832*

w/m: 1830

Pen & pencil, 2 pieces joined (545×585)

Barest minimum Gothic and thatched.

29 Elevation(s) of Wash house &c & of Porch to Gardener's Cottage

Scale: 1/4in to 1ft

Insc: As above

s & d: 'Office' | *Novr 1832*

Sepia pen & coloured washes within double ruled border (325×495)

30 Section of lower part of wall shewing joints and sleepers to Ground floor of Gardener's Cottage

Scale: 1in to 1ft

Insc: As above

d: *Novr 1832*

Pen & sepia washes (180×220)

31 Plan, elevation & section of a bay window (to gardener's cottage?)

Scale: 1in to 1ft

Pen with sepia, blue & yellow washes (490×325)

The drawing was formerly attached to No.29 and so perhaps relates to the gardener's cottage, though there is apparently no such window in the cottage and nothing specifically to connect the drawing with either Allnutt or Clapham. It may perhaps be worth noting that a bay window similar to that shown here is to be seen in a gate lodge for Denford House, see [201].1.

32 Detail of Hall Door; scale given

Insc: As above

d: *Oct 9th 1834*

Pen on tracing paper, on page (300×105)

33 Plans of Home Lodge; scale given

Insc: As above & *For the Section, Elevation & height of Floors &c* | see the drawing of the larger house which Mr Allnutt | has

d: *April 1835*

Pen on tracing paper, on page (500×295)

34 Plan of Home Lodge, with yard & Wash House &c

Scale: 1/4in to 1ft approx.

Insc: As above

Pen on tracing paper, on page (300×495)

35 Plan of Roof, Front & Side Elevation(s) & details of, it seems, an entrance porch to the conservatory

Scale: 1/2in to 1ft

Insc: As above

d: *Sent by Post June 5th 1835* (or 1838?)

Pen on tracing paper, on page (500×645, L-shaped)

Cf. No.25.

36 Elevation & details of Library doors

Insc: As above

d: *Feb 1836*

Pen & coloured washes on tracing paper, on page (225×205)

37 Plan, elevation & details of a simple chimneypiece with grate roughly sketched in

Insc: NB— *as the Marble is not long enough in Slab it can be done | thus in three pieces*; verso, sent by post on *Aug 20* | 38 to J. B. Papworth Esqre | 10 Caroline Street | Bedford Square

s & d: JBP *Novr 1837*

Sepia pen & wash (205×400)

38 Plan & elevation of a chimneypiece with coupled columns; scale given

Pen on tracing paper, on page (215×255)

39 Plan & elevation of a chimneypiece with unfluted Doric columns

Scale: 1in to 1ft

Pen on tracing paper, on page (205×250)

40 Design for & details of a platform reminiscent rather of a family pew with mirrors & groups of putti; storage space for drawings in cupboards below

Scale: 3/4in to 1ft, 1in to 1ft

Insc: *In Picture Saloon*

s & d: John B. Papworth | *Feb 1. 1838*

Sepia & red pen with coloured washes (315×775)

41 Another design for a platform as in No.39

Scale: 3/4in to 1ft

s & d: J. B. Papworth | *Archit* | *Feb 1838*

Black & red pen with coloured washes within double ruled border (255×525)

42 Section of the arched strengthening of a floor across the middle of the House, with detail of Cast Iron Beams

Insc: As above

s & d: John B. Papworth | *Archit* | 1839

Pen & blue-grey wash on tracing paper, on page (320×235)

43 Elevations showing partly finished & partly unfinished work for Alterations of Camellia House

Scale: 1/4in to 1ft

Insc: As above

s & d: 'Office' | *April 1843*

Pen with yellow, orange & sepia washes (245×415)

The terms 'finished' and 'unfinished' are here used to indicate that the finishes have, or have not, been removed to show with clarity the structural work.

44 Sketch plans & alternative elevations (1 classical, 1 'Gothic') of a house

Insc: John Allnutt Esq

d: *Feb 4. 1844*

Sepia pen on tracing paper (355×215)

There is nothing to associate this drawing with Allnutt's Clapham works. The fact that among the rooms labelled are drawing and dining-rooms and beer and wine cellars seems to preclude its going with No.54, and it clearly does not go with No.5.

45 Plan, part-elevation & section of Verandah Addition to Roof, with small-scale whole elevation

Scale: 1in to 1ft

Insc: As above

d: *17 May 1844*

Pen on tracing paper, on page (615×495)

46 Sketch elevation & section of veranda addition to roof; scale given

Pen & coloured washes over pencil (160×305)

For the identification cf. No.45.

47 Sketch of a pediment with strapwork rising above (& behind?) it

Insc: Copy of letter d. 22 July 1844 addressed to John Allnutt Esq reading *Dear Sir* | *Will you let Young have this sketch, on which to mark | the dimensions . . . and perhaps to | model it out in small. I find that you took the model back and | with the other papers in it: except the drawing of the Garden Front shewing | a proposed Conservatory which I have here &c (s.) John B. Papworth*
Sepia pen & coloured washes (250×200)
Affixed to No.48.

48 Part-plan & elevation of a conservatory alongside the house; scale given

Black & red pen (445×510)

Affixed to the drawing (which seems unfinished) is No.47. Other than this fact and the drawing's incomplete provenance, there is nothing to associate it with either Allnutt or Clapham and the sketch in No.47 shows too little to connect this drawing with that one. Certainly there seems no reason to connect this conservatory with that of Nos.23-25.

49 Plan & Elevation of Chaise House, Housekeepers Room, Butlers Pantry & Gents Room, with,

superimposed upon them, the timbers in red

Scale: 1/4in to 1ft approx.

Insc: As above

Black & red pen on tracing paper, on page (305×415)

The page appears already to have had drawings affixed to it and removed when this drawing was mounted on it; there are several instances in the JBP Collection of this apparent rearrangement or economy.

50 Plan & Section shewing timbers of Roof to go with No.49

Insc: As above

Pen on tracing paper (300×480)

51 Plan of No.49 at a higher (ceiling?) level; scale given
Pen on tracing paper, on page (310×420)

52 Plan & Section showing timbers of Skylight over the Gent's Room
Scale: 1/2 in to 1ft approx.
Insc: As above
Pen on tracing paper (420×240)

53 Elevation & details of Window with Sash on Pivots for Housekeeper's Room
Scale: 1 in to 1ft
Insc: As above
Pen on tracing paper, on page (280×250)
It is on the basis of this drawing only (plus the incomplete provenance) that Nos.49-52 are included among drawings for Allnutt's Clapham works.

54 Plan of Cottage & Stables
Insc: Verso, as above
Pen & coloured washes with pencil alterations (570×445)
Not, it seems, the cottage of No.26 and, apart from the incomplete provenance, there is nothing to associate the drawing with either Allnutt or Clapham.

55 Details of a Marble Table so divided that the table may be made in convenient pieces
Scale: 2 in to 1ft
Insc: As above, Mr Allnutt will state if this be the height he approves & the maker to take care that the pieces join in proper places & are securely fastened together by material that will not discolor or decay
s & d: SW (i.e. Samuel West, JBP's pupil) | Jan'y 1830
Pen on tracing paper, 2 sheets joined (340×270, irregular)

56 Sketch perspectival elevation of a circular table on a triangular base
d: April 1835
Pen on tracing paper, on page (155×180)

57 Plan, elevation & details of panelling, table & wine cooler in an alcove; scale given
d: Dec 1836
Pen on tracing paper, on page (370×460)

58 Perspectival elevation of a table with drawers s & d: John B. Papworth Archt | April 1839
Pen on tracing paper, on page (160×260)

59 Plan & elevation of another table similar to No.56 but more austere in design
Scale: 2 in to 1ft
Pen with sepia & khaki washes, on page (340×160)
There is no more than the incomplete provenance to connect the drawing with either Allnutt or Clapham.

60 Sketch front & side elevations of a portfolio stand; scale given
Pen & wash (145×240)
The drawing was formerly on a sheet with other Allnutt Clapham Common furniture drawings.

61 Plan, with front & side elevations of a portfolio stand
Scale: 2 in to 1ft
Pen with grey & yellow washes within double ruled border (335×460)
A finished drawing made from No.60.

62 Plan, half-elevation(s) & details of an octagonal desk with Leather top
Scale: 1 in to 1ft
Insc: As above
Pen with yellow & sepia washes, on page (310×275)

1-62 Prov: Vol.VI
A watercolour of Allnutt's house by David Cox Jnr of 1852 is reproduced in F. E. F. Smith, *Clapham: an historical tour*, 1973, p.28. John Allnutt (1773-1863) inherited an estate in Eltham, Kent, and entered the family business of wine and brandy merchants which is listed in the directories at No.50 (not No.92) Mark Lane from 1800 to 1829 as Allnutts & Arbouin and later simply as John Allnutt & Co. He married twice, and his portrait (which shows him as something of a hunting man) and those of his wives were painted by Sir Thomas Lawrence. He seems, indeed, to have been a patron of art, 'more especially', says WP, *Life*, p.54, 'of the English school of Water Colour painters'. Several of the drawings here catalogued are included on the strength only of a 'traditional' attribution to Clapham, e.g. No.34, or connection with Allnutt, e.g. Nos.54 & 59.

[138] LONDON: Fulham (?), house
Design for alterations, including the addition of a picture gallery, to a house for R. Ackermann (2):
1 Ground floor plan of an L-shaped 2 storey house with Picture Gallery & Conservatory, with 2 part-elevations showing the additions (?)
Insc: As above; verso Ackermann | Fulham | 1 & (evidently in another hand) Fulham & : Camberwell; (red crayon) 87
w/m: J. Whatman 1816
Sepia pen & wash (260×385)

In *CLW* there are two entries that might have been thought to relate to this drawing and the next, one under date 1815, 'R. Ackermann. Survey of House at Camberwell; alterations &c.' and another under date 1825, 'R. Ackermann, Fulham. Dry rot & repairs'. The date of the watermark of this drawing perhaps precludes its relating to Camberwell but the part-elevations could conceivably go with the illustration of Ivy House, Fulham (where Ackermann lived from 1826 to 1831) given in C. J. Feret, *Fulham old and new*, II, 1900, p.175. See house labelled 'Ackermann' [159].

2 Plan of a house with 3 square rooms (Bedroom, dining Room & staircase &c) in axis & a big bow-shaped Parlor at the back & Gallery at one end (as an addition?); also the elevation of the house with a central blank portico flanked by verandas; scale given
Insc: As above; verso 3
Sepia pen & washes (270×370)
It seems open to question whether this drawing in fact relates to the same house as the last. About the only things the two houses have in common are a picture gallery and verandas; certainly this drawing has no inscription – not even a provenance – that would help connect it with No.1 (which itself has no provenance). Both drawings were formerly catalogued with that of the unidentified house inscribed 'Ackermann', see [159]. It has not proved possible either to locate Ackermann's Camberwell house more precisely or to find an illustration of it to compare with these drawings.

[139] LONDON: Harcourt House, Cavendish Square, Westminster

Design for alterations to the stable block & its entrance from the road (3):

1 Sketch plan of the house & stable block at the rear showing, very roughly, proposed alteration to room across the house at the back & the creation of a semicircular drive into the stable block from the road

Insc: House West side of Cavendish Sqr | as proposed to be altered for Mr Hughes | Ball
Pen (255×120)

Prov: Vol.I, p.43

The plan shows the stable block to have a quadrant facing the back of the house.

2 Sketch plan of the stable block & elevation of the entrance to the block from the road: a high wall with banded rustication set behind railings & punctuated by a central propylaeum & flanking carriage entrances

Insc: West side of Cavendish Sqr – Hughes Ball Esqr; plan labelled
s: JBP

w/m: J. Whatman 1816

Pen & wash with some pencil (100×285)

Prov: Vol.I, p.42

The plan shows the stable block to have, instead of the quadrant of No.1, a straight façade towards the back of the house.

3 Plan of the stable block, different from that of No.2 but still with a straight façade towards the back of the house

Insc: This is proposed alteration to the House | on West side of Cavendish Sqr | for Mr Hughes Ball | who did not | obtain it

Pen on tracing paper, on page (240×270)

Prov: Vol.I, p.231

The plan shows the stable block to have towards the road a quadrant wall (perhaps set behind railings) with a propylaeum or porte-cochère of some kind flanked by columned entrances.

Cavendish Square forms the central feature of the Cavendish-Harley estate developed from 1717 onwards. Harcourt House, as it was called for the greater part of its existence, stood on the W side of the square, a very large house hidden behind a high screen wall. It was begun in 1722 for Robert Benson, Baron Bingley, and was at first known as Bingley House. Benson's architect was Edward Wilcox, working from a design by Thomas Archer. Drawings of the interior by Henry Hodge (q.v.) dated 1880 are in the RIBA Collection. Harcourt House was demolished in 1903. WP, *Life*, p.46, says that 'in 1818 JBP was instructed, through his friend Matthew Wyatt . . . to survey Harcourt House . . . as to sundry alterations, on the prospect of its being taken on lease by . . . Ball Hughes'. An entry in *CLW* under date 1818 makes it clear that the proposed alterations 'failed'. Hughes Ball was one of the spendthrift dandies of the Regency period, nicknamed 'Golden Ball'. JBP apparently designed for him 'a richly ornamented and chased golden dressing-case with its complement of fittings' as well as a golden ink-stand, but it is not known whether these items were executed or not. See also Appendix B, items WY.3/1/24 & 25.

[140] LONDON: Grote's Place, Blackheath, Lewisham
Design for the addition (or repair) of a balcony to a house, 1828

Plan & front & side elevations of the balcony over a porch, with detail of the console rosette within the angle of wall & balustrade; scale given

Insc: Indication that the rosette is to be made out of a *Slab of Mahogany*

Pen on tracing paper (370×455), fragmentary

Prov: Vol.IV, p.130

Verso: Detail of the console rosette

Insc: *Snell Esqr*

d: *January 1828*

Red pen

The *CLW* has an entry 'Capt. Snell, Blackheath. Roof' under the date 1828. Pigot's directories for 1827 and 1839 list a Capt. Samuel Snell as being only of 'Blackheath'. But in the Lewisham land tax of 1828 there is a Capt. Snell of Grote's Place, Blackheath, and in the West Kent poll book of 1837 there is also listed a Samuel Snell, Grote's Place, Blackheath. So Capt. Samuel Snell, no doubt, is JBP's client. He does not appear in Grote's Place on the 1841 census; instead there is a Miss Snell. It is not known what connection (if any) he has either with Edward & William Snell, cabinet makers, for whom also JBP worked, or with the proposed layout of Grote's Buildings *see* [27].

[141] LONDON: Haverstock Lodge, Haverstock Hill (Hampstead), Camden

Design for a lodge, boathouse & stables, 1821 (10):
1-4 Design for a lodge

1 Site plan showing the position of the lodge within a corner of the boundary wall of the estate next to a *Drying ground*, with a *Private Yard* behind it & at the junction of paths *To the House & To The Stables* & of a *Servants path* | *to the House*, with elevations of the *Front next the Road* | *to Hampstead*, the *Front next* (i.e. facing) *the House* & of the *Back front next yard*
Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *J. Lund Esqr*, with rooms labelled & dimensions given

s & d: *JBP 1821* | *June*

w/m: J. Whatman Turkey Mill 1820

Black & sepia pen with coloured washes within double ruled border (505×465)

The plan of the lodge does not correspond with that shown on either No.2 or No.3.

2 Ground plan of the lodge with elevations of front, *Back & Side* towards *drying ground* & longitudinal & transverse sections

Insc: As above, *design for a Lodge* | *J. Lund Esqr* & labelled, with dimensions given

s & d: *J. B. Papworth 1821* | *June*

Black & sepia pen with coloured washes within double ruled border (660×470)

The plan of the lodge does not correspond with that shown on either No.1 or No.3.

3 Plan of the lodge

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

Insc: Labelled, with dimensions given; verso *Plan of Lodge*

w/m: J. Whatman 1820

Pen & coloured washes (305×230)

The plan of the lodge does not correspond with that shown on either No.1 or No.2.

4 *Side Elevation next the Drying Ground*

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

Insc: As above & *Lodge* | *for J. Lund Esqr*

d: *July 1821*

Pen & coloured washes within double ruled border (230×410)

This elevation goes with the plan in No.3.

5-6 Design for a boathouse

5 Sketch elevation of a boathouse in the shape of an acorn-topped pavilion approached up steps & with the boat pushed, it seems, beneath the floor

Insc: (pencil) *Lund Esqr* & (?WP) *Mr Lund*

Sepia pen & wash (195×180)

6 Plan of the boathouse at floor (i.e. above boat) level & of the roof scantlings & section of the boathouse without the boat in position; scale given

Insc: Verso (pen) *Section of Bath* (sic) & *plan showing the timbers of roof* & (pencil) *Lund Esqr*

Pen & coloured washes within pencil ruled border (470×305), cut down on all 4 sides

The entry in *CLW* under date 1821 reads, '1821-2.

J. Lund, Haverstock Hill, Hampstead. Lodge, boathouse, stabling and garden' and the drawings certainly seem to show a boathouse rather than a bath house.

7-10 Design for stables

7 Plan of the garden showing the position of the lodge & stables; scale given

Insc: Calculations in both pen & pencil & with many alterations &c shown; verso *Plan of Garden*

Pen & coloured washes within double ruled border (560×390)

The plan of the stables shown here is quite unlike that on Nos.8 & 9.

8 Outline plan of the lodge (as in No.3) showing the position of the lodge in relation to the stables (whose outline plan is close to the ground plan on No.9); scale given

Pen & wash (270×305)

9 *Ground Plan, Front Elevation & Section* of the stables; scale given

Insc: As above & *Design* | *for* | *Stables &c* | *J. Lund Esqr* | *Hampstead*

w/m: Smith & Allnut

Pen & coloured washes within double ruled border (595×430), cut down on LHS

10 *Chamber Plan & Plan of Roof* of stables; scale given

Insc: As above

w/m: Smith & Allnut 1820

Pen & coloured washes within double ruled border (595×435), cut down on LHS

1-10 Prov: Vol.III

Haverstock Lodge (which stood to the E of Haverstock Hill between what are now Lawn Road and Downside Crescent) was in the occupation of John Lund at least from 1811 (when he is listed in the census return) until 1840 (when he is listed in Pigot's Middlesex directory). The house continued in the family's possession until it was demolished in 1909 to extend the Lund estate to what is now Lawn Road. Nothing seems to be known of the house and only a very little more of John Lund.

[142] LONDON: Holly Grove (or Lodge), Highgate (St Pancras), Camden

Design for the addition to the house of a new room & conservatory & for the layout of the garden

Plan showing the end of the house with, superimposed upon a segmental-bowed room (to be demolished?), a larger similarly-shaped *New Room* with attached *Conservatory* in axis with a *Fountain*, an oval path through the garden on this axis; in the margin, 3 (conservatory?) windows in elevation

Insc: As above & (?WP, pencil) *Duchess of St Albans* | *Holly Grove* | *Highgate*

Pen, pencil & watercolour (445×610)

Verso: Rough section of a conservatory (?) & a number of sketches of desks

Insc: *Mrs Coult* | *Duchess of St Al.* . . | *Holly L.* . . | *Highgate*

Pencil & pen

Prov: Vol.I, p.384

Holly Grove (or Lodge) stood in its own grounds to the E of Highgate West Hill and was leased from 1809 for forty-eight years to Harriot Mellon. In 1815 she married the aged Thomas Coult, banker, and after his death she married in 1827 William Aubrey de Vere, 9th Duke of St Albans and continued to use the house until her own death in 1837. Its site has since been developed. There is in *CLW* under date 1825 an entry, 'Mrs Coult (Duchess of S. Albans), Holly Grove, Highgate. Grounds and conservatory; new room.' According to D. Linstrum, *Sir Jeffrey Wyatville*, 1972, p.241, Wyatville in 1826 also seems to have been making similar proposals for the addition to the house of segmental-bowed room, greenhouse &c.

[143] LONDON: Nos.1-4 Ladbroke Terrace

(Kensington), Kensington & Chelsea

Design for semi-detached villas (2):

1 *Basement, Ground & Chamber Plan(s) & Entrance*

Elevation | *Notting Hill*, with, indicated in pencil, the addition of a *Green House* with *Conservatory* over it

Scale: $\frac{1}{6}$ in to 1ft approx.

Black & red pen with pink, blue & yellow washes (610×530)

Prov: Vol.III

Lit & reprd: Survey of London, XXXVII, *Northern Kensington*, 1973, p.198 & pl.59

2 Copy of the chamber plan of No.1

Insc: (?WP, pencil) *Villas at Notting Hill* | *R. Cantwell*

Pen with pink & yellow washes (160×300)

Prov: Vol.I, p.81

The drawing shows conclusively that provenance cannot always be relied upon for identification purposes. Robert Cantwell first appears in the directories in 1835, described as a builder of No.20 Great Marlborough Street; but by 1838 he is calling himself an architect and surveyor and lists, besides that address, Church Street, Camberwell, and No.25 Wimpole Street, Cavendish Square.

Nos.1 & 2 Ladbroke Terrace have been demolished;

Nos.3 & 4 still stand. At least two houses in

accordance with these plans, which, according to

Survey of London, *loc. cit.*, are to be dated c.1825.

[144] LONDON: Leigham Court, Streatham, Lambeth

Designs for the 1st small house & outbuildings;

designs, working drawings & details for the 2nd &

larger house adjoining & communicating with its

predecessor which then became the offices, for the

conversion of the 1st house into offices & for the

offices & grounds generally, 1820-46 (212):

1-3 Site plans

1 Plan of the grounds of the house with the house,

outbuildings & immediate surroundings sketched in

Insc: *Road From London To Brighton* marked; verso

Grounds & Out buildings & Fuller

w/m: J. Whatman W. Balston 1812 (?)

Sepia pen & wash within double ruled border, on

page (645×465)

Prov: Vol.VII, p.59

The drawing shows both old and new houses. The

second house as shown is at an angle to the first one

and deeper than it is wide, i.e. the drawing goes

rather with the 'Model' design of Nos.8-11 than with

Nos.12-16. It is from this drawing evidently that

Nos.2 & 3 were made. *See* note to No.191.

2 Plan of the grounds of the house

Insc: Dimensions given & (pencil) *This field Moved, Beech, Lime &c*; verso *Plan of premises, Fuller Esqr & King*

d: *January 1820*

w/m: 1812 (or possibly 1818)

Sepia pen with sepia, purple & yellow washes (560 × 345)

Prov: Vol.VII, p.59

The drawing shows both old and new houses. The new house as shown is at an angle to the first one and wider than it is deep, i.e. the drawing goes with Nos.12-16 rather than the 'Model' design of No.8-11, though the house is shown with a semicircular entrance portico rather than with the hexastyle portico of those drawings. Cf. the plan of the house shown in No.1, which is closer to the 'Model' design.

3 Plan of the grounds of the house

Insc: Detailed indication of plantings given; verso *Plan of Grounds | J. G. Fuller Esqr*

Sepia pen with coloured washes (630 × 440)

Verso: Rough sketch plan of the house only, with amendments

Insc: Rooms labelled

Sepia pen

Prov: Vol.VII, p.60

The plan of the grounds is virtually the same as No.2 but in greater detail and showing a semicircular ornamental pond on the side of the property away from the house. So the drawing must be after June 1821, cf. No.201.

1-3 Scale: 1in to 70ft approx.

4-6 Original house, subsequently converted into offices

4 Ground floor plan with elevations laid out

Scale: 1/2in to 1ft approx.

Insc: *J. G. Fuller Esqr*, labelled to include (of 1 elevation) *End next the House &* (on elevation of *Back Front*) *Floor of Laundry above*, with dimensions & alterations in pencil

d: 1820

Sepia pen & washes, on page (485 × 595, T-shaped)

Prov: Vol.VII, p.1

Affixed to the drawing is that next following.

5 Chamber Floor Plan; scale given

Insc: As above, *J. G. Fuller Esqr*, labelled, with dimensions given, a *Memo* about the *floor line & the line of the Plinth* & pencil alterations; verso *Chamber plan over | offices*

d: 1820

Sepia pen with sepia & yellow washes (255 × 310), torn LHS

Prov: Vol.VII, p.1

The drawing is affixed to No.4.

6 Elevation of the back of the house

Insc: Verso *Back front of office*

Sepia pen & coloured washes (150 × 260)

For the identification see No.4, where the 'Back Front' differs but very little from this drawing. The principal differences are that the double doors there are here single doors and there are here no big chimney blocks on the skyline. Such alterations are, it might be thought, consistent with the conversion of the original house into the offices of the new, larger house and the inscription on the verso tells that the 'house' is now the offices. So the drawing (which must be part of a larger one, see the part double ruled border on the left) must date from about 1823-27.

Design for the old & new houses side by side in axis with each other

7 Sketch ground floor plan of the original house with, in axis with it, a larger new house & chamber floor plan of the new house only

Insc: Labelled, with dimensions given; verso *Sketches of plans*

Sepia pen & wash (305 × 385)

Prov: Vol.VII, p.4

The new house is essentially a rectangle with big porte-cochère, colonnaded covered way on one side and, at the back on the opposite side, a projecting *Conservatory*. The old house is labelled to show *Brewhouse | Bakehouse | &c | Washhouse &c* and the 'link' with the new house is made by a simple *Waiting | Hall*. This seems to be the only drawing proposing that the old and new houses should be side by side in axis with one another; all the other plans show the two houses at an angle to each other.

8-11 'Model' design

8 Ground Floor Plan

Scale: 1/2in to 1ft approx.

Insc: As above, *J. G. Fuller Esqr*, *Rough Plan for Model | No.1* & labelled, with some dimensions given; (?WP, pencil) *Another set was made confirming the | Staircase within these (indicated) walls*; verso *Fuller Esqr | The first series of Plans*

Sepia pen & wash (585 × 445)

Prov: Vol.VII, p.9

9 Chamber Floor Plan; scale given

Insc: As above, *J. G. Fuller Esqr*, *Rough Plan for Model | No.2* & labelled, with some dimensions given

Sepia pen & wash (560 × 420)

Verso: Part-plan, very similar to recto

Sepia pen & wash

Prov: Vol.VII, p.10

10 Plan of Roof

Insc: Verso, as above

Sepia pen & wash (540 × 405)

11 Side elevation with coupled Ionic columns in antis

Insc: Verso *Portico*

Sepia pen & wash, on page (270 × 525)

Prov: Vol.VII, p.12

Evidently goes with Nos.8-10.

8-11 The four drawings together may be called the 'Model' design. The house seems deeper than it is wide, with a semicircular entrance portico, a *Conservatory* with *Open | Gallery* behind the coupled columns in antis seen in this drawing on one side and, at the back of the house, a *Library* with big bow window on the other side. There are indications in Nos.8 & 9 (especially No.8) of how the house might be linked up with the original, smaller house.

12-16 Another design for the new house

12 Ground Plan

Scale: 1/2in to 1ft approx.

Insc: As above & labelled, with some dimensions given

w/m: Smith & Allnutt 1818

Sepia & red pen with sepia & yellow washes within double ruled border (495 × 650)

Prov: Vol.VII, p.15

13 Basement Plan

Scale: 1/2in to 1ft approx.

Sepia & red pen with sepia & yellow washes within double ruled border (465 × 650)

Prov: Vol.VII, p.14

14 Chamber floor plan

Insc: As above, with dimensions given

w/m: Smith & Allnutt 1818

Sepia & red pen with sepia & yellow washes (490 × 650)

Prov: Vol.VII, p.16

Perhaps unfinished; there are, for example, no borders.

15 Front elevation; scale given

Insc: *All the openings to be made to correspond with this Elevation no regard to be paid to the | former Plans &*, on the part of the adjoining building shown, *Present Building*

d: 10 August (only)

Pen on tracing paper, 2 pieces joined, on page (270 × 630)

Prov: Vol.VII, p.19

16 Side elevation; scale given

Insc: Labelled, with some dimensions given

Black & red pen on tracing paper, on page (255 × 310)

Prov: Vol.VII, p.19

Nos.12-16 go together and seem to represent an alternative to the 'Model' design of Nos.8-11. The house appears to be wider than it is deep, with a hexastyle entrance portico one storey high and, at the back, a centrally placed *Library* with big bow window. Nos.12 & 13 show clearly how the new house is to be linked with the old.

17 Perspectival elevation showing the stable yard wall, the office wing (i.e. the original house) & the new house with semicircular entrance portico with giant Ionic columns running the full height of the house, with amendments

Sepia pen & wash (135 × 655)

Prov: Vol.VII, p.5

The elevation goes in general with No.19, which permits the identifications above. The amendments propose a reduction in height of the office wing and the omission of its central window, both of which are carried out in No.18. WP, *Life*, p.50, quotes Fuller as saying 'Our friendship [with JBP] was once nearly broken off, for intending to put up in 1832 a semi-circular portico of Ionic columns to cover the entrance doorway of the House, I wished it to be the same height as the house, and your father would not let me do it. It was only after several drawings had been made and I had well considered your father's design which was for one much lower in size and less in its proportions, that I appreciated his recommendation, and fully recognised it on its completion.' So this, no doubt, is one of those several drawings. But the drawings for the portico (Nos.44-48) show that WP's date 1832 is incorrect, for they are dated in 1828 and 1831.

18 Plan, 1 (altered) elevation & part-section of the original house showing the 'link' with *Part of House as done in Modill* (sic)

Insc: As above, *for the Model J. G. Fuller, Esqr & labelled*, e.g. *Washhouse, Laundry, This copper &c | to be put in*, with amendments & some dimensions given; verso *Mr Potts*

Sepia & red pen with sepia wash (380 × 440)

Prov: Vol.VII, p.113

That this drawing represents the original house is evident from a comparison of it with No.4 and, even better, No.19. The elevation shows that the house has been reduced in height by a storey, as proposed in No.17.

19 Plan showing the *Stable Yard*, the office wing (i.e. the original house) & the new house linked to the old by a *Lobby* with apsidal end, the *Butler's Pantry* & adjoining *Store | Room*; the new house itself with semicircular entrance portico & *Conservatory* on RHS

Insc: As above & *Rough Ground Plan | J. G. Fuller Esqr*
d: 1820

Sepia pen, pencil & wash (380×650)
Prov: Vol.VII, p.5

A piece has been stuck over part of the plan of the office wing making a different disposition of the wash house, dairy &c. This is a puzzling drawing. Despite the inscription, it is a far from rough drawing; on the contrary, it is carefully finished and shows, for example, even the mouldings of the ceilings of the new house. That is strange, taken in conjunction with the date, 1820 (see note at the end of the entry). There is not the slightest indication that the 'new house part' has been added to an old, 1820, drawing.

20-25 Another design for the new house

20 *Ground Plan* showing the original house converted into offices (shaded blue), the 'link' between that & part of the new house (shaded pink) & the rest of the new house (lightly dotted in) with section lines AB & CD marked

Insc: As above & *No.1*
(375×600)

Prov: Vol.VII, p.6

The 'link' between old and new house is here very much more complex than in Nos.18 & 19, consisting as it does of no fewer than four apsed spaces, two *Entrance(s)*, the *Butler's Pantry* and a *Water | Closet*.

21 *Chamber Plan* to go with No.20

Insc: As above & *No.2*
(375×600)

Prov: Vol.VII, p.7

22 *Front Elevation of the House and Offices*, (S) *Elevation from A to B & Section from C to D*

Insc: As above & *No.3*
(375×560)

Prov: Vol.VII, p.8

See No.20 for the section lines. The portico is shown - in dotted outline - with giant Ionic columns running the full height of the house. See note to No.23.

23 *Back Elevation of the House and Offices*

Insc: As above
(205×435)

Prov: Vol.VII, p.8

No doubt part of a 'No.4' in the set, Nos.20-22. It may not be without significance that the portico is shown only in dotted outline; JBP was still trying to persuade Fuller against having so ill-proportioned a portico, see note to No.17.

20-23 Scale: $\frac{1}{2}$ in to 1ft approx.

s & d: (except No.23) *John B. Papworth 1823 & April 1823*

Pen & coloured washes within triple ruled border (except No.23 which is cut down at top & bottom)

24 Section of a room with shallow barrel vault & *Pilaster(s) | opposite | Column(s)* & diagram showing the *Width for | Drawing (room omitted?) & | Library | Windows*

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

Insc: As above

Sepia pen with sepia & pink washes, on page (270×190)

Prov: Vol.VII, p.12

See note to No.25.

25 Three *Sections*; scale given

Insc: Verso, as above

Sepia pen with sepia, pink & purple washes, on page (250×305)

Prov: Vol.VII, p.12

Nos.24 & 25 seem to go with Nos.20-23 and all of them to go with Nos.17 & 18 with their plain round-headed windows, see note to No.32.

26-31 'Link' between old & new houses

26 *Ground & chamber floor plan* showing the circular room

Sepia & red pen on tracing paper (330×350)

Prov: Vol.VII, p.4

27 *Elevations of the 'link', including an Elevation of Round Room*; scale given

Insc: Labelled, with some dimensions & notes, e.g. *The present | Blank Window here to | be filled up & concerning the floor levels*

w/m: Script letters I & E G 825 (sic)

Sepia & red pen with sepia washes within double ruled border, on page (250×485)

Prov: Vol.VII, p.4

28 *Plan & 2 sections* relating to the 'link'; scale given

Insc: Labelled to include indication of *New House*

Pen on tracing paper (455×370, L-shaped)

29 *Plan & elevation of the Chimney Piece of Circular Room | Chamber Floor*

Scale: 1in to 1ft

Insc: As above

d: *January 1828*

Pen on tracing paper, on page (190×175)

Prov: Vol.VII, p.95

30 *Details of Door(s) & Window(s) of Circular Room*

Insc: As above, *Query of Mr Fuller | In the Circular room below | to be papered or stuccoed (sic) | & painted; Plasterer - | Chimney Piece - (ready) - & - Jones Plasterer | Hern (sic) Place | Dulwich*

s & d: JBP | *July 1828*

Pen (515×645)

Prov: Vol.VII, p.51

31 *Plan & details* to show *Finishings of Water Closet*

Scale: 1in to 1ft

Insc: As above, *All of Handsome White deal | and varnished & The Ceiling to be painted in imitation of the deal and Varnished*

Pen on tracing paper (420×520)

Prov: Vol.VII, p.43

Probably for the 'link', see the wc in, for example, No.20.

32-139 Second & larger house

32-43 House generally

32 *Elevation of the front of the new house*, with smaller frontal perspective

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

w/m: J. Whatman 1827

Pen on tracing paper, on page (420×520)

Prov: Vol.VII, p.21

Reprd: AR, LXXIX, 1936, p.280, fig.4

With its semicircular entrance portico with giant Ionic columns running the full height of the house, this must be another of the drawings referred to by WP, *Life*, p.50, see note to No.17. It will be noted that the design is here even more lavish than that shown in No.17, with garlands in the frieze and big bracketed and pedimented windows. Apart from the portico, it seems perhaps to be the house essentially as built (as may be seen for example by comparing with it the working drawing of the front door, No.90) and it is for this reason that it is included at this point in the sequence of drawings.

33 *Sketch plan of Cellar(s) with Passage | 6 | feet | wide*
Insc: As above & *If not inconvenient to Mr Papworth's | arrangement it is wished that | no cellar should be less than the | (illegible word) | dimensions of Boodles Cellar | from floor to the Crown of the ceiling 8 feet 6 Inches | 5 feet from floor to the springing | 14 feet 6 Inches Wide | 20 feet long - all in be Clear*

Sepia pen, on page (200×125), torn RHS

No doubt part of Fuller's instructions to JBP as reported by WP, *Life*, p.50: "There is no possibility . . .", wrote Mr Fuller, in October 1819, "of having good wine or good beer (both of which most people like) unless you have a good Cellar. . . You will know how to apply what is above stated [regarding the need for a cellar to 'be out of the reach of the changes of climate'] in regard to the Cellar to be built for me. I should like to have two Cellars, each 20 feet long and 14ft. wide, 8ft. 6ins. high, arched 5 feet 2 inches from the floor to the springing of the arch. I wish a passage to divide the Cellars 5 feet wide. I am not very particular as to the dimensions being so exceedingly exact." Fuller was a wine merchant and proprietor of Boodle's Club (see note at end of entry).

34 *Plan of the cellars* with, is seems, superimposed upon it, sections of the cellars; scale given

Black & red pen on tracing paper, on page (425×535)

Prov: Vol.VII, p.20

The dimensions appear to follow quite closely those asked for in No.33.

35 *Ground Plan | and timbers for Chamber floor*

Insc: As above

Pen & red wash on tracing paper, on page (310×520), fragmentary

Prov: Vol.VII, p.20

36 *Plan (perhaps of the chamber floor)*

Black & red pen & pencil on tracing paper, on page (305×425)

Prov: Vol.VII, p.20

37 *Plan of Timbers and of Roof*

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

Insc: As above

d: (torn) *13 September 1827*

Pen on tracing paper, on page (425×510)

Prov: Vol.VII, p.21

38 *Elevation of 1 end (?) of the house* showing the portico; scale given

Pen on tracing paper, on page (215×255), damaged

LHS & top right corner

Prov: Vol.VII, p.21

The portico still runs the full height of the building.

39 *Elevation of 1 end (?) of the house*; scale given

Pen on tracing paper, on page (215×215)

Prov: Vol.VII, p.21

40 *Longitudinal section* through the new house

Pencil (490×660)

Prov: Vol.VII, p.17

Like No.39, apparently unfinished.

41 *Transverse section* through the new house

w/m: Smith & Allnutt 1818

Pencil (470×340)

Prov: Vol.VII, p.18

Apparently to go with No.40 and also unfinished.

42 *Plan & Section of Areas | at Back front*; scale given

Insc: As above & *The water runs down the middle of Area into a drain | prepared to carry it off*

d: *23rd Jany 1828*

Pen on tracing paper, on page (190×455)

Prov: Vol.VII, p.46

- 43 Plan & section of a *portable crane* (to let down & pull up liquor casks) when in use & plan of the *Grating* (whose appearance will be as the gratings of / the South front of the house but projecting more from it) when the crane is not in position; scale given [Fig.46]
Insc: As above
d: 3d July 1828
Pen with blue & red washes on tracing paper, on page (310 × 505)
Prov: Vol.VII, p.88
Clearly much thought went into Mr Fuller's cellars.
- 44-48 Portico
44 Plan, elevation & section of base of semicircular *Portico*
Insc: As above
s & d: JBP / *Sepr 6th 1828*
Pen with pink & blue washes (435 × 570)
Verso: Rough plan & elevations of what seems like a grandly columned & pedimented garden seat with wings but yet whose plan is twice insc. *Pig*
Sepia pen
Prov: Vol.VII, p.22
- 45 *Plan of the ceiling of the domed semicircular Portico with Section*
Scale: 1/2in to 1ft approx.
Insc: As above
s & d: 'Office' / *Augt 15th 1831*
Pen on tracing paper, on page (600 × 430, L-shaped)
Prov: Vol.VII, p.23
Cf. No.48 perhaps for the fanlight.
- 46 Profile of moulding of *Base of Column for Portico*
Insc: As above
Pen on tracing paper, on page (360 × 190, irregular)
Prov: Vol.VII, p.23
- 47 Details of *Pilasters of Portico*
Insc: As above
Pencil, on page (150 × 250)
Prov: Vol.VII, p.24
- 48 Half-plan & section of *Metal Skylight*
Scale: 1in to 1ft
Insc: As above
Pen on tracing paper, on page (260 × 190)
Prov: Vol.VII, p.49
Perhaps for the portico, cf. No.45. The drawings show a lower, smaller semicircular portico with half-dome; JBP won his case that the portico desired by Fuller was too big.
- 49-87 Interiors, approximately in chronological order by & within rooms
49 Details of *Capital for 2 Doors in Vestibule*
Insc: As above
s & d: 'Office' / *January 1830*
Sepia pen with sepia & yellow washes (490 × 260)
Prov: Vol.VII, p.33
- 50 *Plan of the Vestibule with 3 Section(s) laid out to show the Finishings*
Scale: 1/4in to 1ft
Insc: As above
d: *Feb'y 1830*
Pen on tracing paper, on page (260 × 420)
Prov: Vol.VII, p.29
Affixed to the drawing is the next following.
- 51 *Transverse & Longitudinal Section(s) of the ceiling of the Vestibule*
Scale: 5/8in to 1ft approx.
Insc: As above
d: *Feb'y 1830*
Pen on tracing paper, on page (140 × 515)
Prov: Vol.VII, p.29
Affixed to No.50 and both are affixed to the verso of No.53.
- 52 Sketch details of *Door Cap* (i.e. hood) of *Proportion suitable | to Anti Room | or Vestibule*
Insc: As above
s & d: JBP / *1830*
Sepia pen & wash over pencil (655 × 520, L-shaped)
Prov: Vol.VII, p.33
- 53 Detail of a stucco ceiling flower
Pencil & sepia pen (655 × 515)
Prov: Vol.VII, p.29
Perhaps for the ceiling of the vestibule, cf. No.50.
- 54 *Plan of ceiling & Transverse & Longitudinal Section(s) of Lobby*
Scale: 1/2in to 1ft approx.
Red & sepia pen with coloured washes within double ruled border (460 × 640)
Prov: Vol.VII, p.42
- 55 Elevation & details of *No.2* (i.e. the 2) *Columns of the lobby*
Scale: 2in to 1ft
Insc: As above & *The Shafts* (which are of *Sienna marble*) *must be made so as to put up & enclose an Iron Pillar 8in diam - | that cannot be removed*
Pen on tracing paper (515 × 420)
Verso: *Half of Cap & of Base of Column*
Scale: FS
Insc: As above
Pen
Prov: Vol.VII, p.42
- 56 *Plan of the Hall Ceiling with the elevation of 1 wall laid out*
Scale: 1/2in to 1ft
Insc: As above, *Be sure to keep to the centres | in all cases - the figures | may be a trifle | wrong, Strange is to make the door cap in the | dining room as first directed by the drawing & So soon as this plan can be spared | it is to be sent to Mr P's offices | for the detail work; verso For Mr Strange*
s & d: JBP / *March 1831*
Sepia & black pen with sepia & yellow washes, on page (235 × 460)
Prov: Vol.VII, p.24
Mr Strange is presumably the 'qualified clerk of works' whom JBP's client, 'happily for both parties', engaged and who, 'under [JBP's] instructions, bought materials, looked after the execution of the work, and paid the workmen' (WP, *Life*, p.49).
- 57 Rough plan of *Marble part of floor in the | Hall*
Insc: Verso, as above & *in Diamonds of veined marble | Black dots & Margin as | the drawing. to be finished & | polished - for Seven pounds Ten Shilling | Mr Hayton has the drawing*
s & d: Verso *D. Hayton | Jan'y 11 1834*
Sepia pen with sepia & blue washes, on page (200 × 160)
Prov: Vol.VII, p.24
See note to No.70.
- 58 Elevation of *Breakfast Room Chimney piece*
Insc: As above
Sepia pen & washes, on page (140 × 225)
Prov: Vol.VII, p.94
Clearly goes in draughtsmanship and style of presentation with No.85.
- 59 Part-plan, *Front Elevation & side elevation of Chimney-Piece in Black & Gold Marble | (Perfect) | for Breakfast-Room*
Scale: 1in to 1ft approx.
Insc: As above & *When the parts are drawn | at large Mr Papworth will | call & look at them*
s & d: 'Office' / *August 1831*
Sepia pen & wash within double ruled border (220 × 340), cut down at LHS
Prov: Vol.VII, p.96
Clearly goes in draughtsmanship and style of presentation with No.84.
- 60 Sketch plan & elevations of the 4 walls of the library (?) laid out, with scale given; sketch detail of decoration of cornice
Insc: Several dimensions given
w/m: 1825
Pencil & red pen (510 × 645)
Verso: Sketch details of decoration of cornice
Sepia pen
Prov: Vol.VII, p.25
- 61 *First Sketch* (plan) of *Ceiling of Drawing Room*
Scale: 1/4in to 1ft approx.
Insc: As above
s: 'Office' / *SW* (i.e. Samuel West, JBP's pupil)
Sepia & red pen with blue, sepia & yellow washes (260 × 440)
Prov: Vol.VII, p.27
- 62 Elevations of the side & end walls of the *Drawing Room*
Scale: 1/4in to 1ft approx.
Insc: As above
s: 'Office' & (?WP, pencil) *SW*
Sepia pen with sepia, blue & yellow washes within double ruled border (330 × 260), cut down at both sides
Prov: Vol.VII, p.89
- 63 *Detail to Doors & Caps | in Drawing room*
Scale: FS
Insc: As above & *The mouldings enriched in Composition | A piece of each part to be prepared for | Mr Papworth's inspection | & portions of the mouldings may | be got out plain for the | present till Mr Papworth | sees them*
s & d: 'Office' / *Novr 1st 1831*
Sepia & red pen with sepia, pink & blue washes (470 × 515)
Prov: Vol.VII, p.26
- 64 Half-elevation & section showing the *Present Marble Chimney Piece* of the *Drawing Room* with, above, a wider *Glass frame . . . of Maple wood & | party* (sic) *gilt* necessitating a new chimneypiece
Scale: 1in to 1ft
Insc: As above & *To include carriage & fixing &c | of course the working drawings | & the impost (sic) of the Carvings to be | sent for Mr Papworths inspection*
s & d: JBP *archt 1835*
Sepia pen & coloured washes, on page (365 × 190)
Prov: Vol.VII, p.91
- 65 Elevation showing *Design for Drawing room Chimney piece*
Insc: As above
Sepia pen & washes, on page (140 × 225)
Prov: Vol.VII, p.94
It resembles neither the 'present' nor the new, wider chimneypiece of No.64.
- 66 *Plan of the Stair Case with the elevations of the 4 walls laid out; scale given*
Insc: As above, with dimensions given; verso, addressed to *Mr Papworth | 10 Caroline St | Bedford Sqre*
Pencil; labelling &c pen (510 × 410)
Prov: Vol.VII, p.38
The sort of very rudimentary drawing that one knows from other projects that JBP was sent to work from. So it presumably ante-dates all the following staircase drawings.
- 67 *Plan & Section of Ceiling for Staircase*
Insc: As above
Pen on tracing paper, on page (335 × 170)
Prov: Vol.VII, p.39
- 68 Elevations of 2 walls of the staircase
Pen on tracing paper, on page (260 × 230)
Prov: Vol.VII, p.39

- 69 Side elevation of stair baluster seen in No.68
Sepia pen with sepia & yellow washes over pencil
(925×325, irregular)
Prov: Vol.VII, p.41
- 70 Details of *Cornice to Staircase Ceiling*
Insc: As above
s & d: 'Office' | *Sept 3rd 1832*
Sepia & red washes, sepia & red pen & pencil
(520×655)
Prov: Vol.VII, p.40
Among the manuscripts in the RIBA as yet uncatalogued by the Royal Commission on Historical Manuscripts are two items, at present items 15/1 and 15/2 in box 5, which both refer to this staircase and help date it further. The first, with a watermark of capital F over date 1827, gives 'Particulars of Works to be done in executing the principal Staircase at Leigham Place, Streatham, the residence of J. G. Fuller Esqre... for the sum of Eighty pounds'. It is signed by Danl Hayton (who is referred to on No.57) and J. D. Hopkins as witness. The second is a statement of charges dated 23 September 1828 from 'Wm Warne No.9 Edward Street Hampstead Road' to 'Fuller Esqre' relating to 'A Mahogany Moulded Handrail £18-10-9, Packing up Rail in paper and Haybands & Cartage to Stratham [sic] - 7 -' and 'Mens time fixing Rail' &c '1.17.10'.
- 71 Details of *Staircase ornaments*
Insc: As above & *The plain work or moulding which Fkins call the style*
Pen on tracing paper, on page (270×195)
Prov: Vol.VII, p.39
- 72 Detail of *Flower for Staircase Ceiling*
Insc: As above
s: 'Office'
Sepia & blue washes over pencil, on page (325×270)
Prov: Vol.VII, p.39
- 73 Plan of the *Dining Room*, with the elevations of the 4 walls laid out to show the *Finishings*
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above, *This side shews Scagliola Pilasters & This side shews Pilasters in Plain tints*
s: 'Office' | *SW*
Pen & coloured washes within double ruled border
(625×460)
Prov: Vol.VII, p.34
- 74 Details of the *End of Dining Room*
Scale: $\frac{1}{2}$ in to 1ft approx.
Insc: As above & *All the pilasters in Scagliola*
Pen on tracing paper, on page (420×515)
Prov: Vol.VII, p.35
- 75 *Elevation, Section & details of the Folding Doors in Dining Room*
Scale: 1in to 1ft
Insc: As above & (door) to be *As high as the limit will allow*
s & d: 'Office' | *SW* | *Feb'y 1830*
Sepia pen with sepia, yellow & pink washes
(625×490), damaged top right corner
Prov: Vol.VII, p.53
- 76 *Grounds & details to Folding | Doors in Dining Room*
Scale: 1in to 1ft
Insc: As above
s & d: *SW* | *Feb'y 1830*
Sepia pen with yellow & pink washes (495×320), torn down LHS
Prov: Vol.VII, p.52
- 77 Front & side elevations of a volute scroll
Pencil, 2 pieces joined (930×515)
Prov: Vol.VII, p.54
The drawing has nothing on it to associate it with the Leigham Court works, but it should be compared with No.75 - and it will be noticed that the provenance of the two drawings is very close. See also No.78.
- 78 Front & side elevations of a volute scroll [Fig.45]
Sepia pen & wash, 2 pieces joined (845×525, irregular)
Prov: Vol.VII, p.45
Perhaps a finished drawing from No.77 - the heights of the scrolls correspond although their widths do not.
- 79 Elevation, section & details of the dining-room doors
Scale: 1in to 1ft
Insc: *let Mr Papworth see a | specimen of these Moldings*
d: *Feb 1830*
Pen on tracing paper, on page (515×415)
Prov: Vol.VII, p.55
Cf. No.73.
- 80 Details of *Cap of Pilaster &c for Dining Room*
Insc: As above
s & d: *SW* | *June 1830*
Pen on tracing paper, on page (420×225)
Prov: Vol.VII, p.35
- 81 *Plan, Elevation & Section of Windows of Dining Room*
Scale: 1in to 1ft
Insc: As above & (in another hand) e.g. *The Drawing Room is to be as now marked | The pilasters 2 inches narrower than | those of the dining room*
s: 'Office' | *SW*
Sepia pen & coloured washes within double ruled border (610×490)
Verso: Rough sketches of the tops of 2 columns, their capitals & pieces of entablature, one of them with a lyre and a mask in the frieze
Sepia pen
Prov: Vol.VII, p.47
The inscriptions make it clear that the same drawing was afterwards used for the drawing-room windows.
- 82 Details of *Boxings of Shutters*
Scale: FS
Insc: As above
s: *SW*
Pen on tracing paper (420×520)
Prov: Vol.VII, p.48
Cf. No.81.
- 83 Details of *Skirting of Dining Room*
Insc: As above
Pen on tracing paper, on page (420×160)
Prov: Vol.VII, p.35
- 84 Part-plan, *Front Elevation & side elevation of Chimney-Piece in Black & Gold | Marble highly polished | for Dining Room*
Scale: 1in to 1ft approx.
Insc: As above & *When the parts are | drawn out at large | Mr Papworth will | call & look at them*
s & d: 'Office' | *August 1831*
Sepia pen & wash (210×340)
Prov: Vol.VII, p.96
The chimneypiece does not tally with that shown in No.73, but in draughtsmanship and style of presentation clearly goes with No.59.
- 85 Elevation of *Dining Room Chimney piece*
Insc: As above
Sepia pen & washes, on page (140×225)
Prov: Vol.VII, p.94
With its pilasters similar, but not identical, to the chimneypiece seen in No.73.
- 86 Elevation & details of *Chimney Glass for the Dining Room*
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above
s & d: 'Office' | *July 1833*
Sepia & red pen with coloured washes, on page (415×285)
Prov: Vol.VII, p.92
- There is no provision for any such mirror in No.73. As the details are fully and carefully drawn, however, it seems likely that this design was in fact executed.
- 87 *Plan & Elevation of Chimney Glass for the Dining Room*
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above
s & d: 'Office' | *July 1833*
Sepia pen with sepia, yellow & blue washes on page (305×195)
Prov: Vol.VII, p.92
A different design from that in No.86.
- 88-130 Miscellaneous details
88 Elevation unfinished & *As finished & Profile of Side* of pedimented windows; scale given
Insc: As above
d: *28th Sept 1827*
Pen on tracing paper, on page (210×270)
Prov: Vol.VII, p.46
Cf. No.89. 'Finished' is here used in its technical sense.
- 89 *Elevation, profile & details of Pediment(ed) Windows*
Scale: 1in to 1ft, FS
Insc: As above
Pen & coloured washes (525×655)
Prov: Vol.VII, p.44
- 90 Plan, elevation & details of the front door; scale given
d: *25th Jan'y 1828*
Pen on tracing paper, on page (365×455), torn RHS
Prov: Vol.VII, p.23
The front door proper, cf. No.32.
- 91 Plan of elevation of *Entrance Doors in Hall*
Insc: As above
d: *Apl. 3d | 32*
Pen with sepia, blue & pink washes, on page (285×400)
Prov: Vol.VII, p.23
Apparently the inner door to the front door proper, seen in No.90.
- 92 Details of *Skirting of Chambers &c*
Insc: As above
s & d: *JBP Archt | May 1829*
Pen with yellow, sepia & orange washes (530×305)
Prov: Vol.VII, p.52
- 93 Plan, *Elevation, Section & details of Shutters & of Windows on Chamber Floor*
Scale: 1in to 1ft, $\frac{1}{2}$ FS, FS
Insc: As above
s & d: *JBP Archt | May 1829*
Pen on tracing paper, 3 pieces joined, on page (625×475, irregular)
Prov: Vol.VII, p.49
- 94 *Plan & elevation of Chimney piece*
Insc: As above
s & d: *JDH* (i.e. J. D. Hopkins, JBP's pupil) | *18 november 1829*
Pen on tracing paper, on page (160×180)
Prov: Vol.VII, p.95
- 95 Plan & elevation of 2 fireplaces
Scale: $\frac{1}{8}$ FS
Insc: *Messrs Cutlers | Great Queen St | Lincolns Inn & When the dimensions are taken & the estimate made | this drawing is to be returned to Mr Papworth*
s & d: *JBP | 1829*
Pen on tracing paper, on page (495×225)
Prov: Vol.VII, p.93
The lower one is essentially a tracing of No.96. Cutler & Sons, ironmongers and founders, is listed at No.16 Great Queen Street in Robson's *London directory*, 1830.

- 96 Plan & elevation of a grate & chimney-piece
Scale: $\frac{1}{2}$ in to 1ft
Sepia pen & wash over pencil, on page (235 × 240)
Prov: Vol.VII, p.95
Essentially the same as the lower of the two fireplaces shown in No.95.
- 97 Plan, elevation & details of *Chimney Piece of two farthest Rooms*
Scale: 2in to 1ft
Insc: As above & *In Statuary Marble - ask Mr Fuller | if white or veined Slab*
s: 'Office'
Pen on tracing paper, on page (415 × 485)
Prov: Vol.VII, p.93
- 98 Elevation of a chimney-piece of *Siama Marble*
Insc: As above & (pencil) *F.30 altered to F.50 & (3220)*; (pen) *When the parts are drawn out at large | & the models made Mr Papworth will | call & look at them*
s: 'Office'
Sepia pen & washes within double ruled border, on page (215 × 260)
- 99 Elevation of a chimney-piece
s: 'Office'
Sepia pen & wash within double ruled border, on page (215 × 260)
- 100 Elevation of a chimney-piece
Sepia pen & washes, on page (160 × 250)
Verso: Sketches including one of 2 men pulling a boat into the shore & another of a 'coat of arms' with the words *Industry | Perseverance?* | *Integrity* on the shield between human supporters & above the motto *Vox Populi*
Insc: As above
Sepia pen
- 101 Elevation of a chimney-piece
Sepia pen & wash, on page (140 × 220)
- 98-101 Prov: Vol.VII, p.9
- 102 Plan & elevation of a chimney-piece for the *Chambers*; scale given
Insc: As above
s: JBP
Sepia pen & washes, on page (170 × 190)
- 103 Elevation of a chimney-piece
Sepia pen & washes, on page (150 × 205)
Verso: Sketches of the mouldings of volutes
Sepia pen
- 104 Plan & elevation of chimney-piece; scale given
Sepia pen & washes within double ruled border, on page (255 × 310, cut down at top & on both sides)
- 102-104 Prov: Vol.VII, p.95
- 105 Elevation of *Door Cap* (i.e. of the top of a doorcase)
Insc: As above
s & d: 'Office' | *Novr 1830*
Sepia pen with sepia, green & yellow washes within double ruled border (175 × 220)
Prov: Vol.VII, p.55
- 106 Plan & elevation of a chimney with, superimposed on the elevation, indications of a narrower chimney
Scale: 1in to 1ft
s & d: *From the Office | of Mr J. B. Papworth | March 1831*
Pen with sepia, purple & orange washes (250 × 110)
Prov: Vol.VII, p.55
See note to No.107.
- 107 Sketch elevation of a chimney
Pencil (300 × 110)
Prov: Vol.VII, p.55
The chimney at its base matches the alteration on No.106, but is taller than that chimney. There seems no reason to doubt but that both drawings are to be associated with the Leigham Court works.
- 108 Elevation of a set of 4 chimneys
Scale: $\frac{1}{2}$ in to 1ft
s & d: 'Office' | *May 1832*
Sepia pen & washes within double ruled border (240 × 230)
Prov: Vol.VII, p.55
- 109 Detail of part of a floral frieze
s: J. B. Papworth | *Archit | 183(5?)*
Red crayon with sepia & grey washes over pencil, 2 pieces joined (525 × 665)
Prov: Vol.VII, p.32
There seems no reason to doubt the association of the drawing with the Leigham Court works.
- 110 Sketch detail of the frieze of a pilaster
Pen & sepia wash over pencil, on page (330 × 250)
- 111 Sketch detail of part of a swag
Insc: (pencil) *For Mr Coffee on Monday morning*
Sepia wash over pencil (250 × 470)
- 110-111 Prov: Vol.VII, p.24
There seems no reason to doubt the association of the two drawings with the Leigham Court works.
- 112 Profile of *cieling* moulding
Insc: As above; verso (pencil, in an exceedingly illiterate hand) *6 Marons Place*
Sepia pen with yellow & red washes (385 × 520)
Affixed to the drawing is the next following.
- 113 Plan of a ceiling
Insc: (pencil) *Cornice as executed*
Sepia pen & wash (130 × 215)
Affixed to No.112.
- 114 Plan of a ceiling with rough alterations &c
Sepia pen & wash (205 × 155)
- 112-114 Prov: Vol.VII, p.27
There seems no reason to doubt the association of the three drawings with the Leigham Court works.
- 115 Sketch of a bracket *right | & | left*; scale given
Insc: As above
Sepia & green washes over pencil, on page (215 × 195)
- 116 Plan & profile of a moulding with rosette
Pen on tracing paper, on page (100 × 235)
- 117 Detail of *Honey suckle* frieze
Insc: (pencil) as above
Sepia pen over pencil, on page (305 × 540)
- 118 Detail of urn & flowers ornament
Sepia wash over pencil, on page (380 × 150)
- 115-118 Prov: Vol.VII, p.30
There seems no reason to doubt the association of the four drawings with the Leigham Court works.
- 119 Sketch detail of an ornament within a triangular space
Sepia wash over pencil, on page (310 × 315)
- 120 Sketch details of acanthus-type ornament
Sepia wash over pencil (250 × 300)
- 121 Sketch detail of part of a floral frieze
Sepia wash over pencil, on page (200 × 375)
- 119-121 Prov: Vol.VII, p.31
There seems no reason to doubt the association of these three drawings with the Leigham Court works.
- 122 Detail of the decoration of a frieze & capital
Sepia pen & wash with red pen & wash over pencil (630 × 460)
Prov: Vol.VII, p.36
There is no reason to doubt the association of this drawing with the Leigham Court works.
- 123 Detail of a Corinthian-type capital
Pen (520 × 650)
Prov: Vol.VII, p.37
- 124 Detail of moulding to go round all the passages on | the ground floor, & under the ceiling of | the Staircase
Insc: As above
s: J. B. Papworth
Pen, on page (205 × 295)
There seems no reason to doubt the association of this drawing with the Leigham Court works.
- 125 Sketch detail of leaf ornament
Insc: *To Mr Jackson | Rathbone Place | look out a | small patera | abt 3in diameter | 22 will be wanted but | JBP must first see a pattern* (sic)
s: JBP
Sepia pen, on page (90 × 220)
Henry Jackson, upholsterer, is listed at No.33 Rathbone Place in Robson's *London directory*, 1830.
- 126 Sketch detail of frieze
Sepia pen, on page (170 × 240)
There seems no reason to doubt the association of this drawing with the Leigham Court works.
- 127 Sketch detail of part of a bracket or console
Sepia pen, on page (125 × 220)
- 128 Detail of the *Skirting of Arcade*
Pen on tracing paper, on page (420 × 145)
- 124-128 Prov: Vol.VII, p.43
- 129 Details of *Plinth & Architrave Moulding(s) | Chamber Floor*
Scale: FS
Insc: As above
Pen on tracing paper, on page (185 × 240)
Prov: Vol.VII, p.49
- 130 Details of *Dressings for Windows - Bed rooms*
Insc: As above
Pen & pencil (645 × 525)
Verso: Details of boxings of window shutters
Pen
Prov: Vol.VII, p.50
- 131-139 Furnishings
- 131 Designs for 3 sets of curtains & pelmet; scale given
d: *Jany 1828*
Pen on tracing paper, on page (190 × 450)
Prov: Vol.VII, p.89
Not necessarily for Fuller's Leigham Court works.
- 132 Plan(s), Elevation(s) & a Section of a *Bookcase*
Scale: 1in to 1ft
Insc: As above
d: *26th Sept 1828*
Pen on tracing paper, on page (385 × 315)
Prov: Vol.VII, p.89
Not necessarily for Fuller's Leigham Court works.

133 Front & side elevations with details of *Table for Corridor*

Scale: 2in to 1ft

Insc: As above & *If Barberry makes | in thin Stuff the | forms of the legs | they shall be | connected if needful*
s & d: *SW | Jan'y 1830*

Pen on tracing paper, on page (310 × 415, L-shaped)

Prov: Vol.VII, p.90

134 Sketch elevation of a sideboard with mirror above & cofferet belowInsc: *For the side board only*s & d: *JBP 1832*

Sepia pen with sepia, yellow & blue washes over pencil, on page (225 × 230)

Prov: Vol.VII, p.91

Not necessarily for Fuller's Leigham Court works.

135 Front & End elevations & details for *Music Cases* (of which there are to be four) for *Anti Room*

Scale: 1/2in to 1ft

Insc: As above, *There are two drawings | at Mr Fullers already for | these cases but they are | higher than these & | Mrs Fuller wishes them to be | as low as is proper & | they should not be lower | than these & Composition | from Jacksons*s & d: *JBP Archt | May 5. 1836*

Sepia pen & red wash on tracing paper, on page (330 × 410)

Prov: Vol.VII, p.91

136 Plan & elevation of *Two Cabinets* in *Rose & Satin Wood(s)* for *Breakfast room*; scale given

Insc: As above

s & d: *JBP arch | 1838*

Pen on tracing paper, on page (200 × 200)

Prov: Vol.VII, p.90

137 Plan & elevation of side tables *For the Entrance Hall & For the Staircase* with 1 *Section* of both; scale given

Insc: As above

Pen on tracing paper, on page (205 × 425)

Prov: Vol.VII, p.90

138 Details of moulding, perhaps for furniture

Sepia pen with sepia & pink over pencil, on page (165 × 170)

Prov: Vol.VII, p.89

Only the provenance associates the drawing with the Leigham Court works.

139 Elevation of fire grate & fender [Fig.44]

Scale: 1 1/2in to 11ft

Insc: (pencil) *Stove & Fender & Standards £40*

Pen & coloured washes within single ruled border (405 × 280)

Prov: Vol.VII, p.96

140-188 Offices, to include those of the old house & the converted old house**140** *Plan of Roof & section of | Stable building*; scale given

Insc: Verso, as above

d: *June 1820*

Pen & coloured washes within double ruled border, on page (210 × 395)

Prov: Vol.VII, p.74

141 Plan of the stables with the exterior elevations of the 4 walls laid out; scale given

Sepia pen with sepia & pink washes within single ruled border (430 × 480), triangular piece cut out of top right corner

Prov: Vol.VII, p.72

142 *Section throub (sic) Harness Room and Gardeners Tool House &c*; scale givenInsc: As above & *Stable Building*d: *Jun 1820*

Pen & coloured washes within double ruled border, on page (185 × 285), cut down at LHS

Prov: Vol.VII, p.74

143 Plan & section of stablesInsc: (section) *This (part) will do | for Poultry | House; verso Mr Potts to get on with the enclosed | as fast as possible*

Sepia pen with sepia & pink washes, 2 pieces joined (490 × 450)

Prov: Vol.VII, pp.73, 75

The single drawing has been reconstructed from two pieces which it was noticed fitted together exactly.

This explains how the drawing has two provenances.

144 Plan of part of the *Stable Building* with, laid out, the elevation of 2 of its walls; scale given

Insc: As above

s & d: *John B. Papworth | Augst 1820*

Pen & coloured washes within double ruled border (375 × 455)

Prov: Vol.VII, p.73

145 Plan, part-elevation of an inside wall & section of *Stables*; scale given

Insc: As above

Pen on tracing paper, on page (265 × 245)

Prov: Vol.VII, p.74

Cf. No.144.

146 Detail of *Capping to Piers of Stables*

Insc: As above

d: *1820*

Sepia pen with yellow, pink & sepia washes, on page (295 × 180)

Prov: Vol.VII, p.74

147 Detail of *Piers of Stable*

Insc: Verso, as above

Sepia pen & wash, on page (210 × 150)

Prov: Vol.VII, p.74

Cf. No.141.

148 Plan & elevations of the *Fence Walls* to the offices

Scale: 1/2in to 1ft approx.

Insc: As above

d: *July 1820*

Pen & coloured washes (235 × 430)

Prov: Vol.VII, p.84

Part only, it seems, of a drawing.

149 Plan of the offices with the elevations of the 4 outside walls (the 'fence walls' of No.148) laid out; scale givenInsc: Verso *Is the Brewhouse to be (illegible) | Mr Meads | Is the Cistern to be built*

Sepia pen & pencil with coloured washes (435 × 625)

Prov: Vol.VII, p.77

An unfinished, very preliminary drawing evidently.

150 Plan of *Part of the | Brewhouse*, with, laid out, the elevation of 2 of its walls; scale given

Insc: As above

d: *1820*

Sepia pen with sepia & pink washes within ruled border (295 × 195)

Prov: Vol.VII, p.82

151 Plan of the *Musbroom house & adjoining Shed*, with the elevations of the 4 outside walls laid out; scale given

Insc: As above

d: Verso *Mar 31 1823*

Pencil (495 × 375)

Prov: Vol.VII, p.82

152 *Ground & Chamber Plan(s)* of outbuildings (i.e. not the converted original house), with *Front Elevation & end elevation*

Scale: 1/2in to 1ft approx.

Insc: As above

s & d: *J. B. Papworth | Oct 1823 & Octr 12. 1823*

Pen with pink, sepia & blue washes within double ruled border (435 × 625)

Prov: Vol.VII, p.70

The draughtsmanship and style of presentation suggest that this drawing goes with Nos.20-23.

153 Back elevation & section of a cottage; scale givend: Verso *Nov 17 1823*

Pen on tracing paper, on page (525 × 370)

Prov: Vol.VII, p.81

Goes with No.154.

154 Side elevation of a cottage

Pen on tracing paper, on page (255 × 275)

Prov: Vol.VII, p.81

Goes with No.153.

155 *Plan of the Floor over the mangling | Room*

Scale: 1/2in to 1ft

Insc: As above

d: *Feb'y 3 1827*

Pen on tracing paper, on page (420 × 300)

Prov: Vol.VII, p.100

156 Plan showing *the | way the poultry House | is to be placed on the | site near the pond & | at the East corner of | the Orchard*

Insc: As above

d: *Sep 1828*

Sepia pen (220 × 260)

Verso: Plan of the poultry house

Insc: Dimensions given

s & d: *JBP Sep 1828*

Sepia pen

Prov: Vol.VII, p.82

157 *Block Plan shewing the way the Poultry | House is to be placed on the Site near the Pond | & at the east corner of the Orchard*, with plan of the poultry house with dimensions & *Elevation of Front towards Orchard*

Scale: Block plan 1/2in to 1ft, plan & elevation 1/2in to 1ft approx.

Insc: As above

s: *from Mr Papworth's office*

Pen on tracing paper, on page (415 × 515)

Prov: Vol.VII, p.86

Effectively a tracing of both sides of No.156 plus an elevation, i.e. an office file copy.

158 Details of *Coping*Insc: As above; verso *Kitchen Building*

Sepia pen with yellow, sepia & blue washes (395 × 455)

Prov: Vol.VII, p.3

159 Elevation, section & details of *Dormer windows* (of the original building); scale given

Insc: As above

Pen with yellow, sepia & blue washes (250 × 450)

Verso: Details of *Stone Caps in stable yard*

Insc: As above

Pencil

Prov: Vol.VII, p.3

160 Elevations of 7 windows showing 6 different ways of arranging the glazing bars

Scale: 1/2in to 1ft approx.

Insc: Each of the 6 types is numbered

d: *Decr 1828*

Pen with blue & sepia washes within double ruled border, on page (325 × 390)

Prov: Vol.VII, p.46

No doubt for the offices.

- 161** Design for 2 adjoining tiles
Sepia pen & orange wash over pencil, on page (300 × 160)
Prov: Vol.VII, p.86
- 162** Design for a tile
Sepia pen & yellow wash over pencil, on page (145 × 150)
Prov: Vol.VII, p.86
- 163** Design for Dairy tiles
Insc: (pencil) as above & JGF
Sepia pen & orange wash over pencil, on page (150 × 150)
Prov: Vol.VII, p.86
Nos.161 & 162 also are no doubt tiles for the dairy.
- 164** Front & side elevation of cast iron table legs
Insc: Verso *Dairy legs*
Sepia pen & washes (710 × 395)
Prov: Vol.VII, p.87
There seems no reason to doubt that this drawing is to be included among the Leigham Court drawings – and the provenance associates the drawing with the dairy tiles.
- 165** Plan & sections of *Fowl & Duck House*; scale given
Insc: As above
s & d: *From the Office of Mr J. B. Papworth Archt | (15?) June 1835*
Sepia & red pen on tracing paper, on page (230 × 300)
- 166** Plan, elevation & section of *Melon Pit*
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above
s & d: *J. B. Papworth 1835*
Pen & coloured washes within double ruled border (265 × 440)
Prov: Vol.VII, p.84
The provenance associates this drawing with the Leigham Court project and it should be noted that a 'Melon Ground' is shown on No.167.
- 167** Outline plan of *Farm, Stable & Wood Yard(s)*
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above, with some dimensions given & taken by *Strange*
d: *Sept 22 (corrected to 25) 1838*
Pencil & pen (530 × 515)
Prov: Vol.VII, p.78
See note to No.168.
- 168** Plan of *Laundry, Wood, Poultry & Coach house Yard(s)* adjacent to *West end of | Kitchen Garden*
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above
s & d: *JBP | Sept 1838*
Pen on tracing paper, on page (530 × 365)
Prov: Vol.VII, p.83
The wood and poultry yards on this drawing correspond with the similarly-named yards on No.167, but the laundry yard and coach house yard of this drawing are there called the stable and farm yards respectively.
- 169** Plan, elevation & section of *Gardeners | Cottage at the | End of the Barn*
Scale: $\frac{3}{16}$ in to 1ft
Insc: As above
d: *March 1839*
Sepia pen on tracing paper (345 × 240), cut off at top right & left corners
Prov: Vol.VII, p.81
- 170** Plan, elevation & section of *Bay addition to Barn to form | part of the Gardeners Cottage*; scale given
Insc: As above
s & d: *JBP | April 1839*
Pen & coloured washes within double ruled border (345 × 335), bottom left corner cut off
Prov: Vol.VII, p.81
- 171** Plan showing *Rearrangements of Offices*, with a flier showing, it seems, another arrangement of the stables; scale given
Insc: As above & *To Leave the Stables for the present & | make the Kitchen – the Dairy – Laundry & Wasbouse* (sic)
s & d: *'Office' | Augt. 15. 1844*
Sepia pen & coloured washes, on page (300 × 410), flier 95 × 110)
Prov: Vol.VII, p.84
A rough drawing preparatory to No.172 it seems, for the flier shows the stables laid out as in that drawing.
- 172** *Ground Plan | for rendering the Offices | more commodious and more suitable to | the Mansion of Leigham Place*, with elevation of the offices from the garden side
Scale: $\frac{1}{16}$ in to 1ft approx.
Insc: As above
s & d: *'Office' | 22nd August 1844*
Sepia pen & coloured washes with pencil alterations (415 × 595)
Prov: Vol.VII, p.85
Essentially a fair copy of No.171 as amended by the flier. One amendment adumbrates the polygonally-ended servants' hall seen in No.179, another the new washhouse shown on No.175. So the plan was *not* commodious and suitable enough to the mansion.
- 173** *Working Drawing for Laundry &c*
Insc: As above
d: *12 Oct 1844*
Sepia pen on tracing paper, on page (360 × 630)
Prov: Vol.VII, p.82
See the inscription on No.171.
- 174** Plan, elevation & details of *Coal Cellar with Cistern above near the Kitchen & Stable Yard(s)*
Insc: As above
Sepia & red pen with sepia, yellow & blue washes (250 × 500)
Prov: Vol.VII, p.82
Cf. No.173.
- 175** Plan of the *Offices and Drying Ground* showing the *Partitions*, i.e. the walls
Scale: $\frac{1}{20}$ in to 1ft
Insc: As above
s & d: *JBP | 1845; 12 March 1845 & 22 March 1845*
Sepia pen & red wash on tracing paper, on page (325 × 270)
Prov: Vol.VII, p.84
See note to No.172.
- 176** Plans (ground floor & gallery?) of *Music Hall for Streatham*
Sepia pen with pink & red washes (170 × 135)
Prov: Vol.VII, p.81
This drawing is in a style of draughtsmanship quite unlike that of the other Leigham Court drawings (and, indeed, of most of the drawings in the JBP collection) and looks almost as though it had been prepared for engraving. That it does in fact relate to Leigham Court seems borne out by the entry in *CLW* under date 1844, 'J. G. Fuller, Streatham. Hollow wall for trees. Furniture. Sketch of a Music Hall. Walling. Conservatory. Improvement of domestic offices; laundry and wash-house, drying ground?' – and it will be noted that the provenance tallies.
- 177** Plan of the *Cart Yard* between *Cow Shed & Pigstyes* one side & *Cart Horse Stable* the other, with elevations of the *Wall between the Carthorse Stable and Piggery*, of the *Drying Ground Wall and Railing* & of the *Front of new Cart shed* & a section through the *Laundry* to show *Clothes Rack* hanging by *Pullies | Lines and weights like a sash*; scale given
Insc: As above & (gates) *Collinge's hinges*; (cart shed) *of old timbers from former | buildings*
s & d: *JWP (i.e. John Woody Papworth, JBP's elder son) 24 May 1845*
Pen on tracing paper, on page (435 × 550)
Prov: Vol.VII, p.83
- 178** Roof plan & front elevation of the *Poultry House &c* between the *Back Road & Farm Yard*; scale given
Insc: As above & *The workmans Shop* (which is labelled) *would be capable of receiving two Benches if | lighted as shown by Skylights &c*
d: *29 Augt 1845*
Pen on tracing paper within ruled border, on page (265 × 430), cut down at top
Prov: Vol.VII, p.83
Called on No.175, it seems, the 'Chaise | House', 'Carpenters | shop' and 'Yard'.
- 179** Plan of *Proposed Servants Hall & other works*
Insc: As above
s & d: *'Office' | 31 Decr 1846*
Pen & coloured washes within double ruled border on page (350 × 460)
Prov: Vol.VII, p.68
See note to No.172.
- 180** Plan & elevations of *Apiary for 10 hives*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
Sepia pen on tracing paper, on page (255 × 320)
Prov: Vol.VII, p.86
In a Jacobean Revival style.
- 181** Plan of the *Drying | Ground* alongside the *New Laundry*, with elevation of part of its wall
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above
Sepia pen & coloured washes, on page (210 × 275)
Prov: Vol.VII, p.84
Evidently of c.1845 – cf. No.175.
- 182** Plan of the offices showing the drains with the elevation of the converted original house & stables
Pen & coloured washes (470 × 660)
Prov: Vol.VII, p.2
Perhaps of c.1845 – cf. No.175.
- 183** Details of *the drain at | the east corner next the offices at the | South corner of the foundation*
Insc: As above
Sepia pen, on page (140 × 190)
Prov: Vol.VII, p.19
- 184** Plan, elevation & details of a shed for *Cart(s), Agricultural | Implements, Cattle & Cow(s) next Mr Huggoods*
Insc: As above
Sepia pen & coloured washes (460 × 425)
Prov: Vol.VII, p.79
Only the provenance, it seems, associates this drawing with the Leigham Court project. It has not been possible precisely to identify Mr Huggood's property.
- 185** *Ground Plan of Lodge and of Roof* superimposed upon it
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above, with, it seems, both amendments in pencil & specifications
Pen with grey & brown washes, on page (180 × 260)
Among the pencilled alterations are the addition of a privy and of another such room to make the plan T-shaped. So this and the next drawing go together.

- 186** Plan & 4 exterior elevations laid out of a T-shaped lodge; scale given
Pen with sepia & pink washes, on page (295×250)
Prov: Vol.VII, p.71
- 187** Ground floor plan of 2 semi-detached cottages with a *Washhouse* at the back; scale given
Insc: As above; verso *First Drawings | for a Double Cottage*
d: Verso *Octr 1 1823*
Black & red pen with coloured washes within double ruled border, on page (310×285)
Prov: Vol.VII, p.71
- 188** *Chamber Plan* of the cottages only of No.187; scale given
Insc: As above
Pen & coloured washes within double ruled border, on page (230×290)
Prov: Vol.VII, p.71
- 189-212 Grounds
- 189** Site plan showing the house, outbuildings & walled garden to the W; scale given
Sepia pen & washes (600×450)
Prov: Vol.VII, p.61
The rectangular conservatory of No.199 is clearly to be seen on the N side of the walled garden.
- 190** *Plan of Shrubbery | & (walled) Garden W* of the house & offices
Scale: $\frac{1}{8}$ in to 10ft approx.
Insc: As above
s: JBP
Sepia pen & coloured washes (215×330)
Prov: Vol.VII, p.62
Cf. No.189.
- 191** Plan of the walled garden of Nos.189 & 190 (near a *Cart Road*) with grid of paths at the centre of which & in axis with a *Conservatory* is a *Pond*
Scale: $\frac{1}{4}$ in to 10ft approx.
Insc: As above, with compass points marked
s: JBP
Sepia pen & coloured washes (235×295)
Prov: Vol.VII, p.62
It is this drawing read in conjunction with No.190 that enables compass bearings to be applied to Nos.1, 3 & 205. The arrangement of the conservatory is quite different from that on Nos.189 & 190. For the pond see No.201.
- 192** Plan of the *Conservatory* & garden with *Pond*
Scale: $\frac{1}{4}$ in to 10ft approx.
Insc: As above, with compass points marked
s: JBP
Sepia pen & coloured washes (235×295)
Prov: Vol.VII, p.62
Cf. No.190. But No.194 shows the foundations to tally with that drawing so that this drawing may represent an unexecuted design.
- 193** Elevation of *Park Fence paling*
Insc: As above; verso *Mr Green | 35 Howards Green | City Road*
d: *Feby 1820*
Pen & sepia washes, on page (135×310)
- 194** *Plan of the Foundations of Part of Green house &c*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, with an *Explanation* of the colours used to indicate the depth of the foundations
d: *August 1820*
Pen with grey & yellow washes (220×650)
Prov: Vol.VII
Cf. Nos.189 & 190.
- 195** *Section from H to K on the plan of the Green House Building | looking from the Garden*; scale given
Insc: As above & (pavement) *Line as fixed with Gravel*
s: JBP
Sepia pen with sepia, yellow & blue washes within double ruled border (200×440), cut down on LHS
Prov: Vol.VII, p.66
Cf. No.194, though the line H-K is not marked on that drawing.
- 196** Sketch plan of *Conservatory pavement*
Insc: Verso, as above
Sepia pen, pencil & coloured washes (150×260)
Prov: Vol.VII, p.66
Cf. No.194.
- 197** Sketch *Section of Conservatory*
Insc: (pavement) *Level as fixed with Mr Gravel*; verso, as above
s&d: JBP 1820
Sepia pen & coloured washes (160×315)
Prov: Vol.VII, p.66
Cf. No.199.
- 198** Sketch *Section of Conservatory*
Insc: Verso, as above
Pen with yellow & blue washes (440×305)
Prov: Vol.VII, p.66
Cf. No.199.
- 199** Plan, 2 elevations & section of a rectangular *Conservatory*; scale given
Insc: As above
s&d: J. B. Papworth | *May 1821*
Pen & coloured washes, on page (610×460), damaged along the bottom edge
Prov: Vol.VII, p.65
See No.189. This conservatory has nothing to do with that shown in No.204.
- 200** Detail of baluster of *Flower stand*
Insc: Verso, as above
Pencil, 2 pieces joined (785×190, irregular)
- 201** *One quarter plan of the Basin* (i.e. pond), with details of the rim & its ornamentation; scale given
Insc: As above
s&d: JBP *June 2: 1821*
Pen & coloured washes (490×245)
Prov: Vol.VII, p.63
There is no indication that this drawing belongs to the Leigham Court works. But it is reasonable to suppose that it does, not only because of the provenance but also because of the pond at the centre of the walled garden – see Nos.3 & 191. And the date fits too.
- 202** *Plan(s) & perspectival elevation of shrub box*
Scale: $\frac{1}{8}$ FS
Insc: As above & *When the roots require | Examination ... the whole will | come apart by knocking | out the pins ... | & opening the bars ... | & of course they can be | put together again | with equal facility*
s&d: JBP | 1827
Pen on tracing paper (375×260)
Prov: Vol.VII, p.68
There is nothing other than the provenance to suggest that the drawing belongs to the Leigham Court works, but it should be noted that on No.204 is shown what could be the plan of such a shrub box.
- 203** Plan, elevation, section & details of a *Hollow Wall* (piers with lattice between) alongside the *Drying Ground* near the *Kitchen Garden*; scale given
Insc: As above
d: *5 March 1844*
Pen on tracing paper, on page (250×460)
Prov: Vol.VII, p.68
- 204** Plan & end elevation of *Proposed* (round-ended) *Conservatory*
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above
s&d: JBP | *20 May 1844*
Pen on tracing paper (280×445)
Prov: Vol.VII, p.68
Intended, it seems, to be near the house and nothing to do with No.199.
- 205** Layout of part of the grounds
Pen & coloured washes (450×645)
Prov: Vol.VII, p.64
Cf. No.190.
- 206** Plan of a part of the grounds near the *Offices*
Insc: As above, with labels naming the trees & shrubs to be planted, e.g. *Sweet | Chestnut, Arbor | vitae, Portugal | Laurel, Laburnam* (sic)
Sepia pen & coloured washes (205×315)
Prov: Vol.VII, p.63
Cf. No.190.
- 207** Design for a flower bed (?); scale given
Pen on tracing paper, on page (440×500)
Prov: Vol.VII, p.62
A geometrical design whose connection with the Leigham Court works is attested by no more than the provenance.
- 208** Plan & elevation of a pedimented garden temple within a wall with urns
Scale: $\frac{1}{2}$ in to 1ft approx.
Pen on tracing paper, on page (520×380)
Prov: Vol.VII, p.63
Only the provenance associates this drawing with the Leigham Court works.
- 209** Rough plan of a proposed lake or pond near a *Path | next the Road & a Path to Mr Fyfes*
Insc: As above, with compass points marked & *Mr Matheson to look at the west | corner of the field & put stakes to shew where he can | cut for such a piece of water as this* (sketched out) – *making it as large as | possible – not having the embankment south westward too high*
Sepia pen with sepia & blue washes (300×480)
Prov: Vol.VII, p.62
There is no indication that this drawing is to be associated with the Leigham Court works other than its provenance. No such informal 'piece of water' seems to appear on Nos.1, 3 or 205. It has not been possible to identify Mr Fyfe's property.
- 210** Plan & *Front View* of an octagonal rustic *Seat for | Kitchen Garden*
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above
Pen on tracing paper, on page (285×170)
Prov: Vol.VII, p.66
- 211** *Elevation of Bridge* (over a farm gate) with iron lattice-work balustrade [Fig.47]
Scale: 1in to 18in approx.
Insc: As above & *The road way would be just 5 feet 6 inches above the present path &c*
s: 'Office'
Pen & watercolour, on page (300×320)
- 212** Elevations of fences
Insc: Details of costs
Sepia pen, on page (225×325)
Prov: Vol.VII, p.66

In 1818 John George Fuller became, jointly with Richard Cuddington, proprietor of Boodle's Club, see No.28 St James's Street [93]. The following year he bought some fields at the top of Brixton Hill, to the E of what is now Streatham Hill between Streatham Hill and Tulse Hill railway stations, and there JBP built for him a small residence. It may be that this is the source of the statement sometimes made that Leigham Court was built originally as a country house for members of Crockford's Club. The entry in *CLW* under date 1819 reads: '1819-23. July 31. John G. Fuller, Streatham. Oak paling, garden wall, and lodge. First house, £4523.; offices, £1217.; verandah, £220.; planting: conservatory, works £500.; stables, and dairy.' From this and the date of the drawings it seems that even as work was proceeding on the first house, plans were being made for a second, bigger and better one, adjoining and communicating with its predecessor, which then became offices. The entry in *CLW* for this much grander house is under date 1823 and reads: '1823-27-28-30-44. John G. Fuller, Leigham Court, Streatham. Second house; planting, &c. Cottages. Cemented "Mastic" in 1829. 1824-25, farm yard.' And work went on on the estate regularly almost until JBP's retirement and death; the latest drawings are dated 1844. In 1849 Fuller died and the house was bought by J. Treadwell, a railway contractor. In 1890 the whole estate was sold for building development, and in 1908 the house itself was demolished. J. G. Fuller is shown in the directories about 1840 as a wine merchant at No.24 St James's Street. See also Alternative designs for a summerhouse [65] for other drawings possibly to be associated with Leigham Court and Appendix B, item PA.W/WN.888, for a manuscript which seems likely to relate to Leigham Court.

[145] LONDON: Lincoln's Inn Fields (Holborn), Camden
Design for alterations to a property, 1816
Plan of ground floor & of *Other Stories* of chambers only; scale given
Insc: As above, *John Pyne Esqr | Sketch of alteration to a | property in Lincoln's Inn fields | to form Chambers and a Stable yard* & labelled
s & d: J. Papworth 1816
Pen & coloured washes within ruled border (440×240)
Prov: Vol.I, p.224
WP, *Life*, p.18, describes John Pyne as 'of Beddington' and says he was a brother of William Henry Pyne (for whose *Royal residences*, 1820, JBP wrote some entries). It seems that the word 'Chambers' has no legal connotation here; for Pyne was not a member of Lincoln's Inn nor does his name appear in the 1816 *Law List* either as counsel or attorney. There is no mention of him in Survey of London, III, *St Giles-in-the-Fields*, pt.i, 1912.

[146] LONDON: No.2 Mansfield Street (St Marylebone), Westminster
Survey drawing
Basement, Ground, One Pair, Two Pair & Three Pair Plan(s) of house on the corner of *Dutchess (sic) Street & Mansfield Street*
Scale: 1/2in to 1ft approx.
Insc: As above & *Rough plan of a House in Mansfield St | for the Marquis Sligo (sic)*
s: J. B. Papworth
Pen & coloured washes within ruled border (475×565)
Prov: Vol.I, p.188
In *CLW* there is an entry under date 1826, '1826-27. Marquis of Sligo, Mansfield Street. Purchase of house and repairs; improvements (plans made of each floor); chimney pieces', which tallies well with his listing in the directories as being resident at No.2 Mansfield Street from 1826 to 1847. Howe Peter, 2nd Marquis of Sligo (1788-1845) was Lord Lieutenant of Co Mayo 1831-34 and Governor General of Jamaica 1833-36. JBP did work for the Marquis at Westport House also, see [285].

[147] LONDON: Marlborough House, St James's, Westminster
Survey drawings (2):
1 Small sketch plans of *Basement & 1 Pair floor & of Ground Floor & Attic*
w/m: Part of bugle in a scrolly shield surmounted by a crown, all above the date (18)04
Pencil on 2 joined pages from a sketchbook (115×370 opened out)

2 Sketch *Plan of Marlborough House | S James' | & Grounds* (to include the offices & outbuildings besides the garden)
Pencil on tracing paper (510×385)
Prov: Vol.I, p.122

1-2 Insc: As above & labelled, with dimensions given
Marlborough House was built in 1709-11 by Sir Christopher Wren for the 1st Duke and the Duchess of Marlborough. On the death of the 4th Duke of Marlborough in 1817 the house became the London home of Princess Charlotte and Prince Leopold of Saxe-Coburg (who had married the previous year and whose country house was Claremont, see [199]). In *CLW* there is an entry under date 1817, 'With J.W.H. [i.e. John William Hliort] over Marlborough House for Prince Saxe Cobourg [sic]. JBP wrote the article on Marlborough House in W. H. Pyne, *Royal residences*, 1820.

[148] LONDON: North End (Fulham), Hammersmith
Designs of mouldings for a house (4):
1 Profiles of mouldings of *Dining Room & Drawing Room & round the Skylight over the best | Staircase &c*
Insc: As above, *Wm Jones Esqr | Hammersmith & labelled, with instructions, e.g. If Mr Jones should prefer that the dining Room | cornice should only have the soffit & the bead | enriched - the bed mold must be according to | the red lines - be sure to submit this to Mr Jones*
s & d: JBP June 1821
Black & red pen & pencil (570×705)
Verso: Rough sketches
Insc: Sent by post to *Mr Tandell | Carpenter | at W. Jones Esqr | North end Hammersmith*, with 2 postmarks, one reading *Two Py Post | Unpaid | Tottenm Court*, the other illegible except for the date 20 Ju(ne) 1821
Pencil
Prov: Vol.I, p.72

2 Sketch of *Windows for Drawing Room Floor & Dining Room*
Scale: 1/2in to 1ft
Insc: As above, *W. Jones Esq, with queries in pencil, e.g. Should not the borders all round | be of light Lemon or Amber colour - Yes | And in what way is the Shield | & the other ornament in the center of the Fan light to be glazed &c & notes in pen on the arms in the fanlights, e.g. The arms proper | the foliage browns | upon a frosted | or ground | surface*
s: J. B. Papworth
Pen, pencil & coloured washes (375×150)
Verso: A very rough plan showing the site of *Gravit's* in *Little Portland Street* in relation to what looks like *Titchfield Ct & Portling* (i.e. Great Portland Street?)
Insc: As above
Prov: Vol.I, p.78
It has not proved possible to identify 'Gravit's'.

3 Details of mouldings of *windows & skirting*
Scale: FS
Insc: As above, *W. Jones Esq | North End | Hammersmith & labelled*
Pen on tracing paper, on page (370×250)
Prov: Vol.I, p.77

4 Detail of ceiling (?) moulding
Scale: FS
Insc: (pencil) *Jones | North End*
w/m: Hunting horn on a scrolly shield surmounted by a crown, the whole over the script letters I & E G
Pen, pencil & wash (155×250)
Prov: Vol.I, p.65

See note to [149].

[149] LONDON: North End (Fulham), Hammersmith
Design for a house, 1829 (9):
1 Title page
Insc: *A | Small-Villa | designed for | W - Jones - Esqr North-End | Hammersmith | 1829 & No.1*
Sepia pen & wash within double ruled border (240×310)
Prov: Vol.I, p.73

2 Site plan & garden layout
Scale: 1in to 50ft
Insc: *Wm Jones Esqr & labelled, including Road to Fulham*
d: *Feb'y 2nd 1829*
w/m: J. Whatman 1827
Pen on tracing paper, on page (215×260)
Prov: Vol.I, p.386
Perhaps a tracing of one of the pages of the booklet of drawings - see note to No.8.

3 *Basement Plan*
s: JBP
Pen with black & pink washes within double ruled border (240×295), cut down on either side
Prov: Vol.I, p.76

4 *Ground Plan*
s & d: JBP | 1829
Pen & coloured washes within double ruled border (240×295), cut down on either side
Prov: Vol.I, p.63

5 *Chamber Plan*
s & d: JBP | 1829
Pen & coloured washes within double ruled border (240×295), cut down on either side
Prov: Vol.I, p.64

6 *Attic Plan*
s: JBP
Pen with black, pink & blue washes within double ruled border (235×295), cut down on either side
Prov: Vol.I, p.65
Cf. No.9.

3-6 Insc: As above & labelled, with dimensions given
7 Front elevation of the house (3 bays×2¹/₂ storeys), with lower kitchen wing on the LHS
Insc: *No.3*
s & d: *J. B. Papworth Archt | 1829*
w/m: J. Whatman 182... (cut)
Pen & watercolour within double ruled border (240×320)
Prov: Vol.I, p.74

8 Side elevation of the house showing the conservatory
Insc: *No. . . . (cut)*
s & d: *J. B. Papworth Archt | 1829*
Pen & watercolour within double ruled border (240×305), cut down on either side
Prov: Vol.I, p.75

Nos.1-8 no doubt were bound together as a presentation booklet.

9 *Front Elevation & Attic Plan*; scale given

Insc: As above & labelled, with dimensions given
w/m: J. Whatman 1828

Pen & coloured washes (590 × 430), cut down
apparently on all 4 sides

Prov: Vol.I, p.62

Cf. Nos.6 & 7 – but it will be noted that here the front elevation differs from that shown in No.7 in not having the extra bay on the left-hand side of the kitchen, seen in No.4 to be a porch.

C. J. Feret, *Fulham old and new*, II, 1900, p.289, says that Mornington House (near what is now Mornington Avenue) was erected early in the C19 and 'was in 1824 taken by Mr William Jones' who lived there until 1836. That the 1821 drawings cannot be for Mornington House therefore seems clear. That they seem to relate to the completion, alteration or repair of an existing house seems equally clear, and that is not inconsistent with the entry in *CLW* under date 1819, '1819-29. Wm. Jones, North End, Hammersmith. House and stables, garden shed, tool house, poultry house, piggeries, cow house, and garden.' The 1829 drawings seem clearly to be a design for a new house – yet the relevant entry in *CLW* (that under date 1830) reads, 'William Jones, North End, Hammersmith. Alterations (see 1819).' Feret, *op. cit.*, p.288, says that Jones built Mornington Lodge about 1834; so it is just possible that these 1829 drawings refer to that house (of which no illustration has been found). WP, *Life*, p.51, says, 'For William Jones, of North End, Hammersmith, [JBP] was much engaged 1819-29-30 in remodelling the House, laying out the garden, designing its embellishments, and the stables, and apparently a complete set of buildings for a farmyard' – which seems to refer to one house only (unless the 'Small-Villa' is indeed part of the farmyard, which seems unlikely).

[150] LONDON: Paddington

Design for a house or houses for Mr Barrett (3):

1 Ground floor & upper floor plans & elevation of a 2 storeyed 3 bay house with mansard roof behind balustraded parapet; scale given

Insc: *Mr Barrett | Paddington*

Sepia pen & wash (390 × 555), torn at bottom & left corner

Prov: Vol.I, p.255

See note to No.2.

2 Another plan with *West Elevation* of a house essentially as No.1 but smaller

Insc: As above, *Design for two Houses proposed to be built at Paddington* & labelled, with dimensions given; verso *Mr Barrett*

s & d: *John Papworth | Bath Place June 2 | 1804*

Sepia pen & wash within ruled border (440 × 285), cut down at top & LHS, damaged at bottom edge

Prov: Vol.I, p.249

The drawing confirms what might have been read into the plans of No.1, that it is a pair of semi-detached houses.

3 Plan (on a site plan) & elevation of an altogether different type of house, square in plan with a bay window & outbuildings

Insc: *Mr Barrett*

Sepia pen with sepia & blue washes (425 × 280)

Prov: Vol.I, p.248

Under the date 1804 in *CLW* is the entry, 'Two Houses at Paddington (?) for Barrett.' The three drawings were found during the preparation of this catalogue.

[151] LONDON: Park Square East (St Marylebone), Camden

Design (2):

1 Plan & elevation; scale given

Insc: (?WP, pencil) *New ... (illegible) to Southwark Bridge | to be called Greshambury*

Pen (225 × 615)

2 *Plan and Elevation of the Centre House*

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

Insc: As above; verso *Park Square*

Black & red pen (400 × 245)

On the strength no doubt of ?WP's inscription (a rare case of his being in error), these drawings were formerly catalogued under Greshambury, see [26]. Two things, however, point to Park Square as being a correct identification: the columns between every bay of the ground floor and the arched windows of the first floor. The elevation may be compared with Thomas H. Shepherd's engraving 'East Side of Park Square and Diorama, Regent's Park', published on 6 June 1829. (The 'centre house' of No.2 seems to be the 'diorama', the account of which in J. Britton & A. Pugin, *Illustrations of the public buildings of London*, I, 1825, was written by JBP.) According to J. Summerson, *Georgian London*, 1969, p.183, Park Square was built 1823-25. The style of draughtsmanship, incidentally, compares well with that of the unidentified terrace drawings [160], and lends further support to the suggestion that those drawings do indeed relate to a Regent's Park scheme.

[152] LONDON: Potter's Fields (Bermondsey), Southwark

Survey of a property in the angle of Potter's Fields & Back Street

Rough plan of a property bounded by *Potters Fields (119 feet), Back Street (221 feet), Mr(s?) Newlands House (72 feet) & Mr Ledgers Freehold (201 feet)*

Insc: As above & labelled *Warehouses, Dwelling Houses &c & Term 47 Years from Midsummer last* (the last word deleted & replaced by 1814)

w/m: O & P 1812

Sepia pen (290 × 205)

Prov: Vol.I, p.229

Back Street is now known as Queen Elizabeth Street. No Mr(s) Newlands is listed in the directories about 1820, but there is an Edward Ledger & Son, dyers, glaziers &c, listed at Horselydown, Southwark. Neither *CLW* nor WP, *Life*, mentions this work.

[153] LONDON: No.1 Richmond Terrace, Westminster

Design for the layout of the gardens (3):

1 Sketch plan of layout, with pencil amendments

Insc: (?WP, pencil) *Richmond Gardens*, with some dimensions given

Black & red pen (270 × 600)

Prov: Vol.I, p.391

2 Revised plan with part-elevation of Richmond Terrace showing steps leading down to the garden

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

Insc: (?WP, pencil) *Richmon (sic) Garden | John Irving Esq*; verso (pen) *John Turner Esqr*

Pen & grey wash within ruled border (405 × 620), cut down on all 4 sides

Prov: Vol.I, p.397

3 Sketch plan, elevation & section of steps & railings down to the gardens, different from those shown in No.2

Insc: (?WP, pencil) *Irving Esq | Richmond Garden & John Irving Esq*

Sepia pen & pencil (355 × 595)

Prov: Vol.I, p.428

Richmond Terrace was designed by Thomas Chawner (1774-1851) and first rated in 1826. John Irving lived at No.1 from 1826 to 1847; before coming to Richmond Terrace his address was No.32 Grosvenor Street. He was MP for Antrim up to 1848 and Boyle's *Court guides* also give another address for him, Ashford near Staines, Middlesex. So he would no doubt have known the Bingham's. There is a John Turner & Co., seedsmen and florists, listed in the directories at this time at No.99 New Bond Street; it could have been providing the materials for the gardens. See J. Elmes, *Metropolitan improvements*, 1827, p.137.

[154] LONDON: St John's Wood (St Marylebone), Westminster

Design for a house (2):

1 Sketch plan of the house with *North, South & West* elevations

Insc: As above & (?WP, pencil) *Mr May St John's Wood (built)*

Sepia pen & wash (430 × 430)

Prov: Vol.I, p.210

A modest two-storeyed house of three bays. The central bay on the entrance (W) front consists of an elliptical porch with Doric columns surmounted by a balcony which is entered from the house by a tall arched opening beneath a row of chimneys almost *à la* Vanbrugh's Kings Weston. In the outer bays the ground floor windows are segment-headed and within blank arches, also segment-headed; the upper windows are pushed right up under the eaves of the roof. The other two elevations are more ordinary.

2 Basement, ground floor & upper floor plans

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

Pen & coloured washes (580 × 235)

Prov: Vol.I, p.243

Under date 1823 in *CLW* is the entry, '1823-24. Edward May, St John's Wood. Grounds, cottage and house.' It has not been possible to locate the property more precisely.

[155] LONDON: Severndroog Castle, Shooter's Hill (Woolwich), Greenwich

Proposed alterations to the castle & layout of grounds into building plots preparatory to sale in 1824 (5):

1 Sketch plan of the ground floor of the castle; scale given

Insc: Labelled, with some dimensions given

w/m: Lower part of scrolly shield with post-horn surmounting the script letters IH

Sepia pen with sepia & orange washes (185 × 230, irregular along bottom edge)

Prov: Vol.I, p.108

2 Sketch plan of an upper floor & sketch elevation of the castle

Insc: Notes on the rooms within the building & of the trees found on the estate & some dimensions given; verso *Severndroog | Castle &* (pencil, perhaps a draft for the sale prospectus, see below) notes beginning *The variety of form & color which this kind of cottage | should possess admirably | fits it for garden embellishment &c*

w/m: Upper part of a scrolly shield with post-horn surmounted by a crown

Sepia pen (230 × 185)

Prov: Vol.I, p.109

3 Plans of the *Ground & Chamber Floor(s)* & elevation of the castle, drawn out

Insc: As above & labelled, with some dimensions given

Plans, pen & coloured washes; elevation, pen & watercolour within double ruled border (370×265)

Prov: Vol.I, p.107

The ground floor plan does not match that shown in No.1. The drawing may have been prepared for publication.

4 Sketch plan of John Blades's lands around Severndroog Castle with, it seems, indications of the layout of building plots

Pencil (290×290)

Prov: Vol.I

The plan should be compared with one prepared in 1819 by George Mills (q.v.) which should in its turn be compared with the *Plan of Severndroog Castle and Land in the County of Kent* bound in the sale prospectus dated 17 June 1824 that is filed with these drawings. This plan, No.4, is very similar to both Mills's and the prospectus plan. Besides showing a garden layout adjoining Severndroog Castle itself which is indicated on neither of these two plans, however, the drawing also shows, lightly sketched in, the indications of the layout of two estates.

5 Plan of *Severndroog Castle* & adjoining lands bounded by (N) *Shooters Hill Common* or *Eltbam Common*, (E) *His Majesty*, (S) *Lord Rancliffe* & (SW) *Sir Gregory Page Turner Bart*

Insc: As above & labelled, with *Reference to Plan* & acreages &c

w/m: Britannia within an oval, the whole crowned

Pen & coloured washes (325×205)

Verso: A statement of the land on *Shooters Hill*

involved & its tenure

Pen

Prov: Vol.I

The plan is so close to the *Plan of Severndroog Castle and Land in the County of Kent* bound in the sale prospectus dated 17 June 1824 that it might be the drawing from which that lithograph was made.

Filed with the drawings are the *Particulars and Conditions of Sale of . . . Severndroog Castle* and surrounding land containing in all nearly seventy acres . . . which will be sold by Auction by Mr Robins (of Warwick House, Regent Street) at Garranay's Coffee House, 'Change Alley | Cornhill | on Thursday, the 17th of June 1824 and two sheets of notes, one all but reproducing certain of the text of the sale prospectus. The other sheet is on one side headed *Rural Residences | On the rise of Shooters Hill* and reads *To be let on long building leases, for separate villas, in portions of about 3/4 of an acre, and of one acre each - Ten plots of ground commanding extensive | views, and admirably suited to Rural Residences | . . . Plans of the ground and other particulars to be seen at the office of Mr Papworth Architect, | 11 Caroline Street, Bedford Square*. The other side is headed *Rise of Shooters Hill* and reads *The Ground to be taken at the rate of | Twenty pounds p. Acre &c*.

Severndroog Castle, a triangular Gothic tower, was erected in 1784 from designs by Richard Jupp by the widow of Sir William James to commemorate his achievements in the East Indies and in particular his capture in 1755 of the fortress of Severndroog on the Malabar coast. There exists a newspaper cutting dated 13 February 1812 giving notice of the proposed sale of 'a very desirable Freehold Estate, the well-known picturesque ornament of the County of Kent, Severn Droog Castle', but it seems that no sale took place until 1816, when John Blades bought the estate. He allowed the public free access to the castle and grounds (which were visible from Brockwell Hall, see [166]), and this privilege was continued until about 1850. In 1847 a proposal was advertised for the establishment

of a cemetery on Shooter's Hill; it was to have occupied the site of Severndroog Castle and to have been laid out in a series of terraces affording space for 10,000 catacombs. Apart from this (and a proposal prior to the building of the castle that the area be developed as a spa town), there seems to be no evidence for any plans to divide the land into building plots for development other than that provided by these drawings and - possibly - the entry in *CLW* under date 1820, '1820-22. John Blades. . . Severndroog Castle, Kent, Grounds. . . Perhaps ideas of developing the estate died with Blades in 1829. The castle and its estate were bought by the then London County Council in 1922. For other work done by JBP for Blades see Brockwell & Tulse Hill estates [17] and No.5 Ludgate Hill [87].

[156] LONDON: Westminster Bridge Road, Lambeth Design for the refurbishing of the façade of an C18 house by the addition of moulded trim to the windows & a veranda at 1st floor level

Small-scale plan of the façade & elevation of the house with, on the left, a retaining wall & gate &, on the right, 2 lower semi-detached houses with bay windows to ground & 1st floors

Insc: (?WP, pencil) *Collinge's | Lambeth*; verso (pencil) *Mr Collinge*

Pen with grey & green washes (185×290)

Prov: Vol.I, p.223

There is a puzzle here. In *CLW* under date 1816 is an entry '- Collinge, Westminster Bridge Road. New houses'; according to WP, *Life*, p.38, 'designs of a novel character for shop fronts were made for Messrs Collinge, engineers, in the Westminster Bridge Road' apparently about that same time. This drawing seems to relate only to a refurbishing of an existing structure and equally displays no particularly 'novel character' for the shop front. John Collinge is listed in the directories from 1811 (as a patent axletree maker of Bridge Road, Lambeth) to 1830 (as an engineer of No.7 Bridge Road, Lambeth); between 1816 and 1820 he is shown as a patent axletree and sugar mill manufacturer of Bridge Road, Lambeth, or Jamaica Coffee House.

[157] LONDON: Woolwich Rectory (St Mary Magdalene), Rectory Place (Woolwich), Greenwich Design for the rectory house & garden, 1810 (2):

1 Sketch plans of the ground & 1st floors & sketch elevations of the front & back of the house, with a sketch plan of its site showing it to be near a *Public House* at the junction of 2 roads & facing down *Mulgrave Place*

Insc: As above & *Mr Frazier's Plans*, with numerous calculations of cost &c; (pencil, several times) *St Neots* w/m: Horn on a scrolly shield surmounted by a crown, the whole over the date 1802

Sepia pen (225×370)

Verso: Another even sketchier plan of a ground floor & (pencil) some sketch portraits

Insc: *Mr Frazier | Plans 1810 | Drawing &c*

Pen

Prov: Vol.I, p.39

2 Elevations of the front & back of the house

Scale: 1/4in to 1ft approx.

w/m: E & P 180(?)

Pen with sepia & grey-green washes (470×610)

Prov: Vol.I, p.40

1-2 Insc: As above & (?WP, pencil) *Woolwich Rectory | Revd Mr Frazier* or very similar, the name 'Frazier' being the same throughout on both drawings

The old rectory of St Mary Magdalene's by the riverside was sold in 1809 and the rector, the Rev. Hugh Fraser, raised the sum of £3000 for the purpose of building a new rectory, which was finished in 1811. It was situated in Rectory Place at its junction with Mulgrave Place, opposite a public house called 'The Red Lion'. On its site are now blocks of four-storey maisonettes built in the early 1960s. Fraser, who died in 1837 aged seventy-three, survived all his five children, two of whom died at Cheltenham; but no connection has been discovered between him and St Neots (though JBP, of course, had close ties with Huntingdonshire). Neither *CLW* nor WP, *Life*, mentions this project.

[158] Design for a bath house with entrances on the transverse axis (4):

1 Plan of scantlings & outline elevation of entrance (side) façade

Insc: (?WP, pencil) *Blades | Bath*

Plan, pen with grey, yellow & pink washes; elevation, pen on detail paper (245×180)

2 Ground plan, with sections looking towards each bath [Fig.43]

Insc: Verso *Plan, Elevation & | Sections of Bath*

Pen & coloured washes within ruled border

(420×215), cut down at both sides

Prov: Vol.I, p.233

3 Longitudinal section looking towards the fireplace wall

Insc: (pencil) *Bath | Blades Esq*

Pen & coloured washes (155×230)

Prov: Vol.I, p.235

4 Elevation of entrance (side) façade; scale given

Pen & coloured washes (155×235)

Prov: Vol.I, p.234

Nos.2-4 seem to be parts of an originally single sheet; certainly all are drawn to the same scale.

1-4 Perhaps for Brockwell Lodge [135].

[159] Design for a house labelled 'Ackermann'

Plans, elevation & section of a 2 storeyed house whose *Drawing Room* has a bay window with veranda above & whose *Breakfast | Room* has 2 corner niches (1 perhaps a fireplace)

Insc: As above, with compass points marked; . . . *the whole of the | Building must be set out by | these (Red) lines - the parts | will follow by their correspondence*; verso *Ackermann*

Black & red pen with coloured washes within ruled border (510×700), cut down at LHS & top edge

Prov: Vol.II

The inscription on the verso is in capitals and clearly a 'bundle label' as is found on not a few of the Papworth drawings. So either of the entries in *CLW* quoted in the note to Ackermann's Fulham (?) house (see [138]) might go with this drawing, which seems, however, to have little real connection with the Fulham (?) drawings. It has not been possible to find out anything of Ackermann's Camberwell house, and WP, *Life*, sheds no light on either this or the Fulham (?) house project.

[160] Design for a terrace of 3 houses, 9 bays × 4 storeys (2):

1 Elevation with giant Tuscan columns or pilasters at the ends & rectangular attic windows above dentilled frieze
Pen (235 × 335)
Prov: Vol.I, p.237

2 Elevation as No.1 but with round-headed attic windows behind a balustrade
Insc: (?WP, pencil) *Nurse?*, with some dimensions given
Pen & wash (235 × 340)
Prov: Vol.I, p.238

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

WP, *Life*, p.72, refers to 'designs' of 1823-32 'for residences in the newly formed Regent's Park for W. M. Nurse', and the draughtsmanship of No.1 especially compares well with that of Park Square East [151]. But the design does not seem to correspond with any of the Regent's Park 'residences' or terraces as built. William Mountford Nurse was one of the prime developers of Regent's Park and signed the testimonial inkstand given to JBP on his retirement (*see op. cit.*, p.94).

V 'London' houses, 1829-46

[161] LONDON: Abingdon Street, Westminster
Survey drawing of a house nearby, 1832
Plan showing *House belonging to John Allnutt | Esqre* (with *Stables* behind & *Public House* nearby) overlooking *Carriage way to Government Offices from Abingdon St & Offices belonging to Government*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Plan of Road | North side of Parliament* (sic) *Pl*
d: *March 1832*
Pen on tracing paper, 2 pieces joined, on page (620 × 515, irregular)
Prov: Vol.VI

This drawing (formerly catalogued under Clapham Common, John Allnutt's house [137]) is affixed to the back of the page to which are affixed Nos.32 & 33 of that set, both of which are clearly labelled with Allnutt's name and the location 'Clapham' – which shows the limitation of relying too heavily on arguments based upon 'proximity of provenance'. The house in question seems to have been situated roughly where now the statue to Mrs Emmeline Pankhurst stands in the Victoria Tower Gardens with the 'Carriage way to Government Offices from Abingdon St' just to its N. A search of the directories and court guides for the period from 1820 to 1840 reveals no likely Allnutt. Nor do the ratebooks for 1832-35 for the area around Abingdon Street show anyone of that name. Parliament Place certainly existed about 1832, although it is not shown on either the 1792 or the 1819 edition of Horwood's map. Boyle's *Court guide* gives its address as Parliament Place, Old Palace Yard; but, according to the ratebooks, it was at this time inhabited only by the Commissioners of Woods & Forests and Edward Marlborough Fitzgerald and Winthrop Mackworth Praed. Perhaps the 'house belonging to John Allnutt' was not inhabited (or rated) about 1832? Neither CLW nor WP, *Life*, offers any help.

[162] LONDON: Albany, Piccadilly, Westminster
Design for a ceiling, 1841
Plan of joists & of plasterwork, section showing *Joists, Lath and Plaster & Papier Maché | Flower & profiles of mouldings*
Scale: Plan $\frac{1}{2}$ in to 1ft, section 1in to 1ft, profiles FS
Insc: As above, *Second Ceiling to Bedroom | Alexr Murray Esq MP. | Albany & labelled*, with some dimensions given; verso *Albany | 1841*
d: *Sep. 14. 1841*
Pen & coloured washes (340 × 230)
Pen

Filed with the drawing is *Mr Sneezman's Estimate | Alexr Murray Esq | MP: | Albany | Sep. 14. 41* in the sum of £25.0.0.

According to H. Furniss, *Paradise in Piccadilly*, 1925, p.212, Alexander Murray is entered in the rate books as occupying from 1840 to 1844 chamber 2 in the main block A facing the courtyard towards Piccadilly. A Thomas Sneezman signs several of the Brockwell Terrace drawings, [136].10-17.

[163] LONDON: No.1 Belgrave Road, Westminster
Preliminary design & design for a house & office for W. & E. Snell, 1830 (12):

1-3 Preliminary design for a house with a square-ended projection at the rear
1 *Rough Sketck* (sic) *Plans of Basement, Ground floor & First, Second & Attic Floor(s) of Proposed House | near the Grosvenor Basin*; scale given
Insc: As above, *E. Snell Esqr* (altered in pencil to *W. & E. Snell*), *Counting house* (on the ground floor) & (vaults) *As wide as Mr Cubitts*; verso *Bridge | House Plans*
d: *May 1830*
Pen with sepia, blue & yellow washes with pencil alterations within double ruled border (610 × 490)
For W. & E. Snell and the Grosvenor Basin *see* [113].

2 Basement plan; scale given
Insc: *Vaults as deep as Mr Cubitt's & with a reference to the line of the Street & bridge*
Pen on tracing paper (520 × 420)
For the identification cf. No.1.

3 *Rough Sketch Front & Side Elevation(s) of House near Grosvenor Basin*; scale given
Insc: As above & *Messrs W. & E. Snell*; verso *Snell | House Bridge | Elevation*
s & d: *'Office' | May 1830*
Pen with sepia & blue washes within ruled border (320 × 475), cut down along top edge
Reprd: H. Hobhouse, *Thomas Cubitt: master builder*, 1971, pl.48.
Though clearly related to No.1, the drawing seems not in fact to be one of a set of which that drawing is another – *see*, for example, the slight difference in dimensions between plan and side elevation.

4-12 Design for a house with a bowed projection at the rear

4 Plan of the *Wash house* in the basement
Insc: As above, with instructions to *Mr Brown* to *Take care that the floor is so high as to | admit the drainage for all the back part to be | very excellent – better keep up the floor than be | defective in this & to work right & left from the centre of the wall at the point **
Black & red pen on tracing paper, on page (280 × 265)
For the identification cf. No.11.

5 *Ground Plan*
Black & red pen with pink, yellow & blue washes within double ruled border, on page (465 × 315)

4-5 Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & with specifications given
s & d: *JDH* (i.e. J. D. Hopkins, JBP's pupil) / *Augt. 1830*

6 *One pair Plan*
Insc: As above, with directions to *Mr Brown* to *make a | window on the Ground floor | in lieu of a door, to keep | the Centre of the folding doors in the | Centre of window & to look particularly to these flues and See that they | are always 8 $\frac{1}{2}$ at least from any woodwork and be may vary the | Situations of them according to circumstances*
s & d: *'Office' | Augt 1830*
Black & red pen with coloured washes (445 × 310)

7 *Chamber or 2 pair | plan & Attic Plan*
Insc: As above & *Mr Brown | will perceive by the back | Elevation that this window | is drawn as a blank but | it must be a window as here*
s & d: *'Office' | Sept 1830*
Black & red pen with coloured washes within double ruled border (470 × 595)

8 Front elevation
Black & red pen with coloured washes within double ruled border, on page (460 × 325)

9 Back Elevation

Insc: Instructions to Mr Brown to get the top | of this window from the other | office window; verso, as above
Black & red pen with coloured washes, on page (460 × 300)

10 Side elevation

Insc: Supposed Ground line Mr Papworth will determine this on the Spot, with instructions to Mr Brown to set out these Stones
Black, red & blue pen with coloured washes within double ruled border (455 × 580)

9-10 s&d: JDH | Augt 1830

11 Longitudinal Section

Insc: As above, with instructions to Mr Brown to be careful | to make a window | as here shewn & to take care | that the Chimneys be kept quite | clear of the Tye beam
s&d: 'Office' | Sept. 1830
Black, blue & red pen with coloured washes within double ruled border (455 × 605)

6-11 Scale: 1/4 in to 1ft

12 Plan of bow-ended room (the counting house?), with the elevations of the 4 walls laid out
Scale: 3/8 in to 1ft

Insc: Instructions to Mr Brown to take care that | the parts from A to B & from C to D | are of the same width
s&d: 'Office' | Dec 1830

Black, blue & red pen with coloured washes within double ruled border, on page (480 × 630), piece torn out of centre

For the identification of the room cf. No.5.

6-12 Insc: As above, (except No.10) with specifications given

1-12 Prov: Vol.IX

The Snells were at No.27 Albemarle Street (on which JBP also worked, see [105]) before and even after this property near the Grosvenor Basin was taken – according to the rate books in 1832. No.1 Belgrave Road is shown in the 1830s and 1840s as a house and workshop premises; by the 1850s it is called a factory. In 1856 the property was taken over by G. Trollope, although William Snell had by then been living at No.3 Belgrave Road for a couple of years.

[164] LONDON: No.14 Berkeley Square, Westminster
Design for alterations, 1840 (4):

1 Plan of Second Floor; scale given
Pen & blue wash on tracing paper, on page (400 × 240)

2 Plan of New Attics
On page (345 × 235)

3 Plan, elevation & section of the new attics
On page (425 × 575)

2-3 Scale: 1/5 in to 1ft

4 Elevation of baluster
d: 1840
On page (625 × 335)

2-4 Pen on tracing paper

1-4 Insc: As above & John Martin Esq
Prov: Vol.IX

John Martin (1805-80) was a partner in the firm of Martin, Stone & Co., bankers, and a director of the Guardian Assurance Co. He sat in Parliament as Member for Tewkesbury, 1832-34 and 1837-59, and lived at No.14 Berkeley Square from 1841 until his death.

[165] LONDON: Brixton (Lambeth)

Sketch survey of a house
Plan; scale given
Insc: Mr Burton | at Brixton, with measurements given
Sepia pen & pencil (225 × 185)
Prov: Vol.I, p.257

There is in *CLW* under date 1832 an entry, 'Thos Burton. Plan of house at Brixton.' The 'Thos Burton' is no doubt the builder who did so much of JBP's work, see for example Brockwell Terrace [136].

[166] LONDON: Brockwell Hall, Brockwell Park, Lambeth

Survey drawing of the drainage
Outline plan of the house & outbuildings showing the drainage system; scale given

Insc: (pen) Brockwell Hall | J. Blades Esqr, The Blue conveys the Rain Water | to the Tank A | The Brown conveys the Waste & Copy of plan made | in 1813
Pencil with red, blue & brown washes on tracing paper, on page (250 × 750)

Lit: Survey of London, XXVI, St Mary, Lambeth, pt.ii, 1956, p.161

A survey drawing perhaps going with [135].29 which suggests that this drawing too was made after 1836-37. Brockwell Hall was built by John Blades between 1811 and 1813 to the design of D. R. Roper. It is now used as the cafeteria for the public park.

[167] LONDON: Carey Street & Chancery Lane, (Westminster/Holborn), Westminster/Camden
Survey drawings of the site in the angle of the 2 streets & design for a pair of semi-detached houses there for Alexander Galloway, 1832 (17):

1-3 Survey drawings

1 Plan of Lot 20, property stretching W from Chancery Lane as far as Star Yard between Leasehold property belonging to the Master of the Rolls adjoining Carey Street to the S & Leasehold property belonging to St Bartholomew's Hospital to the N; within the area are House(s) occupied by Mr Newton, by Mr Riorden, by Mrs Brodie, by Lawder & others & by Mr Western as well as a Counting House | and | Warehouses, a Workshop & Three Arrow | Court & Academy Court

Insc: As above & (pen) This portion thro' is | Mr Galloways Freehold?

Engraving, on page (330 × 210), damaged
Prov: Vol.V, p.93

The area lies within the parish of the Liberty of the Rolls. It has proved impossible to find out anything about either the sale of which the 'Lot 20' formed part or Messrs Newton, Riorden, Western, Lawder & c and Miss Brodie. Directories in the 1830s and 1840s do list a firm of Newton & Berry or Newton & Son (land surveyors, globe manufacturers and office for patents) at No.66 Chancery Lane, but Horwood's map of 1819 seems to suggest that that address is outside the area of this drawing.

2 Plan of the counting house, warehouses, workshop & part of Mr Western's house as shown on No.1
Insc: Dimensions given
Pen & sepia wash, on page (300 × 215)
Prov: Vol.V, p.93

3 Plan of part each of the houses occupied by Lawder & others & by Mr Western as shown on No.1
Scale: 1/5 in to 1ft
Insc: Plan of Ground in Chancery Lane | The Property of Alexander Galloway Esquire
s&d: 'Office' | Jan'y 1832
Black & red pen within double ruled border, on page (400 × 310), cut down at top & bottom
Prov: Vol.V, p.93

4-17 Design for the pair of houses

4 Basement plan
Black & red pen with red & grey washes within double ruled border (480 × 315)
Prov: Vol.V, p.94

5 Ground Plan

Insc: As above & (pencil) 2nd rate
Black & red pen with red, grey & sepia washes within double ruled border (520 × 365)
Prov: Vol.V, p.94

6 One Pair plan

Black & red pen with red, grey & sepia washes within double ruled border (480 × 305)
Prov: Vol.V, p.95

7 Two Pair plan

Black & red pen with red, grey & sepia washes within double ruled border (475 × 310)
Prov: Vol.V, p.95

8 Attic Plan

Black & red pen with coloured washes within double ruled border (475 × 305)
Prov: Vol.V, p.96

4-8 Scale: 1/5 in to 1ft

Insc: As above
s&d: 'Office' | March 1832

9 Plan of Roofs

Scale: 1/5 in to 1ft
Insc: As above & No.6
s: 'Office'

Pen with grey, red & blue washes within double ruled border (465 × 320)

Prov: Vol.V, p.96

Clearly not one of the set of which Nos.4-8 are part. It will be noted that those drawings all provide for a porch which seems, however, from Nos.14-17 to have necessitated an exchange of property. As against Nos.4-8, this drawing supposes that the non-party wall required to be built by Galloway to support the party wall over (see No.16) has in fact been built. So this drawing must be of December, rather than March, 1832.

10 Elevation | in Three Arrow Court, Elevation | in Academy Court & Back Elevation

Scale: 1/5 in to 1ft

Insc: As above

s&d: 'Office' | March 1832

Pen & coloured washes within double ruled border (330 × 515), cut down along the top edge
Prov: Vol.V, p.97

Another, it seems, of the set of which Nos.4-8 are others.

11 Longitudinal & Transverse Section(s)

Scale: 1/5 in to 1ft

Insc: As above

Pen & pencil with coloured washes (340 × 530)

Prov: Vol.V, p.97

The drawing seems unfinished – perhaps because the dimensions of the longitudinal section are wrong, for attached to the drawing is No.12.

12 Longitudinal section

Pen on tracing paper (315 × 245)

Prov: Vol.V, p.97

Attached to the longitudinal section on No.11, of which it seems to be essentially a copy although slightly narrower.

13 Plan(s), Elevation(s) & Section(s) of Girder(s)

Scale: 1 in to 1ft

Insc: As above

s&d: 'Office' | Decr 1832

Pen with blue & pink washes within double ruled border (310 × 370), cut down on RHS
Prov: Vol.V, p.98

14 Plans showing 3 alternative areas of land *proposed to be offered* | in exchange for land sought for a porch
Insc: As above; verso (pencil) *No.17 Carlisle St | Sobo | Mr Allen | Clk of peace for | the County of Middx | Mr Gilby*
s: 'Office'

Sepia pen with brown & blue washes within double ruled border (320×465)
Prov: Vol.V, p.99
Allen, Gylby & Allen are listed in the directories of the period around 1832 as solicitors of No.17 Carlisle Street; the firm, now under the name of Allen & Sons, is still there (1974).

15 *Plan showing the centre line of | party wall and arch between mixed and | other property in Academy Court belonging | to Alexander Galloway Esqr and the Trustees | of St Bartholomew's Hospital*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, p.p. *Alexr Galloway | (s.) R. H. Galloway & (s.) Philip Hardwick | St Barthm Hos | 22d Dec 1832*

s&d: 'Office' | *Decr 1832*
Black & red pen with coloured washes within double ruled border (375×290)
Prov: Vol.V, p.98

Philip Hardwick (1792-1870) succeeded his father as architect to St Bartholomew's Hospital in 1827 and resigned the appointment to his son in 1856.

16 *Plans(s), Elevation | in Academy Court & Section(s) of Party Wall showing the portion of wall to | be built by Mr Galloway himself | (& which is not party wall) to support | the party wall over*

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s&d: 'Office' | *Decr 1832*

Black, blue & red pen with red, sepia & blue washes within double ruled border (630×490)
Verso: Section of *Sewer in Chancery Lane*

Scale: $\frac{1}{2}$ in to 1ft
Insc: References made to street &c levels & to *Pavement in Cellar of Stationers shop - back part next Three arrow Court*

Black & red pen with red & sepia washes
Prov: Vol.V, p.100

17 *Plan & Elevation of party wall as required | for Mr Galloway's house in Academy Court, Chancery Lane*

Insc: As above
s&d: 'Office' | *Decr 1832*
Black & red pen with red wash on tracing paper, on page (420×320)
Prov: Vol.V, p.98
Essentially a copy of part of No.16.

Under date 1832 *CLW* has only 'Alex. Galloway, Chancery Lane. Repairs', but *WP, Life*, p.77, says (as the drawings bear out) that JBP 'designed two houses in Academy Court'. Their site is now occupied by the building of the former Union Bank of London, by F. W. Porter, 1865.

[168] LONDON: No.10 Charles Street, St James's, Westminster
Designs for refacing the house & altering the internal disposition of its rooms, 1833 (6):

1 Elevation of the façade
Pen with grey, sepia & blue washes within single ruled border (405×295), cut down at top & bottom
A standard Georgian-type house, three bays wide and four storeys high. In this design the ground floor has banded rustication and a door flanked by pilasters. The first floor windows have ears, those of the upper storeys simple moulded frames.

2 Alternative elevation of the façade
Pen with sepia & blue washes within ruled border (510×340)

Again a ground floor with banded rustication, but the door is now flanked by columns. The first floor windows are separated by pilasters, those of the second floor have bracketed hoods (the central one pedimented) and those of the top floor simple moulded frames.

3 Another alternative elevation of the façade; scale given

Insc: *John Howell Esqr | Charles St*
Black & red pen on tracing paper, on page (365×215)
The ground floor here too has banded rustication, but the door only a simple bracketed hood. The first floor windows are separated by pilasters broader than those in No.2; the windows of the second and third floors are similar to those of No.2.

4 *Plan, Elevation & Section of Entrance Door to House in Charles St | St James*; scale given

Insc: As above
s: *Augt. 1833*
Black & red pen on tracing paper, on page (285×335)

5 Sketch plan of the premises; scale given

Insc: *Charles Street | first door on the right from | Regent Street, This is the present end & This is the newly proposed end of the Regent St Property, with references to, e.g. New Window | to the Kitchen, Removed from | the former | Place &c*
Pen, pencil & coloured washes (530×330)

6 Sketch section of the premises

Scale: $\frac{1}{4}$ in to 1ft
Insc: References made to the *present end & future boundary of the | Regent Street premises &c, e.g., to the old wall of the | Kitchen &c*
Pen & pencil with yellow & sepia washes (310×530)

John Howell of the firm of Howell & James, haberdashers and warehousemen of No.9 Regent Street, bought the lease of No.10 Charles Street in 1825. He occupied the house (which backed on to his Regent Street shop premises, see [121]) until 1834. See Survey of London, XXIX, *St James, Westminster*, pt.i, 1960, p.289. Charles Street is now called Charles II Street.

[169] LONDON: Clapham (Wandsworth), Lambeth
Layout of garden, 1830

Sketch plan showing *Present tree(s) &c*
Scale: $\frac{3}{4}$ in to 10ft approx.
Insc: As above & *Plan of Ground | Pearson Esq | Clapham*
s&d: *JW* (i.e. Samuel West, JBP's pupil) | *March 1830*
Pen on tracing paper, on page (520×420)
Prov: Vol.I, p.33

The Pearson referred to is probably the Mr Pearson, surgeon, listed in the Clapham directories of 1827 and 1828 as living in The Terrace. The entry in *CLW* under date 1830 reads, 'Sir W. Pearson, Clapham. Alterations', and the 1838 title awards for Clapham list him as owner of properties, including a house, garden and grounds, on what was then Acre Lane and is now Clapham Park Road. In that same year 1838 Pearson sold his practice to Dr Gideon Mantell, the geologist and discoverer of the iguanodon and, it seems, left Clapham; for according to the title awards he did not occupy the property he owned. By 1841 there is no mention of him in the Clapham directory, and in 1847 his house was sold. According to *WP, Life*, p.17, Pearson was an exhibitor at the Associated Artists in Water Colours, and there is indeed a William Pearson mentioned in both the *V & A Catalogue of water colour paintings*, 1927, p.403, and I. A. Williams, *Early English watercolours*, 1970, pp.107-108. Both make it very clear that little is known about him.

[170] LONDON: Clapham Common (Wandsworth), Lambeth

Design for a conservatory & for the layout of the the garden of J. T. Betts's house, 1835-39 (3):
Conservatory, 1835

1 *Plan, side elevation & 2 end elevations (1 with & 1 without an apse, though the plan shows both ends apsed) of a conservatory*
Scale: $\frac{1}{3}$ in to 1ft approx.
Insc: As above, *Conservatory for Betts Esqr | Clapham Common & labelled*
d: *March 1835*

Pen on tracing paper, on page (465×600), damaged
LHS
Prov: Vol.I, p.407

2-3 Garden layout, 1839

2 Rough sketch layout of the garden
Insc: Dimensions given & (pencil) *J. T. Betts Esqr*
Sepia pen, on page (200×130)

3 Part of No.2 slightly different & to a larger scale, with small sketches of *Summer House at A & Vase at B*
Scale: $\frac{1}{2}$ in to 10ft approx.

Insc: As above, *J. T. Betts Esq | Clapham Common & labelled, with some dimensions given*
d: *Oct 1839*
Pen on tracing paper, on page (255×320)

2-3 Prov: Vol.II, p.129

[171] LONDON: No.29 Devonshire Street (Holborn), Camden

Designs for alterations to the house, 1828 & 1836 (3):

1 *Plan of Drawing Room floor, with elevation of a partition the Supposed height of room with an opening . . . sufficiently | high & wide to admit of the old doors | . . . being worked in it; scale given*
d: *30th January 1828*

Black & red pen with sepia & blue washes on tracing paper, on page (255×520)
Prov: Vol.I, p.443

2 Plans of *Attic floor & Two pair floor, with Transverse & Longitudinal Section(s) through the 2 floors & detail of roof*

Scale: $\frac{1}{4}$ in to 1ft, detail 1in to 1ft
d: *Oct 1828*

Black & red pen with red, yellow & blue washes on tracing paper (415×520, torn LHS)

Prov: Vol.I, p.442
The drawing is affixed to the verso of that following.

3 *Details of Cornices, moldings &c*

s&d: *JBP Archt | 1836*
Pen & coloured washes over pencil (615×485)
Prov: Vol.I, p.441

1-3 Insc: As above & *Wm Brockedon Esqr | Devonshire St | Queen Sq* or very similar

Devonshire Street is now called Boswell Street. William Brockedon FRS (1787-1854), painter, author and inventor, lived at this address from 1835 until his death. There are entries in *CLW* under dates 1828 (referring to 'New upper rooms &c., repairs') and 1835 (referring to 'Compoing fronts, door dressing, &c.').

[172] LONDON: Dulwich (Camberwell), Southwark
Designs for garden seats, 1832 (2):

1 *Plan & elevation of a polygonal Forrest Seat in rustic style & raised on 5 steps with a Sketch of Rustic Balustr(ade at) | A. as sent in fair Drang [Fig.68]*
Scale: $\frac{5}{8}$ in to 1ft

Insc: As above & *William Hannen Esqr; verso W. Hannen Esqr*
d: *Apr 1832*
w/m: 1830
Black & sepia pen with sepia washes (475×300)

2 Plan & elevation of *Temple* with trelliswork supports to the hexagonal roof [Fig.69]
Insc: As above & *W. Hannen Esqre*, with some notes, e.g. *This half as per fair Drawing sent, Seat & framing A only to Mr Leaf's*

Pen with green & yellow washes (480×280)
Verso: Plan & elevation of a free-standing garden seat with, pencilled in, urns on the piers
Scale: 1/2 in to 1 ft
Insc: ... *aman* (sic)
Pen

JBP was about this time working also for William Leaf at Park Hill, Streatham (see [185]), and the inscription suggests that he is using essentially the same design for both clients.

It has not been possible to locate the property more precisely. WP, *Life*, p.87, says that JBP 'in the same year [1832] designed, for James Hannen at Dulwich, various works, principally in the Garden ...' and he lists garden seats and so on. The entry in *CLW* under date 1832 quotes the dates 1832-33, virtually the same list of garden seats &c and likewise refers to James rather than William.

[173] LONDON: Froggnal (Hampstead), Camden Design for an entrance porch & plans of pipes laid, 1838 (7):

1-5 Design for an entrance porch in Gothic style
1 Plan of the porch adjacent to a *Pump*, with section through supporting column showing 4×4 (iron?) core
Insc: Labelled
Pen & coloured washes (190×200, irregular)
Prov: Vol.I, p.156

2 *The Front Elevation* of the porch with *Section from A to B*
Pen & sepia washes (135×195, irregular)
Prov: Vol.I, p.155

3 *Side Elevation* of porch
Pen & sepia washes, on page (115×75)
Prov: Vol.I, p.155
The pencil inscription on page *Mr ...* (illegible) / *Hampstead*, has been corrected in pen to read *Mr Sullivan? | Hampstead*.

4 *Section from C to D*
Pen with brick red & yellow washes (135×100)
Prov: Vol.I, p.153

5 *Section E.F.G.* through porch & corridor
Pen & sepia washes (115×190)
Prov: Vol.I, p.152

1-5 Insc: As above
Nos. 1 & 2 and Nos.4 & 5 have been pasted on to a hand-painted wallpaper of pink roses clambering over trelliswork.

6-7 Plans of pipes, 1838
6 Plan of *Lines of the new 2" lead pipes laid down by Mr Sullivan in Augr 1838 from the Spring in the Grounds, to the House and Offices - Augr 1838*, with notes on the depth & coating of the pipe
Scale: 1 in to 20 ft
Insc: As above, *C. P. Sullivan Esqre | Froggnal* (sic) / *Hampstead* & labelled, with measurements given
s&d: *JBP | 1838*
Pen on tracing paper, on page (215×345), damaged
RHS
Prov: Vol.I, p.418

7 Another plan, in all but the smallest details the same as No.6
Scale: 1 in to 20 ft
Pen with some pencil (210×340)
Prov: Vol.I, p.416
This drawing is neither signed nor dated.

The entry in *CLW* under date 1838 reads simply, 'C. P. Sullivan, Hampstead', and WP, *Life*, p.72, says that 'Many smaller works were carried out during this period [1823-32]; - as ... large additions to two houses at Froggnal, Hampstead, for C. P. Sullivan.' The directories list C. P. Sullivan (sic), leghorn hat-maker or warehouse, at No.48 Newgate Street from at least 1817 to 1830. The *Manorial Court records of Hampstead*, Book C, pp.382-384, shows that Cornelius Patrick Sullivan of Newgate Street in the City of London came into possession of a property called The Mansion in 1822. It was situated in the angle of Froggnal and Church Row, more or less opposite what is now Redington Road, and consisted of house and stables with garden and pleasure garden, about 6 acres of land. Sullivan's name appears in the rate book in April 1839, but by the midsummer of that year he seems to have died, for Mrs Sullivan's name then appears instead. According to F. E. Baines, *Records of the manor, parish and borough of Hampstead*, 1890, p.547, part of its grounds were then 'in the hands of the builders', i.e. being developed.

[174] LONDON: No.12 Gloucester Gate (Gloucester Lodge), Regent's Park (St Pancras), Camden Design, contract drawings & working drawings for additions & alterations to the house, 1836, & alternative designs for the addition of a dining-room & conservatory, 1839-40 (22):
1-4 Design for additions & alterations to the house
1 Sketch site plan
Insc: Labelled, with dimensions given
s: *JWP* (i.e. John Woody Papworth, JBP's elder son)
Black & red pen on tracing paper, on page (245×115)

2 Ground floor plan of *Gloster Lodge Regent's Park*, with pencil alterations
Scale: 1/2 in to 1 ft
Insc: As above, *J. Cryder Esqre* & labelled
s&d: *Mr J. B. Papworth Archt | 10 Caroline St Bedford Sqre | March 1836*
Black & red pen with orange & sepia washes (320×530)

3 Sketch elevations of the front & side elevations showing the *contemplated addition*; scale given
Insc: (pencil, faintly) as above & with some notes & other, illegible, inscriptions
s&d: (pencil, faintly) *J. B. Papworth Archt | April 1836*
Sepia washes over pencil (220×440)
In a delicate wash.

4 Outline plan & elevation of the *Park Front of | Gloucester Lodge* showing the proposed additions; scale given
Insc: As above & *J. Cryder Esq*, with some notes
s&d: '*Office*' / *April, 1836*
Pen & (the additions) sepia washes within double ruled border (260×430)

5-6 Contract drawings for additions & alterations to the house
5 Plan
Insc: Notes made, e.g. *Window here*
Black & red pen with coloured washes between double ruled border (305×503), cut down along top

6 Outline plans, elevations & sections
Insc: Specifications given, e.g. *3 Marble chimney pieces | including Slabs & back | Hearths at £6,10,0 each, Paper at 7d per yard with suitable Border*
Black & red pen with coloured washes (445×575)

5-6 Scale: 1/2 in to 1 ft approx.
Insc: As above & *Excand* (s&d) *Tbo. Chawner | H. Rhodes 21 May 1836 & 1836 | 30 May This plan No.1 (No.2) is referred to in the | agreement between the parties of the same date (s.) S. G. Martinez | J. Cryder | J. Hoile | Witness (s.) Thos. Latter* (i.e. JBP's pupil)
s&d: '*Office*' / *1836*
w/m: S E & Co. 1833
See note to No.20.

7-15 Working drawings for additions & alterations to the house
7 *Plan & Elevation of the Balconey* (sic) *railing*; scale given
Insc: As above, *For S. G. Martine ...* (cut) / *Gloucester L ...* (cut) & (red pen) *Mr Hoile should set out the Pedestals first | & then he will see the space for the rings & pins to them | & have them cast accordingly - (words erased?) the distance between the Pedestals | exceed 5.8 3/4 Mr Hoile to let Mr Papworth know*
s&d: '*Office*' / *June 1836*
Black & red pen with sepia, yellow & pink washes (420×295)

8 Detail of *Balcony Railing*
Insc: As above
Sepia pen & wash on tracing paper (425×310)
Cf. No.7.

9 Plan, elevations & section of the attic addition; scale given
Insc: Labelled, with notes including *Mr Hoile had a tracing of this July 4. 1836*
s: '*Office*'
Black & red pen with coloured washes (440×620)

10 Elevation & details of the balustrade of the attic addition
Scale: 1 in to 1 ft, FS
Insc: Labelled
Sepia pen & red wash on tracing paper, on page (590×455)
It will be noted that the design is not exactly that shown on No.9.

11 Half of front elevation & section of the capital of the pilasters in the attic addition
Pen & coloured washes over pencil (490×655)
For the identification cf. No.9.

12 Details of the *Windows on the north | & East front of | Gloucester Lodge*
Insc: As above *S. G. Martinez Esq*, with notes & dimensions given
s&d: '*Office*' / *June 1836*
Pen & coloured washes on tracing paper, on page (330×170)

13 Detail of *Bracket for Archway | for S. G. Martinez | Esqr | Gloster Lodge*
Insc: As above, with notes
s&d: '*Office*' / *July 1836*
Black & red pen with sepia & pink washes (395×300)

14 Details of *Chimney Pot*; scale given
Insc: As above & *To S. G. Martinez | Gos'ter* (sic) *Lodge*, with notes
s: '*Office*'
Pen & coloured washes (420×270)

15 Details of window & door; scale given

Insc: As above, with notes
Pen with yellow, red & blue washes on tracing paper (385 × 330, irregular)

16-22 Alternative designs for the addition of a dining-room & conservatory, 1839-40 (7):

16-18 First designs

16 Plan with, laid out, the exterior elevation of the North Front, the interior elevations of the long wall of the Parlor with glazed roof & with Kitchen below & of 1 end wall with big tripartite & pedimented window arrangement & the elevation of (the other) End of the room / as proposed; scale given

Insc: As above, with some dimensions given
w/m: J. Whatman 1839
(405 × 530)

Prov: Vol.II, p.134

17 Plan & half external & half internal elevation of a circular domed conservatory; scale given

On page (370 × 270)

Prov: Vol.II, p.133

16-17 Insc: As above & Proposed Alterations at Gloucester Lodge | Regent's Park

s & d: 'Office' & September 1839 or very similar
Pen & coloured washes within double ruled border

18 Elevation of a single lobby door surrounded by glass panels

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

Insc: J. Lax (sic) Esqr | Gloucester Lodge, The parts quite white are glass silvered, | except the door which is transparent glass of good | substance & labelled
s & d: 'Office' & Decr 1839

Pen with sepia & pink washes, on page (225 × 180)
Verso: Rough plans & mouldings

Pencil

Prov: Vol.II, p.133

See No.22 for another door to, it seems, this same lobby.

19-22 Second designs

19 Plan & longitudinal section of a Dining Room smaller than that shown in No.16 & with a big bow window overlooking a garden adjoining which is an elongated oval & domed Conservatory shown in plan & side & end elevation [Fig.70]

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

Insc: As above, with some dimensions given

s & d: 'Office' & July 1840

w/m: J. Whatman 1839

Pen & coloured washes within double ruled border (510 × 425)

20 Elevation of the Door End of the Room & longitudinal section of the Dining Room, the latter essentially the same as, though with some differences from, that shown in No.19; scale given

Insc: As above & labelled, with some dimensions given; (pencil) The other two tablets by Bacon - opposite to these indicated in the frieze; (red pen) Exd. James Pennethorne | Sep 7th 1840

s & d: John B. Papworth Archt | July 1840

Pen & coloured washes within double ruled border, on page (215 × 460)

Prov: Vol.II, p.133

James Pennethorne (1801-71) in 1838 joined Thomas Chawner as one of the Joint Architects to the Commissioners of Woods & Forests.

21 Plan, elevation & details of Conservatory shown in No.19

Scale: Plan & elevation $\frac{1}{4}$ in to 1ft, details 1in to 1ft
d: July 1840

Pen on tracing paper, on page (510 × 445)

Prov: Vol.II, p.136

22 Elevation of a double door into the Entrance Lobby, more expensive, it seems, than that shown in No.18

Insc: As above, with some notes

d: Sept 1840

Pen & pencil on tracing paper, on page (225 × 135)

19-22 Insc: As above & J. Laxe Esqr | Regent's Park, Nos.19 & 22 with, additionally, Gloucester Lodge

1-15 Prov: Vol.III

No.12 Gloucester Gate (Gloucester Lodge) is but one of a pair of semi-detached houses, the other of which, No.14, was, to confuse things, apparently called Gloucester House. The two houses were evidently designed to give the illusion of being a single grand composition (and they have since been added to). In recent years the building has served as the American School in London. According to E. C. Samuel, *The Villas in Regent's Park and their residents*, 1959, pp.14-15, John Cryder occupied Gloucester Lodge from 1834 to 1840 but, as far as is known, Sebastian Gonzales Martinez only came to Gloucester House in 1854. It is known that Martinez was at No.1 Cumberland Terrace in 1838, and Samuel suggests that Martinez was the holder of the Crown lease throughout the period but preferred to sub-let for some reason.

According to Samuel, *op. cit.*, p.15, Joseph Lax(e) occupied Gloucester Lodge from 1841 to 1845. The rate books add the refinements that in February 1841 one shilling was added to his rates 'for additions and improvements', that in March 1846 his rates were in arrears for the full amount and that in September 1846 his name is crossed out. So it seems that Lax(e) perhaps died late in 1845 or early the following year. Samuel, *loc. cit.*, says he was a founder-member of the Royal Botanic Society in 1838, but he does not appear in commercial and social directories nor has an obituary notice of him been found. (The name is given as 'John' in the entry under date 1840 in *CLW*.)

[175] LONDON: No.4 Gloucester Terrace, Regent's Park (St Pancras), Camden

Design for the addition of a bedroom & conservatory Plan & Section through AB of a long Bed Room & adjoining Conservatory intended to be (erected or built) | at No.4 Gloucester Terrace Regent's Park

Insc: As above & labelled

Pen on tracing paper, varnished (235 × 335), torn LHS *CLW* gives under date 1835, 'Mrs Wyatt, 4 Gloucester Terrace, Regent's Park. Conservatory and repairs (March, "Mrs Dennis?").' It is not known whether there is any connection between this 'Mrs Dennis' and the John Den(n)is for whom JBP in 1817 made repairs and alterations to premises in Cloak Lane, see [78].

[176] LONDON: Nos.6 & 9 Great Marylebone Street (St Marylebone), Westminster

Design for a mirror frame (2):

1 Sketch elevation of top & bottom left-hand corners of the frame, with a part-section

Insc: Labelled; verso (pen) addressed to Saml Hodgson Esqr | Wimpole St, with the initials JBP in the bottom left corner & The enclosed are merely studies & JBP | will call in the course of afternoon or morning | to see how the sketch suits the plan

w/m: Britannia encircled & crowned with, alongside, W. Tucker 1836

Pen & coloured washes over pencil, 2 pieces joined (300 × 390)

Affixed to the drawing is that following.

2 Sketch half-elevation of mirror

Scale: 1in to 1ft

Pen & wash (240 × 110)

'That this drawing was not affixed as it now is to No.1 when the letter was delivered to Hodgson is borne out by the fact that the folds in the two sheets do not match, and there is little doubt that this part of the patchwork was done when the Papworth drawings were bound into volumes. It is this drawing which makes possible the precise identification of the details on No.1.

Under date 1837 there is an entry in *CLW*, '1837-38. Samuel Hodgson, Great Marylebone Street. Repairs; frame for glass &c. 'A Samuel Hodgson is shown in the directories for 1836 as a stationer and bookseller of Nos.6 & 9 Great Marylebone Street; No.6 is on the corner of Wimpole Street and Great Marylebone Street (as that part of what is now New Cavendish Street W of Harley Street was then called). The business appears in the directory for 1806 as H. T. Hodgson and in that for 1832 as Hodgson's. The 1836 rate book has Haygarth Taylor Hodgson's name replaced by Samuel's. Samuel is shown in the directories as being still at No.6 & 9 in 1842, but by 1857 he is shown at No.9 only and in 1863 he is gone.

[177] LONDON: No.20 Hanover Square, Westminster

Possible original drawings for the house & designs for alterations & repairs to the house, 1843-46 (11):

1-3 Possible original drawings

1 Plans of the Under Ground Floor to include the Area & Kitchen &c beyond, Ground Floor & Drawing Room Floor

Scale: 1in to 10ft approx.

Insc: As above, with (pencil) references to *Risers best stairs* & some amendments; (?WP, pencil) *Qry Hanover Square*

Pen & grey wash (320 × 505)

2 Plans of the Chamber & Attic Floor(s)

Scale: 1in to 10ft approx.

Insc: As above, with heights in pencil; verso *Earl . . .* (cut)

Pen & grey wash (290 × 395)

3 Elevations of Entrance Front & garden Front; scale given

Insc: (pencil, faint) as above

w/m: Part only of what seems certainly an C18 mark

Pen & watercolour with ruled & wash border framing the 2 elevations (170 × 290)

Nos.1-3 seem to be the original drawings for the house, though the pencillings on Nos.1 & 2 are perhaps connected with later alterations. That the three drawings may perhaps be by Thomas Leverton (1743-1824) is suggested by a comparison of No.3 with Leverton, Thomas [2].1, and it may not be without significance that Leverton was the son of a builder of Woodford, Essex, and 'was subsequently enabled, by influential patrons, among whom was Mr Kendall, a banker, to perfect himself in architecture'; for JBP's own early experience of architecture was had in Essex, see Woodford Bridge Lodge [216].

4 Under ground floor plan of the house only (i.e. excluding the area &c) copied from No.1; scale given
Pen & grey wash (470 × 370), torn bottom left corner

5 Ground floor plan copied from No.1

Insc: Verso *Earl Lucans*

Pen & grey wash (500 × 395)

6-11 Designs for alterations & repairs, 1843-46
6 Plan showing *Additions and Alterations to Offices*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s & d: 'Office' | May 1843
Pen & coloured washes (480 × 725)

7 Plan showing alterations to the *Under Butler's Pantry, Butler's Pantry, Plate Room & Wine Cellar*
Insc: As above
s & d: J. B. Papworth | *Archit* | 1844
Pen with sepia, yellow & pink washes, on page (345 × 205)

8 *Sketch of part of Wall (as at present & as proposed to be rebuilt) between the Warehouses and Premises No.67 New Bond St and | the property in the Stable yard belonging to Lord Lucan*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, A & for Plans see the | drawing marked B and referred to with this in the memorandum at | the back hereof; verso London, 5th August 1844 Memorandum that Messrs Johnston (sic) and Jeanes | of No.67 New Bond Street being desirous of altering their premises at the rear of their said | house and a wall in part abutting on the Stable and other buildings of the Earl | of Lucan, and having given to his Lordship notice of intention to proceed under | the Act of Parliament 14.G.III, c.78 Propose to his Lordship that in consideration | of his . . . permission for Messrs Johnston and Jeanes to take down and rebuild | the said wall forthwith they . . . will take upon | themselves to bear the whole expense of such works and of making good all damage | done . . . and to leave such | property and the Stable Yard . . . Completely | finished and fit for occupation before the first day of November next ensuing | . . . This arrangement does not include the payment | for the superintendance of Lord Lucan's interests by Mr Papworth as his Lordships | agent. (s.) for Johnstone & Jeanes | M. Jeanes | Witness | Charles Gray
s & d: JWP (i.e. John Woody Papworth, JBP's elder son) & H. Mawley | 43 Gower St | July 23 | 44
Pen & coloured washes within ruled border (255 × 370)

Johnstone & Jeanes is listed in the directories as cabinet-makers. See also note to No.9.

9 Plan referred to in No.8
Scale: $\frac{1}{4}$ in to 1ft
Insc: B, *Coach house | belonging to | the Earl of Lucan, Priory | belonging to | No.66 New Bond St & Premises belonging to | Messrs Johnstone & Jeanes*
s & d: H. Mawley | *Gower St* | July 26 | 44
Pen & coloured washes within ruled border, on page (250 × 305), cut down at top & RHS
Henry Mawley is listed in the 1844 Post Office directory as a surveyor, of No.43 Gower Street.

10 Sketch plan & section of *Dung Pit*
Insc: As above, *For Earl Lucan | Stables Union Yard Bond St & Learn if the pavement at A belongs to the parish or not - if the Union Yard beyond | the Gates be private the Surveyor of the pavements will not interfere &c*
d: Octr 1844
Sepia pen & wash (195 × 250)

11 Plan & section of *new ornamental Skylight | to Staircase*
Insc: As above
s & d: *From the Office of &c | 10 Carolm St | 14 August 1846*
Sepia pen on tracing paper, on page (260 × 265)

1-11 Prov: Vol.V
The 'Earl Lucan' of these drawings is the 3rd Earl (1800-88). He is shown in the directories as living at No.20 Hanover Square from 1842 to 1860. For other work done for the 3rd Earl see *Laleham House* [207].

[178] LONDON: No.57 Harley Street (St Marylebone), Westminster
Designs for the interior decoration of the house for James Morrison, 1831-34 (42):
1 Plan of the library, with the elevations of the 4 walls laid out; scale given
Pencil, sepia & red pen with watercolour (440 × 305)
An unfinished scheme, it seems.

2 Plans of the *Library* & of the drawing-room with the elevations of their 4 walls laid out
Scale: $\frac{1}{2}$ in to 1ft approx.
Insc: As above & (pencil) *Chimney piece Roumieu*
s: 'Office'
Pen & watercolour within double ruled border, 2 pieces joined (440 × 630)

3 Plan of the *Library*, with the elevations of the *Bookcases* laid out
Scale: $\frac{1}{2}$ in to 1ft approx.
Insc: As above, with references to the *Working drawings*
Pen on tracing paper, on page (380 × 495)
In a curious, part-Grecian, part-Gothic style.

4 Plan of a rectangular room, with the elevations of the 4 walls laid out; scale given
Pencil, sepia & red pen with brown, buff & sepia washes within double ruled border (440 × 320), cut down at top & RHS

5 Plan of the dining-room, with the elevations of 3 of its walls laid out & plan of the hall, with the elevations of 2 of its walls laid out; scale given
Red pen with sepia pen amendments (370 × 530)
Perhaps an unfinished drawing used as a base for the amendments. For the identification of the hall cf. No.20.

6 Sketch plan of the dressing room with sketch elevations of the walls laid out
Pen, pencil & sepia wash (250 × 280)
For the identification cf. No.7.

7 *Plan of Dressing Room*, with the elevations of the 4 walls laid out, with details
Scale: $\frac{3}{8}$ in to 1ft approx.
Insc: As above
s & d: 'Office' | Dec. 1831
Black & red pen with sepia washes within double ruled border (520 × 645)
Verso: Details of wardrobe doors
Pen & sepia wash

8 Plan, elevation & details of *Chimney Piece | for Dressing Room*; scale given
Insc: As above & *Mr Brine to see the dimensions at the place*
s: 'Office'
Sepia pen & wash within double ruled border (290 × 440)

9 Details of *Cornice to Bed room*
Insc: As above
s & d: 'Office' | Decr 17th 1831
Sepia pen & washes (345 × 320)
Attached to the drawing is No.21.

10 Details of *Cornice for Library*
Insc: As above
s & d: 'Office' | Decr 17th 1831
Pen & sepia washes (300 × 530)

11 Design for the *Library Ceiling*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s & d: 'Office' | January 1832
Sepia pen within double ruled border, on page (225 × 275)

12 Plan of *Gallery Ceiling*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s & d: 'Office' | January 1832
Black & red pen with brown, blue & orange washes within double ruled border (255 × 405)

13 Detail of *Enrichment to top Moulding | of Door Caps in Gallery*
Insc: As above
s: 'Office'
Sepia & red pen with sepia & red washes over pencil (405 × 180)

14 Details of bookcases
d: 1831
Pen on tracing paper, on page (530 × 260)

15 *Detail to Book cases*
Scale: FS
Insc: As above
Pen on tracing paper, on page (475 × 390)

16 Details of half of 1 of *Perforated panels to Dwarf Closets of Book Cases*
Insc: As above, with reference to sending one of the panels to Mr Papworth
d: March 1832
Pen on tracing paper, on page (255 × 510)
Cf. No.3.

17 Details of perforated panels (for bookcases?)
Pencil (490 × 605)
For the identification cf. No.16 - though it is just possible that the proper comparison should be with No.31, the wardrobe frieze.

18 Plan & elevation of screen & end wall of dining-room
Scale: $\frac{3}{4}$ in to 1ft
s: 'Office'
Black & red pen with coloured washes (295 × 465)
For the identification cf. No.5.

19 *Plan & Elevation of Door to Dining Room*
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above
s & d: 'Office' | May '32
Pen & brown washes within double ruled border (405 × 255)

20 *Plan of Hall*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s: 'Office'
Red, black & sepia pen (325 × 230)

21 Rough sketch detail of *Hall Cornice*
Sepia pen (180 × 220)
Attached to No.9.

22 Detail of *Cornice for Hall*
Insc: As above
s & d: 'Office' | May 1832
Sepia pen & wash (180 × 345)
Cf. No.21.

23 Detail of *Bracket for the | principal | end of Steps to Staircase*
Insc: As above
d: July 2d 1832
Pen on tracing paper, on page (205 × 300)

24 Details of ornament for drawing-room *Looking Glass*
Insc: As above
s & d: 'Office' | Sept'r 1832
Sepia pen with sepia, yellow & blue washes (530 × 640)
Cf. No.2.

25 Detail of *Central ornament over Glass in Drawing Room*

Insc: As above
s: 'Office'
Sepia pen & washes over pencil (525 × 655)
Cf. No.2.

26 Detail of *Cornice to Wings*

Insc: As above
s & d: 'Office' | *Sept* 1832
Sepia pen with sepia & yellow washes (530 × 645)

27 Details of *pier pilasters*

Insc: As above & (pencil) *I have reduced these styles 1/8" & shall make the Drawing of | ornament accordingly*
s & d: JDH (i.e. J. D. Hopkins, JBP's pupil) | *Sept* 1832
Pen & coloured washes (530 × 640)

28 Detail of panelling

s & d: 'Office' | *Oct* (deleted & *Sept* substituted) 1832
Sepia pen & coloured washes (530 × 640)

29 *Front & End Elevation(s)* of wardrobe

Scale: 1in to 1ft
Insc: As above
Pen on tracing paper, on page (240 × 300)
For the identification cf. No.30.

30 Detail of *Acroteria to Wardrobe*

Insc: As above & *To be sent to Mr Papworth as soon as | boasted out*
s & d: 'Office' | *Oct* 1832
Sepia pen & wash (240 × 330)
To 'boast' is a term 'used by masons, carvers and modellers for the operation of getting out the general form and mass of any ornamental work' (APSD).

31 *Detail of frieze to Wardrobe*

Scale: FS
Insc: As above & *Pieces of each to be | prepared & forwarded to | Mr Papworth for his approval | on the instant*
Pen on tracing paper, on page (535 × 285)

32 Detail of a scroll ornament or 'acroterion' for furniture

Insc: (pencil) *Haddon & Gaddy | 3 Angel Court | Throgmorton, Webb re Ch(imn)cy pots & from Fearon | Booth*
Sepia pen & wash (290 × 455)
Cf. No.30. Gatty & Haddan (sic), solicitors, of No.3 Angel Court, Throgmorton Street, is listed in the directories, 1810-33.

33 *Plan & Elevation of Pedestal for Clock on Landing*

Insc: As above
d: 1833
Sepia pen & watercolour (230 × 135)

34 Design for a *Glass shade & stand for an old oak*

Baronial Cup at Mr Morrison's in | Harley Street
Insc: As above, with request to *Messrs Town & Co Bond Street* to provide JBP with an *outline of its size & what sized glass shade | it will require* so that he can give them *needful directions*; verso, addressed to *Messrs Town & Co. | Bond Street*
s & d: J. B. Papworth *Archt* | 21 Oct 1834
Sepia pen & coloured washes (320 × 700)
The 'cup' appears to be a tankard. Town & Emanuel, velvet painters, of No.103 New Bond Street is listed in the directories, 1824-48.

35 Elevation of chimneypiece & of *Chimney Glass for back Drawing room*

Scale: 1in to 1ft
Insc: As above; verso, sent by post to *Messrs Snell | Albermarle (sic) St | Bond Street*
Black & red pen & pencil (405 × 325)

36 *Plan(s) & elevation of a pedestal in Bright Verd*

Antique Scagliola on a plinth of Black & Gold marble, its top prepared to receive | Air Gratings
Insc: As above & *Estimate to include | Carriage & everything (except fixing)*
Sepia pen with green, sepia & yellow washes (230 × 170)

37 *Details of Cornice to that part of the Dining Room Ceiling | which is between the Columns & the partition of Library*

Sepia pen & wash (260 × 430)
Verso: Sketch plan & elevation connected with recto
Sepia pen
A preliminary drawing, it seems, for the next following.

38 *Details of Cornice to that part of the Dining Room Ceiling | which is between the Columns & the partition of | Library*

Insc: As above
s: 'Office'
Sepia pen & wash (255 × 335)
Pricked for transfer.

39 *Details of Ornament to the upper part of | Pedestal pilasters to Cases at End of Drawing Room*

Scale: FS
Insc: As above & *... the ornament | to be carved in such a manner that the stalks may be | detached & lengthened or shortened at the various places*
Sepia pen with sepia, red & yellow washes (510 × 635)

40 *Plan, Elevation & details of Drawing Room door*

Scale: 3/4in to 1ft
Insc: As above
Pen on tracing paper, on page (240 × 300)

41 *Plan & elevation of a door; scale given*

Pen on tracing paper, on page (350 × 180)

42 *Plan of floor, of Ceiling | inside, of Timbers | to Roof | & of outer part of the Roof of an octagonal garden Seat*

Insc: As above
Black & red pen on tracing paper, on page (245 × 215)

1-42 Prov: Vol.VI

There are in *CLW* two entries relating to this work. One, under date 1831, reads, '1831-32. James Morrison, Harley Street. General repairs decorations, library cases, furniture, &c. £5400, (see 1833)'; the other, under date 1833, reads, '1833-36. James Morrison, Harley Street. Works, furniture &c.' Boyle's *Court guides* list Morrison at No.57 Upper Harley Street from 1833 until his death in 1857. He was one of JBP's principal patrons, see Basildon Park [259].

[179] LONDON: Herne Hill (Lambeth), Southwark/ Lambeth

Designs for a conservatory & for miscellaneous works, 1835-37 (9):

1 *Plan of the conservatory with the 3 side elevations laid out*
Sepia pen with grey, yellow & orange washes (140 × 310)
Prov: Vol.III

2 *Plan & elevations of the 3 sides of the conservatory, drawn to a larger scale*

Insc: *The part from A to B (i.e. the length) & from A to C (i.e. the width) to correspond with the present | Green House & Chris Graham Esqr | Herne Hill*
s & d: J. B. Papworth *Archt* | *Oct* 1837
Pen with sepia, blue & orange washes within double ruled border (620 × 425)
Prov: Vol.I, p.380

3 *Plan & elevation of a window shutter; scale given*

s: JBP
Sepia pen on tracing paper, on page (230 × 170)
Prov: Vol.III

4 *Plan & elevation of a window shutter*

Scale: 1/2in to 1ft
d: (?WP, pencil) *Sept* 1835
Sepia pen & wash (235 × 125)
Prov: Vol.III
For the identification cf. No.3.

5 *Sketch plan of stable*

Scale: 1/2in to 1ft
Sepia pen on tracing paper, on page (210 × 175)
Prov: Vol.I, p.135

6 *Plan of stable*

Insc: Specification of work to be done
Sepia pen with yellow & sepia washes within double ruled border (215 × 260)
For the identification cf. No.5.

7 *Plan & section of Harness Room*

Insc: As above
Sepia pen on tracing paper, on page (205 × 110)

8 *Plan of the lettuce frames within a triangular plot*

bounded by *Garden, Paddock, Shrubs & Farm Yard*
Scale: 1/10in to 1ft
Insc: As above
Sepia pen & coloured washes, on page (220 × 255)
The identification of this drawing as anything to do with lettuce frames is based upon a comparison with No.9. Neither of the drawings, though, has anything other than the tradition of the earlier catalogue to associate it with these Graham works.

9 *Part-plan, part longitudinal section & transverse section of a lettuce frame*

Sepia pen & coloured washes within double ruled border, on page (230 × 270), cut down atop & RHS
See note to No.8.

6-9 Prov: Vol.III

It has not been possible to identify more closely either Christopher Graham or his property.

[180] LONDON: Herne Hill (Lambeth), Southwark/ Lambeth

Design for alterations & additions to a terrace house (4):

1 *Ground Plan*
(620 × 450)

2 *One Pair Plan*
(615 × 450)

3 *Basement & Two Pair Plan(s)*
(455 × 630)

1-3 Scale: 1/4in to 1ft

Insc: As above, with pencil alterations; verso (pencil) *Ruskin*
Pen & coloured washes within double ruled border
Prov: Vol.IX

4 *Plan & Elevation of Conservatory & adjoining Shed*

Scale: 1/2in to 1ft
Insc: As above & - *Ruskin Esqr | Herne Hill*
Pen with blue, yellow & sepia washes within double ruled border (530 × 370)
Prov: Vol.I, p.396

In *CLW* there is under date 1829 the entry, '1829-30-31. John James Ruskin (per E.S.) (died 3rd March, 1864), Herne Hill. Additions, &c. Stabling, re noises.' JBP's client was the father of John Ruskin (1819-1900), critic, artist and social reformer. Edward Snell seems the most likely candidate for the initials 'E.S.'.

[181] LONDON: Herne Hill (Lambeth), Southwark/Lambeth

Design for or alterations to a house, 1835-41 (5):

1 Ground floor plan of the house; scale given
Insc: (pencil) labelled, with some notes half cut off but including . . . *Simpson*; verso (pencil) *Mrs Simpson* (twice) & *Herne Hill*
Pen (450 × 535)

2 Front elevation showing a house 3 storeys high & 3 bays wide, the central doorway up steps & flanked by Doric columns with, above it, on the 1st floor, a Venetian-type window &, on the 2nd floor, a semicircular window; the ground & 1st floor windows unusually large; scale given
w/m: S E & Co 1834
Sepia & green pen with sepia washes within double ruled border (355 × 535), cut down on LHS

3 Sketch details of *Cornice for the Library* | *Mrs Simpson*

Insc: As above
Pen on tracing paper (185 × 320, irregular)

4 Plan & section (or 2 sections) of drains

Insc: *Mrs Simpson*
Pen on tracing paper (150 × 275)

Design for a water closet with arm rests, padded & fringed seat & foot-rest

5 Plan, elevation (with chair beside), *Side View* & section

Scale: 1in to 1ft
Insc: As above & *Mrs Simpson* | *Herne Hill*, with notes & dimensions given
d: *April 1841*
Pen on tracing paper, on page (260 × 240)

1-5 Prov: Vol.III

There is in *CLW* under date 1835 the entry, 'Mrs Simpson, Herne Hill. New work — repairs, &c.'
Design for or alterations to a house, 1835-41 (5):
According to Survey of London, XXVI, *St Mary, Lambeth*, pt.ii, 1956, p.137, a Mr & Mrs Simpson and others erected St Paul's Infant School (transferred from St Paul's, Herne Hill, and now St Jude's CE Primary School) in 1834.

[182] LONDON: Kentish Town (St Pancras), Camden

Design for alterations & the addition of a W wing to an existing 'Tudor' villa (4):

1 *Plan of Roof* of the existing villa

Insc: As above
Pen (180 × 220)
Prov: Vol.I, p.50

2 *Front* (or N) *Elevation* of the existing villa, with

indications of alterations to the dormer windows
Insc: As above & (red pen) heights of storeys given; (?WP, pencil, on both recto & verso) *Shoolbred Esq*
Pen (205 × 230)
Prov: Vol.I, p.49

3 E & W side elevations of the existing villa

Insc: (red pen) heights of storeys given; (?WP, pencil) *Shoolbred* (sic); verso (pen) *Jas Shoolbred Esq* | *Kentish Town* & (pencil, in aged or illiterate hand) *Papworth 10 Caroline St | Bedford Sq*
Pen (210 × 350)
Prov: Vol.I, p.37

4 Rear or S elevation with rougher sketch of the proposed W addition [Fig.48]

Insc: (red pen) heights of storeys given
Pen & sepia wash; addition, pen with sepia, grey & green washes over pencil (215 × 320)
Prov: Vol.I, p.38

It has not proved possible to ascertain more precisely the whereabouts of this house. Among the material on the Shoolbred family in the St Pancras Public Library there is no mention of a house owned by them in Kentish Town; but the rate books have not been examined. Under date 1833 in *CLW* is an entry, '1833-36. Jas. Shoolbred, Kentish Town. Large alterations', but WP, *Life*, p.88, says that the alterations were not carried out. For Dr John Shoolbred see Cheltenham [247].

[183] LONDON: (The Plantation?), King's Road, Clapham (Wandsworth), Lambeth
Design for a house, 1844 (18):

1 Sketch site plan showing the house set at an angle to *King's Road*

Insc: As above
Watercolour over pencil (340 × 210)
See note to No.3.

2 Sketch site plan showing the house set at right-angles to *King's Road* between *Building Ground of Thomas Cubitt* to the SW, *Mr West* to the NW & *Ground agreed to be leased to N. E. Bieber Esq* to the NE

Insc: As above & *Patterns for Mr P's* | *approval*
Sepia pen (250 × 200)
See note to No.3.
The directories list a Nicholas Elert Bieber, merchant, of No.9 New Broad Street, City, during the 1840s.

3 Sketch site plan showing the house set at right-angles to *King's Road* with a *Kitchen Garden* to be done at a *future time*; scale given

Insc: As above; verso (pencil, faint) *Mr . . .* (illegible, *Stevenson* (?)) | *opposite . . .* (illegible)
Inn | Acre Lane | Brixton
Sepia pen & coloured washes (420 × 200)

None of these drawings, Nos.1-3, shows the library projecting from the side of the house as seen in No.4 (which might therefore be chronologically the first drawing in this series).

4 Sketch ground floor plan of the house with 1 room labelled *Library*

Insc: As above, with dimensions & some alterations shown
Pen & pencil (135 × 180)

There is nothing specifically to associate this drawing with *Stevenson* or *Clapham*. But there can be no doubting that it does indeed properly belong here, even though the dimensions of the rooms do not correspond exactly with those given on the 'parlor floor' plan of No.5. The general similarity with that plan is undeniable; the chief difference results from the inclusion here of a library projecting from the side of the house that seems to have been abandoned.
See also note to No.3.

5 *Plans of Kitchen Floor, Parlor Floor, Chamber Floor & Roof of House*

6 Four *Elevations of House* laid out

5-6 Scale: 1 $\frac{1}{2}$ in to 1ft
Insc: As above, (s.) *N. Winsland & J. E. B. Stevenson* | *13 July 1844* | *Witness* (s.) *J. B. Papworth*
s & d: 'Office' | *4 June 1844*

Red & black pen with coloured washes within triple ruled border (445 × 600)

Nicholas Winsland is shown in the 1844 directory as a builder of No.17 Duke Street, Bloomsbury, and Belvedere Road, Lambeth.

7 *Half elevation of Front & part of plan* | *with Section*

Insc: As above & No.6
s & d: 'Office' | *June 29, 1844*
Black & red pen with coloured washes (630 × 490)

8 *Details for Entrance Porch*

Insc: As above
s & d: 'Office' | *29 June 1844*
Pen with sepia & pink washes (440 × 630)

9 *Detail of Cornice for Entrance Porch*

Scale: FS
Insc: As above
s & d: 'Office' | *30 June 1844*
Pen with pink & sepia washes (195 × 615)

10 *Details of Cantilever of the Balcony*

Insc: As above
s & d: 'Office' | *June 30, 1844*
Pen with pink, yellow & blue washes on tracing paper (620 × 505)
See No.7 for the balcony.

11 *Details of Cornices*

Insc: As above & No.9
s & d: 'Office' | *July 2, 1844*
Pen with blue & sepia washes (230 × 615), torn on RHS

12 *Details of Parlor Floor doors & partition*

Insc: As above & No.10
s & d: 'Office' | *3 July 1844*
Pen & coloured washes (500 × 640)

13 *Plan of the Foundations*

Scale: 1 $\frac{1}{4}$ in to 1ft
Insc: As above, No.13 & *Every where the work to be carefully | set out from centres*
s & d: *JBP Archt* | *24 July 1844*
Black & red pen with pink wash (395 × 330)
The drawing is affixed to a sheet headed *Nicholas Winsland, | Builder, | Weekly Account of Day Work and | Materials*. Reading through the sheet it is possible to see that the account is in the name of *J. Stevenson Esq* and runs from *July 29th to August 3rd 1844* and lists the *Work upon which* the following workmen were employed: *Carpenter | H. Girling, Labourer J. Barry, Bricklayers | Huckle | Potts, Labourer Cannon | Ashby | Naylor | Reading, Bricklayer | Wand, Excavators | Kelly | Ashby, Plumber | Cook, Labourer | Mathews*. The hours they worked each day are recorded but not their pay.

14 *Sections of Walls &c*

Insc: As above & No.15
s & d: *JBP* | *31 July 1844*
Black & red pen with pink, yellow & sepia washes (330 × 420)

15 *Details of Three Courses in cement to Foundations*

Scale: 1 $\frac{1}{2}$ in to 1ft
Insc: As above, No.16 & *opposite Mr Bieber's*
s & d: 'Office' | *Augt 1, 1844*
Black & red pen with blue wash (100 × 670)

16 *Elevations & sections showing the Openings &c in external Brickwork & the flues*

Scale: 1 $\frac{1}{2}$ in to 1ft
Insc: No.17
s & d: 'Office' | *6 August 1844*
Black & red pen with blue wash (270 × 430)

17 *Plan showing Brickwork on Ground Floor*

Scale: 1 $\frac{1}{4}$ in to 1ft
Insc: As above & No.18, with a reference to work being done as described in *the specification*
s & d: 'Office' | *17 Augt 1844*
Black & red pen with pink & yellow washes (450 × 290)

18 Plan showing Brickwork on Chamber Floor

Scale: 1/4 in to 1 ft

Insc: As above & No.19

s & d: 'Office' | Augt 23. 1844

Black & red pen with pink & yellow washes (445 x 295)

The drawing is affixed to a sheet headed *Nicholas Winsland, Builder | Weekly Account of Day Work and Materials.*

1-18 Prov: Vol.IX

For a manuscript relating to these drawings see Appendix B.

Lit: H. Hobhouse, *Thomas Cubitt: master builder*, 1971, pp.242-243. Stevenson's house is identified on p.521 as being 'probably' The Plantation. A James Edward Bruce Stevenson, solicitor, of No.4 Avenue Road, Regent's Park, is listed in *Boyle's Court guides* for 1840 (the earliest it has been possible to consult) and for 1845 but not in that for 1846, and that tallies nicely with his moving to the new Clapham Park development. King's Road is now called King's Avenue.

[184] LONDON: No.50 Pall Mall, Westminster

Working drawing of a pedestal, 1836

Plan, elevation & section

Scale: 2 3/4 in to 1 ft

Insc: *Working drawing of pedestal | R. Vernon Esq, When the Yorkshire stone has the three Rollers & the Cup affixed, the Marble plinth | is to be placed on having four holes on the underside to receive the pins affixed to the plate | of the pinion: The Cup being supplied with a little sweet oil, the figure & this | plinth will revolve with ease, turning them by the handles connected | with the plinth & labelled with materials to be used*

s & d: JBP | April 1836

Pen on tracing paper, on page (295 x 565)

The pedestal has a core, it seems, of wood and is faced with *Scagliola* trimmed with a *Hard material* | & *Green Bronze*. Across the top lies a slab of *Yorkshire Stone* having a 'cup' and three *Hard | wood* rollers which together support a plinth, *In veined Marble | of a light quality* that may be turned by means of *Brass* handles. Robert Vernon (1774-1849), a contractor for army horses and art patron and collector, is shown in the directories as living at this address from 1834 until his death.

[185] LONDON: Park Hill, Streatham (Wandsworth), Lambeth

Designs & details for alterations & additions to the house & its interior (including furniture) & for garden buildings for William Leaf, 1830-41 (112):

1-17 Exterior of the house

1 Site plan

Insc: Labelled to show *Greenhouse, Conservatory, Stables, Fowl houses, Cow house, Poultry yard, Paved yard, Offices, House & Lodge*

w/m: J. Whatman

Pencil with black & red pen, on page (280 x 460)

Prov: Vol.VIII, p.137

Unfortunately the drawing is not dated. Various of the Park Hill drawings differ in certain respects from this plan, which, however, is useful in showing the general layout of the estate and is therefore here listed first. One thing seems clear: the greenhouse of this plan is not that of Nos.77-83 below (cf. No.74), and yet, equally, the greenhouse and orange tree house of Nos.101 & 102 do not seem to tally in shape of plan with the greenhouse as here shown.

2 Plan of the house & offices

Insc: Labelled & dimensions given

w/m: J. Whatman

Pen with pink, grey & yellow washes (520 x 395)

Prov: Vol.VIII, p.97

That this plan goes with No.3 seems clear from the niches shown in the outer bays of the W side.

3 Elevation of the (W) side of the house only

Sepia pen with sepia, blue & grey washes on a cartridge backing (240 x 430)

Prov: Vol.VIII, p.97

The drawing must be of before May 1830, for it shows pencilled-in the heavier mouldings of, and the sunk panels above, the arched first floor windows seen in No.4 as well as the substitution of sunk panels for the niches in the outer bays.

4 Portions of the Elevations | of East, West & South Front(s) | with the Proposed Alterations, with details of mouldings

Scale: 1/5 in to 1 ft approx.

Insc: As above & labelled

d: May 1830

Pen with sepia, green & grey washes within (except details) double ruled border (625 x 460), cut down along the top

Prov: Vol.VIII, p.95

It will be noted that the part of the portico shown on the *Part of South Front* does not correspond with the *Portico* as shown on No.2. The dome over the bow is low and shallow.

5 Tracing of No.4

Scale: 1/5 in to 1 ft approx.

w/m: J. Whatman Turkey Mill 1829

Pen on tracing paper (380 x 380)

Prov: Vol. VIII, p.98

The office file copy of No.4 and affixed to the verso of No.8.

6 Alternative ideas, it seems, for the skyline above the drawing-room bow, one showing a straight top with railings, the other a dome with either a similar railing or a balustrade

Sepia pen & wash (230 x 365)

Prov: Vol.VIII, p.100

The dome is still low and shallow, but clearly an attempt is being made to give the dome a greater height.

7 Elevation showing only the centrepiece of No.3 & more specifically the treatment of the bow

Insc: Verso (pencil) *Leaf Esqr*

Sepia pen & wash (265 x 350)

Prov: Vol. VIII, p.98

Affixed to No.8. The ground floor of the bow is shown with a colonnade of Ionic columns; the first floor with the alternatives of either Tuscan pillars supporting an elaborate entablature or thin, apparently iron and vaguely Gothic, columns supporting a concave roof. Above, in both cases, is a higher dome. The drawing is apparently unfinished.

8 Plan of the façade & elevation of the centrepiece as in No.7

Sepia pen & wash within double ruled border (390 x 405)

Prov: Vol.VIII, p.98

Affixed to No.7. A finished drawing showing the outer bays essentially as proposed in No.4, but the centrepiece with the Ionic colonnade to ground floor and the Tuscan pillars and elaborate entablature of one of the alternatives of No.7. The dome is high as in No.7 too. It seems to be the design as executed - see, for example, No.14.

9 Detail of timber framing of the dome over the drawing-room; scale given

Insc: Verso, sent by post on *Ju 1 | 1835 to J. B. Papworth Esq | Caroline Street | Bedford Square*

w/m: J. Whatman

Pen with sepia, pink & blue washes (635 x 470)

Prov: Vol.VIII, p.99

It must be admitted that the moulding in No.10 cannot be matched exactly with any of those - more or less - sketched-in in the domes on either this drawing or on Nos.3-8, but that drawing seems to establish the date of work on the dome as 1830. This drawing was sent to (not by) JBP, many of whose drawings are inscribed 'to be returned'. So it may be that the date of posting reflects the return of the drawing rather than the execution of the work.

10 Mouldings for Drum at top of Dome over the drawing-room bow

Insc: As above

s & d: 'Office' | May 1830

Sepia pen & wash, on page (125 x 425, irregular)

Prov: Vol.VIII, p.101

See note to No.9.

11 Elevation of 2 windows, one with a hood on brackets, the other with a simple cornice

w/m: The letter G above the date 1828, all within an oval

Pencil (285 x 490)

Prov: Vol.VIII, p.104

There seems no reason to doubt that this drawing relates to Park Hill and represents work done about 1830.

12 Design for a balustrade in front of the W side of the house & the adjoining offices (in front of which there is a veranda)

Sepia pen & coloured washes (300 x 520)

Prov: Vol.VIII, p.120

The elevation shown behind the balustrade seems both unfinished and not to accord with the other elevations shown among the Park Hill drawings (see No.3 & 4). Moreover, the fenestration of the offices does not tally with that shown in No.2.

13 Elevation of the balustrade shown in No.9

Insc: (pencil) *Messrs Wyatt | Walcot Place | Lambeth*

Pen & pencil

Prov: Vol.VIII, p.118

John & Charles Wyatt, of Walcot Cottage, Walcot Place East, is listed in the directories of the period variously as roman cement manufacturers and as oil, mastic and plaster of paris manufacturers.

14 Elevation of the chimneys as shown in red in No.12, with elevation of the balustrade beneath the windows of the drawing-room bow as shown in pencil in No.12

s & d: 'Office' | Jan'y 1833

Sepia pen & wash, on page (260 x 160, irregular)

Prov: Vol.VIII, p.101

15 Details of Chimney Tops

Insc: As above

d: *Apl. 1833*

Black & red pen on tracing paper, on page (505 x 310, L-shaped)

Prov: Vol.VIII, p.101

16 End elevation & details of the Verandah over Portico & of the colonnade around the drawing-room bow window at ground floor level

Insc: As above & *Mr Papworth needs a correct | profile of the present cornice | as without it he can- | not make the working | drawings for | the bow & he | should have | it immediately*d: *July 1835*

Black & red pen with red & blue washes on tracing paper, on page (495 x 375)

Prov: Vol.VIII, p.100

The drawing is described as an 'end elevation' on the strength of the portico shown in No.2 which has an additional column roughly sketched in.

- 17 Plan & Section through, it seems, the office wing; scale given
Insc: As above
w/m: J. Whatman 1832
Pen & coloured washes (345 × 525)
- 18-31 Interior of the house
- 18 Rough plan & elevation &c of the sideboard recess in the dining-room
Insc: *In Sieme (sic) Marble as Mr Fullers, For Mr Burton Builder | Crispin St | White Chapel (corrected, it seems, in pencil to Spitalfields) & Mr Burton wishes to know the cost of these & | the time they can be done w(ith) some certainty; verso Dimensions for Six | Yellow Antique | Pilasters as drawing | The whole of the 2 returns to be polished one in | on the back (sic) to go against (cut off) | for Thomas Burton*
s & d: JBP May 29, 1830
Pen & pencil with yellow & blue washes (470 × 305)
Thomas Burton was a favourite builder of JBP's, see, for example, Brockwell Terrace [136].
- 19 Details of side board recess in Dining room
Scale: 1in to 1ft, FS
Insc: As above & Mr Burton must space out the | ornaments &c
s & d: 'Office' | April 1831
Black & sepia pen, pencil & coloured washes within double ruled border (345 × 430), cut down along top
Prov: Vol.VIII, p.106
- 20 Details of the sideboard recess in the dining-room, including a section of the recess & an elevation of the Present Door
Scale: 1in to 1ft
Insc: As above & Mr B(urton) will | take the most convenient method (of working); verso, sent by post on 13 Ju | 1831 to Mr Thos Burton | Builder | Crispin St | Spitalfields
s & d: JDH (i.e. J. D. Hopkins, JBP's pupil) | June 1831
Pen with sepia, yellow & red washes (615 × 460)
Prov: Vol.VIII, p.103
- 21 Elevation of 1 leaf of Dining Room double door
Pen with pink & sepia washes, on page (325 × 145)
Prov: Vol.VIII, p.108
- 22 Plan & elevation of a fireplace
Scale: 2in to 1ft
Sepia pen & wash within double ruled border (320 × 470)
Prov: Vol.VIII, p.112
- 23 Plan & elevation of a fireplace
Scale: 2in to 1ft
w/m: J. Whatman 1829
Sepia pen & wash within double ruled border (320 × 470)
Prov: Vol.VIII, p.112
Affixed to No.22.
- 24 Plan & elevation of the Drawing Room Chimney Piece [Fig.55]
Scale: 2in to 1ft
Insc: As above
Sepia pen & wash within double ruled border (320 × 465)
Prov: Vol.VIII, p.113
This drawing goes with Nos.22 & 23 in style of presentation, but is decidedly more elaborate and, it seems, provides for a slightly wider fireplace.
- 25 Two half-elevations of a fireplace, one more elaborate than the other, joined to form one
Scale: 2in to 1ft (both halves)
Insc: Dining Room Chimney piece (the simpler half-elevation); (?WP, pencil, on the page) Wm Leaf?
s: (the simpler half-elevation) SW (i.e. Samuel West, JBP's pupil)
w/m: J. Whatman Turkey Mill 1829 (both halves)
Pen on tracing paper, on page (255 × 400 together)
Prov: Vol.VIII, p.113
There seems no reason to doubt that this drawing relates to Park Hill.
- 26 Details of Column for the Hall
Insc: As above; verso, sent by post on 17 Ju | 1830 to Mr Burton | Builder | Crispin St | Spitalfields
s & d: JDH | June 1830
Pen (615 × 470)
Prov: Vol.VIII, p.105
- 27 Details of Architrave for Doors | on the Ground Floor
Insc: As above & Mr Papworth wishes to see Mr | Burton about the Conservatory, the | design being done | - also about the architrave to the windows
s: 'Office'
Pen with sepia & yellow washes, on page (190 × 325)
Prov: Vol.VIII, p.108
The design of the conservatory dates from about the middle of 1830; see No.46.
- 28 Detail of moulding In the Staircase
Insc: As above
s: 'Office'
Sepia pen & wash, on page (130 × 195)
Prov: Vol.VIII, p.108
- 29 Details &c for additional door | to Entrance Hall
Insc: As above
d: July 1840
Pen on tracing paper, on page (275 × 520)
Prov: Vol.VIII, p.102
- 30 Details of moulding
Sepia pen, on page (185 × 225)
Verso: Details of moulding
Sepia pen
Prov: Vol.VIII, p.108
- 31 Rough details of Brackets & enrichments apparently for the interior of the house
Pen & pencil with sepia, blue & red washes (485 × 650, L-shaped)
Prov: Vol.VIII, p.111
- 32-39 Furniture
- 32 Frontal perspective of a four-poster bed with curtains [Fig.51]
Scale: 1/2in to 1ft
s: JBP
Red pen & pencil with green & yellow washes within double ruled border (235 × 210)
Prov: Vol.VIII, p.115
See note to No.37.
- 33 Front & side elevations of a table [Fig.52]
Scale: 1in to 1ft
Sepia & red pen & pencil with yellow wash within ruled border (190 × 240)
Prov: Vol.VIII, p.115
- 34 Frontal perspective of a Dressing Table; scale given [Fig.50]
Insc: As above
s: JBP
Sepia & red pen & pencil with yellow, green & grey washes within double ruled border (180 × 190)
Prov: Vol.VIII, p.115
- 35 Plan & elevation of a wash-stand [Fig.49]
Insc: As above, W. Leaf Esqr & (pencil) Make it Inch to a foot; verso (pencil) Morrison Esq | Furniture | June 1833
s: JBP
w/m: J. Whatman Turkey Mill 1827
Sepia & red pen & pencil with yellow, green & red washes within double ruled border (230 × 180)
Prov: Vol.VIII, p.115
The inscriptions seem to make it clear that the same drawing has been used for furniture for both William Leaf and James Morrison.
- 36 Frontal perspective of a small cabinet in a Gothic style
Sepia & red pen & pencil with yellow & red washes, on page (105 × 85)
Prov: Vol.VIII, p.114
See note to No.37.
- 37 Elevation of a wardrobe
Scale: 3/4 an Inch to a foot this is but make it 1 to (cut)
s: (red pen) JBP
Red pen with yellow & blue washes over pencil (195 × 140)
Prov: Vol.VIII, p.114
Nos.36 & 37 were no doubt similar in presentation to Nos.32-35, but have had their borders cut off. All of them are characterized by the use of violent colours and may be compared with the three Basildon Park drawings signed by T. Seddon, see [259].28-30.
- 38 Details of mouldings &c for Bookcase
Insc: As above & Let Mr P. see a pattern of the proposed | sashes before the stuff is got he thinks the moldg cross bars &c have not been explained | & the pattern is new
Pen on tracing paper, on page (165 × 270)
Prov: Vol.VIII, p.114
This drawing seems not to relate to the bookcases in No.39, but it undoubtedly refers to Park Hill.
- 39 Elevation of Deal Bookcases | for Private Study; scale given
Insc: As above
s & d: JBP | Sept 1841
Pen on tracing paper, on page (225 × 330)
Prov: Vol.VIII, p.114
- 40-45 Billiard room
- 40 Plan, side & end elevations & Section of a Billiard Room to be added to the E side of the house
Scale: 1/2in to 1ft
Insc: As above
s & d: 'Office' | April 1840
Pen & coloured washes within double ruled border (555 × 405)
Prov: Vol.VIII, p.109
- 41 Plan of (the footings?) of the billiard room & adjoining rooms; scale given
s & d: 'Office' | May 1840
Black & red pen with pink washes, on page (340 × 285)
Prov: Vol.VIII, p.110
- 42 Plan, side & end elevations of the billiard room
d: (?WP, pencil) May 1840
Pen on tracing paper, on page (510 × 260)
Prov: Vol.VIII, p.110
- 43 Elevation of Wing of Billiard Room
Scale: 1/2in to 1ft approx.
Insc: As above
s & d: From Mr Papworth's Office | Oct. 1840
Black & red pen on tracing paper, on page (245 × 150)
Prov: Vol.VIII, p.110

- 44 Details of the *Billiard Room*; scale given
Insc: As above
Pen, on page (230 × 325)
Prov: Vol. VIII, p.110
- 45 Details of *Skirting to Billiard room &c*
Insc: As above
Black & sepia pen with sepia & red washes on tracing paper, on page (485 × 550)
Prov: Vol. VIII, p.110
- 46-60 Conservatory
46 *Rough Plan*, side & *End Elevation(s)* & *Section of Conservatory*
Scale: $\frac{1}{2}$ in to 1ft approx.
Insc: As above
s & d: JDH | *June 7th 1830*
Pen & coloured washes (475 × 650)
Prov: Vol. VIII, p.143
A preparatory drawing for No.47.
- 47 *Plan, Front Elevation & Section of Conservatory*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & with some dimensions given
s: 'Office'
w/m: J. Whatman 1829
Pen & coloured washes within double ruled border (445 × 615)
Prov: Vol. VIII, p.141
- 48 *Plan, Front & End Elevation(s) & Section of Conservatory* set at an angle to *Part of Library* [Fig.56]
Scale: $\frac{1}{2}$ in to 1ft approx.
Insc: As above & labelled
s: JDH
Pen & coloured washes within double ruled border (455 × 635), damaged around the edges
Prov: Vol. VIII, p.142
Almost identical to No.46 but with the *Cistern* (above) and *Stoke pit* (below) symmetrically placed along one side of the conservatory. *See also* No.56.
- 49 *Plan (of the footings?) of the conservatory*
Pen & pencil (515 × 315)
- 50 *Plan of the conservatory showing, one half, the heating pipes, the other, the Grating*
Pen (330 × 525)
- 51 *Sections of the foundations of the conservatory showing the heating pipes*
Pen with pink, blue & yellow washes (125 × 250)
Verso: Part of a very rough sketch of the (E?) end of a church in the Early English style
Pencil
Despite the sketch on the verso, there seems no reason to doubt the association of this drawing with Park Hill.
- 49-51 Prov: Vol. VIII
- 52 *Plan of the glazing of the conservatory*
Insc: Some dimensions given & (pencil) $\frac{3}{8}$ Scale
Pen & wash (330 × 520)
Verso: A rough plan
Prov: Vol. VIII, p.144
Affixed to the drawing is that next following.
- 53 *Section of the glazing of the conservatory showing the ventilation mechanism in the crown of the roof; sketch details of acroteria pencilled in*
Insc: (pencil) $\frac{7}{8}$ Scale
Sepia pen (330 × 600)
Verso: Section of heating chambers (?)
Pencil
Prov: Vol. VIII, p.144
- 54 *Plan showing the General arrangement of approach from the house, along the side of the offices & curving around in front of the fowl house & poultry yard as far as an octangular part & on at right-angles from that to the Conservatory, with elevations of parts of the covered approach & of the 'octangular part'*
Scale: $\frac{1}{2}$ in to 1ft approx.
Insc: As above
s & d: 'Office' | *9th Sept 1831*
Black & red pen with coloured washes within double ruled border (315 × 630)
Prov: Vol. VIII, p.129
For identification of the route from the house to the conservatory *see* No.1.
- 55 *Elevation & details of the covered approach from the house to the conservatory; scale given*
Insc: *See plan of General arrangement* (i.e. No.54) *according to which Mr Burton will space the Pilasters*
s & d: 'Office' | *9th Sept 1831*
Pen with sepia & yellow washes (485 × 635)
Prov: The single drawing is marked, one half, Vol. VIII, p.96, the other, Vol. VIII, p.150
- 56 *Plan, elevation & section of 1 of the 'bamboo' columns (with Early English capital) dividing apse from body of the conservatory, with details of the Greek key Fret* [Fig.57]
Insc: As above
s & d: (red pen) 'Office' | *Sept 21st 1831*
Sepia & red pen with coloured washes (460 × 320)
Prov: Vol. VIII, p.121
Part only, it seems, of a drawing. *See also* No.48.
- 57 *Plan, Elevation & details of the Trellis of the Conservatory approach*
Insc: As above; verso, sent by post from *Gr Russel* (sic) *St on 19 Mr | 1832 to Mr T. Burton | Builder | Crispin Street | Spitalfields*
s & d: 'Office' | *March 1832*
Sepia pen & washes within double ruled border (325 × 520)
Prov: Vol. VIII, p.128
- 58 *Layout of the flowerbeds around the Conservatory at a little distance from the House but near the Vinery*
Insc: As above; verso (pencil) *Leaf*
Sepia, green & red wash over pencil on tracing paper, on page (455 × 495)
Prov: Vol. VIII, p.140
It will be noted that the cistern &c is placed asymmetrically along one side of the conservatory, i.e. like No.46 rather than No.48.
- 59 *Plan, elevation & section showing Covering and Dome to Alcove near Conservatory; scale given*
Insc: As above
s & d: 'Office' | *April | 1839*
Pen with sepia, yellow & blue washes within double ruled border (520 × 360), cut down at top & RHS
Prov: Vol. VIII, p.151
See note to No.60.
- 60 *Details of timber framing of the roof of the Orangery near the Conservatory End; scale given*
Insc: As above
s & d: *JBP Archt | 1840*
Pen with yellow & grey washes (426 × 305)
Prov: Vol. VIII, p.151
The relationship between this drawing and the last and between both of them and the conservatory is not clear. Nor, despite the proximity of the dates, do the two drawings appear to be related to Nos.101 & 102 either.
- 61-72 Lodge
61 *Basement & ground floor plans, front & side elevations & section of a lodge in the shape of a central block with a polygonal porch with Doric columns &, at the back, a semicircular yard; scale given*
Pen on tracing paper, on page (495 × 495)
Prov: Vol. VIII, p.165
- 62 *Basement & Ground Plan(s) of Lodge* similar in shape to No.61
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & (red pen) *All that is in red relates to Basement only*
s & d: 'Office' | *March 1834*
Black & red pen with coloured washes (565 × 390)
Prov: Vol. VIII, p.160
The design is crossed out.
- 63 *Front Elevation of Lodge*, with detail of one of the columns to the porch
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
s & d: 'Office' | *April 1834*
Pen with sepia & brown washes (385 × 550)
Prov: Vol. VIII, p.161
The absence of the yard on the right shows that this drawing goes with No.62 – a reading that is supported by the provenance. This design with the yard at the back now disappears.
- 64 *Ground floor Plan & part-section of Lodge* similar in shape to No.61 but with the yard at right-angles to the central block; scale given
Insc: As above
s & d: 'Office' | *April 1834*
Pen with grey, sepia & yellow washes (490 × 610)
Prov: Vol. VIII, p.154
See note to No.66.
- 65 *Details of the setting out of the Doric columns*
Scale: $\frac{3}{4}$ in to 1ft
s & d: 'Office' | *1834*
Pen with grey, yellow & blue washes (285 × 385)
Prov: Vol. VIII, p.155
Cf. No.64.
- 66 *Side Elevation of Lodge; scale given*
Insc: As above
s & d: 'Office' | *April 1834*
Pen & sepia washes (390 × 555)
Prov: Vol. VIII, p.159
This and No.64 go together as a set or part-set.
- 67 *Side Elevation of Lodge; scale given*
Insc: As above
Pen on tracing paper (325 × 495), cut down
Prov: Vol. VIII, p.165
The office file copy of No.66.
- 68 *Ground Plan of the lodge as No.64*
Pen with sepia & yellow washes within double ruled border (310 × 445)
Prov: Vol. VIII, p.152
- 69 *Front Elevation*
Prov: Vol. VIII, p.152
- 70 *Side Elevation*
Prov: Vol. VIII, p.153
- 71 *Back Elevation*
Prov: Vol. VIII, p.153
- 68-71 Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s & d: 'Office' | *May 1834*
69-71 Pen & sepia wash within double ruled border (310 × 445)

- 72 Plan & elevation of *Porch at Lodge Door*; scale given
Insc: As above
s & d: JBP | *Nov 1834*
Black & red pen with blue, sepia & yellow washes
(430 × 280)
Prov: Vol.VIII, p.162
- 73-76 Melon ground
73 Layout of part of the garden between the *Kitchen Garden & Road* showing the *Melon Ground* within a walled area near a *Ditch*; scale given
Insc: As above; verso, sent by post on 2 (2 April?) to *Messrs Lee & Leech | Builders | Brick Lane | Spitalfields | City*
s & d: 'Office' | *April 1834*
Pen & coloured washes (500 × 365)
Prov: Vol.VIII, p.137
Lee & Leach (sic), bricklayers, of No.40 Brick Lane, Spitalfields, is listed in the directories of the period.
- 74 Plan showing the relative position of the *Melon Ground*, the greenhouse shown in No.77 & the *Kitchen Garden, Ditch & Road*
Scale: 1in to 25ft approx.
Insc: As above
Pen on tracing paper, on page (260 × 260)
Prov: Vol.VIII, p.148
- 75 Plan of the melon ground (cf. No.73) showing the plan & section of the frames; scale given
Insc: *If the lights will be better at a less | angle be so good to state it*; verso, sent by post (postmark illegible) to *Mr Chas Young | Nurseryman | Epsom*
s & d: J. B. Papworth Archt | *Augt 1834*
Pen & coloured washes (315 × 495)
Prov: Vol.VIII, p.127
Young's nurseries were situated in East Street.
- 76 Plan of the melon ground very similar to No.75 but with another siting of the *Melon or | Cucumber Frame(s)*
Scale: 1/4in to 1ft approx.
Insc: As above; verso, sent (perhaps by post) to *Wm Leaf Esqr | Park Hill | Streatham*
s & d: 'Office' | *Augt 1834*
Pen & coloured washes (360 × 520)
- 77-83 Greenhouse
77 Plan of a greenhouse with a *Pinery* either side of a central area for *Grapes &*, to the back, the *Gardener's Rooms (with Bed), Seed Room, Store & | Work-shop, Stoke house, Mushroom-house & room for Tools*
Scale: 1/4in to 1ft approx.
Insc: As above
s & d: 'Office' | *1834*
Pen with grey, green & yellow washes within double ruled lines (310 × 505), cut down at both ends
Cf. No.74.
- 78 Elevation of the front of the greenhouse *80 feet in length*; scale given [Fig.58]
Insc: As above
s & d: J. B. Papworth Archt | *April 1834*
Pen with sepia, pink & blue washes within double ruled border (265 × 500)
Prov: Vol.VIII, p.146
- 79 Elevation of half of the front of the greenhouse; scale given
w/m: J. Whatman 1832
Pen with grey, blue & pink washes (385 × 595)
Prov: Vol.VIII, p.132
Cf. No.78.
- 80 Section through the greenhouse; scale given [Fig.59]
Insc: As above
s & d: J. B. Papworth Archt | *April 1834*
Pen with sepia, blue & pink washes within double ruled border (275 × 270)
Prov: Vol.VIII, p.146
- 81 Another section through the greenhouse, almost identical to No.80; scale given
Pen & coloured washes (385 × 595)
Prov: Vol.VIII, p.134
The only real difference between this drawing and No.80 is that here the door is in the second bay from the wall instead of in the first.
- 82 Plan, Elevation & Section of *Flower Stand*
Insc: As above & *Dear Sir | This is a sketch for the greenhouse flower stand | will it not be well to form it by temporary laths | or boards that it may be quite understood as to convenience | the Steppings are formed to the various sized garden pots | respectfully Yr obt st. J. B. Papworth*; verso, sent by post on No 3 | 1834 to *Wm Leaf Esqr | Park Hill | Streatham Common*
s & d: 'Office' | *1 Novr 1834*
Pen & coloured washes (345 × 375)
Prov: Vol.VIII, p.131
- 83 Plan & Section of a flower stand for the greenhouse
Pen (320 × 555)
Prov: Vol.VIII, p.126
Essentially the same as No.82.
- 84-86 Garden seats
84 Plan & half-internal & half-external elevation of a *Garden Seat with Porch* in a style that can only be called Jacobean; scale given
Insc: As above & *With the information given to Mr Burton already this | plan & Elevation will be ample - but if more be needed | Mr P will give it*; verso (visible through backing sheet) sent by post from *Gt Russel (sic) St on Mr 17 | 1835 to Mr Burton | Builder | Crispin St | Spitalfields*
s & d: J. B. Papworth Archt | *March 1835*
Sepia pen with sepia, yellow & pink washes on a cartridge backing (490 × 305)
Prov: Vol.VIII, p.133
This must be regarded as a very early example of Jacobean Revival.
- 85 Tracing of No.84
Insc: *Sent by Post to Mr Burton March 17th 1835*
Pen on tracing paper, on page (495 × 305, irregular)
Prov: Vol.VIII, p.139
The office file copy of No.84.
- 86 Half-Section & details of a garden seat; scale given
Insc: As above
s: 'Office'
w/m: 1830
Sepia pen & washes (500 × 330)
Prov: Vol.VIII, p.130
Not in any way connected with the 'Jacobean' garden seat, No.84.
- 87-88 Garden (?) bridges
87 Half-plan, half-elevation & *Half Transverse Section* of a (garden?) bridge with a masonry balustrade
Pen on tracing paper, on page (200 × 310)
Prov: Vol.VIII, p.139
- 88 Half-plan & half-elevation of a (garden?) bridge with an iron balustrade
Pen on tracing paper, on page (360 × 255)
Prov: Vol.VIII, p.139
- 89-91 Garden gates
89 Plan & elevation of a *Garden Gate*; scale given
Insc: As above
Pen on tracing paper, on page (250 × 115)
Prov: Vol.VIII, p.116
- 90 Plan & elevation of *Gates across (garden?) Terrace*
Pen on tracing paper, on page (205 × 300)
Prov: Vol.VIII, p.116
- 91 Details of the mouldings of the *Bases & caps* of the *Piers of the Terrace Walk* gates (i.e. of No.90)
Insc: As above
Red pen on tracing paper, on page (280 × 205, L-shaped)
Prov: Vol.VIII, p.116
- 92-93 Ice house
92 Rough plan & section of an ice house [Fig.60]
Insc: *fish & game | baskets (suspended on a pulley from the ceiling), This air trap (A) should be a large one | & cleaned out every season - no dirt | being left in the Well - an air trap does not | act if it be full of dirt. This air trap (B) should | be (sealed?) between the | Well & the pond & | a grating fixed at | the mouth of the drain | to keep out Rats*; verso *Leaf Esq | Ice well | 1835*
Pen & coloured washes (355 × 315)
Prov: Vol.VIII, p.140
- 93 Finished plan & section of an ice house
Scale: 1/4in to 1ft
Pen & coloured washes (390 × 270)
Prov: Vol.VIII, p.140
- 94-95 Aviary
94 Elevation & details of an aviary in the 'Chinese' style; scale given
d: (?WP, pencil) 1835
w/m: S E & Co. 1833
Black & red pen with coloured washes & watercolour (405 × 425)
Prov: Vol.VIII, p.123
- 95 Details of the *Cornice of the Aviary*
Insc: As above & ... *The soffit | will form this base of a frieze A running all round | as at B but Mr P is not sure of the width | of it &c*
s & d: JBP Archt | *Feb'y 1836*
Sepia pen & red wash on tracing paper, on page (330 × 240)
Prov: Vol.VIII, p.149
- 96-100 Farmyard
96 Plan, section & details of *Fowl and Duck House*; scale given
Insc: As above; verso, sent by post from *Gt Russel (sic) St on Ju 29 | 1835 to Wm Leaf Esqr | Park Hill | Streatham | Surrey*
s: 'Office'
Pen & coloured washes (295 × 300)
Prov: Vol.VIII, p.136
- 97 Sketch plan, elevation, section & details of, it seems, one of the farmyard buildings; scale given
s & d: JBP | *July 1835*
Pen & pencil with coloured washes (265 × 500)
Prov: Vol.VIII, p.135
- 98 Rough plan of the *Farm Yard between Stables & Road*
Insc: As above
Coloured washes over pencil, on page (245 × 290)
Prov: Vol.VIII, p.136
- 99 Plan of the *Farm yard* near a *Pond*; scale given
Insc: As above
s & d: JBP | *Feb'y 1836*
Pen & coloured washes (310 × 515)
Prov: Vol.VIII, p.135
- 100 Ground floor & *Chamber Plan(s)* & section of, it seems, some outbuildings, possibly connected with the farmyard
Insc: As above
w/m: J. Whatman 1837
Pen with sepia, pink & blue washes (495 × 330)
Prov: Vol.VIII, p.120

- 101-102 Greenhouse
101 Plan of *Green House* (whose *Length outside is 43ft:5*) & adjoining house for *Orange Trees*
 Scale: $\frac{1}{4}$ in to 1ft
 Insc: As above
 s & d: *From the Office of Mr J. B. Papworth Archt | March 1839*
 Pen on tracing paper (180 × 445)
 Prov: Vol.VIII, p.151
- 102** Elevations & sections of *Green House* & adjoining *Orange Tree House*
 Scale: 1in to 2ft
 Insc: As above
 s & d: *From the office of J. B. Papworth Archt | March 1839*
 Pen on tracing paper (500 × 645)
 Prov: Vol.VIII, p.151
 This and the last drawing do not relate to the greenhouse of Nos.77-83. See also note to No.60.
- 103-109 Entrance gates
103 Plan & elevation of *Entrance Gates* with heavy rock-faced rusticated piers
 s & d: 'Office' | *May 1840*
 (190 × 405), cut along the top
- 104** Plan & elevation of *Entrance Gates* with plain ashlar piers
 s & d: 'Office' | *July 1840*
 (210 × 415)
- 105** Plan & elevation of *Entrance Gates* with smooth rusticated piers
 s & d: 'Office' | *July 1840*
 (225 × 420), cut along the bottom
- 103-105 Scale: $\frac{1}{3}$ in to 1ft approx.
 Insc: As above
 Pen & watercolour within double ruled border
 Prov: Vol.VIII, p.117
- 106** Plan & elevation of *half the gateway | piers and walls*, essentially as No.105
 Scale: $\frac{1}{2}$ in to 1ft
 Insc: As above
 s & d: 'Office' | *August 1840*
 Pen & coloured washes within double ruled border (270 × 420)
 Prov: Vol.VIII, p.118
- 107** Tracing of the elevation in No.106
 d: *Sept 1840*
 Pen on tracing paper, on page (150 × 280)
 Prov: Vol.VIII, p.116
 Perhaps a cut-down office file copy of No.106.
- 108** Plan, elevation & details of the retaining wall with entrance gates as in No.106
 Scale: $\frac{1}{6}$ in to 1ft
 Pen on tracing paper, on page (220 × 625)
 Prov: Vol.VIII, p.116
- 109** Details of mouldings for the gateway in No.106
 s: *JBP*
 Pen with red & sepia washes (435 × 330)
 Prov: Vol.VIII, p.118
- 110-112 Miscellaneous
110 Plan, elevation & section of the *Room at the back of the | Conservatory*
 Scale: $1\frac{1}{4}$ in to 6ft
 Insc: As above & *If the Room is made a Heathery (?) | it will require all the light | Shewn - if an Aviary then the | side windows will be much less | & of different form*
 s & d: *JBP | 1835*
 Black & red pen with sepia & pink washes (280 × 285)
 Prov: Vol.VIII, p.148
 It is not clear from Nos.46-60 where this 'room at the back' is,
- 111** Plan, elevation & section of a window & 1 leaf of a folding door
 Scale: 1in to 1ft
 Insc: Verso (pencil) *Conservatory Pinery | Melon Pit &c | &c &c | Streatham*
 d: Verso (pencil) *1834 &c 5*
 Black & red pen with coloured washes (505 × 385)
 The inscription on the verso seems merely an indication of the contents of a bundle of which this was the outside drawing. It is just possible that the drawing goes with No.110, despite the fact that it shows a building with pilasters and capitals whereas that drawing does not.
- 112** *Plan, Elevation & Section & Inside Elevation of the Sky-light to Aviary*, with details
 Scale: 1in to 1ft
 Insc: As above; verso, sent by post from *Gr Russel* (sic) *St on Oc 3 | 1835 to Mr Burton | Builder | Crispin Street | Spitalfields*
 s & d: *J. B. Papworth Archt; (?WP, pencil) 1835*
 Pen with coloured washes within double ruled border (435 × 465)
 Prov: Vol.VIII, p.124
 It is by no means obvious that this skylight belongs to the aviary in No.94. The inscription on No.110 may - perhaps - provide an explanation. See also Dulwich garden seats [172] for other designs apparently used also for William Leaf at Park Hill.
- [186] LONDON: No.113 Park Street, Westminster
 Design for alterations in the attic to form a picture gallery, 1839 (3):
1 Sketch plan showing *Painting Room, Color Room with Chamber above & Picture Room* with sketch elevation & section of the attic storeys; scale given
 Insc: As above, with compass points
 s & d: *J. B. Papworth | June 1839*
 Pen & watercolour (265 × 330)
- 2** Sketch sections through the attic storeys
 s: *TS*
 Pen & pink wash (280 × 290)
 Though it could be JS or even JT, the signature looks most like TS - perhaps for Thomas Seddon? But the drawing does not have the same hot colours as do, for example, Seddon's three Basilton Park drawings (see [259].28-30). There seems no 'J.' or 'T.' Snell (see note at end), and James Thomson is said in *WP, Life*, p.3, to have been in JBP's office only 'from 1811 to near the end of 1830'.
- 3** Plan similar to No.1 with section through the attic storeys & details of *Partitions &c*
 Scale: $\frac{1}{4}$ in to 1ft
 Insc: As above
 d: *July 1839*
 Black & red pen on tracing paper (445 × 560)
- Under date 1839 there is an entry in *CLW*, 'H. A. J. Munroe (per E.S.) Park Lane [sic]. Alterations, &c.', but who E.S. might be is uncertain. Edward Snell seems most probable. A Hugh Andrew Johnson Munro is listed in the court guides (but not in any of the commercial directories) as resident at No.113 Park Street from 1828 to 1850. He was the nephew of General Sir Hector Munro MP (who accumulated a large fortune by his service in India and who died in 1805) and son of Sir Alexander Munro, Consul-General at Madrid and later a Commissioner of Excise, who died in 1809. Munro himself is said to have died in 1864.
- [187] LONDON: No.56 Portland Place (St Marylebone), Westminster
 Survey, contract & working drawings for alterations & repairs to the interior of the house, 1843 (21):
1 Plans of *Basement, Parlor, Drawing Room, Chamber & Attic Floor(s)*, with sketches of garden arrangement between house & offices at rear
 Scale: $\frac{7}{16}$ in to 10ft
 Insc: As above & rooms labelled in pencil, with some dimensions given
 w/m: J. Whatman
 Pen with sepia & grey washes, gardens red pen & watercolour, within triple ruled border, on page (270 × 410)
 Prov: Vol.IX
- 2-7 Contract drawings
2 Plans, sections & *Details | for the Under Skylight over principal Staircase*
 Insc: As above & labelled
 w/m: J. Whatman 1841
 Pen & wash (430 × 615)
- 3** *Detail of Skirtings for the three Drawing Rooms & Detail for capping of Handrail | of Principal Stairs*
 Scale: FS
 Insc: As above & labelled
 Pen & coloured washes (275 × 525)
 Verso: Writing, mostly illegible
 Pencil
- 4** Plan, elevation, section & *details | for Mabogany* (folding) *doors between Entrance Hall | and Great Staircase* [Fig.64, part]
 Scale: 1in to 1ft, FS
 Insc: As above, with notes on method of construction & some dimensions given
 Black & sepia pen with sepia & grey washes (450 × 605)
 Affixed to the drawing is No.13.
- 5** Two different half-elevations of *Dining Room Architraves &c | generally*
 Insc: As above, with notes on method of construction & some dimensions given
 Sepia pen & wash with black pen & wash (335 × 215)
 The drawing is affixed to that immediately following.
- 6** *Details of Paste Ornament door dressings | see No.5* (i.e. No.5) *for Dining Room*
 Scale: FS
 Insc: As above & *Two of the 4 Doors will be | as this side as shewn in | Blue*
 s & d: *JBP | Archt | 1843*
 Pen & coloured washes (650 × 525)
 Affixed to No.5.
- 7** Half-elevation of doorway showing *design and details for Two pair of folding doors & dressings in | SE Drawing Room*
 Insc: As above, with notes (e.g. *To have brass Collinge's patent hinges; All the dressings to be of deal | enriched with paste ornaments | to approbation in the places marked | for them & Glass, not in Contract*) & some dimensions given
 w/m: J. Whatman 1841
 Black & sepia pen with sepia washes (340 × 230)
- 2-7 Insc: As above, *No.56 Portland Place* or similar & *No.1, No.2 &c* consecutively to *No.7* (No.3 being insc. both *No.2 & No.3*)
 s & d: 'Office' & *Jany 1843* or very similar (except No.6) & *E. H. Burgess & Rob. Gibson*

8-21 Working drawings &c

8 Detail for Drawing (room) Doors & of the Skirting of Drawing Rooms as shown | by drawing No.2

Scale: FS

Insc: As above, to be returned & labelled, with notes regarding method of construction &c

s & d: JBP, EGP (? in monogram) & Feby 1843

Sepia & red pen with coloured washes (520 × 645)

9 Front & side elevation, with various sections, of The tallest (iron, stair) balluster with part-section of step

Scale: FS

Insc: As above & Sir Roger Palmer | Bart

Pen & pink wash, 2 pieces joined (1280 × 265)

8-9 Insc: As above & No.56 Portland Place or very similar

10 Plan, elevation & section of a fireplace [Fig.63]

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

Insc: For an estimate from Messrs Barrie (?) | for these & To be returned with the Estimate | by 4 o'clock on Saturday, March 25

Pencil & pen (275 × 345)

Prov: Vol.IX

9-10 s & d: 'Office' & March 1843

11 Detail of carved console for fireplace

Pen & pencil with wash (635 × 520)

Prov: Vol.IX

12 Elevation of a chandelier of apparently 8 lights with the suggested addition in an upper tier of apparently another 2 lights [Fig.65]

Insc: For Sir Roger Palmer, 8 Light £50: - if 12 lights add £8 | 4 extra Branches £10 | Suspending Rod £6-0-0 (all crossed out), 18 Lights being 12 below & 6 above £71.0-0 & Length 8 feet | Diameter of lower tier from light to light 4 feet

s & d: J. B. Papworth | March 1843

Sepia pen & pencil on tracing paper, on page (490 × 380)

13 Plan & section of Mabogany Patera for | Folding Doors in Entrance Hall

Scale: FS

Pen & pencil (200 × 325)

The drawing is affixed to No.4.

14 Detail of Caps to drawing room | Folding Doors

Scale: FS

Insc: As above, with notes on method of construction & some dimensions given

Pen over pencil with some red wash (655 × 525)

15 Elevation of doorway showing Additions (of doorcase) to small doors in | Drawing Rooms

Scale: 1in to 1ft

Insc: As above & Sir R. Palmer Bart

Pen & wash (270 × 200)

13-15 Insc: As above & 56 Portland Place

s & d: 'Office' & April 1843 or very similar

Prov: Vol.IX

16 Sketch half-elevation of a sideboard with large mirror above & behind it & a wine cooler (cellaret) beneath it

Pen with pencil & sepia & blue washes (345 × 250)

See note to No.19.

17 Part-elevation of a mirror frame, with details

Insc: Mr Papworth has seen no full size | drawing for | this (i.e. the frame), with dimensions given; verso 232 | Dimensions for Two Yellow Antique | Pilasters, with white Caps and | Bases and Porphyry plinths | also Yellow Antique Pediment | and a Verdantique Slip round the inside | for Lady Palmer

s & d: Verso Josh Browne | Apl 13th | 1843

Pencil & pen with sepia & orange washes (525 × 645)

See note to No.19.

18 Half-elevation of Scagliola dressings | to Sideboard showing also the sideboard roughly sketched in & with the mirror above

Insc: As above, Sir Roger Palmer Bart | 56 Portland Place & labelled, with dimensions & calculations

s & d: 'Office' & April 1843

w/m: J. Whatman 1841

Pen, pencil & coloured washes (430 × 265)

See note to No.19.

19 Half-plan, half-elevation of the front, elevation of the side & details of the sideboard (excluding mirror) shown in No.16; the Cellaret (which is movable on parallel castors) is of a design slightly different from that shown in No.16

Scale: 2in to 1ft

Insc: As above, Sideboard and Cellaret | for Sir Roger Palmer Bart, All to be of fine Mabogany french polished & labelled, with some notes & dimensions given

s & d: 'Office' & August 1843

Pen on tracing paper, on page (495 × 625)

Among the labelling appear, on the pilaster beside the half-elevation of the front of the sideboard, the words Porphyry (for the plinth), White (for the base) and Sienna (for the pilaster itself) and, against the pilaster behind it in the elevation of the side of the sideboard, the words Face of Scagliola Pilaster. So this drawing is connected both with No.16 and with Nos.17 & 18.

20 Elevations of 2 very similar crystal chandeliers [Fig.66]

Insc: (left) Cleaning &c 12£ | or 6£ each of present Lustres, 7 feet high | 4-8 wide; (right) Cleaning &c of | Present lustres 10£ | or 5£ Each 7' ,, high | 4 ,, 6 wide | first proposal | 5 ,, 6 high | 4 ,, 6; (both) with calculations & dimensions given

Blue & yellow pen on pencil with blue, grey & yellow washes, on page (230 × 345)

Verso: Two very roughly sketched figures sitting back to back

Pencil

Prov: Vol.IX

It seems from the inscriptions that these drawings were perhaps made in connection with the cleaning and remodelling of existing chandeliers.

21 Plan of kitchen with elevations laid out [Fig.61]

Insc: Labelled, with some calculations given

w/m: J. Whatman

Pen & coloured washes (275 × 385)

Verso: Very rough plans of parlour & drawing-room floors (see No.1)

Pencil

Prov: Vol.IX

William Henry Roger Palmer (1802-69) succeeded his father as 4th baronet in 1840 and lived at No.56 Portland Place from 1844 until his death. The principal family seat was Kenure Park, Rush, Co Dublin, on which JBP also worked, see [267].

[188] LONDON: No.2 Seamore Place, Park Lane, Westminster

Design for alterations to the house & for the addition to it of iron verandas, 1835 (13):

1-7 Design for alterations to the house

1 Basement Plan

Insc: As above & labelled

s & d: JBP 1835 | 10 Caroline St | Bedford Sq

w/m: S E & Co. 1834

Pen & coloured washes within ruled border (400 × 220)

2 One Pair Plan

Insc: As above, with some rooms labelled Repainted &c & the Drawing Room labelled remains as it is

s & d: JBP 1835

Pen with sepia, pink & yellow washes within ruled border (285 × 200)

3 Two Pair Plan

Insc: As above, & labelled, e.g. Chamber | as raised & General Repairs

s & d: JBP 1835

w/m: S E & Co. 1834

Pen with sepia, pink & yellow washes within ruled border (285 × 210)

4 Three Pair Plan

Insc: As above & labelled

s & d: JBP 1835

Pen & coloured washes within ruled border (250 × 220), cut down at top

5 New Attics

Insc: As above & labelled

s & d: JBP | 1835

Pen & coloured washes within ruled border (260 × 210), cut down at top

6 Section through the whole house (the upper 3 floors much altered & annotated) & rough elevation of the rear façade of the upper 3 floors

Insc: Lord Ducie, labelled & with instructions regarding work done, e.g. (on section) (Insertion?) framed | & Trussed partition | over the wall A | on 3 pair floor so | far as crosses (sic) the | width of Drawing Room & (on elevation) old Cornice reset; verso, sent by post Night | No.27 | 1835 from Mr Papworth to Wm Cubitt Esqr | Calthorpe Place | Grays Inn Road

s: JBP

Pen & pencil with coloured washes within ruled border (300 × 410)

There is no reason to connect this drawing with the preceding drawings: not only is it unnumbered, but it also seems decidedly a working rather than design drawing. It is inserted here to make more intelligible the drawing immediately following. Robson's directory of 1835 lists Wm & L. Cubitt, builders, at No.1 Gray's Inn Road.

7 Section of the floors above | the Drawing Rooms (i.e. through 2 pair, 3 pair & New Attics) showing present & new skylight(s)

s & d: J. B. Papworth Archt | 1835

Sepia pen & washes within ruled border (220 × 290)

See No.6

1-7 Scale: $\frac{1}{8}$ in to 1ft

8-13 Design for iron verandas

8 Elevation of the back of the house showing a grid of iron verandas rising from ground to cornice level; scale given

Insc: Some dimensions given

s & d: J. B. Papworth | Archt | Nour 1835 | Caroline Street | Bedford Sq

Sepia pen with sepia & blue washes (285 × 220)

That this is a back and not a front elevation is evident from the way the shadows fall around the bow windows.

-8 Insc: As above, No.1, No.2 &c consecutively (omitting No.6) to No.9, Lord Ducie & (except No.6) *Seamore* or *Seymour Place*

The inscription No.9 is in a hand different from that numbering the other drawings.

9 Elevation of 1 bay of the verandas as shown in No.8 except that the Greek key motif of the uppermost railing there is here replaced by a more florid undulating motif

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

Insc: Labelled, with some dimensions given
Sepia pen with blue, sepia & pink washes (315×240)
Affixed to verso of No.13.

10 Detailed section of part of the verandas
Pen & pencil with coloured washes, on page (175×75)

11 Detail of rail & Base of | the Ballustrade (sic) at the | top of Lord Ducie's | Verandab

Insc: As above

Sepia pen & red wash on tracing paper, on page (200×215)

12-13 Details of ironwork including capitals of a waterleaf type

Scale: FS

Pen, pencil, & red crayon with sepia & blue washes (660×525, 525×475)

1-13 Prov: Vol.III

Filed with the drawings are 11 pieces of wallpaper of different colours and patterns. One piece has no inscription at all on the back. Of the others, all have an indication of what room or rooms the paper was used for and seven bear Lord Ducie's name. Most of them are priced - either '5d' or '8d' (though one of those marked '5d' has printed on it in red 'Cubitt / 6d' as well). One of the pieces is marked '8/7 35', presumably the date when the tax was collected on the paper.

Seamore Place was a small turning off the Park Lane end of Curzon Street. No.2 was Henry Philip Hope's first London house. Its highly personal neo-Greek style and its caryatids at principal balcony level reflected the influence of Thomas Hope. Henry Philip Hope moved in 1832, and from then until 1841 the house was occupied by Lord Ducie (1802-53), who in 1835 had JBP make alterations and additions to it. Ducie was returned MP for Gloucestershire at the general election in 1831, sat for East Gloucestershire from 1832 to 1834 and succeeded his father as the 2nd Earl of Ducie in 1840. The house is illustrated (wrongly captioned as No.3 and attributed to JBP) in A. E. Richardson, 'The Empire style in England', *AR*, XXX, 1911, p.324, where it is said to have been 'lately demolished'. In *CLW* under date 1835 is the entry corresponding with this work; it has after Lord Ducie's name '(per E.S.)' and Edward Snell seems perhaps the most likely candidate for the initials.

[189] LONDON: No.18 Soho Square, Westminster
Survey drawing for repairs to the front of a house, 1832

Front Elevation of the Residence of W. H. (sic)

Pickersgill Esqre R.A | Soho Square

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

Insc: As above, with numerous notes, calculations & measurements in pen & pencil, e.g. *Turn the Door up | properly (it being at | present hung upside | down) | The Estimate must | include all patterns & | moulds & any alteration | which may be made | to them after trial & also | the running of pieces for | the purpose of trial & | everything incidental to | the fulfilment of the | work in the best possible | manner so that no | extra work may be | charged upon any | species of work contracted | for | Include also the | new Sashes & frames | & stone lintels (s.) William Elr(tow?) | Witness (s.) J. D. Hopkins (JBP's pupil) s & d: 'Office' & 28th February 1832*

Pen & coloured washes within double ruled border (410×280), cut at top

Prov: Vol.I, p.247

Henry William Pickersgill (1782-1875), portrait painter and according to WP, *Life*, p.26, 'intimate' friend of JBP, lived at No.18 Soho Square 'from at least 1822 and possibly from 1817 to 1850' (see Survey of London, XXXIII, *St Anne, Soho*, 1966, p.69). In *CJW* there is the entry under date 1832, '1832-33. W. H. [sic] Pickersgill, R.A., 18 Soho Square, Repairs, heating painting room and study.'

[190] LONDON: York House, Kensington Church Street (Kensington), Kensington & Chelsea

Designs for alterations to the house, 1838 (18):

1 Plan of the Basement of the house, Offices & Stable Yard; scale given

Insc: As above & labelled, with some dimensions given

Pen & red wash on tracing paper, on page (425×560)

2 Principal Floor plan of the house only

Pen with blue & grey washes within double ruled border, on page (245×305), cut at both sides

3 Plan of the Principal Chambers of the house only

Pen with pink & grey washes within double ruled border, on page (255×350), cut at both sides

4 Plan of the Upper Chambers of the house only

Pen with yellow & grey washes within double ruled border, on page (245×330), cut at both sides

5 Road Elevation of the house only

Insc: As above & (pencil) *no stucco except | to Architrave round Windows*

Sepia pen & coloured washes within double ruled border, on page (250×295), cut at both sides

The elevation shows banded rustication to the ground floor, cf. Nos.6r & 7.

2-5 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above, *Kensington* (more or less cut) & (except No.5) labelled, with dimensions given
s & d: *JBP archt | 1838*

6 Elevation of the garden side of the house only (with outline plan of the veranda), with pediments to 1st floor windows sketched in; scale given

Insc: Heights of floors given, (pencil) *Alterations at a house in Kensington - | for the inspection of Sir John Conroy & Lower the roof | raise parapet*

s & d: (pencil) *JBP archt | July 1838*

Sepia & red pen with coloured washes, on page (270×370)

Verso: Rough sketch of a stove (or monument) in the Greek style

Pencil

7 Garden Elevation of the house only, with pencil sketch of an alternative chimneystack; scale given

Insc: As above, *Kensington* & (pencil) *no pediments*

(to 1st floor windows)

s & d: *JBP | 1838*

Sepia pen with sepia & yellow washes within double ruled border, on page (250×405)

One of the set of drawings of which Nos.2-5 are others. It resembles No.6 in all but the smallest details; so that it retains, for example, the pediments to the first floor windows and the same roof and parapet heights. Neither No.6r nor No.7 has banded rustication to the ground floor (cf. No.5).

8 Plan of garden layout; scale given

s & d: *JBP archt | 1838*

Pen & pencil with coloured washes within double ruled border, on page (450×290)

The drawing has no titling and is perhaps unfinished, for all that it seems to go with Nos.2-5 and No.7.

9-18 Details, including: *Ground floor Doors of | dry Mahogany with Mortice Locks | from Ken(sin)g(ton) Palace & grounds to take the canvas (s & d JBP | July 1838); Door finishings - Architraves | & skirtings - for Drawing Rooms at | Kensington, with references to Paste | as plaster | sample | of Mr Cubitt (sic) & to Bubl Cut | by Messrs Snell (s & d JBP | Aug 1838); Porch of Entrance Door, mouldings; Iron and color'd Bronze (Gass) | Lanthorn for Kensington (s & d JBP | archt | 1838); details of retaining wall & entrance gates (one s & d JBP archt 1838)*

Most of the details are in pen on tracing paper of various sizes, all on page

1-18 Prov: Vol.III

In *CLW* under date 1838 is the entry, 'H.R.H. Princess Sophia of Gloucester, Church Lane, Kensington. General repairs; grounds.' Princess Sophia of Gloucester (1777-1848) was the fifth daughter of George III. Her apartments in Kensington Palace were in 1838 surveyed and it was declared that repair would involve so much work that the cost would be 'nearly as great as would be incurred by rebuilding' entirely (see H. M. Colvin (ed.), *The History of the King's Works*, VI, 1973, p.348). So early in 1839 the princess moved to York House and these drawings no doubt relate to the work done just before she took up residence. John Conroy was created a baronet in 1837 on the accession of Queen Victoria for his services to the Duke and Duchess of Kent. He is not listed as having any official appointment to Princess Sophia, but his services to the Kents in Kensington Palace may have made him a suitable person to settle the princess into her new home (where she lived until her death). York House was situated just to the E of Kensington Church Street, opposite the Carmelite church. It was demolished in 1904 and nothing is known of its interior.

[191] Design for a house (3):

1 Basement Plan & Ground Plan

Pen & coloured washes within double ruled border (360×285), cut down at top & bottom

Prov: Vol.I, p.82

2 Chamber Plan

Insc: As above & B

Pen with pink & grey washes (195×230)

Prov: Vol.I, p.84

3 Attic Plan

Insc: As above & C

Pen with pink & grey washes (190×210)

Prov: Vol.I, p.83

1-3 Scale: $\frac{1}{7}$ in to 1ft approx.

Insc: As above & labelled, with dimensions given
s & d: 'Office' & April 1830

There is no entry in *CLW* under date 1830 that seems to refer to these drawings.

[192] Design for (or for alterations to) a house
Plan
Insc: Verso (pencil) *No.1a*
Pen & sepia washes (225×465, only part of a sheet)
Prov: Vol.I, p.219

[193] Design for an entrance porch to a town house;
Plan & front elevation
Scale: $\frac{3}{4}$ in to 1ft
Insc: Labelled, with some measurements given
Pen with yellow, grey & brown washes (470×330)
Prov: Vol.I, p.207
The porch has square Tuscan pillars.

VI 'Country' houses, 1793-1829

[194] ALTON TOWERS (Staffs)
Designs for a bridge & for the glazing of a conservatory (3):

Design for a bridge
1 Plan & elevation of a bridge with 7 four-centred arches & a Gothic balustrade
Insc: Dimensions of 14in for the width of the balustrades, 28ft.0 for the width between them, 3ft-6 as the depth between the springing & the apex of the central arch (with 2ft-6in as ditto the outermost arches) & 2ft-3in as the depth of the voussoir stones of the central arch (with 2ft.1in as ditto the outermost arches) given
d: June 20 1818 *Shrewsbury*
w/m: J. Whatman
Pen & wash (265×640)
Prov: Vol.I, p.371
There are two bridges in Shrewsbury, the English (or East, 'Stone') bridge and the Welsh bridge. According to T. J. Howell, *The Stranger in Shrewsbury: or, an historical and descriptive view of Shrewsbury and its environs*, 1816, the former was finished in 1774 from a plan by John Gwynn and the latter in 1795 from a design by Tilly & Carline of Shrewsbury. T. J. Howell was a local man and his description of each bridge in both the first edition (1816) and the second edition (1825) of his book is quite full and almost identical. Neither description tallies with this drawing. Nor is there any mention of any work about 1818 on either bridge or mention of JBP in A. W. Ward, *The Bridges of Shrewsbury*, 1935, a remarkably fully documented work by a borough surveyor of Shrewsbury that deals, also, with all the bridges around the town. Again, there is nothing in the Shropshire County Record Office to shed any light on this drawing. So Shrewsbury as the location is rejected in favour of Alton Towers, seat of John, 16th Earl of Shrewsbury (1791-1852). The attribution is supported by the entry in *CLW* under date 1819, 'Lord Shrewsbury, Alton Towers (per G.M.) Bridge of 7 arches; conservatory, &c. (1820).' 'G.M.' is perhaps the architect George Maddox (1760-1843) who is mentioned in *WP*, *Life*, p.69, and whom it is safe to assume JBP knew.

2-3 Design for the glazing of a conservatory
2 Section of 1 of *Six Domes*, with elevation of the ironwork with a pattern of lozenges
Insc: As above, labelled *Glass*, 288 (lozenge-shaped) panes of this size | will be wanted - | which can be cut in | parts to make out the | $\frac{1}{2}$ diamonds - & (in another hand) Mr Papworth supposes that | 288 panes will glaze | Diamonds & half diamonds | Hobden is not perhaps | aware that the small | glass is of less value than | the larger size, with some dimensions given; verso *Dormers of Conservatory*
Pen & pencil with grey & sepia washes (430×465)

3 Section of *One* (i.e. the central?) *Dome*, with elevation of the ironwork with a pattern of circles
Insc: As above, labelled *Glass* & there are 48 of these circular | openings & the old glass which | comes from the other parts of | the house will glaze the | spandrells, with some dimensions given; verso *Lord Shrewsbury*, cut
w/m: J. Whatman Turkey Mill 1819
Pen & pencil with grey & sepia washes (626×845)

2-3 Scale: 1in to 1ft

The conservatory itself seems to have been the design of Robert Abraham (q.v.)

[195] BRAMPTON PARK (Hunts)
Layout of the grounds & design for a lodge (2):
1 Sketch plan of the layout of the grounds showing the *Kitchen Garden* adjoining the *House* to the (west), an *Orebard* to the NW & a *Maze* to the E near an *Ave(nue)*; rough pencil sketch of a garden temple
Insc: As above & (in pencil) e.g. *Vase & Pavilion* | surrounded by | *Vases*
w/m: J. Whatman Turkey Mill 1818
Sepia pen & watercolour (435×490)
Prov: Vol.I, p.408

2 Plan & front & side elevations of a lodge with rustic *Porch*, *Kitchen*, *Chamber* & *Wash House*
Scale: $\frac{3}{8}$ in to 1ft
Insc: As above, *The Pillars* (of the porch) are composed of square pillars (i.e. slats) | nailed at small distance from the part | that woul (sic) support the roof & labelled, with dimensions given
Pen on tracing paper, on page (380×490)
Prov: Vol.I, p.256

Brampton Park was designed by Thomas Stedman Whitwell (q.v.) for Lady Olivia Bernard Sparrow, 1821-22. *WP*, *Life*, p.72, says: 'Many smaller works were carried out during this period [1823-32, and secured as 1825 by an entry in *CLW*]; as ... the decoration of the library and dining room, the warming of the house, advice as to the grounds, at Brampton Park ... (a very large Gothic mansion then lately designed and almost finished ...)' A smaller house was built after a fire in 1907. Brampton Park is now (1974) occupied by the Ministry of Defence and the house itself is used as an officers' mess. Lady Sparrow was a philanthropic and eccentrically religious person whose mark - literally - is left on many a Huntingdonshire village; for she founded and maintained various schools (see Grafham school [73]) and libraries and built labourers' and estate workers' cottages in many villages and they all bear her initials 'OBS'. It has not been possible to establish whether or not there is a connection between her and the F. & R. Sparrow, wholesale tea warehousemen of No.8 Ludgate Hill, for whom JBP also worked, see [88].

[196] BRISTOL: Henbury Court (Glos)
Design & working drawings for the addition of offices to the villa of Thomas Stock, 1829 (11):
1-4 Design
1 Ground floor plan of the house & proposed addition
Pen & coloured washes within double ruled border (235×325)
2 *First Floor Plan* & *Attic plan* of the house & addition
Insc: As above & *Proposed Additions &c* | to the Villa of | *Thos. Stock Esqr.* | *Henbury*
Pen & coloured washes within double ruled border (240×305), cut down on RHS

3 *Front Elevation* of the new wing alongside part of the elevation of the existing house
Scale: $\frac{1}{10}$ in to 1ft
Insc: As above
d: 27th Feby 1829
Pen on tracing paper, on page (165×310)

4 *End Elevation* of the addition
s: *John B. Papworth Archt*
Pen & watercolour within double ruled border (240×325)

5-11 Working drawings

5 Basement Plan & Front Elevation

Insc: As above & Observe - All the work should be set out with great care, and as expressed by the red lines | to be found on all the plans, and which generally express certain lines which should | be carefully worked from right & left & by which one opening will stand correctly over another | & both sides of the object become alike

d: March 1829

Black & red pen with blue, sepia & red washes on tracing paper, 2 pieces joined, on page (520×495)

The 'front elevation' (as does the 'end elevation' of No.11) shows clearly that the working drawings do not correspond exactly with the design.

6 Ground Plan

Insc: As above & No.2

Black & red pen on tracing paper, on page (425×535)

7 First Floor Plan

Insc: As above & No.3

d: March 1829

Black & red pen on tracing paper, on page (410×535)

8 Attic plan

Insc: No.4

d: March 1829

Black & red pen on tracing paper, on page (275×420), torn at top left corner

9 Transverse Section(s) at A & at B

Insc: As above, 5 & 6

Pen on tracing paper, on page (330×420)

10 Longitudinal section

Insc: No.7 & Paper-banger | Paper these rooms | & passages with | paper 6d per yard | border 3d

Pen on tracing paper, on page (340×425)

11 Section thro' Staircase & End Elevation

Insc: As above, No.8 & No.9

d: Mar 1829

Pen on tracing paper, on page (535×425)

5-11 Scale: 1/4 in to 1 ft

Insc: As above, with specifications given

1-11 Prov: Vol.III

Thomas Stock (1768-1838) was a sugar refiner. He moved from Bristol to the village of Henbury and bought the old mansion there, Henbury Court, which had at one time belonged to Simon Harcourt (see R. Atkyns, *The Ancient and present state of Gloucestershire* 1768, p.148). Stock pulled down the old house and built a new one, also called Henbury Court, somewhat to the N of the old house. In 1828 his daughter's husband died, leaving the widow with ten children to care for, and it was to accommodate them that the extension to the house was built at a cost, according to the entry in *CLW* under date 1829, of £2000. Henbury Court was demolished to make way for flats which form part of the Henbury housing estate.

[197] CANSTADT (Württemberg, Germany): Palace Site plans of the estate, preliminary designs for & panoramic views of a palace for King Wilhelm I of Württemberg (29):

1-2 Site plans

1 Rough sketch plan of the estate & sketch perspective of the palace

Insc: Labelled *English* | *Plantation* & *English* | *Garden*

Sepia pen; perspective, pencil, on page (285×445)

Prov: Vol.II, p.12

2 A more finished version of No.1 but to a larger scale

Scale: 1/2 in to 100ft

Insc: 150 Acres, with indications of the trees to be planted & the position of the *Temple(s)*, *Hall(s)*, *Lodge(s)* &c

Sepia pen & pencil with green, sepia & yellow washes, on page (425×505)

Prov: Vol.II, p.11

3-26 Preliminary designs

3-6 Design A for a palace with a shallow-domed rotunda flanked by a Doric colonnade

3 Plan, with pencil amendments [Fig.73]

Insc: Labelled

w/m: J. Whatman 1817

Sepia pen & wash (220×530)

4 Plan & part-elevation; scale given

w/m: J. Green 1815

Pencil on tracing paper, on page (370×510, irregular)

Prov: Vol.II, p.7

5 Another elevation

Pen on tracing paper, on page (115×495)

Prov: Vol.II, p.2

6 Plan

w/m: J. Green 1815

Pencil on tracing paper, on page (225×390)

Prov: Vol.II, p.7

This plan seems to tally really with neither design A nor design B, though it has elements that connect it with both and seems certainly not to go with design C.

7-9 Design B for a palace with a colonnaded rotunda surmounted by a shallow dome on a low drum & flanked by an Ionic colonnade of 7 bays

7 Plan, with 3 elevations & amendments

Insc: Labelled & (pencil, adjacent to another part-plan) *Chapel*

Sepia pen & wash; elevation & amendments, pencil (500×535)

Prov: Vol.II (?), p.6A (sic)

8 Part-elevation [Fig.75]

Sepia pen & wash with some pencil, on page (220×510)

Prov: Vol.II, p.10

9 Three elevations; scale given

Pencil on tracing paper, on page (305×480)

Prov: Vol.II, p.3

10-17 Design C for a palace with a colonnaded rotunda surmounted by a shallow dome on a high drum & flanked by an Ionic colonnade of only 5 bays

10 Plan of the sub-basement (?)

Insc: Labelled; verso (pencil) *Württemberg* | 1820

Sepia pen & wash (285×385)

11 Plan of the basement (?); scale given

Insc: Labelled

Sepia pen & wash with some pencil (270×370)

12 Plan of the principal floor; scale given (Fig.72)

Insc: Labelled

Sepia pen & wash with some pencil (280×380)

13 Plan of the upper (?) floor, with pencil amendments

Insc: Labelled, (pencil) *Stair* | 12ft wide & another reference to *Stair*

Sepia pen & wash, 2 pieces joined, on page (280×400, irregular)

Prov: Vol.II, p.6

14 Plan of the ground (?) floor of the servants' wing, with alterations

Insc: Labelled

Sepia pen & wash with pencil & sepia pen alterations (240×180)

Cf. Nos.15 & 16 for the identification of this drawing with design C.

15 Plan of the basement

Insc: Labelled

Pencil on tracing paper, on page (295×510)

Prov: Vol.II, p.8

16 Plan of the ground floor

Pencil on tracing paper, on page (320×515)

Prov: Vol.II, p.8

17 Three elevations

Pencil on tracing paper, on page (285×445), damaged at top edge

Prov: Vol.II, p.3

18-25 Miscellaneous elevations not attributable to any of the above designs

18 Elevation of a façade with hexastyle portico (flanked by 'eminences') above & behind which rises, it seems, the drum of a rotunda

On page (270×420)

See note to No.19.

19 Rear elevation of No.18 with the 6 columns in antis & carrying an entablature

On page (280×420)

This drawing very clearly goes with No.18 and, like it, is, it seems, in some way connected with Nos.20-23, whose high drum suggests some variation of design C.

18-19 Sepia pen & wash

Prov: Vol.II, p.1

20 Part-elevation, with pencil additions & amendments [Fig.77]

w/m: J. Whatman 1817

Sepia pen & wash, on page (260×570)

Prov: Vol.II, p.9

21 Another part-elevation [Fig.76]

Sepia pen & wash, on page (195×505)

Prov: Vol.II, p.10

22 Another part-elevation [Fig.74]

Sepia wash over pencil, on page (205×510)

Prov: Vol.II, p.10

23 Another part-elevation, with pencil additions & amendments [Fig.78]

Sepia wash over pencil, on page (215×580)

Prov: Vol.II, p.9

Nos.22 & 23 are in a very delicate wash, even softer in style than Nos.20 & 21. See also note to No.19.

24 Side elevation (?)

Pen on tracing paper, on page (190×405), damaged LHS & RHS

Prov: Vol.II, p.2

See note to No.25.

25 Another side elevation (?)

w/m: 1812

Pen on tracing paper, on page (175×360)

Prov: Vol.II, p.2

Apparently unfinished. It seems certainly to be connected with No.24 and is, like it, perhaps a variation of design C.

Design for a lodge

26 Plan & elevation of the S lodge, with diminutive elevation of the palace

w/m: J. Green 1815

Pencil on tracing paper, on page (190×240)

Prov: Vol.II, p.12

27-29 Panoramic views

27 Panoramic view of part of the estate

w/m: J. Green 1815

Watercolour over sepia pen (150×405)

28 Panoramic view of the palace standing high on its hill

Watercolour on cartridge-backed tracing paper (150×805), cut & joined at centre

29 Panoramic view of the palace & park, some of the paths & trees superimposed in pencil

Watercolour within pencil border (300×935), folded at centre

According to WP, *Life*, pp.40-43, JBP was at first consulted by the King's representative regarding an 'intention to Anglicise some of the Royal Domains'. Owing to the expense of travelling to Germany that that commission would have entailed, nothing came of the idea. Later, however, JBP was asked to make for the King, three 'series' of drawings for a palace at Canstadt. JBP was engaged on the first design in January 1817; the second series was delivered in December 1819, and the third in May 1820. JBP did not get the commission, and the palace was built in 1822-31 from the designs of the Italian architect Giovanni Salucci. As a consolation prize, so to say, on 25 November 1820 JBP received a diploma (signed by the King on 26 August of that year) appointing him 'Architect to the King of Württemberg', an honour which WP tells us was a 'lasting source of gratification' to JBP – and the inclusion of the title in the inscription on his tombstone in the churchyard at Little Paxton, Huntingdonshire, bears that out. JBP exhibited at the RA 1823, No.52, 'Entrance front', and No.959, 'South or lawn front, of Palace at Canstadt for the King of Wirtemberg'; and again in 1827, No.971, 'Design for the east side', and No.1018, 'Design for the west side, of Palace at Canstadt for the King of Wirtemberg'.

[198] CASTLEBAR HOUSE (Co Mayo, Ireland)

Design for the house, 1825, & for the additions of stables & farm buildings, 1839-44 (27):

1 Site plan showing *Lord Lucan's Park*, the *Old Road(s) to Dublin & to Brayfield and Clare* & the *Proposed Road(s) to Dublin, to Castle Bar & to Brayfield*, with compass direction

Insc: Verso (pencil) *Lord Bingham | Ireland*

Sepia pen & wash with pencil amendments (225×255)

2-4 Preliminary design for the house

2 *Ground Floor Plan*, with the *Cellar Plan* superimposed on it & tinted red

Insc: As above & *Lord Bingham* crossed out in pencil, with the words *Not in* (sic) in pencil above

Pen with grey & pink washes within double ruled border (285×355), cut down on RHS

3 *Chamber floor Plan*

Sepia pen & wash within double ruled border (280×315), cut down on both sides

4 Elevation of the entrance (*West*) front showing a modest 2 storeyed house of 3 bays with giant Corinthian portico & servants' wing on the LHS [Fig.79]

Sepia pen with sepia & pink washes within double ruled border (250×435)

Lightly sketched in is an indication to substitute a single-storeyed porch for the portico. See *Montpellier Lodge* [253].

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

Insc: As above

s & d: *John B. Papworth Archt; (?WP, pencil) Aug 1825*
Nos.2-4 seem clearly to belong to one set of drawings.

5-8 Revised design for the house

5 Elevation of the entrance (*W*) front showing a modest 2 storeyed house of 3 bays (the central one broken forward, pedimented & with a porch), with a servants' wing on the LHS (not RHS)
Pen & coloured washes (210×495)

Larger in scale than Nos.2-4. See note to No.8.

6 *Ground (floor) Plan*, with the *Cellar Plan* superimposed upon it & tinted red

Black & red pen on tracing paper, on page (335×495)

7 *Chamber Plan*

Pen on tracing paper (390×495), considerably damaged

8 *Elevation of the Entrance Front*, identical to No.5

except that the servants' wing is on the RHS

Pen on tracing paper, on page (260×495)

6-8 Insc: As above

Nos.6-8 seem certainly to be tracings of a set of which No.5 is a mutilated original. In the process of tracing, the position of the servants' quarters seems to have been transposed from left-hand to right-hand side; so the original drawing (No.5) is correct and No.8 is identical but reversed, while Nos.6 & 7 are identical to Nos.2 & 3 but again reversed. So it is only the elevation that was revised, not the plan of the house – and even there, apart from the omission of the aprons to the ground floor windows, the only real change was the substitution of a porch for the portico.

9-27 Design for the addition of stables & for farm buildings

9 *Ground plan & front elevation of the Stable Buildings*

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

Insc: As above, with specifications given

d: *August 1839*

Pen on tracing paper, within double ruled border, on page (555×445)

10 *Upstairs plan*, with elevations of the back & both sides of the *Stable Buildings*

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

Insc: As above, with specifications given

s & d: *J. B. Papworth archt | Augt 1839*

Pen on tracing paper, on page (340×580), damaged along bottom edge

11 *Sketch plan of Farm Yard*

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

Insc: As above, (pencil) *Not required* (of *Poultry Green & too large* (of *Court Yard*)

s & d: *J. B. Papworth | Sep 1840*

Pen & coloured washes (240×415)

12 *Plan for Farmyard* generally similar to No.11, but with a building on the site of part of the poultry green shown in that drawing; scale given

Insc: As above

s & d: *J. B. Papworth | Archt | Septr 1840*

Sepia pen & coloured washes (225×335)

13 Part-plan of the farmyard essentially as No.12
Black & red pen with pencil notes, amendments & additions (610×470)

Verso: (pencil) calculations &c given; (pen) copy of part of a letter from JBP to Lord Lucan: *My Lord | On the Morning after I had to pleasure to write (sic) to your | Lordship your Favour arrived & I hasten to send off the plans – being | delayed a day for the purpose of obtaining the Quantities of slate & Timber as | your Lordship desires – The parcel is forwarded by the | Mail from the Bull & Mouth & I have directed it to be delivered with all | expedition. Your Lordship will find a tolerably accurate account of the quantity | of Timber named but it is usual to obtain it by parts of 10 or 12 loads at a | time &c*

14 Frontal perspective of the farm buildings similar but not identical in plan to No.13

Pen & sepia washes with some pencil (165×300)

15 *General* (i.e. complete) *plan of Farm Yard*, closest to No.13, with drainage marked

Scale: $\frac{3}{4}$ in to 10ft

Insc: As above

d: *Nov 16 (or 17) 1840*

Black & blue pen on tracing paper, on page (395×505)

16 Inside elevations of the farm buildings

overlooking the yard, close to the plan in No.15

Scale: $\frac{3}{4}$ in to 10ft

Insc: (?WP, pencil) *Fronsts of Farm Buildings | Earl Lucan | Castlebar*

Pen & coloured washes (380×425)

17 Plan & elevations of the *Back or Outside of the Cart Shed Stables and Granary*

Insc: As above

Pen on tracing paper, on page (495×445)

18 Plan, front & Back Elevation(s) & Section(s) of the *Barn | for the Farm*, with specifications amended in pencil; scale given

Insc: As above; verso, sent by post on 24 Ap | 1841

to *Earl Lucan | Laleham | Chertsey*

d: *April 1841*

Black & red pen with sepia washes (565×445)

19 Amended design for the *Barn | for the Farm*, with plans, elevations, sections & specification

Insc: As above

d: *May 1841*

Black & red pen on tracing paper, on page (560×475)

20 *Plan for setting out | the Works of the Farm Offices* around the *Farm Yard*

Scale: $\frac{3}{4}$ in to 10ft

Insc: As above & (red pen) *This plan differs from that sent some time ago but it | is as arranged finally by Lord Lucan*

s & d: (red pen) *John B. Papworth Archt | May 1841*

Black & red pen with sepia & grey washes & some pencil (365×495)

21 Sketch details of round-headed windows

Scale: 2in to 1ft

Sepia pen, pencil & coloured washes (225×350)

Verso: More details of arched windows, with notes

Pen, pencil & sepia wash

22 Plan, elevation, *Section* & details of pair of round-headed windows

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

Insc: As above

Pen on tracing paper, on page (345×285)

23 Plan & elevation for *Proposed Alteration of Arrangement* to one side of the farmyard; scale given

Insc: As above

Pen on tracing paper, on page (165×320)

24 Details of the trussing of the roofs of the *Straw Shed, Horse Mill Room, Cow House & Barn*; scale given
Insc: As above
d: *May 1841*
Pen on tracing paper, on page (280 × 565)

25 *Plans and Elevations of House and Offices*, i.e. of the house within the farmyard perimeter wall
Scale: 1 in to 10 ft
Insc: As above
Pen on tracing paper, on page (380 × 450)

26 Plans & elevations for alterations to the house shown in No.25 & to the immediately adjacent parts of the farmyard; scale given
d: *8 May 1844*
Black & red pen on tracing paper, on page (640 × 495)

27 Plan & elevations for alterations to *Agents Stables, Harness Room, Coach house & Stables*; with scale given
Insc: As above, with specifications given
d: *10 May 1844*
Pen on tracing paper, on page (415 × 500)

1-27 Prov: Vol.V
Castlebar House was burned down in the troubles of 1798 and the 2nd Earl of Lucan, after purchasing the manor of Laleham in 1803, never again visited the place. His eldest son, George Charles, styled Lord Bingham until he succeeded his father as 3rd Earl in 1839, did not visit the family's Irish estates until 1826, when he was returned to Parliament as member for Mayo. JBP also worked for the Bingham at No.20 Hanover Square [177] and Laleham House [207].

[199] CLAREMONT HOUSE OF PARK (Surrey)
Designs for the addition of a conservatory attached to the house, for a free-standing conservatory, for a battlemented Gothic lodge & for a Gothic summer house & its conversion on the death of Princess Charlotte in November 1817 into a mausoleum for her, for Prince Leopold of Saxe-Coburg (17):
1 List of drawings relating to work at Claremont including references to *Sketches & outlines of Temple for finished drawings sent to PSC* (i.e. Prince Saxe-Coburg?) & to *Powe's drawing(s)*
Insc: As above
Pen (435 × 280)
Verso: List of drawings similar to that on the recto
Red pen
Prov: Vol.IV
Powe must have been the clerk of works at Claremont on the evidence of a letter from him to Hiort, see *Hiort, John William* [1].

2-4 Design for the addition of a conservatory attached to the house
2 Small-scale elevation of the entrance façade of the house
Insc: (?WP, pencil) *?Claremont*
Pen with pencil additions (150 × 220)
Prov: Vol.I, p.197
Unfinished. The pencil additions or amendments seem to suggest an intention to build a covered porch of some kind across the front of the house.

3 Elevation of one side of the house
Scale: $\frac{1}{6}$ in to 1 ft
Insc: *Claremont*, with some dimensions given
Pen & wash (275 × 465)
Prov: Vol.I, p.250

4 Elevation of the same side of the house to a smaller scale showing the addition of a conservatory
Insc: (?WP, pencil) *New Conservatory at Claremont*
Pen (210 × 330)
Prov: Vol.I, p.251

Design for a free-standing conservatory
5 Plan with elevation & 2 sections laid out; scale given [Fig.82]
Insc: (?WP, pencil) *Conservatory - Prince of Saxe Cobourg | Claremont* & with a faint illegible inscription apparently in another hand
Pen (275 × 425)
Prov: Vol.I, p.394

Design for a battlemented Gothic lodge
6 Elevation & section
Insc: Dimensions given
Black & red pen on tracing paper (215 × 420)
Prov: Vol.?, p.230

7-17 Design for a Gothic summerhouse & its conversion on the death of Princess Charlotte in November 1817 into a mausoleum for her
7 Half-plans & half-elevation & half-section of the summerhouse [Fig.80]
Insc: Some dimensions given
Black & red pen with sepia & yellow washes & some pencil (530 × 355)

8 Part-plan of the summerhouse; scale given
Pen on tracing paper, on page (510 × 390)
w/m: 1803
Prov: Vol.IV, p.90

9 Working drawing showing elevation & section of the summerhouse
Insc: *12 & (red pen) all the tops (of the finials) to be | level with each other*
Sepia & red pen, 2 of the finials on separate pieces & let into holes in the sheet (530 × 700), torn diagonally
Prov: Vol.IV, p.89
Item No.12 in the list (see No.1) is 'Plaster's drawing of Temple at large scale'. There are others among the drawings here listed that might tally with other items in that list (e.g. No.10 might be one of '20, 21, 22 Forms of moldings at large of the Temple'), but this is the only drawing numbered in pen and therefore almost certainly identifiable. See note to No.12.

10 Elevation & profile of mouldings of the springing of a Gothic arch
Pencil (660 × 490)
Prov: Vol.IV, p.94

11 Profiles of Gothic mouldings
Insc: Verso (pencil) *Tracing of Mouldings - | The Gothic Temple*
w/m: J. Whatman 1816
Pencil (650 × 530)
Prov: Vol.IV, p.95

12 Sketch elevation of a pedestal with bust of Prince Leopold showing its situation within a recess in the mausoleum
Insc: (pencil) *No.2*
Sepia pen & wash within ruled border (185 × 200)
The inscription is in an illiterate or aged hand. According to the list (see No.1), item No.2 is 'Plan & Sections of proposed alteration / of Temple to Mausoleum'.

13 Sketch elevation of a pedestal with bust of Princess Charlotte showing its situation within a recess in the mausoleum
Sepia pen with sepia & yellow washes (175 × 105)
The design of the pedestal is somewhat different from that of No.12 and with, for example, its trail of foliage is in some ways closer to No.14.

14 Plan, elevation & detail of moulding of a pedestal with bust of Princess Charlotte, similar to No.13 [Fig.81]
Scale: 1 in to 1 ft
Insc: Dimensions given
Sepia pen with sepia & yellow washes within ruled border (355 × 265), cut down along top & LHS

15-17 Design for stained glass windows for the mausoleum
15 Elevation of a window 8-9 from the floor line to the General springing line of the arch with rough indication of the design of the glass; elevation & section of a lunette window (approximately twice as wide as the previous window) incorporating a shield within a sexfoil & section of *Metal Cill* on the floor line & of the *sash* above
Scale: 1 in to 1 ft; section of metal cill & c FS
Insc: As above, *No.2 of these* (referring to both the window & the lunette) & labelled (to include *Cieling line of Porch 11.11, Plaster & Stucco*), with some other dimensions given
Pen, pencil & coloured washes within ruled border (355 × 430), cut down on 3 sides
That this design and the following two do indeed relate to Claremont is clear from a comparison of this drawing with No.12. See also note to No.16.

16 Sketch detail of a cusped & sub-cusped lunette with glass incorporating, in the cusps, a rose & a thistle &, in the lunette proper, a shield with the initials LC & a trail of oak leaves
w/m: 1812
Pen & watercolour on detail paper (90 × 160)
The initials 'LC', no doubt for Leopold and Charlotte, provide further evidence of the association of these three drawings with the Claremont mausoleum.

17 Outline sketches of 2 $\frac{1}{2}$ cusped & sub-cusped lunettes (or windows?) all incorporating a shield; detail of oak leaf border
w/m: 1803
Lunettes red pen, oak leaf border pen & wash on detail paper (125 × 395)
See note to No.15.

When Princess Charlotte, daughter of the Prince Regent, married Prince Leopold of Saxe-Coburg in 1816, the Commissioners of Woods & Forests purchased Claremont House for the couple for £66,000. The estate was then settled on them for their lives, and JBP and Hiort (of the Office of Works) made various improvements both to the house and the estate generally. After the death of the Princess the estate was maintained by Prince Leopold, who, when he acceded to the Belgian throne in 1831, lent the mansion to Queen Victoria until Osborne House was ready. The original Claremont House was by Vanbrugh; it was rebuilt in 1770-72 for Clive of India by Capability Brown and Henry Holland (see D. Stroud, *Henry Holland*, 1966, pp.32-36). The house is now a school. Among the improvements made to the estate by JBP and Hiort was the Gothic summerhouse or garden seat as it is variously called, which, after the sudden death of the princess, was on the prince's order converted into a cenotaph to her memory. WP, *Life*, p.40, says specifically that 'For John William Hiort... Mr Papworth made many designs, and assisted in superintending the execution of them... For [the Gothic summerhouse] several designs, varying in size, were submitted to the Prince;... great pains were taken by both artists to render the details as perfect as possible.' WP's English is not infrequently a little wayward or obscure and, while it is not beyond all possible doubt who the two artists he refers to are, it seems clear enough that he means JBP and Hiort. But that might be only half the truth. In R. Ackermann, *Repository of Arts*, ser.ii, VIII, 1819, p.154,

there is a long description of 'Claremont: The evergreen mount and Gothic temple'. No architect is mentioned and there is no illustration. But the description seems to differ in details from the drawings of the summerhouse by A. C. Pugin in the RIBA Drawings Collection (see Pugin, A.C. [1] in the separate volume by Alexandra Wedgwood) and that might suggest that that drawing is a design rather than a drawing of the completed mausoleum made for engraving. One of the 'great pains' taken to render the details as perfect as possible might have been to apply to A. C. Pugin for a design, and Benjamin Ferrycy's statement at pp.50-51 of *Reflections of A. N. Pugin and his father A. Pugin*, 1861, to the effect that A. C. Pugin was always ready to pass his designs to other architects supports such a view (and it is clear from JBP's own drawings that 'details' – though of a different order – were often left to others). One thing is quite certain. Whereas JBP's usual Gothic is rudimentary (see, for example, Killybegs church [13]), the Gothic seen in these drawings is convincing and altogether more knowledgeable.

[200] COBHAM PARK (Surrey)

Design for the addition of a veranda
Sketch elevation of the façade with veranda
Insc: (?WP, pencil) *Lord Carhampton | Cobham Park Surry* (sic); verso (pen) *Barrett & 69*
Sepia pen over pencil, on page (130 × 275)
Prov: Vol. I, p.226

In *CLW* under date 1804 there is an entry, 'Earl Carhampton, Cobham Park. Design for east front (gothic) and verandah'. But this façade is in no way Gothic. Henry Lawse Luttrell, 2nd Earl Carhampton (1743-1821) sold his Irish property at Luttrellstown and spent his later years in Surrey. Cobham Park was formerly known as Downe Place. A Mr John Bridges built a new house there and sold it to Sir John Ligonier in 1750. He died in 1770 and his nephew and heir died in 1782, and Downe Place was then sold to the Earl of Carhampton who in 1807 sold it to a Mr Harvey Christian Combe (see *VCH: Surrey*, III, 1911, p.443).

[201] DENFORD HOUSE OF PARK (Berks)

Designs for a lodge & a dairy, for alterations to the house & offices, 1827-28, & for further alterations to the house & offices, 1832-38 (23):

1-6 Design for a lodge

1 Plan & side elevation of a gate lodge in a Tudor style

Scale: 1/2in to 1ft approx.

Pen on tracing paper, on page (330 × 335)

Lattice windows, half-timbered, with big barge-boarded eaves and typically Tudor chimneys. Perhaps a rejected alternative to the classical lodge of Nos.2-5 – certainly this lodge has a wash house and the plan of the terrain around the lodge might be interpreted as tallying with that shown in the site plan of No.4.

2 Plans, elevations & section of a *Lodge* with circular *Wash-house Yard*

Scale: 1/4in to 1ft

Insc: As above, *This part (of wash house yard) to be excavated | 7ft 6 inches below the bottom | of the joists in the Ground | Plan & (?WP, pencil) Q) Cherry*

Pen & coloured washes (460 × 600)

Prov: Vol. I, p.24

See No.3.

3 Plans, elevations & section of a *Lodge* with circular *Wash-house Yard*

Scale: 1/4in to 1ft

Insc: As above & – *Cherry Esqre*, with some pencil alterations & additions

d: *Augt 1827*

Pen on tracing paper, on page (420 × 530)

Essentially a tracing of No.2.

4 Site plan, perspective elevation, *Front Elevation & transverse Section of a Lodge* with porch situated next to entrance gates

Scale: (elevation & section only) 1/4in to 1ft

Insc: As above

Pen on tracing paper (240 × 370, L-shaped)

See note to No.5.

5 Plans & *Side Elevation* of a lodge with *Porch*

Insc: As above & *This Slope to fall 7|6in from | A to B so that the Wash | house Yard will be ft 7|6in from | the bottom of Floor joists*

Pen on tracing paper, 3 pieces joined, on page (465 × 435, irregular)

The site plan on No.4 shows clearly that this drawing goes with that one. That this drawing is related, also, to Nos.2 & 3 seems clear from the inscriptions quoted and from the fact that the *Wood | shed* and *wc* pencilled in on one side of the wash house yard on No.3 is here shown fully drawn in. So Nos.2-5 are all for the same lodge, and that with the porch seems to be the final version, of which No.6 represents one detail. And the date of that drawing, 1828, confirms such a reading.

6 Detail of *Bracket for Lodge*

Insc: As above

d: *1828*

Sepia pen & washes (370 × 625)

7-9 Design for a dairy

7 Outline elevation of the side façade of the house, with section through the *Dairy*; scale given

Insc: As above

d: *10 Sept 1827*

Pen on tracing paper (165 × 375)

This drawing does not seem to belong with either No.21 or Nos.8 & 9, though it does have certain affinities with the latter.

8 Plan & *Front Elevation* of *Dairy* between *Chapel & Stable*

Scale: 1/4in to 1ft

Insc: As above, with specifications given

d: *20th February 1828*

Black & red pen & coloured washes within double ruled border (610 × 455)

The plan shows that the dairy is octagonal in shape; the elevation, that it has a deeply overhanging thatched roof supported on fluted columns without entasis.

9 *Longitudinal Section* of the dairy

Scale: 1/4in to 1ft

Insc: As above

d: *26th Feby 1828*

Pen on tracing paper (175 × 325)

10-17 Designs for alterations to the house & offices

10 Plan, elevations & section of a sideboard

Scale: 1in to 1ft

d: *February 1828*

Pen & coloured washes, on page (220 × 270)

11 Plan of the *Drawing Room*, with the elevations of 3 walls laid out & details

Scale: 1/2in to 1ft, FS

Insc: As above & *The drawing of the cornice will be given to Mr Crave*

Pen on tracing paper, 2 pieces joined, on page

(590 × 425)

12 Details of cornice mouldings

Sepia pen & wash, on page (205 × 365)

13 Details of cornice mouldings

Sepia pen & wash over pencil on tracing paper, on page (355 × 395, irregular)

14 Detail of a pedimented door-case (?)

Scale: 2in to 1ft

d: *April 1828*

Pen on tracing paper, on page (195 × 215)

15 *Ground, Chamber & Roof Plan(s), Elevation A & Section from B to C* of office wing

Scale: 1/2in to 1ft approx.

Insc: As above & labelled, with specifications given

d: *24th Jany 1828*

Pen & coloured washes (520 × 630)

See note to No.17.

16 *Section from D to E*

Scale: 1/2in to 1ft approx.

Insc: As above

Pen on tracing paper (165 × 230)

The drawing was formerly affixed to No.15.

17 *Ground, Chamber floor & roof plans, Section & details* of office wing; scale given

Insc: As above & labelled

s: *28th June 1828*

Black & red pen on tracing paper, on page (525 × 420)

The plans are essentially the same as those of No.15, but on the ground floor the principal room is here labelled 'Servants Hall', on No.15 'Bath & Dressing / Room'.

18-23 Design for further alterations to the house & offices

18 *Part of Ground plan & elevation* of the façade of the house with domed bow in the centre

Scale: 1/2in to 1ft approx.

Insc: As above; verso, letter sent by post on *Mr 26 | 1832 to Mr Lowe | Carpenter &c | Newbury or Spenbam | Land | Berks: Sir | I have written to Mr Papworth in the Country | respecting the parapet ... Mr | Papworth has forwarded me instructions ... & I am | proceeding with the drawings accordingly, but being | in want of several particulars and not being able | now to obtain them by writing again to Mr Papworth | ... you will greatly oblige me | by forwarding the particulars as requested on | the outline (on the other side of this) ... | for J. B. Papworth | I am Yours obedly | Jno D. Hopkins*

s & d: *'Office' | March 1832*

Pen (280 × 435)

19 *Front Elevation of Denford | shewing proposed alteration of parapet*; scale given

Insc: As above

s & d: *From the office of | Mr J. B. Papworth Archt | Apl 1832*

Pen on tracing paper, on page (220 × 310)

20 *Working Drawings* (sic) | for parapet

Scale: 1/8FS

Insc: As above

s & d: *'Office' | April 1832*

Pen & coloured washes within double ruled border (500 × 345)

Verso: Perspective of the house & offices

Pencil

21 Plan & elevations of the *Dairy* & adjoining offices

Scale: 1/2in to 1ft

Insc: As above, (red pen) *The Bath room might be | so divided as to admit | a bed in it the Fireplace | opening to be proposed for | the Boiler for the Bath & other similar notes; (?WP, pencil) Alterations to House*

d: (?WP, pencil) *July 1837*

Sepia pen on tracing paper, on page (380 × 380)

See note to No.7.

22 Plans of ground & chamber floors & roof of additions to the offices

d: (?WP, pencil) *1838*

Pen on tracing paper, on page (495 × 595), torn bottom left corner

Apparently unfinished.

23 Elevations to go with No.22; scale given
Insc: References made to the *Present Offices & The higher the Chimnies The less liable they will be to smoke* and it is the plinth that should have the added height. They must not be lower than others of the offices
d: (?WP, pencil) 1838
Black & red pen on tracing paper (420×455)

1-23 Prov: Vol.III (except No.2)

Denford House or Park is now the Notland Nurses' Training College. It was built about 1815 (apparently to the designs of Sir Jeffrey Wyatville, see D. Linstrum, *Sir Jeffrey Wyatville*, 1972, p.235) for William Hallett, reputedly the subject of Thomas Gainsborough's painting 'The Morning Walk'. Hallett sold the manor in 1822 to George Henry Cherry, the 'Cherry' of JBP's drawings. He was Sheriff of Berkshire in 1829 and died on 6 January 1848. For him JBP also built, not far from the house, the now demolished church, see [7]. Denham House itself was much altered in 1939 and there have been further additions and alterations since.

[202] ESHER (Surrey): Greenhouse

Design for a greenhouse
Part-elevation of a *Green House* in the classical style for Mr Johnson | *Esher*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, ... *Miller will* | ... & labelled s: J. B. Papworth

Pen & wash, inscriptions & signature sepia pen (270×125)
Verso: Very rough plans of a house or of some rooms & of a staircase
Pencil

Prov: Vol.?, p.262

John Johnson appears in the land tax returns from 1818 to 1824 as tenant of one Miss Senhouse. He rented from her a house and land (valued at £28, later at £56) whose name and location is unknown. A 'J. Johnson' is referred to at Esher in the 1829 (but not the 1836) edition of Paterson's *Roads*. There is no mention of this job in either *CLW* or *WP, Life*.

[203] FYFIELD (Essex)

Designs for additions to & for the interior decoration of a house & for the outbuildings & farm (6):

1 Plan of the house & office wing at right-angles to it
Insc: *G. Dorrien Esqr | Fyfield | Essex* & labelled, with dimensions of some of the rooms given
Sepia pen & watercolour, on page (220×330)
Prov: Vol.I, p.66

2 Rough sketch perspective of the house from the front showing the office wing on the right

Insc: *G. Dorriens (sic) house at Fyfield*
Pencil (210×170)

3 Design for the interior decoration of the small drawing-room: plan with the elevations of the walls laid out

Insc: *Dorrien Esqr | Fyfield | Essex*
s: JBP

Pen & watercolour (230×255)
Prov: Vol.I, p.55

For the identification of the room cf. No.1.

4 Design for the interior decoration of the study: plan with the elevations of the walls laid out; scale given

Pen & watercolour (215×225)
Prov: Vol.I, p.56

For the identification of the room cf. No.1.

5 Rough sketch plan & elevation of outbuildings behind a wall

Insc: Labelled, with dimensions & calculations given; verso (pen) *G. Dorrien Esqr*

Sepia pen (190×230)

Verso: Very rough drawing of scantlings (?)

Pencil
Prov: Vol.I, p.54

6 Sketch plan of outbuildings

Insc: Labelled, with dimensions given; verso (pen) *Fyfield Farm | Sketch (sic) of Plan*
w/m: J. Snelgrove 1814

Pencil (205×325)

The plan tallies neither with No.5 nor with No.1.

In *WP, Life*, pp.34-35, it is noted that 'the Diaries for the years 1811, 1812, 1813 and 1814 are very imperfect or do not exist... In 1809 Mr Papworth had attended on George Dorrien... and from that year down to 1817 he was engaged for him at [among other places] Fyfield House, Essex.' No dates are quoted, but in *CLW* under dates 1810 and 1815 are the entries, '1810-12. George Dorrien Fyfield House (1815)' and '1815-6-7. George Dorrien. Fyfield house and farm. Additions to drawing room, dining room, and repairs (1810).' The precise identification of the property is difficult. That the drawings do not relate to Fyfield Hall, an essentially medieval building, is quite clear, but a comparison of them with the present Fyfield House shows no similarities either. George Dorrien (died 1835) was of the banking firm of Dorrien, Magens & Co. and a director of the Bank of England in 1818 and 1819.

[204] GREAT MARLOW (Bucks): Thames Bank

Sketch design perhaps for the refacing of the house
Elevation of the garden façade of a 2 storeyed house with 2 polygonal bays, a central door on to the lawn & trelliswork along its entire length; indications in pencil of an intention perhaps to have Corinthian pilasters & to elaborate the bays by giving them a cresting & placing their windows within blank segment-headed arches

Insc: *Foster Esqr | Gt Marlow*

Pen & watercolour, cartridge-backed (310×515)
The watercolour itself is by no means a 'sketch'.

Thames Bank was built some time in the C18. The land tax assessments show that it was owned and occupied by Richard Foster from 1803 to 1812.

According to A. H. Cocks, *Records of Bucks*, X, 1910, p.382, the house originally had three storeys (as there illustrated), and he tells the tale of how the upper floor was reputedly removed by an old lady (whom he associates with Foster's predecessor) who was very nervous of fire; but it seems possible that it was in fact during Foster's time that the alteration from three to two storeys took place. The house still stands and is now called Thames Lawn. Neither *CLW* nor *WP, Life*, makes any reference to this job.

[205] HARESFOOT (Herts)

Drawings for refurbishing the house & designs for alterations to the offices for Thomas Dorrien, 1817-18 (4):

1 *Principal Floor* (i.e. ground floor) *Plan of Haresfoot & its offices*

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

Insc: As above, *T. Dorrien Esqr*, labelled & (pencil) *To this floor (in General ?) | Ease the Doors & Windows & repair the locks & fastenings | Make good damaged and decayed wood-work | & prepare (before ?) the painters | Wash ... (illegible) & white | Paint as before except the Staircase*

s: *John Papworth | Bath Place*

Pen & coloured washes within ruled border (580×505)

Prov: Vol.III

The earlier reference to the Dorriens in *WP, Life*, is under date 1809, when JBP had 'attended on George Dorrien', but there is no entry in *CLW* between then and 1815 (when JBP first began using the patronymic 'Buonarotti') that will go with this drawing.

2 Profile of the *Cornice for the Passage* | - *Head of the Best Staircase*

Insc: As above & *T. Dorrien Esqr | Berkhamstead*
d: *May 1. 1817*

w/m: Britannia encircled & crowned

Sepia pen (170×285)

Prov: Vol.I, p.52

Pricked for transfer.

3 Plans & section showing *Alteration of | Butlers Pantry &c*

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

Insc: As above & (red pen) *The alterations will be as marked in Red | Mr Papworth begs Mr Fletcher to make rough plans for the performance | of this work so as to show how the whole will come to a $\frac{1}{4}$ scale - by Friday | night & Mr P. will be with him at Berkhamstead on Saturday morning*, with numerous notes on how the work should be done &c; verso, sent by post (date illegible) to *Mr Fletcher | Clerk of the Works | at Thos. Dorriens Esqr | Haresfoot | Berkhamstead | Herts*

Pen & pencil with coloured washes within ruled border (280×295)

Prov: Vol.I, p.51

4 Plan of the *Addition to the Garden*, with *Elevation of its new Wall* adjoining the *Cow House*

Insc: As above & *Farm Yard | Haresfoot | T. Dorrien Esqr*, with details of how the work is to be done &c; verso *Plan for the Wall of | Garden at the Farms & d: verso JBP | Sep 1818*

Black & sepia pen with sepia, buff & blue washes within ruled border (340×230)

Prov: Vol.I, p.53

These drawings were formerly associated with others for a villa, see [71]. John Plaw exhibited a design for Haresfoot at the RA 1787, just about the time when, on Sir William Chambers's advice, JBP entered Plaw's office. See also *Bunn, John* for earlier alterations to the house (which was demolished c. 1965)

Henbury Court (Glos)

See BRISTOL: Henbury Court (Glos) [196]

[206] KNUSTON HALL (Northants)

Survey drawing of the house & its outbuildings & plan of layout of grounds (2):

1 Sketch plan of the house & its outbuildings

Insc: Labelled, with some dimensions given; (?WP) *Thos Lane | ? Knuston Hall | Northamptonshire*; verso *Pigeon*

Pencil (290×465)

Prov: Vol.I, p.136

This plan is clearly that of Knuston Hall and bears no relation to that on No.2.

2 Sketch plan of layout of grounds

Insc: *N* compass point marked, with numbers indicating trees & shrubs, e.g. *1 Acacia, 2 Portugal Laurel, &c;*; (?WP, pencil) *T. Lane | Knuston*

w/m: J. Whatman 1803

Sepia pen (200×320)

Prov: Vol.I, p.137

This drawing shows the plan of the house quite arbitrarily, but the layout of the grounds faithfully enough to be sure that it does indeed relate to Knuston.

In *CLW* under date 1811 there is the entry, '1811-29. Thomas Lane, Knuston Hall. Repairs and alterations.' *Colvin* mentions that John Plaw (in whose office JBP spent two years, 1787-89) made additions to Selsdon House, near Croydon, for one Thomas Lane, and there exists a lease dated 14 December 1814 by Thomas Lane the elder, 'late of Knuston Hall and now of Lawrence Pountney Hill' to one Thomas Fletcher of Rushden of Knuston Hall for seventeen years. (Despite the lease, Lane was not the owner of Knuston Hall which belonged to the Gulston family.) A Thomas Lane, solicitor, is listed in the London

commercial directories between 1810 and 1836 at No.5 Lawrence Pountney Hill, and he is included, too, in the *Law List* from at least 1817 to 1836. The Middle Temple admission register for the C18 shows that a Thomas Lane, only son of Thomas Lane of Lewes, Sussex, Doctor of Medicine, was admitted on 4 February 1777 and, though there is of course no evidence, it seems possible that this is the right Thomas Lane. As he seems to disappear from the directories and the *Law List* in 1836, it may be that Thomas Lane died about then; but no obituary notice of him is listed in the indexes to the *Gentleman's Magazine* around that date. The tenants of Knuston Hall as shown in various travellers' guides between 1805 and 1826 are: Lady Cave (Oulton's *English Itinerary*, 1805, and Paterson's *Roads*, 1808 & 1811); the late Rev. Mr Hoare (Cary's *New Itinerary*, 1812, 1815 & 1817); the 1819 edition of the same work omits all reference to Knuston Hall; Robert Payne (Paterson's *Roads*, 1822); Peter Payne (Paterson's *Roads*, 1826), with no sign of a Thomas Lane anywhere.

[207] LALEHAM HOUSE (Surrey)

Design for the villa, 1803-06, for additions, 1823-29, & for further additions, 1833-40 (75):

1 *Ground floor Plan of Earl Lucan's Villa*
Sepia pen (320 × 330)

2 *Chamber Floor Plan of Earl Lucan's Villa*
Sepia pen (330 × 280)

1-2 Insc: As above

The drawings are undated but appear to be early drawings relating to the original villa. They have on the ground floor a circular entrance hall, staircase and oval dining-room in axis.

3 Sketch plans of cellar, ground & 1st floors
Grey wash over pencil (550 × 400)
The staircase is indicated as an inverted U.

4 Plan of the stables

Insc: *Sir | Lord Lucan prefers your making (sic) but 3 loose | places, and the 4th marked A a Saddle room | instead of a lean too (sic) as you proposed - | this sketch is as was intended by his Lordship | and as the foundation is now dug | from Yr Obit Ffl | Servant | B. Groom; verso, posted at Staines on Jun 6 1805 to Mr J. Papworth | No.6 Bath Place | New Road | London & John Haydo. . . (cut)*
d: *June 3d 1805*

Sepia pen & red crayon (395 × 445)

5 Sketch design for an octagonal lodge near *Gates*

Insc: (letter) *My Lord | I have the honor of enclosing according | to your desire the directions for the Cottages, I | think they are simple, but if the Carpenter requires | farther directions, he shall have them on intimation. | If your Lordship proposes to have | merely a park gate . . . Cottages are of course corresponding with | the character, but if the gates are of a more sumptuous appearance I submit to your | Lordships consideration if an octagonal Lodge in | a more finished style might not then be adopted | with greater propriety - an Idea for the Plan | of one is above . . . (s.)*
John Papworth | 6 Bath Place | New Road | Wednesday Morning

Sepia pen (205 × 185)

One half of the octagon comprises a *Living Room*, the other half is divided equally between a *Bed | Room* and a *Wash | House*. The absence of the patronymic 'Buonarotti' means the letter must date from the early months of 1815 or earlier; the laid paper suggests perhaps that the date is nearer the 1805 of No.4.

6 Plan & rear elevation of a *Dairy*

Insc: As above & *Earl Lucan*

Pen & coloured washes (505 × 295)

The dairy is square in plan but has niches across the corners inside so that it looks octagonal in plan. The wide eaves of the thatched roof (which is supported, it seems, on iron columns) provide an ample shaded area around the entire building. The design should be compared with JBP, *Rural residences*, 1818, pl.XXII, which is almost identical.

7 Plan of ground floor showing a circular entrance

lobby & the staircase sketched in as a U

Pen & grey wash (320 × 330)

Verso: Part of a *Ground Floor* plan & section

Insc: As above

Pen with black, yellow & pink washes

8 Plan of the basement to go with No.9

s: *Mr Papworth | 6 Bath Place*

Pen & grey wash (440 × 430, irregular)

9 Plan of the ground floor showing a rectangular

entrance lobby with free-standing columns & a

U-shaped staircase

Pen with grey & red washes (430 × 410)

10 Plans of ground & chamber floors, with

amendments suggesting a rectangular entrance hall without columns & a U-shaped staircase with the rest of the stairwell space with free-standing columns forming an ante-room, as it were, to the dining-room beyond; scale given

Insc: Labelled

Pen & grey wash within ruled border (415 × 295)

It is not easy to see where this fits in in this series of undated plans, Nos.7-10 (which perhaps relates to alterations in the 1830s). The style of drawing suggests perhaps *after* Nos.8 & 9 rather than before - and such a reading is supported by the appearance here for the first time of a portico. On the other hand, the arrangement of the entrance hall and staircase in No.9 more closely follows the plan eventually executed. The writing is certainly JBP's.

11 Plan & the internal & external elevations & section of the end wall of the *Library* with screen & niche (in which a statue)

Insc: As above, *Supposed Conservatory & Supposed Verandah*

Pen & coloured washes (530 × 305)

12 Section through screen & niche

Scale: 1in to 1ft

Insc: Labelled, with notes

d: (?WP, pencil) *Sept. 16. 1823*

Pen & coloured washes (530 × 350)

13 External elevation

d: *Sept 16. 1823*

Pen & wash within double ruled border (480 × 630)

Cf. No.9.

14 Sketch detail of internal wall showing statue in arched niche (as No.11), with amendments indicated, including one to substitute for the niche an aedicule with *porphyry* (Ionic) *columns* on pedestals

Insc: As above, with notes

d: *1824*

Sepia pen with grey & pink washes (570 × 450)

15 Sketch design for interior decoration of library:

plan & elevation of 3 walls laid out

Insc: *Sizes of Marble sent to Earl Lucan* given

s & d: *John B. Papworth Archt | 1824*

Sepia pen & coloured washes within double ruled border (415 × 530)

The design of the bookcases tallies with neither of the following two drawings.

16 Sketch design for bookcases in a Greek style

Pencil & sepia wash (230 × 440)

17 Details of plain bookcases

w/m: Smith & Allnutt 1818

Pen (450 × 625); door, pen & sepia wash (250 × 110)

Affixed to it is No.52.

18 Plan & elevation of *Iron* roof truss

Insc: As above

s & d: *JBP | May 23. 1824*

Pen with yellow & blue washes within double ruled border (295 × 490)

19 *Plan & Section of Trussed Girder*

Insc: As above

d: *June 24th 1824*

Sepia pen on tracing paper, on page (410 × 525)

20 Plan of *One quarter of the Servants Hall Ceiling*

Insc: As above & *All the dimensions must be taken accurately by Mr Groom & c*

s & d: *JBP 182(9?)*

Verso: *Section of Girders*

Pen with pink, blue & yellow washes (260 × 345)

21 Small-scale elevations of the principal (W) façade with tetrastyle Doric portico on steps & without superstructure & of the rear façade [Fig.84]

Sepia pen & wash (265 × 275)

The style of draughtsmanship and correspondence of dimensions suggest that this drawing goes with No.3.

22 Small-scale elevations of the principal façade with Doric portico on fewer steps than in No.21 & with, above it, an open loggia within the body of the house & of the S side of the house with veranda & balcony; both façades show fewer (& altered) windows than in No.21

Sepia pen & wash within ruled border (180 × 315)

23 Elevation of the principal façade with Doric portico not on steps & carrying an open veranda

s & d: *JBP | 1826*

Pen & coloured washes within double ruled border

(315 × 435), cut along top edge

The wall of the house is fenestrated as in No.21 but has two extra windows on the ground floor within the portico area.

24 *Two Plan(s), Elevation of Door Entrance, Section & End View of Entrance to Ice Well*

Scale: 1/2in to 1ft

Insc: As above

Pen on tracing paper, on page (310 × 425)

There was formerly, it seems, a plan and section of the ice house dated '11th Sep: 1827'.

- 25 Elevation of the principal façade of the house with plan of the proposed portico with veranda, more closed in than in No.23
Insc: Copy of JBP's letter *To Earl Lucan* d. 9th July 1828 concerning the materials required & estimates of costs, with references to *The late new projection at the end of the Library, The ironwork for the Ceiling of the Servants' Hall* (for which the founders decline making the patterns, | as it involves responsibility as to their fitting – they can be readily made at | Laleham &c; verso Copy of JBP's letter d. July 10th 1828 to Groom concerning work to be done on the *Drawing room* (so as to stop up all means of sound communicative next to the walls), the *ice well*, the *framing for the upper portico* &c
Sepia pen & coloured washes within double ruled border (460 × 620)
The wall of the house is fenestrated as in No.21.
- 26 Elevation of the principal façade very similar to the last but with the veranda open as in No.23
d: 29th Augt 1828
Pen on tracing paper, on page (295 × 520)
The veranda as executed, cf. No.27.
- 27 Working drawing for the upper (veranda) part of the portico: half-plans & half-elevations to show the masonry & timbers & section
Scale: 1/2in to 1ft approx.
d: Augt 1828
Pen & coloured washes (600 × 465)
- 28 Outline plan of the stables, essentially as No.4 but with an extra wing
Sepia pen, 2 pieces joined (255 × 385)
- 29 Plan of the stables, essentially as No.28, & design for the entrance
Pen & coloured washes (220 × 495, L-shaped)
- 30 Elevation of Gates | Stable Entrance, with flier showing an alternative form of bell turret without rustication
Scale: 1/2in to 1ft
Insc: As above
d: July 1829
Pen with sepia & blue washes within double ruled border (570 × 420); flier, pen & coloured washes (120 × 195)
Verso: *Sketch of Porch | for Mr Morrison*
Insc: As above
Pencil
- 31 Plan, Elevation & Section of Bell Turret | stables at Laleham
Insc: As above
s & d: J. B. Papworth Archt | July 1829
Pen on tracing paper (515 × 390)
- 32 Plan, Longitudinal & Transverse Section(s) of Bath Room; scale given
Insc: As above
d: July 1830
Pen, on page (175 × 260)
- 33 Elevation of Glass & Mahogany frame over fireplace; scale given
Insc: As above
s & d: JBP 1832
Pen on tracing paper, on page (335 × 185)
- 34 Sketch details of Tablet frame over fireplace
Insc: In French & English, e.g. *See the working plans on the | other side | Voyez le plan d'ouvrage de l'autre côté*
Sepia pen, on page (225 × 185), hole torn at centre
Cf. No.33. The drawing is affixed to part of another (s. J. B. Papworth Archt; black & red pen & pencil, on page (115 × 225)) that is incomprehensible so ruthlessly has it been carved up.
- 35 Plan, Elevation of End & 2 alternative elevations of the Verandah for South Front, one with urns between coupled Gothic iron columns, the other, on a flier, as on No.36 & as executed
Scale: 1/4in to 1ft approx.
Insc: As above
s & d: (on the drawing) J. B. Papworth Architect | 1828 & 29 & also 30
Pen & coloured washes within double ruled border (465 × 645, flier 155 × 465)
- 36 Plan, Elevation(s) & Section(s) of proposed Conservatory and Verandah [Fig.86]
Scale: 1/4in to 1ft
Insc: As above
s & d: JBP & J. B. Papworth archt | Feby 1833
Pen & coloured washes within double ruled border (605 × 445)
- 37 Details of conservatory windows
Scale: 1/2in to 1ft approx.
s & d: 'Office' & Novr 1833
Pen & coloured washes, on page (310 × 365)
- 38 Elevation of Door in End of Cony | next garden
Scale: 1/2in to 1ft
Insc: As above
Pen on tracing paper, on page (260 × 130), damaged
- 39 Detail of windows between conservatory & veranda
Scale: 1/2in to 1ft
Insc: Mr Groom will see here the work between the Verandah & the | conservatory – Mr Papworth is likely to be at Laleham soon – he will therefore | set out the Rods immediately & proceed immediately
Pen on tracing paper, on page (310 × 280)
- 40 Inside Elevation of (conservatory) Doors, with details; scale given
Insc: As above & Mr Papworth took | the Drawing with him | to Laleham
d: Nov. 29. 1833
Pen on tracing paper, on page (455 × 500)
The office file copy, it seems.
- 41 Details of Window of Conservatory; scale given
Insc: As above
d: Decr 1833
Pen on tracing paper, 2 pieces joined, on page (300 × 455)
- 42 Details of Timbers of Roof of | Conservatory
Scale: 1/4in to 1ft
Insc: As above
Black & red pen on tracing paper, on page (315 × 475)
- 43 Sketch details of pediment of the aedicule (cf. No.14) &, cut through though just visible, the profile of the aedicule but with Tuscan capital
d: Feb. 1. 1835
Pen (375 × 205)
It is on the basis of this drawing that Nos.44-47 are catalogued here and not with No.12 above. It seems that either that design with an arched niche was not executed or, less probably, that it was and within a few years was replaced by a grander aedicular design after the Earl of Lucan had acquired a couple of antique porphyry columns.
- 44 Half-plan & half-elevation of the aedicule with Ionic capitals: scale given
Pen with pink, sepia & orange washes, on page (340 × 175)
- 45 Front & side elevations of the aedicule with Ionic capitals; scale given
Pen & sepia wash (455 × 255)
- 46 Detail of Ionic capital; scale given
Pen with grey & pink washes (475 × 280)
- 47 Detail of base of column
Insc: *The Sculptor should | fit the detail & all together to | see that they join well & suit | each other a great deal of | pains has been taken to make | them fit yet it will be proper | the workmen should | examine & try the | parts as they make progress*
Pen & sepia wash (270 × 335)
- 48 Mr May's plan for | heating the Conservatory
Scale: 1/4in to 1ft approx.
Insc: As above; verso Mr Groom | Mr Nicholson – Mason – | by desire of Lord Lucan comes from me about | paving the Conservatory | Your obdt St | J. B. Papworth
s & d: J. B. Papworth Nov 5 1835
Pen & coloured washes (285 × 400)
- 49 Plan & elevation of terrace in front of Conservatory; scale given
Insc: As above
s & d: J. B. Papworth archt | 1836
Pen & coloured washes (225 × 490)
- 50 Sketch plans of flowerbeds in front of the house
Pencil & sepia wash (205 × 315)
See also No.64.
- 51 Details of Two Mahogany glass Doors | From Library into Conservatory
Insc: As above
d: Nov 1836
Pen & red wash on tracing paper, on page (345 × 415, irregular)
- 52 Elevation of Door executed for | Lord Lucan
Insc: As above
Pen & sepia wash (250 × 110)
Affixed to No.17. See No.53 for detail.
- 53 Detail of Plate Glass door from library into conservatory; scale given
Insc: As above & As Groom will have the drawing that Mr Dowbiggin takes will be able (sic) to suit his work | exactly to the circumstances of it
d: Dec 1836
Pen & red wash on tracing paper, on page (380 × 220)
- 54 Plan & elevation of plinth of statue; scale given
Insc: Mr Nicholson may | proceed – without waiting | to bear from Lord Lucan
s & d: J. B. Papworth | July 1837
Pen & coloured washes, on page (225 × 280)
The plan makes it clear that this is for the statue in the conservatory (see No.36) and not that in the library (see Nos.11 & 14).
- 55 Elevation & details of Screen at West End of Veranda
Insc: As above
s & d: 'Office' & Octr. 1839
Pen & sepia wash (505 × 250)
- 56 Elevation & details of East End | of Conservatory
Insc: As above
s & d: 'Office' & Oct 1839
Pen with sepia & pink washes (475 × 375)
- 57 Elevation & details of North Front of Conservatory; scale given
Insc: As above
s & d: 'Office' & Oct. 1839
Pen & sepia wash (260 × 390)

58 Sketch of *Tablet for Flank of Conservatory* (cf. No.57) affixed to FS detail pricked for transfer
Insc: As above
Sepia pen & wash (195 × 340); detail, pink wash over pencil, 2 pieces joined (535 × 1285)

59 Sketch plan of house, servants' wing & stable block
Insc: *No.1* & labelled
Pen & watercolour (325 × 525)

60 Plan of the house & servants' wing, with elevations & roof plans of the latter [Fig.83]
Insc: *No.3* & labelled
s & d: 'Office' & July 1839
Pen & coloured washes (575 × 430)

61 Plan of the stables
Insc: *No.4*
s & d: 'Office' & July 1839
Sepia pen & coloured washes (525 × 430)

62 Perspective of the house, veranda & conservatory from the SW, with amendments in pencil [Fig.85]
Sepia pen & wash within double ruled border (170 × 340), cut along bottom edge
The absence of the Greek key frieze shows that this drawing ante-dates that following.

63 Elevation of the principal façade of the house showing additional decoration (e.g. Greek key frieze) & W end of veranda on S side
d: 1839

Pen & coloured washes within double ruled border (435 × 615)

All this work was executed, see photograph in NMR (where, however, the veranda is seen since to have been done away with).

64 Working details of *Balustrade under Portico* & of *Terrace Balustrade*
Insc: As above
s & d: 'Office' & August 1829
Pen with grey & pink washes (525 × 650)
For the balustrade see Nos.62 & 63.

65 Elevation & details of *Chimney Shafts | to the Mansion*
Insc: As above
s & d: 'Office' & August 1838
Pen with grey & pink washes, on page (530 × 215)

66 Plan of ceiling & elevation of transverse wall of *Staircase*
Insc: As above
s & d: 'Office' & August 1839
Black & red pen with coloured washes within double ruled border (310 × 245)

67 Elevation of *Staircase* hall
Scale: $\frac{1}{6}$ in to 1ft
Insc: As above
s & d: 'Office' & August 1839
Black & red pen & coloured washes within double ruled border (280 × 435)

68 *Finishings of Bow window | in Dining Room*; scale given
Insc: As above
s & d: 'Office' & Oct. 1839
Pen with sepia & pink washes, on page (305 × 640)

69 Elevation showing, & details of, *the molded work for the | Plastering of the Dining Room*
Insc: As above
s & d: 'Office' & Oct. 1839
Pen with grey & pink washes (185 × 505)

70 Details of *Pannel Molding*
Insc: As above
s & d: JBP | 1839
Pen & red wash on tracing paper (160 × 420)
Some of the details taken from No.69.

71 Plan & external elevation of water *Closest*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
Sepia pen with sepia, blue & yellow washes within double ruled border (620 × 295)
Verso: Rough sketch of aedicule with Ionic columns (cf. No.45)
Sepia pen

72 Side elevation & section of water *Closest*
Insc: As above
Sepia pen (540 × 415)

73 Plan & elevations of servants' wing
w/m: J. Whatman 1839
Pen & wash (535 × 410)
See also Nos.59 & 60.

74 Plan & elevations of *Cistern over South Arch | of Stable Building*
Scale: $\frac{1}{6}$ in to 1ft
Insc: As above
s & d: J. B. Papworth archt | May 1840
Pen & coloured washes within double ruled border (350 × 235)

75 Plans & sections of S arch showing cistern; scale given
Pen & coloured washes (655 × 460)

1-75 Prov: Vol.V, some of the drawings with what may be supposed to be the page numbers half erased

Filed with the drawings is a lithographed *Plan of the House Farm*.

The manor of Laleham belonged to Westminster Abbey in 1254. It was annexed to the honour of Hampton Court under Henry VIII and in 1612 was granted by the Crown to Henry Spiller. By 1768 it was in the hands of James Lowther, created Earl of Lonsdale in 1784. The year after his death in 1802 it was bought by Richard, 2nd Earl of Lucan (1764-1839). He was the only son of Sir Charles Bingham, 7th Baronet, by his wife Margaret Smith, the daughter of a hosiery manufacturer. Sir Charles had been created Baron Lucan of Castlebar in 1776 and Earl of Lucan in 1795. Richard succeeded his father as 2nd Earl in 1799 and was himself succeeded as 3rd Earl by his eldest son, George Charles Bingham (1800-88), styled Lord Bingham until his father's death and known chiefly for his part in the charge of the heavy brigade at Balaclava. The Bingham's estates round Castlebar in Ireland were vast but unremunerative, and when Castlebar House was burned down in the troubles of 1798 the new Earl abandoned the place and instead had JBP build for him a new villa at Laleham. WP, *Life*, says, p.14, '[JBP] designed a large mansion at Laleham . . . with stabling, etc., completed 1806, at a cost of £9000, with several cottages and a dairy'; p.88, 'these works [of the 1830s] had consisted of a verandah and a large conservatory to the south front; works in the grounds; a new skylight to the staircase, a bath room; library fittings; etc'; and, p.92, '[JBP] designed 1839-41, various alterations in the house at Laleham, which, although 80 feet by 85ft, was further enlarged by a new Kitchen and additional office buildings: he laid out part of the grounds; designed the model farm, and renovated the stables and coach-houses, etc.' The house stands to the S of Laleham village and was in Middlesex until the recent local government boundary changes. It has since been considerably altered, is now known as The Abbey and houses a community of nuns. JBP also worked for the

Binghams at No.20 Hanover Square [177] and Castlebar House [198].

[208] LONDON: Beaulieu Lodge, Winchmore Hill (Southgate, Middx), Enfield
Design for laying out the grounds (2):

1 Outline Palladian-type plans, scale given
Insc: Verso F. Cass Esqr | Beaulieu Lodge
Pen (450 × 630)

2 Sketch layout of *Strawberry* beds near *Addition to | House*
Insc: As above; verso F. Cass Esqr | Beaulieu Lodge | Winchmore Hill | Edmonton
w/m: Ruse & Turners 1824
Sepia pen & green wash over pencil (220 × 335)

1-2 Prov: Vol.IX
In 1806 William Cass bought Beaulieu Lodge from one Thomas Nisbet for £4,750. The Cass family lived there for twenty-six years. William Cass died in 1819 and was succeeded by his son Frederick sometime High Sheriff for Hertfordshire. He sold Beaulieu Lodge in 1832 and went to live at Little Grove [274]. Beaulieu Lodge was demolished in 1937. WP, *Life*, p.72, says, 'Many smaller works were carried out during this period [1823-32]; - as . . . laying out grounds . . . for Frederick Cass, at Winchmore Hill', and the relevant entry in *CLW* is under date 1825.

[209] LONDON: Gwynne House, Manor Road (Woodford Bridge, Essex), Redbridge
Design for additions to the house, 1802
Plan of the house, with the new *Office Buildings*, *Plan of the Upper Rooms to the | additional building & Elevation of Office Buildings*
Insc: As above, *Plans for Improvements at the House of H. Burmester* (here, but in other places Burmaster) Esqr | Woodford Bridge, with some notes & labelled, with dimensions given
s & d: JP | Sepr 1802
Pen & coloured washes within single ruled border (440 × 565, much torn)
Prov: Vol.I, p.145 (?)

A house approximately on the site of Gwynne House is shown already on Chapman & Andre's map of 1777, but the house to which JBP made these additions must date from c.1790. According to tradition, its name is due to a connection between Nell Gwynne and a house formerly on the site; but the explanation given in *VCH: Essex*, VI, 1973, p.342, that it stands on the site of the medieval tenement of Guynes seems more probable. The date 1816 there quoted is matched in *CLW* by an entry, 'Henry Burmester, Gwynn [sic] House, Woodford Bridge. Additions, &c., £2300'; the 1802 entry in *CLW* reads, 'H. Burmester, Woodford Bridge. Porch, Verandah, &c.' The house was acquired by Dr Barnardo's Homes in 1910 and is used by the Superintendent of what is now Dr Barnardo's Garden City at Woodford Bridge. Little seems to be known of Burmester. WP, *Life*, p.24, implies that he was a 'city magnate'; he certainly died in 1823, leaving £100 in trust to provide bread for the poor of the parish.

LONDON: Heathfield Lodge, Acton (Middx), Ealing
See Brockwell & Tulse Hill estates [17].12v

[210] LONDON: Kew Priory (otherwise The Priory), Richmond-upon-Thames (Surrey)
Design for additions & alterations to the house & garden (2):

1 Site plan of the house & its grounds
Insc: *Miss Doughty Kew Green*
Pen & watercolour within pencil ruled border (284 × 210), cut down at top
Prov: Vol.I, p.387

2 Sketch plan of the house showing additions

Insc: . . . *ss Doughty* & labelled, with compass points & dimensions given in pencil

Sepia pen & wash (260 × 260)

Prov: Vol.I, p.258

The shape of the plan of the house (approximately T-shaped) does not seem to tally with that shown on No.1 which is much more compact.

Elizabeth Doughty was the daughter of Henry Doughty of Snarford Hall, Lincolnshire, and was born at his London house in Bedford Row in 1766. Doughty himself was a man of some affluence, being the owner of land around what is now Doughty Street, which he developed during the 1790s. His daughter continued the development (on this see Survey of London, XXIV, *St Pancras*, pt.iv, 1952, ch.3). By 1780 Henry Doughty had taken a lease on No.142 Richmond Hill, a large house that still bears his name. His daughter lived there until her death in 1826. Kew Priory seems originally to have been little more than a rather elaborate summerhouse built about 1815; for Sir Richard Phillips, *A Morning's walk from London to Kew*, 1817, calls it 'a new Gothic building' which consisted 'merely of a chapel, a room for refreshments, and a library'. There is a pencil drawing of it dated 1827 in the British Library, Manuscript Department, in the 'Collection of Surrey views 1815-30/1'. According to an 1872 directory, one Robert Willan was then at The Priory, and it seems that it was he who was responsible for putting the estate on the market in 1875. The Priory was situated approximately at the point where Gloucester Road now enters Forest Road. In *CLW* are two entries relating to Kew Priory, one under date 1823, '1823-25. Miss Doughty, Kew Priory. Additions; dry rot; planting, &c. Pond', and the other under date 1826, 'Mrs Doughty, Kew Green. Works "after last settlement in July 1825".'

[211] LONDON: Chigwell Row (Essex), Redbridge Design for alterations to a house (2):

1 Rough sketch elevation of what looks like the garden façade of a house, 3 storeyed & with, in the topmost storey, a Venetian-type window beneath a broad scrolly gable; a single bay with window roughly added at ground floor level on the RHS

Insc: *Mrs Oliphants*

Sepia pen & wash (125 × 170), cut down at least on RHS

Prov: Vol.?, p.252

2 Rough sketch elevation of a façade 2 storeys high, with 4 windows on the ground & 2 windows on the 1st floor, minimum classical in style, perhaps a design for rebuilding the house

Sepia pen & wash (130 × 155)

Prov: Vol.?, p.253

For Mrs Oliphant see note to Chigwell Row [212]. Under date 1810 there is an entry in *CLW*, '1810-11. Mrs Oliphant, Chigwell Row. Repairs and painting.'

[212] LONDON: Chigwell Row (Essex), Redbridge Design for alterations to a house & for the addition of stables (4):

1 Elevation of the house (2¹/₂ storeys × 5 bays with big porch & balustrade) & adjoining lower office wing

Insc: *Sir David Wedderburn - Chigwell | Row* s; JBP

Pen with sepia & grey washes (175 × 395)

Prov: Vol.I, p.102

See note to No.4.

2 Slight sketch plan & elevation of stables

Insc: Some dimensions given on plan; verso *Sir David Weddn*

Pencil (155 × 120)

Prov: Vol.I, p.113

See note to No.3.

3 Slight sketch elevation

Insc: *Sir David W.*, with some measurements given w/m: C & J A

Sepia pen (100 × 165)

Both No.2 and No.3 have a similar tripartite rhythm, though No.3 has additionally a big gateway on the left-hand side. It is not entirely clear however that, even disregarding this, the lengths of the two elevations tally, and it is for consideration whether No.3 is not perhaps an entrance gateway somewhat like that at Soane's Tyringham House, Buckinghamshire.

4 Plan & elevation showing the addition of a colonnade in front of a bow window

Insc: (?WP, pencil) *John Wedderburn 1818 & 65£ | see Letters*

Pen with grey & yellow washes within ruled border (180 × 180)

Prov: Vol.I, p.103

That this and No.1 go together is shown by the agreement between ground and string-course levels in the two drawings. It should be noted, too, that the slightly higher level of the parapet in this drawing is matched by the strange segmental addition above the balustrade near the chimney on the right-hand side of the house in No.1. And, for what it is worth, there is the evidence of the provenance.

There are entries in *CLW* under date 1807, '1807-10. Sir David Wedderburne [sic], Bart., Chigwell Row (joiners' work)' and, under date 1810, '1810-12. Sir David Wedderburn [sic], Bart., Chigwell Row, Essex. House and fittings. Thos. Papworth's bill for plastering £1711., and in 1816 £34.' (Thomas Papworth was JBP's elder brother, who took over the father's plastering business when he died in 1799 and who himself died in 1814.) WP, *Life*, p.21, says, 'Various works, some "measuring", continued to take Mr. Papworth to Chigwell and the neighbourhood; and some additions perhaps, between 1807 and 1810, for Sir David Wedderburne [sic], Bart., at Chigwell Row.' So all the evidence here is that JBP's work was for alterations and/or repairs rather than the design of a new house. This fits other ascertainable facts. In June 1808 Thomas Ellis sold Hatch House, otherwise Bowling Green (later Montfort) House, Chigwell Row, to Sir David Wedderburn Bt (1775-1858). The following month Clare Hall (otherwise Chappel House), too, was demised to him for twenty-five years by one Henry Fletcher. In 1819 Sir David Wedderburn (who was a Governor of Chigwell School from 1806 to 1819) left Chigwell Row and sold Hatch House to his son, John. Meanwhile, in 1809, Sir David had leased Clare Hall to a Mrs Oliphant, who was still in occupation about 1825. She was widowed in 1827, when perhaps she left the district. Hatch House and Clare Hall stood next to each other just W of Grove Lane and to the N of what is now Lambourne Road; both have been demolished. See also Chigwell Row [211] and Cheltenham [239].

[213] LONDON: Harlesden Green (Willesden, Middx), Brent

Sketch design for garden layout for Mr Richard Taylor's house, 1828

Sketch plan of the garden with *Public road | to Wilsden Green* beside it & sketch elevation of a 2 storeyed house of 3 bays with surrounding garden

Insc: As above, *At Hallsden Green | Near Wilsden | Middx &* (in another hand) *A Good arrangement of | Ground for a Cottage*

d: Oct 1828

Sepia pen (185 × 230)

Prov: Vol.?, p.379

The name Harlesden was spelled in various ways in the early C19, when there was a village green there, roughly where now Buckingham Road is. A watercolour in Brent Public Library enables this drawing to be identified as showing one Richard Taylor's house. A Richard Taylor married Martha Gibbons in 1803 and is described in 1808 as being lord of the manor of Harlston (Harlesden). He seems to have had his principal residence elsewhere, as he is described as 'of Woodstock, Oxon', and 'Charlton House, Sunbury' in documents of about that time. Later, from 1827 to 1830 he (or his son; for Richard senior seems to have died in 1825) is described as 'of Hounslow Heath'. By 1841 there were apparently no members of the Taylor family living in Harlesden, for none is recorded in the census of that year.

[214] LONDON: Prickler's Hill, Barnet (Herts)

Design for additions to the house & for the layout of the grounds, 1828-29 (7):

1 Block plan of the *House* (with *Billiard | Room & Conservatory* either side) & detailed plan of the whole estate; scale given

Insc: As above, *T. Wyatt* & labelled (to include *Road to London* with direction arrow), with dimensions given

d: 1828

w/m: J. Whatman 1827

Pen on tracing paper, on page (470 × 575, irregular)

Prov: Vol.I, p.383

The block plan of the house is close to that shown in No.3.

2 Block plan of the *House* (with another arrangement of premises blocked out on the site of the billiard room on No.1 & a differently shaped *conservatory*) with only that part of the estate immediately surrounding the house & that different from that shown in No.1

Insc: As above, labelled *Flowers, Pond &c* & (pencil) *Thos. Wyatt Esq | Pricklers Hill*

w/m: J. Whatman 1827

Pen on tracing paper, on page (315 × 415)

Prov: Vol.I, p.382

The block plan here is close to that shown on No.4.

3 Outline plan of the house, with front & 2 side elevations & (pencil) a thumb-nail perspective of an alternative design for the proposed conservatory (?)

Scale: ¹/₁₆ in to 1ft approx.

Sepia pen & washes within ruled pencil border (305 × 450)

The outline plan of the house in this drawing (which seems unfinished) is close to that shown in No.1.

This design was evidently not proceeded with, see No.4.

4 Plans of the Cellars & Basement & Parlor floor(s) & Side Elevation of the domestic offices, with the Front Elevation of the house showing both the domestic offices & the conservatory [Fig.122]

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

Insc: As above, Plans & Elevations shewing the General arrangement of proposed additions to the west end of the house & labelled

s & d: J. B. Papworth Archt | May 1829

Pen & coloured washes within double ruled border (345×465)

The arrangement of the offices here corresponds rather with the block plan shown in No.2.

5 Front Elevation & Section from A to B of the domestic wing to be added

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

Insc: As above, with extensive notes, many of them in the nature of a specification, e.g. *These Cellars to be | arched | with sound grey stocks | worked in Cement & supported | by Cast Iron Beams as directed | & 4 Cast Iron Pillars $3\frac{1}{2}$ in in diameter | with proper caps, bases, & solid brick | foundations &c*

d: May 1829

Pen & coloured washes within double ruled border (455×615), cut down at LHS

6 Plan & Elevation of Park Entrance

Insc: As above, with dimensions given; (in pen, by the binder?) *For plans of Garden, see Vol.I*

Pen & pink wash, on page (245×495)

Prov: Vol.IX

As the provenance shows, the garden plans were indeed in Vol.I.

7 Plan & Elevation next | old house & next | Landing in new part of gate piers, with details

Scale: 1in to 1ft

Insc: As above & labelled, with some dimensions given

d: *Nour 4th* (cut)

w/m: J. Whatman 1827

Pen on tracing paper, on page (240×275)

Prov: Vol.IX

4-7 Insc: As above & *Thos Wyatt Esqre | Pricklers Hill* or very similar

A house called Belle Vue was built in 1782 by one John Benedic Durade upon a high piece of ground near Prickler's Hill. It was bought about 1820 by Thomas Wyatt (1783-1834), an East India merchant, who pulled it down and built for himself on the site another house which he called Willenhall House after his birthplace in Warwickshire. The house (of which no illustrations are known to exist other than those here) was demolished about 1890 and its grounds built over. It was situated roughly where Willenhall Avenue now is.

[215] LONDON: Twickenham Park (Twickenham, Middx), Richmond-upon-Thames
Designs for the addition of a veranda, conservatory & aviary (3):

1 Small-scale site plan of part of the house showing position of the Verandah, Conservatory, Aviary & Tool | Room, with Plan & Elevation of the Conservatory
Scale: $\frac{1}{32}$ in to 1ft approx.

Insc: As above, *Conservatory Aviary &c | T. Todd Esqr | Twickenham Park* & labelled, with some dimensions given & notes mostly in the nature of a specification & including one *It is intended that the whole (conservatory) shall be heated | by steam - see Mr Evans - Fish St Hill*

Pen & watercolour within double ruled border (470×630)

A Mr Jeremiah Evans, stove grate manufacturer, is listed at No.1 in the Post Office directory and at No.9 in Robson's directory for 1830.

2 Detail of Angular Ornament (i.e. acroterion) of | Conservatory

Scale: FS

Insc: As above & *T. Todd Esqre*

w/m: J. Whatman 1827

Pen on tracing paper (340×415)

3 Front & side elevations of an iron veranda with balcony added to the ground floor windows of a 3 bay façade

w/m: Whatman

Insc: Verso (pencil) *Todd | Twickenham*

Pen & watercolour (280×495)

Prov: Vol.I, p.236

In *CLW* under date 1829 is the entry, 'Thomas Todd, Twickenham. Conservatory, aviary, verandah, &c.'

Twickenham Park (on which see A. C. B. Urwin, *Twickenham Parke*, 1965) stood where now Park House Gardens is.

[216] LONDON: Woodford Bridge Lodge (usually known as Ray Lodge), (Woodford Bridge, Essex), Redbridge

Design (?) for the house

Perspective of the 5 bay entrance façade of a big house perhaps arranged around a stairwell; attached to this block another lower one of 3 bays with portico [Fig.92]

Insc: *Woodford Bridge Lodge Sir George Wright | . . .* (one illegible word)

s: JBP

Sepia pen & watercolour on backed cartridge (155×430)

The drawing is made (or mounted?) on cartridge with nothing on it but the words *Plan | of an Estate called Deepdene | in The Parish of Dorking*, as may be seen with a strong light. The signature must have been applied, or the drawing made, after 1815.

Rayhouse (which is not to be confused with Rayhouse in Barking) was the principal estate at Woodford Bridge. About 1770 it was sold by one Bennet Hannot to Sir James Wright Bt, sometime British minister to the Venetian Republic, who took up residence in the big house, Ray House, and also acquired several adjacent estates. Shortly afterwards, about 1776, he established a factory there for making artificial slates and in 1795 he started to build Ray Lodge for his son, George, employing as his architect JBP, then aged only eighteen. This is the usual story and it is in fact supported by the evidence of the entry in *CLW* under date 1795, 'Made drawings for Philip Norris, an architect of the City, for Ray Lodge, Woodford, about to be built for George, son of Sir James Wright, Bart.' Yet the fact remains that the drawing suggests a remodelling of an existing house. Sir James died in 1804. His son inherited, sold his Rayhouse estate in 1807, and by 1812 Sir George Wright too had died and the slate factory had been demolished. After the death in 1834 of Benjamin Hanson English, the purchaser of the estate in 1807, the lands were split up and auctioned. Ray House continued in occupation until burned down at the turn of the century. It was rebuilt, then sold, in 1924, as a country club and sports ground and finally, in 1958, it became a public park. The fate of Ray Lodge itself is unrecorded, though its name is preserved in Ray Lodge Road and Ray Lodge Close. John Woody Papworth in the course of a paper on Praeneste (Palestrina) read at a meeting of the Royal Institute of British Architects on 15 May 1848 calls Sir James Wright 'the first efficient and active patron' of JBP. See also WP, *Life*, pp.11-12.

LOVEL HEATH (Sussex)

See LOWFIELD HEATH (Sussex) [217], [278]

[217] LOWFIELD HEATH (Sussex)

Design for the addition of a veranda & for the layout of part of a garden (4):

1 Plan of the ground floor of the house

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

Insc: *No.2* & labelled, with some dimensions given; verso *Cuddington*

Pen & coloured washes within double ruled border (310×450), cut down at top & bottom

2 Elevation of the house showing the veranda

stretching right across the front

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

Insc: (?WP, pencil) *Cuddington*

s: JBP

Pen with sepia & green washes within double ruled border (270×420), cut down at top

This elevation matches none of the façades shown in No.1. But, even disregarding the pencil inscription, there seems no reason to doubt the association of the two drawings - and it will be noticed that both have the same provenance, one that is adjacent to that of No.3.

1-2 Prov: Vol.II, p.137

3 Half of the elevation shown in No.2, with *Front view* & *Side view* of the veranda (also as in No.2)

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

Insc: As above, *Upon examination it will be found that the | House is longer on the side here drawn than | on the other - the joiner will therefore | set out his rods from the building itself & with references to the roof of the veranda being covered with oil cloth or canvas; (?WP, pencil) Cuddington; verso (pencil) Cud, Side view & Middleton*

s: JBP

Pen & green wash within double ruled border

(500×440), cut down at top & bottom

Prov: Vol.II, p.138

There can be no doubting that the inscription 'Middleton' on the verso, though apparently an early one (i.e. pre-WP), is a mistake - and one easily made by the confusion of this job with another at Lowfield Heath done for Charles Middleton, see [278].

4 Plan of the layout & planting of the garden outside the *Dining Room*

Insc: As above, *Cuddington Esqre | Lowell (sic) Heath* & labelled

Pen on tracing paper (355×415)

Lowfield (or Lovel) Heath is about 2 miles SE of Charlwood village, on the Surrey-Sussex border. It was in Surrey until the local government reorganization of 1974, when it was transferred to West Sussex. In *CLW* under date 1824 there is an entry, '1824-25. John Cuddington, Lowell Heath, Sussex. Verandah, offices, purchase of estate, garden.' For a monument to Richard Cuddington (died 1829) in Charlwood church see [4].

[218] Nr MANNINGTREE (Essex): Parsonage
Preliminary design, 1825

Plan

Insc: *First sketch for a | Parsonage near | Manningtree | Essex & labelled, with explanations given, e.g. Cellars under the | offices which are marked Red | 4 Bed rooms & 2 dressing | Rooms in the body of the | house - the offices are | in a lower building attached | & having servant rooms over | the Kitchen. | Staircase lighted from the top. | Dust bin & other | accomodation should | be a little detached | at B & approached | by a covered way | All the apartments are formed to proportions needful to them. | This house has no | passages in it, consequently | no space is lost by them | & it (is) the more readily kept | warm in winter*
s & d: *John B. Papworth Arch | 1825 | Caroline Street | Bedford Sqr*

Sepia pen with sepia, yellow & red washes within double ruled border (185 × 250), cut down at top & both sides

Prov: Vol.I, p.134

Despite the titling 'First sketch for a | Parsonage near | Manningtree | Essex', it may be that this is perhaps more of an academic exercise rather than a design strictly speaking. Certainly there is no reference to the job in either *CLW* or *WP*, *Life*.

[219] OLD SLENINGFORD HALL (Yorks)

Design for improvements to the house (2):

1 Ground plan of the house & offices, with a flier; plan of the upper storey & elevation of part of the offices & elevation of the *Covered way* in front of yet another part of the offices, all with pencilled amendments

Insc: As above, labelled & (?WP, in pencil) *Mr Staveley | Ripon | Yorks*

w/m: 181 (sic)

Pen & wash, 2 pieces joined (435 × 485, flier 20 × 195)

Verso: Another different plan of that part of the offices which on the recto has a flier; it matches neither the original plan nor that plan as altered by the flier

Insc: Labelled in pencil & (pen) *Mr Staveley | Ripon | Yorkshire*

Pen

Prov: Vol.I, p.157

2 Ground plan of the house & offices with another plan of the upper storey of part of the offices, neither plan the same as either on No.1 though clearly related

Insc: Labelled

w/m: 1812

Pen on tracing paper, on page (420 × 390)

1-2 Scale: 3/4 in to 10ft

A Thomas Kitchingman Staveley Esq. is shown in E. Mogg, *Paterson's roads*, 1829, p.270, as living at Old Sleningford Hall. But the identification of this drawing is not quite as simple as that. There are three large houses in Sleningford and North Stainley: Old Sleningford Hall, formerly known as Skirbeck Hall, Sleningford New Hall, sometimes referred to as Sleningford Hall and now known as Sleningford Park, and Stainley Hall. Sleningford New Hall is quickly dismissed: in the early C19 it is shown in the occupation always of a member of the Dalton family. But members of the Staveley family appear to have lived at both Stainley Hall and Old Sleningford Hall. The Staveleys had been at Stainley Hall since the middle of the C17, and a General Staveley (i.e. General Miles Staveley, 1738-1814) is shown as the occupier on Jefferys's map of 1800. He died without issue and devised Stainley Hall and all his real estate to his kinsman, Thomas Kitchingman Hutchinson (died 1860), who in consequence assumed by royal licence the surname and arms of Staveley and acquired by purchase Old Sleningford Hall and other lands in Yorkshire. When precisely Kitchingman Staveley took up residence in Old Sleningford Hall is not certain, but in a deed of 1820 he is described as 'of Old

Sleningford Hall', and the directories of 1822, 1828 and 1838 all describe him as living there and that of 1861 shows his widow and son living there. The above drawings, on paper with a watermark of 1812, could refer to either Stainley Hall or Old Sleningford Hall. But as the reference is to 'Mr' rather than 'General' Staveley and allowing for the time lag between the date of the watermark and the use of the paper, it seems more likely that the drawing relates to Thomas Kitchingman Staveley's taking over of Old Sleningford Hall. There is in *CLW* under date 1819 an entry, 'R. [sic, for K?] Staveley, Ripon. Improvements', which is not inconsistent with such a reading.

[220] RENDLESHAM HOUSE OF HALL (Suffolk)

Design for the addition to an existing early C17 house (with a central shaped gable & 2 triangular gables) of a glazed loggia with a higher central entrance porch & of yet higher & bigger end wings; loggia, porch & wings are in a Gothic style & battlemented throughout

Elevation, with indications in pencil of spirally-fluted Tudor chimneys above & behind the existing house & of alternative pinnacled & pointed roofs to the wings

Insc: Dimensions given of the large ground floor window in one of the wings, viz. *11.1* high by *12ft* wide

w/m: Whatman 1794

Pen & coloured washes (140 × 345)

Prov: Vol.I, p.207

Rendlesham House was completely rebuilt at the end of the C19 and that house was demolished soon after the Second World War. The early C19 additions were by Henry Hakewill, who was 'among the architects of [JBP's] acquaintance' (*WP*, *Life*, p.27). There is an engraving of the house by S. Rawle, 1807, in the *European Magazine* and another, even closer to this drawing, in J. P. Neale, *Views of the seats of noblemen and gentlemen* &c, IV, 1821.

RIPON (Yorks)

See Old Sleningford Hall (Yorks) [212]

[221] Nr ROUEN (Seine-Inférieure, France)

Designs for refacing a building in a Gothic style for the Marquis Bonneval, 1826 (3):

1 Elevation of a long low building with 2 terrace walls in front [Fig.89]

Insc: *Elevation of the Garden Front of the Chateau belonging to the | Marquiss Bonneval near Rouen | in Normandy* (which has been altered in pencil by the insertion, in front, of *Proposed* & the deletion of 'belonging to'); (in later hand) *JBP made a design for the alteration of this front - No memm. kept of it* (the last 5 words deleted in pencil & replaced also in pencil by *See drawings early in | this Volume*, certainly in ?WP's hand); (pencil, perhaps in the same hand that amended the title of the drawing) *The Palace altered by JBP & Walk* (indiaating the space between the 2 terrace walls)

d: (in later hand) *May 1826*

w/m: Whatman Turkey Mill 1823 (part)

Sepia pen & wash with pencil amendments (255 × 625)

Prov: Vol.I, p.421

2 Two sketch elevations showing alternative schemes for remodelling in Gothic style apparently the same façade as in No.1 [Figs.87 & 88]

Scale: 1/10 in to 1ft

Insc: (pencil, indicating the skyline of lower elevation) *Battlements; (JBP, pencil) for Mr Cantwell to build Near Rouen; (?WP, pencil) see original Elevation at end of this Volume*

Sepia pen & wash over pencil, with pencil amendments (335 × 625)

Prov: Vol.I, p.202

3 Plan & elevation of one half of the building, close to the lower of the 2 alternatives in No.2

Scale: 1/7 in to 1ft approx.

Insc: (JBP, pencil) *for Mr Cantwell to build & (?WP, pencil) Marquis Bonneval*

Pen on tracing paper (340 × 530)

Prov: Vol.I, p.205

Instead of the central bay window approached by steps of the lower of the two alternatives on No.2, this design has a four-centred door within the bay - and the skyline is battlemented.

It has so far proved impossible more precisely to identify this building. In *CLW* under date 1824 is the entry, 'Sept. 28th to 16th Oct. Visited Paris, Dieppe, Rouen.' Robert Cantwell was one of those admirers of JBP who presented him with a silver ink-stand on his retirement in 1847 (see *WP*, *Life*, p.94). He first appears, about the time of this Rouen work, in connection with Nos.1-4 Ladbroke Terrace, see [143].

[222] UNDERRIVER (Kent): St Julians

Designs for the house, offices & lodge & stables, 1820-21, & for proposed repairs to an oasthouse or oasthouses, 1821 (27):

1 Plan of the estate showing the position of the house & of the *Stable | Yard, Orchard, Melon Ground* & kitchen *Garden*, all at some distance from the house

Scale: 1 in to 100ft

Insc: As above, with the roads *To Seven Oaks, To Knole | Park & To Tunbridge* marked, & (pencil) *St Julians & R. Herries Esq*

w/m: J. Whatman Turkey Mills 1820

Black & sepia pen with sepia, red & blue washes (440 × 540)

Prov: Vol.I, p.419

2-10 Design for the house

2 *Ground Floor Plan* of the house & office wing with elevation of part of the *Dairy* & 2 sections of the house; scale given

Insc: As above, (pencil) *St Julians*, (pen, in another hand) *R. Herries Esqr 1820-21 - See general Plan of*

Ground | at end of this volume & labelled, with dimensions given; verso *Herries*

s: *John B. Papworth & Henry Barrett* (the latter with, below in pencil, *Builder*)

Pen & coloured washes (500 × 430), cut down, it seems, on all 4 sides

Prov: Vol.I, p.158

See note to No.5. The office wing shown here does not correspond with that shown in either No.11 or No.12.

3 *Chamber Plan* of the house excluding the offices

Insc: (pencil) as above

Pen & coloured washes (270 × 315)

Prov: Vol.I, p.161

The inscription is in a later hand as is shown by the upper part of the word 'plan' remaining from the title of this brutally cut down drawing. See note to No.5.

4 *Plan of the Roof* of the house excluding the offices

Insc: As above & (pencil as indicated) *Small dormer | as ventilator*

s: (cut) *...pworth & Hen(ry Barrett, cut)*

Pen & coloured washes (280 × 315)

Prov: Vol.I, p.163

Another cruelly cut drawing. See note to No.5.

- 5 Elevation of the side of the house with the glazing of the drawing-room bay window & billiard room windows reaching to ground level but altered in pencil to indicate that the lowest panes are to be replaced by stonework
w/m: J. Whatman
Pen & coloured washes within double ruled border (240×390), cut down on all 4 sides
Prov: Vol.I, p.160
Nos.2-5 and No.10 seem to belong to one set, distinguishable both from No.6 (see note to that drawing) and from Nos.7-9 (on which see note to No.9) by having even, flat washes of lightish colouring.
- 6 Front elevation of the house in a minimum Tudor Gothic with barge-boarded gables
Insc: (pencil) *St Julians* (sic), with some dimensions given
Pen & coloured washes (215×330)
Prov: Vol.I, p.162
This drawing differs from No.5 both in design and technique. The barge-boarding here has segmental cusps as against No.5's semicircular cusps; the chimneys are here larger than in No.5, and there is stonework beneath the windows as suggested in pencil on No.5. These changes are retained in all subsequent drawings. The drawing resembles Nos.7-9 in that, instead of flat washes, the texture of the walls is indicated in a watercolour fashion, but the colours used are by no means as strident as in those drawings.
- 7 Front elevation of the house, as No.6 but more strident in its colouring; scale given
Insc: Some dimensions given
s: *JG* & (erased) 2 signatures, one that of *Henry Barrett* & the other illegible but not *JBP*'s
Pen & coloured washes within double ruled border (320×460)
See note to No.9. 'SG' is no doubt S. Gildawie, see No.18.
- 8 Elevation of the side of the house with the glazing of the drawing-room bay window & billiard room windows reaching only to the level of a string-course below which, in the case of the drawing-room bay only, is a row of quatrefoiled panels, i.e. the changes adumbrated in No.5 are adopted
Pen & coloured washes (225×345)
Prov: Vol.I, p.166
See note to No.9.
- 9 Elevation of the dining-room, pantry & kitchen side of the house showing part of the covered way towards the offices
Insc: (pencil, 2 different hands) *St Julians & Robt Herri...* (cut) | 1820-1
Pen & coloured washes (215×310)
Prov: Vol.I, p.164
Nos.7-9 seem to belong to one set in using a watercolour technique and strident colours.
- 10 Longitudinal section through the house *From A to B*
Insc: (pencil) as above
Pen & coloured washes (220×295)
Prov: Vol.I, p.169
The section line is marked on No.2. See note to No.5.
- 11-13 Designs for the offices
- 11 Sketch outline plan of part of the house, with ground floor plan of the office wing
Insc: *Herries Esq* & labelled, with dimensions given
Sepia pen & coloured washes over pencil (190×265)
Prov: Vol.I, p.17
The office wing shown here does not correspond with that shown in either No.2 or No.12.
- 12 Outline plan of the ground floor of the existing house, with the *Ground Floor* plan of the office wing (crossed out in pencil); outline plan of the upper floor of the house, with part of the upper floor plan either of the same office wing design or of the following alternative office wing design; outline plan of part of the house, with yet another *Ground Floor* plan for the office wing
Insc: As above, *Herries Esq* | 1820-1821 | see letters & other drawings & labelled, with some dimensions given
Pen & coloured washes (255×460)
Prov: Vol.I, p.16
The office wing shown here does not correspond with that shown in either No.2 or No.11.
- 13 Outline plan of the house & office wing showing the drainage
Insc: *Drein(s)* (sic) labelled, with some dimensions given & (pencil) *St Julien's* | *Robt Herries Esq* | *Seven Oaks* | *Kent*
Pen & coloured washes (210×330)
Prov: Vol.I, p.28
- 14-15 Design for an entrance lodge
- 14 Elevation to the road in a minimum Tudor Gothic style with barge-boarded gable & tiled roof, the carriage gate on RHS
Pen & coloured washes with some pencil alterations (225×320)
Prov: Vol.I, p.170
- 15 Elevation from within the ground showing the lodge with a thatched 4 columned portico adjacent to the carriage gate, the rest of the lodge tiled
Insc: *Tiles, Thatch*, with numerous notes (e.g. *The Section will show | what the form of the Roof should be*) & some dimensions given
Sepia pen with sepia & green washes (210×320)
Verso: Detail of *Stone A* of the lodge *Chimney shaft*
Scale: FS
Insc: As above, with notes
Sepia pen & wash
Prov: Vol.I, p.19
- 16-17 Design for stables for 4 horses & 2 carriages
- 16 Plan, with *East & West* (i.e. side) elevations
Insc: As above & labelled, with a few dimensions given
Pen & coloured washes (100×285)
Prov: Vol.I, p.168
- 17 Elevation of *South* (i.e. entrance) front
Insc: As above
Pen & coloured washes (100×265)
Prov: Vol.I, p.167
- 18-22 Design for an oasthouse with 3 furnaces
- 18 *Ground Plan, Stowage Plan & Plan of the Roof* of the oasthouse alongside a *Road*
Insc: As above, *Oast House* | *Rumshot Farm* | for *J. C. Herries Esqre*, with some dimensions given & numerous notes, many of them in the nature of specifications, e.g. *This building to be erected in every way complete, all the materials to be provided by the Contractor that are not to be found as proper for ...* (cut) | *as provided by Mr Herries & on the spot, which materials will be pointed out by Mr Gildawie the timber only excepted &c & The Iron Cast work to be done by Maudslay & Co. near the Asylum Westminster bridge road &c* & (pencil) *Young Mead*
s & d: *J. B. Papworth* | *March 1821*
Pen & coloured washes (630×350)
Verso: Unidentifiable rough sketch plans
Pencil
Prov: Vol.I, p.175
- 19 *End Elevation* of No.18
Insc: As above, *Oast House* & (indicating walls) *Old Weather boarding*, with some dimensions given
Pen & coloured washes (160×225)
Prov: Vol.I, p.178
- 20 Elevation of the long side of No.18
Insc: *Old weather boarding* (indicating walls)
Pen & coloured washes (140×280)
Prov: Vol.I, p.177
Nos.18-20 go together.
- 21 Transverse section of No.18
Pen & pencil with coloured washes (155×235)
Prov: Vol.I, p.179
- 22 Longitudinal section of No.18
Pen & pencil with coloured washes (155×335)
Prov: Vol.I, p.176
Nos.21 & 22 go together and are to a slightly larger scale than Nos.18-20.
- 23-26 Design for an oasthouse with 2 furnaces
- 23 Ground floor plan with pencil alterations
Insc: Section lines indicated
Sepia pen with sepia & pink washes (215×230)
Prov: Vol.I, p.181
- 24 First floor plan with pencil alterations
Insc: Labelled
Sepia pen with pink & yellow washes (215×230)
Prov: Vol.I, p.189
- 25 Transverse *Section(s) of D. E. & L.M.*; scale given [Fig.91]
Insc: Labelled & (pencil, cut) ... *C. Herries, Esqr*
Pen & coloured washes (420×250)
The section lines are marked on No.23.
- 26 Another transverse section with pencil alterations
Insc: Labelled, with some dimensions given
Pen & coloured washes (150×240)
It is not apparent how precisely this drawing fits in with Nos.23-25. That it seems, on the face of it, to go with this project generally, however, is borne out by the fact that on it is indicated quite a steep slope and this tallies with the label *Side of Hill* on No.27.
- Design for an oasthouse with a single furnace
- 27 Plan, elevation of *Front next Standon's Farm & Section of the Oast House* [Fig.90]
Scale: $\frac{1}{2}$ in to 1ft approx.
Insc: As above & labelled; verso *Herries Esqr*
Pen & watercolour (285×415)
See note to No.26.
- In *CLW* under date 1821 is the entry, '1821-23. J. C. Herries. Oast house for Mr Stander's [sic] farm, Rumshot.' It has proved impossible to identify Mr Stander or Standon.
- For a manuscript apparently relating to these drawings see Appendix B.
- In 1821 Robert Herries and his cousin, the Rt Hon. John Charles Herries, leased two farms, Rumpshott and Julians, from one Multon Lambarde. St Julians itself (which is situated immediately S of Knole Park) was built for Robert Herries - according to the entry in *CLW* under date 1818, between that year and 1821. (WP, *Life*, p.46, calls the house 'a moderate sized cottage ornc, of a homely Gothic character [including] Offices, etc.' and the entry in *CLW* says that it cost £3000 including the laying out of the grounds.) But documents suggest that in 1824 Robert Herries was still living at Rumpshott Farm, and in 1824-25 he is in acrimonious correspondence with Lambarde for not having put the farm buildings into working order. There is also reference to rebuilding the oasthouse, but whether at Rumpshott or Julians is not clear, though the drawings certainly suggest that

more than one oasthouse was involved. In 1832 J. C. Herries bought the estate and between 1835 and 1837 employed James Pennethorne considerably to alter and enlarge the house and it is to him that is due the present symmetrical S front with three shaped gables. There were further building works in 1904. The house is now a club and co-operative flats, for which purpose it was again altered during the 1950s. Robert Herries was a banker and perhaps a cousin of Sir Robert Herries, founder of the firm which later was known as Herries, Farquhar & Co. John Charles Herries (1778-1855) was MP for Harwich 1823-41 and for Stamford 1847-53.

[223] WATERFORD (Co Waterford, Ireland)
Survey drawing of part of the property of Col. Hardy *Map of the Suburbs of the City of Waterford part of the Property of Colonel Hardy, taken from Ivers (?) | Survey*
Insc: As above, *Copy of this in Waterford & labelled to show Dean & Chapter Ground, City of Waterford, Corporation Ground, Newtown Estate of John Wyse Esqr, Saml (?) Pauls | fields in Lease - not a part | of these concerns, Saml (?) Pauls | House & Demosne as | p(er) map annexed to his lease | in Lease, Leper | Hospital, John's Hill, Road frm Tramore, with the acreages indicated of the different parts of the property*
Sepia pen (320 × 405)
Prov: Vol.I, p.211

Under date 1803 in *CLW* is the entry, '1803-4 Colonel Joseph Hardy. Building of Cobham Lodge, Cobham, Surrey; works at Waterford; and at Richmond repairs.'

[224] Design for the addition to a house of a conservatory in the shape of a long narrow rectangle with an octagonal space about its centre
Plan

Scale: $\frac{1}{2}$ in to 1ft
w/m: J. Whatman Turkey Mill 1822
Pen with pink & yellow washes (605 × 450)
Prov: Vol.I, p.425

[225] Design for picturesque cottages: one thatched & in a minimum Tudor style, connected by a fence with gate to a pair of semi-detached cottages whose doors share a single porch & whose roof is in its lower part tiled & in its upper thatched
Elevation [Fig.123]

Pen & watercolour (155 × 580)
Prov: Vol.I, p.203
Reprd: A. Rowan, *Garden buildings*, 1968, pl.39

[226] Design for a small house with a canopied veranda around 3 sides & a sunken court at the back with Soanian entrance to scullery & kitchen (7):

1 *Basement Plan*
Pen with sepia & yellow washes (120 × 145)

2 *Ground Plan*
Insc: As above & *...ipal Entrance*
Pen & coloured washes (140 × 150)
The drawing once adjoined No.4.

3 *Chamber Plan*
Pen with sepia, pink & yellow washes (125 × 130)

1-3 Insc: As above & labelled, with some dimensions given

4 *Front elevation*
Insc: *Princ...*
Pen & coloured washes (105 × 165)
The drawing once adjoined No.2.

5 *Rear elevation*
Pen & coloured washes (100 × 170)
It will be noted that, although the veranda around the bow of the drawing-room is shown, that in front of the sitting-room is not.

6 Elevation of the drawing-room side of the house
Pen & coloured washes (95 × 145)

7 Elevation of the sitting- & dining-room side of the house
Pen & coloured washes (105 × 145)

1-7 Scale: $\frac{1}{12}$ in to 1ft
All seven drawings once no doubt formed a single sheet.

[227] Design for a 2 storeyed house with bay window on the side & ornamental covered way in front of the ground floor windows (3):

1 Elevation of 1 side
Insc: *NB the window on the side Elevation (with arrow pointing to the central ground floor window of this elevation) to be wider opening than marked on drawing*
Pen & coloured washes within double ruled border (230 × 400), cut down on 3 sides

2 Longitudinal section through the house & basement
Pen with sepia, yellow & pink washes (270 × 330, irregular)
Prov: Vol.II, p.62

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

3 *Transverse Section through Kitchen & Scullery*

Insc: As above, with dimensions given
Pen & coloured washes (240 × 260)
It cannot be certain that this drawing in fact goes with Nos.1 & 2.

[228] Design for a house (2):

1 Elevation of 1 side of a 2 storey house, the 2 ground floor windows beneath a string-course & within segment-headed relieving arches
Insc: Height to eaves level *20f. 2 inches* given
Pen with sepia & grey washes (210 × 220), cut at top right corner
Prov: Vol.I, p.220

2 Elevation of the other side of the house with a lower 2 storey projection from which projects a yet lower (2 storey?) block from which projects yet another single-storey block
Insc: Heights given of the various floors, including those of the *Kitchen, Laundry & Nursery* which seem to be housed in some of the projecting blocks
Pen with sepia & grey washes (200 × 255), stepped on LHS
Prov: Vol.I, p.221

1-2 Scale: $\frac{1}{4}$ in to 1ft approx.
These drawings were formerly associated with [236], but the various projecting blocks of No.2 and the difference in the provenance of the two pairs of drawings seem to preclude such an association.

[229] Design for a house, rectangular in plan with a bow-windowed drawing-room & veranda around 2 sides (2):

1 *Ground Plan & front elevation*
Pen & coloured washes (340 × 200)
Prov: Vol.I, p.105
Were it not for the fact that, without the rooms shaded blue on the plan, the house would have no kitchen &c, it might be thought that the drawing was a design for additions to an existing house - an interpretation which the elevation might appear to support.

2 *Chamber Plan & side elevation*
Pen & coloured washes (325 × 190)
Prov: Vol.I, p.106

1-2 Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above & labelled

[230] Design for (or for alterations to) a house of L-shaped plan (2):

1 *Ground plan with amendments in pencil*
Insc: Dimensions given; verso, (pencil) *Mr (or Wm) B...* (cut)
w/m: Smith & Allnutt 1818
Pen with pink & yellow washes (255 × 240)
Prov: Vol.I, p.59
'Mr B...' is perhaps Mr Barrett, the builder, *see*, for example, [222].7.

2 *First floor plan with amendments in pencil*
Insc: Dimensions given
Pen with pink & yellow washes (210 × 240)
Prov: Vol.I, p.58

[231] Design for a small (3 bays × 2 storeys) stuccoed house with porch & long, lower office wing on LHS
Entrance Elevation to plans A

Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *No.7 & underground story*
s: *JBP: archt*
Pen & coloured washes within double ruled border (240 × 295), cut down at either side
It is not easy to interpret this drawing. The house proper is in elevation, but the drive and foliage in the foreground are in aerial perspective with, superimposed upon it (or is it the other way round?) the 'underground story'. This seems to consist of a basement to the house (with window) and a part basement, part half-basement to the office wing (with door and window). *See* [234].

[232] Design for a house having, either side of a central door, a bay window rising the full height of 2 storeys & wings with lean-to roofs & arched recesses
Elevation of the entrance front
Pen & coloured washes (110 × 290)
Prov: Vol.I, p.114

[233] Alternative (theoretical) designs for houses (8):
1-3 Design A for a house with tetrastyle portico, a shallow bow to the back of the stables & kitchens in lower wings either side

1 *Ground Plan*
Prov: Vol.I, p.130

2 *Chamber Plan*
Prov: Vol.I, p.131

1-2 Insc: As above & labelled
Pen & coloured washes (155 × 245)

3 *Back Elevation*
Insc: As above & C
Black & green pen, some pencil & coloured washes within double ruled border (200 × 280)

4-5 Design B for a simpler house of box shape with lower kitchen & stable wings either side

4 *Ground Plan & Front Elevation*
(290 × 210)
Verso: Sketch of 4 figures apparently in theatrical costume, one looking like a town crier, another on 1 knee looking at a chart or plan
Pencil

5 *Chamber Plan & Back Elevation*
(295 × 210)
Prov: Vol.I, p.124

4-5 Insc: As above, D & labelled
Black & red pen, some pencil & coloured washes within double ruled border

6-7 Design C for a house almost identical in both plan & elevation to design B but with the central block rather higher

6 *Ground Plan & Front Elevation*
w/m: J. Whatman Turkey Mill
(300 × 210)
Prov: Vol.I, p.126

7 *Chamber Plan & Back Elevation*
(290 × 210)

6-7 Insc: As above, E & labelled
Black & red pen, some pencil & coloured washes within double ruled border

1-7 Scale: $\frac{1}{11}$ in to 1ft approx.

Design D for a house whose ground plan is distinguished by having at the back a circular staircase surrounded by a widely-spaced arcade of columns

8 *Ground Plan & Front Elevation*
Scale: $\frac{1}{16}$ in to 1ft approx.

Insc: As above, I & labelled
w/m: J. Whatman Turkey Mill
Pen, some pencil & coloured washes within double ruled border (285 × 210)
Prov: Vol.I, p.123

[234] Design for an apparently underground larder & dairy

Sketch plan of *Larder & adjoining Dairy*, with *Sec(tion) AB* beneath *Garden Level*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, *Compoed & | slate or stone bottom | ventilated beneath, Area, escape for | foul odors, No.3 & (belonging, it seems, to a drawing alongside now cut off) No.4*
Pencil with sepia, blue & orange washes (265 × 240)
Prov: Vol.I, p.404
See [231].

[235] Design for an entrance lodge
Elevation of perhaps the side or back
Pen with sepia, blue & grey washes (140 × 215)
Verso: Very rough plans with dimensions
Pencil
Prov: Vol.I, p.254

The rough plans do not help further to explain the elevation, which might possibly have two entrances, one either side of the central projection (which certainly has a wide 'pediment' that could serve as a porch or canopy over the doors).

[236] Design for the addition of an office wing to a box-like house with Doric portico set in hilly country & overlooking a river (2):

1 Front elevation with a lean-to addition on the RHS & an indication in pencil on the LHS of an extension to the house itself
Insc: (pencil) *Entrance front*
Pen & pencil with coloured washes (130 × 250)
Prov: Vol.I, p.140

2 Rear elevation again showing lean-to addition & pencil indications of an extension to the house itself
Pen & pencil with coloured washes (150 × 240)
Prov: Vol.I, p.141

These two drawings were formerly associated with [228].

[237] Design for the addition of outhouses & other alterations to a thatched cottage-type house
Ground & top floor plans, elevations of the *South front* & of the *Back front towards the Road* with a *Section*

Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Copy of old House altered & labelled, with dimensions given; (pencil) For J. Henry Bennett Esqre | 33 Pulleney Street | Bath | to be sent to Mr Barratt | Bond St Bath | with the first parcel after they are done with*
w/m: J. Whatman 1810
Pen with yellow & green washes within double ruled border (365 × 490)
Prov: Vol.I, p.88

It is not easy to interpret this drawing. The ground plan shows, either side of the central block of the house, a *Cellar & a Scullery wash house | &c at pleasure* that are not represented in the elevations. Yet these additions have certainly been drawn in the same colour wash as (and apparently in one operation with) the rest of the ground plan. Again, the scale confirms the section's record that each floor is *only 8ft high* and yet the section is labelled, on the ground floor, *to be 9-6 high* and, on the upper floor *to be 8-6 high*. A Joseph Barratt was in business in Bath from 1782 to 1824 or 1825 as a bookseller, stationer and proprietor of a circulating library. He started business at No.11 Milsom Street, moved to No.15 Old Bond Street in 1794 and later to No.17 Bond Street (now New Bond Street), where his business was known first as Barratt & Sons, then as Mr Barratt. Despite the precise address, nothing has been found of a J. Henry Bennett.

[238] Design for stables
Plans of ground & upper floors, Elevation, Section | through Porch and Harness Room, Section | transversely through Stable & Section | longitudinally through Stable
Scale: $\frac{1}{6}$ in to 1ft approx.
Insc: As above & labelled, with some dimensions given
Pen & coloured washes within double ruled border (595 × 430)
Prov: Vol.III

VII Cheltenham

[239] CHELTENHAM (Glos)

Design for a house for Capt. F. Cregoe (6):
1 Ground plan of a house shaped like a letter T, from the upright of which extends on the LHS a T-shaped office wing
Insc: Labelled, with some alterations in pencil; verso (lower part of the word only) *Cregoe*
Sepia pen & washes (140 × 285)
Prov: Vol.I, p.48
With its polygonal corner turrets and vaulted entrance 'Hall', there can be no doubt this plan is for a house in the Gothic style. See note to No.2.

2 Rough sketch elevation of the front of the house & office wing to match No.1

Insc: Verso (able to be read only in conjunction with the lower part of the insc. on No.1) ... *In Cregoe*
Pencil (125 × 295)
Prov: Vol.I, p.47

That this drawing and No.1 are connected is beyond doubt; it joins perfectly the lower edge of No.1 with whose plan the length of the elevation tallies almost exactly, and the provenance of the two drawings – admittedly a more doubtful argument – corresponds.

1-2 The house is three bays wide and two-storeyed. As its centrepiece it has a porch the height of the house, with a stepped gable flanked by pinnacles beneath which is a large traceried window above the entrance. The office block, too, is clearly Gothic, with its Tudor-type hood-moulds to window and its polygonal angle turrets; but the pattern of verticals and horizontals and the roofline together make for a building which has all the appearance of Soane's Pitzhanger Manor, Faling.

3 Outline elevation of the back of the house, with triplets of large Gothic windows to dining- & drawing-rooms & a bay window to the octagonal library; battlemented roofline, even except for a single embattled chimney or eminence
Insc: Some dimensions given
Pen (135 × 290)
Prov: Vol.I, p.33

For the identification of the façade cf. No.1. See also note to No.6.

4 Almost identical to No.3 except the battlemented roofline is entirely even & no dimensions are given
Pen (100 × 325)
See note to No.6.

5 Outline elevation of the front (or back?) of the office wing, battlemented & with arched openings left & right of a pointed window (with square Tudor-type hood-mould) beneath a big stepped gable terminating in a cluster of chimneypots
Insc: Dimensions given
w/m: Smith & Allnutt & part of a date that can only be 1818
Pen (155 × 220)
See note to No.6.

6 Outline elevation of the front (or back?) of the office wing, with an entirely even battlemented roofline & almost square windows left & right of a pointed doorway with a single lancet window on each side
Insc: Dimensions given
Pen (95 × 220)
Without any eminences on the roofline, this drawing might go with a design of which No.4 forms a part, just as No.5 might similarly go with No.3. It is possible that Nos.5 & 6 are in fact elevations of the back of the office wing, for on No.1 are pencilled alterations that might have provided three (instead of the existing two) openings. Even less possibly, these two drawings might not relate to the office wing at all.

27 Elevation & section of *Small Window Entrance front*
Scale: 1in to 1ft
Insc: As above
d: ... 1828
Pen on tracing paper, on page (410×240), torn LHS
Prov: Vol.IV, p.61

28 Details of *Wrought & Cast Iron Alter* (sic) *Railing*
Insc: As above
Pen on tracing paper, on page (425×520)
Prov: Vol.IV, p.54

29 Plan & elevation of *Pulpit, Reading Desk & Clerks Desk*
Insc: As above
d: *March 1829*
Pen on tracing paper, on page (505×370)
Prov: Vol.IV, p.51

30 Plan, *Side Elevation* & details of *Pulpit*
Scale: 1in to 1ft
Pen & wash on tracing paper, on page (755×505)
Prov: Vol.IV, p.52

31 Details of decoration of pupit &c
Pencil, pen & sepia wash (525×630)
Prov: Vol.IV

32 *Panels in Top of Reading Desk &c*
Scale: FS
Pen on tracing paper (420×325)
Prov: Vol.IV, p.53

The church (which is no longer in use) was begun in 1825 and consecrated in 1830. The original architect was a local man, Edward Jenkins (q.v.), but the building was finished 'under the direction and superintendence' of JBP. See also Rickman, Thomas & Hutchinson, Henry [15]

[241] CHELTENHAM (Glos): Church of St John, Berkeley Street
Preliminary design for the church & design for the church & cemetery, 1827-29 (34):

1 Preliminary design for the church
Ground & Gallery Plan(s), Front & Side Elevation(s)
Scale: $\frac{1}{2}$ in to 1ft approx.

Insc: As above; verso (cut?) *Chapel* & (pencil) *St John's Cheltenham*

Pen & coloured washes within double ruled border (440×530), cut down at LHS & RHS
Prov: Vol.IV, p.13

Essentially the same as No.5 except that there are blank windows in the outer bays and, above the entablature, are big attics either side of a clock above which rises a domed turret with Corinthian columns.

2 Perspective sketch of the W front of the church, with houses on either side
Black & sepia pen on tracing paper (160×300)
Prov: Vol.IV

3 Elevation of the house seen to the left of the W portico in No.2
Pen on tracing paper (205×180)

4 *W Elevation of Chapel Ber... | Cbe... Also of House to be built here after*; scale given
Insc: As above, No.6 & *Rev'd D. R. L...*

s: J. B. Pap. ...
Pen on tracing paper (390×510), damaged RHS
Prov: Vol.IV

Apparently unfinished, only the horizontals having been drawn in on the house. The church is essentially as shown in No.5. It has not been possible to identify the Rev. D. R. L..., see note at end of the entry.

5 Elevation of the W front [Fig.104]
Scale: $\frac{1}{2}$ in to 1ft approx.
Pen & coloured washes within double ruled border (460×610)
Prov: Vol.I, p.315
Note that this is not a Vol.IV, Cheltenham volume, provenance.

6 *Side Elevation*
Insc: As above, No.7 & *Mr Moxham | Cheltenham*; (?WP, pencil) *Revd* inserted before 'Mr Moxham'
d: *August 29th ...* (cut)
Pen on tracing paper, on page (350×505)
Prov: Vol.IV, p.16
It has not been possible to identify (the Rev.?) Mr Moxham.

7 *Back Elevation*
Insc: As above, No.8 & *Mr Moxham | Cheltenham*
d: *August 29th 1827*
Pen on tracing paper, on page (265×420)
Prov: Vol.IV, p.16

8 *Longitudinal Section*
Scale: $\frac{1}{2}$ in to 1ft approx.
Insc: As above & No.11
Pen on tracing paper, on page (360×505, L-shaped), torn RHS
Prov: Vol.IV, p.16

9 Details of *Brackets for Seats*
Scale: FS
Insc: As above & No.24
d: *26 Feby 1828*
Pen (525×350)
Prov: Vol.IV, p.33

10 Details of *Bracket(s) & Cill(s) of Front Window(s)*
Insc: As above, *Berkeley Church, No.22* & labelled
d: *March 1828*
w/m: JR
Sepia pen & coloured washes (600×475)
Prov: Vol.IV, p.34

11 *Plans & details of Front Entrance*
Scale: 1in to 1ft
Insc: As above, *Berkeley Church, No.9* & labelled, with dimensions given
s & d: *3d March 1828*
w/m: J. Green & Son 1825
Pen on tracing paper, 2 pieces joined, on page (675×455)
Prov: Vol.IV, p.27

12 *Half front elevation of volute of Cap of Column*
Scale: FS
Insc: As above & for *Berkeley Church*
d: *17th March 1828*
Pen on tracing paper, 2 pieces joined, on page (515×640, irregular)
Prov: Vol.IV, p.28

13 As No.12 but to a smaller scale (not given)
w/m: Smith & Allnutt 1818
Sepia pen on paper squared up in pencil, on page (225×260)
Prov: Vol.IV, p.29
Affixed to the page on which No.14 is mounted.

14 Details of the plan & of the *Side Elevation of Cap of Column | for Berkeley Church*
Insc: As above & labelled
d: *17th March 1828*
Black & red pen on tracing paper, 2 pieces joined, on page (630×425)
Prov: Vol.IV, p.29

15 Section of the roof showing its construction
Insc: No.17 & labelled, with dimensions given
Pen & blue-grey wash on tracing paper, on page (225×490)
Prov: Vol.IV, p.26

16 Plans of timberwork of the turret; scale given
Insc: No.18 & labelled
w/m: J. Green & Son 1825
Sepia pen on tracing paper, on page (370×425)
Prov: Vol.IV, p.26

17 *Elevation & Section of Turret*
Scale: 1in to 1ft
Insc: As above, *Berkeley Church, No.19* & labelled, with dimensions given
s & d: *Jno B. Papworth | Archt 1828*
w/m: J. Green & Son 1825
Pen with sepia & yellow washes on tracing paper, on page (430×370)
Prov: Vol.IV, p.25

18 Elevation & section of upper part of the turret
Insc: Dimensions given; verso No.20
w/m: J. Green & Son 1825
Pen with sepia & yellow washes on tracing paper, on page (220×365)
Prov: Vol.IV, p.25

19 *Mouldings for Turret of | Berkeley Church*
Scale: FS
Insc: As above & for reference See *Elevation*
d: *29th May 1828*
w/m: 1825
Pen with yellow & blue washes (650×525)
Prov: Vol.IV, p.24

20 Details of the cross surmounting the turret
Insc: Labelled
d: *29th May 1828*
w/m: 1825
Black & red pen with coloured washes, 2 pieces joined (805×520, irregular)
Prov: Vol.IV, p.23
Pricked for transfer.

21 Details of *Mouldings for | Berkeley (sic) Church*
Insc: As above, labelled & *Sent 10th June 1828*
Pen & wash over pencil (305×490)
Prov: Vol.IV, p.33

22 *Plan, Elevation & Section of the Altar* showing the altar rails, reredos & wall behind
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *Berkeley Church* & labelled; (pencil, in the panel in the wall behind the reredos) *The Transfiguration | by W. Brockedon Esq F.R.S.*
d: *July 8th 1828*
Pen & coloured washes within double ruled border (495×460)
Prov: Vol.IV, p.18
No.24 is a working drawing relating to this design. WP, *Life*, p.75, says that JBP 'in 1830 presented to the church a large picture of "The Transfiguration" painted by William Brockedon'. For Brockedon see No.29 Devonshire Street [171].

23 Plan, elevation & section of the reredos
Scale: 1in to 1ft
Insc: Labelled
Sepia pen with sepia & pink washes (475×530)
Prov: Vol.IV
This drawing shows the reredos only, as in No.22, but to a larger scale.

3 *Ground Plan, Front Elevation & the 2 Side Elevation(s)*; scales given

Insc: As above, *House proposed to be built | at Bestcroft by Mr Knight, The pilasters & panels A | may be executed as shown in red if preferred (sic) to plain | Windows, Sham flue (for symmetry), This plan as arranged with Mr Thompson & This elevation approved on | the part of P. Thompson Esqr (or similar against all 3 elevations)* s & d: (against the approvals) J. B. Papworth Archt | Feby 1829

Black & red pen (475 × 650)

Prov: Vol.VIII, p.46

The ground plan here does not correspond with that of No.1.

There is no reference to this project in *CLW*; but in *WP, Life*, there are references to a 'House [designed] for - Knight, in Suffolk Square' (p.74), 'a drawing of Mr Knight's curvilinear house' made apparently for the Horticultural Society (p.59) and his assistant, William Knight (pp.96-97).

[247] CHELTENHAM (Glos): House

Alternative designs & working drawings for a house & designs for the layout of its grounds, 1824-25 (22): 1-5 Design A for a house 4 bays wide & with hipped roof

1 Preliminary plans of the cellar of the house only, of the ground floor of the house & offices & of the chamber floor of the house only

Insc: Labelled, with amendments, some of them in pen & some in pencil; (?WP, pencil) *Child Esq | Stockwell*

Sepia pen & washes (635 × 480)

Prov: Vol.I, p.143

?WP's inscription has been deleted in pencil - perhaps by a previous cataloguer since it has not been deleted on No.2. That ?WP is incorrect is shown conclusively by the fact that Nos.6 & 7 are almost identical in site and labelled (i.e. not subsequently inscribed) 'Dr Shoolbred'. Yet it should be noted that the provenance of these drawings is not the Cheltenham volume, VIII. There is no reference to Child in *WP, Life*.

2 *Ground Floor Plan* of the house & offices

Scale: $\frac{1}{12}$ in to 1ft approx.

Insc: As above & labelled; (?WP, pencil) *Child Esq | Clapham or Stockwell*

Sepia pen & washes within double ruled border (625 × 475)

Prov: Vol.I, p.121

What principally characterizes this preliminary design is the number of bays on the entrance front elevation one each for the *Library, Gentleman's | Room, Dressing Room and Hall* (as against one each for the *Library, Study and Hall* only of No.6).

3 Elevation of the entrance front, to correspond with the plan of No.2; scale given

Pen & coloured washes (120 × 210)

Prov: Vol.I, p.27

4 Elevation of the lawn front

Pen & coloured washes (105 × 320)

Prov: Vol.I, p.26

Goes with No.3.

5 *Lawn Front Elevation*

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

Insc: As above & *Dr Shoolbred*

s & d: *John B. Papworth Archt | 1825*

Sepia pen & wash within double ruled border (305 × 420)

Prov: Vol.I, p.25

A fair version of No.4, but with a slightly more elaborate treatment of the veranda and in the same style of presentation as Nos.8-11.

6-11 Design B for a house 3 bays wide & with hipped roof behind a parapet

6 *Ground Floor Plan* of the house & offices

Pen & coloured washes within double ruled border (610 × 460)

Prov: Vol.I, p.111

7 *Cellar & Chamber Floor Plan(s)*

Pen & coloured washes within double ruled border (610 × 470)

Prov: Vol.I, p.99

6-7 Insc: As above, with dimensions in pen & amendments in pencil

8 *Entrance Front Elevation*

Prov: Vol.I, p.22

9 *Lawn Front Elevation*

Prov: Vol.I, p.29

10 *Longitudinal Section* through the house & offices

Prov: Vol.I, p.30

11 *Transverse Section* through the house

Prov: Vol.I, p.31

6-11 Scale: $\frac{1}{10}$ in to 1ft

Insc: As above & *Dr Shoolbred*

s & d: *John B. Papworth Archt | 1825* or very similar (No.8 s. only)

Sepia pen & wash within double ruled border (285 × 450)

12-19 Working drawings for a house 3 bays wide & with hipped roof

12 *Basement Plan*

Insc: As above, *N.1* & labelled, with specifications given

Black & red pen with pink wash within double ruled border (305 × 610)

Prov: Vol.I, p.193

13 *Ground Plan*

Insc: As above, *No.2* & labelled, with specifications including, e.g., *marble chimney piece value | 25 Guineas, Black and Gold, including | hearth and slab, Wardrobe and washing stands . . . | value 20 Guineas exclusive of plumbers work, Patent Browns | Water Closet, Dresser and shelves with drawers value | £12 & 7in Mortice Locks 15s|- value, brass*

Black & red pen with pink & yellow washes within double ruled border (890 × 605)

Prov: Vol.I, pp.195, 196

It seems that each of the two halves of the drawing was a separate page in the volume and this explains the double provenance.

14 *Chamber Plan*

Insc: As above, *No.3* & labelled (including *Miss Shoolbred's Room*), with specifications including, e.g., *mortice locks 15s|- each, marble boxed Chimnies . . . with Slab & hearth | value £8 each*

Pen with pink & yellow washes within double ruled border (610 × 460)

Prov: Vol.I, p.194

15 *Plan of Roofs*

Insc: As above & *No.4*

Pen within double ruled border (905 × 580), cut at top

Prov: Vol.I, pp.197, 201

It seems that each of the two halves of the drawing was a separate page in Vol. I and this explains the double provenance.

16 *Entrance Front Elevation*

Insc: As above, with floor levels &c indicated

Pen within double ruled border (460 × 610)

Prov: Vol.I, p.87

See note to No.17.

17 *Entrance Front Elevation*

Insc: As above, *No.7* (altered to 5) & *Omit the | Porch* with floor levels &c indicated exactly as on No.16

Pen within double ruled border (450 × 615)

Prov: Vol.I, p.218

See note to No.18. The end of the veranda shows that it is decorated in the same way as are Nos.5 & 18, and this is the principal difference between this drawing and No.16.

12-17 s & d: *John B. Papworth Archt | 1825* (No.12 s. only)

18 *Lawn Front Elevation*

Insc: As above & (red pen) *Omit the Veranda for the present*

s & d: *John B. Papworth Archt | June 1825*

Pen within double ruled border (470 × 610)

Prov: Vol.I, p.85

That this goes with No.17 is clear from the design of the veranda, there labelled 'porch'.

19 *Plan of the Stables*, with 2 elevations laid out

Insc: As above

d: *June 1825*

Pen within double ruled border (475 × 585)

Prov: Vol.I, p.217

12-19 Scale: $\frac{1}{4}$ in to 1ft

20-22 Design for the layout of the grounds

20 Site plan of the house & grounds

Scale: $\frac{3}{4}$ in to 50ft approx.

Red & sepia pen with coloured washes over pencil (610 × 455)

Prov: Vol.I, p.390

21 Outline of the garden; scale given

Insc: *If any trees or shrubs in it | they must be marked - as | to sorts kinds - numbers & | situations, This is sent for the purpose of | obtaining an outline upon it of | the exact line of the digging as | done & sand to be allowed from it & Mr Papworth has given no | direction for planting | nor does he know if any | be done - & he hopes there is none done as yet, with (pencil) annotations of Ground Dng &c*

s & d: J. B. Papworth | 3 Feby 1825

Pen with grey & pink washes within double ruled border (520 × 470), cut down along top

Prov: Vol.I, p.409

22 Layout of the garden, with indications of the trees & shrubs to be planted

Scale: 1in to 35ft approx.

Insc: *The digging as directed by Mr Papworth ground work plan | will be found to correspond with this arrangement & The plantations near the building cannot be done until | the mounding is formed around it. The house must be | built first, with references to almond, acacia, Laburnum, sweet Chestnut, Hollies, Fruit | Trees, Ash, Birch | Elms & Oak, firs & Mulberry*

Sepia pen & pink wash on tracing paper, on page (445 × 470, irregular)

Prov: Vol.I, p.388

WP, Life, p.73, says, 'At Cheltenham, in 1824, [JBP] had an introduction, probably first to Dr John Shoolbred, for whom he prepared designs for a large detached house.' (For a James Shoolbred see [182].) There is a monument in Holy Trinity church, Portland Street, to John Shoolbred, Esq, M.D., died 12 October 1831, but he has not been found in any list of doctors practising in Cheltenham. D. Verey, *Glos: Vale*, 1970, p.123, associates Shoolbred with Rosehill, Evesham Road (now part of a teacher training college) and, p.137, says Rosehill was designed by JBP. What, however, cannot be so certain is that the above drawings relate to Rosehill. No contemporary print or description of Rosehill has been found, and later C19 and C20 alterations have heavily disguised the original

25 Ground Plan | Circular Plot

Insc: As above & *second set parcel*, with dimensions given
 Pen on tracing paper, on page (230 × 325)
 Prov: Vol.VIII, p.67

26 Chamber floor plan of (c)oupled houses

Insc: As above & *Circular* (plot)
 Pen on tracing paper, on page (250 × 280), torn at top right corner
 Prov: Vol.VIII, p.67

27 North Elevation | Circular Plot, with amendments

Scale: 1/4 in to 1ft
 Insc: As above & *sent in May second parcel*, with some dimensions given
 Pen on tracing paper, on page (385 × 460), damaged
 Prov: Vol.VIII, p.67
See No.28.

28 North Elevation Circular Plot

Scale: 1/4 in to 1ft
 Insc: As above, *The two first houses of | the Circular plan & | marked O & M & Second parcel*, with dimensions given
 d: 1825
 Pen on tracing paper, on page (365 × 480)
 Prov: Vol.VIII, p.62
 Apparently the revised drawing incorporating the amendments made on No.27.

29 South or back Elevation - Circular Plot; scale given

Insc: As above & *sent in June 3d | 3rd parcel*, with dimensions given
 Pen on tracing paper, on page (450 × 295)
 Prov: Vol.VIII, p.62

30 Elevation of Side of Entrances of houses marked M on Circular Plot

Insc: As above & *Sent June 3rd*
 Pen on tracing paper, on page (375 × 235)
 Prov: Vol.VIII, p.67

31 Plan & Elevation of Porch for Houses in Circular Plot

Scale: 1/2 in to 1ft
 Insc: As above & P. *Thompson Esqr | Cheltenham*, with dimensions given
 Pen & sepia washes (450 × 460)
 Prov: Vol.VIII, p.63

32 Mouldings for Porch for | Circular Houses (sic)

Scale: FS
 Insc: As above & P. *Thompson Esqr*
 d: 17th Jany 1827
 w/m: JR 1824
 Pen & wash (65 × 525)
 Prov: Vol.VIII, p.64

33 Profiles of Cornice in Parlor & Cornice 1st Floor

Insc: As above, *Corner House | of Circular Plot | Birds House, P. Thompson Esqr & If the Plasterer has not got | these Enrichments they will | be sent when required*
 d: 23 July 1828
 w/m: J. Whatman 1827
 Pen on tracing paper, on page (420 × 270)
 Prov: Vol.VIII, p.62

34 Plan of addition to end house | of Circular Plot, with block plan of house & | ground at reduced Scale

Scale: 1/3 in to 1ft, block plan 1/6 in to 1ft approx.
 Insc: As above, P. *Thompson Esqr | Cheltenham &* labelled, with dimensions given
 w/m: J. Whatman 1827
 Pen on tracing paper, 2 pieces joined, on page (420 × 620, irregular)
 Prov: Vol.VIII, p.66

35 Plan & elevations of Offices | in the rear of Nos 7 & 8 | Circular Plot adjoining *Back Road - in rear of | Lansdown Terrace*

Scale: 1/5 in to 1ft approx.
 Insc: As above, *Green Esqre, The general plan of the Ground is with Mr Thompson &* labelled, with notes & dimensions given
 s & d: John B. Papworth | *Archt | 1828*
 w/m: J. Whatman 1827
 Pen on tracing paper, on page (520 × 420)
 Prov: Vol.VIII, p.66

The 'circular plot' is the present-day Lansdown Crescent. These drawings were all formerly said to be for the Montpelier estate.

[250] CHELTENHAM (Glos): Lansdown Place Design (6):

1 Basement Plan, with alterations in pencil (470 × 635)
 Verso: Sketch plan for layout of a garden
 Sepia pen

2 Ground Plan & Chamber Plan, with alterations in pencil (460 × 625)

1-2 Pen & coloured washes within double ruled border

3 Plan of The Upper floor of Chambers

Pen & coloured washes within double ruled border (225 × 410), cut down at top edge
 Cut down no doubt from another of the set of which Nos.1 & 2 form part.

1-3 Scale: 1/4 in to 1ft

Insc: As above & *Armitage Esqr*
 s & d: John B. Papworth | 1826
 The proposed alterations are shown in pink wash.

4 Side Elevation of the house

Scale: 1/4 in to 1ft
 Insc: As above
 Pen on tracing paper, on page (395 × 480, L-shaped)
 Cf. the ground plan on No.2.

5 Back Elevation shewing stables &c

Scale: 1/4 in to 1ft
 Insc: As above
 Pen within double ruled border (365 × 245), cut down on LHS

6 Plan | of | House & Grounds; scale given

Insc: As above & *Armitage Esqr | Proposed to be altered | for | Green Esqr*
 Pen on tracing paper, on page (385 × 415), damaged
 The part of the sheet showing the house is torn off.

1-6 Prov: Vol.III

The drawings have been associated with No.1 Lansdown Place.

[251] CHELTENHAM (Glos): Lansdown Terrace Design for the layout of the terrace & of houses Nos.15-17 for Pearson Thompson, 1828-29 (11):

1 Small-scale block plan of the terrace, with sketch layout of gardens
 Insc: Dimensions given
 Pen & pencil with grey & pink washes (140 × 285)
 Affixed to No.2.

2 Block Plan of Lansdown Terrace, with garden layout
 Scale: 3/8 in to 10ft approx.

Insc: As above, *The Road color'd | Pink shews the | way it would be | if Mr Thick joins | in the plan & removes | (illegible word) railing, Mr Stokes* (i.e. G. H. Stokes, who was for a time in JBP's office) *to draw this* (a railing) *in, Mr Thompson* (against house No.17), *Captin Hamer, Andrew Grees (?) Esq & (s.) Pearson Thompson & Pearson Thompson for | Joseph (?) Scott*
 s & d: J. B. Papworth *Archt | Octr 1828*
 Pen & watercolour within double ruled border (445 × 650)
 Prov: Vol.VIII, p.40

3 Basement Plan

d: 1st Augt 1828
 Pen & coloured washes within double ruled border (640 × 465)
 Prov: Vol.VIII, p.79

4 Ground Floor & One Pair Floor plans

Pen with pink & yellow washes (445 × 615)
 Prov: Vol.VIII, p.80

5 Second Floor & Attic Plan(s)

d: 1st Augt 1828
 Pen with pink, yellow & blue washes within double ruled border (465 × 635)
 Prov: Vol.VIII, p.81

3-5 Scale: 1/4 in to 1ft

Insc: As above & *House No.17 Lansdown Terrace* or similar

6 Plan of the Roof, longitudinal & *Transverse Section(s)* & details of the *Balluster* (? , sic)

Scale: 1/4 in to 1ft
 Insc: As above, *No.17 Streight Plot & Directions to Marchant the | Carpenter & for Slater, Plumber | & Mason*
 s & d: J. B. Papworth | July 1828
 Pen & coloured washes within double ruled border (645 × 455)
 Prov: Vol.VIII, p.65
 Listed here on grounds rather of logic, though in fact the earliest of the drawings - before even the name of the 'straight plot' had been settled.

7 Plan & elevation of the entrance to House No.17

Scale: 3/8 in to 1ft
 Insc: As above
 s & d: John B. Papworth *Archt | 1828*
 Sepia pen & coloured washes within double ruled border (465 × 460)
 Prov: Vol.VIII, p.83

8 Sketch plan & elevation of the part of the terrace containing Nos.15-18

Insc: (pencil) *you had better get out the Basement plan double | on one sheet of paper as I have begun the | Ground plan*
 Pencil (470 × 650)
 Prov: Vol.VIII, p.69

9 Front Elevation of Houses No.15 & 16

Scale: 1/4 in to 1ft
 Insc: As above & *Plan No.10*
 s & d: John B. Papworth *Archt | Feby 1829*
 Black & red pen with sepia washes within double ruled border (455 × 635)
 Prov: Vol.VIII, p.73

10 *Ground Plan, Plan of Lofts & Chambers, Elevation next News & Section from A to B of Stabling for 16 & 16 | Lansdown Place*

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

Insc: As above & (pencil) *This plan ... were (sic) done before Mr Thompson resolved | on placing them on the other side of the Mause (sic) but they are suitable for that | purpose if they should be found to contain sufficient accommodation*

s & d: *From the Office of J. B. Papworth | Archt | Sept 1829*

Pen & coloured washes within double ruled border (465 × 625)

Prov: Vol.VIII, p.77

Affixed to the verso is a drawing of a Brighton railing [3] and the drawing next following.

11 *Elevation & Profile of Balcony Railing of Nos 15 & 16 | Lansdowne (sic) Place*

Scale: 2in to 1ft

Insc: As above & *The dimensions for the lengths must be had | from Taylor the Joiner who is making the | woodwork of the Verandah*

s: J. B. Papworth Archt

Pen on tracing paper, on page (265 × 290)

Prov: Vol.VIII, p.77

Affixed to the verso of No.10 and clearly based on the design of the Brighton railing [3].

[252] CHELTENHAM (Glos): Montpellier Baths, Bath Road

Design for gas lamps, 1829 (3):

1 Side elevation of a bracket lamp for *Gats (sic) advertising Williams's (deleted) Montpellier | Baths* [Fig.100]

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

Insc: As above & labelled, with design & dimensions altered partly in Girling's (?) hand

s & d: J. B. Papworth Archt | 1829 & *Jany 12 1829 | Girling*

w/m: Smith & Allnut 1818

Sepia & red pen with sepia & blue washes within ruled border, on page (275 × 225)

Prov: Vol.VIII, p.93

See No.3.

2 Side elevation with *Half of Front & Half of Back* elevations of a lamp on bracket similar to No.1 but incorporating the alterations there suggested

Scale: 2in to 1ft

Insc: (on lamp) *Montpellier | Baths*

w/m: Whatman 1827

Pen on tracing paper, 2 pieces joined, on page (160 × 470)

Prov: Vol.VIII, p.93

Perhaps the office file copy of the fair drawing made from No.1 as altered.

3 Elevation of a gas lamp

Pencil & sepia pen, on page (250 × 120)

Prov: Vol.VIII, p.93

On account of its short height, perhaps for the pier of a surrounding wall or similar. There are no lamps among the Montpellier Spa drawings and there is nothing on this one to associate it with that project. On the contrary, its provenance suggests it belongs with Nos.1 & 2.

All three drawings were formerly catalogued under Montpellier Spa. But Montpellier Baths were in Bath Road, a good quarter mile away from the Pump Room. They were built by Henry Thompson early in the C19 and have been converted into the Playhouse theatre. See also Cast iron pilaster [256].

[253] CHELTENHAM (Glos): Montpellier Lodge
Design for alterations & the addition of a conservatory (5):

1 *Ground Floor & One Pair Plan(s)* of an existing house with office wing & *Stable Yard*, with amendments
Insc: As above & labelled; verso *House*
w/m: Smith & Allnut

Sepia pen & washes with pencil alterations within double ruled border (465 × 560)

Prov: Vol.VIII, p.52

2 Elevation of the entrance front of the house with giant Corinthian tetrastyle portico

Insc: Verso *Bingham (deleted)*

Sepia pen & washes (140 × 305)

Prov: Vol.VIII, p.52

The drawing was formerly affixed to No.1, though the elevation tallies, not with the ground plan there, but with that on No.3. It is only necessary to compare this drawing with Castlebar [198].4 to see at once how the attribution to 'Bingham' could have been made – and, oddly, there is among those drawing a 'tracer's error' similar to that here. See note to No.3.

3 *Ground plan of house & offices | coach houses stable buildings | Kitchen Garden & | Home Plantations*; scale given

Insc: As above & *P. Thompson Esqr | Cheltenham*

Pen on tracing paper, on page (385 × 570)

Prov: Vol.VIII, p.53

There is a puzzle here. To a certain extent the plan seems to incorporate the alterations made in pencil on No.1 – provided that the plan is reversed, i.e. the office wing is here on the right-hand side of the house whereas in No.1 it is on the left. That hardly seems a tracer's error when the elevation in No.2 tallies with the plan exactly, as it does. The inscription is quite clear and looks contemporary with the plan (it is certainly not ?WP's), and this and the other drawings here catalogued are all apparently from Vol.VIII, the Cheltenham volume of drawings. No explanation can yet be offered – except perhaps that these three drawings do not relate to Montpellier Lodge at all. (They do not relate to Castlebar either.) See note to No.5.

4 *Plan, Elevation, Side Elevation & Section* of a conservatory almost identical to No.5; scale given

Insc: As above

Sepia pen within double ruled border (640 × 460)

Prov: Vol.VIII, p.49

Apparently unfinished, perhaps because it is wrong in its dimensions. See note to No.5.

5 *Plan, Elevation & Section of Conservatory*

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

Insc: As above, *Pearson Thompson Esqr | Montpellier (sic) Lodge | Cheltenham* & labelled, with specification given

s & d: J. B. Papworth | 1826

Sepia pen & coloured washes within double ruled border (560 × 460), cut down on LHS

Prov: Vol.VIII, p.50

The conservatory is almost identical to that shown in No.4. Both drawings show the conservatory to be near a 'dung pit' and in neither case can the conservatory be sited near the dung pit (or, indeed, anywhere else) on either No.1 or No.3. So perhaps it is only these two last drawings that relate to Montpellier Lodge.

[254] CHELTENHAM (Glos): Montpellier Spa
Design & designs for alterations & additions, 1825-30 (77):

1-6 Preliminary designs

1 Plan showing the *Rotunda* with, in front, the long, colonnaded *Promenade Room* &, behind, a not quite so long *Conservatory* with, sketched in on 1 side, *opticians Shop*; front elevation with pencil amendments & transverse section; scales given [Fig.96]

Insc: As above & labelled; verso *Spa | P. Thompson Esqr*

s & d: J. B. Papworth Archt | 1825

Sepia pen with sepia, blue & pink washes within double ruled border (600 × 445)

Prov: Vol.VIII, p.2

The elevation (which may be compared with No.7) shows the façade essentially as built (and as the building still is). But it equally shows up JBP's problem, the one Wren encountered at St Paul's cathedral: how to have the dome seen above the substructure? The pencil amendments show JBP thinking in terms of a drum and higher dome. The next key drawing in JBP's working out of the solution is No.4.

2 Plan of the back building & of its link with the promenade room, with section through building & link; scales given

s & d: J. B. Papworth Archt | 1825

Pen with sepia & violet washes within ruled border (385 × 330)

Prov: Vol.VIII, p.1

Cf. No.1. This is either a survey of the already existing premises behind the promenade room which were in part demolished to make way for the rotunda or, less probably, an alternative design for a T-shaped extension instead of a rotunda.

3 *Plan shewing timbers of Roof, Plan of cieling (sic) & Plan of Skylight* of the rotunda, with 1 bay of *Skylight at large*

Scale: $\frac{1}{8}$ in to 1ft approx., 1in to 1ft & given

Insc: As above

Pen with yellow & blue washes within double ruled border (610 × 425)

Prov: Vol.VIII, p.12

4 *Section through Rotunda*

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

Insc: As above

d: 1825

Pen with yellow, blue & sepia washes with pencil amendments (220 × 420)

Prov: Vol.VIII

See No.1. This is the section to go with No.3. The dome is a shallow one like that of Wren's Warrant design; but the pencil amendments show JBP seeking a greater height – and a more beautiful section – by building his dome up within a sham parapet wall which is used rather like a buttress. JBP seems unhappy using such a Baroque trick. The next key drawing is No.6.

5 Elevation of *Half of the Rotunda* & unfinished section through the rotunda; scale given

Insc: As above & labelled, e.g. *opening | into the | Promenade | Room, Finishings and door | into the Colonnade | door as A, Door into the | Conservatory, door into | the Reading | Room & | Billiard Room & Door & window at | the back of the pump | see the large drawing | that Mr Dutton (corrected to Dunning ?) has | already*
Black & red pen within double ruled border (405 × 650)

Prov: Vol.VIII, p.11

Corresponds with No.4, but the more elaborate capitals adumbrate those seen in No.6 – and, in terms of JBP's working out of the dome problem, it may not be without significance that the drawing seems unfinished if not actually to have been abandoned.

- 6 Section through the rotunda [Fig.97]
Sepia pen & coloured washes (240×3870)
See No.4. This drawing shows JBP's solution: the dome is higher but, instead of a false parapet wall, there is a 'series of walls', as it were, to give, besides the additional strength needed to support the dome, an element of horizontality that blurs the transition from long, low colonnade to gloriously rotund dome. It is a skilful marriage of volume with line: Underwood's building is retained and enhanced, but the enlarged spa is emphatically JBP's. The final design is seen in No.7. For the rest, it will be noted that there is a richer articulation of the wall surface and the pilasters have more lavishly treated capitals.
- 7-15 Desing & working drawings
7 Front elevation, with pencil amendments
Scale: 1/2in to 1ft
Insc: (pencil) *Present Stone & Present Colum(n, cut) & (pen) taken by Taylor | 19. Jany 1827*
Sepia pen & washes within double ruled border (425×525), cut down on RHS
Prov: Vol.VIII, p.6
See No.6. This is essentially the design as built (and as the building still is). The pencil amendments are evidently connected with the proposed 'casing of the columns', and the addition to the façade of a portico (see Nos.50 & 51, especially the latter and the note thereto). That proposal must have been under consideration about January 1827, when, it is here contended, the inscription 'taken by Taylor | 19. Jany 1827' was added to the drawing, which itself must be some two years earlier in date.
- 8 Plan of the rotunda & adjoining *Reading Room, Boiling House, Porch, Kitchen, Parlor & Conservator(ies)* showing the floor timbers; scale given
Insc: As above, with dimensions & notes on method of construction & (over kitchen & parlour) *If Mr Thomson wishes | to have a Billiard room here | the red lines indicate the room for it*
Sepia & red pen with pencil amendments, on page (270×425)
Prov: Vol.VIII, p.13
Virtually the same as No.15.
- 9 Plan of the roofs of the rooms immediately adjoining the *Rotunda*; scale given
Insc: As above & labelled with types of roof, e.g. *Collar beam Roof, Slating on 3/4 | boards*, with notes on method of construction &c
Sepia pen on detail paper, on page (265×425)
Prov: Vol.VIII, p.13
Cf. No.8.
- 10 Plan & section of the dome of the rotunda showing timber construction
Scale: 1/5in to 1ft approx.
Insc: Dimensions given, with notes on method of construction including references to *The former line*
Sepia pen on detail paper, on page (535×410)
Prov: Vol.VIII, p.13
- 11 Plan of *Quarter & Parts* (i.e. details) of the *Lantern light* or skylight of the rotunda
Scale: 1/2in to 1ft, 1/4FS
Insc: As above & *Keep the middle glazing bar A | as narrow as may be & | indeed all the horizontal bars | as they occupy the sight too much when seen from | below*
s: J. B. Papworth
w/m: J. Whatman 1825
Pen & coloured washes (610×445)
Prov: Vol.VIII, p.15
Similar to No.35, i.e. an original drawing for the rotunda as built.
- 12 *Half plan showing the finishings | inside of Rotunda*
Scale: 1/2in to 1ft
Insc: (pencil) as above
Pencil, sepia pen & yellow wash on tracing paper, on page (480×650, L-shaped), damaged
Prov: Vol.V, p.14
- 13 Plan, elevation & section of *No.3 Setts* (sic) of *doors and Dressings* for the *Rotunda Room*
Scale: 1in to 1ft
Insc: As above
s: J. B. Papworth
Pen with sepia, blue & yellow washes (615×445)
Prov: Vol.VIII, p.21
The drawing, it seems, referred to on No.5 as being already with Mr Dunning (?).
- 14 Rear elevation of the rotunda & flanking buildings; scale given
Insc: *When Mr Thomson has decided if he will | have a Billiard Room or not the plan | of Roof shall be sent accordingly*
Pen & yellow wash on tracing paper, on page (260×425)
Prov: Vol.VIII, p.14
- 15 Plan of the rotunda & adjacent rooms showing how they are to be added to the existing promenade room; scale given
Insc: *The rotunda is 50 diameter inside | it is formed on the outside into sixteen cants - the face | paralell (sic) with the present building - The East wall | A will set upon the side of the old wall the | outside of the cant being the inside of wall, Set out the work accurately & dig for the foundations | & Mr P will come & examine them before the laying | of Bricks & (of some of the adjacent rooms) Mr Abraham's premises*
Pen & coloured washes (530×895, irregular)
Verso: Details of *Stone cornice | Round the outside of the Rotunda*
Insc: As above
Sepia pen
Prov: Vol.VIII, p.4
Virtually the same plan (i.e. less the timbers) as No.53 and in date clearly before that drawing for reasons given in the note thereto.
- 16-17 Garden layout
16 Plan for the layout of the garden, with pencil amendments [Fig.95]
Scale: 1in to 50ft approx.
Insc: Some dimensions given; verso (pencil) *£5 No 14808 June 20 1825 | J. Butlin (?) & (pen) Garden*
w/m: Smith & Allnut 1818
Sepia pen & watercolour (445×320)
Prov: Vol.VIII, p.29
- 17 Another plan for the layout of the garden, similar to No.16, but showing the *Orchestra* on the opposite side of the centre of the layout
Scale: 1in to 50ft approx.
Insc: As above
s & d: J. B. Papworth *Archd | Ju corrected to Augt 1825*
Pen with grey & blue washes (330×520)
Prov: Vol.VIII, p.39
- 18-30 Design for lodge & entrance gates
18 *Plan & Front Elevation of lamp & side elevation of lamp & standard* [Fig.101]
Scale: 2in to 1ft
Insc: As above, *Proposed addition to Lamps of Promenade, New large lamps fitted to present lamp posts & If Mr Thompson will let one | of the Carpenters nail a few laths | together in the form & size of the | lamp he will be able to judge | whether this size will suit*
s & d: 'Office' | Jany (torn)
w/m: J. Whatman 1827
Sepia pen on tracing paper, 2 pieces joined (610×420, irregular)
- 19 *Plan showing proposed Gate | forming entrance to Promenade Walks near Present Lodge*
Scale: 1/3in to 1ft
Insc: As above & P. *Thompson Esqr | Cheltenham*
Sepia pen with sepia & yellow washes (495×645)
Verso: Plan, *Elevation & details of Trellis-work* of the gate; scale given
Scale: Details FS
Insc: As above & *for situation of Gate &c with respect to lodge | see other side*
Black & red pen with coloured washes
Prov: Vol.VIII, p.33
Attached to the recto is the drawing next following.
- 20 Sketch of side of the lodge & of the retaining wall, part of it surmounted by trellis-work
w/m: J. Whatman 1827
Sepia pen on tracing paper
Affixed to No.19.
- 21 Block plan of the site of entrance gateway & lodge; scale given
Pen on tracing paper, 2 pieces joined, on page (520×610)
Prov: Vol.VIII, p.30
Cf. the plan on No.22.
- 22 Sketch plan, with front & side elevations of entrance gateway & lodge; scale given
Sepia pen & pencil on tracing paper, on page (525×415)
Prov: Vol.VIII, p.31
A vaguely Gothic lodge (whose living room is octagonal) beside a massive arched gateway with columns. The explanation of so curious a juxtaposition is perhaps to be found in Nos.23 & 25.
- 23 *Plan & Elevation of Lodge*; scale given
Insc: As above, *Stone Wall as old part, (of another wall) Old, Window to be taken out | & door made & Sliding doors to form Cupboard*
Black & red pen on tracing paper (380×265)
Prov: Vol.VIII, p.31
Neither plan nor elevation tallies precisely with anything on Nos.21 & 22, but the drawing clearly relates to the same lodge.
- 24 *Ground Plan, with Elevation(s) of the Promenade Front Road Front & 1 side*
Scale: 1/4in to 1ft
Pen on tracing paper, on page (415×250)
Prov: Vol.VIII, p.29
There is no site plan to go with this lodge, which seems none the less to be an alternative to Nos.22 & 23 in a classical style and with a living room square in plan. As there seem to be more drawings and more details for it, presumably it was this lodge that was built, not the vaguely Gothic one.
- 25 *Plan of Lodge* as in No.24 but larger
Scale: 1in to 1ft
Insc: As above, *So much of old wall as is required to build the Lodge & the wing wall & also the Western pier will have to be pulled down | & built with Stone as this plan & Curtain | to Shut in the bed in | the day time*
s: J. B. Papworth
Pen on tracing paper, on page (510×400)
Prov: Vol.VIII, p.29
- 26 *Elevation of Promenade front of Lodge* as in No.24 but larger
Scale: 1in to 1ft
Insc: As above
s: J. B. Papworth
Pen on tracing paper, on page (420×530)
Prov: Vol.VIII, p.29

27 Elevation of 1 side of the lodge showing also the gate piers & railings
Scale: 1in to 1ft
Pen on tracing paper, on page (415×530)
Prov: Vol.VIII, p.30

28 Plan & elevation of gate, piers surmounted by lamps & wrought iron railings in a Grecian style
Scale: 1in to 1ft
d: 16th March 1826
Pen on tracing paper, 3 pieces joined, on page (420×590, irregular)
Prov: Vol.VIII, p.31
The gate piers seen in No.22; cf. also No.27.

29 Plan & elevation of the entrance gateway & wrought iron railings
Pen on tracing paper, on page (205×415)
Prov: Vol.VIII, p.32
Essentially the same gateway as is seen in No.22, but the railings are more elaborate.

30 Plan(s), Elevation(s) & Section thro' centre of Arch of Gateway
Scale: 1in to 1ft
Insc: As above
Pen on tracing paper, on page (525×415)
Prov: Vol.VIII, p.32

31-49 Details & furnishings

31 Half-elevation or side elevation of a composite capital with details; scale given
d: (pencil) 1826 | March 27
Sepia pen & wash over pencil (560×940)
Prov: Vol.VIII, p.20
There is nothing except the provenance to associate this drawing (which has been pricked for transfer) with Montpellier Spa or Pearson Thompson.

32 Rough sketch details of capitals for Pilasters at | top 21¹/₂ | at bottom 23¹/₂
Insc: As above & Thompson 1826
Pencil, on page (230×370)
Prov: Vol.VIII, p.19

33 Plan, elevation & details of an Aloe Stand
Scale: 1¹/₄FS
Insc: As above & (?WP, pencil) Door to open in front so that a Tin | basin may be placed in it to catch the | water that may pass thro' the pot
d: 26th Jan'y 1827
Pen on tracing paper (530×410)
Prov: Vol.VIII, p.51
There is nothing specifically to associate this drawing with Montpellier Spa.

34 Plan & elevation of the railings around the Space appropriated to the Orchestre (sic)
Scale: 3¹/₄in to 1ft
Insc: As above & The top of the Shaft at this point must project | no farther than those of the present Columns | or the column will at that part stand before | the face of the Architrave above - which | would be an unpardonable error
s & d: JBP | Archt | 8th Feby 1827
Sepia pen & wash (460×630)
Prov: Vol.VIII, p.26

35 Plan & elevations of the Orchestra podium
Insc: Dimensions given; verso, as above
w/m: Smith & Allnut 1818
Sepia pen & wash (455×645)
Prov: Vol.VIII, p.88

36 Plan(s), Elevation & Section of Music Stand
Scale: 1in to 1ft
Insc: As above
w/m: J. Whatman 1827
Pen on tracing paper, on page (390×265)
Prov: Vol.VIII, p.92

37 Elevation of the Railing of Music (platform?, cut) in orchestra
Scale: 1in to 1ft
Insc: As above & The whole will lift off & move away
Pen on tracing paper, on page (170×315)

38 Plan & front & side elevations of benches with Cane Top & Turned | stretching rail to go around rotunda in front of the seats in No.39
Scale: Plan, given; elevations 2in to 1ft
Insc: As above; verso For | Messrs | Taprill & | Holland
s: J. B. Papworth
w/m: Smith & Allnut 1818
Sepia pen & wash (355×425)
Prov: Vol.VIII, p.90

39 Plans, elevations & section of seats & Rail around the rotunda; scale given
Insc: Verso, as above
s & d: JBP; verso April 1827
w/m: Smith & Allnut 1818
Sepia pen & wash (460×635)
Prov: Vol.VIII, p.89

40 Elevation of, it seems, a well-head with taps & supporting an urn
Sepia pen, on page (215×130)
Prov: Vol.VIII, p.31

41 Elevation of a marble counter with central pedimented superstructure in which are incorporated taps
Sepia pen & washes within double ruled border (240×425)
See note to No.42.

42 Part-plan, part-elevation & details of a marble counter encasing a Pump; scale given
Insc: As above, with dimensions given
w/m: J. Whatman Turkey Mill 1824
Sepia pen with sepia & blue washes (350×470)
Prov: Vol.VIII, p.91
Connected, it seems certain, with No.41 (whose provenance is unknown), though there the taps are arranged either side of and within the aedicular superstructure.

43 Plan & elevation of a brass Counter rail
Insc: As above, with dimensions given
s: JBP
Pen with sepia & yellow washes & pencil amendments within double ruled border (135×340)
Prov: Vol.VIII, p.92
The dimensions connect this drawing with No.42. The pencil amendments adumbrate the design of No.44.

44 Plan & elevation of a brass counter rail
Scale: 1¹/₂in to 1ft
d: May 30th 1827
Pen with pink & yellow washes on tracing paper, on page (105×270)
Prov: Vol.VIII, p.92
The provenance suggests that this drawing goes with No.42 and the dimensions confirm it.

45 Plan of the promenade room with the elevations of the 4 walls laid out
Scale: 1¹/₂in to 1ft approx.
Pen within double ruled border (435×625)
Prov: Vol.VIII, p.16
Not the same in details as Nos.1 & 4 and probably a design for refurbishing the interior of Underwood's promenade room after the rotunda had been erected.

46 Elevations of the Outside of the Sash | Doors &c of the long | Room
Scale: 1in to 1ft
Insc: As above & I'rame - in substance as the doors | from the Rotunda into the Conservatory
d: 1827
Pen on tracing paper, on page (420×535)
Prov: Vol.VIII, p.24
The 'long room' is, of course, Underwood's promenade room.

47 Plans, elevations & 1 section of 2 doors, one of them similar to that in No.13
Scale: 1in to 1ft
Insc: (both doors) The Doors &c will be of the same | kind of materials as the Doors of the | Rotunda are made or similar; (pencil) all day with Mr | Roy settling the Map | of Garden in front (?) | of Landsn. (?) Tc | P. Thompson (?) Esqr
Pen & coloured washes (505×650)
Prov: Vol.VIII, p.25
The drawing clearly goes with No.13, but the inscription shows clearly that the doors are not for other types of doors for the rotunda. The inscription in pencil is a rough note and the less legible words have been queried in the entry above.

48 Rough details of Wainscot Pannels (sic)
Insc: As above, with dimensions given
Pencil, pen & sepia wash (465×640)
Prov: Vol.VIII, p.87

49 Elevation & details of Pilasters in Long Room
Insc: As above, with dimensions given
d: 24th July 1827
Pen & pencil with sepia wash (310×475)

50-57 Designs for alterations

50 Plan of Temporary & | Present Improvement & Plan & small-scale section of the Proposed | Ultimate Improvement in both cases of the Promenade Room & its immediate surroundings; scale given
Insc: As above & (present improvement) No.1, (ultimate improvement) No.2
s & d: JBP | 1827

Pen & coloured washes within double ruled border (635×465)
Prov: Vol.VIII, p.3
The 'present improvement' seems to consist essentially of the creation of a 'Lobby & Cloak Room' within part of the colonnade of the 'promenade room'; the 'ultimate improvement' provides for the casing in of the columns of the colonnade and the building, in front of the promenade room, of a giant portico and, to one side of it, of an 'Orchestra' - as shown in No.51.

51 Elevation showing the Proposed Casings & Portico to the | Principal Front of the Montpellier | Spa, Cheltenham [Fig.98]

Insc: As above
s & d: J. B. Papworth | 1827
Sepia pen & washes (350×530)
Prov: Vol.VIII, p.8
See No.7. The drawing shows the elevation to go with the 'proposed ultimate improvement' of No.50. It seems that the spa had hardly been built when there was an idea to case in the columns and build out a central portico in front. This particular design was not executed, but the idea of casing in the columns came up again in 1829, when another design was made (see No.70.)

52 Elevation of the glazing for the dome of the rotunda
Scale: 2in to 1ft
Insc: Notes included
Sepia pen & wash over pencil (285×260)
Cf. No.51.

- 53 Plan of the *Promenade Room* with *Rotunda* behind it flanked by *Conservator(ies)*, *Parlor(s)*, *Reading & Billiard Room(s)*, a *Kitchen* & w.c.s; scale given
 Pen & coloured washes with pencil amendments (525 × 940, irregular)
 Verso: Sketches of faces, railings (?) &c
 Pencil
 Prov: Vol.VIII, p.5
 This drawing may be dated about 1827. Like Nos.50 & 51, it shows a portico in front of the colonnade and a squared ceiling panel (skylight?) in the centre bay of the promenade room. The drawing also introduces some symmetry in the arrangement of the bowed room either side of the rotunda. That it post-dates No.15 is clear from the inscription on that drawing.
- 54 Plan of Proposed *Billiard Room* between *Present Conservatory & Mrs Howship's | Garden*, with the elevations of 3 of the room's walls laid out & an elevation of the trellis screening off the 3rd side of the garden
 Scale: $\frac{1}{2}$ in to 1ft approx.
 Insc: As above & (beyond Mrs Howship's garden) *The | Chairmen | and the | Servants to | remain here;* verso *Mr Papworth's plan of | Billiard Room &c by | Pump Room*
 s & d: JBP 1827
 Sepia pen & watercolour within double ruled border (455 × 640)
 Prov: Vol.VIII, p.17
 This drawing should be compared with No.53. It seems to be proposing the removal of the billiard room to a new position which, No.71 suggests, was not accepted. 'Mrs Howship' is changed to 'Mrs Kinsey' on that drawing.
- 55 Sketch details of trellis seen in No.54
 Sepia pen (640 × 495)
 Verso: Further sketch details
 Insc: (?WP, pencil) *For Pearson Thompson Esqr | Cheltenham | Montpellier (sic) Spa*
 Sepia pen
 Prov: Vol.VIII, p.34
- 56 Sketch elevation of trellis with *Doors at each end | of Colonnade*
 Insc: As above, *This is the end next to the Walk & P. Thompson Esqr | Cheltenham*
 Sepia pen on detail paper (310 × 530)
- 57 Proposed Elevation as added to & stuccoed | to form a Front towards the New Gloucester Road
 Insc: As above, *Montpellier Spa* & labelled (from LHS to RHS) *Mrs Kinsey's House, Reading Room window & Library door*
 w/m: 1825
 Sepia pen with sepia & blue-grey washes (510 × 640)
 Prov: Vol.VIII, p.9
 The 'New Gloucester Road' of the title is Lansdown Place, laid out about 1825-27. The drawing represents an unexecuted design for the newly exposed side elevation of the spa.
- 58-69 Details
 58 Sketch of a door pediment, with details of its method of construction & plastering
 Insc: *To Mr Hankling | Plasterer &c | 10 Charles St | Bath Road, Sir | Be so good to send to me | the three drawings that I left with you, | by the . . . (illegible) Coach directed to me | 10 | Caroline St Bedford Sq as I cannot get out | the moldings for the Mason without them &c Yours obedy. (s.) J. B. Papworth*
 s & d: *Mr John B. Papworth | 10 Caroline St | Bedford Square 16 April | 1828*
 Sepia pen & red wash on tracing paper, on page (255 × 385)
- 59 Sketch part-plan, elevation & details of *Subscription | Library door*
 Insc: As above, with notes on method of construction, e.g. *The (brass name?) plate to be raised | thus on a piece of | Mabogany that it | may be cleaned without | injuring the paint of the door*
 w/m: J. Whatman 1828
 Pencil & sepia pen (475 × 285)
 Part only of the drawing. See note to No.61.
- 60 Plan, elevation & section of the *Library Window*, with small-scale elevation *Shewing the outside appearance (sic) of the library*
 Scale: 1in to 1ft; small-scale elevation, scale given
 Insc: As above & *Dear Sir | This is not too large for a letter | I therefor send it so - I have | tried other modes of windows | but they will not do - all this | can be done without much expence | and with little damage*
 w/m: J. Whatman 1827
 Sepia pen on tracing paper (415 × 505)
- 61 Details of *Cornice &c to Door into library &c*
 Scale: FS
 Insc: As above, with copies of some of the inscriptions on No.59
 d: 1828
 Sepia pen on tracing paper (355 × 320)
 So this is the office file copy of the adjoining (missing) part of No.59.
- 62 Plan & Front & Side Elevation(s) of *Side-board with Marble Slab top*
 Scale: $\frac{1}{4}$ FS
 Insc: As above & P. Thompson Esqr | Cheltenham
 d: Novr 1828
 w/m: J. Whatman 1828
 Sepia pen & coloured washes (505 × 650)
 Prov: Vol.VIII, p.94
- 63 Details of *Cornice(s) in Conservatory & Reading Room*
 Insc: As above
 Sepia pen on detail paper (270 × 425)
- 64 Details of the *Conservatory* glazing & doors
 Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS
 Sepia pen on tracing paper, on page (280 × 370)
 Prov: Vol.VIII, p.22
- 65 Plan, long & Side Elevation(s) & Section of *Conservatory* adjoining the *Promenade Room*
 Scale: $\frac{1}{4}$ in to 1ft
 Insc: As above, *General Plan of Conservatory | see Section No.2 | P. Thompson Esqr | Cheltenham & The Red lines shew the | columns as proposed to be cased on this side also; verso Plan of alteration to Pump Room*
 s & d: J. B. Papworth Archt | Jan'y 1829
 Sepia pen & coloured washes within double ruled border (470 × 640)
 Prov: Vol.VIII, p.27
- 66 Section of the Proposed *Conservator(y) | at end of Promenade Room & in the Colon(nade)*
 Scale: 1in to 1ft
 Insc: As above, with notes, e.g. *Take up this pavement & stow it away, On the inside the column may remain as it is &c*
 Sepia pen & coloured washes (560 × 385), damaged
 Prov: Vol.VIII, p.28
 No doubt the 'larger drawing' referred to on No.65. Attached to the drawing is No.67.
- 67 Plan & elevation of a flower stand for the conservatory; scale given
 Sepia pen (340 × 125)
 Affixed to No.66.
- 68 Plan, elevation & section of a door for the conservatory, with amendments
 Scale: 1in to 1ft
 Insc: Notes & dimensions given
 Sepia pen on detail paper, on page (420 × 270)
 Prov: Vol.VIII, p.22
 For the identification cf. No.65 and see No.69.
- 69 Plan, elevation & section of a door for the conservatory, scale given
 Insc: Notes & dimensions given; (?WP, pencil) *Qy Door into Conservatory from | Rotunda see large drawing*
 Sepia pen on detail paper, on page (420 × 340)
 Prov: Vol.VIII, p.22
 Incorporates the amendments made on No.68.
- 70-77 Design for alterations
 70 Plan of *Colonnade & Front Elevation shewing proposed Casings | of Columns & Raising of Promenade Room | Montpellier Spa [Fig.99]*
 Scale: $\frac{1}{4}$ in to 1ft
 Insc: As above
 s & d: *John B. Papworth Archt | Jan'y 1829*
 Sepia pen with sepia, pink & yellow washes within double ruled border (470 × 650)
 Prov: Vol.VIII, p.7
 The second and final design for casing in the columns, associated also with an idea to raise the height of Underwood's promenade room. Not executed.
- 71 Plan & laid out elevations for *Proposed additions of Shop & Stowing Room*; scale given
 Insc: As above & P. Thompson Esqr | Cheltenham, Mrs Howships (altered to Kinsey's) House, with notes about the lighting & ventilation of the *Stowage room* & (in plan of shop) *considerable cheerfulness | is required & skylight | will greatly add to the effect | of the whole*
 w/m: 1825
 Sepia pen & coloured washes (520 × 650)
 Prov: Vol.VIII, p.18
- 72 Plan, Front & Side Elevation(s), section & details of the shop
 Scale: $\frac{1}{2}$ in to 1ft
 Insc: As above, with notes
 w/m: J. Whatman 1827
 Sepia pen on tracing paper, 2 pieces joined, on page (615 × 420)
 Prov: Vol.VIII, p.19
- 73 Details of *Moldings & Patera &c of Shop Front in prom(enade)*
 Scale: FS
 Insc: As above & P. Thompson Esq | Cheltenham
 d: Jan'y 1830
 w/m: J. Whatman 1827
 Sepia pen on tracing paper, on page (520 × 380)
 Prov: Vol.VIII, p.86
- 74 Outline detail of a bobbin mould
 Insc: *If Mr Kitchie will get these done & sent to Mr P. | in Brown Paper any time on Wednesday they can be | sent after the others in another parcel*
 Sepia pen on tracing paper, on page (110 × 270)
 Prov: Vol.VIII, p.19
- 75-76 Sketch elevations of 2 fireplaces, both different
 Sepia pen & wash over pencil (150 × 205, 180 × 295)
- 77 Plan & side elevation of a console bracket
 Sepia pen & wash (310 × 375)
 Prov: Vol.VIII, p.23
 Pricked for transfer and no doubt for a fireplace. The best account of Montpellier Spa and of the architectural development of Cheltenham generally is to be found in D. Versey, *Glos. Vale*, 1970, pp.122-125 & 140-141. It should be supplemented by Survey of London, XXXVII, *Northern Kensington*, 1973, ch.9, especially pp.202-203.

[255] CHELTENHAM (Glos): Suffolk Square, house
Design for the filling in of the sides of a porch to
create a conservatory
Plan of *Portico* | as small conservatory, front elevation &
Side Elevation; scale given
Insc: As above, *Addition to Portico* | *Ellis Esqr* | *Suffolk*
Square | *Cheltenham* & *The person who executes this* |
design must take the dimensions of | *the Portico* & *work*
to them following | *as near as possible* & *proportions* (sic)
of this | *design*
w/m: J. Whatman 1827
Pen on tracing paper, on page (520 × 420)
Prov: Vol.VIII, p.44
In *CLW* there is an entry under date 1828, '– Ellis,
Cheltenham. Porch to portico.'

[256] Design for a decorated cast iron pilaster
Elevation
Insc: Specification given, including *By casting the metal*
thin | *the weight will not be much*
s & d: JBP | 1825
Pen on tracing paper, on page (495 × 160)
Prov: Vol.VIII, p.93
There is nothing among the Montpellier Spa drawings
to persuade one that this drawing relates to that
project. The provenance, p.93, suggests that it goes
with the lamps for the Montpellier Baths [252]; but it
is not clear how that can be so and, in any case, there
are there, too, no drawings that will relate to this one,
which is on these grounds put among the Cheltenham
unidentified drawings.

[257] Design for a 2 storeyed villa with a polygonal
bay to the front, a conservatory at the back & on
LHS a gate & RHS a veranda (4):
1 Elevation of the entrance front
s: JBP
(140 × 265)
Prov: Vol.I, p.117

2 Elevation of the side (i.e. garden front) with
clumsy pedimented window & veranda & the
conservatory on the RHS (i.e. at the back of the
house)
s: JBP
(140 × 265)
Prov: Vol.I, p.116

3 Nos.1 & 2 drawn without vegetation; scale given
(360 × 270)
Prov: Vol.I, p.118

1-3 Sepia pen & watercolour

4 Sketch elevation of the garden front showing a
more fanciful veranda & omitting the conservatory
Pencil (140 × 245)
Prov: Vol.I, p.57

All four drawings were formerly catalogued as a
preliminary design for Dr John Shoolbred's house, *see*
[247]. But neither the bay to the entrance front nor the
clumsy window to the garden front has a parallel in
that design, which has, too, a roof of lower pitch and
with but two chimneys as against this one's three. It
should be noted, incidentally, that the provenance is
not the Cheltenham Vol.VIII.

VIII 'Country' houses, 1830-46

[258] BARHAM COURT (Kent)
Arbitration drawing
Block plan of the house, with 4 fliers showing the
views from the *Highest* & *Lowest Window(s)* to the
railway line, prepared for arbitration between Lord
Gainsborough & the *South Eastern Railway Company*;
scale given
Insc: As above & (pencil) *No.2*
w/m: J. Whatman Turkey Mill 18(42?)
Pen & watercolour within triple ruled border
(215 × 300)
Prov: Vol.I, p.406
Reprd: *AR*, LXXIX, 1936, p.279, fig.2 (wrongly
captioned)
According to C. F. D. Marshall, *History of the Southern*
Railway, 1937, the main line through Redhill and
Ashford was opened in May, August and December
1842, and the branch line from Maidstone Road
station (now Paddock Wood) to Maidstone station
(now Maidstone West) was opened in September 1844.
In *CLW* under date 1843 is the entry, '1843-44. South
Eastern Railway and Lord Gainsborough, near
Maidstone. Arbitration.' Charles Noel Noel, 3rd
Baron Barham (1781-1866) had been created 1st Earl
of Gainsborough in 1841.

[259] BASILDON PARK (Berks)
Designs for the completion & furnishing of the
interior of the house & for the alteration &
renovation of the stables, octagonal lodges, entrance
gates, home farm & estate cottages, 1839-44 (79):
1-32 House & its furnishings
1 Plan of *Dining Room*
Scale: $\frac{1}{2}$ in to 1ft
d: Verso (pencil) *Sept 1839*
Pen (465 × 290)

2 Plan of *Salon*
Pen (200 × 270)

3 Plan of *Library*
Pen (165 × 245)

4 Plan of *Morning Room*
Pen (215 × 250)

1-4 Insc: As above, with dimensions given

5 Plan & section of *Ceiling for Mrs Morrison's Bedroom*
On page (300 × 215)

6 Plan & section of *Ceiling for the Sitting Room*
On page (305 × 220)

7 Plan & section of *Ceiling for the ante-room*
On page (305 × 215)
The title of the drawing is unfinished and in pencil
only; for the identification *see* No.24 (principal floor
plan).

8 Plan & section of *Ceiling of Octagon Room*
On page (390 × 295)

9 Plan, 2 elevations & section of a *New Staircase and*
Water Closet on 2 sides of a *Court Yard* (i.e. evidently
in one of the office wings), with detail of *Upper*
Fanlights in Great Staircase (i.e. evidently not connected
with the office wings)
d: *Feby 1840*
Pen & coloured washes within double ruled border
(580 × 440)

5-9 Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *No.3, No.4, No.5, No.6, & No.7*
respectively
d: *Oct 1839* (except No.9)
Pen & sepia wash within double ruled border (except
No.9)

10 Plan, elevation & section of the *Skylight* & *Ceiling*
of the *Back Stairs*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *Mr P. send this to Mr Burton at*
Basildon as it will give him the opp(ortuni)ty of comparing
it with the present work there; verso, sent by post from
Tottenham Ct on 4 *Jy 4* | 1840 to *Thos Burton Esqr* |
Basildon | *near Reading* | *Berks*
s & d: J. B. Papworth *June 1840*
Pen & coloured washes within pencil ruled border,
on page (195 × 400)
Attached to the same part-page of the volume and
partly overlapping the drawing is the next drawing.

11 Part-plan, part-elevation & section as No.10 but
slightly revised in its details & more carefully drawn
Pen & coloured washes (175 × 180), torn off on RHS
Presumably the result of Mr Burton's having
compared No.10 with 'the present work there'.

12 Plan, elevation & details of door *From Dressing*
room to | *Back Stair West*
s & d: JBP *July 1840*
Pen on tracing paper, on page (250 × 260)

13 Unidentified detail of a *Panel against Wall Line*
Insc: As above & (PWP, pencil) *Panmelling* |
Back Staircase | *Morrison Esq MP* | *Basildon*
Sepia pen with sepia & red washes (110 × 225)
This drawing was formerly affixed to No.21, *see* note
to that drawing.

14 Details of *Skirtings for the Small Rooms Principal*
floor
Insc: As above & NB *Mr P. is in want of all the drawing*
of the cornices to adjust the ornaments to them | *the*
ornaments are returned but not the drawings; verso, sent
by post from *Cha(rl)es St, Sobo* on *Au 12* | 1840 to
Mr Burton | *Builder* | *Aldersgate St* | *Post Office*
s & d: JBP | *Augt 1840*
Pen with sepia & pink washes (195 × 500)

15 Plan, elevation & section of door-case showing
Dressings to the doors of the *Small Rooms* | *Principal*
floor
Insc: As above; verso *J. Morrison Esq* | *Harley St*; sent
by post from *Cha(rl)es St, Sobo* on *Au 13* | 1840
to *Mr Burton* | *Builder* | *Aldersgate St*
s & d: JBP *archt* | 1840
Pen with sepia & pink washes (350 × 235)

16 Plan of *Half of Ceiling* | *of Middle Room*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
d: *August 1840*
Pen & blue wash (175 × 365)

17 *Detail of Ornaments in Ceiling* | *of Middle Room*
Insc: As above & *Mrs Morrison's room* | *Work at the*
extremity of the Cove
s & d: JBP | *Aug 1840*
Sepia pen with sepia & red washes over pencil
(200 × 490)

18 *Copy* | *No.8* | *Details for Anteroom Ceiling*
Scale: $\frac{1}{8}$ FS
Pen & coloured washes (390 × 655)
Verso: Rough sketch detail of *Capital* | *Saloon*
Insc: As above
Pencil

19 *No.9* | *Details of Sitting Room Ceiling*
Scale: $\frac{1}{8}$ FS
Insc: As above & *I think of omitting the Frize* &
Architrave | *at least for the moment*
d: *18 April 1840*
Pen & coloured washes (415 × 630)

20 No.10 | Details of Octagon Room Ceiling

Scale: $\frac{1}{3}$ F5

Insc: As above & This cornice with trusses would have brought the room 34x34x17 too low
Sepia pen, brush & coloured washes (520x655)

21 Details of Enrichments for Octagon Room, with & flier showing another enrichment labelled A

Insc: As above

s & d: JBP | Oct 1840

Pen & sepia washes (605x475, flier 130x175)

There were originally three fliers attached to the drawing. That noted above may or may not relate to the Octagon Room, but it is at least in approximately the same style of draughtsmanship and colour as the drawing to which it is affixed. The other two fliers were removed, one, No.13, on account of its inscription, the other, No.26; because of its later date; both are quite unlike the above drawing in presentation.

22 Details of Chain Molding Octagon Room

Insc: As above

s & d: JBP | Archt | Oct. 1840

Pen, pencil & coloured washes (210x265)

23 Elevation & details of Entrance Doors to Saloon

Scale: 1in to 1ft

Insc: As above; verso, sent by post from Gt Russel (sic) (Str?) on 10 (Nov?) 1840 to Thos Burton | Basildon | near Pangbourne | Berks
d: Oct 1840

Pen with blue & sepia washes (345x270)

24 Sketch plans of the Ground Floor of house & wings & of the Principal Floor & Chamber floor of the house only

Insc: As above

d: Oct 1840

Sepia, black & red pen (240x200)

These rough sketch plans seem to have been made in connection with the wiring up of a bell system.

25 Plan showing a design for the Pavement for Lower Hall

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

Insc: As above; verso Portland Stone old pavement | diminished into octagons - the | needful new parts to be found | by the Mason - The Marble squares | al-^o - all to be cleaned off & | left perfect &c, including instructions on the making of the foundations for the new pavement
d: Nov 1840

Pen with pale blue, yellow & sepia washes (425x520)

26 Unidentified detail of a leaf scroll

Insc: Verso Morrison Esq | Basildon Park

d: verso 1841

Sepia pen on tracing paper (130x205)

This drawing was formerly affixed to No.21; see note to that drawing.

27 Sketch plan, elevation & details of a Top or Cover to form a Sofa over a bath

Insc: As above, The Top ... may | be framed and webbed in any way according to the | practice of Cabinet Makers, it should be light & | properly stuffed - not thickly, because the height | of the bath already is of Sofa dimensions, it is to | have one pillow and, as shewn & a pillow (sic) - the | Turn over G (i.e. at the foot of the sofa) will give a seeming thickness & should finish | with a close fringe - When this cover or Sofa is taken | off - it is to become a Dressing Sofa supported by a | hinge ... The Material, wh(ether, torn) | Utrecht or other fabric is not decided, the Color should ... (torn) | Green & Make all this Ship shape - or quite proper for the object in view | Mr M(orrison) is near 6 feet in height
s & d: JBP Archt Jany 1842

Pen on tracing paper, on page (240x365)

28 Design for pelmet & curtains for the Octagon Room

Pen & watercolour, on page (270x205)

29 Design for pelmet & curtains for the Library

Pen & watercolour, on page (270x220)

30 Design for pelmet & curtains for the Saloon

Pen & watercolour, on page (270x190)

28-30 Insc: As above

s & d: Thomas Seddon | Grays Inn Rd & JBP | Oct 28 1843 or very similar

31 Elevations of a settee & a glass-fronted china display cabinet [Fig.54, detail]

Sepia pen & watercolour (435x280)

See note to No.32.

32 Half-plan of the top & elevation of a round pedestal table

Sepia pen & watercolour (225x380)

This and No.31 were formerly associated with Park Hill (see [185]) but the provenance is wrong. The drawings should be compared with Nos.28-30, though the colours are here somewhat softer than there.

33-47 Octagonal (E) Oxford lodges

33 Elevation of the double entrance gate flanked by pedestrians' entrances & outer octagonal lodges

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

Pen with sepia & blue washes with pencil amendments, on page (205x500)

34 Outline plan of the gates & Octagon Lodges showing possible additions (?) to the latter

Insc: As above

d: July 1842

Pen with pink & blue washes: & pencil amendments, on page (240x490)

Cf. No.35.

35 Plan, elevations & section of one half of the entrance showing proposed additions to the Octagon Lodge, next Pangbourne

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

Insc: As above; verso, sent by post from Gt Russel St on 17 Au | 1842 to Mr Higgins | Carpenter | James Morrison Esq | MP | Basildon
d: Augt. 1842

Black & red pen with coloured washes (380x310)

36 Tracing of No.35, identically inscribed

s & d: JBP Archt | Augt 1842

Pen on tracing paper, on page (370x315)

The file copy of No.35.

37 Details of the Cornice of Lodges & of the Roof and | the Chimney Pot Top

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

Insc: As above & When the Mason is up, Mr Higgins is to put up | laths to shew this roof, that Mr Papworth may see | it, and to let him know before hand in time that he may | arrange to go to Basildon
d: Augt 1842

Black & red pen on tracing paper, on page (180x380)

38 Elevation of the Chimney

Scale: 1in to 1ft

Insc: As above

Sepia pen & wash on page (170x100)

The chimneys of Nos.35, 37 & 38 all differ slightly.

39 Sketch section of the lodge showing details of the crooked flue (to ensure that it will draw) & of the Compo (chimney) pot from London

Insc: As above & Moldings as the | Stone work to be | in Brick and finished in the | spring with | Bailey's Stucco

d: Novr 1842

Sepia pen & wash, on page (225x185)

Verso: Rough elevation of a Pantry Window of wood & second & strong Glass

Insc: As above

s: JBP

Pen

This is yet a fourth type of chimney, quite unlike those shown in Nos.35, 37 & 38 in having - most oddly in its classical setting - Gothic foliage up the shaft.

40 Details of Pedestals

Insc: As above & supposed | width of base of Vase (indicating the top of the pedestal)

Pen on tracing paper, on page (415x185)

41 Sketch design for a vase with putti holding garlands to go on the Pedestal | on the gate pier; scale given

Insc: As above

s & d: J. B. Papworth Archt | Dec. 1842

Sepia pen & wash within triple ruled border

(310x185), cut down on both sides

42 Sketch elevation of gates & railings to the grounds: One Pair Complete; single gate, No.2 of this; railing, No.2 of this

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

Insc: As above

Pen on tracing paper, on page (110x315)

Cf. Nos.33 & 42.

43 Sketch elevation of Part (i.e. half) of the | folding Gates with Stone pier

Insc: As above & a Tracing shewing the Gates & the four | other pieces was sent in the former | Letter to the Coalbrook dale Iron works

d: 16 April 1843

Sepia pen & wash, on page (135x140)

Cf. Nos.33 & 42.

44 Plan of the Park Wall either side of the octagonal lodges

Insc: As above

Sepia pen & red wash, on page (110x680)

The wall stretches farther either side of the gates than it does in No.42.

45 Plan of walls and plantation of ground on sides of Octagon lodges, with sketch of a bollard

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

Insc: As above; verso Line of Wall & | Oxford Lodge & | Planting
d: May 1843

Black & sepia pen with sepia, pink & green washes (240x850)

46 Elevation of bollard & chains

Insc: No.2; verso Post & Chain | Oxford Lodges

Pen & sepia wash, on page (115x160)

No doubt copied from a trade catalogue. The drawing has been traced using double-sided carbon paper, so that the verso seems to be the recto. See No.45; the bollards were to go along the edge of the road at the approaches to the octagonal lodges.

47 Sketch elevation of bollard & details of its top

d: May 10. 1844

Pen on tracing paper, on page (280x415)

Cf. No.46.

The design of the octagonal lodges is Carr's, see note at end of entry.

48-51 Stables

48 Plan of the *Stable Yard* & adjoining *Farm Yard*, with front elevation of the former & longitudinal section through both; the range of the stable yard that house the *Carriages* &c has a 'basement' which serves as that range of the farmyard that houses the *Carthorse(s)* &c & a flier shows the plan of this 'basement'

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

Insc: As above

Pen & watercolour with pencil amendments, on page (415 × 290)

49 Outline plan of the stable *Yard*

Scale: 1in to 10ft

Insc: As above

Pen on tracing paper, on page (260 × 275)

Corresponds in part to the plans of both No.48 and No.51.

50 Outline elevation of front façade of the stable yard

Insc: *Former elevation of Stables sent*

d: *January 29th 1844*

Pen on tracing paper, on page (200 × 270)

This drawing shows an elevation stylistically half-way, as it were, between that shown in Nos.48 & 51, so that it is more modest than the latter and yet has its high clock tower.

51 Ground & roof *Plans and Elevation of | Stables and Coach Houses* [Fig.106]

Scale: 1in to 10ft

Insc: As above

s & d: *From the Office of Mr J. B. Papworth Architect | Feby 1844*

Pen & watercolour (475 × 590)

Plan and elevation are essentially the same as those shown in No.48, though there is no reference to any adjoining farmyard and the elevation of the stables is grander – with higher clock tower (as indicated in pencil on No.48) and heavily rusticated archway below.

52-79 Estate, cottages, &c

52-57 Dairy

52 Plan & elevation of gates & piers within a stretch of the *Old | Wall of the Garden Ground | next the Road*; scale given

Insc: As above & *Both the piers represent the Fronts next the road – & shewing Flints – no Flint ornamental work on the inside next the Garden*

d: *July 1841*

Black & red pen with coloured washes (220 × 340)

The type of wall-brick with flint patterning makes clear a connection with the dairy, cf. Nos.53 & 56.

53 Ground & upper floor plans, elevation & section of *Garden Cottage* [Fig.107]

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

Insc: As above & (?WP, pencil) *Design*

Pen & watercolour (415 × 220)

Reprd: A. Rowan, *Garden buildings*, 1968, pl.40 (bottom right)

The cottage incorporates the estate wall at ground floor level; its upper storey has two fancifully shaped gables with a triplet of Tudor chimneys rising between them. That the cottage is, in fact, a dairy is clear from the ground floor plan, which tallies exactly with the ground floor plan in No.54 and has one of its rooms labelled 'Dairy'. The upper floor plan in both this drawing and No.54 also tally – except that that in No.54 shows an enlargement of the living quarters. The pencil inscription is, too, not without significance. See also note to No.54.

54 Ground floor plan (with another, larger, roughly sketched in) upper floor plan (with rough addition), roof plan & 2 elevations of the *Dairy House*

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

Insc: As above, *Austin's ornamental Chimney pots* (to be used), *All other works not here named to be as | the Pangbourne Cottages & (?WP, pencil) Design*

d: *April 1843*

Pen & coloured washes with pencil amendments within triple ruled border (440 × 445)
Like No.53, the house incorporates the estate wall at ground floor level, and the plans show, indeed, that this is an alternative design for the dairy. The ground floor plan is identical to that in No.53; the upper floor plan evidently also matched until the extension of the living quarters was roughly added on – and it was this addition which necessitated the new, roughly sketched in ground floor plan. So, again, it is not without significance that the word 'Design' is pencilled on the drawing.

55 Ground floor & roof plans & longitudinal & transverse sections of cottage lodge beside the *Turnpike*

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

Insc: As above & *All other works not here noticed | to be as at the Pangbourne Cottage Lodges; verso Garden Farm Cottage | estimated by | Burton*

d: *July 1843*

Pen & coloured washes, on page (305 × 415)

The cottage incorporates the estate wall at ground floor level; its upper storey has two pedimented gables and there are Tudor chimneys. That the cottage is, in fact, the dairy is clear from the ground floor plan (one of its rooms is labelled 'Dairy'); from the upper floor plan (its labelling tallies with that of the altered upper floor plan in No.54); from the general similarity of the gabling of the upper floors of both this design (see No.56) and that of No.53, and from the boundary wall (see No.52) incorporated into the ground floor of the house. It may be presumed that this is the final design (see note to No.56) and that the pencil inscriptions on Nos.53 & 54 indicate those drawings are but preliminary designs for the dairy.

56 Upper floor plan & *North, South, East & West* elevations

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

Insc: As above & labelled, with specification, *All other works not here noticed to be | as at the Pangbourne Cottage Lodges & The seven chimney pots will | be found (provided by Mr | Morrison) on the spot*

d: *July 1843*

Pen & coloured washes, on page (305 × 415)

It will be observed that this drawing includes a specification. So it is the final design, more commodious perhaps, but decidedly less piquant than No.53. For the Pangbourne Cottage Lodges see Nos.69 & 70.

57-61 Ivy Cottage

57 *A – Higgins sketch* (elevation) of *Cottage to be improved*

Insc: (pencil) as above & (red pen) *Higgins – the Carpenters sketch | of Cottage to be improved*

Pen (190 × 265)

A rustic sketch indeed, and one must admire the JBP office the more if this is the sort of local evidence it was supplied with. Attached to this drawing of Ivy (now Gables) Cottage is the specification, see No.61.

58 Sketch design for *Basildon Park – as improved see A* (i.e. No.57) *as it was*

Insc: As above & (pencil) *3 improved 1 in Park | 2 in Village White house one of them*

s: J. B. Papworth

Sepia pen with sepia & red washes over pencil within triple ruled border (140 × 190)

It seems difficult in any way to connect this drawing with the 'White House' of No.77. There is still a 'White Cottage' SW of Basildon Park.

59 Ground & upper floor plans, with elevation of the house shown in No.57; scale given

Pen on tracing paper, on page (360 × 175)

That this drawing is connected with Basildon – and Higgins's sketch – is shown by the tall chimney stacks at the extreme ends of the house.

60 Part-elevation & section of the *Ivy Cottage Basildon Park*

Insc: As above & *This will require to be well studied by Higgins*

d: *May 11 1842*

Sepia pen with sepia & yellow washes (165 × 280)

61 *Specification of Works | for Ivy Cottage – near the Lodge*

Insc: As above & *Clear off all the Ivy from the roof Chimneyshafts | & walls – strip the roof ... if any (of the dormers) are much decayed | put them carefully away so they may be repairable | for other Cottages – & if those 2 in the front are good | enough for the back they may go there ... all the tiles to be of | old colored materials ... if any new tiles are used | they must be colored to match – this may be done | by Tar & Lamp Black in which they should be dipped & dried before using &c*

d: *May 1842*

Pen (235 × 190)

Attached to No.57. After Ivy Cottage was stripped of its ivy and given its three gables, it came to be called Gables Cottage – and still exists.

62 Plan, elevations to the road & of 1 side, a section & details of *The Tudor | Cottages*

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

Insc: (pencil) as above, labelled & with dimensions & notes on method of construction given

Pen & coloured washes (425 × 540)

63-67 Home or Park Farm & stables

63 Sketch plan of *Home Farm or Park Farm*; scale given

Insc: As above

d: *7 Jan'y 1843*

Blue-black pen & wash on grey paper (235 × 330)

64 Ground & upper floor plans & elevations of the *Front &* of the side of the house away from the *Farm Yard*

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

Insc: As above, *Proposed alterations to Home Farm, The red shews new Brickwork | The black old work. The works to be done | in the same way | as at the Basildon & Bridge Cottages in | point of expense & (in capitals) Take great care in shoring up | and removing old parts for | there is great danger and needs | experience & (in JBP's hand) in this job take particular | care of Life & Limbs*

d: *April 1843*

Pen & coloured washes within triple ruled border

(485 × 435)

65 Plan of *Design for Park Farm* buildings set within & against the *Park Wall* near the road from the *Basildon Road to Home Farm*

Insc: As above & *The framing of the old Barn is very good indeed and the roofing of the strongest kind: it would be a considerable waste of Labor and material to alter it, and | the pitch being for tyles it would be right for retyling ... all the remainder of the buildings would best be slated, and this variation would be more handsome | in that spot than if all were slate ... the variation would make the buildings | seem less cumbersome and more picturesque;* verso, sent by post to James Morrison Esqr | MP | Basildon Park | near Reading, with Reading postmark of *Jy 2 | 1843*

s & d: JBP | Archt | *July 1843*

Pen & coloured washes (275 × 405)

66 Plan, elevation & transverse section of *Park farm Stables* with *The Brick & flint work as the Barn*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Will Mr Simmons | be so good to consider | if 15ft inside be | not wide enough for | this stable &c & | Such old material as is on the Estate | should be applied;*
verso, sent by post from *Gt Russel St on 24 Ja | 1844*
to *Mr Simmons | Jas Morrison Esqr MP | Basildon | near Reading | Berks*
s & d: JBP | *Archit | 24 Jany 1844*
Sepia pen & wash (230 × 225)

67 As No.66
Insc: *Sent to Mr Simmons*
Pen on tracing paper, on page (260 × 270)
The office file copy of No.66.

68-79 Rest of estate
68 Sketch *Plan of part of | Basildon Estate* showing the *River Thames & a Rail road* in a *Cutting*, with a colour code including B (on one side of the railway) *Light Pink supposed ground sought by the directors | on which they desire the tall trees to be | removed for the Public safety &c & D* (on the other side of the railway) *Light & Dark | Pink A Screen of plantation of High & low | growths - in part evergreens & as high as may be, for public safety*
Insc: As above & *The above plan is made from an eye sketch | chiefly . . . it will | however serve to shew the general features of the | means proposed toward accomplishing the end desired | on the part of the owner of the property & of the Rail road | Directors &c*
s & d: *John B. Papworth Archit | Feby 1841*
Pen on cartridge-backed tracing paper, on page (255 × 385)

69 *Specification for Two semi-detached Cottages at Basildon | to be placed on the vacant ground next adjoining West to | the White House*
Insc: As above
d: *May 1842*
Pen on double sheet (230 × 185)
Attached to the next drawing.

70 Sketch plan & elevation of the cottages described in No.69
Sepia pen & coloured washes, on page (230 × 195)
Attached to the drawing is the specification for the two cottages, see No.69. The two cottages may be the 'Pangbourne Cottage Lodges' of Nos.54-56.

71 Plan with elevations of the *Front next Road to | Streetley & opposite Basildon park*, of the *Ends & of the Rail Road Side of Park Lodge* (semi-detached) *Cottages*
Insc: As above
d: *Nov 1842*
Pen & watercolour (225 × 340)
Reprd: A. Rowan, *Garden buildings*, 1968, pl.40 (bottom left)
The cottages are in a half-timbered Tudor style for all the world like the suburban Tudor of the developers of the 1930s.

72 Plan, with elevations of *Bridge Front & side of Two* (semi-detached) *Cottages | Shooters Hill or Pangbourn End*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s & d: *John B. Papworth | Archit | 1842*
Pen & watercolour, on page (395 × 320)
In a half-timbered style with elaborate barge-boarding.

73 Plan, elevation, section & details of a wooden *Gate at Shooters Hill Bridge*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above; verso, sent by post from *Gt Russell St on 6 De | 1842 to Mr Simmons | Js Morrison Esqr MP | Basildon Park | Reading | Berks*
s & d: *J. B. Papworth Archit | Decr 1842*
Pen & coloured washes, on page (355 × 235)

74 Sketch detail of *The Horizontal Barge board over the ends of | Joist & the whole length & the two returns - | Cottage at Pangbourne*
s & d: *JBP. Oct 11. 1843*
Sepia pen & wash, on page (150 × 255)

75 Letter from JBP to *Mr Higgins* describing (with sketch) *the Gates near | Goddings*
Insc: As above & *The posts shall be let into the brick and flint work . . . The four lumps of flint at top of Piers will | certainly come away and the old bases of the | Octagon Lodges go there: so that Mr Simmons | can have the other work repaired in preparation | to receive the posts*
d: *Nov 8 1843*
Wet copy with red pen (230 × 190)
'Goddings' presumably means Godwin's Lodges, SW of Basildon Park on the road to Upper Basildon village.

76 Sketch plans of proposed new roads on the estate, one from *Pangborne | End on the Public Road &* running beside a *Field* approximately parallel to the *Boundry* (sic) | *to Land occupied by Broadmay*, the other from near a *New | Stable* beside the *Road to Streetley as | often marked out &* on past the *old Garden* with an *addition* to it towards a *well & the old stable*; both plans show the *Rail road*
Insc: As above
s & d: *JBP | Jany 18. 1844*
Sepia & red pen on tracing paper, on page (245 × 200)

77 Sketch elevation of the *White House as it was*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
w/m: Britannia encircled, the whole below a crown
Pen & watercolour, on page (205 × 420)
Verso: *Sketch roof plan, elevation & section of Stables Park farm*
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
Sepia pen
It seems difficult in any way to connect this drawing with the 'White House' of No.58.

78 Plan, elevation & section of a pair of semi-detached cottages
Scale: $\frac{1}{8}$ in to 1ft
Insc: (pencil) *The Tudor | Cottages*
Pen & watercolour (430 × 540)

79 *Perspectival elevation of a Tank for Kyanizing Timber*
Insc: As above, with specification
s: *JBP*
Pen & coloured washes, on page (130 × 305)
'Kyanization' was a method of preserving wood patented in 1832 by J. H. Kyan. The process consisted in laying timbers in a solution of 1lb of bichloride of mercury to 15 gallons of water for about four days. The action of the solution on iron is very destructive, and the tanks had to be framed together, not nailed or bolted. The process was abandoned partly because of the poisonous nature and high cost of the mercury salt, but chiefly on account of the introduction of creosoting.

1-79 Prov: Vol.VI
Basildon Park was built for Sir Francis Sykes by John Carr of York, 1766, and is illustrated in G. Richardson, *New Vitruvius Britannicus*, I, 1802-08, pls.12-14. As early as 8 August 1830 Morrison had had his eye on the house. WP, *Life*, p.79, quotes him as then writing, 'For me I have seen nothing like Basildon', and on p.80 as only a little later writing, 'Basildon is . . . still too far. But then such a House and such a situation! What a casket to enclose pictorial gems!' In 1838 he bought the house. Several of its principal rooms, including the dining-room, octagon room and library, were still unfinished, and between 1839 and 1844 JBP was employed on completing and modernizing the

house and its offices and designing and adapting estate cottages. WP, *Life*, pp.90-91, tells how a design for new stabling had been prepared in 1844, 'but on a request made by the client for the "design", it was, under peculiar circumstances, declined to be parted with, which led to a separation'. James Morrison was born in 1790 of yeoman parentage in Hampshire. He married Mary Anne, daughter of Joseph Todd, in whose drapery business in Fore Street, London (see [109]), he eventually secured a partnership. Morrison's motto was 'small profits and quick returns', and by his industry he made an immense fortune. Much of it he spent in buying land in Berkshire, Buckinghamshire, Kent, Wiltshire, Yorkshire and Scotland. But, though an entirely self-educated man, he was, too, a lover of books and art, and he spent large sums on building up a splendid library and what a contemporary called a 'very high class collection' of paintings, especially of the Italian and Dutch masters. He was Member of Parliament for St Ives, Cornwall, 1830, for Ipswich 1831-35 and again 1836-37, and for the Inverness Burghs 1840-47. In the latter year he retired from public life on health grounds. Morrison died at Basildon Park on 30 October 1857. For other work done by JBP for Morrison see Fonthill [264], Fore Street [109], Harley Street [178] and Marlow [279].

[260] CALLY HOUSE (Kirkcudbright)
Designs for additions and alterations to the C18 mansion, 1831-37 (107):
1-2 Site plans
1 Block plan of the house (with *Proposed | Conservatory & Part | Omitted*), with the layout of the grounds showing the *Lake*, the drives to the stables, the gateways &c & a *Section of the | Fosse* showing a horse & cart passing beneath the *Supposed Bridge | at A*, i.e. on the *Road to Lady Anns School*; scale given
Insc: As above & compass points marked
s & d: *JBP | Dec 1836*
Sepia pen with sepia & blue washes on tracing paper, on page (495 × 630)
One of the entrance gateways is shown in a small-scale elevation corresponding with No.106.

2 Block plan of the house, with elevation & section of the battered wall between the *Lawn* in front of the house & the *Sunk Road* (the 'fosse' of No.1) & *Field or Park* beyond
Scale: 1in to 30ft approx.
Insc: As above
Sepia pen & wash on tracing paper, on page (460 × 595)

3-18 Exteriors of the house, 1st the N façade then the S
3 Plan of part of the main block of the house showing the proposed addition of a portico & a vestibule (or 'new' hall) with dwarf walls linking it to the outer pavilions (wings); elevation of the main block & pavilions showing the portico & flanking dwarf walls; side elevation & section of the portico & vestibule
Scale: 1in to 15ft approx.
Insc: *Rough drawing of proposed additions | to Cally - the Seat of Alexander Murray Esqre*
s & d: *J. B. Papworth Archit | July 1831*
Sepia pen & washes within double ruled border (450 × 600)
Prov: Vol.V

Despite the inscription, the drawing is in fact very carefully made. The word 'pavilion' rather than 'wing' is used to distinguish between the wings of the original mansion and JBP's outer additions to those wings. The drawing differs from No.4 in having the section of the dwarf wall shown in the wrong position on the side elevation of the portico and vestibule, and in showing the vestibule with an apparently 'flat' coffered ceiling instead of a coved one.

4 As No.3, but with the section through portico & vestibule showing a coved ceiling to the vestibule & a big winged lion on the stairs up from the vestibule to the ('old') hall in the body of the house
Scale: 1in to 15ft approx.
Insc: *Proposed additions to Cally | the Seat of | Alexander Murray Esqre & labelled*
s & d: 'Office' | 1831
Sepia pen & washes within double ruled border (430 × 595)
Prov: Vol.V, p.13

5 Plan & elevation of the principal (N) façade of the house & outer pavilions showing another design for alterations [Fig.105]
Scale: $\frac{7}{8}$ in to 10ft approx.
Sepia pen & washes within double ruled border (430 × 640)
Prov: Vol.V, p.9
This design also proposes the addition of a portico and a vestibule with dwarf walls linking it to the outer pavilions; but vestibule and walls now have banded rustication, a feature that continues on to the façades of the pavilions as well, and the windows of the main block of the house are all given Italianate surrounds. It is the design as executed.

6 Sketch elevation of the house & pavilions to go with No.5.
s & d: *JBP Archt | March 1837*
Pen within double ruled border on tracing paper, on page (120 × 300)
Prov: Vol.V, p.25

7 Sketch perspective of the house & pavilions to go with No.5
Pen & sepia wash within double ruled border, on page (180 × 315)
Prov: Vol.V, p.25

8 Plan of the portico & vestibule showing, one half, the footings, the other half, the ground level
Scale: $\frac{1}{4}$ in to 1ft
s & d: *John B. Papworth Archt | Feby 1833*
Black & red pen with coloured washes within double ruled border (420 × 620)
Prov: Vol.V, p.10

9 *Plan & Front Elevation of Portico, Entrance Hall* (i.e. vestibule) & *dwarf Walls*
Scale: Elevation $\frac{1}{4}$ in to 1ft, plan to a smaller scale
Insc: As above
s & d: *John B. Papworth Archt | 1833*
Black & red pen with coloured washes within double ruled border (390 × 620), cut down along top
Prov: Vol.V, p.11

10 *End Elevation of the portico & vestibule, with Section of Dwarf Wall from M to N on plan* (i.e. No.8)
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s & d: *John B. Papworth Archt | Feby 1833*
Black & red pen with coloured washes within double ruled border (310 × 440)
Prov: Vol.V, p.12

11 *Longitudinal Section of the portico*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s & d: *John B. Papworth Archt | March 1833*
Black & red pen with coloured washes within double ruled border (295 × 460), cut down along top
Prov: Vol.V, p.12

12 *Transverse Section of the portico looking towards the front of Mansion*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s & d: *John B. Papworth |arci 1833*
Black & red pen with coloured washes within double ruled border (290 × 455)
Prov: Vol.V, p.12

13 *Elevation of the front Folding Door, with detail*
Scale: 1in to 1ft
Insc: As above
d: 1833
Pen & coloured washes (515 × 315)
Prov: Vol.V, p.22
The design with its ten panels goes with No.5 rather than Nos.3 & 4 with their twelve panels to the door.

14 *Plan & Elevation of Dwarf Wall and Balustrade*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *The Balustrade on this part may | be omitted if | Mr Murray pleases*
s & d: *J. B. Papworth Archt 1833*
Sepia pen & wash within double ruled border (410 × 460)
Prov: Vol.V, p.17

15 Sketch elevation of the garden (S) side of the house & pavilions
s & d: *JBP | Archt 1837*
Sepia pen on tracing paper, on page (120 × 290)
Prov: Vol.V, p.25
This design shows the S front of the W pavilion as in Nos.69 & 70, i.e. with the upper part of the corridor connecting pavilion with house having lunettes rather than square windows (as in Nos.68 & 67). Also seen in this drawing is the 'proposed' conservatory shown in No.1.

16 Plan & elevation (with part of elevation of the house) of *Balustrade on the bow part* (i.e. on S side) of *Mansion*; scale given
Insc: As above
Black & red pen on tracing paper, on page (260 × 500)
Prov: Vol.V, p.43

17 Outline plan of the back (S front) of the house, with plan of the stairs down to the terrace & rough elevation of the balustrade at front of the house; scale given
Black & red pen on tracing paper, on page (250 × 475)
Prov: Vol.V, p.43

18 Plan, elevations & section of the balustrade to the *South* (i.e. rear) *Entrance Steps*; scale given
Insc: As above
Pen on tracing paper, on page (410 × 520)
Prov: Vol.V, p.43

19-57 Interiors of the house
19-23 Vestibule
19 Plan of the paving of the vestibule & of the steps leading up to the 'old' hall of the house
Scale: $\frac{1}{4}$ in to 1ft
Insc: *All the yellow is pavement - the grey dots are | not to be done in Italy &c*
s & d: *J. B. Papworth | Architect | Feby 1833*
Pen & coloured washes, on page (220 × 270), irregular
Verso: Specification of materials required
Pen
Prov: Vol.V, p.19

20 Half-plan of the vestibule showing | *Ceilings - soffits & finishings*, another half-plan showing | *floors & finishings, Elevation of the End of Vestibule & Section of Lead flat to Portico*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
d: *Augt 1833*
Black & red pen on tracing paper, on page (495 × 380)
Prov: Vol.V, p.19
Part of the following drawing.

21 *Longitudinal & 2 Half Transverse Section(s) of the vestibule on different lines*
Insc: As above
Black & red pen on tracing paper, on page (495 × 420)
Prov: Vol.V, p.19
The other part of the preceding drawing.

22 *Half Plan(s) of the vestibule, one of | Timbers to the Roof, the other showing the Top | of Roof when Finished, with another Transverse Section*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
d: *Augt. 1833*
Black & red pen on tracing paper, on page (380 × 495)
Prov: Vol.V, p.20

23 *Plan of the first Layer of Timbers | to the Roof of the New Hall* (i.e. vestibule), with sections
Scale: $\frac{3}{8}$ in to 1ft
Insc: As above
Black & red pen on tracing paper, on page (600 × 500)
Prov: Vol.V, p.20

'Old' hall (i.e. the hall in the body of the house)
24 Plan & section of the *Ceiling of the Old Hall*, with outline elevations of the walls &, superimposed roughly upon the plan, another plan providing for a ceiling with a single *sunk panel in the middle 5 feet 1 wide | and 14 feet 11 long*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
d: *Decr 1831*
Black, red & blue pen with sepia washes (630 × 485)
Prov: Vol.V, p.21

25-35 Drawing-room
25 Plan of the *Drawing Room Ceiling - to be elevated 3 feet above the present Ceiling*, with outline elevations of the walls laid out & flier showing *Section of the ceiling*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *A Design for this Ceiling having a Cove elevating | the room about 3 feet 6 inches has been | (subsequently to this design) submitted to Mr | Murray; verso Done with - Dec 1836*
Sepia & red pen with sepia washes (630 × 470, flier 45 × 310)
Prov: Vol.V, p.51
Affixed to the drawing is that next following.

26 *Half-Plan & Section of another (coved) Drawing Room Ceiling*
Insc: As above
Pen & sepia wash (410 × 225)
Prov: Vol.V, p.51
Affixed to No.25.

27 Half-plan & section of a revised design for a drawing-room ceiling with cove, corresponding half-plan of the scantlings for the ceiling & a sketch elevation of the end wall of the room
Scale: $\frac{5}{16}$ in to 1ft
Black & red pen with sepia, pink & yellow washes (640 × 480)
Verso: Sketch details of, e.g., *doors of Old Hall* (i.e. that in the body of the house)
Insc: As above
Pencil
Prov: Vol.V, p.52
Attached to the drawing is that next following.

- 28 Tracing (with but minor variations) of the half-plan of the scantlings for the ceiling in No.27
Scale: $\frac{5}{16}$ in to 1ft
s & d: JBP | Dec 31 1833
Black & red pen with orange, yellow & green washes on tracing paper (200 x 375)
Affixed to No.27.
- 29 Details of cornice mouldings of the *Drawing Room*
Insc: As above
Pen on tracing paper, on page (340 x 220)
Prov: Vol.V, p.54
- 30 Elevation of a cast iron & brass *Grate & Fender* for *Drawing room* set into an C18 fireplace with Ionic columns
Scale: $1\frac{1}{4}$ in to 1ft approx.
Insc: As above & *This is to be sent back with all the | directions on it*
s & d: JBP | 1835
Sepia pen with sepia, yellow & blue washes within double ruled border (250 x 320), cut down at the top
Prov: Vol.V, p.67
There are no 'directions' on the drawing.
- 31 Plan & elevation of a cast iron & brass grate & fender, not dissimilar from that shown in No.30; scale given
Pen with yellow & blue washes on tracing paper, on page (305 x 250)
Prov: Vol.V, p.67
There is in the Collection a tracing of this drawing dated *October 25 1835*.
- 32 Front & side elevation of the drawing-room door & door-case
Scale: 1in to 1ft
Red & sepia pen with sepia & yellow washes within double ruled border (475 x 330)
Prov: Vol.V, p.55
The scheme of painting and gilding the door is shown on No.33.
- 33 Half-elevation of *Drawing Room* door & door-case *For the fixing of the Dressings by the Carpenter and | for the painting & Gilding by the painter*; scale given
Insc: As above
s & d: JBP | 1835 Octr
Sepia pen with sepia & yellow washes (390 x 300)
Prov: Vol.V, p.55
- 34 Elevations of *Folding door* & of *Single doors* of the *Drawing Room*
Scale: 1in to 1ft
Insc: As above
Pen on tracing paper, on page (300 x 450)
Prov: Vol.V, p.54
- 35 Details of mouldings for the *Drawing room Doors*
Insc: As above & *When at Cally Mr Papworth | directed (?) Archt(tra)ves for the | Drawing room Doors but | if those directns have been | forgotten it will be proper | to send up the sizes they | will need to cover & the | projectn must be $\frac{1}{8}$ more | than the impost*
Pen on tracing paper, on page (280 x 170)
Prov: Vol.V, p.54
- 36-39 Dining-room
36 *Plan* showing 2 alternative designs & *Section* of *Dining Room Ceiling* [Fig.109]
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s & d: J. B. Papworth | Archt | 1831
Sepia & red pen with sepia washes within double ruled border (470 x 315)
Prov: Vol.V, p.60
- 37 Rough sketch design for *Fruit & Flowers* ornament *For Dining Room*
Insc: As above
Sepia pen & wash over pencil (90 x 315)
Prov: Vol.V, p.61
- 38 Rough sketch details of *Large | Ribbon | at all the | Angles & of Small Ribbon | for | Joining the | Festoons*
Insc: As above; verso *John Brown Esq | Cally & Dining Room*
Sepia wash & pencil (475 x 645)
Prov: Vol.V, p.61
- 39 Sketch of 1 length of the *Fruit & Flowers* ornament with a *Section* of it
Insc: As above; verso, posted at *London on Ap 17 | 1835 to Mr Rogers | Carver | Church Street | Soho Square*
s & d: JBP | April 1835
Sepia pen with sepia & yellow washes (235 x 310, L-shaped)
Prov: Vol.V, p.61
William Gibbs Rogers is shown in the directories as a carver and gilder at No.13 Church Street, Soho, from 1835 to 1842; the following year his address is given as No.3 Great Newport Street, Long Acre, with showrooms at No.155 New Bond Street. The name Church Street was in 1937 changed to Romilly Street.
- 40-41 Breakfast room
40 *Plan* of *Ceiling of Breakfast Room*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
d: *Novr 1834*
Pen on tracing paper, on page (365 x 330)
Prov: Vol.V, p.62
- 41 Details of the *Cornice of the | Breakfast Room* ceiling
Insc: As above, with a note to *Mr Elkins* asking him to get (certain details) *cast & up & to try the effect of a piece early &c*
d: *Jany 5th (or 6th?) 1835*
Pen on tracing paper, on page (290 x 330)
Prov: Vol.V, p.62
- 42-44 Billiard room
42 *Plan* of the ceiling & the elevation of the 4 walls laid out showing the interior decoration of the *Billiard Room* [Fig.108]
Insc: As above; verso *To be returned by Berrenger*
s & d: J. B. Papworth | 1836
Sepia pen & wash with watercolour (370 x 415, cross-shaped)
Prov: Vol.V, p.57
- 43 Tracing of No.42, with dimensions & specification
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Whatever space of C may remain at Z | completing the fret as shewn will be | made up by a flower - the size of | which Elkins to give in good time*
Black & red pen on tracing paper, on page (375 x 500)
Prov: Vol.V, p.58
- 44 Details of *Finishings for | Billiard Room*
Insc: As above
Pen with sepia, red & blue washes on tracing paper, on page (505 x 865)
Prov: Vol.V, p.58
- 45-51 Miscellaneous
45 Details of iron girders (to strengthen *the floor?*)
Insc: As above & *This is on the same principle as Kirks | but with rounded joint ends - formed | by a radius of 6 inches, - by this great & | almost new improvement, the cambering | is done & the iron meetings do not loose | their contact at any time*
Scale: 1in to 1ft
d: *Jany 1834*
Pen & coloured washes on tracing paper, on page (195 x 495)
Prov: Vol.V, p.54
It has not proved possible to identify Kirk's principle.
- 46 *Plan* of *One quarter of the Ceiling*, with *Half of the transverse Section & details*
Insc: As above & *Sent by Mail | 19 March 1834*
s & d: J. B. Papworth Arch | March 1834
Pen on tracing paper, on page (495 x 620)
Prov: Vol.V, p.62
It is not possible to identify this ceiling.
- 47 Details of *Cap of Columns*
Scale: FS, $\frac{1}{2}$ FS
Insc: As above
s & d: J. B. Papworth | Augt 1846
Verso: Details of *Cornice(s) & Architrave to Windows &c*
Insc: As above
Pink & sepia washes over pencil
Prov: Vol.V, p.28
- 48 Sketch detail of *Cap of the Pilasters | at end of Elliptical soffit &c* & a *Plan* showing the *Present Chy & the Method proposed to | get the fire place | in the Centre*
Insc: As above & *To Mr Hume | Mr Papworth proposes to have the chimney piece in the Centre of | the room & be thinks that ... the | flue can be carried back as here shewn ... the distance from present | centre to the centre of the room | he does not yet know - pray | examine this & let him know | all about it & if Mr Hume finds | it Practicable*
s & d: J. B. Papworth Archt | 20 Octr 1836
Pen & coloured washes (475 x 645, irregular)
- 49 *Plan* & laid out elevations of the 4 walls of the principal (?) staircase of the house, with sketch details of the mouldings; scale given
Black & red pen on tracing paper, on page (490 x 575)
Prov: Vol.V, p.50
- 50 Details of a console bracket
Sepia, pink & yellow washes over pencil (650 x 530, irregular)
Prov: Vol.V, p.56
Pricked for transfer.
- 51 Front & side elevation of a marble fireplace, routine in design; scale given
Insc: (pencil) *No.95 & Mr Papworth*; (pen) *London Marble and Stone Working Company, Esber Street, Westminster*
Pen (270 x 340)
Prov: Vol.V, p.67
No doubt taken from the company's trade catalogue and perhaps for the drawing-room.
- 52-57 Furniture
52 Sketch plans & elevations of bookcases for the library; scale given
Pen on tracing paper, on page (495 x 280)
Prov: Vol.V, p.69
- 53 *Working drawing* of *| Bookcases to go between the windows & on each side of the end | window*; scale given
Insc: As above
s & d: JBP | March 1836
Pen on tracing paper, on page (495 x 335)
Prov: Vol.V, p.69
See No.52 for identification of the bookcases.

- 54 *Working Drawings of Bookcases* to go between the doors; scale given
Insc: As above
s & d: JBP | *March 1836*
Black & red pen on tracing paper, on page (630×495), much damaged
Prov: Vol.V, p.69
See No.52 for identification of the bookcases.
- 55 Half-elevation of organ case, with details of gilding & painting to be done
Insc: *For Berrenger, . . . the top* (i.e. the cresting of the case) *is on its way to Cally | from Mr Dowbiggins & Be so good to say to Mr Grierson that I* (i.e. JBP) *want the sizes of the tops of the architraves in the Billiard room &c;*; verso, sent on Fe 9 | 1837 by post to Mr Berrenger | Painter | at Alexn Murray Esqr | Cally | Kircudbrightshire | near Gatehouse | NB
s & d: JBP 1837
Sepia pen with yellow & sepia washes (320×195)
Prov: Vol.V, p.70
- 56 Plan, front & side elevations & details for 2 *Hall Tables* of the same design; scale given
Insc: As above
d: *Feb'y 1837*
Black & red pen on tracing paper, on page (290×325)
Prov: Vol.V, p.70
- 57 Elevational perspective of a library table & chair; scale given
d: *April 1837*
Pen on tracing paper, on page (195×320)
Prov: Vol.V, p.70
- 58-75 Corridor, W pavilion & adjoining chapel
58 Tracing of a perspective sketch of the interior of the domed corridor leading to the W pavilion
s: JBP & another illegible initial
Pen on tracing paper within ruled border, on page (330×250)
Prov: Vol.V, p.45
- 59 Detail of half of leaf tablet seen beneath the lunettes in No.58 (&, more clearly, in No.60)
Scale: FS
s & d: JBP *archt | Oct 1835*
Sepia washes & red crayon over pencil (530×650)
- 60 Plan of the ceiling & elevation of the upper part of 1 bay of the (domed) *Corridor to Pavilion*
Insc: As above & with instructions
s & d: J. B. Papworth *Archt | Dec 1835*
Black & red pen with coloured washes (360×435)
Prov: Vol.V, p.45
Part of the drawing immediately following.
- 61 Elevation of the exterior of the *South Front of Corridor to Pavilion*
Scale: 1/2 in to 1 ft
Insc: As above & with instructions; verso *Grearson | Stewart*
s & d: J. B. Papworth *Archt | Decr 1835*
Black & red pen with coloured washes (295×430)
Prov: Vol.V, p.45
The other part of the preceding drawing.
- 62 A tracing of Nos.60 & 61 on a single sheet with, apparently, all the instructions &c on those 2 drawings copied verbatim
Black & red pen on tracing paper, on page (620×495)
Prov: Vol.V, p.46
A file copy as it were of Nos.60 & 61, which originally formed a single sheet.
- 63 Plan & section of the dome over *The Linds of the | Corridor*
Insc: As above
Pen with pink, blue & sepia washes on tracing paper, on page (615×495)
Prov: Vol.V, p.46
- 64 Plan & section of the domes of the other bays of the *Corridor Ceiling*
Scale: 1 in of 1 ft
Insc: As above
d: *Feb 18 | 1836*
Pen & coloured washes on tracing paper, on page (615×495)
Prov: Vol.V, p.47
- 65 Sketch details of decoration &c of corridor
s & d: J. B. Papworth *Archt | 1836*
Pen & coloured washes on tracing paper, on page (655×495)
Prov: Vol.V, p.48
- 66 *Plan of front wall of Wing, Front Elevation of Wing Elevation of raised Wall between* (i.e. connecting) *house & wing* (with elevation of the connecting corridor seen above & behind the wall), with elevation of *Side of Wing looking toward the new Portico*
Scale: 1/4 in to 1 ft approx.
Insc: As above & *Additions and Improvements to Wings of Mansion*
s & d: J. B. Papworth *Archt | Nov 1834*
Pen with sepia & blue washes, linen-backed (460×620)
Prov: Vol.V, p.30
This drawing shows the N front and E side of the projecting W pavilion; so that the latter is really seen looking away from the portico. But the same drawing reversed will, of course, serve also for the other, E pavilion – as the title of the drawing suggests it must.
- 67 Sketch plan & elevation of the *Lawn front* (i.e. the back or S front) of *Pavilion Wing* (i.e. the W wing in which *Lady Anne's Apartments* are situated); scale given
Insc: As above
d: 1835
Pen on tracing paper, on page (200×245)
Prov: Vol.V, p.25
The design provides for the setting against the façade of a colonnade with semicircular domed centrepiece and quadrant low walls. For the identification see Nos.1 & 75.
- 68 Sketch bird's-eye perspective of the S front of the W pavilion wing
Sepia pen on tracing paper, on page (165×300)
Prov: Vol.V, p.25
A tracing of No.69 – almost. The slight, but important difference between this drawing and that is that here the upper windows of the corridor connecting pavilion with house are square (as in No.67), whereas in No.69 are shown the lunettes of JBP's corridor.
- 69 Sketch bird's-eye perspective of the S front of the W pavilion wing; scale given
Sepia wash over pencil, on page (170×320), damaged
Prov: Vol.V, p.25
This design provides for a colonnade with the rhythm 1-2-2-1 and quadrant low walls and, as such, is much closer than No.67 to what was built, see No.70.
- 70 Elevation of the S front of the W pavilion showing the colonnade as in No.69 & the corridor connecting pavilion with house, *Half plan of Pavement & of Ceiling* of the colonnade & details of the *Ballustrade* around the roof of the pavilion
Scale: 1/4 in to 1 ft
Insc: As above
s & d: John B. Papworth | *Archt | 1836* (440×575)
- 71 Design for the layout of the garden to Lady Anne's apartments (i.e. at the back of the W pavilion), with the plans & elevations of 2 of the garden walls
d: *Oct 1836*
Black & red pen on tracing paper, on page (500×385)
Prov: Vol.V, p.27
For the identification see No.1 and, say, No.69.
- 72 Sketch plans & elevations of the 2 garden walls shown in No.71
d: *April 1837*
Pen on tracing paper, on page (225×330)
Prov: Vol.V, p.27
- 73 *Plan & elevation of the 4 walls laid out for the finishings of a Chapel | at Cally in Scotland – for A. Murray Esq*
Insc: As above & *To contain 60 persons | exclusive of the | Gallery*
s & d: John B. Papworth | *Sepr. 1824*
Pen & coloured washes within double ruled border (495×655), cut down at top & bottom
Prov: Vol.V, p.66
The earliest of all the dated Cally drawings.
- 74 *Plan of Chapel & of its Ceiling, with Inside Elevation of the ritual E* (actual W) *End* showing also a *Section of Roof & Inside Flank Elevation*
Scale: 1/4 in to 1 ft
Insc: As above
w/m: S E & Co. 1834
(Pen & coloured washes with pen & pencil alterations 435×560)
This drawing, unlike No.73, shows the Georgian reredos &c.
- 75 *Plan & Section of the chapel as in No.74* showing its relation to the W pavilion, whose *Basement* plan, chamber plan & section is also shown; scale given
Insc: As above
s & d: J. B. Papworth | *Octr 1835*
Pen & coloured washes (520×380)
Prov: Vol.V, p.27
- 76-96 F. pavilion & offices
76 Elevation of *The return, or East front of the | East or Kitchen wing*
Insc: As above & (pencil) *The other portion was sent to | Cally Jan'y 16 1835*
s & d: J. B. Papworth 1835
Black & red pen with sepia, blue & brown washes (415×640, irregular)
Prov: Vol.V, p.29
The drawing is made up of the file copy part and the part sent to Cally, both with identical wording and joined together. It shows the whole of this E site, including that part towards the S labelled on No.1 'Part | Omitted'. The elevation shows a 2 1/2 storeyed building seven-bay long with a single door, hipped roof and the chimneys only suggested in pencil.
- 77 Elevation of the *East Front being The Offices at Cally*
Scale: 1/2 in to 1 ft approx.
Insc: As above, *No.5 & The part color'd pink to | be executed immediately*
s & d: JBP | *Nov 1836*
Pen with pink & sepia washes within double ruled border on tracing paper, on page (235×375)
Prov: Vol.V, p.34
This drawing, too, shows the 'Part | Omitted' (see note to No.76) – hence the inscription. The elevation shows a seven-bay, 1 1/2 storeyed building standing on a high podium with six doors and a hipped roof with tall chimneys. The drawing is part of the set of which the others are Nos.82, 84 & 86-88.

- 78** Elevation of *East Front of the East Wing*; scale given
Insc: As above & NB only the part colored pink is to be executed at present
s& d: John B. Papworth | *archit* | November 1836
Black & red pen with pink, sepia & yellow washes on cartridge-backed tracing paper (370×605)
This drawing, too, shows the part labelled on No.1 'Part / Omitted' – hence the inscription. The elevation is essentially the same as that shown in No.77 but without hipped roof and chimneys and, roughly sketched in, a clock on the roof balustrade.
- 79** Elevation of the E side of the E wing showing its relation to the central block of the house, which is sketched in behind in pencil; scale given
Pen on tracing paper, on page (200×265)
Perhaps an unfinished drawing. Essentially the same as Nos.77 & 78, but made symmetrical by the omission of that part (two bays) to the S labelled on No.1 'Part / Omitted' and the erection of a clock on the roof balustrade above the third bay. So the drawing may perhaps be dated about 1837.
- 80** Front & side elevations & details of a pedimented clock to be set above the parapet on the E side of the office wing
Scale: 1in to 1ft
Pen on tracing paper, on page (530×475)
Prov: Vol.V, p.42
- 81** Half-elevation with details of an arched clock for the office wing
Pen & red wash on tracing paper, on page (375×250)
Prov: Vol.V, p.42
- 82** Elevation of the *South* (i.e. garden) *Front East end of Cally*
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above & No.6
s& d: JBP *archit* | 1836 *Novr*
Pen & coloured washes within double ruled border on tracing paper, on page (235×375)
The S front of the office wing is shown as having four windows and rusticated pilasters, and a conservatory runs between it and the main body of the house. This drawing is part of the set of which the others are Nos.77, 84 & 86-88.
- 83** Plan of *Larder* (i.e. 1st) *Floor of Offices* & elevation of the *End to the South* (i.e. garden side of the house), with a *Screen Wall* on a *flier*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above; verso, partly erased names &c including, apparently, *John Brown Esqr* . . . , . . . *Esq* . . . , . . . *Edinburgh*
d: *April 1837*
Pen & coloured washes (635×510, flier 70×285)
A much simplified version of No.82, decidedly plainer, without either windows or rusticated pilasters. No provision is made for the conservatory shown in that drawing.
- 84** Plan *Under Ground of Basement floor*
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above & No.1
s& d: JBP | *Nov 1836*
Pen with pink, orange & black washes within double ruled border on tracing paper, on page (310×310), cut down at top
Prov: Vol.V, p.33
This drawing is the first of a set of which the others are Nos.77,82 & 86-88.
- 85** *Basement Plan of East Front of Offices*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *The Black shows the work at present done* | *The Yellow shows the new work* | *The part colored Red is to be done immediately*
s& d: John B. Papworth | *Archit* | *Novr 1836*
Pen & coloured washes (470×640)
Prov: Vol.V, p.31
Essentially the same as No.84 but to a large scale. The drawing should be compared, too, with No.89.
- 86** *Plan of Offices on level of Kitchen floor*
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above, *The part color'd Pink to be | executed immediately & No.2*
s& d: JBP *archit* | *Novr 1836*
Pen with pink, orange & black washes within double ruled border on tracing paper, on page (430×315)
Prov: Vol.V, p.33
The drawing is one of the set of which the others are Nos.77, 82, 84, 87 & 88.
- 87** *Plan of Offices on the Level of Chamber over the Scullery*
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above, *The part color'd pink to be gone on with immediately & No.3*
s& d: JBP *archit 1836 – Novr*
Pen & coloured washes within double ruled border on tracing paper, on page (380×310)
Prov: Vol.V, p.33
The drawing is one of the set of which the others are Nos.77, 82, 84, 86 & 88.
- 88** *Attic plan, offices | East*
Insc: As above & No.4
s: JBP
Pen with pink, orange & black washes within double ruled border on tracing paper, on page (375×310)
Prov: Vol.V, p.33
The drawing is one of the set of which the others are Nos.77, 82, 84, 86 & 87.
- 89** *Plan of Basement* either side of the line of the *East Front of Offices* with *Vault(s)* & an *Area* to the E & *Beer Cellar, Bakehouse & Scullery* &c to the W with elevation of *Ornamented Wall opposite the Dining | Room window*
Scale: Plan $\frac{1}{4}$ in to 1ft
Insc: As above
d: *March 1837*
Pen & coloured washes (655×525)
Prov: Vol.V, p.37
- 90** *Plan of Ground Floor* either side of the line of the *East Front of Offices* showing wall around *Area* to the E & *Game Larder, Meat Larder* &c to the W with details of *Iron | Beams*
Scale: $\frac{1}{4}$ in to 1ft, details FS
Insc: As above
d: *March 1837*
Pen & coloured washes (655×530)
Prov: Vol.V, p.35
- 91** *Plan of the Chamber* (i.e. 2nd) *floor | of Offices*, with elevation of the return *Front opposite to Dining room windows | looking East from the Room*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s& d: J. B. Papworth *Archit* | *April 1837*
Pen & coloured washes (645×460)
Prov: Vol.V, p.38
- 92** *Plan(s) of Attic Floor of | Offices & of Roof | to Offices with Roof as it may be at some time hence*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
s& d: J. B. Papworth *archit* | 1837
Pen & coloured washes (460×520)
Prov: Vol.V, p.39
- 93** Elevations of the S part of the E façade & of the S façade of the office wing with details; scale given
s& d: JBP | *Sep 1837*
Pen on tracing paper, on page (480×575)
Prov: Vol.V, p.40
For identification see No.83.
- 94** Plan & elevation of the balustrade around the *Area in Front of Offices East Wing*
Pen on tracing paper, on page (415×500)
Prov: Vol.V, p.43
- 95** *Plan of Wall to East Facade*
Insc: As above & *Landing over | Mr Browns | office Door*
s& d: JBP *Sep 30 1837*
Pen on tracing paper, on page (250×505)
- 96** Section from S to N through the conservatory & offices; scale given
Black & red pen with coloured washes, on page (235×380)
Prov: Vol.V, p.34
Presumably made some time during 1837; the 'Proposed | Conservatory' is shown on No.1 dated 'Dec 1836'.
- 97-107 Lodge(s), entrance gates & ice house
97 *Ground | plan, Front & Side Elevation(s)* of a lodge
Scale: $\frac{3}{16}$ in to 1ft approx.
Insc: As above
Pen & coloured washes within double ruled border (270×310), cut down on RHS
Prov: Vol.V
This design (which incidentally, bears the name neither of A. Murray nor of Cally and, indeed, lacks any mention of its being for a park gatekeeper's lodge) does not seem to relate to the 'working' drawings Nos.98-103 below.
- 98** Site plan of *Park gate | Keepers Lodge*, with *Ground & Chamber Plan(s) & Section* of the lodge
Scale: Site plan $\frac{1}{2}$ in to 10ft; plans & sections $\frac{1}{4}$ in to 1ft
Insc: As above
Black & red pen on tracing paper, on page (505×360)
Prov: Vol.V, p.3
Part of the following drawing.
- 99** *Front & Back Elevation(s) & 2 Side Elevation(s)*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
Black & red pen on tracing paper, on page (505×395)
The other part of the preceding drawing.
- 100** Front & side elevations of the porch
Pen on tracing paper, on page (125×365), much damaged
Prov: Vol.V, p.3
- 101** Plan & 2 sections of porch
Pen on tracing paper, on page (205×215)
Prov: Vol.V, p.3
- 102** Details of *Sashes, jambs to Windows &c &c | to Park-Gate Keepers Lodge | A. Murray Esqre*
Insc: As above
d: *Augt 1831*
Pen on tracing paper, on page (645×505)
Prov: Vol.V, p.4
- 103** Details of the *Joinery – to Park gate keepers Lodge | A. Murray Esqre*
Scale: $\frac{3}{4}$ in to 1ft, FS
Insc: As above & (red pen) No.2
Black & red pen, on page (630×500, irregular)
Prov: Vol.V, p.4

104 Elevation of an entrance with panelled wooden gates between piers with urns & walls with vermiculated rustication [Fig.111]

Pen with grey, brown & blue washes, on page (190×370)

Prov: Vol.V, p.7

105 Elevation of an entrance gateway with lower retaining wall & wrought iron gate

Pen & pencil, on page (155×400)

Prov: Vol.V, p.7

106 Elevation of an arched & pedimented entrance gateway between walls with banded rustication & balustrade; scale given [Fig.110]

Pen & sepia washes, on page (255×465)

Prov: Vol.V, p.7

The design (which is in the final manner of, say, No.5) is the same as that appearing as a small-scale elevation on No.1.

107 Plan & section &c of an ice house

Pen on tracing paper, on page (235×320)

Prov: Vol.V, p.70

Cally House (now Cally Palace Hotel) is situated about one mile from Gatehouse of Fleet. Designs for it were prepared both by Isaac Ware (see *A Complete body of architecture*, 1756, pls.56 & 57) and by William Adam (see *Vitruvius Scoticus*, 1780 (?), pls.111-113), but the house was finally built in 1763 from designs by Robert Mylne, whom James Murray of Broughton had met in Rome. JBP's patron, Alexander Murray, was the second son of James Murray by his cousin, Catherine, eldest daughter of Alexander, 6th Earl of Galloway. It is not known when he succeeded his father, but in 1816 he married Anne, daughter of Richard, 2nd Earl of Lucan, and this no doubt explains how JBP obtained the commission to add to Mylne's mansion the outer pavilion wings and the rather dull portico with marble entrance hall behind. For details of JBP's work at Cally see WP, *Life*, pp.85-86. For earlier work on the house see Boyd, Thomas. For other work by JBP for Alexander Murray see Killybegs [13] and Orleans House [277].

[261] CHESHUNT (Herts)

Design for additions or alterations to a house, 1837

Sketch plan & elevations of the kitchen wing with barge-boarded gable end & lattice windows

Insc: (?WP, pencil) H. B. Kerr (sic) Cheshunt

d: (?WP, pencil) 1837

Sepia pen & wash on tracing paper, on page (250×320)

In *CLW* under date 1834 is the entry, 'H. Bellenden Ker, Cheshunt. Chimney glass for enamels' and under date 1836 is another entry, '1836-37. Henry Bellenden Ker, No.27, Park Road, Regent's Park. Picture frame, drawing of house . . . ; and Cheshunt.' According to WP, *Life*, p.108, 'In March 1836, H. Bellenden Ker writes that he had been directed to consult Mr. Papworth respecting the formation of a School of Design.' Charles Henry Bellenden Ker (1785?-1871), legal reformer and barrister of Lincoln's Inn, was indeed an ardent advocate of popular education and of the diffusion of literature and art. He was an original member of the Arundel Society and helped to promote the establishment of the Department of Science & Art. He is mentioned in the Court Rolls of the Manor of Cheshunt under date 11 October 1841 in connection with the acquisition of about half an acre of manorial waste to the S of 'the road leading from Hammond Street to Goffs Lane' (i.e. Rags, now Burton, Lane) and adjoining 'Swiss Cottage'. A volume of rate assessments for the parish of Cheshunt shows him rated in 1838 for a house and offices in the section relating to 'Rags Lane and Crouch Lane'; the same property is shown in 1837 as being owned by one 'Charrington'. These records do not go further than 1838; but in a Post Office directory of 1855 he is listed

under 'Gentry' and his address is given as Swiss Cottage. The house has since been rebuilt and is now known as Burton Grange.

[262] CHOBHAM (Surrey)

Design for repairs to base of a wall, 1842

Sketch detail of a bay window

Insc: (pencil) *Clear out all the Ground outside of the present | area beginning at the Porch & going all round the | Bow window & 2 feet round the Corner, with references to new wall & (pen) Chobham Place | Rt Hon. Sir D. Lemarchant | Bart.*

s & d: 'Office' | Decr 1842

Pen & pencil with sepia, blue & orange washes (530×655)

E. W. Brayley, *Topographical history of Surrey*, II, 1842, p.160, says that Sir Denis Le Marchant purchased the manor of Chobham, Chobham Place and several large farms in the parish 'about three years ago', which is consistent with the statement in *VCH: Surrey*, III, 1911, that Le Marchant purchased the manor in 1838. In *CLW* under date 1842 is the entry, '1842-43. Sir Denis Lemarchant, Chobham Lodge [sic]. Dry rot' - which (location apart) seems to go well with this drawing. The first edition of the Ordnance Survey map of 1869-70 shows Chobham Lodge and Chobham Place as two distinct properties, and the Post Office *Directory of Surrey*, 1855, also mentions both, showing Miss Jourdan and Sir Denis Le Marchant as the respective occupants. Denis Le Marchant (1795-1874) was appointed Clerk of the Crown in Chancery in 1834. From 1836 to 1841 he was Secretary to the Board of Trade, and in August 1841, before leaving office, he was created a baronet. In 1850 he was appointed Chief Clerk to the House of Commons, an office he held until he retired in 1871.

[263] CLITHEROE (Lancs)

Design for the interior decoration of a dining-room, 1838 (3):

1 Outline plan of the dining-room, with the elevations of the 4 walls laid out; scale given

Insc: James Thomson | of Clitheroe | Lancashire, with dimensions given

s & d: JBP Archt | 1838

Pen on tracing paper (180×195)

Affixed to the following drawing.

2 Outline plan & the elevations of the 4 walls laid out, with 2 alternative elevations for the interior of the window end

Pen on tracing paper, on page (420×520), torn along bottom

Affixed to the drawing is No.1.

3 Details for Dining Room | Jas Thomson | of Clitheroe

Insc: As above, *The model (of the cornice) sent to Mr P. should not be | deeper undercut than here shown & The ogee sent in the Box & which fits this | is more in order with the soffit than | the plainer one*

s: 'Office'

Pen with red & blue washes on tracing paper, on page (445×620, irregular)

1-3 Prov: Vol.III

The identity of James Thomson is not yet certain.

A 'John Thomson, Esq. (of Clitheroe)' is listed among the members of the Provisional Council of the Government School of Design. In *CLW* under date 1838 is the entry, 'Paulett Thompson [sic], Clitheroe', and WP, *Life*, p.89, says that 'During the year 1837, Mr. Papworth was energetic in assisting C. Poulett Thompson [sic], President of the Board of Trade, to establish the Government School of Design.' Charles Edward Poulett Thomson (1799-1841) was President of the Board of Trade from 1834 until his appointment in 1839 as Governor-General of Canada.

[264] FONTHILL (Wilts)

Designs for alterations to the portico & to the interior of the 'pavilion', for entrance gates, additions to a bridge, a landing stage, a cottage & lodges, 1833-43 (44):

1 Site plan of the whole property bounded by Lord Arundell's Lands & Lands belonging to the Earl of Pembroke, to H. King Esqre & to J. Benett Esqre

Insc: As above & Plan | of | Fonthill Park and Estate | The Property of | James Morrison Esqre

Pen & coloured washes on tracing paper, on page (470×360)

2 Sketch site plan of the lake & drives leading from the Entrance from | London Road to the pavilion & showing a right of way

Insc: As above

w/m: J. Whatman Turkey Mill 1836

Pen & coloured washes (230×375)

Affixed to the verso is the drawing immediately following.

3 Sketch of part (?) of No.2

Pen with green, yellow & brown washes (190×230)

Affixed to the verso of No.2.

4 Plan, Front Elevation, Section & details of Verandah over the Portico

Scale: 1/4 in to 1ft section 1/2 in to 1ft

Insc: As above & Dear Sir | I very much regret your indisposition | . . . Mr M tells me he is packing | for Fonthill so that he will soon | be there - pray let the gate | on the Lawn which I wrote about | be done before they come & this | awning also - the covering will go | hence by the boat. Your sons letters | have not replied to the points of | my enquiry &c | Yours very truly | (s.) J. B. Papworth;

verso, sent by post on Ju 7 | 1833 to Mr Coombes (sic) | Fonthill | near Hindon | Wilts & with Combes's reply to JBP sent by post on 17 Ju 17 | 1833: Fonthill June 16 | Dear Sir I have been from home the past | week otherwise this would have been | returned earlier . . . The framing | for the Verandah is all up, and the | Summer house will be covered in, in | a few days. | I have been expecting to hear from | Mr Morrison stating when they are | coming down but I have not heard | from him for a long time past. | This is the first rain we have | had since I was in London the 3rd | of May . . . I expect we shall now have | more rain than is wanted. | When is the Boat &c coming - | I am Dr Sir | Yrs ffly | (s.) James Combes

s: 'Office'

Pen & coloured washes (295×340)

5 Elevation of the façade of the pavilion showing the addition of striped sun-blinds over the windows & the veranda above the portico & plan of the latter [Fig.93]

Scale: 1/4 in to 1ft

Insc: James Morrison Esq | Font-hill Wilts, with some dimensions given

s & d: 'Office' | Feby, 1835

Pen & coloured washes (330×460)

6 Plan of the ceiling of the boudoir with the elevations of the 4 walls laid out to show a design for the interior decoration, with, attached, colour samples of the distemper to be used; scale given

Pen & coloured washes (370×325, colour samples 205×315)

7 Plan, section & details of the New Ceiling of the Boudoir showing, also, the adjacent rooms; scale given

Insc: As above, with instructions, e.g. *Clean off the paper | of the Walls & make good | for new Papering & with a letter from JBP to Combes intimating that the directions for the . . . floor of | Portico will come to him | on Monday*; verso, sent by post on 28 Mr 28 | 1835 to James Coombes Esqre | Fonthill | near Hindon | Wilts

s & d: J. B. Papworth | Archt | 28 March 1835

Sepia pen & coloured washes (315×430, irregular)

See No.8.

- 8 Plan(s) of the Ceiling, Floor & Lead Flat & 2 Section(s) of the New Portico, with details of Molding round the Beams
Scale: $\frac{1}{4}$ in to 1ft, details $\frac{1}{4}$ FS
Insc: As above
s & d: 'Office' | March 1835
Pen & coloured washes (430 × 630)
Presumably the 'directions for the . . . floor of Portico' referred to in JBP's letter to Combes dated 28 March 1835, see No.7.
- 9 Elevations of Doors & Windows for Enclosure of Portico; scale given
Insc: As above
Pen on tracing paper, on page (205 × 445)
- 10 Elevations of Doors & Windows; scale given
Insc: As above; verso Taken by | Mr Coombes | March 19 1835
s & d 'Office' | March 1835
Pen on tracing paper, on page (310 × 495)
Essentially a more careful drawing of No.9 to a larger scale.
- 11 Details of the mouldings of Stone Portico
Insc: As above, with specifications for The Mason
Pen on tracing paper, on page (270 × 500)
- 12 Plan, Elevation, section & details of Balustrade to Flat of | Portico
Scale: 1in to 1ft
Insc: As above & To James Coombes Esqr | Dear Sir | This contains all the matters for | the Verandah above the cornice | There is to be an increase to the frame of the | Glass over the Chimney in the library - Will you be | so good to let me have - the first time you write | the size of the glass . . . & also the size of a glass to be over the Chimney piece | in the Billiard room &c; verso, sent by post to Mr Coombes Esqr | Fonthill | near Hindon | Wilts
s & d: J. B. Papworth Archt | April 24. 1835
Pen with grey, blue & red washes (575 × 440, irregular)
- 13 Sketch plan of a ceiling with ribs & fleurons, with the elevations of the 4 walls laid out; scale given
Insc: First Room (?)
Black & red pen on tracing paper, on page (320 × 445), damaged top left corner
- 14 Sketch plan of a ceiling with ribs & quatrefoils, with the elevations of the 4 walls laid out
Insc: 2nd | room
Black & red pen on tracing paper, on page (305 × 430), considerably damaged
- 15 Plans & details of 2 Ceilings with ribs, one for the Billiard Room | Outer Room with fleurons, the other for the Inner Room with quatrefoils; scale given
Insc: As above, with instructions for fixing
Sepia & red pen with red wash on tracing paper, on page (495 × 575)
Neither ceiling is like No.13 or No.14.
- 16 Plan & elevation of a chimneypiece in the Rococo style; scale given
Sepia pen on tracing paper (175 × 480)
- 17 Plan & elevation of S entrance gates with piers with vermiculated quoins showing alternative suggestions for the tops of the piers, one with sculpted satyr heads, the other as in No.18
Scale: $\frac{1}{2}$ in to 1ft
Pen & coloured washes within double ruled border, on page (325 × 425), cut off along bottom
The inference to be drawn from No.21 taken in conjunction with No.18 seems to be that the vermiculated rustication of this design was considered too costly if not too heavy, for instead of the satyrs the old plinth was reused.
- 18 Elevation of Top of Gate Piers | near the Beckford Arms
Insc: As above, . . . the old Plinth | 3.6 across & The new part 2.10 across
Pen on tracing paper (170 × 125)
The drawing is affixed to that immediately following.
- 19 Details of Base Moldg & Cornice to go with No.18
Scale: FS
Insc: As above & (C, cut) ombes | Royal Exchange
d: (month cut off) 16th 1835
Pen on tracing paper, on page (640 × 280)
Attached to the drawing is No.18.
- 20 Plan of pier & half of gate as No.21 but without 'the new part' of No.18; scale given
Sepia pen on tracing paper, on page (305 × 190)
- 21 Plan & elevation of South Entrance gates to Fonthill & detail of the gate piers with channelled rustication; scale given
Insc: As above, This (the plinth) must be 3ft | instead of 3f.6 (as here shown), The drawing last sent | had this die 2f 10in but | it must on no acct be | more than 2f.4 (as here shown) & Not rusticated but channelled | as shewn
Sepia pen on tracing paper, on page (495 × 635)
So the 'drawing last sent' is No.18. See note to No.17.
The iron panels here consist of elongated ovals as in Nos.17 & 20.
- 22 Plan & Inside & Outside Elevation(s) of Gates & piers with details; scale given
Insc: As above
Pen on tracing paper, on page (500 × 650)
The working drawing, it seems, for the gates as erected - essentially as No.21. See note to No.23.
- 23 Design for Iron Panels for the entrance gates
Scale: 2in to 1ft
Insc: As above, with method of dividing the panel up into pieces for casting shown
s & d: 'Office' | May | 1835
Sepia pen & wash, on page (180 × 280)
A design of circles and semicircles found only in No.22.
- 24 Plan, elevation & details of Pedestal for the Amphorae; scale given
Insc: As above
d: Oct. 1835
Sepia pen on tracing paper, on page (245 × 150)
Not connected with the landing stage in Nos.28 & 29.
- 25 Plan, elevation, sections & details of Additions to the Bridge | over the Nadder; scale given
Insc: As above
Pen on tracing paper, on page (320 × 500)
- 26 Plans, elevations & details of Wall to the bridge
Scale: $\frac{1}{2}$ in to 1ft, FS
Insc: As above, Mr Papworth will be glad to hear from Mr Coombes | his opinion on the position (of the wall) & The way shewn by Q Mr Papworth thinks is desirable | and it was so staked on the ground
Black & red pen with red wash on tracing paper, on page (495 × 635)
Not directly connected with No.25.
- 27 Elevation of a balustrade with arched openings
Scale: 1in to 1ft
Sepia pen & wash, on page (200 × 490)
- 28 Plan & elevation of a landing stage from a lake
Scale: $\frac{1}{4}$ in to 1ft
Insc: Levels shown in relation to water & Let the top of the step & | the Gravel behind it | Slope well to the water | to dismiss the splashing | which will occur in windy | weather
s: JWP (i.e. John Woody Papworth, JBP's elder son) fecit
Pen & watercolour within double ruled border, on page (220 × 455)
A low wall with vermiculated rustication supporting four bulbous urns, two either side of the landing stage.
- 29 Elevation of 1 of the urns of the landing stage on its pier
Scale: $\frac{7}{8}$ in to 1ft
Insc: The Rustic (i.e. the vermiculated rustication) will break | the splashing in a degree
Black & red pen on tracing paper, on page (405 × 280)
- 30 Elevation of Fence for the Paddock - The Lake Rocks
Scale: $\frac{3}{4}$ in to 1ft
Insc: As above & The whole is made of unbarked wood, with details of the method of construction
s & d: JBP | Jany 1836
Pen on tracing paper, on page (260 × 295)
- 31 An Elevation and Section of an Iron fence
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, with Further explanation | The Pillis . . . of oak . . . The Iron rods . . . stapled on to the Timber . . . The rods & Staples may be had of Messrs T. & G. | Reynolds 141 Redcliff (sic) Street Bristol. | The price of the rods are abt £11 per Ton | - and the Staples 4 $\frac{1}{2}$ per lb & 12 Staples | to the lb
Pen, on page (275 × 205)
Thomas & George Reynolds, wholesale and retail ironmongers and cutlers, is listed in the Bristol directories under No.141 Redcliff Street from 1828 to 1844.
- 32-36 Design for Fonthill Cottage, 1840
32 Plan of the footings of the cottage
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & line laid down by | Mr Papworth
Pen on tracing paper, on page (210 × 210)
- 33 Ground floor plan & front elevation of the cottage; scale given
Insc: Mr Morrison's Room with view Toward Fonthill Abbey
Pen on tracing paper, on page (380 × 275)
- 34 Chamber floor plan; scale given
Insc: As above & Fonthill Cottage
Pen on tracing paper, on page (310 × 250)
- 35 Elevation of 1 side & section of the cottage
Black & red pen on tracing paper, on page (380 × 250)
- 36 Elevations of Kitchen, Bedroom & Mr Morrison's Room
Insc: As above
d: Augt. 1840
Black & red pen with blue wash on tracing paper, on page (175 × 325)
- 37-40 Design for game keeper's lodge, 1842
37 Plan & perspective sketch of Keepers Lodge beside Little Ridge Drive
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above
s & d: From the Office of Mr J. B. Papworth Architect | Nov. 1842
Pen on tracing paper, on page (335 × 215)
See note to No.40.

38 Plan of the lodge with pencil alterations
Sepia pen on tracing paper, on page (180 × 165)

39 Perspective sketch of the lodge to go with No.38
Sepia pen & pencil on tracing paper, on page (135 × 155)
Apparently unfinished. The style of drawing and the general features of the design go rather with No.40 than with No.37.

40 Plan & perspective sketch of *Keeper's Lodge* beside *Little Ridge Drive*
Scale: 1/4 in to 1ft
Insc: As above & (?WP, pencil) *design - as altered by Morrison | a new built Cottage*
s & d: 'Office' | Dec. 1842
Pen & wash, on page (370 × 225)
A more starkly utilitarian building than the vaguely Tudor Gothic of No.37 and with a *Pheasant & nest* room added.

41 Site plan & perspective sketch of entrance gates & adjoining lodge
Pen on tracing paper, on page (305 × 495)
The lodge is barge-boarded and not, it seems, connected with Nos.42-44; nor do the gates seem to be those of the S entrance.

42-44 Design for a gate lodge, 1843
42 Ground plan & section of a lodge, with thumb-nail site plan showing the lodge near a *Gate* adjoining *Lord Pembroke & Mr Morrison*; scale given
Insc: As above
Pen; site plan, pencil on tracing paper, on page (420 × 280)

43 *Bed Room floor* plan & elevation of 1 side of the lodge; scale given
Insc: As above & *The view from this window* (that of the principal bedroom) *towards Tisbury*
Pen & pencil on tracing paper, on page (440 × 285)

44 Elevations of the front, back & 1 side of the lodge
Scale: 1/8 in to 1ft (except front elevation)
Insc: *The site to be marked out | for Mr Morrison's approval | when he is next at Fonthill*
d: March 1843
Pen & pencil on tracing paper, on page (420 × 280)

1-44 Prov: Vol.VI
On Fonthill see J. Harris, 'Fonthill, Wiltshire I: Alderman Beckford's houses', *CL*, CXL, 1966, pp.1370-1374. The early C17 house of the Mervyns, 'Fonthill Antiquus', was Georgianized by the Cottingtons, who sold the estate to Alderman Beckford in 1740. This 'Fonthill Redivivus' was consumed by fire in 1755. Beckford set about rebuilding and employed, it seems, either James or George Hoare, obscure London bricklayers, who all but cribbed the design of Houghton. 'Fonthill Splendens' may never have been finished before Beckford died in 1772. His son, the 'Caliph of Fonthill', sumptuously redecorated the house - and then demolished it in 1807 after building Fonthill abbey. This he sold to John Farquhar in 1823, two years before the tower collapsed. In the same year the one lonely pavilion remaining from the Alderman's house was purchased by Farquhar's nephew George Mortimer, and it is this that in 1829 was bought by James Morrison, who got JBP to repair and decorate it and improve its extensive grounds. For James Morrison see the note to Basildon Park [259], where, too, there are references to other work done for him by JBP.

[265] NR HULL (Yorks)
Design for entrance gates, 1843 (2):
1 Plan & elevations of *Entrance Carriage and Side Gates*
Scale: 1/4 in to 1ft
Insc: As above, with *Descriptive Particulars of Works to be done in | erecting the gates for James Hodgson Esqre | near Hull* including, e.g., *all the iron work in Contact with stone or brickwork | &c to be properly heated and tarred . . . The Vases | on the gate piers of a design shown may be had in London made in | Artificial Stone*
s & d: *From the Office of Mr J. B. Papworth | (Architect to H.M. the King of Wurtemberg) | 10 Caroline St Bedford Sqre London Novr 1843*
Pen & watercolour (600 × 400)
Prov: Vol.II, p.130
As fine as any now among the Papworth drawings, it is the only one signed by JBP as 'Architect to the King of Wurtemberg' (see Canstadt [197]).

2 Elevation of the upper part of 1 of the gate piers, with details of the mouldings
Pen with sepia & orange washes (620 × 465)
Prov: Vol.II, p.131
In *CLW* under date 1843 is the entry, 'James Hodgson, Goole, near Hull. Entrance gates' and the local directories about that date list a 'James Hodgson, Newington Villa'. He was a bacon and cheese factor working from No.34 Blackfriargate, Hull. Newington Villa (later called Newington Hall) was a large house that stood on Anlaby Road, to the W of the city, in what was then open countryside but is now a built-up area. The house disappears from the directories between 1913 and 1919, but was apparently demolished in 1908.

[266] HYLANDS (Essex)
Design for alterations to the house (3):
1 Plan showing the addition to the back of the house of 2 blocks
Pen on tracing paper with pencil amendments (380 × 495, damaged)

2 Plan of part of the additions drawn to a larger scale than No.1
Pen & wash with pencil amendments (470 × 650)

3 Plan & elevation of a staircase with, beneath it, a table on which stands an elaborate urn or vase & below which is a cofferet; scale given
Insc: *Furniture under Staircase | J. Attwood Esqr*
s & d: JBP | *Archit* | Feb'y, 1842
Pen & watercolour on grey paper within triple ruled border (320 × 230)

An engraving of c.1770 shows Hylands as a compact two-storeyed house seven bays wide. It had been built about 1728 by Sir John Comyns, whose nephew's son sold the house in 1797 to one Cornelius Hendrickson Kortwright. He it was, it seems, who commissioned William Atkinson to add to the house a great portico and single-storeyed wings. The house then passed through a number of hands until bought by John Attwood in 1839. It was for him that JBP according to entries in *CLW* under date 1842 and 1845 carried out 'various alterations' and 'reported on present condition of house'. What the alterations were is not known; but they must have included the raising of the wings to the full height of the body of the house. Attwood (whose election as MP for Harwich in 1841 and 1847 was on both occasions contested on grounds of bribery) is said to have fitted up the house 'with almost reckless luxury'. In the end he went bankrupt and the house and estate were put up for auction in 1854. They found no buyer, were broken up and four years later Arthur Pryor bought the house and its immediately adjoining park. On Pryor's death in 1905 the house passed into the ownership of the Hanbury family, in whose hands it remained until bought by Chelmsford Borough Council. It is now (1975) in a delapidated state.

[267] KENURE PARK (Co Dublin, Ireland)
Design for the repair of a roof
Section of the *Staircase | Roof* [Fig.62]
Insc: As above & *Kenure House (sic) the Seat | of | Sir Roger Palmer, Bart; (?WP, pencil) Ireland*
Pen with blue, yellow & sepia washes between ruled lines (190 × 255)
Prov: Vol.IX
This work is mentioned in neither *CLW* nor *WP*, *Life*, but the drawing provides evidence again that the pencil hand of ?WP is always to be respected; for the principal seat of Sir William Henry Roger Palmer is Kenure Park in Ireland not Kenure House in Lanarkshire (under which heading this drawing was formerly listed). JBP worked also for Palmer at his London town house, No.56 Portland Place [187].

[268] KILLYBEGS (Co Donegal, Ireland)
Design for additions & alterations
Plan of House and Offices in the town of | Killybegs (sic) shewing the Additions and General | Improvements | Alexcar Murray Esqre | of Cally NB; scale given
Insc: As above & (pencil) *The parts coloured | Pink shew the additions*
s & d: 'Office' | October 1834
Black & red pen with coloured washes (635 × 455)
Prov: Vol.V, p.74
WP, *Life*, p.87, says, 'in 1834 [JBP designed] additions and general improvements to the house on Mr. Murray's estate at Killibegs in the north of Ireland, including stabling and stable-yard.' The additions to the house comprise chiefly two porches and a bow window for the drawing-room. For Alexander Murray see *Cally House* [260] and for other work done at Killybegs see [13].

KINGSTON-UPON-HULL (Yorks)
See NR HULL (Yorks) [265]

[269] KIRBY HALL (Yorks)
Design for a fountain & for the laying out of part of the grounds, 1834 (2):
1 Sketch elevation of a fountain in the form of an octagonal basin set on a base of *rock work 6f.0"* across & *8"* high, with *profile of the rim of the Basin* & other details & a sketch of a lady
Scale: 1 in to 1ft
Insc: As above & *Thompson Esq | Kirby Hall | Yorkshire, with notes on the construction of the fountain, e.g. The wind will sometimes drive | the jet water over the rim, therefore | a means should be made below | the rockwork to contain it | until absorbed, or to be drained | away*
d: March 1834
Pen on tracing paper (495 × 255)
Prov: Vol.I, p.399

2 Plan of part of the grounds with indication of trees, shrubs & paths
Scale: 1/2 in to 10ft
Insc: *H. Thompson Esqr | near York & Walnut, Laurel, Holly &c*
Sepia pen & green wash within double ruled border (180 × 405), cut irregularly at bottom left corner
Prov: Vol.I, p.389

Kirby Hall itself, designed by Roger Morris and Lord Burlington to a plan by the owner, Stephen Thompson, and completed inside by Carr of York, has been demolished. It has proved impossible to establish whether this fountain was built and, if so, whether it still exists. There is something of a puzzle in the name 'H. Thompson' in the inscription. A Henry Thompson (1743-1814) married in 1769 Mary, daughter of Thomas Spence of Harts Hall, Suffolk, and had three daughters and four sons, the second of whom, Henry (1774-1854) is one candidate for the 'Henry' of the inscription. Otherwise, it would seem that Richard John Thompson (1771-1853) must in 1834 have occupied Kirby Hall and been JBP's client,

a suggestion that receives some support in the entry under date 1833 in *CLW*, 'R. H. [sic] Thompson, Kirby Hall, near York. Grounds and conservatory.'

[270] LONDON: Beddington rectory (Surrey), Sutton Design for the layout of the grounds, 1842
Plan for laying out roads paths & grounds | for the Revd. Jas. Hamilton. | Beddington Rectory | Surrey
 Scale: 1 $\frac{1}{8}$ in to 100ft approx.
 Insc: As above & labelled
 s&d: JBP | *London Oct 24 1842*

Sepia pen on tracing paper (495×385)
 The Rev. James Hamilton was rector of Beddington from midsummer 1841 until his death on 7 April 1860. His predecessor had been dispossessed of his rectory following a legal dispute with the Carews of Beddington, and Hamilton had to live in a rented house in Wallington while a new rectory was built on glebe land. The new rectory (which Hamilton moved into on 24 July 1844) is illustrated in J. Hamilton (ed.), *In memory of the Rev. James Hamilton, M.A., rector of Beddington: a biographical sketch*, 1863. It was situated S of Croydon Road just to the W of Rectory Lane, near what is now Bond Gardens. The house was demolished in 1926-27 and a new rectory built on approximately the same site. WP, *Life*, p.92, says, '[JBP] laid out Grounds and advised on position of rectory, for Rev. James Hamilton, at Beddington'. This suggests that JBP was not responsible for the rectory house itself and that seems confirmed by the design for the rectory exhibited at the RA in 1844 by John Brown (q.v.).

[271] LONDON: Crouch End (Hornsey), Haringey Design for a pavilion, 1832, & for alterations to the façade of a house, 1835 (11):

1-9 Design for the pavilion

1 Sectional elevation of the side of the house & its grounds showing an (already existing?) greenhouse at a little distance from the house &, sketched in, the pavilion proposed to be built alongside the house & the retaining wall of the estate
 Scale: 1 $\frac{1}{2}$ in to 10ft approx.

s&d: J. B. Papworth Archt | *May 1832*

Pen & coloured washes within double ruled border, on page (205×460)

Prov: Vol.II, p.123

2 *Plan at ground floor level, which, with the Elevation & Section of End | shewing section of greenhouse*, shows that the conservatory part of the pavilion (approached by an incline) is built over a *Seed Room, Bed Room, Living Room & Passage* & between 2 parts of (or as the centrepiece to) a long utilitarian *Green House*
 Scale: 3 $\frac{1}{16}$ in to 1ft approx.

Insc: As above, with numerous notes in pencil

s&d: 'Office' | *May 1832*

w/m: 1830

Pen & coloured washes within double ruled border (470×635)

Verso: Detail of guttering or profile of moulding (?)

Scale: FS (?)

Pencil & pen

Prov: Vol.II, p.120

3 *Plan at 1st floor level, with elevation of the Pavillion Front, elevations of its 2 ends & transverse Section on the line AB*

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

Insc: As above, with numerous notes, some in pencil & some in red pen relating to floor levels &c

s: 'Office'

w/m: 1830

Pen & coloured washes within double ruled border (460×630)

Prov: Vol.II, p.121

4 Half-plan of the conservatory part of the pavilion on 2 different levels, with, superimposed upon it in red pen, the plan of the ceiling & half-elevation & half-section of the same part of the pavilion

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

Insc: Notes on method of construction & full dimensions given

Black & red pen on tracing paper, on page (545×495)

Prov: Vol.II, p.122

5 *Profile of Bracket | to Conservatory or Pavillion*

Scale: FS

Insc: As above & *To be carved separated from the solid part & front faced | in such a manner that the sides may be cast in iron | if desired &c*

s&d: 'Office' | *September 1832*

w/m: 1830

Sepia pen & wash (1270×325, irregular)

Pricked for transfer.

Verso: *Detail of One half of Truss or Bracket face | To Pavillion*

Scale: FS

Insc: As above & *All the Carving ... (cut off) | exceedingly bold*

s&d: 'Office' | *Sept 1832*

Sepia pen & wash

Prov: Vol.II, p.126

6 Details of acroterion motif for cresting of pavilion

Scale: FS

Sepia brush over pencil (530×560)

Verso: Detail of frieze beneath acroterion motif above

Scale: FS

Insc: (pencil) *Booth Esq*

Pen & wash

Prov: Vol.II, p.125

Cf. No.4. Pricked for transfer.

7 *Ground Plan of Conservatory part of pavilion shewing the arrangement of flower stands &c, with Front view of flower stand & Transverse Section of the stand on the line A.B. [Fig.121]*

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

Insc: As above & labelled, with some dimensions given

s&d: 'Office' | *Novr 1832*

w/m: 1830

Black & blue pen with coloured washes within double ruled border (630×490)

Prov: Vol.I, p.420

8 *End Elevation of Greenhouse part of the pavilion, with details*

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

Insc: As above, J. Booth Esqr & labelled, with some dimensions given

Pen, on page (270×335)

Prov: Vol.II, p.123

9 Elevation of 1 bay of the greenhouse part of the pavilion, with details of *Copper Gutter, sash(es) &c*
 Scale: 1 $\frac{1}{2}$ in to 1ft approx., details FS

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

s: 'Office'

w/m: 1830

Black & blue pen with coloured washes (655×515, irregular)

Prov: Vol.II, p.124

10-11 Design for alterations to the façade of the house

10 Plan of the façade & elevation of the house

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

Insc: *Proposed improvements to | Front of House*

d: *April 1835*

Pen on tracing paper, on page (310×435)

Prov: Vol.II, p.127

11 As No.10 but to a smaller scale & fully drawn & coloured; scale given

s: *From the office of Mr J. B. Papworth Archt*

Pen & coloured washes (285×290)

Prov: Vol.II, p.127

The drawing seems unfinished, see the pencil-ruled lines for the rest of JBP's 'Office' signature and, no doubt, the title of the drawing.

1-11 Insc: As above & (except Nos.4, 6 & 8) *John Booth Esqr Crouch End* or very similar

Referring apparently to the year 1832, WP, *Life*, p.87, says, 'At Crouch End, near Finchley, for John G. Booth, [JBP] added a pavilion to the country house, new fence walls, etc.' and in *CLW* there is an entry under date 1832 to correspond, '1832-34. John Booth, Crouch End. Pavilion, walls &c.' In *CLW* there is under date 1835 the additional entry, 'J. G. Booth, Crouch End. House occupied by Mrs Magnus; additions and repairs.' So the 1832 and 1835 projects might perhaps relate to two different properties. John Gillyat Booth was a partner in the distilling firm and held Crouch Hall estate from 1818 until his death in 1849. Crouch Hall itself (of which no photographs or drawings are known to exist) was situated approximately where now Bryanstone Road crosses Crouch Hill Road. It was demolished in 1884.

[272] LONDON: Hendon (Middx), Barnet

Sketch survey drawings for alterations to outbuildings (2):

1 Sketch plan of the *Coach Yard* & surrounding buildings

Pen (215×185)

Prov: Vol.I, p.269

It seems that this is what is called the 'stable yard' on No.2.

2 Sketch plan of the *Stable yard & Cow Yard*

Pen (225×185)

Prov: Vol.I, p.270

1-2 Insc: As above & (?WP, pencil) *Geo. Morant | Hendon*

WP, *Life*, p.21, relates how JBP, while at Sheringham's, in 1793 'met there a lad [George Morant] also learning the art of decorating'. Morant was later to enter into partnership with one Bowen as house decorators in New Bond Street, and JBP did various work for him up to his death in November 1846.

It has not been possible to locate Morant's Hendon house precisely; but the surveyor's records for Hendon South show a Mr Morant assessed at £25 for a house and £11 for land from 1831 to 1834 and this tallies nicely with the entry in *CLW* under date 1831: '1831-32. Geo. Morant. Hendon. Improvements, grounds, stabling &c.'

[273] LONDON: The Limes, Shernhall Street

(Walthamstow, Essex), Waltham Forest

Design for new drainage & ventilation, 1843 (3):

1 Sketch plan of the site bounded by *Grove Lane* & properties belonging to *Capn Collard & Ford Barclay Esqr* showing the old & new drains

Insc: As above & (?WP) *House in the occupation of J. Gurney Barclay Esq | belonging to - Pope, built by Lucking under | W. H. Cooper*

d: (?WP) *Feb. 1843*

Sepia, black & red pen with red wash on tracing paper, on page (210×205)

The drawing was formerly affixed to the verso of Design for a railing [59]. Grove Lane is now Grove Road.

2 Plan of the house & its immediate surroundings (i.e. a part only of No.1), with drains drawn to scale
Insc: *Proposed Drainage and Ventilation & To be returned to Mr Barclay*, with description of the work to be done

s & d: John B. Papworth | *Archtt* | February 1843 & CJE (in monogram)

Pen with red & blue washes within triple ruled border on tracing paper, on page (640 × 470)

It has not been possible to identify 'CJE'.

3 Sketch of *Works to be done immediately at "The Limes"* | for J. G. Barclay Esqre

Insc: As above

s & d: JBP | *Archtt* | Sept. 1843

Sepia pen with sepia, pink & blue washes (180 × 190)

1-3 Prov: Vol.IX

Joseph Gurney Barclay (1816-98) came of a notable Quaker family. He lived at The Limes (which seems to have been a C18 house) from about 1840 to 1853. In that year he succeeded his father as the senior partner in the banking firm of Barclay, Bevan, Tritton & Co. of No.54 Lombard Street, and moved to Knotts Green not far away. The Limes was demolished about 1936. In *CLW* under date 1843 is the entry, 'Joseph Gurney Barclay and W. H. Cooper, Walthamstow. Dry rot.' As early as 1803 JBP had written an *Essay on the causes of the dry rot in buildings*.

[274] LONDON: Little Grove, East Barnet (Herts), Barnet

Designs for alterations & additions to the house, its interior & fittings & its farm buildings &c for Frederick Cass, 1828-33, 1836, 1839, 1843 & 1846 (122):

1-70 House & its interiors & fittings

1 *Plan of Little Grove, East Barnet | the property of Frederick Cass Esqre - 1828 | as surveyed in the year 1817* showing the *Freehold* totalling 49A 2r 9p bordered with Green & adjoining on the N the road *From Southgate to East Barnet* (across which is property belonging to Thomas Harvey Esqre), on the E property belonging to Henry Davidson Esqre, on the S property belonging to Sir Simon Clarke Bart & on the W property belonging to John Bacon Esqre, as well as some *Copyhold* totalling 5A 0r 13p bordered with Yellow & itself adjoining property belonging to Thomas Chandler

Scale: 1in to 3 chains

Pen with green, yellow & blue washes on tracing paper, on page (280 × 425)

2 Another plan of the property, almost identical to No.1 but showing additions to the house [Fig. 115]
Scale: 1in to 100ft

Insc: *Verso Garden Plans | No.11*

Pen & watercolour (515 × 640)

Pricked for transfer and, indeed, No.71 is to exactly the same scale. The drawing must belong to about August 1828 because the lodge seen on No.72 is shown but not the farmyard and cottage seen in No.77 - and that, as No.79 suggests, was abandoned.

3 Another plan of the property, similar to No.2 but showing a different arrangement of the farmyard

Insc: (pencil) *F. Cass Esq*

Pen & watercolour (650 × 510)

4 Elevational perspective of a water closet with instructions how *the apparatus may be got at without | pulling the place to pieces*

Scale: 1in to 1ft

Insc: As above

d: 1st February 1828

Pen on tracing paper, on page (175 × 265)

5-14 Contract drawings for the alterations & additions to the house, 1828

5 *Attic Plan*

Pen & coloured washes within double ruled border (460 × 640)

6 *Chamber Plan*

Pen & coloured washes (465 × 645)

7 *Ground Plan*

Pen & coloured washes within double ruled border (455 × 640), cut along top

8 *Basement Plan*

Insc: As above & (pencil) *Chubb locks to 2 Fire-Proof Store & Strong Room(s)*

Pen & coloured washes (460 × 640)

See also No.33.

9 *Longitudinal Section thro' New Addition of House and Wings*

Pen & blue wash (450 × 625)

10 *Transverse Section through centre of house*

Pen within double ruled border (290 × 435)

11 *Transverse Section thro' New Wing*

Pen with sepia & blue wash within double ruled border (435 × 345), cut down at LHS

12 *Front (N) Elevation*

Insc: As above & *All this north front is of | Atkinson's Cement*

Pen within double ruled border (445 × 620)

'Atkinson's Cement' was a type of Roman cement introduced to the London market by William Atkinson. He had worked at Hylands [266].

13 *Back of Lawn (S) Elevation*

Insc: As above & *Put on sham Chimney*

Pen within double ruled border (460 × 635)

14 *Elevation of New Wing next the Kitchen Yard*

Pen & grey wash within double ruled border

5-14 Scale: 1/2in to 1ft approx.

Insc: As above, with specifications, some with references to reusing, e.g., *old wainscotting, old door & Old slating from chapel & No.1, No.2 &c to No.10* respectively

s & d: James Newman | *Witness Jno. D. Hopkins* (i.e. JBP's pupil) & *Fredk Cass | Witness Jno. D. Hopkins April 1828*

Little Grove had been bought in 1794 by John Tempest MP, whose widow in 1801 erected a chapel adjacent to the house. The chapel had not been used since her death in 1817.

15 *Plan & elevation of Attic Window*

Scale: 1in to 1ft

Insc: As above

d: May 1828

Pen on tracing paper (240 × 175)

Affixed to No.16.

16 *Plan, elevation & Section of Windows of Chamber floor of North front; Plan, elevation & Section of Windows on Ground Plan of North front | on each side of Entrance Hall, with elevation of Hall Windows of Entrance front | under the Portico*

Scale: 1in to 1ft approx.

Insc: As above; verso *Windows of North front. | Mr Newman has the Attic windows*

d: June 4th 1828

Pen & blue wash (615 × 445)

Affixed to the drawing is No.15.

17 *Plan, Elevation & Section of Portico*, with part-elevation of the *Interior in Hall*

Scale: 1/2in to 1ft approx.

Insc: As above

d: 11 June 1828

Black, yellow & blue pen with coloured washes within double ruled border (460 × 640), cut down along top

18 *Plan, Inside & outside elevation & Section of the Dining Room Window*, with elevation of *Mr Casse's Dressing Room Windows | over Dining Room*

Scale: 1in to 1ft approx.

Insc: As above

s & d: *From Mr Papworth's | Office | 14 June 1828*

Pen & coloured washes (620 × 455)

See also Nos.19 & 20.

19 *The detail drawings of french Sashes | of Dining Room the whole of which are to be | followed instead of the drawing lent and dated | the 14 June 1828*

Insc: As above

s & d: *From Mr Papworth's Office | 16th June 1828*

Pen on tracing paper, 3 pieces joined, on page (515 × 575, irregular)

20 *Elevation & details of Doors for Dining Room & Hall which will only be 2 inches thick | instead of 2 1/2 inches as contracted for, with details of Architrave round doors & of Skirting | for Drawing (sic) Room & Hall; elevation of Mr Cass' dressing room windows | over Dining Room*

Scale: 1in to 1ft, FS

Insc: As above, *Mr Boswell & also Mr Newman will take care | that the openings in the B(ric)ework are suited to receive | these doors & Mr Boswell will please to let Mr Newman | have this Drawing for the Doors, as Mr N. wishes | to put them in hand immediately*

s & d: *From Mr Papworth's Office | June 26th 1828*

Pen on tracing paper, on page (420 × 520)

William Boswell was clerk of works at Little Grove. The elevation of the window is a copy of that on No.18 and, indeed, has its own (same) scale marked and is, like that drawing, dated '14th June 1828'; so this part of the drawing is the office file copy of that drawing.

21 *Details of scantlings of Roof over West Wing*

Scale: 5/16in to 1ft approx.

Insc: As above, *This Roof must pitch | from the same angle as | the East Wing, All the timber of the Roof as follows: Old Slating from Chapel on old boards, old rafters, | old Purlins, old Principals . . . &c | Of course the old stuff must be brought in as best suits, & where there is no old that | will do &c it is absolutely needful to use new that new will be part of the Eight loads | agreed for by the Contract but no new is to be used if it can properly be dispensed with & Particular Care must be taken that all the Partitions have proper bearings; verso, sent by post from Gt Russel (sic) St on 2 Jy | 1828 to Mr Boswell | Clerk of Works | at F. Casses' Esqr | Little Grove | East Barnet*

d: 1 July 1828

Pen & coloured washes (470 × 645)

22 *Details of Cornice for Hall & of Cornice for | Billiard Room*

Insc: As above, *The whole of these | Enrichments will be | sent when required | not to be modeled | from this scetch (sic) & (hall cornice, pencil) This altered, (billiard room cornice, pencil) This wanted; verso, sent by post from Gt Russel St on 8 Sp | 1828 to Mr Boswell | Clerk of Works | at F. Cass's Esqr | Little Grove | East Barnet*

s & d: *From Mr Papworth's office | 8th Sepr. 1828*

Sepia pen & wash (500 × 640)

See No.24.

- 23 Details of *Cornice for Mr Casses | Dressing Room & of Cornice for Gents Room*
Insc: As above; verso, sent by post from *Gt Russel St on 9 Sp | 1828 to Wm Boswell | Clerk of Works | at F. Casses Esqr | Little Grove | East Barnet*
s & d: *From Mr Papworth's Office | 9th Sepr 1828*
Sepia pen & wash (180×445)
- 24 Details of *Cornice for Dining Room*
Insc: As above & (pencil) *This wanted*
d: *11th Sepr 1828*
Sepia pen & wash on tinted paper (330×500)
Verso: Hardly legible notes including *Pilasters &c for Dining Room Stokes* (i.e. G. II. Stokes, who was for a time in JBP's office) | *Anti Room cornice Hopkins*
Pencil
Cf. the cornice for the billiard room on No.22; cf. also No.31.
- 25 Details of mouldings of *String Course &c of North Front & of Architrave | Front Door*
Insc: As above
d: *16th Sepr 1828*
Sepia pen & wash on tinted paper (650×525)
- 26 Details of *Cornice for Library, with Plan of Pilaster for the Dining Room*
Insc: As above
s & d: *From Mr Papworths office | 19th Sepr 1828*
Sepia & red pen with sepia & yellow washes on tinted paper (505×420, L-shaped)
- 27 Details of *Cornice(s) & of Skylight for | water closet*
Insc: As above; verso, sent by post from *Berners St on Sp 22 | 1828 to Mr Boswell | Clerk of Works | at F. Cass' Esqr | Little Grove | East Barnet*
s & d: *From Mr Papworth's office | 20th Sepr 1828*
Pen with sepia, yellow & blue washes on tinted paper (495×635)
- 28 *Plan & elevation of end wall of the dining-room*
Scale: 1in to 1ft approx.
Insc: As above
s & d: *From Mr Papworth's office | 23rd Sep 1828*
Sepia pen & wash (510×465)
Cf. No.45, though the details do not correspond exactly. For sketch and working drawings of the capitals of the pilasters see Nos.41 & 42.
- 29 *Plan, elevation & details of Front Door; scale given*
Insc: As above; verso, sent by post from *Gt Russel St on Sp 30 | 1828 to Mr Bosville (sic) | Clerk of Works | at F. Cass Esqr | East Barnet*
s & d: *From Mr Papworth's Office | Sepr 1828*
Pen & coloured washes (520×310)
- 30 *Front & side elevation of Steps for Wing; scale given*
Insc: As above
s & d: *From Mr Papworth's Office | 8th Octr 1828*
Pen & coloured washes on tinted paper (525×650)
For other such steps see No.94.
- 31 *Details of mouldings & enrichments in Dining Room*
Scale: 2in to 1ft
Insc: As above; verso, sent by post from *Gt Russel St on 7 No | 1828 to Mr David | Clerk of Works | at F. Cass's Esqr | Little Grove | East Barnet*
d: *6th Novr. 1828*
Sepia pen & wash (650×480)
Cf. Nos.22 & 24.
- 32 *Plan & elevation of Wrought Iron Shutter | for Strong room in Basement*
Scale: 2in to 1ft
Insc: As above
d: *Novr 1828*
Pen on tracing paper (460×315, irregular)
- 33 *Elevation & section of Iron door to Strong room*
Insc: As above
Pen with pink & sepia washes, on page (230×250)
There is no reason to suppose that this drawing does not in fact belong among the Little Grove drawings, though there is no inscription that will confirm it.
See Nos.8 & 34.
- 34 *Plan(s), Elevation & Section of Iron Chest with Secret box behind | some of the Drawers; scale given*
Insc: As above
d: *Novr 1828*
Pen on tracing paper (420×340)
- 35 *Plan of marble floor for the Hall & adjoining stairwell*
Scale: 1in to 3ft approx.
Insc: As above, *The Marble Squares are as originally laid ex (e deleted) ept that they are here drann | with borders & black dots - the borders are formed of some of the squares cut | into two - the dots are altogether additional & the extra would be the labor to the Margins & the material & Labor of the dots & Mr David should get an estimate from | Mr Newmnan for the addition to both the | Hall and Staircase as shewn by | these plans & description & also | make a for & against Estimate himself; verso, sent by post on 18 Ja | 1829 to Mr David | Clerk of the Works | at F. Cass Esqre | Little Grove | East Barnet*
s & d: *J. B. Papworth Archt | 16th Jany 1829*
Pen & coloured washes within double ruled border (355×440)
- 36 *Plan, Elevation, Section & details of area grilles*
Insc: As above; verso, sent by post from *East Barnet on Fe 14 | 1829 to J. B. Papworth Esqr | Caroline (sic) Street Bedford Sq | London*
s & d: *G. David | Feb 12 | 1829*
Blue-black pen with blue-grey & yellow washes (310×390)
- 37 *Plan, with elevations of 4 walls laid out to show the fittings of the House-keepers Room*
Scale: 1/2in to 1ft
Insc: As above, *It is proposed that all the shelves | shall be moveable at pleasure | If trays instead of shelves are required, | it should be specified, David has got the drawing for the Conservatory & (pencil) Dear Sir | This plan will shew what can be | obtained in the way of accomodation | for the Housekeeper. if too much | some part can be omitted. | If Wednesday & Thursday suits you | for the matters in question, I should like | to take both days at Little Grove particularly | as I have the favor of sleeping at | Beaulieu Lodge | I am, Dear Sir, most ... (illegible) | JBP | I am not well enough yet | to go out or would ... (illegible) Tuesday ... (illegible); verso, sent by post on 25 Ap | 1829 to Frederick Cass Esqre | Beaulieu Lodge | Winchmore Hill & (pencil) Messrs T. & G. Seddon | Aldersgate St*
Sepia pen & coloured washes within double ruled border (640×510)
- 38 *Plan, with elevations of 4 walls laid out to show the fittings of the Butler's Pantry, including a Bedstead | when in use & when turned up (against the wall as though a cupboard) & Shelves | to drain Glasses & Decanters with, at the bottom, a Trough to draw out | to empty water running | from Decanters*
Scale: 1/2in to 1ft
Insc: As above
d: *28th April 1829*
Pen & coloured washes within double ruled border (625×525)
- 39 *Plan, with elevations of 4 walls laid out to show Fittings to Nursery | Lobby with its Sink, Closet ... for | clogs & garden shoes, Coal bin | forming table at | top, shelf for Hat-bonnet, & muff boxes &c*
Scale: 1/2in to 1ft
Insc: As above, with notes in pencil, e.g. (against coal bin) *3 Drawers instead | for Childrens dirty linen | Top one 7in the other 2 | equally divided | with Cupboard over | for hat boxes if it can | be had, NB Children's toys, books &c | will be kept in Day Nursery | in a piece of furniture made | for the express purpose & On Tuesday | abt 3 o'Clock | to write to Mr Cass if not at home | then*
s & d: *This was redrawn by JDH | & traced by R. A. Ward | April 1829*
Pen & coloured washes within double ruled border (610×485)
See No.40 verso. It has not been possible to identify R. A. Ward.
- 40 *Plan, with elevations of 4 walls laid out to show Fittings to Servant's Hall & to the adjoining Servants Cleaning Room, the latter with a Board (with Iron moveable | legs) to let down as Ironing Board to | brush Clothes on &c*
Scale: 1/2in to 1ft
Insc: As above
d: *May 1829*
Sepia pen with sepia, yellow & blue washes (495×620)
Verso: *Plan, with elevations of 4 walls laid out to show Fittings to Nursery | Lobby altered to accord with notes pencilled in on No.39 so that there is, e.g., no coal bin*
Scale: 1/2in to 1ft
Insc: As above
d: *May 1829*
Pen & coloured washes within double ruled border
The plan of the lobby is identical to that shown in No.39, but it will be noticed that the two end walls in this drawing have sloping rooflines.
- 41 *Sketch design for the capital of the dining-room pilasters*
Sepia & red pen with sepia washes (425×305)
In type rather Archerish - à la Chettle, say. For the location of the capital see Nos.28 & 45.
- 42 *Front & Side elevation of the capital shown in No.41; scale given*
Insc: As above
s & d: *'Office' | July 1829, amplified in pencil to July 22*
Sepia & red pen with sepia, blue & yellow washes within single ruled border (525×650)
The working drawing prepared from No.41 and pricked for transfer. See also note to that drawing.
- 43 *Sketch detail of (plaster?) ornament*
s & d: *From the Office of | J. B. Papworth | Archt | Augt 6th 1829*
Black & red pen on tracing paper, on page (130×215)
- 44 *Detail of Ornament on top of | Iron Bracket of Verandah*
Insc: As above
d: *Sept 1829*
Sepia pen & wash (180×245)
- 45 *Plan, with elevations of 4 walls laid out to show Finishings of Dining Room [Fig.116]*
Scale: 1/4in to 1ft
Insc: As above
s & d: *J. B. Papworth Archt | 1829*
Black & red pen with sepia & blue washes within double ruled border (465×470)
See No.28 and note thereto.
- 46 *Plan, with elevations of 4 walls laid out to show the fittings of the House Keepers store room*
Insc: As above
Pen on tracing paper, 3 pieces joined, on page (535×475, L-shaped)

- 47 Plan, with elevations of 4 walls laid out to show *Finishings of Library*; scale given
Insc: As above
Pen on tracing paper (320×255)
- 48 Plan, with elevations of 2 walls laid out to show the fittings of the *Medicine Closet*
Insc: As above
Pen on tracing paper, on page (290×185)
- 49 Plan, with elevations of 4 walls laid out to show *Finishings of China Closet* [Fig.117]
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
Pen & coloured washes within double ruled border (620×510)
- 50 Plan & sections of *Drum & Skylight to light Stairs to Mr Cass' dressing Room &c*
Scale: 1in to 1ft
Insc: As above
Pen with sepia, yellow & blue washes (510×325)
- 51 Plan & longitudinal section of the drum & skylight showing the ventilator
Scale: 1in to 1ft
Pen & coloured washes (255×315)
Cf. No.50.
- 52 Details of *Best Bed Room - Cornice & of Anti Room Cornice*
Insc: As above
Pen & sepia wash (460×480)
- 53 Elevation of *Trench Casement to Breakfast Parlor & of Intended New Shutte(r) to Breakfast Parlor*
Insc: As above
Pen (420×265)
- 54 Plan, elevation & section of a glazed window with shutters
Scale: 1in to 1ft
Insc: verso, sent by post on 16 Jy | 1829 to W. Blofield | Builder | 11 St John's Street Road (sic) | Clerkenwell
s & d: *From Mr Papworth's Office | July 1829*
Pen & coloured washes (360×315), torn on RHS
- 55 Sketch designs for wrought iron stair balustrade
Pencil & sepia wash (520×650)
See No.56.
- 56 Elevation, *Side Elevation, Section(s) & details of stair balustrade*
Insc: As above
Pen & yellow wash on tracing paper, 2 pieces joined, on page (725×420), torn at bottom
Cf. No.55.
- 57 Sketch of a fanlight
Insc: Calculations shown for *Iron work including Carriage & all expenses & for Glazing including Do*
Sepia pen (175×305)
- 58 Sketch elevation of a fireplace
Sepia pen & wash over pencil (225×185, L-shaped)
The drawing was formerly attached to No.69 and therefore presumably belongs among the Little Grove drawings.
- 59 Sketch design for a lamp bracket or chandelier
Pencil on tinted paper (235×300)
The drawing was formerly attached to No.69 and therefore presumably belongs among the Little Grove drawings.
- 60 Sketch details of windows & shutters
w/m: 1825
Sepia pen & pencil, on page (485×680, irregular)
The page on which the drawing is mounted is in fact a reused (unidentified) drawing. It bears no provenance and there is no indication that either it or the above drawing belongs to the Little Grove drawings. So the inclusion here of the above drawing (which in any case seems of no importance) is based on 'tradition' only.
- 61-70 Furniture
61 Elevation open & shut of a wardrobe of *Deal*; scale given
Insc: As above & (pencil) *Cass Esqr*
Sepia pen & wash within double ruled border (225×300)
Verso: Sketches of chairs
Pencil
- 62 *Plan, Elevation & details of a Clothes Press*
Insc: As above & F. *Cass Esq*
w/m: Whatman 1827
Pen on tracing paper, on page (310×175)
Formerly associated with Park Hill (see [185]), but the client's name precludes that possibility. Cf. No.61.
- 63 Plan & elevation of a wash stand & frontal perspectives of a towel rail, of a *Mahogany Couch & of an easy chair*
Insc: As above, *This (the towel rail) Mr Papworth will | send working | drawing for, This is a first sketch of an | Easy Chair for the Breakfast | room on which Mr Cass has not | yet been consulted - not to be | done until it is fully considered | & ordered - when to be (?determined) on | Mr P to see the book & F. Cass Esqr; (red pen, on the couch) The width was arranged with Mr Simmonds*
Sepia pen & wash, on page (385×320)
This drawing was formerly associated with Park Hill (see [185]), but client's name and provenance both preclude such an attribution.
- 64 *Plan, front elevation (half with curtains Open & half with curtains Closed in part) & side elevation of a bed with the curtains Closed in part* [Fig.53]
Scale: $\frac{3}{4}$ in to 1ft
s & d: J. B. *Papworth Architect | 1829 (twice)*
Sepia pen & wash within double ruled border (260×525)
This drawing was formerly associated with Park Hill (see [185]), but the date is too early and the provenance wrong. The pen and wash technique and the style of the furniture should be compared with No.63.
- 65 Elevation of a sideboard with mirror
Scale: $\frac{5}{8}$ in to 1ft
s & d: *JDH | Feby 1831*
Sepia pen with sepia & blue washes within double ruled border, on page (200×240)
Not, it seems, connected with Nos.68 & 69.
- 66 Plans & front & side elevations of a portfolio stand
Scale: 2in to 1ft
s & d: *JWP (i.e. John Woody Papworth, JPB's elder son) | 1833 over JBP | 1833 in pencil*
Pen & coloured washes within double ruled border, on page (325×420)
- 67 Plan, elevational perspective & details of a *Hat and Glove Stand*
Insc: As above & (written over erased pencil) *Qy Would not small | chain pullies and weights | be proper so (as deleted) to close the | flaps as to need no latches: | and stopped so that the | flaps should only fall to | the level of shelves: | and bookcase door | centres instead of hinges & Painting not to be as usual japanned | chamber furniture, but painted in oils | in imitation of oak and pollard oak, | and twice varnished*
s & d: *'Office' | April 1843*
Pen & coloured washes (215×340)
- 68 Elevation of a side table or sideboard with quadrant ends & in front of a mirror
Pen & wash with pencil amendments, on page (290×380)
It is to be presumed that this drawing (perhaps of the 'large sideboard' referred to in No.69) belongs with the Little Grove set; the provenance corresponds.
- 69 Sketch design for *Gilt frame | over Large Sideboard*
Insc: As above
Sepia pen & wash over pencil on tinted paper (325×275)
- 70 Detail of the leg of a stool (?) *3-6 Long 1-6 wide*
Insc: As above
Pencil (655×525)
- 71-122 Grounds & farm buildings
71 Plan of the N part of the Cass property showing the house & its garden with the farmyard farther NW
d: *23rd Octr 1828*
Pen & watercolour (220×575)
Cf. No.2 and see Nos.77 & 78 for more detailed plans of the farmyard.
- 72 Layout of approach to the house, with plan & (inset) elevation of the proposed lodge; scale given
Insc: (one of the paths) *Mathewson does all to this side of the path | including its embankment | (s.) Alexr Mathewson*
d: *August 1828*
Pen & watercolour (455×630)
- 73 *Ground & Chamber Plan(s) & Front Elevation of Lodge*
Insc: As above & *I will execute the whole of this Lodge | complete in all respects, except outside stucco, | on or before the (blank) of (blank) next for the sum | of (blank) to be paid by F. Cass Esqr*
s: J. B. *Papworth Archt*
Pen & coloured washes within double ruled border (570×465)
- 74 *Side Elevation of Lodge & Section of Lodge from A to B*
s: *John B. Papworth Archt*
Pen with pink, yellow & blue washes within double ruled border (455×310), cut down on RHS
- 73-74 Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, with specifications & *No.1 & No.2* respectively
d: *3d Augt 1828*
Not so much contract drawings as drawings with specifications prepared for contract or estimate.
- 75 Details of mouldings of *Capital to Pilaster | Lodge*
Insc: As above
Pen & wash, on page (220×510)
Cf., say, the front elevation in No.73.

76 Elevation & details of the *Front Window for Lodge*
 Scale: 1in to 1ft
 Insc: As above, with details of sizes & costs as given by Mr Blofield; verso, sent by post from *Gr Russel St* on (4?) *Jy* | 1829 to *Mr Wm Blofield* | *Builder* | *13 Hosier Lane* | *West Smithfield*
 Such a triplet of arched windows is not to be found on Nos.72-74, and this perhaps suggests that that design was indeed not used. See also note to Nos.73-74.

77 Plan of farmyard with a *Pond* in the middle & *Chamber plan & Section through Kitchen* | & *Bedroom* of the *Cottage*
 Scale: 1/2in to 10ft
 Insc: As above & *Mr Boswell* to look out *Materials* - *doors* | *Sashes* &c that will suit, to execute as much | of this plan as possible
 d: *August* 1828
 Pen & coloured washes within double ruled border (450 x 425)

78 Plan of the farmyard
 Scale: 1/2in to 1ft approx.
 Insc: Dimensions given
 Pen on tracing paper, 4 pieces joined (750 x 590)

79 *Ground Plan, Elevation(s) next the Road* & (next to?) the *Farm Yard* & *Section through C.D.* of the farmyard cottage; scale given
 Insc: As above
 d: *Sept.* 1828
 Pen on tracing paper, on page (575 x 385)
 Apparently unfinished. Cf. Nos.77 & 78 for the identification.

80 *Elevation of & longitudinal Section through Cow House, Calf Shed* | and *Shed for Stock*, with transverse *Section through Cow House & Elevation of & longitudinal Section through Stock Shed, Poultry Roosting* &c | *Laying Houses*, with transverse *Section(s) through Stock Shed & through Laying House*
 Scale: 1/2in to 1ft approx.
 Insc: As above; verso, sent by post from *Gr Russel St* on *Sp* 26 | 1828 to *Mr Bosville* (sic) | *Clerk of Works* | at *F. Cass* - *Esqr* | *Little Grove* | *East Barnet*
 d: *Sept.* 1828
 Sepia pen with sepia, yellow & red washes on tinted paper, on page (400 x 485)
 The elevations and sections do not quite tally with the plans shown on No.77.

81 *Elevation & section of Vermin Grates to Drain*
 Scale: 1/2FS
 Insc: As above, *Mr David* to get the *Blacksmith* at *Barnet* | to make them & *To Mr David* | *The chain* that was sent by the *Waggon* at | first & according to the invoice was too slight & not as | I ordered it - a new quantity for the *Long Chain* | was sent by another *Waggon* on *Saturday* last (perhaps | a *Barnet Waggon*) &c a note for you to say that you should | ... (illegible) the last chain sent for the long line & the other for | the 90ft & they have agreed to take back the rest - the | 13th grapple is sent with the last chain *Yours* s(incerely) | *JBP*; verso, sent by post from *Gr Russel St* on 9 *De* | 1828 to *Mr David* | *F. Cass Esq* | *East Barnet*
 s & d: *From Mr Papworth's office* | 9th *Oct* 1828
 Pen with pink, blue & sepia washes (345 x 645)

82 *Elevation & details of Iron Railing for Lawn Front*
 Insc: As above; verso, addressed to *Mr David* | *Clerk of Works* | at *F. Cass Esqr* | *East Barnet*
 d: 8th *Novr* 1828
 Pen & grey wash (650 x 495)

83 *Elevation & Section of Piggery*; scale given
 Insc: As above
 d: 18th *Novr* 1828
 Pen & coloured washes (230 x 510)

84 *Section of a shed, with section of Cast Iron Pig Trough* 1/2 inch thick | the top Edge to have holes
 Insc: As above
 Pen with yellow & blue washes (525 x 310)
 No doubt connected with the piggery, see No.83.

85 *Plan, Front & End Elevation(s) & Section of Chicken House*
 Scale: 3/8in to 1ft approx.
 Insc: As above
 d: *Feby* 1829
 Pen & coloured washes (330 x 525)

86 *Plan & elevation of part of the 'poultry roosting & laying' building* shown in No.77
 Pen with grey & pink washes, on page (240 x 285)

87 *Plan, Elevation(s) & Section(s) of the Vinery*
 Scale: 1/2in to 1ft approx.
 Insc: As above
 Pen & coloured washes (490 x 625)
 Verso: Details of the *Openings for Ventilation* & of the *Consol & Cornice* of the vinery
 Scale: 2in to 1ft, FS
 Insc: As above; sent by post on 25 *Ap* | 1829 to *Mr David* | *Clerk of Works* | *Little Grove* | *East Barnet*
 Pen & coloured washes

88 *Plan, Elevation & End Elevation of Design for the Completion | of Conservatory* [Fig.119]
 Scale: 1/4in to 1ft
 Insc: As above & *All these* (bays of wall in front of the conservatory) as *Mr Cantwell* is directed
 Pen & coloured washes within double ruled border (465 x 640)
 The drawing is presumably to be dated April 1829 - see the inscription on No.37. A Robert Cantwell worked for JBP also near Rouen, see [221] and at Nos.1-4 *Ladbroke Terrace*, see [143].

89 *Plan, elevation & details of windows &c in Front of Conservatory*
 Insc: As above; verso, sent by post on *Ju* 9 | 1829 to *J. B. Papworth Esqr* | *Caroline* (sic) *Street Bedford Sqr* | *London*; (pencil) *Mr Mayger* (or *Mogger*) | 74 (or 14) *Cannon Row* | *Westminster Bridge*
 Pen & coloured washes (525 x 660)
 Affixed to the drawing is that immediately following.

90 *Plan & elevation & section of Door of Conservatory*
 Insc: As above
 d: *June* 29 - 1829
 Pen on tracing paper (415 x 285)
 Affixed to No.89.

91 *Plan, elevation & details of Trellis to Furnace Door next Conservatory*
 Scale: 3/4in to 1ft, FS
 Insc: As above & *Trellis fram*(in)g as that of *Archway* in *West Area*
 Pen on tracing paper, 2 pieces joined, on page (615 x 420, L-shaped)
 Cf. No.92.

92 *Elevation & details of Trellis Enclosure of Archway | in West Area*
 Scale: 1in to 1ft, FS
 Insc: As above
 Pen on tracing paper, on page (365 x 255)
 Cf. No.91.

93 *Elevation, section & details of Entrance Door to new Wing next | Kitchen Yard* approached up *Iron* ... *Steps*
 Scale: 1in to 1ft, FS
 Insc: As above & *Substitute for the insertion of | the Stone Dressings* as | contracted for; verso *Mr Dor*(ran?) | *Compo Man*
 s & d: *JBP* | *June* 1829
 Pen & coloured washes (460 x 515, L-shaped)
 For the iron steps see No.94.

94 *Front & side elevation of the iron steps* partly seen in No.93; scale given
 Sepia pen & pencil with blue & pink washes (275 x 320)
 A variation on the theme of No.30.

95 *Plan, elevation & details of a wall with a niche with a water pump* in it flanked on either side by a door [Fig.118]
 Scale: 1/2in to 1ft
 Insc: *Wood dog house* | inside (through a hole in the wall); verso, sent by post from *Gr Russel*(sic) *St* on 7 *Jy* | 1829 to *Mr David* | *Clerk of the Works* | at *F. Cass Esqr* | *Little Grove* | *East Barnet* & (pencil, faintly) *Messrs Cottam & Hallum* | *Iron foundry* | ... (illegible) | *Oxford* (?) *St*
 Pen & coloured washes (360 x 465)

96 *Plan, elevation & section of the niche with water pump* as in No.95 but surmounted by a clock tower, with amendments
 Insc: *Line of Clock Weights & Floor of Shed*
 Pen & pencil with coloured washes (545 x 510)
 Verso: Rough plan showing *Pine Pit, Forcing House, &c*
 Insc: As above
 Pencil
 There is no indication at all on the drawing that it belongs to the Little Grove set. But it must certainly do so; for both the plan and the shape of the niche within which the pump stands correspond with those of No.95. The other inscription quoted (it is against the section) shows that there is a shed behind the pump in its niche.

97 *Elevation & details of a Gate, pier & wall*
 Insc: As above & *Make* (door?) *the thickness* | as settled by *Mr Papworth*
 d: *Augt* 1829
 Sepia pen & blue wash (435 x 630)
 Not, it seems, anything to do with No.95. The date - as does the style of gate - goes well with the lodge, see, for example, No.72.

98 *General Plan of Gates, piers, Railings &c*, with *Elevation(s) of Gates A* (all of iron, including piers of railings) & of *Gates B* (of wood with decorative ironwork, masonry piers & rusticated walls), with *Front Elevation(s) of Gate A & its Pier* to a larger scale
 Scale: 1/2in to 1ft, 1/2in to 1ft
 Insc: As above
 Pen on tracing paper, on page (420 x 320)
 Cf. No.97 for a gate similar to 'Gate B'.

99 *Plan & elevation of Entrance Gate* (all of ironwork similar, but not identical, to the 'Gates A' of No.98) & *Section of Standards where proper to be placed*
 Insc: As above & (pencil) *Cass Esqr*
 Pen on tracing paper, on page (185 x 195), much damaged bottom left corner
 The standard clearly does not belong to the gates - see the difference between the finials of standard and gate. But see note to No.100.

100 *Plan & elevation of a gate & standard* as in No.99 but to a larger scale, with *Elevation of Iron Railing*
 Scale: 1in to 1ft
 Insc: As above & (pencil) *Cass Esqr*
 Pen on tracing paper, on page (250 x 355)
 The elevation of the railing shows the relevance of the standard to this and the last drawing: the Greek style gates are set within simple railings with urn-topped standards.

101 *Plan & front & side elevations of the bell* for the clock tower over the pump
 Scale: 1/2FS
 d: *Oct* 1829
 Pen on tracing paper, on page (370 x 260)
 See No.96.

102 *Plan & Section(s) of Pond showing box with chains & post on opposite side of pond, Plan & side elevation of box, side elevation of post & details of Chain & Grapple*

Scale: Pond $\frac{1}{4}$ in to 1ft approx., box & post $\frac{1}{4}$ FS, details FS
Insc: As above
Pen on tracing paper, on page (420×520)

103 *Plan of Fencing &c around the pond of Farm Yard*
Scale: $\frac{1}{4}$ in to 1ft approx.

Insc: As above, *Mr David to make | a drawing of the | gates of the best | kind for strength | he can & let Mr P | see it & a pattern of | this (a fence) may be made for Mr Cass to see*
s & d: JBP 1829

Pen & coloured washes within double ruled border (410×560)

104 Three sketch elevations of paling gates
Pen & pencil with sepia & blue washes, on page (135×470, L-shaped)

105 *Details of the Paling*

Insc: As above & *The Flicht pieces | of well Kyanniz(ed) | Oak*

s: JBP archt
Sepia pen on tracing paper, on page (240×105)

For 'Kyanizing' see note to Basildon Park [259].79.

106 *Plan, elevation & section of Dutch Barn & Granary*
Scale: $\frac{1}{4}$ in to 1ft

Insc: As above, *Mr David wrote on his sketch | 11 feet high (sic) - it must surely | be 13 if not 14 feet high to | receive a Loaded Cart or Waggon | - he will look to this point & Mr David to draw | gates for this*
s & d: JBP archt | 1829

Pen & coloured washes within double ruled border (430×355)

107 *Site Plan of Melon Ground, with Plan, South Elevation & Section of Forcing House; scales given*

Insc: As above & *The Exterior Walls being only one Brick is Bulged and Cracked in Several Parts | and a Considerable Part will require to be taken down - The Flues & floor are Very Much | out of repair - the Flues are badly Constructed - The Rafters Sound | in the Middle Part but When taken down will I fear be found unfit for Use | The lights are very hoary having too Much Timber in them and Will require Considerable | Repairing - the Glass is generally Whole and Could be employ in Glazing New lights &c*

s & d: G. David | 7th Jan - 1830, reporting to J. B. Papworth Esqr

Pen with sepia, blue & yellow washes (525×650)

108 *Plan, elevation & details of Palings for (Hay) Stack Yard adjoining the Farm Yard*

Scale: 1in to 1ft, FS
Insc: As above
s & d: JDH | April 5th 1830
Pen on tracing paper, on page (240×420, irregular)

109 *Plan & Section of Tool House, Potting Shed & Gardeners Room*

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above; verso, sent by post from *Gt Russel St on 6 My | 182... (illegible) to Mr David | Clerk of Works | Little Grove | East Barnet*
Pen & coloured washes, on page (220×505)

110 *Plan, elevation & section of Forcing-house, with details of Sashes*

Scale: $\frac{1}{4}$ in to 1ft, details of sashes $\frac{1}{2}$ in to 1ft
s & d: 'Office' | May 1830
Pen & coloured washes within double ruled border (450×625)

111 *Sketch | Shewing the Dimension | of Intended Summer House*

Insc: As above
s & d: G. David | Feb. 1832, reporting to (J. B. Papworth Esqr)
Pen & yellow wash with pencil notes & sketches (255×250)

112 *Plan, elevation & details of Wire Fence at East end | of House*

Scale: Plan $\frac{1}{4}$ in to 1ft approx., elevation $\frac{1}{6}$ FS, details FS
Insc: As above
s & d: 'Office' | Octr 1833
Black & green pen with green, sepia & blue washes, on page (440×290)

113 *Plan, Front Elevation (showing partly the Shed as it will be when finished & partly the arrangement of the timbers of the front, with dotted lines showing the positions of the timbers in the back front) & Section (showing also position of the Timbers of the End) of a rectangular Shed (50×14ft)*

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
d: May 1836
Pen on tracing paper, on page (380×490)

114 *Sketch designs for flowerbeds in geometrical patterns*

Insc: (pencil) *Cass Esq*
Pencil, sepia pen & wash, on page (285×380)
Verso: Sketches of arbours & geometrical patterns
Pencil
The flowerbed designs are in the nature of exercises in geometry and look like diagrams of snowflakes under a microscope.

115 *Plan of Flower Bed East of Bow & of Flower Beds West of the Bower (Before the | Breakfast Room | Windows)*

Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above
s & d: JBP | Decr 1829
Pen on tracing paper, on page (485×315)
Again, the plans are highly geometric in design.

116 *Plan, elevation & details of a 9 sided plinth supporting a sculpture of a dog on a circular base*
Scale: 1in to 1ft

Insc: (pencil) *The estimate as before & Mr Cooper (sic) 250 Bricks*
s & d: J. B. Papworth Archt 1839
Sepia pen with sepia & pink washes (535×395)
See No.117.

117 *Sketch layout of flowerbeds around the statue of the Dog | of Alcibiades; scale given*

Insc: As above
Pen & watercolour (240×310)
Verso: Landscape study
Pencil
The flowerbed layout is another geometrical design.

118 *Plan, elevations & section of New Coach-house &c (i.e. Present | Painters | Shed & Barrow | shed)*

Insc: As above, with specification including *The walls to be colored with Blundell's (stove?) paint & (the gates to be) hung with Collinges cast | iron hinges*
s & d: 'Office' | 10 August 1846 & JWP 12 Aug | 46
Pen on tracing paper (390×510)

119 *Plan, elevation & details of Casing to be Put on the face of Pannel to Brewhouse Door*

Insc: As above
Pencil & pen with yellow, sepia & blue washes (325×275)

120 *Elevation of a door with openwork iron grille in upper part*
Sepia pen & blue wash, on page (225×125)

121 *Sketch elevation & details of an ornamental trellis parapet*
Pencil with sepia & green washes (195×385)

122 *Plan & sketch elevations of Stand for potted flowers for Marble Hall, with pencil amendments*
Insc: As above & *Mr David | 30 | Arlington Street*
Sepia pen & wash, on page (300×140)

1-122 Prov: Vol.IX

Little Grove stood where Daneland now joins Cat Hill and was demolished in 1932. In 1657 the house and its estate were owned by one Henry Parker, who died in 1670. Four years later the house was bought by Lady Anne Fanshawe. On her death in 1680 it was sold to John Richardson. His son sold the house in 1710 to John Cotton, who, in 1719, built the second house, known for a short time as New Place. Cotton parted with the estate about 1728, and it then passed through a number of different hands until on 25 September 1817 it was bought at auction by one Thomas Wilson. He retained the property until November 1827, when the estate (then 54a 2r 22p in extent - the figure is confirmed in No.1) was purchased by Frederick Cass of Beaulieu Lodge, not far away. Cass was the youngest and last surviving of the eleven children of William Cass, merchant, of Coleman Street and Beaulieu Lodge. He had bought Beaulieu Lodge in 1806 and died there in 1819 (see [208]). Under the terms of his will the house passed to his son, Frederick, on the latter's marriage in 1825. Frederick Cass made extensive alterations to Little Grove and added some 40 acres to the estate. He served as High Sheriff of Hertfordshire in 1844-45 and died at Little Grove in 1861, aged seventy-four.

[275] LONDON: Harrow (Middx)

Design for additions to a house, 1839
Plans of the *Basement, Ground Floor, First Floor & Attics* & front & side elevations of the addition
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above, *Plans & Elevations of proposed additions | to a house at Harrow in the occupation of the Revd Mr Harris, No.1, No.2, No.3, No.4, No.6, & No.5 (in the order listed above); (the ground floor plan) A Scholars Entrance, B Servants Do & The Book closets may be omitted & (the 1st floor plan) The Chambers as the Parlor floor, but no shutters*
d: Nov. 1839

Black & red pen on tracing paper, on page (540×490)
Prov: Vol.III

The addition is in a Tudor Gothic style, battlemented to match the 'Present House' and has, most oddly, a mansard roof accommodating attics to align with the 'new attics' of the original house. The drawing seems to be an office file copy, and the inscriptions make it seem certain that the addition has something to do with a schoolmaster's house. There was indeed a George Frederic Harris (1812-69) on the staff of Harrow School from 1837 to 1868. He was housemaster of a 'small house' from 1837 until 1842, when he became housemaster of a 'large house', The Park, in the High Street. M. G. Daughish (ed.), *Harrow School register 1801-1900*, 1901, p.719, identifies the 'small house' as 'Villa in London Road, opposite Mount Pleasant', which seems to make the object of JBP's attention the house at one time known as Gothic House and now divided into flats as Nos.7-17 London Road. A comparison of the drawing with the existing building, however, hardly supports this conclusion - though admittedly the house has been much altered over the years. Another possibility is that Harris's 'small house' was a little farther S, opposite West Acre but almost equally 'opposite Mount Pleasant'; but that property was pulled down some years ago and no photograph of it has been found. Either way,

there are still difficulties. Harris was not in Orders and his date of birth does not tally with the age twenty-five declared by one George Harris, schoolmaster, of London Road, in the census of 1841. The entry in *CLW* under date 1839, 'Rev. - Harris & - Copeland, Harrow. Damp', seems only to confuse things further.

[276] LONDON: Morden (Surrey), Merton
Design for additions to a house & for the layout of its garden, 1841 (4):

1 Site plan of the property showing the house & outbuildings & a new *Lodge* at the junction of roads *To Epsom, From London* & the 3rd with a *School House* alongside it

Scale: 1in to 50ft approx.

Insc: As above; verso *Morden Estate*
Pen & coloured washes within ruled border (505 × 395)

2 *Ground floor Plan* showing *Proposed additions to a Villa* | at Morden | Surrey | *The property of | The Revd Richd Garth*

Insc: As above

s & d: *WAP* (i.e. Wyatt Angelicus Papworth, JBP's younger son) | *12/41* - & *John B. Papworth | Archt | 1841*

Pen on tracing paper (410 × 610)

According to the list of 'Pupils and Clerks' at the back of *CLW*, Wyatt Papworth 'Entered the office 1835 and left October [sic] 1841'. This is the only Wyatt Papworth drawing in the Collection.

3 Layout of part of the grounds showing new paths & suggestions for planting; scale given
Pen on tracing paper with pencil & brick-red pen (250 × 315)

4 Elevation, with site plan, of *Entrance Gates & Fence near the Lodge*

Insc: As above

Pen on tracing paper (265 × 470)

The gates Gothic, the fence rustic.

1-4 Prov: Vol.IX

The Rev. Richard Lowndes (1790-1862) inherited the manor of Morden in 1837, when he changed his name to Garth under the provisions of his maternal grandfather's will. He was never the rector of Morden. Under the Housing Act, 1925, the old London County Council compulsorily purchased a large acreage of land in Morden and Carshalton for the building of St Helier estate. The area included the manor house and its grounds, which were situated in the area to the W of St Helier railway station bounded by Epsom Road, Central Road and Green Lane. The house itself was subsequently demolished. There is an entry in *CLW* under date 1841, 'Rev. R. Garth, Morden, Kent [sic]. New stabling, &c. grounds, &c.'

[277] LONDON: Orleans House (Twickenham, Middx) Richmond-upon-Thames
Designs for alterations & improvements for Alexander Murray, 1839-42 (13):

1 Site plan of the *House* & offices separated by *Mr Pocock's Land* from *The River Thames* in the S & with *Lady Howe's Garden* to the NW, *Crown Land* | *Pleasure Ground* to the N, *Crown Inn, Montpellier Row & Chapel* to the NE & more of *Mr Pocock's* (sic) *Land* & the *House & Garden of Dyson Esq* to the E

Scale: 1in to 150ft approx.

Insc: As above

Sepia pen & coloured washes on tracing paper (380 × 250)

2 Sketch *Ground Floor of Murray Esq | House Twickenham* showing, it seems, the position of servants' bells

Insc: As above, with notes, e.g. *Lady Murray, Bell for Maid to Ring up & down | on Side of fire - for footman*

Below only

w/m: 1836

Sepia pen (205 × 165)

Verso: Sketch plan of *Kitchen*

Insc: As above, with continuation of notes on bells

Sepia pen

3 Sketch plan of the house similar to No.2.

Insc: Notes, e.g. *The X Shows the Bell pulls | In Lady Murray's Room*; verso (pencil) *Murray | Orleans House | Albany*

Sepia pen & pencil (200 × 325)

For JBP's work for Murray at Albany see [162].

4 Part-plan, elevation & section showing design for fireback, grate, dogs, fender & fire irons for the fireplace in Gibbs's Octagon; scale given [Fig.120] s & d: *JBP | 1839*

Pen & pencil; fireback, grate & c blue & sepia washes within double ruled border (410 × 375)

Prov: Vol.V, p.68

A comparison of the drawing with the fireplace suggests that at least the upper part of the latter is JBP's work. The fireback and grate (though not the dogs, fender & fire irons) remain essentially as in JBP's drawing.

5-9 Design for alterations to the conservatory, 1842

5 Plan & 2 end elevations of *Vestibule*, with 2 half-elevations of its front façade showing alternative designs, one with round-arched windows & a deep cornice, the other with segment-headed windows & a lower cornice

Scale: 1/2in to 1ft

Insc: As above, *Alteration of Vestibule & Sent May 27. (or 28) 1842*

Sepia pen on tracing paper, on page (320 × 490)

Prov: Vol.V, p.72

The 'vestibule' is the wing (called 'Conservatory' on No.8) connecting the house with Gibbs's Octagon.

6 Half-plan, half-elevation & section of a 3rd design for altering the 'vestibule'; scale given

d: *June 1842*

Sepia pen on tracing paper, on page (235 × 485)

Prov: Vol.V, p.72

The design is close to that with the segment-headed windows on No.5 and is essentially that as built, see E. Pringret's lithograph reproduced in *Arts Review*, XXIV, 16, 1972, p.487.

7 Plan of the steps leading on the river side from the central part of the 'vestibule', with elevation & section of that central part

Scale: 3/4in to 1ft

Pen, 2 pieces joined (380 × 435, L-shaped)

Prov: Vol.V, p.63

The drawing shows the central part (called 'alcove' on No.8) before alteration.

8 Plan & section of the central part or *Alcove* of the vestibule or *Conservatory*; scale given

Insc: As above, with a note regarding *the roof as proposed & The ceiling in the form Shewn may be as plain | or as enriched as may be desired*

Sepia pen on tracing paper (260 × 140)

9 *Details of Ceiling of Alcove | to Conservatory*

Insc: (pencil) as above

d: *June 1842*

Sepia pen on tracing paper, on page (460 × 640)

Prov: Vol.V, p.72

10-13 Design for gates

10 Plan & elevation of gates between piers with vermiculated rustication & the alternatives of urns or blocks as terminals
Pen & watercolour (200 × 270)
Prov: Vol.V, p.71

11 Elevation, drawn out, of a gate pier essentially as that with urn in No.10

w/m: J. Whatman 1837

Sepia pen & pencil with sepia washes, on page (445 × 280)

Prov: Vol.V, p.71

12 Plan & half-elevation of gate, with elevation of gate pier essentially as that in No.10 but without either urn or block

Pen (260 × 215)

Prov: Vol.V, p.71

The gate itself has an iron grille like that shown in No.13.

13 Working drawing for gates: plan, elevation & details

Scale: 1in to 1ft

Sepia pen & coloured washes (450 × 520, L-shaped)

Prov: Vol.V, p.71

The Twickenham villa later known as Orleans House was built in 1710 for James Johnston, Joint Secretary of State for Scotland under William III. The architect was John James. Johnston added the Octagon to the house in 1720, reputedly for the reception of Caroline, Princess of Wales, wife of the future George II. It was designed by James Gibbs. Louis-Philippe, Duc d'Orléans and King of the French from 1830 to 1848, came to England during the 'Hundred Days' and leased the property until 1818. His associations with Twickenham had begun earlier in the century, however, for he and his brothers had lived in Twickenham from 1800 to 1808. No doubt such connections were attractive to Alexander Murray when he bought the property in 1827. On his death it was bought in 1846 by Lord Kilmorey, and between 1852 and 1877 the house was again in French occupation, first by Louis-Philippe's widow and then by her son, Henri d'Orléans, Duc d'Aumale, who made quite extensive additions to the house. After that it was used as a club until it was sold in 1882 to William Cunard, the shipping magnate. In 1926-27 almost all of the house except the Octagon was demolished. What remained was bought by the future Mrs Basil Ionides, who bequeathed the property and her collection of paintings to the local authority for use as a public art gallery.

[278] LOWFIELD HEATH (Sussex)

Design for the addition of a bay window, 1834
Plan, External & Internal Elevation(s) & Section of Bow (sic) Window

Scale: 1/2in to 1ft

Insc: As above, *Charles Middleton Esq | Lovel Heath & labelled*

s & d: '*Office*' & 1834

Pen & coloured washes within double ruled border (250 × 385), cut down on both sides

Prov: Vol.VII, p.55

Verso: Addressed to *Chas Middleton Esq | Lovell (sic) Heath | near Crawley | Surry & Sussex & Oct 9 1834 My Dear Sir | Mrs Papworth & myself are much | obliged by your very kind attention & present. | This paper will give your work people | the needful to fix the Bow. | If they find any difficulty & will let | me know, I will be | with you. . .* (rest cut off, as is the postal frank)

A house at Lowfield Heath called variously Ticcaridges or Pickeridges and now Charlwood House was owned and occupied in 1819 by Charles Middleton. Sibyl Middleton, widow, owned it in 1827 and is shown as still owning it in the Charlwood title award of 1842. The electoral register for the Eastern Division of Surrey, 1834, includes a Charles Middleton who owned an unnamed freehold house at Lowfield Heath. He may have been a son of the above. His name appears among the gentry in the Post Office *Directory of Surrey*, 1855, but the *Directory* of 1867 shows a William Middleton at Charlwood House. Charles Middleton married on 16 December 1830 Margaret Toms, of Streatham, neice and heir of Richard Cuddington (see Charlwood [4]), and the Charlwood title award of 1842 shows him as owning Hidehurst and Lovel House, both of which had belonged to Cuddington. In a document of 1843 Charles Middleton is described as 'of Hidehurst', so that he probably lived in that house, now known as Gatwick Manor.

[279] MARLOW (Bucks)

Design for (a row of?) cottages, 1830 (2):

1 Sketch plan & elevation of 1 cottage & part, it seems, of another; the cottage shown with barge-boarded gables, lattice windows & tall Tudor-type brick chimneys; scale given

Insc: (?WP, pencil) *James Morrison Esq | Sketch of Cottages at | Marlow*

d: (?WP, pencil) *June 1830*

Red pen over pencil, on page (360 × 95)

2 Specification for pricing the *Cottages at Marlow | Say for each House*, the prices not filled in

Insc: As above

Sepia pen on pencil-ruled paper, on page (370 × 115)

It has not proved possible to identify these cottages more exactly and No.2 suggests indeed that they were never built. The land tax assessments and registers of electors fail to reveal any reference to a James Morrison in connection with Marlow, nor do the local directories for the years around 1830 throw any light on the matter. Morrison did, however, own land in Buckinghamshire (see the note to Basiidon Park [259]), and there is in *CLW* under date 1830 the entry, 'James Morrison. Cottage [sic] at Marlow.'

[280] NEVILL HOLT (Leics)

Alternative designs for alterations & additions to the house, alternative designs for the stables & design for the layout of the grounds of the house, 1829-32 (26):

1-15 The house

1 Plan of the house approximately as existing in 1829

Insc: Verso (pencil) *Nevill Esq*

w/m: J. Whatman 1828

Pen & wash (440 × 610)

Prov: Vol.V, p.76

'Approximately' because, as will be seen from No.2, what is there labelled *Library* is shown in its present state to have a square end as against the polygonal (rounded within) end shown here. The drawing seems unfinished. The main body of the house is shown lying on the long axis of the medieval hall. To the W of this axis lies, on the N, the cloisters (with oak gallery above) and, on the S, what is seen from No.2 to be the *Nursery Department*. To the NE of the long axis lies what is seen from No.2 to be the *Domestic | Department*. N of the medieval hall with its porch and oriel lie two parallel blocks, one L-shaped one to the W (which it seems from No.2 is to be demolished and replaced by a *Dining | Room*) and one to the E labelled *Library* on No.2.

Design A

2 *Rough Ground Plan shewing merely the arrangement of | new Apartments applicable to Neville (sic) Holt*

Insc: As above & labelled (to include *The brown with black walls shews the present | rooms | The white with brown walls shews the proposed | alterations | The blue with black walls shews the Domestic | Department | The faint red lines shew the building in its present | state*), with some dimensions given

s & d: 'Office' & *August 1829*

Pen & coloured washes, the grounds outside the house in green & with the shrubs painted in, within double ruled border (470 × 645), cut along bottom & with a piece cut out on RHS

Prov: Vol.V, p.78

The 'proposed alterations' affect principally the part of the house W of the medieval hall, but excluding the *Nursery Department* (see No.1). The S façade is to be tidied up and the rooms behind it rearranged somewhat. But on the N the whole of the cloisters and L-shaped block are apparently to be demolished to be replaced respectively by a *Passage* and two *Drawing Rooms* and by a large *Dining | Room* running parallel with the library. Pencilled in, northwards of the *Domestic | Department*, are rough indications of a possible enlargement of the domestic offices, but on these see Nos.21-25.

3 *Rough | Chamber | Plan | shewing merely the arrangement of new apartments applicable | to Neville Holt*

Insc: As above & labelled (to include *The brown with black walls &c & The white with brown walls &c* as in No.2, *The blue with black walls are Chambers for Domestic & The yellow with black walls shews the Chapel & Chaplain's | Apartments*), with some dimensions given

s & d: 'Office' & *Augt 1829*

w/m: J. Whatman 1828

Pen & coloured washes within double ruled border (430 × 640)

The first floor plan to match No.2.

2-3 Insc: As above, *C. Nevill Esq* or similar & *Nevill Holt*

Design B

4 Ground plan of W part of the house (excluding the nursery wing) showing an arrangement of rooms different from that in No.2

Insc: Labelled, with dimensions given

w/m: Britannia within an upright oval, the whole surmounted by a crown; alongside, Kent 1829

Pen with sepia, black & yellow washes, the grounds outside the house in green & with the shrubs painted in, on page (325 × 205, irregular because cut from larger sheet)

Prov: Vol.V, p.82

In presentation and colouring this drawing clearly goes with No.2. As was noted under No.2, the proposed alterations affect principally the western part of the house excluding the nursery, and this drawing shows that part of the house only. Again, the S façade is to be tidied up; but, instead of the *Sitting Room* and *Billiard Room* of No.2, the rooms behind that façade are now to be – from W to E – a *Breakfast Room | or | Her Ladyship's Room*, a *Drawing Room* (with big bay window) and a *Gent's Room*. The cloisters and L-shaped block are to be replaced respectively by a *Corridor* and (the second) *Drawing Room* and by a large *Dining Room* with niches and columns in an Adam way at the S end. A *Passage* united this to the *Library* of No.2, so that, instead of two parallel blocks N of the medieval hall, there is now only one broad projection. See also note to No.25.

5 *Chamber Plan* of W part of the house (excluding the nursery wing) showing an arrangement of rooms different from that in No.3

Insc: As above, *Neville Esq* & labelled, with dimensions given

w/m: J. Whatman 1827

Pen with red, black & yellow washes on tracing paper (300 × 415)

Prov: Vol.V, p.82

A tracing of the (missing) first floor plan to match No.4. See also No.26.

6 *Front (S) Elevation, Back (N) Elevation & Side (W?) Elevation* [Fig.112]

d: *Augt 1829*

Pen & watercolour (460 × 640)

Prov: Vol.V, p.80

The elevations do not seem quite to match Nos.1

2 or 4.

1-6 Scale: $\frac{1}{10}$ in to 1ft approx.

7 Plan, elevation, section & details of a cross window
Scale: 1in to 1ft, details FS

Insc: *C. Nevill Esq | Holt* & labelled, with notes (e.g. *Old repaired & The whole to be made so as to fit | the present Shutters Dressing &c*) & some dimensions given

d: *15th Augt 1829*

w/m: G over the date 1825, all within an oval

Pen & pencil with coloured washes (640 × 520,

L-shaped)

Prov: Vol.V, p.86

8 Elevation & details of panelled & studded door set in moulded Tudor-type arched frame

Scale: 1in to 1ft, details FS

Insc: Fully labelled

w/m: G over the date 1825 or 1826, all within an oval

Pen with sepia & yellow washes (390 × 485)

9 *Plan & elevation of Drawing Room oriel Window | for Charles Nevill Esqre | Nevill Holt* showing rounded outline of underside of arch of present window

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

Insc: As above & labelled

s: 'Office'

Pen with blue & sepia washes & pencil amendments within double ruled border (390 × 280)

Prov: Vol.V, p.87

Affixed to the drawing is that following.

10 *Plan & Front Elevation* of an oriel window similar to, but slightly narrower than, that shown in No.9

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

Insc: As above & *C. Nevill Esq | Leicestershire*

Pen on tracing paper (305 × 185)

Perhaps showing a correction of the dimensions only.

11 Plan & elevation of a fireplace with simple cast iron grate within a bevelled polished metal surround with gadrooned & gilt edges [Fig.113]

Scale: 1in to 1ft

Black & sepia pen with blue-grey & sepia washes within double ruled border (235 × 205)

Prov: Vol.V, p.88

12 Perspective Elevation or (sic) Moveable Water Closet, with Description reading Unscrew the Skirting . . . The Seat . . . may then | be unscrewed . . . The | flap . . . will remove by unlocking | and thus the Apparatus may be | got at without disturbing or pulling | to pieces any adjacent works

Scale: 1in to 1ft

Insc: As above & labelled

d: August 1829

w/m: J. Whatman 1827

Pen on tracing paper, on page (210×380)

13 Details of mouldings for Plasterer

Scale: FS

Insc: As above & labelled

d: Augt 1829

w/m: J. Whatman 1827

Pen on tracing paper, on page (275×380)

Prov: Vol.V, p.88

14 Plan of Dining Room with laid out walls showing interior decoration

Scale: 1/4in to 1ft

Insc: As above, To be returned when done with & labelled, with some dimensions given; also with notes, some in the nature of instructions, e.g. *The Room is to be made 35ft 8 inches long from | the inside of the Plaster wall on the south end, to | the face of the window boxings on the north; and the floor made good accordingly, taking care to leave air | ventilations to prevent the rot &c &c some requests from Mr Papworth to have sent to him immediately | the following dimensions, as he cannot give the drawings | of the finishings without them &c*
s & d: John B. Papworth Archt | Caroline Street | Bedford Sq | 5th Octr 1829

w/m: J. Whatman 1828

Pen & coloured washes within double ruled border (450×625)

Prov: Vol.V, p.84

It will be noted that the alteration in the positioning of the chimneypiece in one wall and the recess for Sideboard in the opposite wall are exactly matched by alterations that have been made on No.25.

15 Sketch plan & elevation of a Cupola, with an indication in pencil of a bell & details of Turned cap at Top &c; scale given

Scale: Details FS

Insc: As above & labelled

d: Novr 1831

Pen on tracing paper, on page (380×215)

Prov: Vol.V, p.88

16-17 Design for layout of the grounds

16 Sketch plan showing Plantings in front of Holt; scale given

Insc: As above & labelled, e.g. *L.L. large Trees as Oaks & Elms | XX Laburnum | YY Acacia | MM Mountain Ash & BB Birch*

s & d: From the Office of J. B. Papworth | Archt & Augt 1829

w/m: J. Whatman 1827

Pen on tracing paper (345×325, irregular)

Prov: Vol.V, p.88

The plan of the house accords with that shown on No.4. The sketch is to be read in conjunction with No.17.

12-16 Insc: As above & C. Nevill Esqr or very similar, Nos.12-14 with, in addition, Nevill Holt

17 Recto & verso: Directions to the Gardener at | C: Nevill's Esqr | All trenching for trees or Shrubs should be of ample | depth and well drained . . . In the Front Court the trenchings should | be planted with round headed evergreens

... inter- | mixed with Broom, Box & Holly. | . . . The deciduous trees should be planted as | marked on the plan - Those having L | placed to them are intended to grow large | . . . The planting on the south of the Stable | road . . . should be of the same kind | as that in the fore Court of which it will, by and | by, seem to be a part. | The planting on the Hill in the South front | should be of Elms and Oaks, to carry that way the park like appearance produced | by the great avenue and its clumps . . . In fact, two objects should be kept in view | the one to increase the park like effect given | by the Oaks & Elms already there; & the other | to afford ample shelter in the winter . . .

w/m: Britannia seated within an oval, crowned

MS; pen on 2 sides of foolscap sheet, on page

Prov: Vol.V, p.88

The 'Directions' are to be read in conjunction with No.16 where the letter 'L' &c appears.

18-20 Stables

18 Plan showing drains &c & elevation of the existing (i.e. late C17) stables

Insc: A View of the Stables of Cos: Nevill Esq of Holt Leices

w/m: Fleur-de-lis within a scrolly shield surmounted by a crown, the whole above the initials WR below the numeral 4

Sepia pen within elaborately ruled border (395×560)

Prov: Vol.V, p.83

A clever imitation, it seems, of a C17 drawing.

The stables still exist and are almost exactly as shown here; see illustration in CL, XXV, 1909, p.278

(though the text is all at sea on their dating).

19 General Arrangement (i.e. ground plan & inside front elevation) of Stabling &c &c | for C. Neville Esqre | Neville Holt showing 2 ranges (one for Carpenters | shop, 6 Carriages & Black-Smiths | Shop, the other a Stable for 11 horses) facing each other across a yard

Scale: 1/2in to 1ft approx.

Insc: As above & labelled, with dimensions given s & d: 'Office' & JDH (i.e. J. D. Hopkins, JBP's pupil) | April 1830

w/m: 1825

Pen & coloured washes within double ruled border (490×355)

Prov: Vol.V, p.89

The elevation shows a two-storey block with seven fancifully barge-boarded gables.

20 First floor plan, half-elevation, half longitudinal section & transverse section of stable block

w/m: J. Whatman 1828

Pen, the half-elevation additionally with coloured washes (630×445)

Prov: Vol.V, p.90

Apparently unfinished. The half-elevation shows that the block would have been two-storeyed with five plain gables between battlemented and ogce-capped polygonal turrets.

21-25 Offices

21 Ground Plan & Chamber Plan of Proposed Additions of Offices | C. Nevill Esqr | Nevill Holt

Scale: 1/4in to 1ft approx.

Insc: As above & labelled, with dimensions given; also with extensive notes, most of them in the nature of a specification, e.g. *The whole building to be of brickwork, hard, | sound & of good colour, the timbers English oak where | Oak is to be used, & Riga . . . fir timber where | fir is to be used. The roof covered with Conntess | slates copper nailed on 3/4 Yellow boarding &c*

s & d: John B. Papworth Archt | 10 Caroline Street | Bedford Square (sic) | May 1830

Pen & coloured washes within double ruled border (615×455)

Prov: Vol.V, p.81

The 'Domestic Department', as it is called on No.2, occupies the eastern part of the main body of the house (see note to No.1), labelled there *Butler's | Pantry, Housekeeper's | Room and Pantry*, and an extension northwards consisting of the *Kitchen and Servant's Hall*. On that drawing (No.2) arc, as was there noted, rough pencil indications of a possible enlargement still farther northwards of the domestic offices, and this drawing seems, in fact, to be a realization of those possibilities - shown, too, in No.25, as an L-shaped wing N of the E part of the main body of the house. See also note to No.23.

22 Elevations of Offices marked C, B & N on plan

(i.e. on No.21), with Section | through Maids' Closet

Scale: 1/4in to 1ft approx.

Insc: As above & C. Nevill Esqr | Nevill Holt, with notes (e.g. *Supposed Old Building not known as to height & Chimneys to be 1 foot above the roof Y be it | what it may in actual height*) & some dimensions given

s & d: John B. Papworth Archt | London | May 1830

Pen & coloured washes within double ruled border,

on page (285×500)

Prov: Vol.V, p.83

23 Plan of Servants | Hall & immediately adjacent rooms & passages & Plans &c (i.e. laid out wall elevations) of fittings &c . . . (torn) for Scullery, Kitchen & Meat Larder

Scale: Hall plan 1/4in to 1ft approx, plans & laid out elevations 1/4in to 1ft

Insc: As above, C. Nevill | Holt | Leic. . . (torn) & labelled, with specifications for Shelves, Dresser &c

Pen with grey, pink & yellow washes (705×500, torn bottom corners)

Prov: Vol.V, p.85

The plan of servants' hall and immediately adjacent rooms and passages corresponds generally with the ground plan in No.21, though there is a slight difference in the shape of one end of the servants' hall itself. There seems no provision in No.21 for the meat larders shown in this drawing.

24 Part-plan of offices (?) with flier showing alteration to a staircase

Scale: 1/4in to 1ft

Insc: (pencil) Look at the other Plan for the | Footings of the Walls; (pen) Dining Room, Library, with centre lines of rooms &c marked & dimensions given

Pen with pink, sepia & yellow washes (290×340, flier 40×65)

Prov: Vol.V, p.81

The drawing can be made to fit none of the existing plans in this set of drawings; for the rooms - which are not labelled - seem to provide for an extension northwards from the dining-room and library. Indeed, were it not that these two rooms are labelled and were it not for the provenance of the drawing, it might be thought that the drawing did not form part of the Nevill Holt set.

25 Ground Plan No.2 | of another arrangement for new apartments | applicable to Nevill Holt

Scale: 1/2in to 10ft approx.

Insc: As above, C. Nevill Esqre | Nevill Holt & labelled, with some dimensions given

s & d: 'Office' & Octr 1832

w/m: J. Whatman 1832

Pen with black & red washes within double ruled border (325×470)

Prov: Vol.V, p.79

A fair version, it seems, of No.4, but including the rest of the house and the enlarged domestic department (see note to No.21). So the domestic department, were it to have been shown on Nos.4 & 5, would perhaps have been as here shown. See also note to No.14.

26 Chamber Plan No.2 | of another arrangement for new apartments | applicable to Nevill HoltScale: $\frac{1}{2}$ in to 10ft approx.Insc: As above, *C. Nevill Esqre | Nevill Holt & labelled, with some dimensions given*
s & d: 'Office' & Octr 1832

Pen with black & red washes within double ruled border (325 × 470)

Prov: Vol.V, p.77

A fair version, it seems, of No.5, but including the rest of the house. See also note to No.25.

Nevill Holt still exists, but has been a school since 1919. The best account of the house is that in *VCH: Leics*, V, 1964, pp.241-244; that in *CL*, XXV, 1909, pp.270-280, is useful for its photographs of the interior of the house before its conversion. The 'C. Nevill' of these drawings is Cosmas Nevill, third son of Cosmas Henry Joseph (died 1763), who assumed the name Nevill. Cosmas Nevill died in 1829, leaving three sons and three daughters. Most of the Nevill estates descended to his second son, Charles (died 1848), and it is he who is the 'Charles' of No.9. WP, *Life*, pp.84-85, says, 'In 1829-32 Mr. Papworth designed extensive alterations at Holt, in Norfolk [sic], for Charles Nevill, in the Domestic Gothic or Tudor style, including additional chief dwelling rooms, with the embellishment of the external walls, new kitchen department, and communications with the house.' In *CLW* there is under date 1829 the entry, '1829-32. Charles Nevill, Holt, Norfolk. Nearly rebuilding.'

[281] ORNHAMS HALL (Yorks)

Designs for the house & farm buildings, 1836-37 (61):

1 Small-scale plan of the estate sketched out on roughly squared paperInsc: (pencil) *Ornam* (sic); (pen) compass points and some measurements given

Sepia pen & pencil with sepia, green & red washes (180 × 185)

Prov: Vol.II, p.97

2 Site plan of the house with office wing set diagonally to it standing among trees at the end of a drive from the road; the farm buildings around**3** sides of a yard a little distance away & 2 other properties yet farther away

Pen & coloured washes on tracing paper, on page (190 × 255)

Prov: Vol.II, p.97

The drawing shows the arrangement of house and farmyard as built.

3-8 Design A for a house with the offices in alignment with it**3** Sketch plan of the *Basement* of the house only to go with No.4

Insc: As above

Sepia pen with sepia & pink washes, on page (185 × 190, irregular)

Prov: Vol.II, p.97

4 Plan of *Basement* of house & offices, scale given

Black & red pen with coloured washes within double ruled border (315 × 510), cut down at top

Prov: Vol.II, p.98

5 Plan of *Ground Floor* of house & offices; scale given

Black & red pen with coloured washes within double ruled border (330 × 515), cut down at top & bottom

Prov: Vol.II, p.98

6 Plan of *One Pair Floor* of the house & offices; scale given

Black & red pen with coloured washes within double ruled border (305 × 515), cut down at top & bottom

4-6 Insc: As above

s & d: 'Office' | 1836

7 Plan of *Attics & all the Roofs* of the house & officesScale: $\frac{1}{2}$ in to 1ft

Insc: As above

s & d: 'Office' | July 1836
Black & red pen with coloured washes within double ruled border (330 × 520), cut down along top

Prov: Vol.II, p.99

8 Longitudinal Section on the line *A & B*Scale: $\frac{1}{2}$ in to 1ft

Insc: As above

s: 'Office'

Black & red pen with coloured washes within double ruled border (335 × 490)

Prov: Vol.II, p.100

5-8 Insc: As above; verso (pencil) *1 Seb(eme?)*

Design B for a house with the offices attached as an L-shaped block

9 Sketch planInsc: verso (pencil) *G. Cr(ow) | Dec ...* (cut off)

Pen & pencil

Prov: Vol.II, p.97

The part inscription suggests for the design a date later than design A.

10-26 Design C for a house (of either 2 or 3 storeys) with the office wing set diagonally to it**10** Plan of the basement of the house; scale given

Pen on tracing paper, on page (280 × 380)

Prov: Vol.II, p.102

Cf. No.14.

11 Ground floor plan of the house; scale given

Black & red pen on tracing paper (260 × 390, irregular)

Prov: Vol.II, p.102

Cf. No.14.

12 Ground floor plan with, indicated upon it, the rooms of the basement & some minor alterations; scale givenInsc: *All that is colored Brown & blue | is to be excavated*

s & d: 'Office' | 1836

Black & red pen with pencil & coloured washes, on page (265 × 530, irregular)

Prov: Vol.II, p.102

13 Plan of the roof of the house; scale given

Pen on tracing paper, on page (230 × 380)

Prov: Vol.II, p.103

14 Plans of *Basement & Ground, Chamber & Two-pair Floor(s)*; scale given

Insc: As above

Pen & coloured washes (455 × 555)

Prov: Vol.II, p.97

The number of plans shows that this must relate to a design of three storeys, as was built.

15 Plans as No.13 but to a larger scales & d: *John B. Papworth Archt | 1836*

Pen on cartridge-backed detail paper (505 × 710, L-shaped)

Prov: Vol.II, p.101

See note to No.14.

16 Front elevation of the house only

Black & red pen with sepia, blue & brown washes on tracing paper, on page (275 × 420, irregular)

Prov: Vol.II, p.104

A three-storey elevation with parapet.

17 Rear elevation of the house only; scale given

Black & red pen with blue wash on tracing paper, on page (235 × 260)

Prov: Vol.II, p.105

Goes with No.16.

18 Side elevation of the house & section through offices

Pen on tracing paper, on page (235 × 245)

Prov: Vol.II, p.105

Goes with No.16.

19 Side elevation of the house

Black & red pen with blue wash on tracing paper, on page (215 × 270)

Prov: Vol.II, p.105

The opposite end of the house from No.18.

20 Unfinished (?) elevation showing floor levels

Pen on detail paper, on page (255 × 440)

Prov: Vol.II, p.104

Also apparently for the three-storeyed house.

21 Small-scale elevations & a larger elevation of the house only - again showing floor levels; scales given

Black & red pen on detail paper (320 × 505)

Prov: Vol.II, p.106

For the three-storeyed house.

22 Elevation of the front of the house with a conservatory on the LHS & the offices on the RHS; scale givend: *Jany 1836*

Sepia pen on tracing paper, on page (180 × 500)

Prov: Vol.II, p.97

A two-storey elevation with hipped roof.

23 Front elevation of the house & offices

Pen & watercolour (120 × 210)

Prov: Vol.II, p.97

An elevation to go with No.22.

2**4** Rear elevation of the house only

Pen on tracing paper, on page (330 × 505)

Prov: Vol.II, p.105

A two-storey elevation with hipped roof.

25 Rear elevation of the house & offices

Pen (130 × 210)

Prov: Vol.II, p.97

An elevation to go with No.24.

26 Side elevation of the house onlyScale: $\frac{1}{2}$ in to 1ft approx.

Black & red pen on tracing paper, on page (350 × 500)

Prov: Vol.II, p.105

Another elevation to go with No.24.

27-45 Details**27** Details of *Chimney Top*s & d: *JBP 1837*

Pen on tracing paper, on page (380 × 130)

Prov: Vol.II, p.122

28 Plan & details of the *Lobby*

Scale: 1in to 1ft

s: *JBP*

Pen on tracing paper, on page (270 × 385)

Prov: Vol.II, p.110

29 Plan of staircaseScale: $\frac{1}{2}$ in to 1fts: *JBP*

Pen on tracing paper, on page (190 × 275)

Prov: Vol.II, p.109

30 Details of hall doors, *Skirting & Cornice* of Hall

Pen & red wash on tracing paper (520 × 505)

Prov: Vol.II

27-30 Insc: As above, *No.24 & No.29 &c* consecutively to *No.31*

For other numbered drawings in this set see Nos.57 & 58.

- 31 *Details &c of Doors for Attics & for Chamber Floor*; scale given
Insc: As above
d: *Decr 1836*
Pen on tracing paper, on page (490×495)
Prov: Vol.II, p.109
- 32 *Details of Attic, Chamber & Parlor Floor(s)*
Insc: As above
Pen with red, yellow & blue washes on tracing paper (290×380)
Prov: Vol.II, p.109
- 33 Plan of the *Drawing Room*, with the elevations of the 4 walls laid out
Insc: As above
d: *May 1837*
Pen on tracing paper, on page (500×465)
Prov: Vol.II, p.107
- 34 *Details of Architraves &c of Drawing room, Library &c*
Insc: As above
Pen & red wash on tracing paper, on page (370×470)
Prov: Vol.II, p.112
- 35 *Details of Library (book) cases, Cornice &c & detail of Turned Molding for the Surbase of Hall & Dining room which may be turned on a triangular core with paper in the glued joints | as done by Cabinet makers - a 2 feet | length makes 6 feet or a 3 feet length 9 feet*
Insc: As above
s & d: *JBP | 1837*
Pen on tracing paper, on page (325×385)
Prov: Vol.II, p.109
- 36 Plan of the *Dining Room*, with the elevations of the 4 walls laid out
Insc: As above
d: *May 1837*
Pen on tracing paper, on page (500×510)
Prov: Vol.II, p.107
- 37 Plan of the *Breakfast Room*, with the elevations of the 4 walls laid out; scale given
Insc: As above
d: *May 1837*
Pen on tracing paper, on page (500×470)
Prov: Vol.II, p.108
- 38 *Details of Breakfast Room Ceiling*
Insc: As above
s & d: *JBP | July 1837 & WP*
Pen & red wash on tracing paper (415×530)
- 39 *Details of the Cornice of the | Staircase Ceiling & of the Cornice of the Drawing | Room*
Insc: As above
s & d: *JBP | Sept 1837*
Pen & pencil on tracing paper (405×380)
Prov: Vol.II, p.104
- 40 *Plan, front & Side Elevation(s) of Portico*; scale given
Insc: As above & *Working drawings | of... (illegible) Moldings | will be sent or rather given | when Mr P is on | the spot*, with references to *Mr Crow's* having the glass for the doors
Pen on tracing paper, on page (320×490)
Prov: Vol.II, p.110
- 41 *Details of the Pilasters, Frize &c of the Portico*
Insc: As above
Pen on tracing paper, on page (650×485)
Prov: Vol.II, p.110
- 42 Plan & front & side elevations of the rear door; scale given
Black & red pen on tracing paper, on page (420×345)
Prov: Vol.II, p.112
- 43 *Details of exterior mouldings*
Pen with red, yellow & blue washes on tracing paper, on page (500×375)
Prov: Vol.II, p.113
- 44 *Details of exterior mouldings*
Pen with red & yellow washes on tracing paper, on page (505×390)
Prov: Vol.II, p.113
- 45 Plan & elevation of sideboard with wine cooler below; scale given
Pen on tracing paper, on page (205×250)
Prov: Vol.II, p.112
- 46-61 *Offices & grounds*
46 *Basement Floor* plan of the offices; scale given
Insc: As above
Pen on tracing paper, on page (200×380)
Prov: Vol.II, p.103
Cf. No.14.
- 47 *Ground Floor* plan of the offices
Insc: As above
Pen on tracing paper, on page (175×380)
Prov: Vol.II, p.103
Cf. No.14.
- 48 *Chamber Floor* plan of the offices
Insc: As above
Pen on tracing paper, on page (220×380)
Prov: Vol.II, p.103
Cf. No.14.
- 49 *Roof* plan of the offices
Insc: As above
Pen on tracing paper, on page (235×380)
Prov: Vol.II, p.103
Cf. No.14.
- 50 *Elevation of the front of the offices*; scale given
Black & red pen on tracing paper, on page (215×355, irregular)
Prov: Vol.II, p.105
- 51 *Rear elevation of the offices*
Pen on tracing paper, on page (230×310)
Prov: Vol.II, p.106
- 52 *Elevation of the side (i.e. end) of the offices*; scale given
d: *Oct 1836*
Black & red pen with blue wash on tracing paper (170×210)
Prov: Vol.II, p.105
- 53 *Sketch plan of the house & of the terrain & paths to Stable, Poultry & Farm Yard at the back showing the levels of the various features in relation to the house*
Insc: As above
s & d: *JBP | Archt | 1837 | Feby*
Pen & coloured washes on tracing paper, on page (240×210)
Prov: Vol.II, p.112
- 54 *Site plan, plan, elevations & details of a gate lodge*
Scale: $\frac{1}{4}$ in to 1ft; details, scale given
s & d: *JBP | July 1837*
Black & red pen with sepia & red washes, on page (555×490, irregular)
Prov: Vol.II, p.114
- 55 *Plan of the farmyard (essentially the same as No.56) showing its position in relation to the house & offices*; scale given
Black & red pen with sepia wash on tracing paper, on page (755×515)
Prov: Vol.II, p.117
- 56 *Sketch plan of the farmyard with a plan of the buildings stuck on to it*; scale given
Pen & coloured washes within ruled border, backed with newspaper (295×385)
Prov: Vol.II, p.114
The newspaper is the *Sunday Times* of 1 May 1836.
- 57 *Plan of Farm Yard* (essentially the same as No.56), with elevations of the exterior walls laid out; scale given
s & d: *J. B. Papworth | Archt | May 1837*
Black & red pen with coloured washes, on page (465×620)
Prov: Vol.II, p.116
- 58 *Elevation of Front and Sides | of Farm Yard* laid out; scale given
s & d: *J. B. Papworth Archt | May 1837*
Pen with coloured washes (445×530)
Prov: Vol.II, p.115
The elevations of the interior walls to go with No.57.
- 57-58 Insc: As above & *No.32 & No.33* respectively
For other numbered drawings in this set see Nos.27-30.
- 59 *Plan & elevations of all the façades of the principal range of the farmyard, with sketch detail of the dovecote over the entrance*; scale given
Black & red pen with yellow & sepia washes (505×700)
Prov: Vol.II, p.118
Perhaps unfinished.
- 60 *Elevations of both sides & the fronts (i.e. ends) of the side wings of the farmyard*; scale given
Pen on tracing paper, on page (555×495)
Prov: Vol.II, p.117
- 61 *Plan of part of the Bean Barn to show access to Gallery to | the Pigeon Loft, with section showing both sides of the | Avenue South & North & of the Pigeon Turret | which is in the centre over the | Gates & not in the centre | of the Avenue South & North & plan of Roof of Turret [Fig.114]*
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & with notes & some dimensions given; verso *Crow*
Black & red pen with coloured washes (640×530)
Prov: Vol.II, p.119
- Only the references to 'Mr Crow' on Nos.9, 40 & 61 permit the identification to be made. Alas for JBP, these drawings give every confirmation of the truth of the observation in Pevsner, *W Yorks*, 1974, p.118, that 'the house would not be worth mentioning, if it were not for the fact that it is known to have been designed by John Buonarotti Papworth'. In *CLW* under date 1836 is the entry, '1836-37. George Crow, Ornhams, near Boro'bridge, Yorkshire. House and farm buildings.' Whether George Crow is the same Crow, one of the junior partners in Morrison & Co., who was 'in raptures with the [company's] new Warehouse' (see *Fore Street* [109].13) as quoted by WP, *Life*, p.58, has not been ascertained. For a survey plan of the property see *Tuke & Spence*.

[282] PENSURST (Kent)

Design for the addition of an attic storey to an existing 5 bay house, 1840 (6):

1 Elevation of the house with the additional storey sketched in

Pen & watercolour with pencil, on page (135 × 230)
The first floor windows of the house are shown here with big architraves.

2 Elevation of the additional storey

Pen, on page (165 × 260)

A preliminary design that corresponds with neither No.1 nor Nos.4 & 6. The first floor windows have simple moulded frames and correspond with those shown in Nos.4 & 6; the central one of the new, attic storey, windows is flanked by exceedingly broad squat 'pilasters'.

3-6 Design

3 Plan of the new floor; scale given

Insc: *Mrs Yates | Penshurst The Brown Color | shew supposed | real bearings on Walls or partitions & The red shew | supposed false | bearings*

s & d: J. B. Papworth | June 22 | 1840

Black & red pen with brick, pink & sepia washes, on page (235 × 300)

4 Elevation of the house with new storey & section through the roof; scale given

Pen on tracing paper, on page (235 × 335)

5 Section through Chamber floor, New Attics & roof

Insc: As above

Pen on tracing paper, on page (265 × 310), torn top right corner

6 Plan, elevation & section of the new floor

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

s & d: 'Office' | July 1840

Black & red pen with coloured washes within double ruled border, cartridge-backed (560 × 430)

As may be seen through it with a strong light, the drawing was sent by post to *Mrs Yates | Penshurst | near Timbridge*.

For a manuscript relating to these drawings see

Appendix B.

Mrs Ann Yates and her daughter appear in the directories under Penshurst as 'gentry': Mrs Ann in 1845, Miss Yates in 1874 an 1878. In the entry for the latter year the name of Miss Yates's residence is given as 'The Birches' and a house of that name, apparently of c.1825, still stands in Fordcombe Road. By the date of the next directory, 1887, Miss Yates is not mentioned; so she was presumably the last family owner.

[283] PHILADELPHIA (Pennsylvania, USA): House

Design for the interior decoration of 2 rooms, 1836

Plan of 2 adjacent rooms, with elevations of the walls laid out; scale given

Insc: *This room (i.e. the Blue Room) not to be | Pannelled but like the other, with dimensions given; (?WP, pencil) W. H. Robertson | New York*

d: 1836

Pen on tracing paper (385 × 480)

Prov: Vol.I, p.127

Filed with the drawing are a copy of (part of?) a letter from JBP to Robertson; a note from JBP dated *Monday 26 Sept | 1836* saying that he will have | the pleasure to call on him (Robertson) | tomorrow before 10 o'clock, and seven samples of colours for the decoration of the two rooms with notes on the back of them. The letter reads in part as follows: *Dear Sir | As all the patterns ... cannot be ready to go by this parcel - I send | the drawing of your two rooms - that you may have as much | opportunity as possible to consider them & inform me of your wishes whilst in this Country - | The largest room the Curtains of which have drab ... Blue - I will | call the Blue*

room - the painting is proposed to be | (and he sets out a colour scheme) & you will find persons (in America, inserted) I have no doubt of both (that & this, inserted) Country | quite capable of doing it. . . The Margin would have a gold molding all round the Margin at both | edges, the greater molding to go next the Cornice the skirtings & | the angles - about an inch wide - the inner molding next to the white | paper a narrow one about $\frac{1}{2}$ inch wide - a bead up each of the | inner angles as in Mr Cryders drawing room & which will be | shewn at large and all particulars for fixing them will be sent to you | with the Articles to America. He then treats of the Cherry (deleted) Blossom colord room and continues: *The Colors submitted are suited to both | candle light & Day light - & the rooms will be somewhat | of contrast to each other one being of cool & the other of | warm coloring - as the pannels are white & the Curtains of effective | colors they need the accompanying colors to support them | & convey a complexion of their tones all over the Rooms | or the walls would look unfurnished - & the more so when | your furniture shall be placed round them. There follows a consideration of the gilding and JBP continues: *The Plains (sic) are laid down as described - one being a foot | wider than the other - & this all on one side. The consequence | may be that the windows are not opposite each other . . . | and the centres of the rooms not corresponding - & the folding doors | may be out of adjustment with a mutual (?) Centre - | From this disagreement the centres of the Pier Glasses would not be | opposite each other - & when the Chandeliers are suspended | the reflection of them in the glasses would be awkwardly | out of a line & the Endless perspective caused by | opposite glasses - which always has a fine effect, would be | broken & disturbed. He offers a mode of correcting this, but adds that as it is impossible to know the local circumstances its | remedy can only be suggested by those who see them - I point them out that they may be taken into consideration as early as possible - He goes into more detail and then says: *On the backs of the Patterns are marked the | respective parts they apply to & the colors of which | they are made, corresponding patterns are & will be | kept by me as well as a copy of the plan so that | any communication from you will be available - | when I hear from you, the works shall be put in | hand & forwarded without delay - | There are the following things, that you may need | 1st 2 Flowers for the Cieling . . . these are made in London | in Papier mache ready to fix up - which is done by | 3 or 4 Screws - to be colord afterward - | 2nd Door & shutter handles of Ivory or Glass - | 3rd Lining paper - or underpaper with which the walls are | covered before the embossed paper is put on - | all that may be got at Liverpool or may be sent | from London.***

The pencil inscription on the drawing, 'W. H. Robertson | New York', seems to be a mistake. In *CLW* under date 1836 is the entry, '1836-37. W. H. Robertson, Philadelphia. Complete finishing and decoration of drawing and dining rooms'; WP, *Life*, p.89, says Robertson was of Philadelphia, and the directories for the two cities confirm it. The New York City directories for the period permit no certain identification of a W. H. Robertson. The Philadelphia directories for the mid-1830s do not list a W. H. Robertson - as perhaps one would expect in view of the date of this drawing and part copy letter. But the directory for 1840-41 does show a William H. Robertson, merchant, as living at No.244 Walnut Street; and in 1842 he is living at Locust Street near Schuylkill Eighth Street, and from 1843 to 1845 he is shown as living in Pine Street above Juniper Street. The 'Mr Cryder' mentioned in the copy letter may be the John Cryder who, according to E. C. Samuel, *The Villas in Regent's Park and their residents*, 1959, p.15, preceded Joseph Lax(e) as the occupier (between 1834 and 1840) of No.12 Gloucester Gate, see [174]. Several Cryders, incidentally, are mentioned in the New York and Philadelphia City directories for the mid-1830s and in the passenger lists of ships arriving in New York for the same period.

[284] SHENLEY (Herts)

Sketch design for a house

Plan of a house 38ft square with offices to one side; scale given

Insc: As above, *Shenley Hill & (?WP, pencil) Revd. G. Mason*

d: (?WP, pencil) 1835

Pen & coloured washes within double ruled border (230 × 370), cut down at both sides

The Mason family held the manor of Weld in Shenley in the C18, and there is indeed a house by the name of Shenley Hill in Rectory Lane, Shenley. But it seems unlikely that it is connected in any way with this drawing. For one thing, it is clear from the electors' lists of 1835 and 1836 that at that time the name Shenley Hill applied also to a district. No reference to the Rev. G. Mason can be found in any directories or deeds relating to the area - not even in the title deeds of the Shenley Hill estate. According to Burke's *Landed gentry*, 1886, there was a Rev. George Mason of Cuckney, Nottinghamshire, who in 1816 married Harriett, daughter of James Coldham of Norfolk. He does not appear in the lists of Hertfordshire incumbents, though he may of course not have held a living. So perhaps this design was never executed. Certainly the entry in *CLW* under date 1835, 'Rev. G. Mason, Shenley', sheds no light on the matter, nor has anything been found to establish a connection between a Rev. G. Mason and Capt. H. B. Mason of Yateley (see [286]).

[285] WESTPORT HOUSE (Co Mayo, Ireland)

Design for an ice well, 1831

Plan, Elevation & Section of an Ice Well | for | the Marquis of Sligo | Ireland

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

Insc: As above

s & d: J. B. Papworth - Archt | 1831

Black & sepia pen with pink & blue washes on tracing paper, on page (425 × 290)

Prov: Vol.I, p.395

For other work by JBP for the Marquis of Sligo see No.2 Mansfield Street [146].

[286] YATELEY (Hants): Hilfield House

Designs for alterations & additions to the house & for a lodge or lodges for Capt. H. B. Mason RN, 1834-37 & 1846 (55):

1-48 Designs for alterations & additions to the house
1 Block plan of the house & outbuildings & ground floor plan of the house & offices

Scale: Block plan 1in to 50ft approx., ground floor plan $\frac{7}{8}$ in to 20ft approx.

Insc: in *Mr Rouviers Time*

d: 1834

Pen on tracing paper, on page (165 × 295)

Prov: Vol.II, p.77

In 1826 the owner of Hilfield was one Brown G. Rouvier.

2 Ground plan of the house & part of the offices

Insc: *House in Mr Rouviers Time*, with dimensions given

Pen (205 × 300)

Prov: Vol.II, p.77

It will be noticed that this drawing does not tally exactly with No.1 - see, for example, the position of the principal staircase and the division of the rooms in the office wing.

3 Ground floor plan showing alterations & additions & front elevation of the house in a classical style

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

Insc: (red pen) key given showing *Bed Room floor rooms; verso (pencil) Captin Mason | done with*

Pen & coloured washes; elevation, pencil & coloured washes (575 × 460)

Prov: Vol.II, p.76

- 4 *Ground Plan of Villa* showing the addition to the E of the house of a *Servant's Hall*
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above
s & d: JBP *archt* | 1834
Pen with sepia & yellow washes within double ruled border (310×460)
Verso: Sketch part-elevation & detail of a gate
Pencil
Prov: Vol.II, p.77
- 5 *Chamber Plan* of the house & *Nursery* over the servants' hall, to go with No.4.
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above
s & d: JBP *Archit* | Aug 1834
Pen with sepia & yellow washes within double ruled border (290×440)
Prov: Vol.II, p.78
- 6 Plan of the *Roof* of house & nursery block only
Insc: As above & *Wanted by Mr Papworth the dimensions of the Roof marked . . . & also a sketch of the Rafters | Principals, Beams, Posts that he may | endeavour to overcome the difficulties | that may occur in forming Attics | in the roof*, with the measurements asked for
s & d: JBP *archt* | Aug 1834
Pen & coloured washes (330×235)
Verso: Sketch of the rafters &c with dimensions, as asked for
Sepia pen
Prov: Vol.II, p.78
- 7 Longitudinal section through the house & *Servant's* | *Hall* with *School room* above; scale given
Insc: As above & *Additions to Villa*
s & d: 'Office' | *Sept* 1834
Pen with sepia, yellow & blue washes within double ruled border (225×340)
Prov: Vol.II, p.78
- 8 Ground floor plan showing the addition to the W of the house of a *Drawing Room & Hall* with *Porch*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above
Pen & pink wash on tracing paper (455×560)
Prov: Vol.II, p.79
- 9 *Bed Room* floor plan to go with No.8
Insc: As above
Pen on tracing paper (350×475)
Prov: Vol.II, p.80
- 10 *Plan of Roof of Villa* showing the | *position of the Lantern light*
Insc: As above, *Mr Papworth will give | directions where the dormers are to | be when he is at Capt Mason's & Mr Brown has instructions | about this Lantern Light*
Pen on tracing paper, on page (290×385)
Prov: Vol.II, p.80
Cf. No.18.
- 11 Elevation of N front extension; scale given
Insc: *For Mr Brown | Brown's Letter was received this day | he will have the needful drawings immediately | this is for the plasterer - Consult Capt Mason | as to Plastering the New Room Bed room floor | the stairs & all that belongs to that bit & (?WP, pencil) Moldings of Window | Labels - North front | Staircase W(in)d(o)w; verso Capt'n Mason RN | at Patterson Hot . . . (cut) | Brook street*
s: J. B. Papworth
Pen & coloured washes (385×470)
Prov: Vol.II, p.84
The design does not, it seems, accord with the plan of No.8. No.48 Brook Street is listed in the directories as Patterson's Hotel from at least 1839 to 1855.
- 12 *Outline elevation of Front of Villa* showing the *position | of the Staircase Window &c in New Hall of | Staircase*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Mr Brown will put this | Window at a proper height | from the Landing which he will | get from the plan of Staircase*
s & d: 'Office' | *Sept. 25. 1834*
Black & red pen on tracing paper, on page (270×505)
Prov: Vol.II, p.84
- 13 *Front Elevation - of Villa - showing the additions*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *The red lines show the present | Elevation of Villa*
d: *Oct* 1834
Black & red pen on tracing paper, on page (300×500)
Prov: Vol.II, p.84
- 14 Elevation & section of dormer windows of *South front*; scale given
Insc: As above & *Sent by Post | Oct 15th 1834, with copy of letter To | Capt Mason: All the panelling of low Ceilings | brings them by the light & shade | nearer to the eye in appearance | than plain surfaces which by soft | coloring are made seemingly to recede &c I am Dear Sir | Your obed servt*
Black & red pen on tracing paper, on page (265×405)
Prov: Vol.II, p.84
- 15 Letter from Capt. Mason to J. B. Papworth Esqre:
The Plasterer having finished the chimneys | we are anxious to have work chalked out | for him, he is now proceeding with the window | north front (sic). The plastering of the hall is | the next thing. Brown sends you the dimensions thereof, & wants the size of doors | & window, that he may get the grounds | fixed, also height of skirting - | also whether we are to plaster the Soffit | of Eaves & between Barge board & wall. | The slating is done, & we are safe from | weather. | We are obliged to discharge the bricklayers | having no work for them awaiting the | plan of cottage & porch. | Brown further wishes for the full size drawing | of the angle posts & post at point of Gabling, it | strikes me it might be as well to get those for | the north front, - which we want to finish quickly | made in town as we have no turner nearer than | Reading - Also pattern for brackets for Gutters | do you intend the two windows in room over | the hall to be down to the floor, & what opening | will you require in the brickwork of them? | . . . I hope you are quite recovered from your | indisposition | Yours truly | (s.) H. B. Mason
Pen (310×395, folded)
Verso: *Brown's Plan | of Hall*
Insc: As above, with dimensions given
Pen
Prov: Vol.II, p.92
It seems that this letter is to be dated before about 9 December 1834 when a drawing (see No.24) connected with Nos.25 & 26 (which includes details of the gutters) was sent by post. Details of the skirtings of the hall (see No.29) are dated October 1835, of the gable post (see No.30) 24 December 1835, and the hall chimney-piece (see No.31) was under consideration in March 1836, by when the plastering must have been done.
- 16 *Elevation(s) of South, West & North Front(s)*
Scale: $\frac{1}{4}$ in to 1ft approx.
Insc: As above & (of the chimneys) *Let no two be on | the same stack that | are alike each other | see the engrave (sic) plate of Chimneys*
s & d: 'Office' | *November 1834*
Black & red pen with pink & blue washes within double ruled border, on page (645×485)
Prov: Vol.II, p.81
- 17 *Outline elevation of the E front* with proposed alterations sketched in
Scale: $\frac{1}{4}$ in to 1ft
Insc: (pencil) *I have merely put the pencil marks to show my ideas, rub them out, | & you will see the front as it is at present*
Sepia pen & pencil (245×390)
Verso: Notes on the strength of the building & on the wood to be used for the veranda
Prov: Vol.II
The inscription does not seem to be in Mason's hand, cf. No.15.
- 18 *South Front (of old part of Villa (sic) | showing addition at the East End*; scale given
Insc: As above & *sent by Capt M's Mason (?)*
d: *Dec* 1834
Pen on tracing paper, on page (235×420)
Prov: Vol.II, p.82
The elevation shows a belvedere railing à la Colchill; cf. No.10.
- 19 Elevation & details of *Dining room & other Doors*
Insc: As above
Pen & pencil (485×620)
Verso: Outline plan of hall & drawing-room
Insc: Dimensions given; sent by post on *De* 3 | 1834 to J. B. Papworth Esq | (or Mr Latter) | *Caroline Street | Bedford Square*, with, alongside this address, the note *Capt M. will call | on Friday - abt 1*
Prov: Vol.II, p.88
For the identification of the verso cf. No.8. 'Mr Latter' is Thomas Latter, JBP's pupil.
- 20 Plan, elevation & section of *Dining Room* window
Insc: (pencil) as above
Pen (315×445)
Prov: Vol.II, p.90
Attached to the drawing is that immediately following.
- 21 Details of the boxing of the dining-room window
Insc: Verso *Sill of Frame as | Mr Chas Middletons, Mr Dunsmore | No.9 Bath Place New Road & (pencil) Capt Mason | 13 Browns . . . (1 illegible word) | Clapham Com*
Pen, 4 pieces joined (1440×710, irregular)
Prov: Vol.II, p.90
Attached to No.20. For Charles Middleton see Lowfield Heath [278].
- 22 Details of *Top sash*
Scale: FS
Insc: As above
Pen, 2 pieces joined (485×910), with hole cut in middle
Verso: Details of sashes & mullions &c
Pen
Prov: Vol.II, p.91
- 23 *Plan, Outside & Inside Elevation(s) & section of Staircase Window*
Scale: 2in to 1ft
Insc: As above
s & d: 'Office' | *Dec* 1834
Pen on tracing paper, on page (475×395)
Prov: Vol.II, p.89
- 24 Plan & elevation of *Chamber Window*
Insc: As above & *Sent by Post Dec 9th | 1834*
Black & red pen on tracing paper, on page (260×140)
Prov: Vol.II, p.89
- 25 Sketch details of *Chamber Windows & of Eaves & Gutters*
Scale: 2in to 1ft
Insc: As above
Pen on tracing paper, on page (305×330)
Prov: Vol.II, p.89

26 Profile of Brackets | Under Side of Gutter

Insc: As above
Pen on tracing paper, on page (190×175)
Prov: Vol.II, p.89

27 Plan, elevation & section of Water Closet Wind(ow)

Insc: As above
Pen on tracing paper, on page (310×190)
Prov: Vol.II, p.89

28 Elevation of a wall showing Wardrobe doors | which are | coloured Blue either side of Chimney

Scale: 1/2in to 1ft approx.
Insc: As above
Pen on tracing paper, on page (130×265)
Prov: Vol.II, p.89

29 Plan of Ceiling of the Hall, with the elevations of the 4 walls laid out & details of the Skirting, Architrave(s), Cornices &c; scale given

Scale: Details FS
Insc: As above
d: Oct 1835
Pen with red & yellow washes on tracing paper, on page (600×480)
Prov: Vol.II, p.82

In the barest minimum Gothic – pointed windows, a couple of blank lancets in the fireplace and a powdering with quatrefoils, otherwise in an essentially nondescript classical style.

30 Letter sent on De 24 | 1835 by JBP to Capt Mason RN | Hilfield | Blackwater | Bagsbot: The Walls should be finished paint upon | trowelled stucco – & certainly not paper; the bottom of the window of the Hall would be 5f 9" | above the Ground – so that if it be an honest country | shutters would scarcely be wanted . . . A Gothic Guard bar (sketchd) would raise the security to 7 feet 3in. | But if under all the considerations you prefer shutters | be so good to let Brown make a plan &c of the window | & shutters at a scale of 1 1/2 inches to the foot & send it | to me . . . I send on the other side, the drawing | of the outside of this (hall) window so that he will know how its | form & subdivisions are disposed; The Iron rain water pipes' beads cannot be too simple (& there are sketches); Brown should make a small rough Model of | the above sketched finial post to barge-board – say 1 1/2 to a foot to understand how the work | comes together for he says he is not at home in Gothic | matters – – The Brackets will come in for furniture | – the Hall will have a sort of old Gothic Character I am Dear Sir | most respectfully | (s.) J. B. Papworth

Sepia pen with sepia, pink & blue washes, on page (225×370)
Prov: Vol.II, p.89

31 Plan & elevation of a veined marble Chimney piece in hall

Scale: 3/4in to 1ft
Insc: As above
s & d: JBP | 1836 March
Sepia pen with red, grey & blue wash on tracing paper, on page (250×180)
Prov: Vol.II, p.93
In a minimum Gothic. Cf. No.29.

32 Plan, elevation & details of a fireplace; scale given

Insc: Capt Mason wishes to have | the whole chimney piece in St Anne's | marble instead of the veined shelf as | before directed and the foreman told | him it can be so done. He | wishes to have an estimate sent to | him at Hilfield near Blackwater | with this drawing immediately
s & d: JBP | 1836
Pen on tracing paper, on page (225×456)
Prov: Vol.II, p.93

Apparently a revised design for the hall fireplace. It is only a little more obviously Gothic than No.31.

33 South Elevation of addition to Villa; scale given

Insc: As above
d: April 1836
Black & red pen on tracing paper, on page (295×330)
Prov: Vol.II, p.82

34 Outside Elevation of two South Windows on the | Ground floor, with plan & section

Insc: As above, Two arrangements (one with 2, the other with 3 sashes) for Choice & approval & The Pantry window & the window above it should be made to | correspond (as nearly as the brick openings will allow) with the | Chamber Window of the south front – & any other window in sight from | the Grounds in the same way
s: JBP
Pen on tracing paper, on page (585×410)
Prov: Vol.II, p.87

35 West Elevation of Villa; scale given

Insc: As above
d: April 1836
Pen on tracing paper, on page (345×410), torn top right corner
Prov: Vol.II, p.83

36 Front & side elevations of the dormer Window on West side | exactly over the Centre of | the great Window below, with details

Scale: 1/2in to 1ft, FS
Pen on tracing paper, on page (250×295)
Prov: Vol.II, p.83
Cf. No.35.

37 Elevation & detail of the Cornice of the stall window on the West front

Scale: 1/4in to 1ft, FS
Insc: As above
s & d: JBP 1836
Pen with yellow & red washes on tracing paper, on page (380×515)
Prov: Vol.II, p.83

38 Plan & elevation of the porch, with the elevations of the 2 interior walls; scale given

Insc: Work from the Centres, All boarded floor unless | Capt Mason wishes the porch to be | of Stone or white tiles & If these doors are hung on Collinges spherical hinges they can | be removed or restored in | a minute
s & d: John B. Papworth Archt | April 1836
Pen on tracing paper, on page (605×465)
Prov: Vol.II, p.85

39 Plan, elevation & details of the window over the porch; scale given

Scale: Details FS
Insc: The Red line shew (sic) | the present opening
s & d: JBP | 1836
Black & red pen with red wash, on page (325×445)
Prov: Vol.II, p.85

40 Elevation of the upper part of the West End of Porch & of the battlements only

Insc: As above
s & d: JBP | 1836
Pen on tracing paper, on page (267×280)
Prov: Vol.II, p.86

41 Working drawings of mouldings of porch door way

Insc: As above
d: June 1836
Black & red pen with blue, red & yellow washes on tracing paper, on page (635×510)
Prov: Vol.II, p.86

42 Working drawing | of Cornice & Battlements | from A to B on Porch elevation

Insc: As above & To be worked in | half Brick in Cement | to all the battlements
d: June 1836
Pen on tracing paper, 2 pieces joined, on page (955×515, irregular)
Prov: Vol.II, p.86

43 Plan & elevation of the Blank window, West front with a copy of a letter from JBP To Capt Mason asking him if he will be so good to let Brown | answer these questions as my drawings | preparation do not agree as from Brown's dimensions and it must arise | from want of information respecting levels of floor

s & d: JBP | June 1836
Pen with red & sepia washes on tracing paper, on page (515×350, L-shaped)
Prov: Vol.II, p.87

44 Details of Cornice for the Drawing Room, with profile of the coved ceiling

Insc: As above & This is a cornice of | Three enriched members, | quite enough, & no more, | for the Drawing Room, with the text of a letter, partly cut: The cornice can be cast in town | . . . it would be scarcely worth while to send a man hence . . . be so good to send me the width & thickness for the gate ornament it shall be drawn & apparently continued on verso: If a rough mold of the intersection of the molding of the Hall ceiling . . . be sent to Jackson composition maker | Rathbone Place, Oxford Street he would fit in papier | Mach (sic) ornament
s & d: JBP archt | June 1837

Sepia pen & coloured washes over pencil, on page (340×430, irregular), cut in centre
Prov: Vol.II, p.92

45 Details of Cornice in the | Bow, with a note from JBP to Capt. Mason: Dear Sir | I think I understand your Difficulty | & send accordingly & unfortunately I have done so on only half a sheet of paper. | Your letter only arrived this day, Monday. | I am Dear Sir | Yours most truly | (s.) J. B. Papworth

Insc: As above; verso, sent by post on Jy 3. | 1837 to Capin Mason RN | Ryde | Isle of Wight
s & d: JBP | July 3 | 1837
Sepia pen, on page (200×320)
Prov: Vol.II, p.98
It has not been possible to establish any connection between Mason and Ryde.

46 Details of Ornament of the cornice of the bow

Insc: As above, with reference to Roller blind
Sepia pen & wash on tracing paper, on page (235×265)
Prov: Vol.II, p.98

47 Details of the Shutter of the bow window

Insc: As above & Holland blinds
Sepia pen on tracing paper, on page (180×90)
Prov: Vol.II, p.98

48 Front & side elevations & details of mouldings of Drawing Room chimneypiece &c

Insc: As above
s & d: JBP 1837 Novr
Black & red pen with red wash on tracing paper, on page (185×500)
Prov: Vol.II, p.93

49-53 Design for a lodge or lodges

49 Sketch plan & elevation of a Lo(dge, cut)
Insc: As above & labelled
Pen on tracing paper with pencil amendments, on page (215×115)
Prov: Vol.II, p.94
In plan a rectangle with, at one end, a regular polygon as Wash house; in elevation related, it seems, to Nos.50-52.

50 Plan & thumb-nail sketch of a *Lodge* with external *Seat* against 1 wall; scale given

Insc: As above

Pen on tracing paper, on page (235 × 210)

Prov: Vol.II, p.94

51 Plan & 2 elevations of a *Lodge* with a garden seat worked into 1 wall; scale given

Insc: Verso (pencil) as above & *Capt Mason*

Pen with grey, sepia & blue washes with pencil amendments (380 × 320)

Prov: Vol.II, p.94

Pebble-dashed, half-timbered, elaborately barge-boarded and with Tudor-type chimneys.

52 Plan of the lodge (essentially as No.51), with the elevation of its 4 exterior walls laid out; scale given

Black & red pen in tracing paper, on page (575 × 500)

Prov: Vol.II, p.93

53 Elevation & details of *Door to Lodge*; scale given

Insc: As above

d: *Jan'y. 1837*

Pen on tracing paper, on page (215 × 310)

Prov: Vol.II, p.94

54 Elevation & details of a gate & gate posts vaguely Gothic in style; scale given

Insc: *Kensington & The whole width | as Capt Mason may | think enough*

Pen with grey & red washes (315 × 430)

Prov: Vol.II, p.95

It has not been possible to establish a link between Mason and Kensington; but it will be noticed that the provenance of this drawing goes well with that of Nos.49-53.

Design for further alterations to the house, 1846

55 *Elevation of East Front* showing *Alterations* with, superimposed upon it, details of mouldings

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

Insc: As above, *The two halves of the front of the bay window and gable | are shown rich and plain to enable Capt Mason to | decide which he will prefer, Perhaps Capt Mason will be good enough to try a pole at the level marked X | and to decide how much more projection, or less, is desirable, and | whether the level X is to be raised or lowered; and to let Mr | P know on account of the detail which is being prepared & Mr P does not see that there is room enough | to walk upright in this roof but | has put the window in | if only for ventilation*

s & d: 'Office' | 27 June 1846 & (red pen) 31 July 1846

Pen; mouldings, red pen & blue wash, on tracing paper, on page (615 × 485)

Hilfield stood just outside Yateley, a little to the E, but nothing is known either of when or by whom it was built. Pevsner & Lloyd, *Hants*, 1967, p.728, refers to 'a Regency Gothick house', but the perspective view in the sale prospectus (*see below*) shows a house that seems to correspond perhaps more with the date of the proposed sale than with that description. Be that as it may, the house was burned down in 1900 and its site is now occupied by a house called Yateley Place. In *CLW* under date 1832 is the entry, '1832-33. Capt. H. B. Mason. Valuing Yateley [sic]', which perhaps indicates the date of Mason's acquisition of the property. That is consistent with *WP, Life*, p.89, where it is said that JBP 'designed 1834' (amplified in *CLW* to 1834-37) 'large repairs, alterations, and additions to Hilfield, at Yateley, Hampshire, for Capt. H. B. Mason, R.N.' In *CLW* under date 1843 is the entry, '1843-44. Capt. H. B. Mason, Yateley. Sale of it' and there is indeed, filed with the drawings, a printed prospectus of *Hilfield House | With the | Hill Farm | Yateley, | Hants* showing the estate (beside *Yateley Heath* with neighbouring property owned by *Mr Baily, Mr Prior* and *Mr Giblett*) divided into three lots for sale. Whether the property was in fact sold is not

clear: what is certain is that in 1846 Mason was living at Robins Grove, Yateley, Hilfield was tenanted by one John Scholfield and Mason was having JBP do further work for him perhaps at Hilfield, perhaps at Robins Grove (*see No.55*; the work is referred to neither in *WP, Life*, nor in *CLW*). According to W. O'Byrne, *A Naval biographical dictionary*, 1849, Henry Browne Mason was born in 1791, entered the navy in 1803, served at Trafalgar and in May 1809 was captured by two French privateers. He escaped the following November and 'was in consequence promoted'. He was appointed Commander in 1815 and Captain in 1854 (sic). By 1863 Mason was living in Bournemouth, where his name disappears from the directories about 1870 or 1871. *See also Yateley church* [37].

[287] Topographical drawing

PALESTRINA (Praeneste, nr Rome, Italy): Ruins

View into a curved & tunnel-vaulted chamber

Insc: (?WP, on label on verso) *Study - Ruins at Palestrina, near Rome - | (the Ancient Praeneste) | by the late John B. Papworth Architect | Exhibited at the Society of Associated Artists in Water Colors | in 1808*

Watercolour on card-backed cartridge (405 × 590)

Prov: Pur. 1968

John Woody Papworth read a paper on Praeneste at a meeting of the RIBA on 15 May 1846.

Appendix A: Other drawings from the J. B. Papworth Collection

In the general volumes of the RIBA Drawings Collection catalogue series will be found listed under the following headings other drawings from the J. B. Papworth Collection:

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

Haresfoot, nr Berkhamsted (Herts)

Couse, Kenton

London: Church of the Holy Trinity, Clapham

Hiort, John William

Claremont Park (Surrey)

London: Church of St Paul, Covent Garden,

Westminster

Designs for a gas house

Jenkins, Edward

Cheltenham (Glos): Church of St James, Suffolk Square

Kent, John

Southampton (Hants)

Mills, George

London: Severndroog Castle, Shooter's Hill

(Woolwich), Greenwich

Rickman, Thomas & Hutchinson, Henry

Cheltenham (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

Ornhams Hall (Yorks)

Whitwell, Thomas Stedman

Brampton Park (Hunts)

In addition, under the heading **Hadfield, George & Colonna, Palestrina** (Italy) will be found listed nine drawings which, though presented by John Woody Papworth in 1848 and therefore not formally part of the J. B. Papworth Collection, none the less bear the signature of JBP who probably acquired the drawings in the first place.

Appendix B: Manuscripts

There are in the RIBA MSS Collection a number of manuscripts relating to JBP and his work.

First, there are those that seem originally to have been bound in the volumes along with the drawings to which they refer. They include those referred to in the notes to Crown & Sceptre Tavern [79].1-2, Milton Street [89].16-17 and Leigham Court [144].70, as well as the following:

[109].9-11: Item 16 Box 5 'Specification of Works proposed to be done for / Messrs James Morrison & Co. at Fore Street, / Cripple-gate' relating to 'Staircase & New Warehouse'. It is unsigned and undated but makes reference to 'Iron folding doors' that are 'in all respects to match' those 'that are between 104 & the Grub St Premises', which precludes a date after 1830-31 when the name Grub Street was changed to Milton Street.

[183]: Item 11 Box 5 'Specification for building, for J. E. B. / Stevenson Esqre in the King's Road, Clapham / New Park ... a Villa and other Works / including West wall, Road, boundary fence, supply / of water from the Company's Main, Cesspool / and drainage to the common Sewer, and all / other works necessary for the execution of the / design shown in the accompanying drawings' &c. It is dated 'July 1844' and provides among other things that the premises are to be 'left clear & / fit for occupation & finished with the exception / of papering & Painting the Plastered work / on or before the first [altered to 'sixteenth'] day of November next' otherwise a forfeit shall be paid. The specification is signed by 'J. E. B. Stevenson' and 'Nicholas Winsland' with 'J. B. Papworth' as 'Witness'. In another hand it is endorsed 'Mr Holland will strip the papering off all the South side of the / house and make good all the papering, putting a coat of / indian rubber paint upon the plastering, so as to get rid of the appearance of damp, as arranged / between him and Mr Papworth this day for the / sum of Five pounds / June 11 1846'; s. 'I agree to the above / Henry Holland'.

[222]: Un-numbered letter addressed 'To / John B. Papworth Esq' reading 'Sir / I here with send you the followind [sic] / drawings for your Inspection / No.1 - drawing of the Kitchen door fronting / offices & the ceiling of best Staircase / ... No.2 front door ... / No.4 is a plan & section of one of the best / ous [sic] houses in the Country - in which the floors / are covered with tiles of a peculiar construction supported / by Cast Iron Joists / ... No.3 best Stairs ...' and 'Sir With respect to our progress since your visit / the two bows are completed in what respects / the Bricklayer most of the rooms in the Chamber / floor in what respects the Plasterer is brought / to a close' &c 'I am Sir / Your obdt Humble / Servt'; s. 'S. Gildawie'. The letter is not dated and bears no indication of where it was sent from, but the sheet has a w/m of a script H, Bath 1820, and the prov. Vol.?, p.173.

[282]: Item 14 Box 5 'Estimate to make the several Alter- / ations and Additions to House at Penshurst / belonging to Mrs Yates, to complete the whole / of the Work as the Drawing and Specifi- / cation for the Sum of Two Hundred and / Ninety Six Pounds'. It is s & d 'Henry Constable / Penshurst July 14th 1840' and addressed 'To J. B. Papworth Esqre Archt' with a covering note reading 'Honored Sir / I have not given Mrs Yates my / Tender she having given me instruc- / tions to send it to you and say if / you approve of it, it will be satis- / factory to her'. The sheet is noted with the prov. Vol.III.

In addition, there are seven other manuscripts, two of which cannot, it seems, be associated with the drawings which they might have been expected to go with (Allnutt's house, Clapham Common [137] and the

remaining five relating to a project for which there are apparently no drawings other than the sketches on the manuscripts themselves. These seven manuscripts are as follows:

A1: Item 12/2 Box 5 'Specification of Plasterers Works to / be Done at two Cottages at Clapham / For J. Allnutt Esqr by the Direction / of B. Papworth Esqr [sic]'; d. '1831/Augt 2th [sic]'; s. 'Wm Raymant / 31 Miles St / South Lambeth'.

A2: Item 12/1 Box 5 Agreement entered into by 'Wm Raymant to perform & complete in a good & workmanlike manner the works / to 2 Cottages belonging to J. Allnutt Esqre ... Plastering interior 8.0.0 / Do. exterior 15.0.0 / Add if Colored & whitened 2.10.0'. The agreement is s. as 'Witness' by 'J. D. Hokpins' and 'Exd J. B. Papworth / Aug 2d 1831'.

B1: Letter d. '20th June 1836' and sent on 'City of London Foundry & Engine Manufactory / West Street, Smithfield' letterhead by 'Alexr Galloway' to 'J. B. Papworth Esqr / Architect / No.11 Caroline Street / Bedford Square' reading: 'My dear friend / I wish you to devise some / design for a Stone Monument to the / Grave of my old friend Thomas Hardy / You must do something that will / not exceed thirty or forty pounds. / Hardy was a most excellent man / You of course know his History. / I shall be glad to have it as early / as possible with your charge. / I trust that you Mrs P & family / are all well. Give them my best / Regards. / Yours truly.' On the inside of the folded sheet are some calculations and rough sketches of five different types of simple tombstone, one long with gabled top, one square, one with pyramidal top, one a truncated pyramid and two square ones with pedimented top, one decorated, the other not. Thomas Hardy (1752-1832), radical politician. According to *APSD*, VI, 1881, p.39, Hardy's tomb in Bunhill Fields cemetery is one of John Woody Papworth's 'more important works in architecture', and B2 suggests that JBP did indeed delegate the job to his elder son.

B2: Letter d. 'West Street / Augt 4 - 1836' from 'Jno. A. Galloway' to 'Mr Papworth Jnr / Caroline Place / Bedford Square' reading: 'Dear Sir / My Father who has / this day left for Ireland / deputed me to request you / to inspect the Monuments / for Mr Harday [sic] while in / progress at Mr Malcoots / Stone Mason in ... [1 illegible word] Street. / If you call here I will / accompany you also / I have instructions to / reimburse you to the / extent Two Guineas / My respects to Mr P & / your Mamma. / I am Dear Sir / Yours truly.'

B3: Sheet insc. in the hand of Alexander Galloway and s. 'A.G. 5th Novr 1836' reading: 'To the Memory of / Thomas Hardy, / Born March 3d 1751, / and died 11th Octr 1832 / In the 82d year of his age' &c.

B4: As B3, but the inscription for, it seems, another face of the monument.

B5: Sheet insc. in the hand of Alexander Galloway reading: 'This Monument was placed on the Grave of Thomas Hardy / in Bunhill Fields Cemetary on the 5th of Novr 1836 ... by some of his Friends ... Alexr Galloway / John Blacket / Richard Taylor.'

Next, there are two among the Wyatt manuscripts which clearly relate to Harcourt House [139] (the references are those of the Royal Commission on Historical Manuscripts):

WY.3/1/24 Letter from William, 3rd Earl Harcourt to Matthew Cotes Wyatt d. 'Nunham 9th August / 1818' reading: 'In compliance with / the request contained in your / letter of the 6th / Instant, I have / directed my Porter Mr Prentis / to afford you every facility / in making a Survey / of Harcourt House ... I have no

doubt / of the respectability of / your Employer, but as / I have not the honour of / his acquaintance I shall / be much obliged to you for any information / respecting him ...'

WY.3/1/25 Letter from same to same d. 'St Leonards 25 March / 1819' thanking Wyatt for his 'Plan of Harcourt / House which upon enquiry / I have reason to believe / had been mislaid for / some days ...'

The Wyatt Papworth manuscripts (whose provenance, like that of the J. B. Papworth Collection, is unknown though it is to be presumed that it is Wyatt Papworth himself) are as disappointing for the light they shed on his father's work as they are numerous and, often, tiny in size. Much of the material consists of Wyatt Papworth's working notes and drafts and it seems that sometimes at least he used his father's office papers. The following are identifiable as such:

PA.W/WN.888 consists of Wyatt Papworth's notes concerning 'the material and form of the altar / or communion table'. They have been written on the verso of a printed notice, cut up (as though edited) and then affixed, beneath the heading 'Communion Table', to the verso of the following letter d. 'St James's Stt / Monday May 15 - / Night': 'Dear Sir, I shall soon pay you / a Visit - but pray answer me two / questions - how many yards long is / the garden Wall to be / Secondly, how many bricks will it / take to make it - I remain / Dear Sir / Yours Very Sincerely / J. G. Fuller.' The letter seems most likely to relate to Leigham Court [144].

PA.W/WN.941 consists of part of a biography of Sir Balthazar Gerbier by Wyatt Papworth. It is written on the verso of a sheet addressed to 'J. B. Papworth Esqr / 10 Caroline Street / Bedford Square' and with the name 'J. Blades' in the bottom left-hand corner. The sheet is also insc. in pencil 'Blades / October 1825'. It seems most likely to relate to St Bride's Avenue [31].

PA.W/WN.942 is a continuation of the biography of PA.W/WN.941 and consists of three pieces of paper joined to form a single sheet plus a fourth, small, piece used as a flier. The latter is apparently of no concern, but all three of the joined pieces relate, it seems, to J. B. Papworth and his work. One is insc. only 'March 1829'; the second is insc. 'Mr Papworth / Bath Place', and the third, 'J. B. Pap. ...' So it is evident that Wyatt Papworth used his father's papers quite indiscriminately.

PA.W/WN.944 consists of notes for the Gerbier biography. They are written on two pieces of paper joined to form a single sheet. The upper of the two pieces is addressed on the verso to 'Mr Papworth / Caroline Street / Bedford Square', insc. also 'Messrs Thompson & Fearon' in J. B. Papworth's hand, dated '1830' and sent by post from 'Holborn Hill' on 'Even / De 4 / 1830'. It relates presumably to No.94 Holborn Hill [115]. The lower piece is addressed to 'J. B. Papworth Esqr / Caroline St / Bedford Square', insc. in pencil 'February / 1825' and sent by post from 'Fleet St' on 'Night / Fe 21 / 1825'. It too relates perhaps to St Bride's Avenue [31]. Again it seems that Wyatt Papworth uses his father's papers wholly indiscriminately.

PA.W/WN.1021-1347 consists of Wyatt Papworth's 'Clerks of Works / Masons & / Building Industry / notes' and are contained in the brown mottled board covers of a book whose brown linen spine is stamped in gold 'J. B. P. / DIARY / Vol.4'.

For the rest, the Wyatt Papworth manuscripts include the following items that appear to relate to drawings in the J. B. Papworth Collection:

PA.W/PR.4/3-5 consist respectively of the Articles of Agreement and Memorandum of Agreement for a building lease ('of a / Piece of Land at Brixton' in the case of the Articles and of 'Pieces of Land at Brixton' in the case of the Memorandum) and of 'Proposals / for / Letting on Building Leases / a Large Plot of Ground, / in the / Parish of St. Matthew, Brixton ... / the Property of John Blades, Esq.' All three documents seem to relate to the same property which the letting proposals (which are much amended in manuscript) identify as being 'situate at Brockwell, and called Brockwell Hill, ... on the south-side of Water Lane, between the Croydon and Norwood Roads'. None of the documents is completed with the name of the builder with whom Blades is to enter into agreement for the erection of 'three good first rate messuages or tenements' and all the dates are left blank except that the Articles of Agreement are proposed to be 'entered into this [blank] Day of [blank] 1825'. The letting proposals indicate that the leases 'will be granted from Lady-day, 1824, for the term of Sixty-one Years' and that the 'object of the Proprietor is to form an assemblage of genteel and pleasant residences, so as to create a respectable neighbourhood on his own ground, and adjoining to his residence'. The documents seem to relate in some way to the Brockwell and Tulse Hill estates [17], though they might be connected with Brockwell Terrace [136].

PA.W/PR.4/6 consists of printed 'Particulars / of / Two Houses / with / Excellent Shops and Vaults, / in / Fleet Street [Nos.84 & 85] / corner of / St. Bride's Avenue / to be Let for Twenty-one Years, / from Michaelmas next. / 1826'. The houses and vaults are to be viewed 'at any time by Application to Messrs Ive & Burbidge, 130, Fleet Street' and offers of rent are 'to be sent on or before the Twelfth of July, directed "To the Committee for the Improvement in Fleet Street," to John Blades, Esq. Treasurer Ludgate-hill'. The document relates presumably to St Bride's Avenue [31].

PA.W/PR.4/20 consists of printed 'Proposals / for raising a sum of Money / for forming / a New Street, / from the North End of the Southwark Bridge / to the Royal Exchange, / to be called / Greshambury'. The names of the committee, trustees and auditors are all left blank, as are those of the bankers and secretary; but the solicitors are given as 'Messrs. Ravenhill and Crook', the architect as JBP and the 'General Agent and Auctioneer' as 'Mr G. E. Shuttleworth'. The proposals indicate that 'it is proposed to apply to Parliament for powers' to make the new street, the line of which 'unavoidably passes over valuable properties, but escapes those of the greatest value ... It is assumed from actual Surveys which have been made, that the expense of the site, and all the incidental charges, will not exceed ... £600,000.' There follow details of how the necessary capital is to be raised and how spent. 'It is proposed that the Buildings to be erected by the Company shall consist of Chambers for Commercial and Professional purposes, so arranged as to allow of being thrown together for large Establishments, Public Institutions, &c. which at a fair average it is computed will produce an aggregate Income of £30,000 per Annum, independent of the participation in the increase of the Bridge Tolls; and exclusive of the Reversionary advantages' explained ... Applications for shares are to be made to the solicitors at No.28 Poultry 'where Plans and Designs ... may be inspected, and Prospectuses obtained'. On p.3 of the document (which is undated but has w/m 1821) there is a very rough pencil sketch plan of the proposed street. The document relates no doubt to the proposed Greshambury [26].

PA.W/PR.6/1 consists of a printed notice headed 'Grand Junction Canal' and dated 'No.50, Parliament Street, / June, 3d, 1793' setting out the terms for the acquisition of lands 'directed to be purchased by the Act of Parliament for making the ... Canal'. John Woodcock of Iver, Bucks, John Fellows of Foscote, Bucks, William Collisson of Brackley, Northants, Samuel Snelson of Tring, Herts, Joseph Leach of Watford, Herts, and John Chamberlin of Croperdy, Northants, are named as having been engaged by the Committee of the Grand Junction Canal Company 'to survey and value' the lands. The document no doubt relates to the design (?) for a tunnel [69].

Finally, there is a letter - pur. 1960 - from 'J. Papworth' to his brother 'Mr George Papworth' (1781-1855) at 'Mary Street / Dublin', d. 'Tuesday 9th May 1815'. Papworth received his brother's letter of 26 April that morning and is pleased 'he find[s] business answer so well in [his] new pursuit'. He has heard that his brother's exhibition was not likely to take place and cannot understand even from the pamphlet how the exhibition or exhibitions are to pay [?], though it strikes him that those named as the ostensible artists to whom the room was to be conceded 'might (if they had been faithful to each other as gentlemen) soon have established a sort of Royal Academy under the immediate Charter or sanction of the Lord Lieutenant'. Trouble of sending and damage to pictures have deterred artists from sending pictures to Ireland for exhibition, and he quotes the experience of Benjamin West. 'Business on this side of the water is dreadfully bad / and may be worse before it is better: this is owing to a / great want of money and the unsettled state of affairs as / well as the undetermined extent of the taxes - we live however / in hope of better times. / I liked your designs very much and think the model / must have a very good effect. - the practice & fashion here / is to have every thing grecian - and all the forms as simple / as possible - I have three drawings in the exhibition of R.A. / A Gateway to be built in yorkshire / An Altar piece, a sketch of which / I will send you when you tell me how / with some others also. / And a Gate as designed some time ago for Lord O'Neil in Ireland - I have also a large drawing of a National Trophaeum at a new / Exhibition in bond street - and it is very much praised ... / Mr Wright of Paper buildings has called upon me several / times he seems uneasy about some settlement with you or / about some money due to the concern - or outstanding debts & / as it will be proper to satisfy him I shall be glad if you will / make a point of giving me such information on all this subject / as will enable me to see him & put his mind right ... / Did you get any & what books by Mr Slater? - you should / not quarrell with that gentleman as he seems disposed to be / very much your friend - what & how have you done with him / Private / Mr Saunders I understand is in Ireland ... I let you know for your / private information & which you are not to let go any further / that he is not now with the Horn [?] in fleet street - that concern / has lately failed and Mr S. I believe is out of business for / the present altogether ... / We are all well - except Thomas who is gouty & going to Brighton - Charlotte is / at Gravesend ... Phoebe is well. Collin has been poorly & / his wife also but recovered - Robert is at Mr Hoppers & is very happy - Sarah well when I last heard. Little Mary very well let me hear soon - Yours most / affectionately.' In the text of the letter are two rough sketches, one of the gateway to be built in Yorkshire (a type of triumphal arch surmounted by 'a stag' and flanked by pedestrian entrances in a length of wall and then lodges), the other of the trophaeum (a podium with giant portico above which rises, from among 'figures on horseback', an enormous truncated fluted column supporting 'Britannia') now said to be 'proposed to be built at the east end of the Serpentine river in / Hyde park'.

Index of persons

An attempt has been made to distinguish between various persons with the same name & c by sometimes using information taken from the notes to the catalogue entries. Such information has been put in parentheses. Where an entry might include more than one person with the same name, that entry is asterisked.

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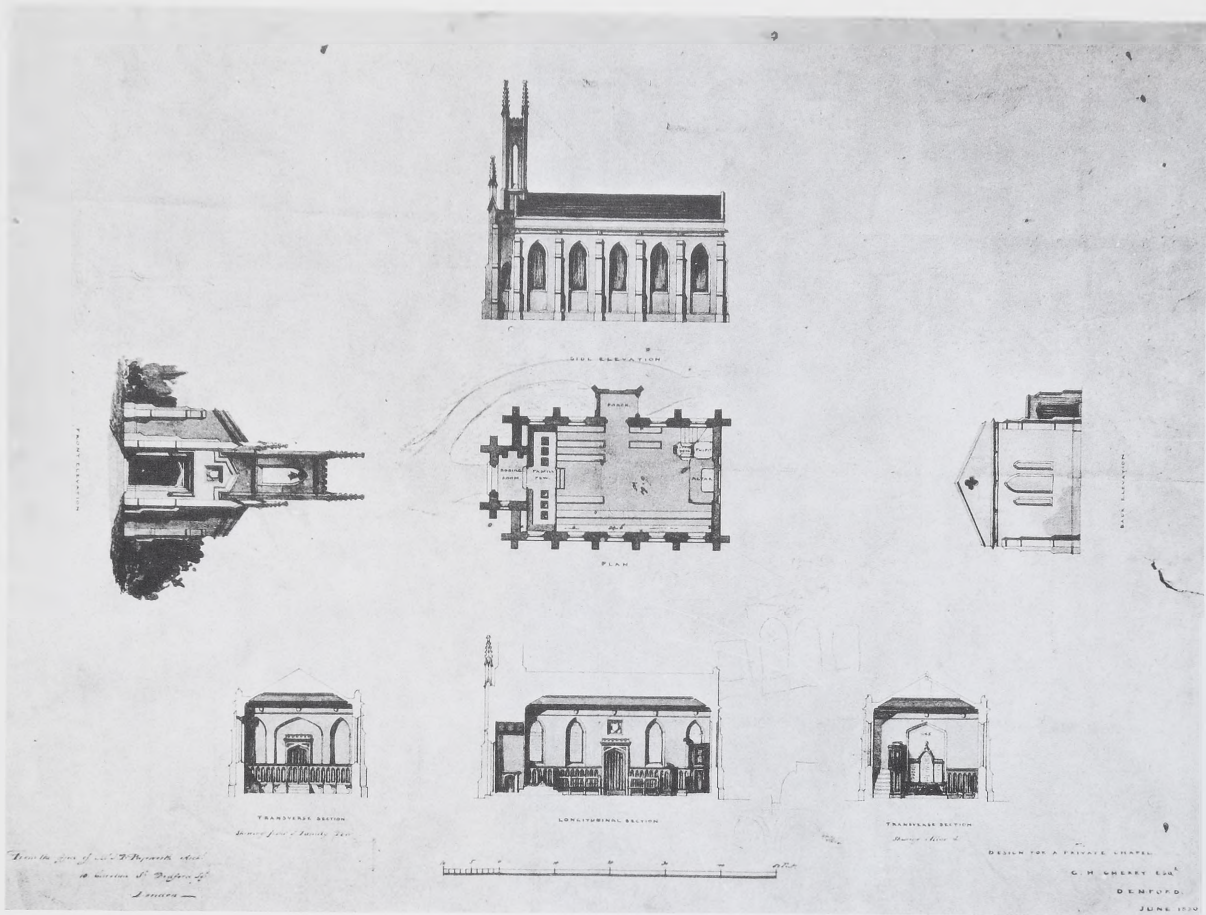


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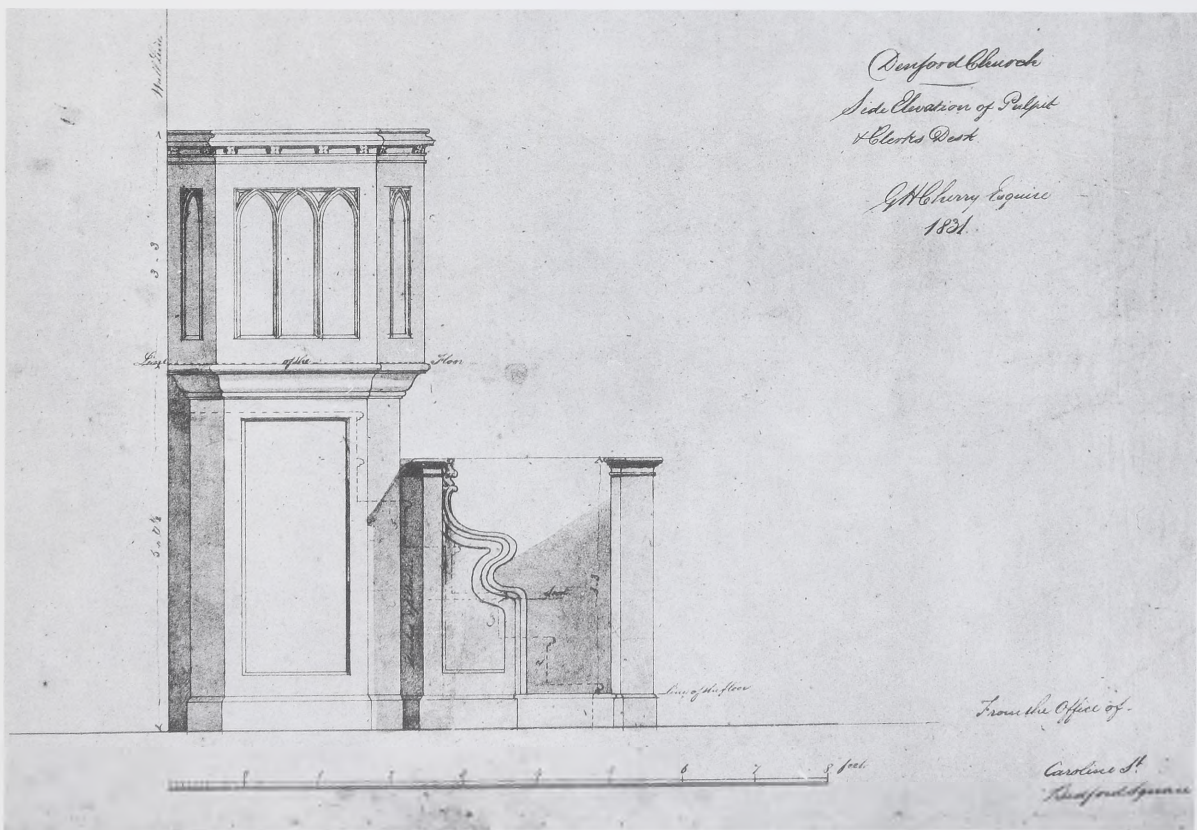
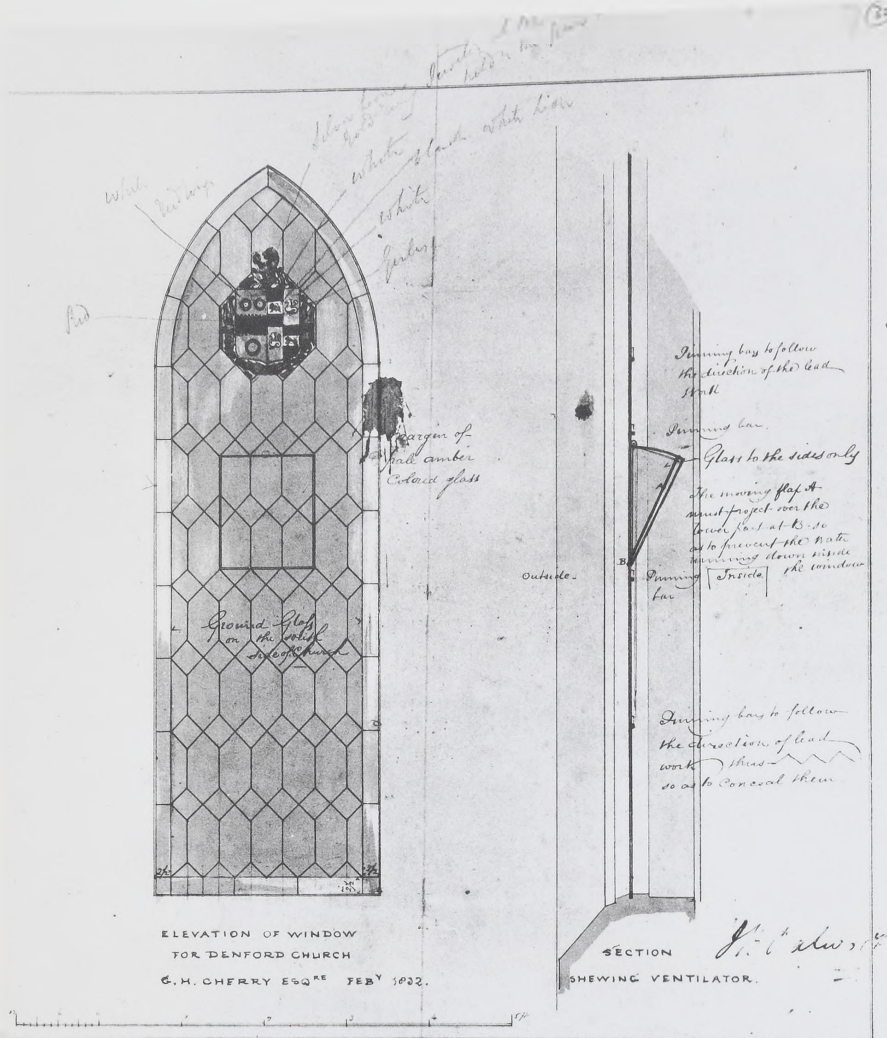


Fig. 2



From the office of Mr. S. D. Sepmish Arch^t 10 Chandos Street Bedford Square London

Fig. 3

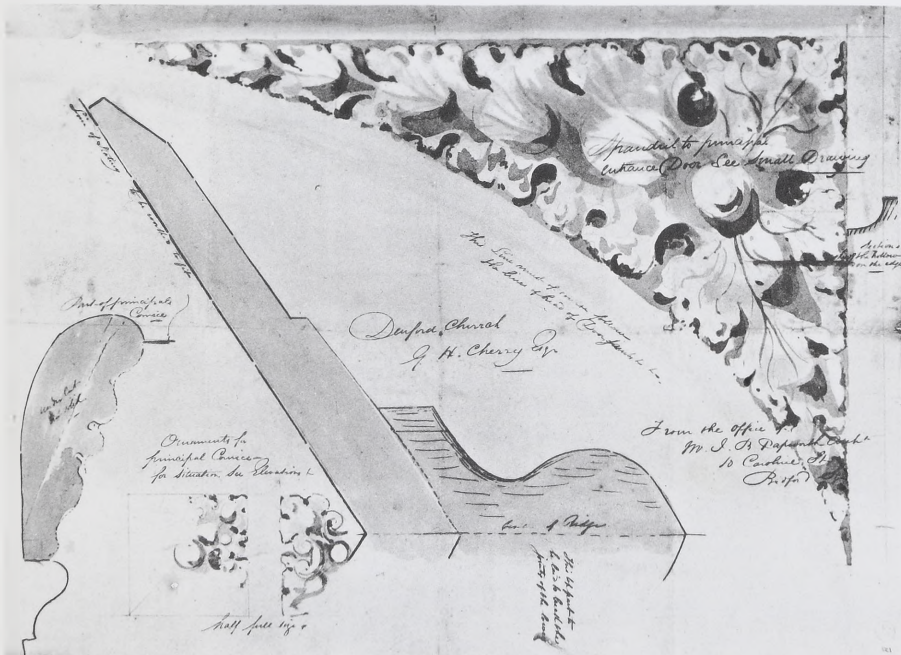


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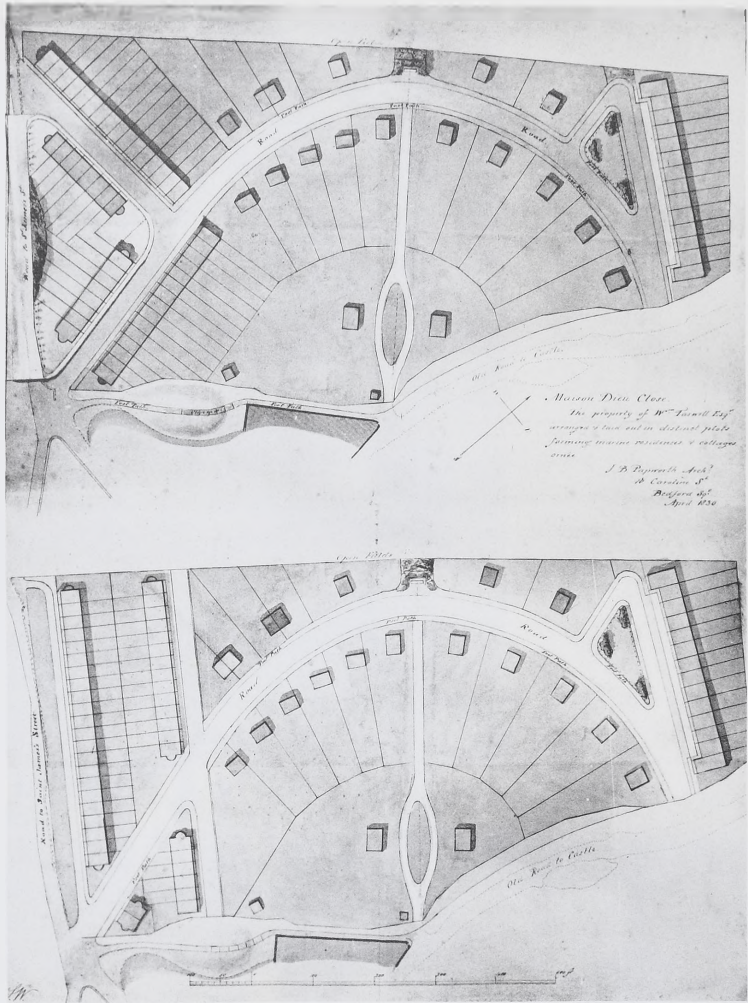


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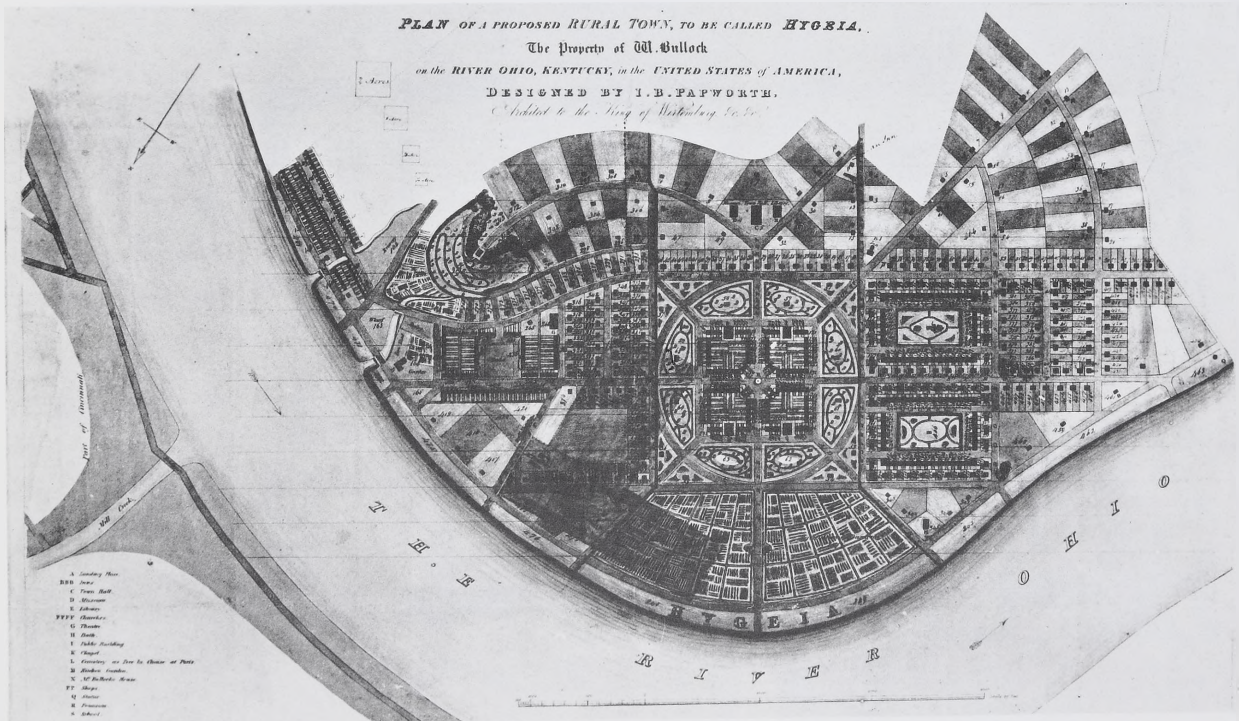


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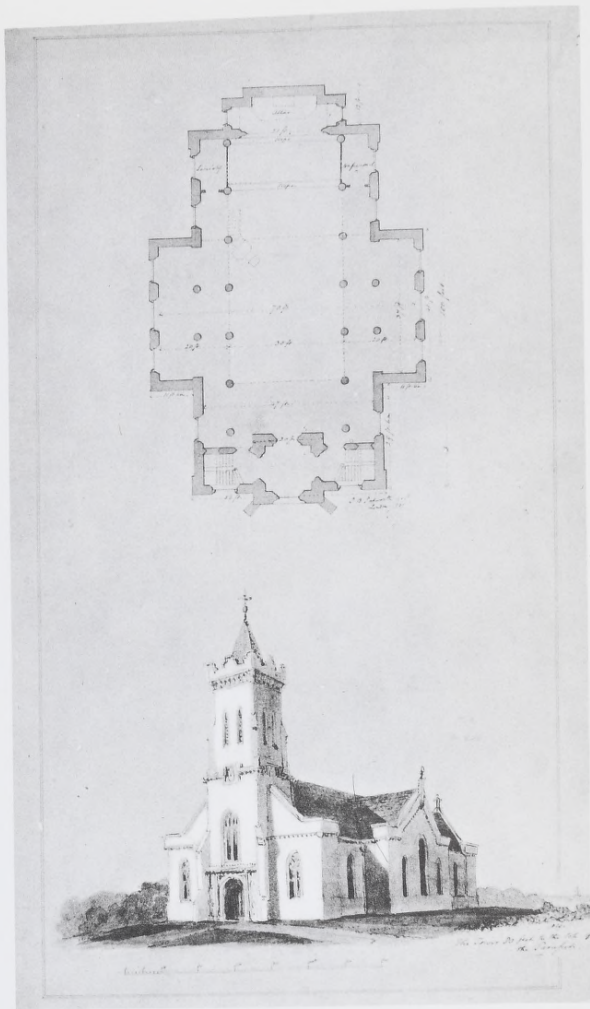


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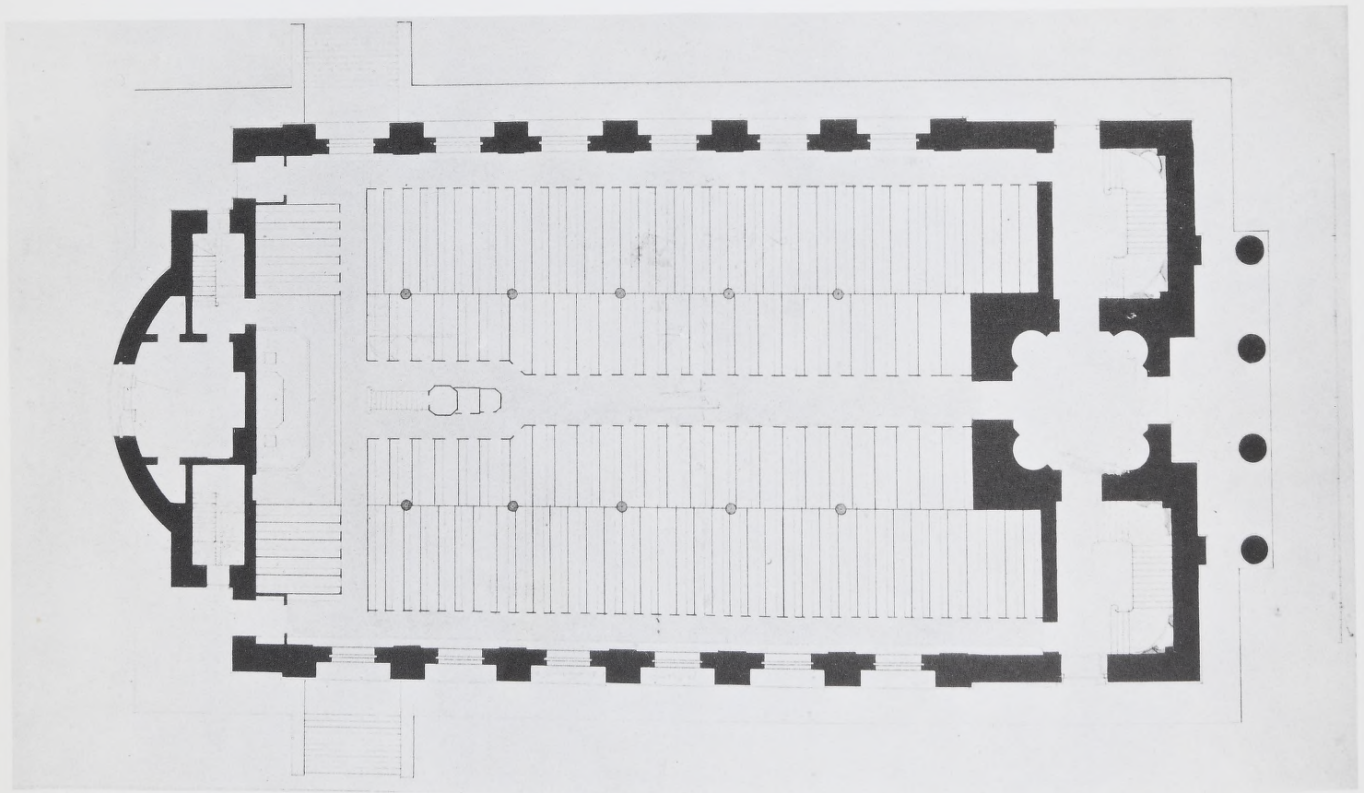


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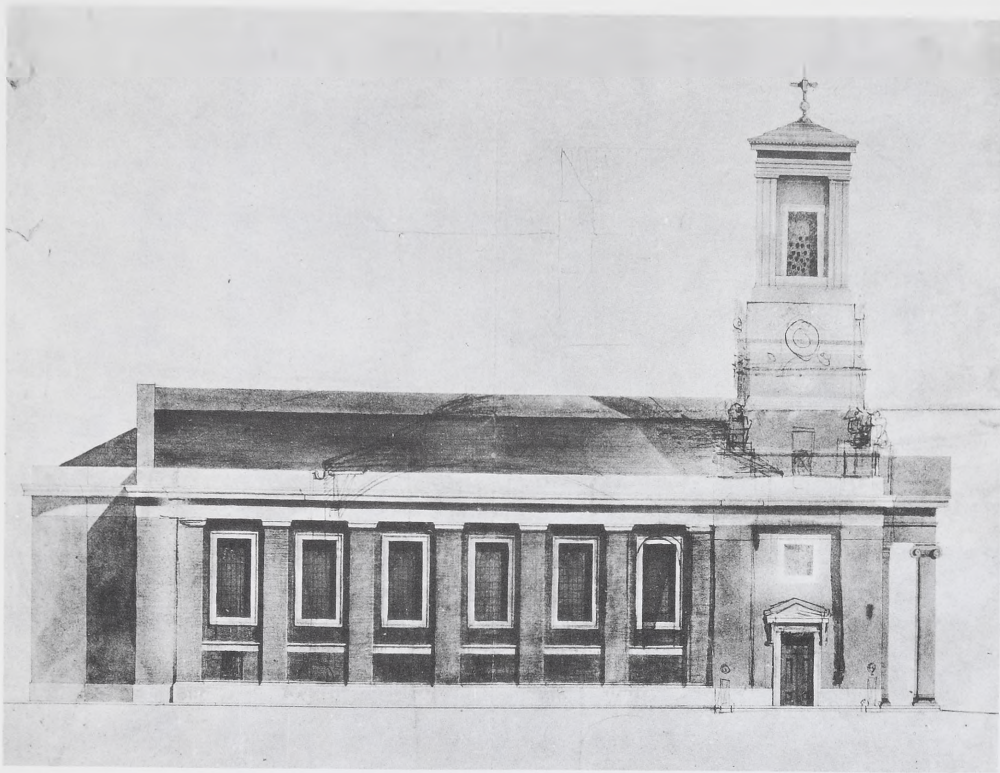


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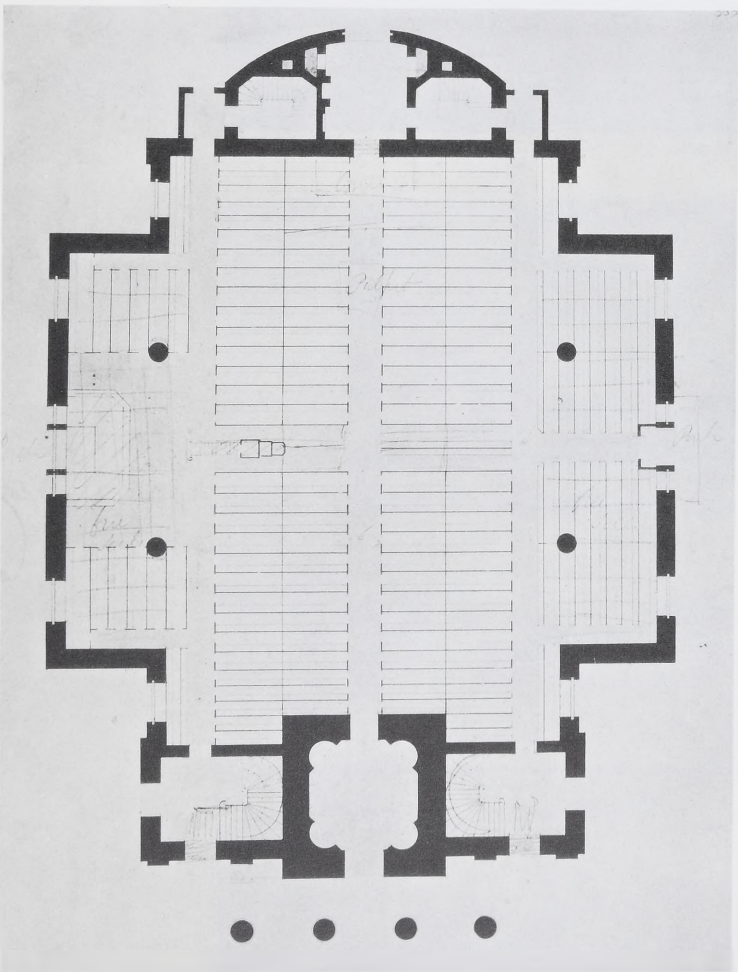


Fig. 10



Fig. 11



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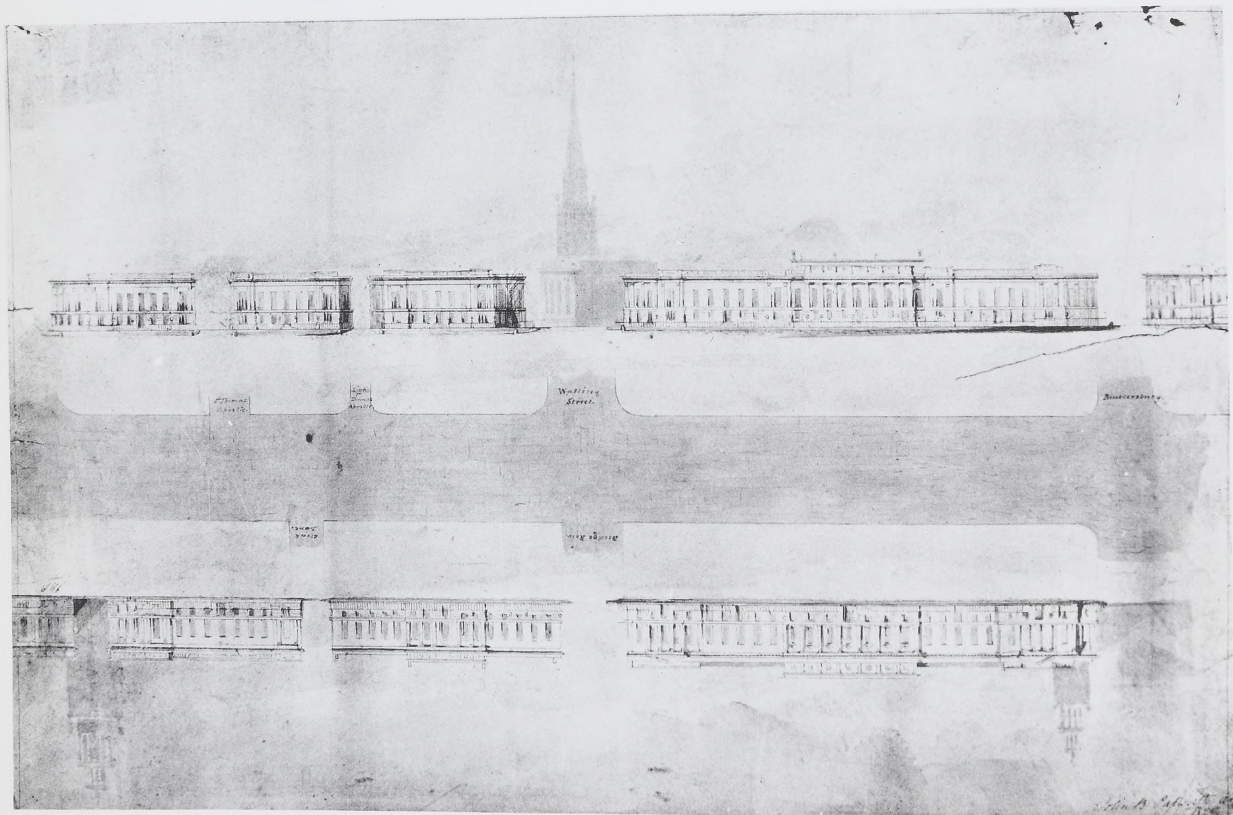


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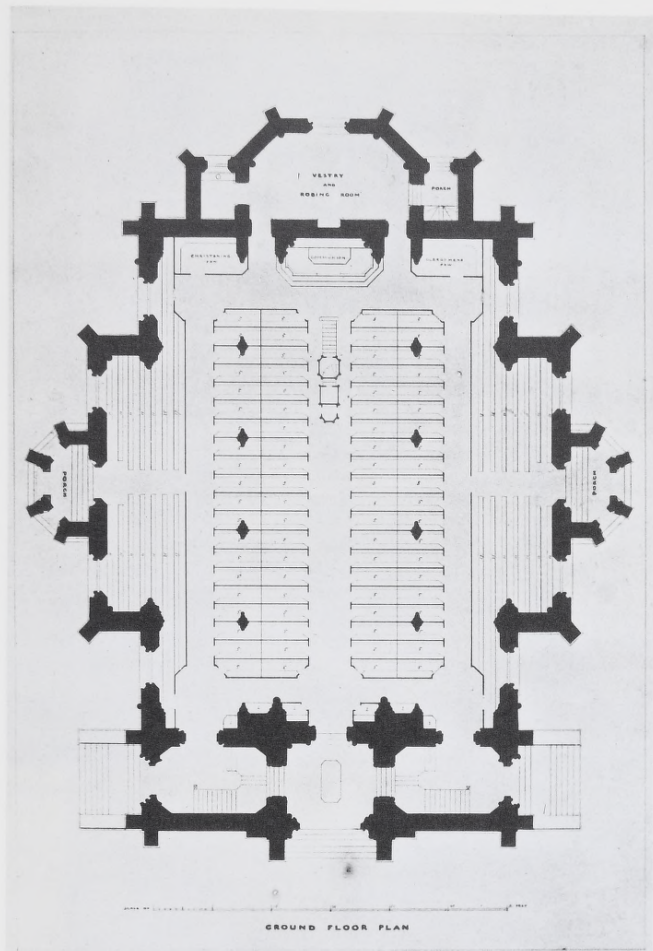


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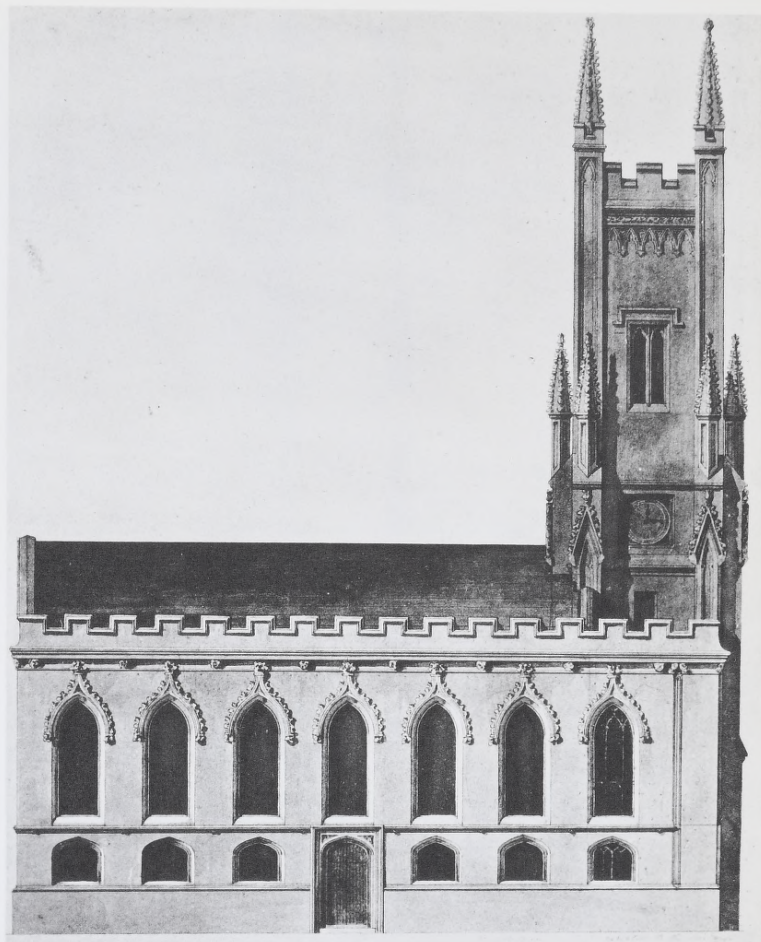


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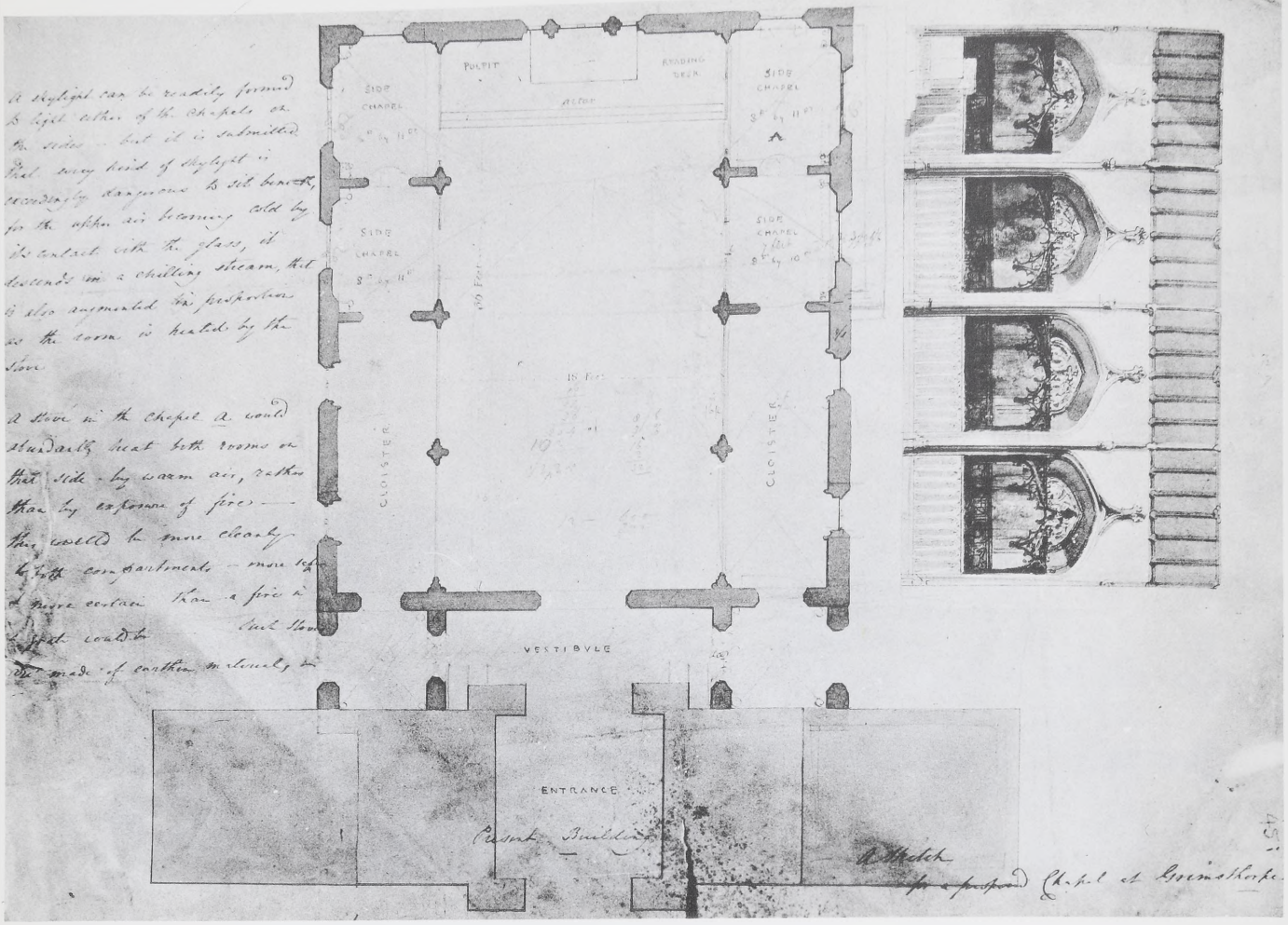


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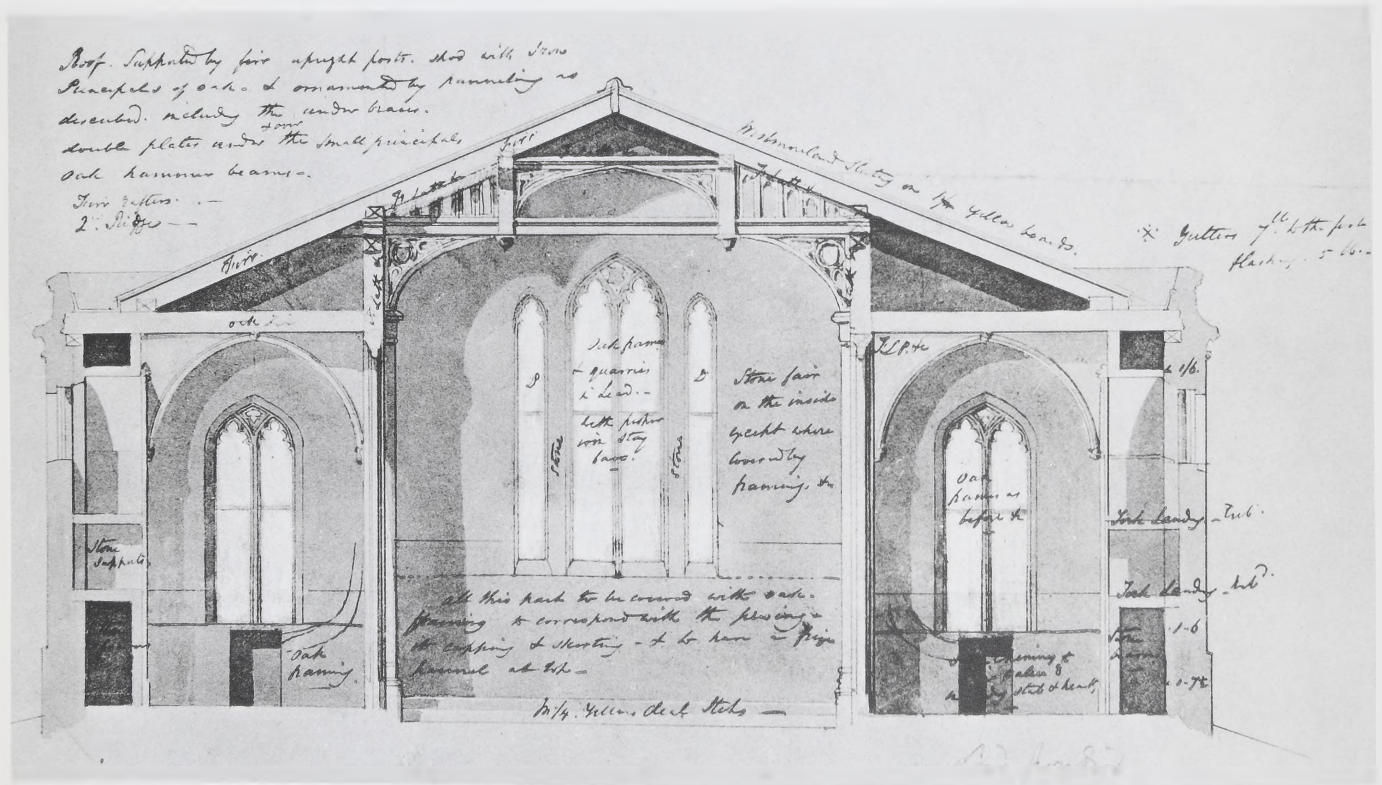


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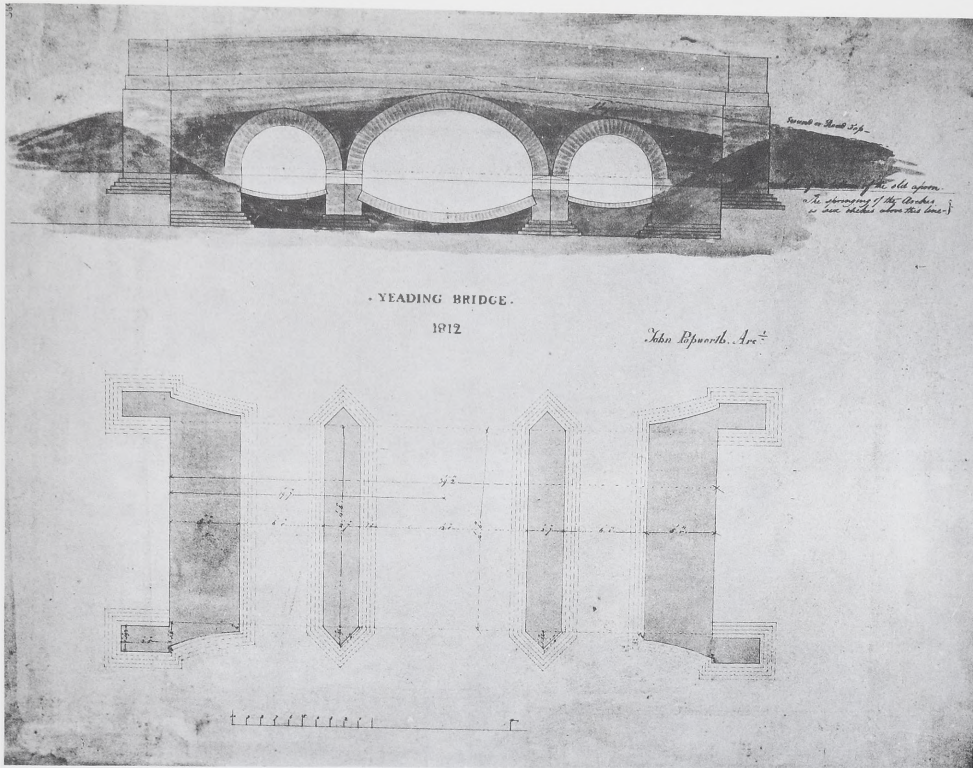


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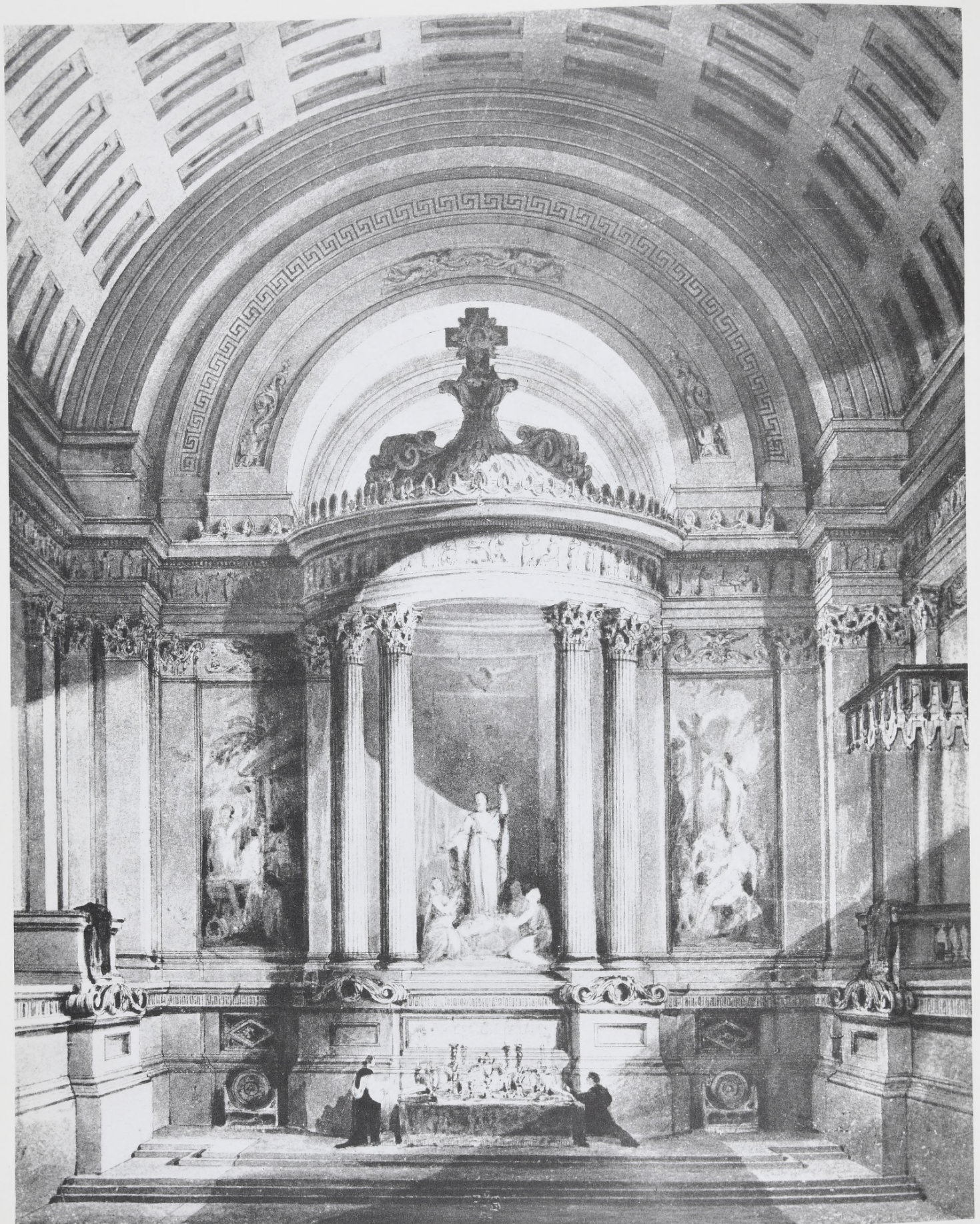


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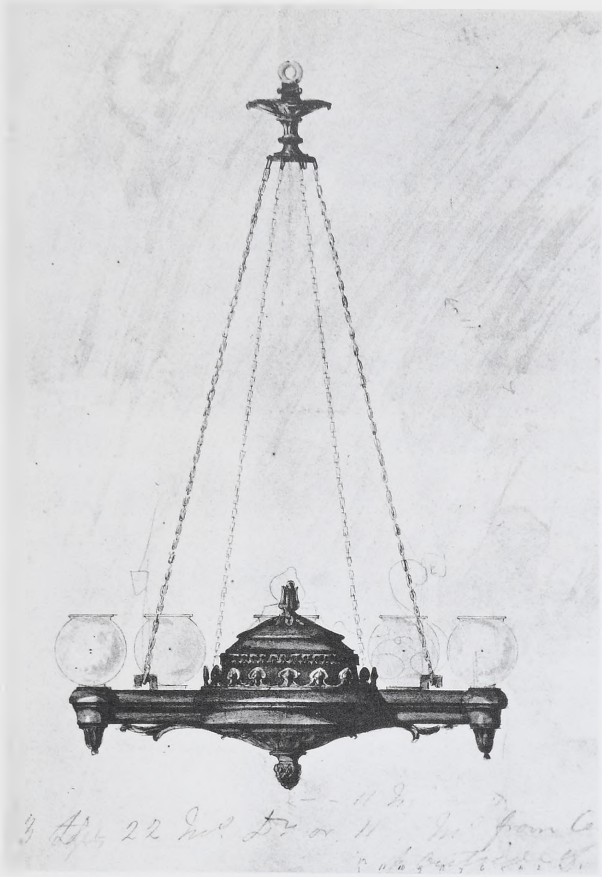


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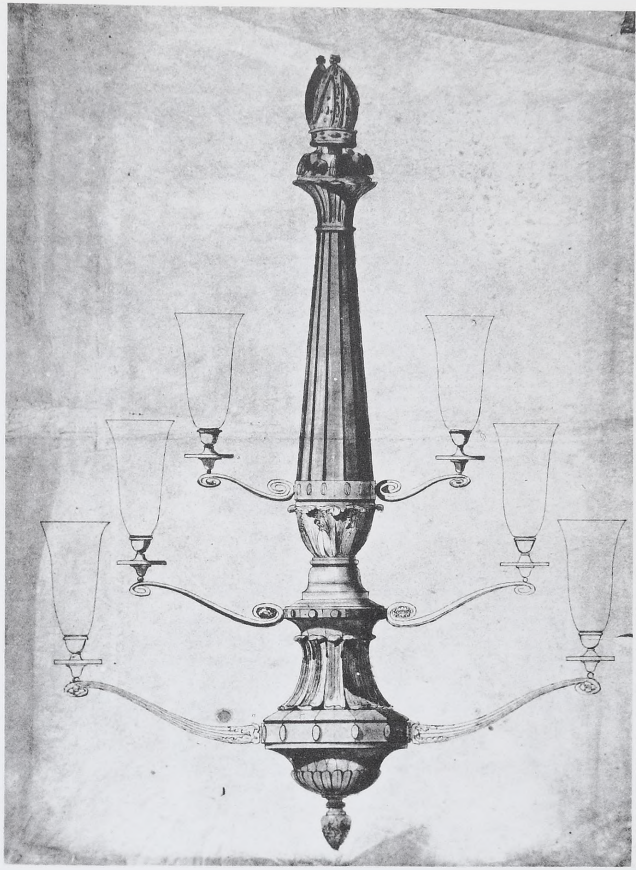


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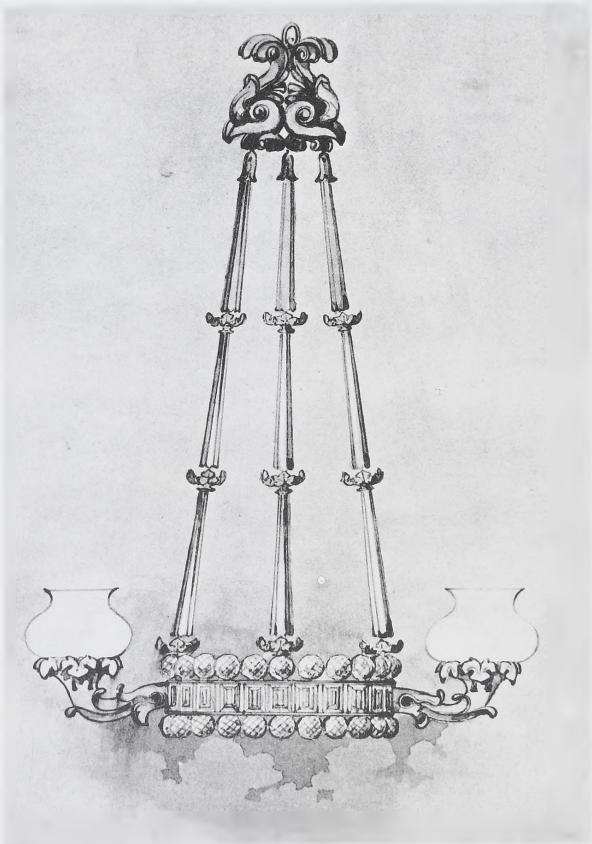


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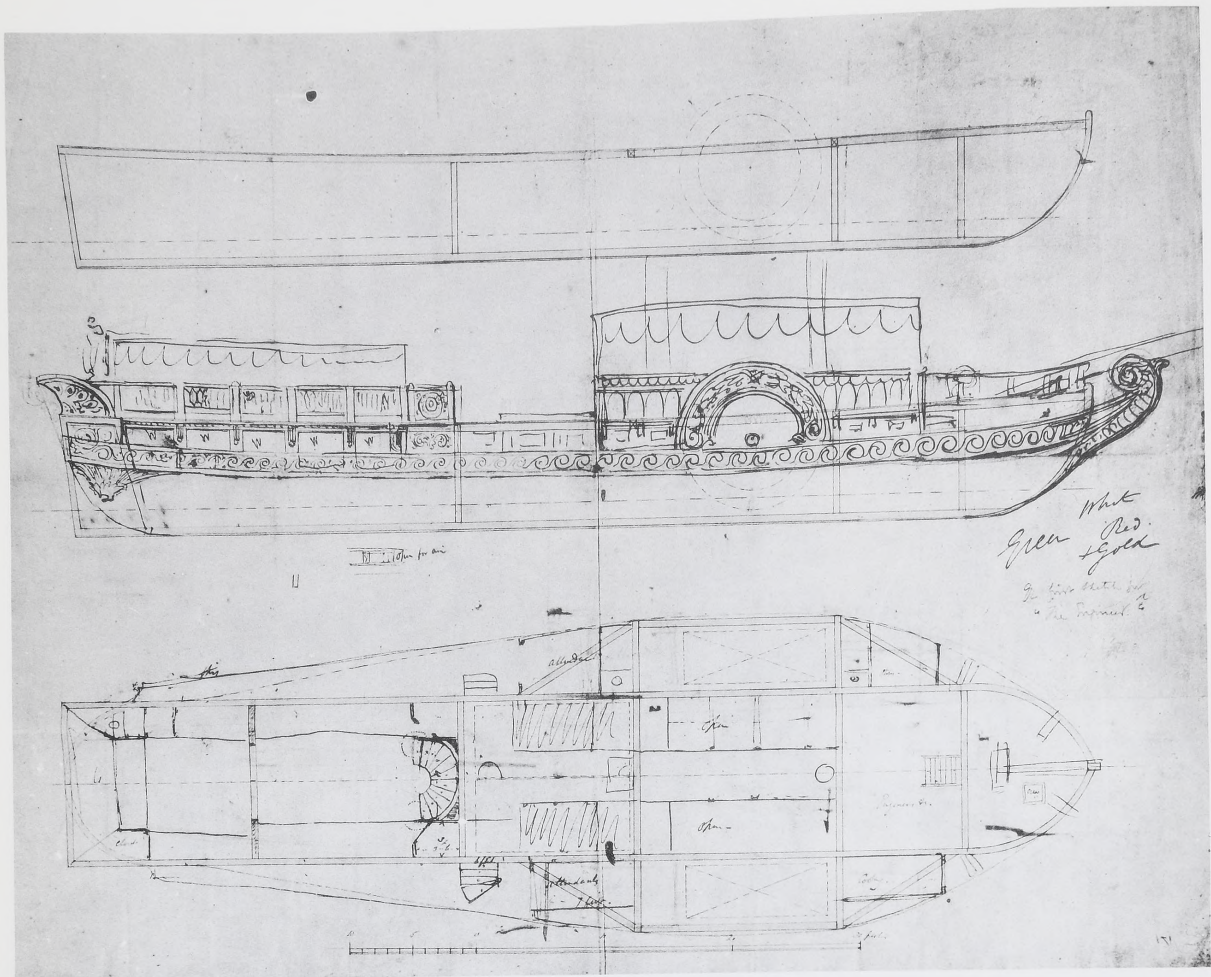


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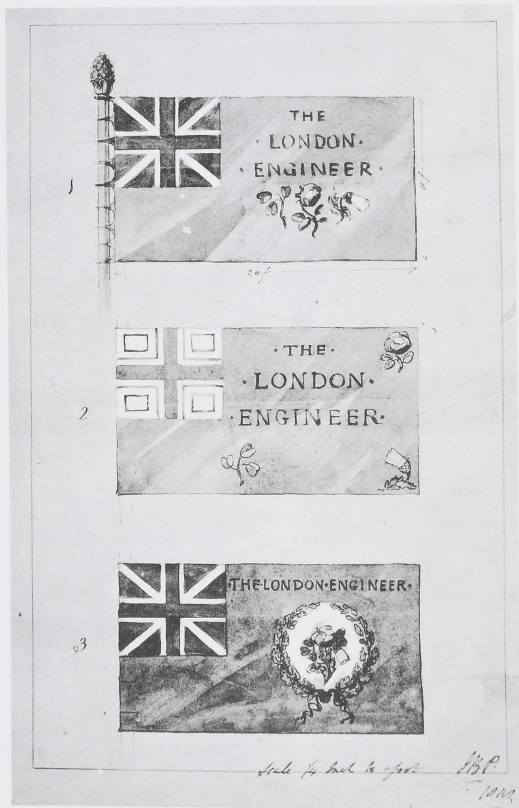


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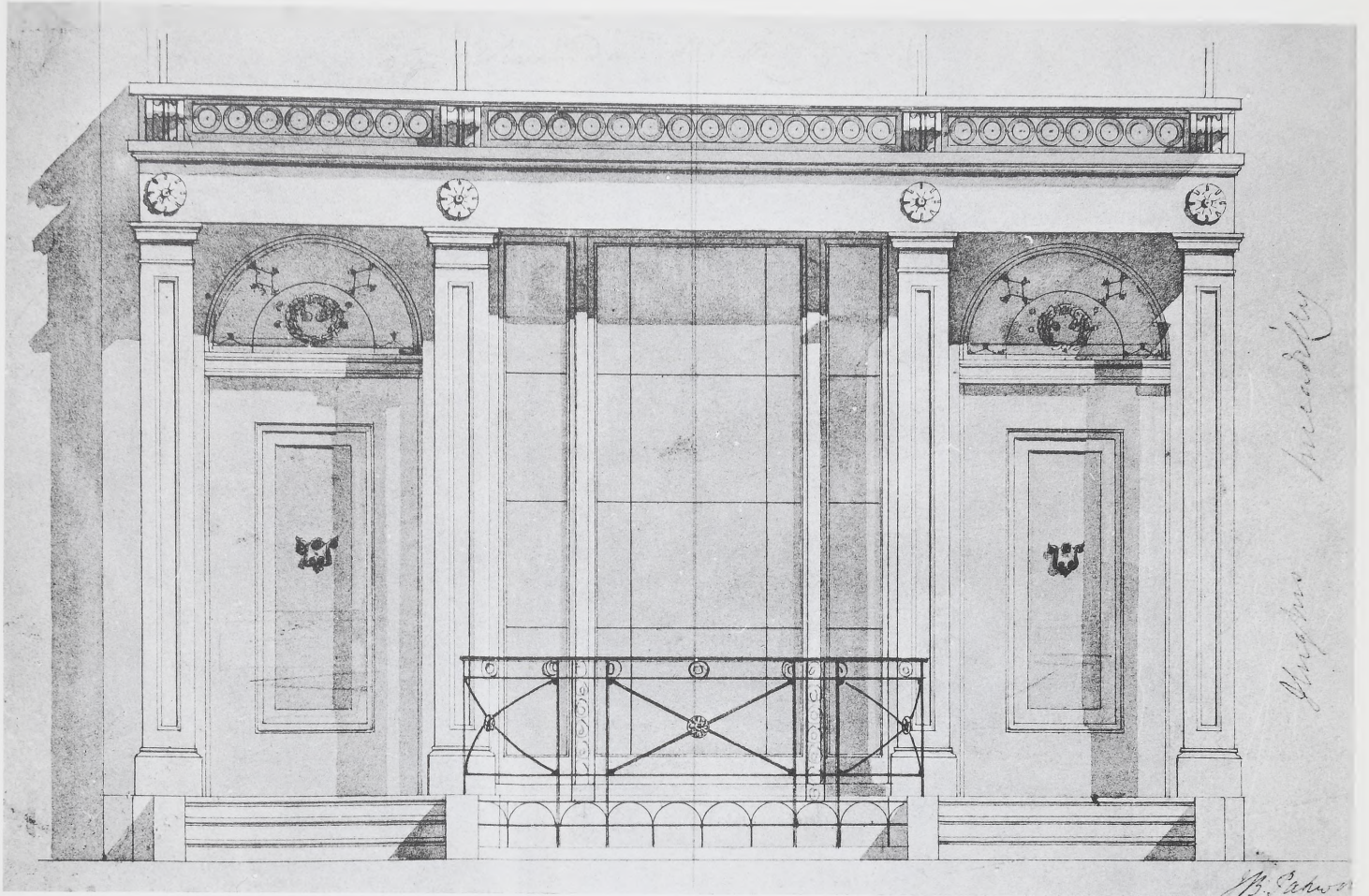


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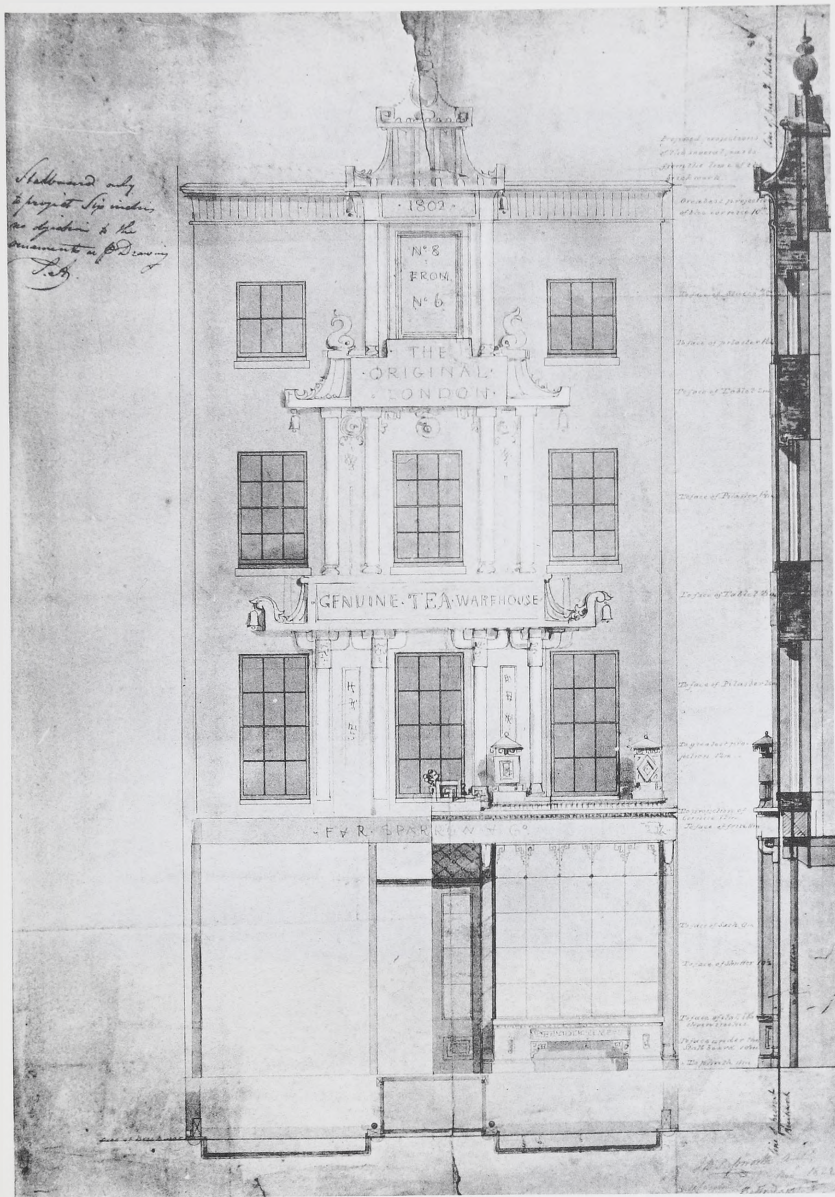


Fig. 27



Fig. 28



Fig. 29

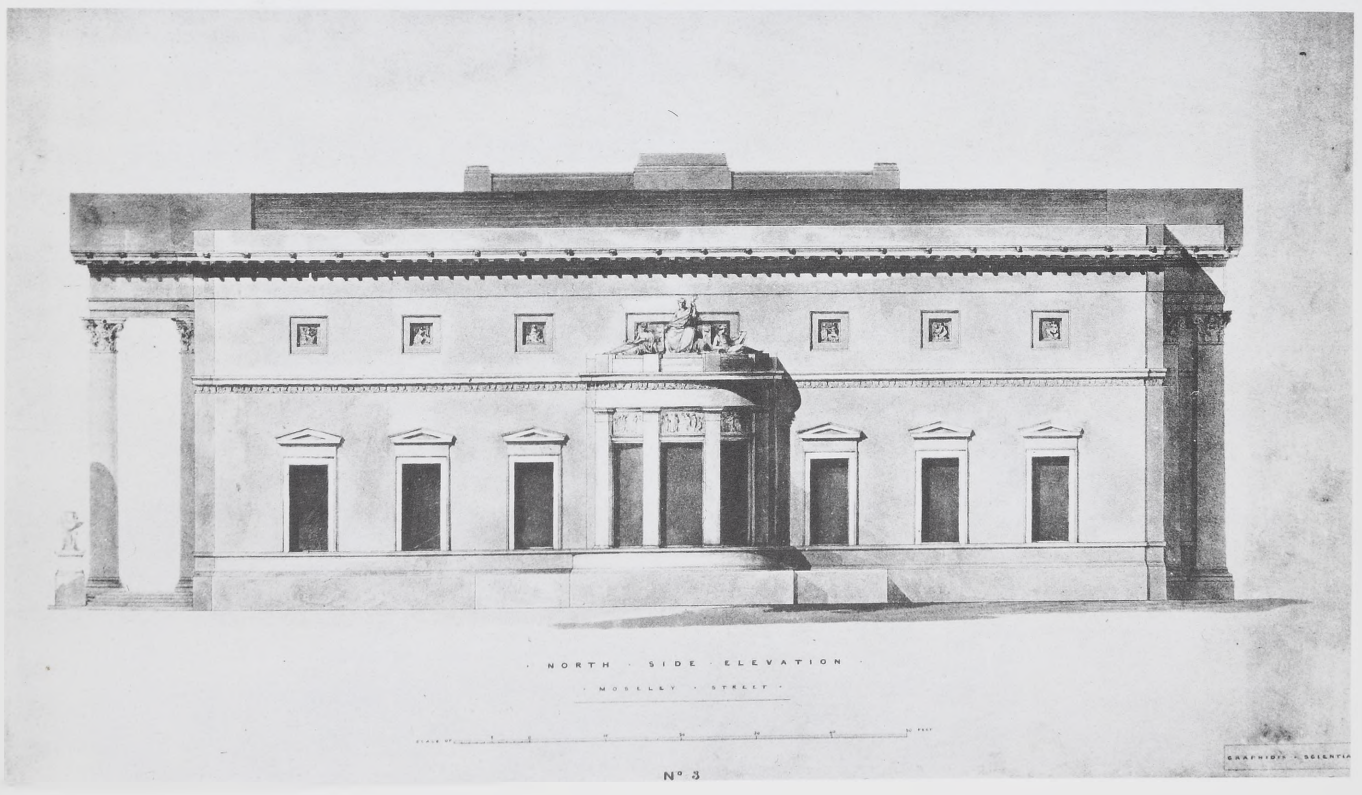


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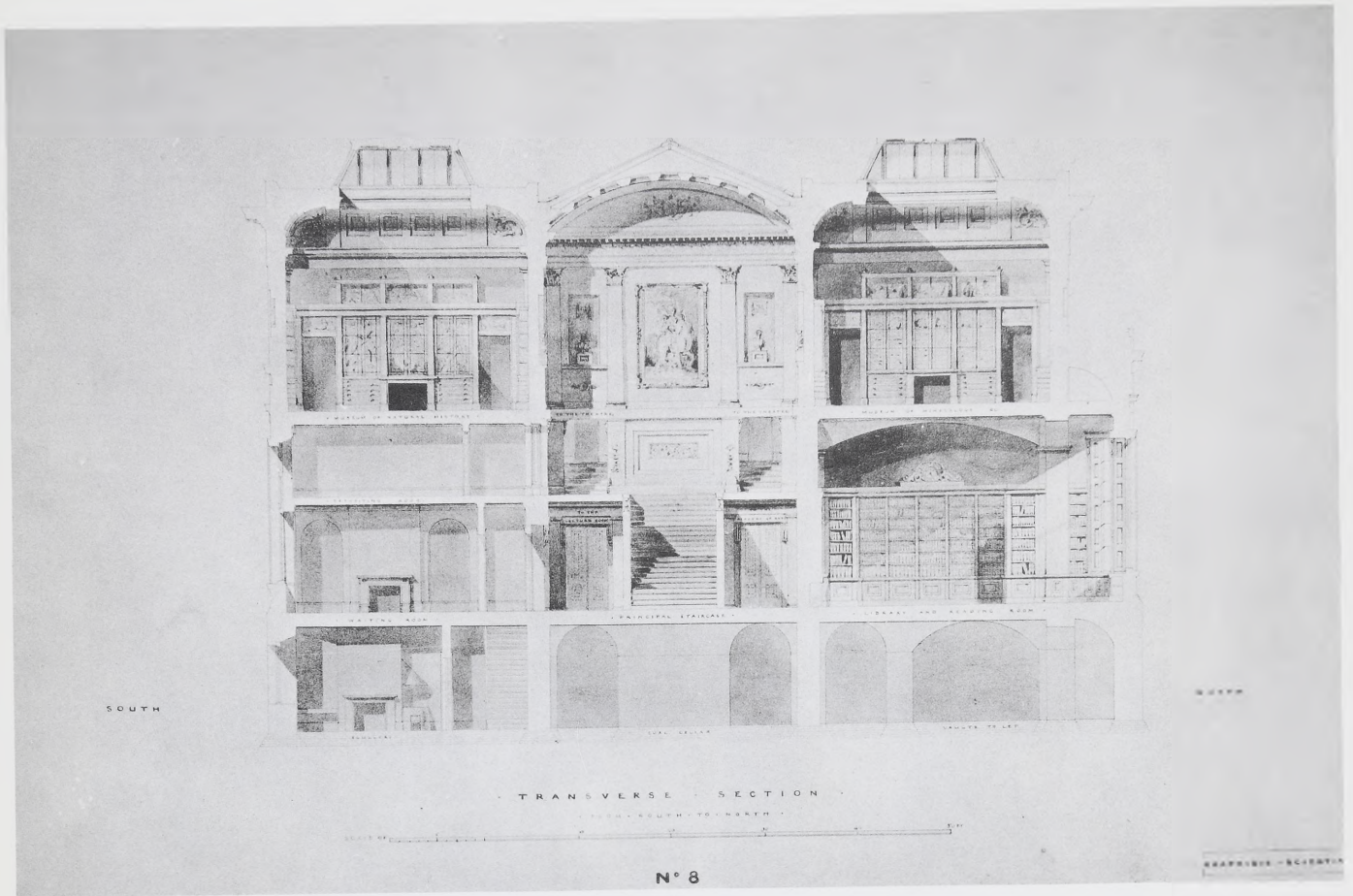


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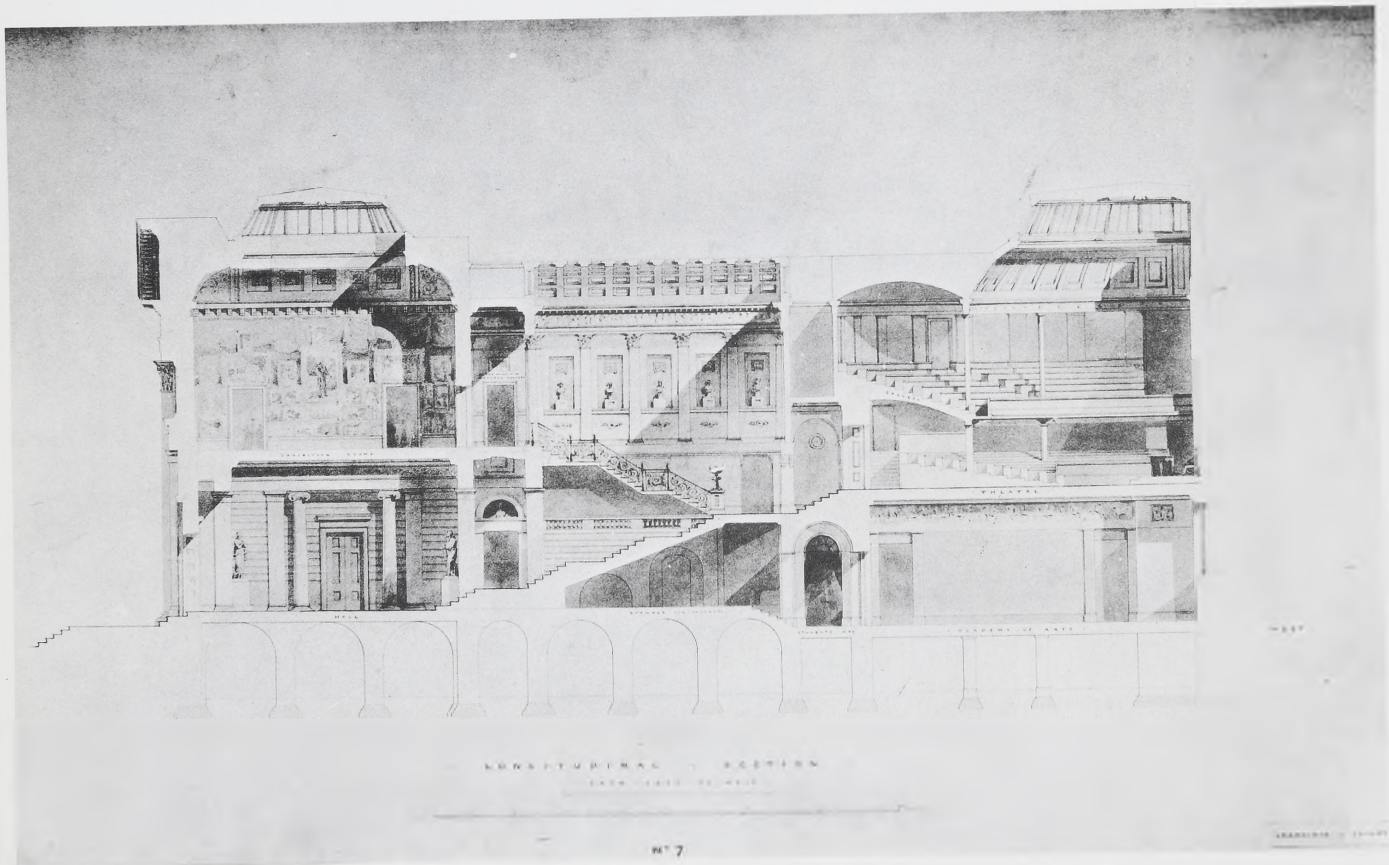


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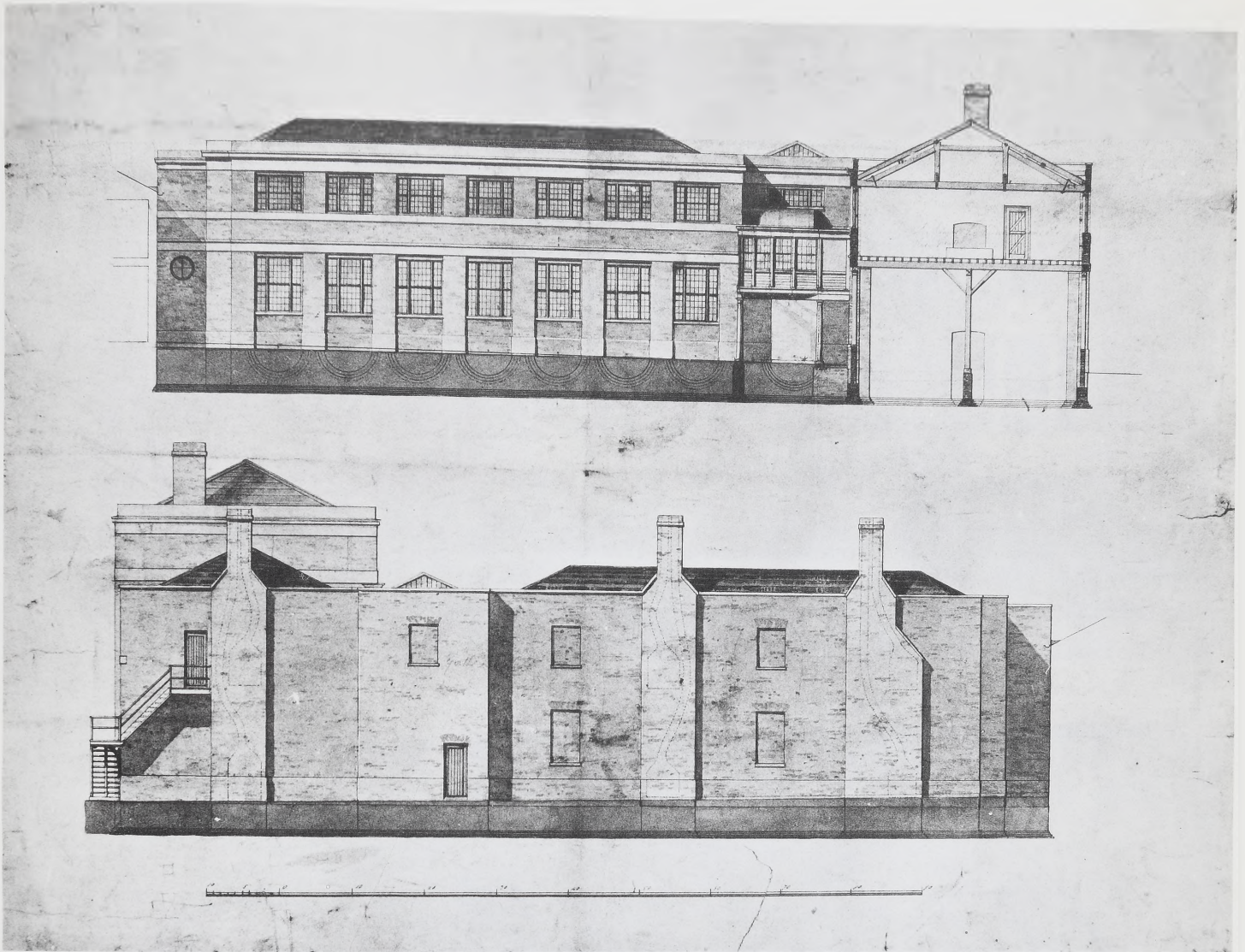


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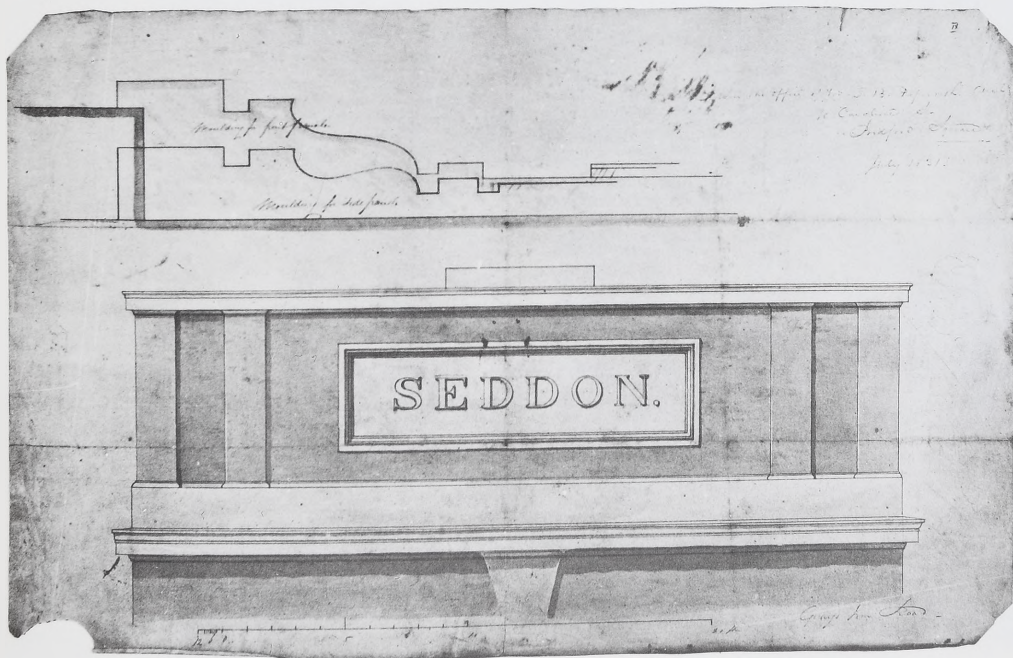


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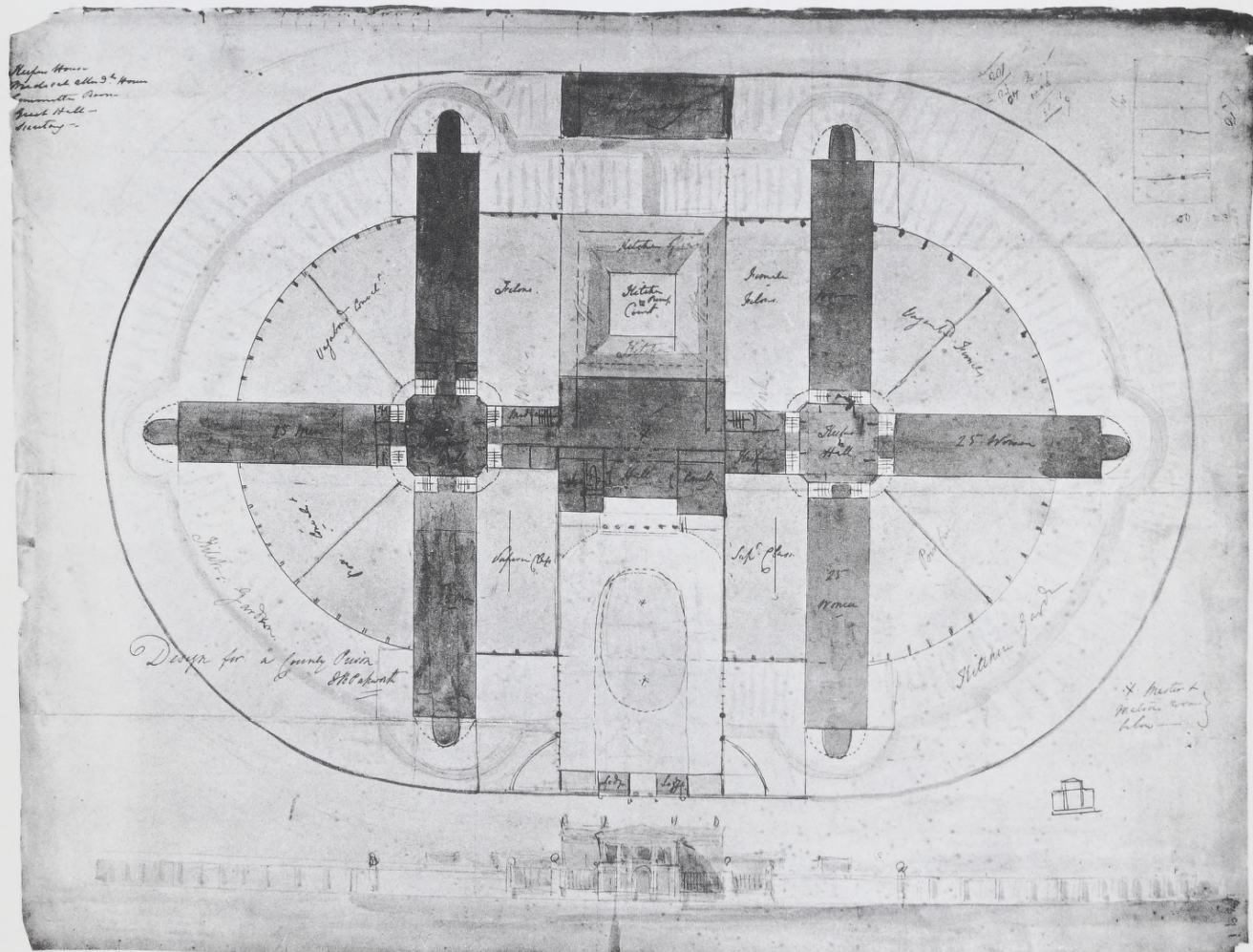


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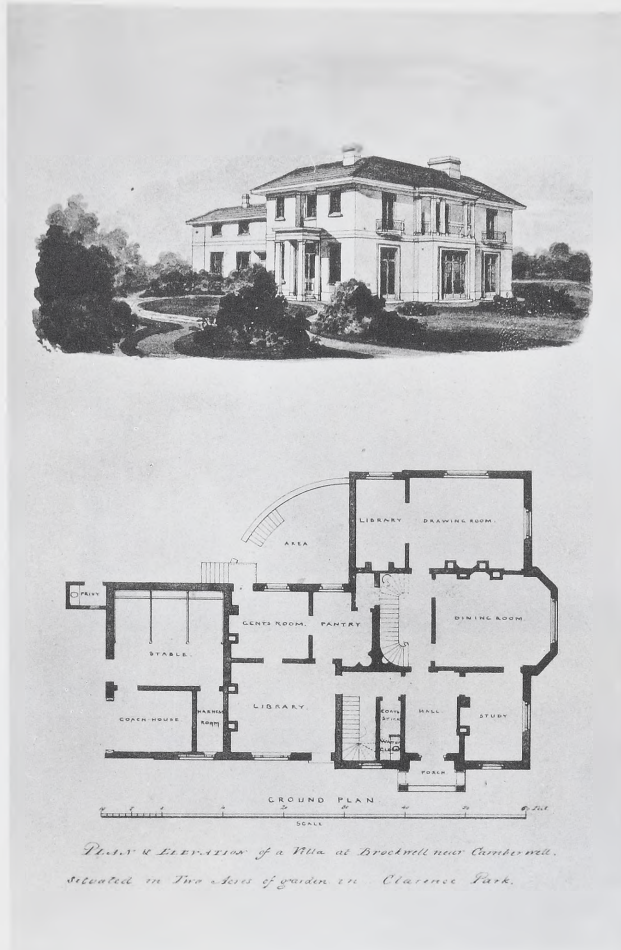


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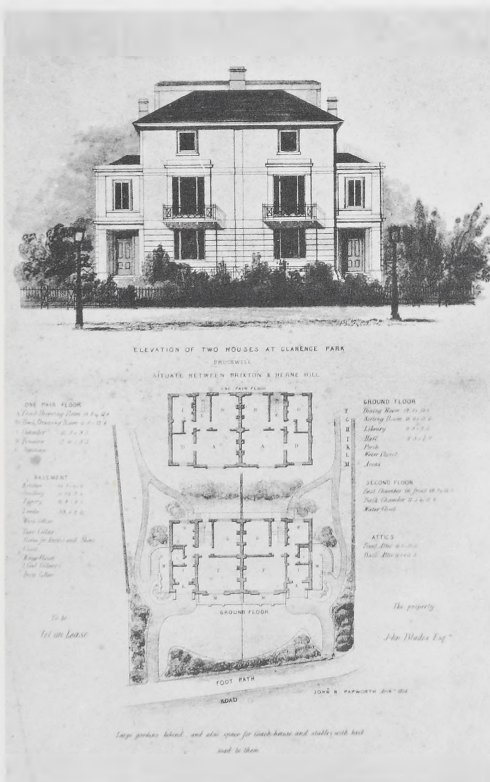


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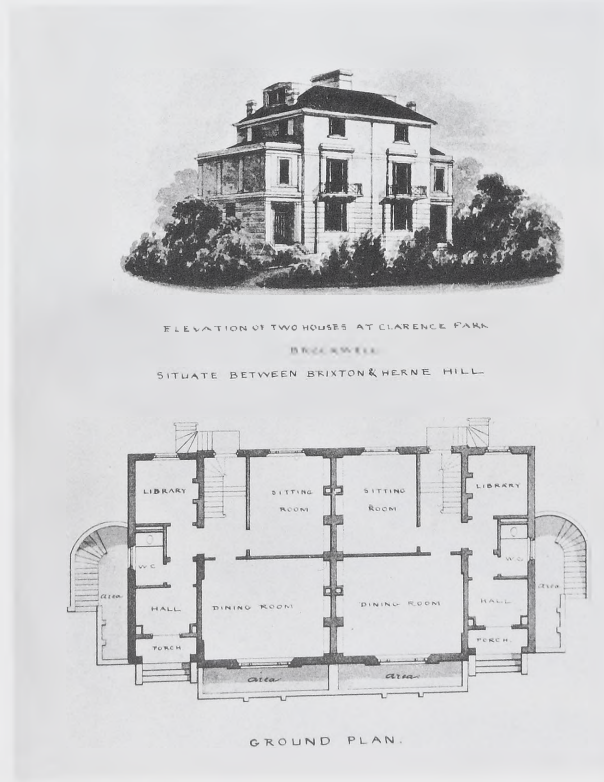


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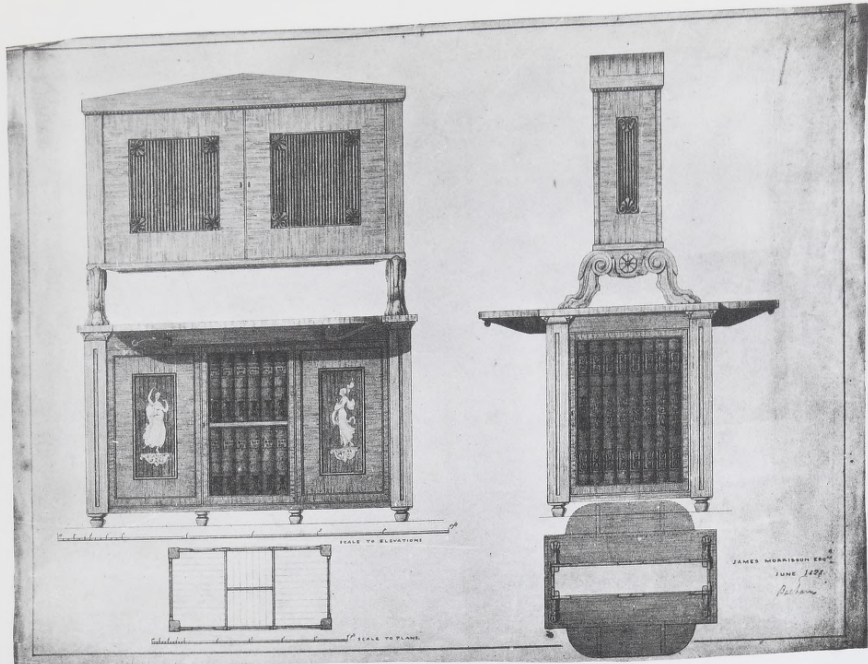


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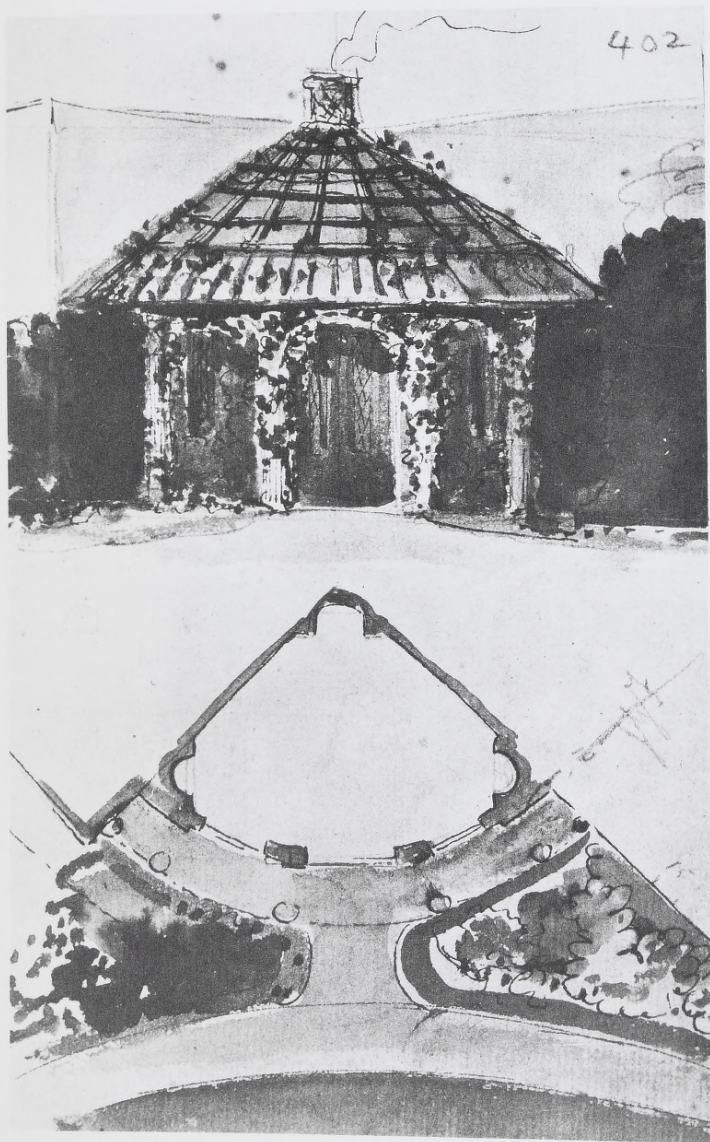


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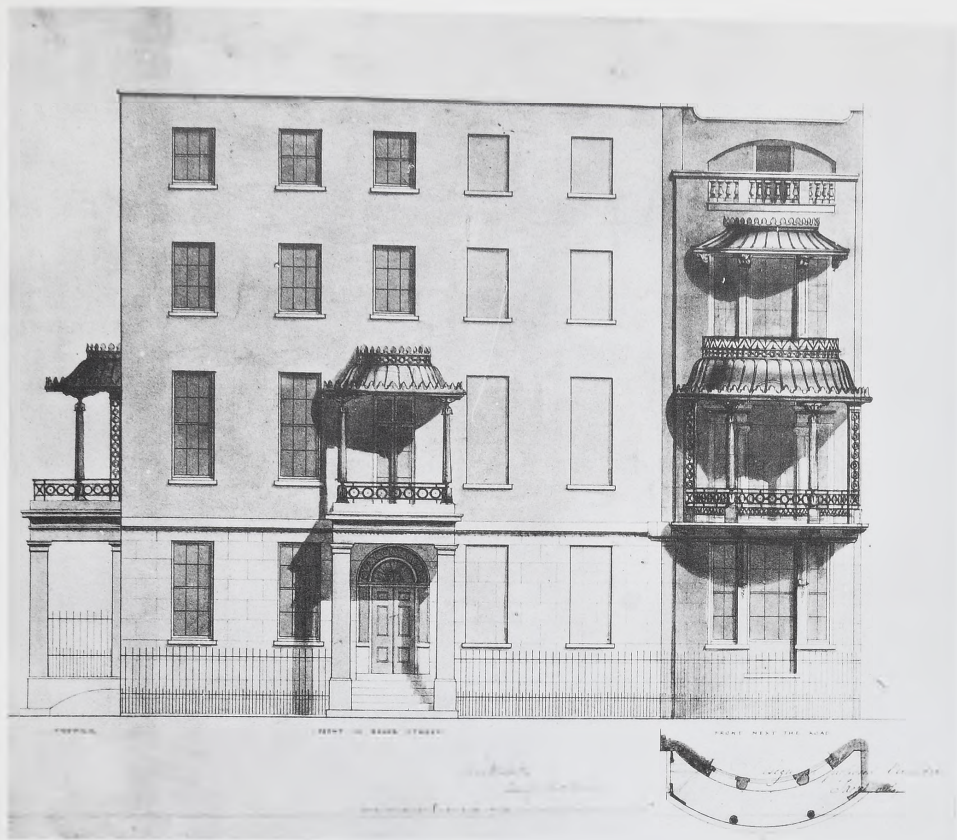


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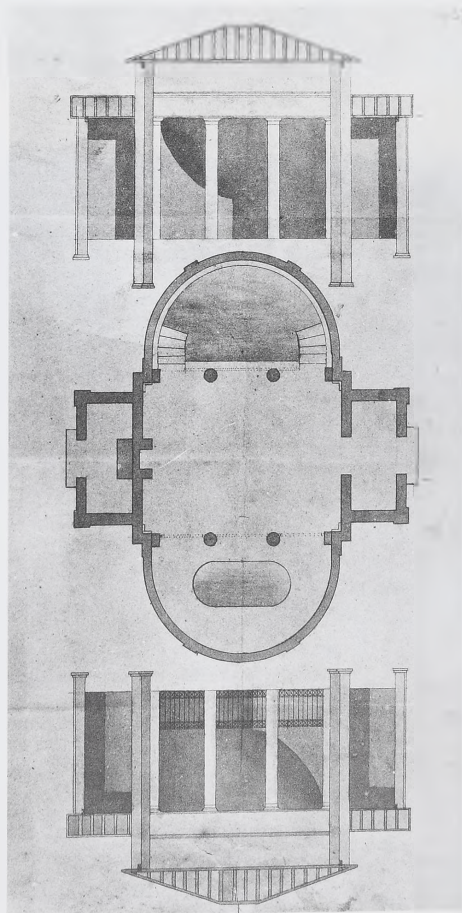


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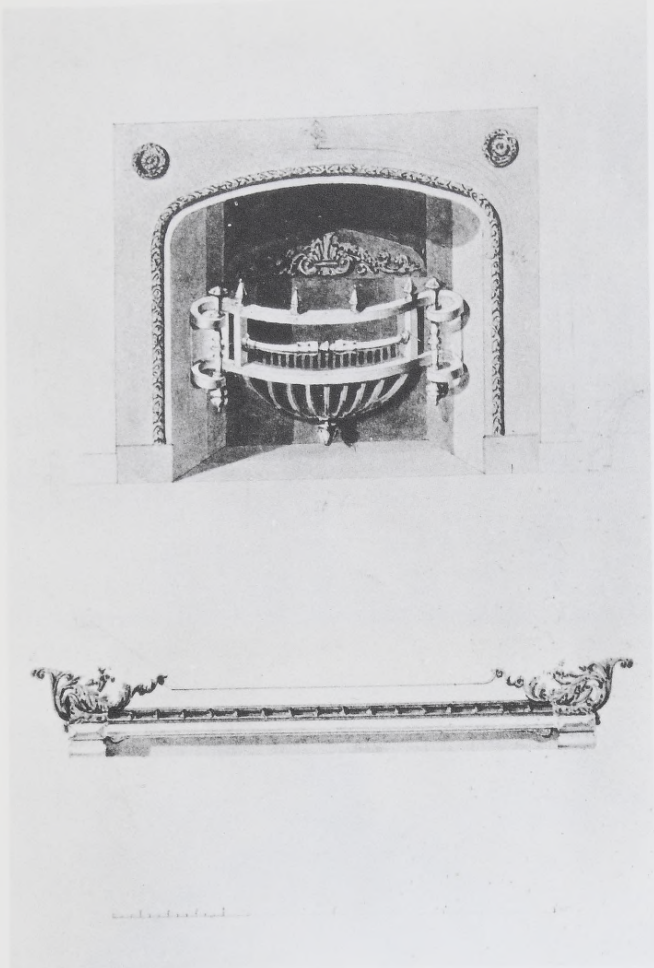


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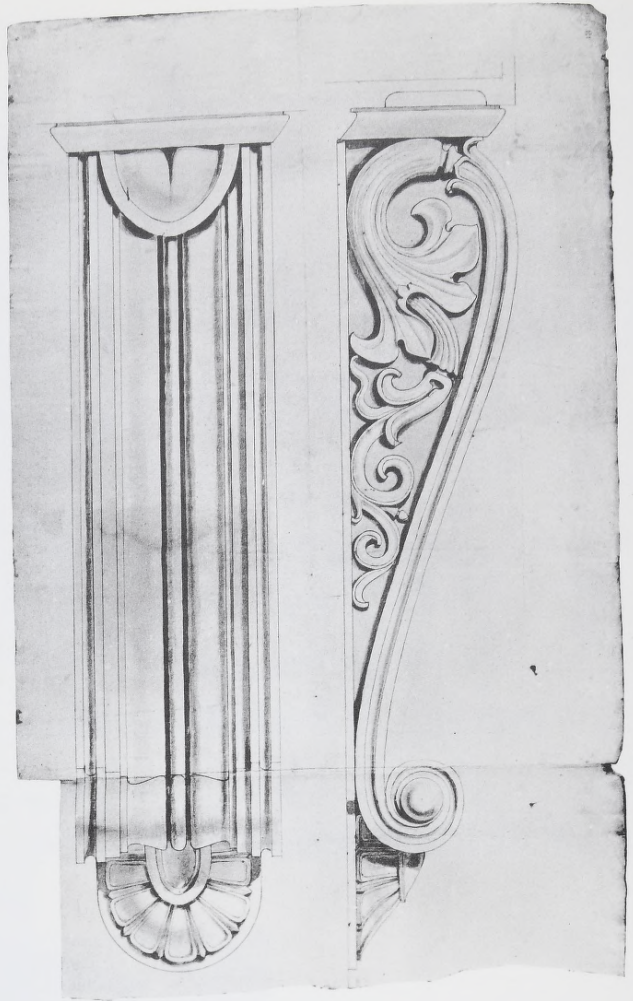


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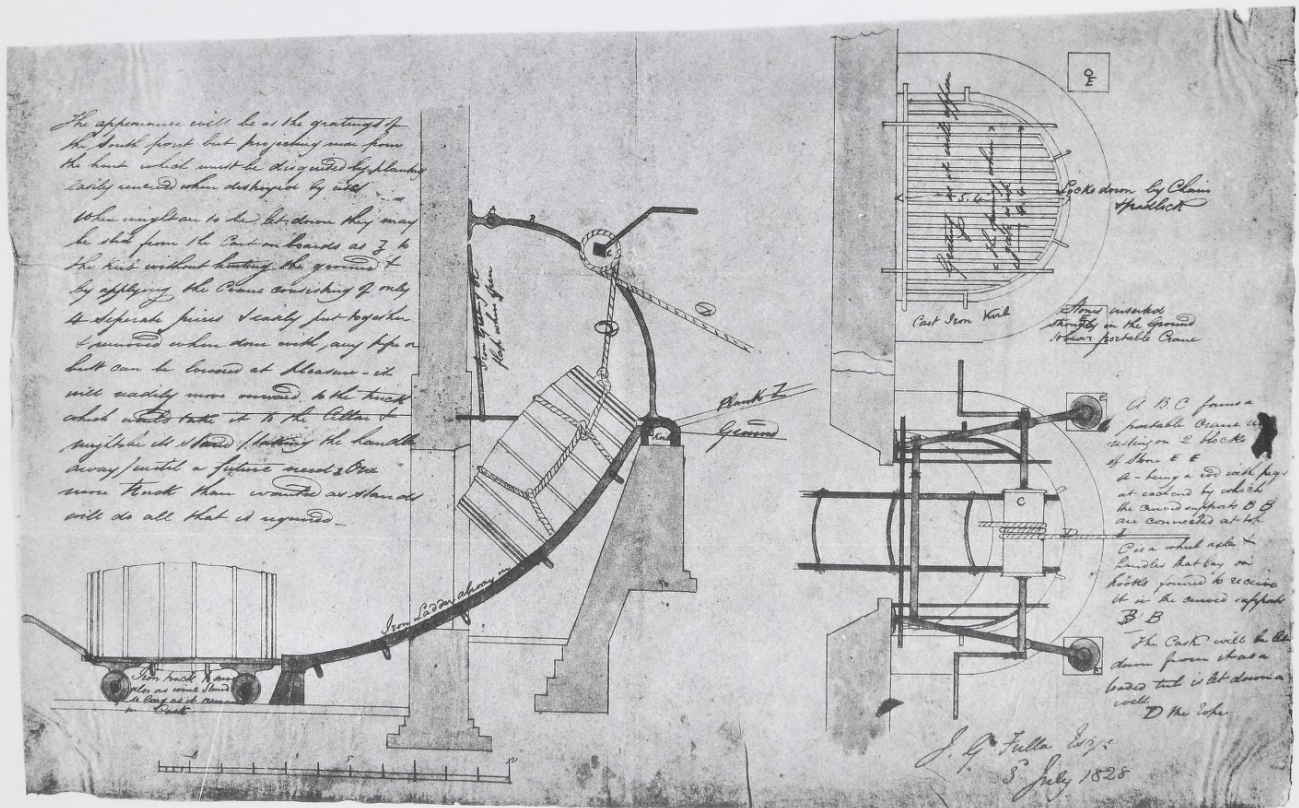


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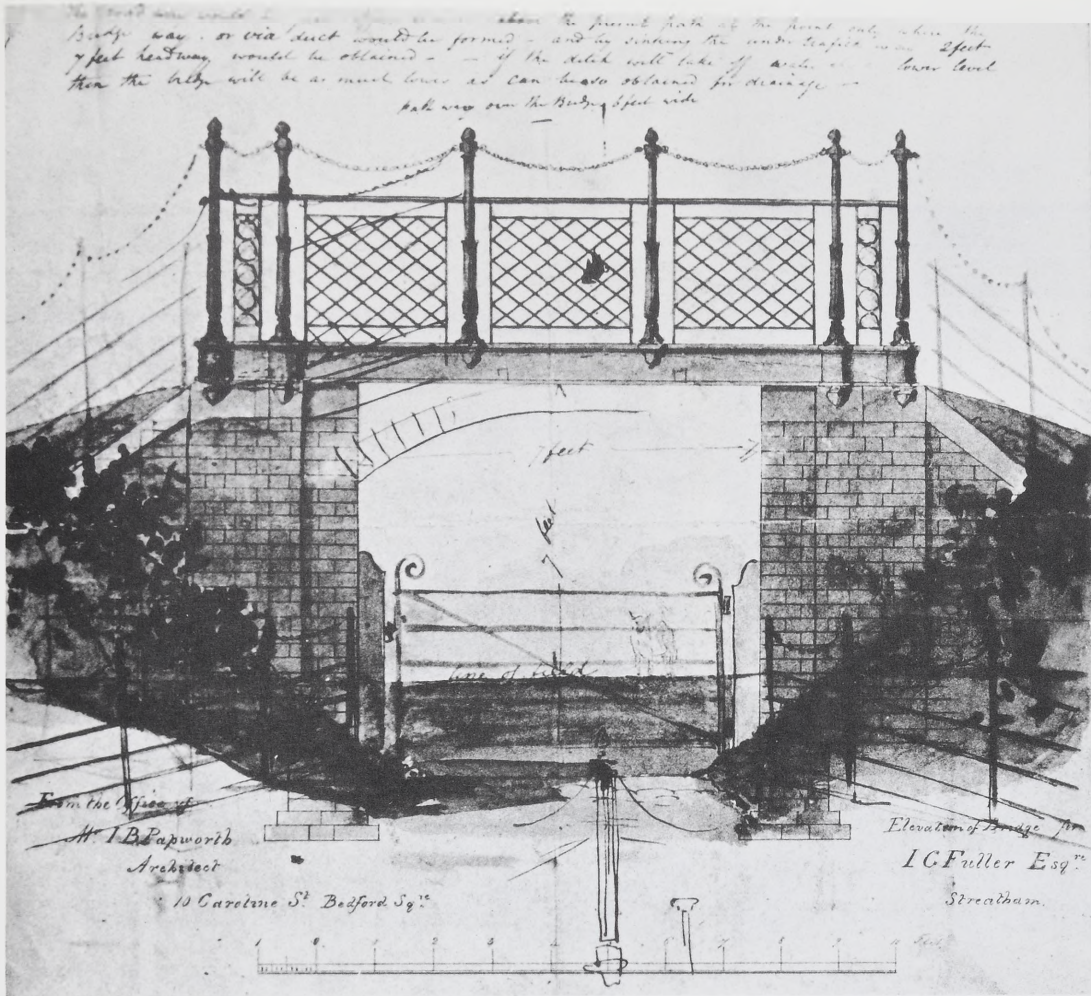


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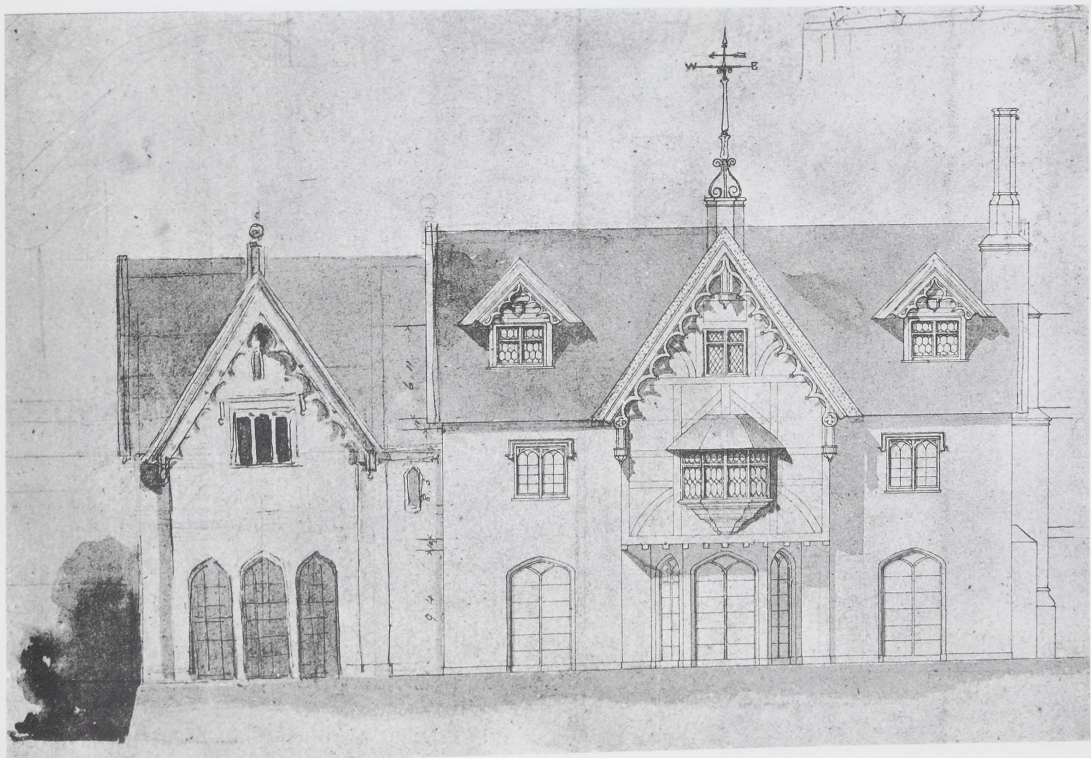


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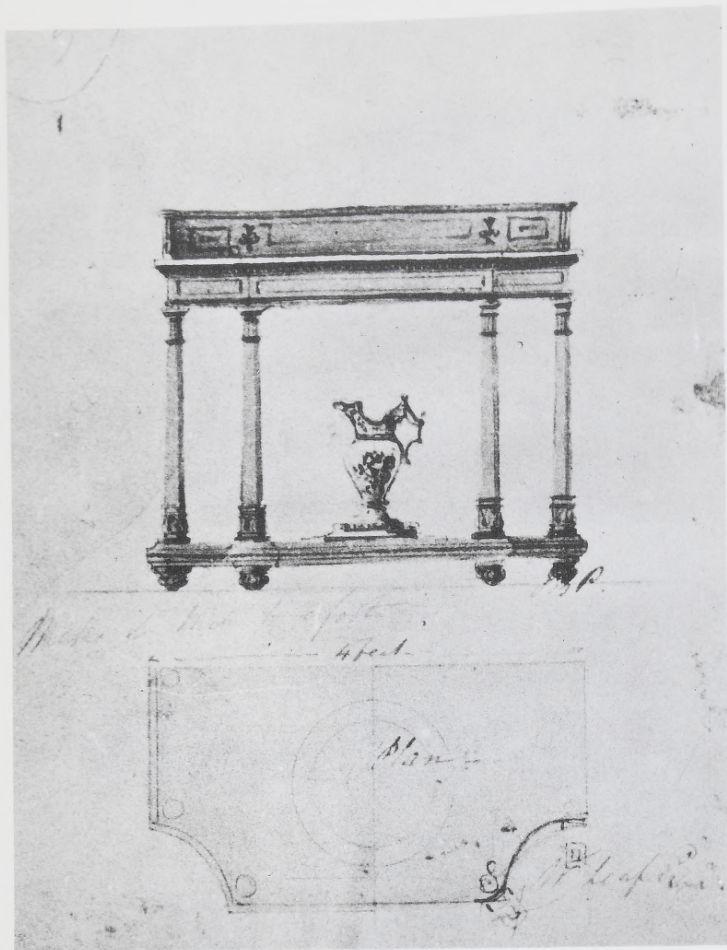


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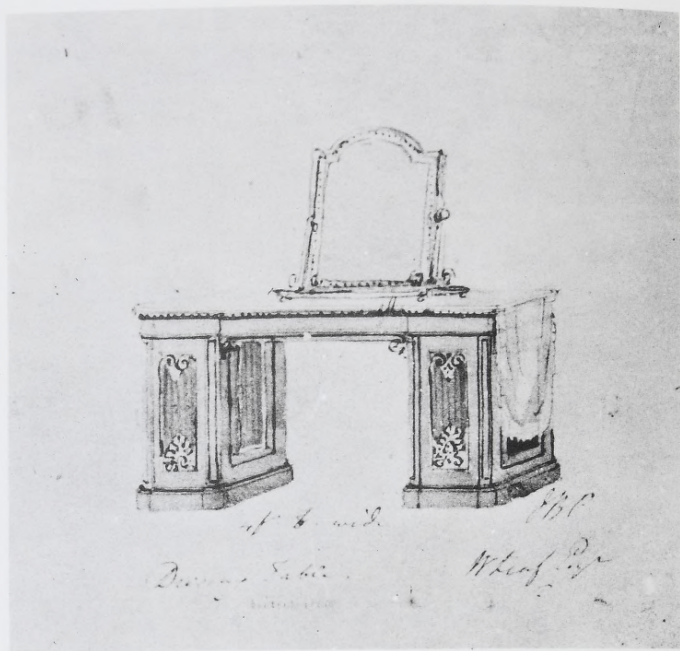


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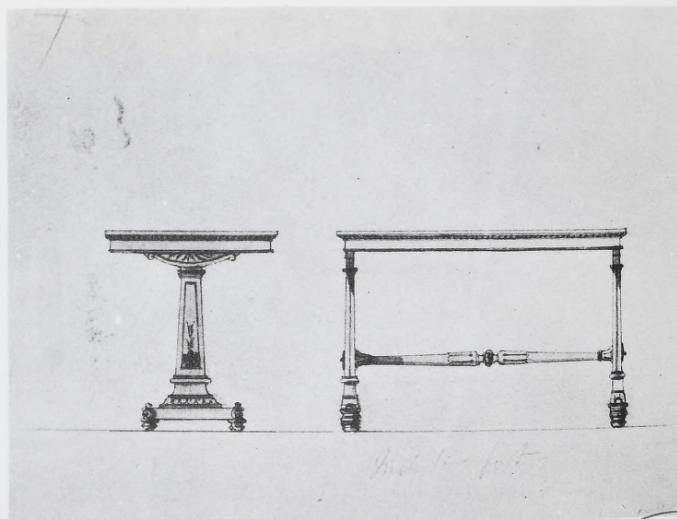


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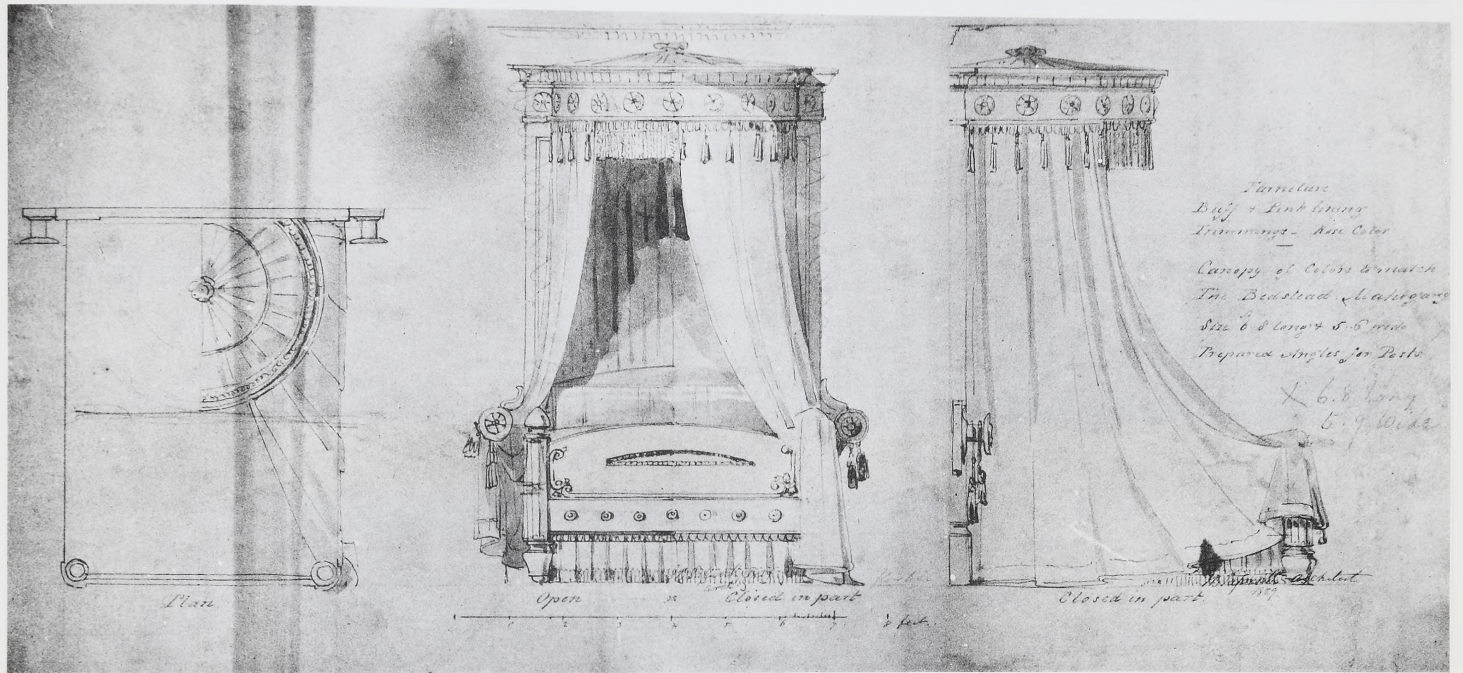


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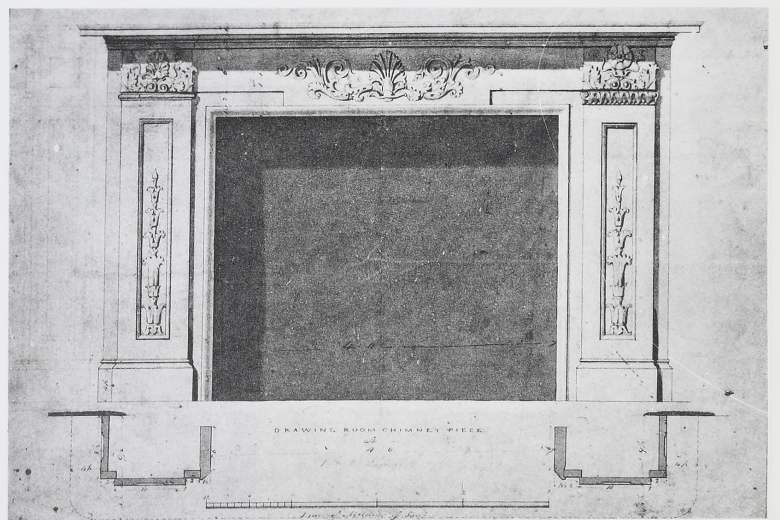


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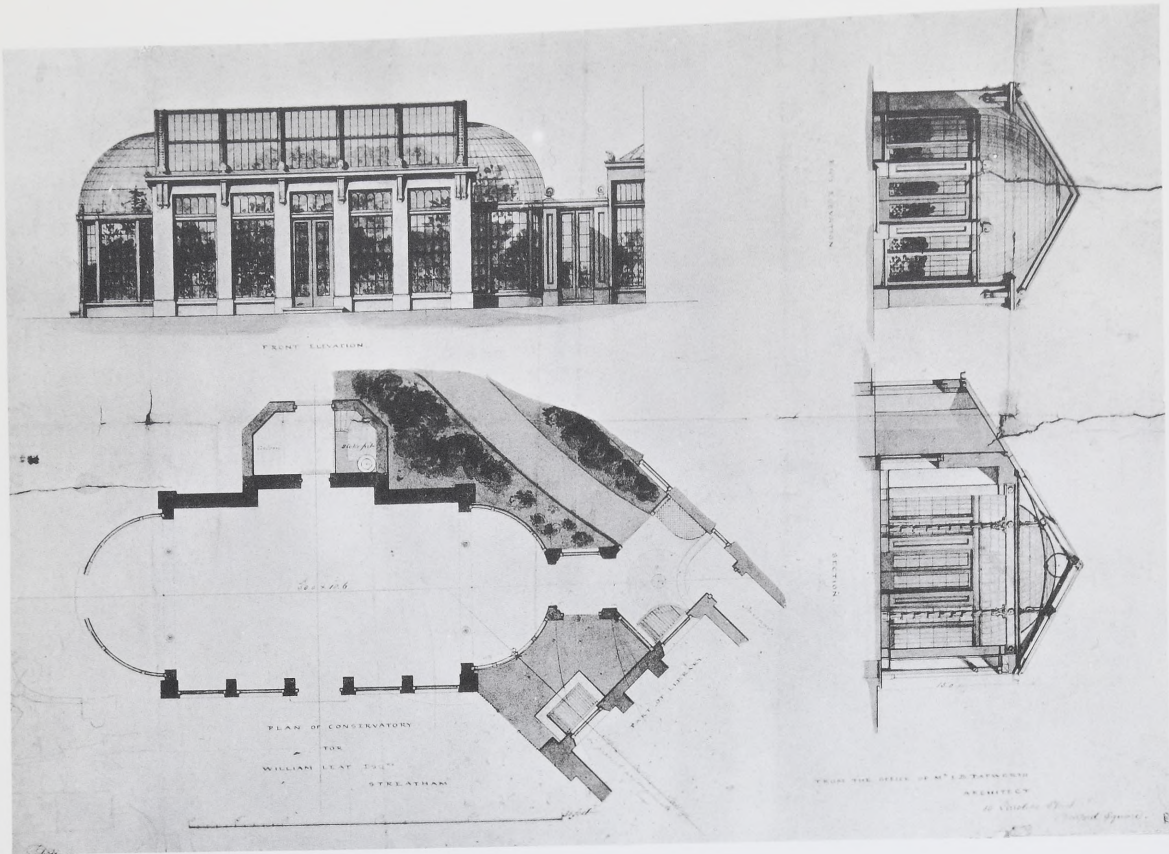


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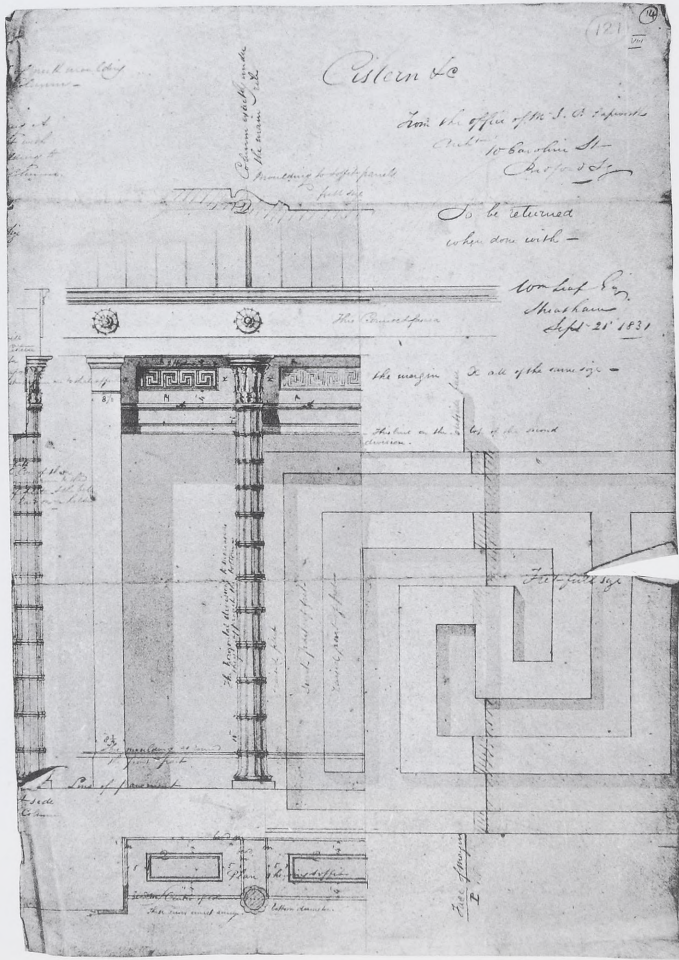


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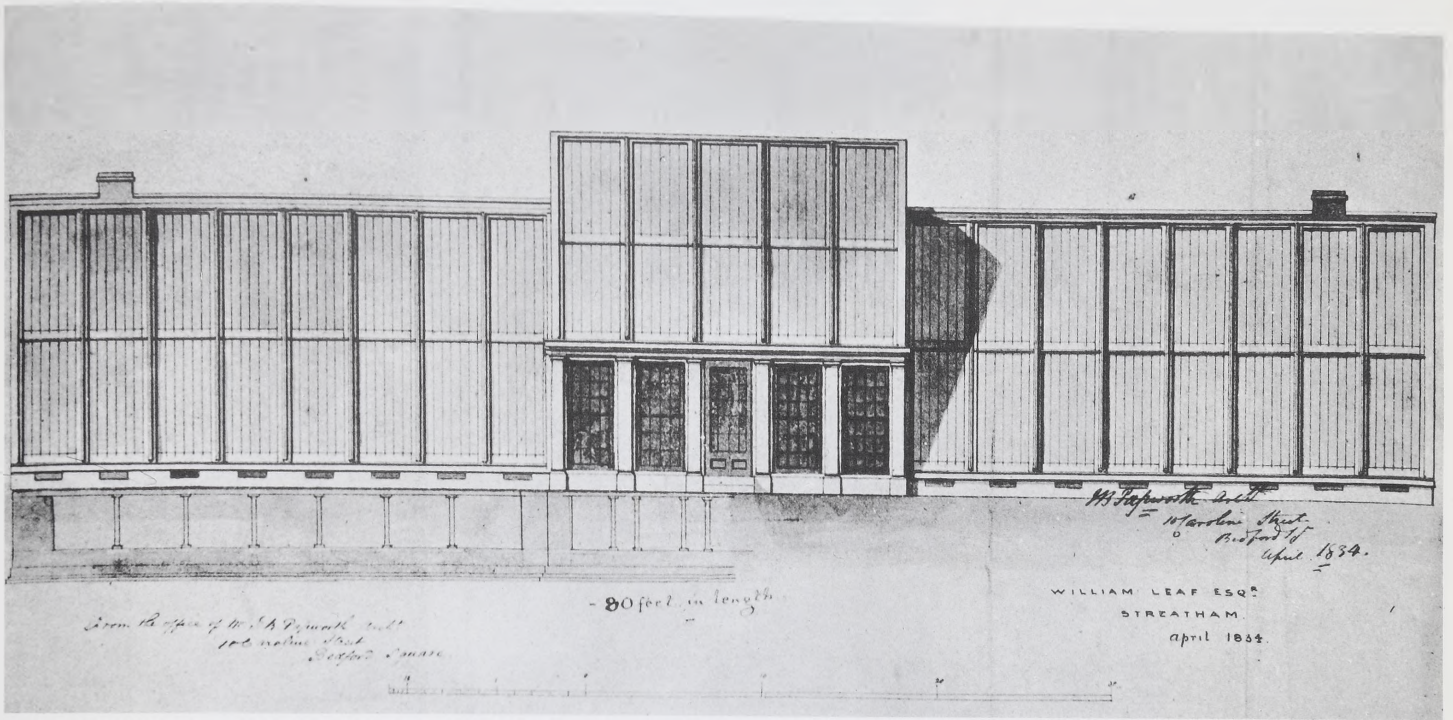


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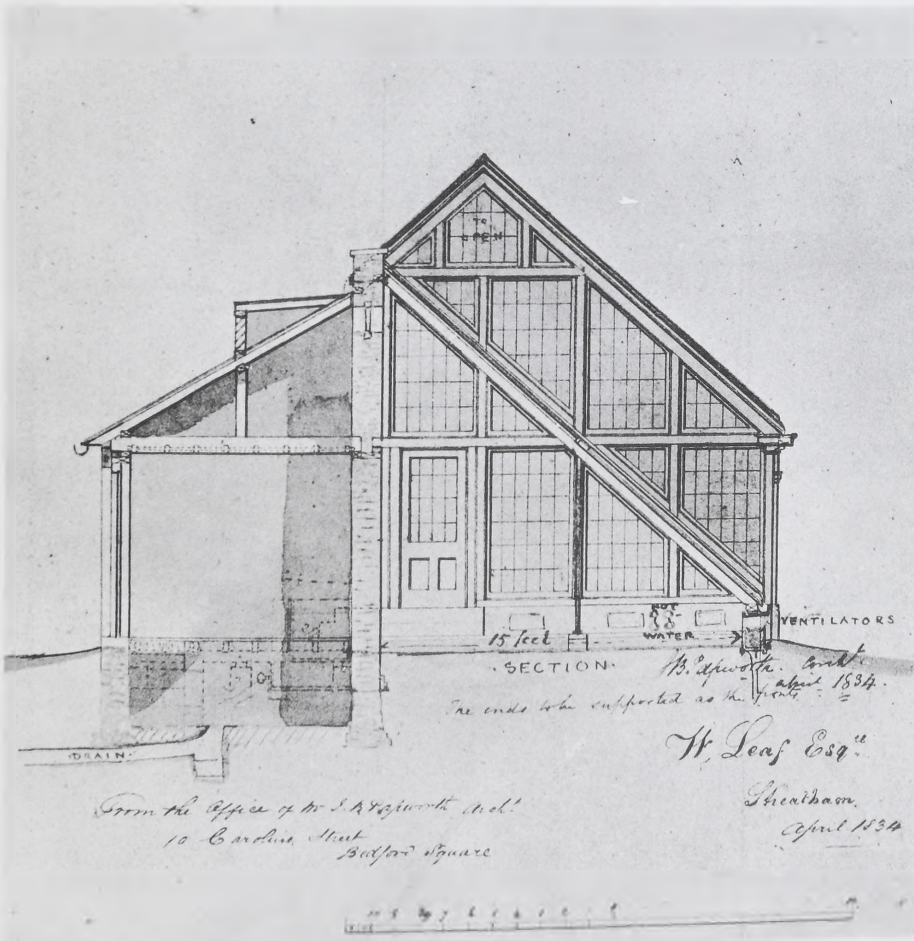


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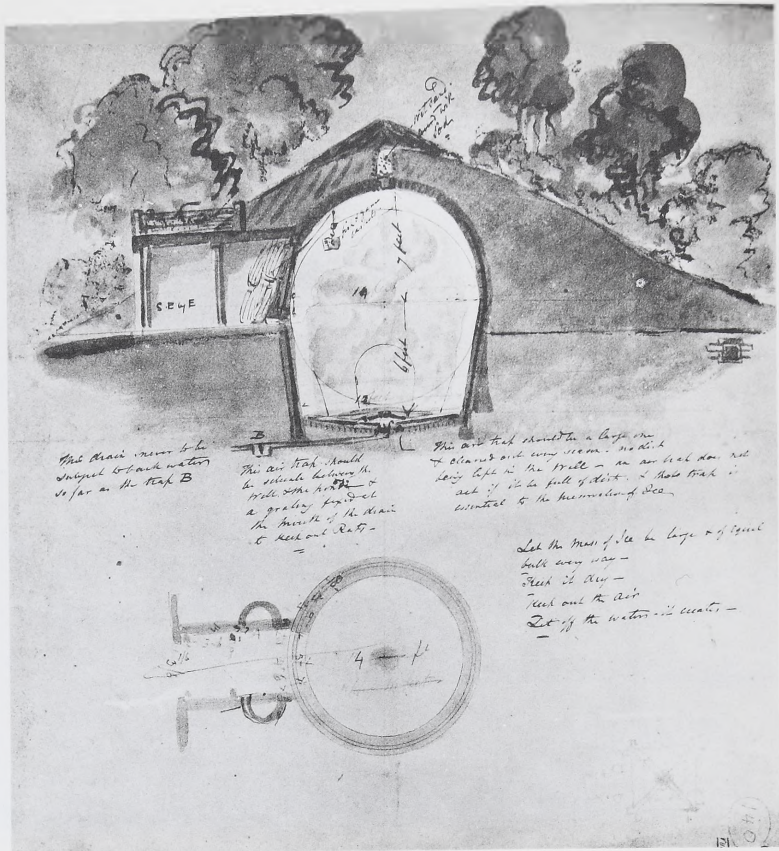


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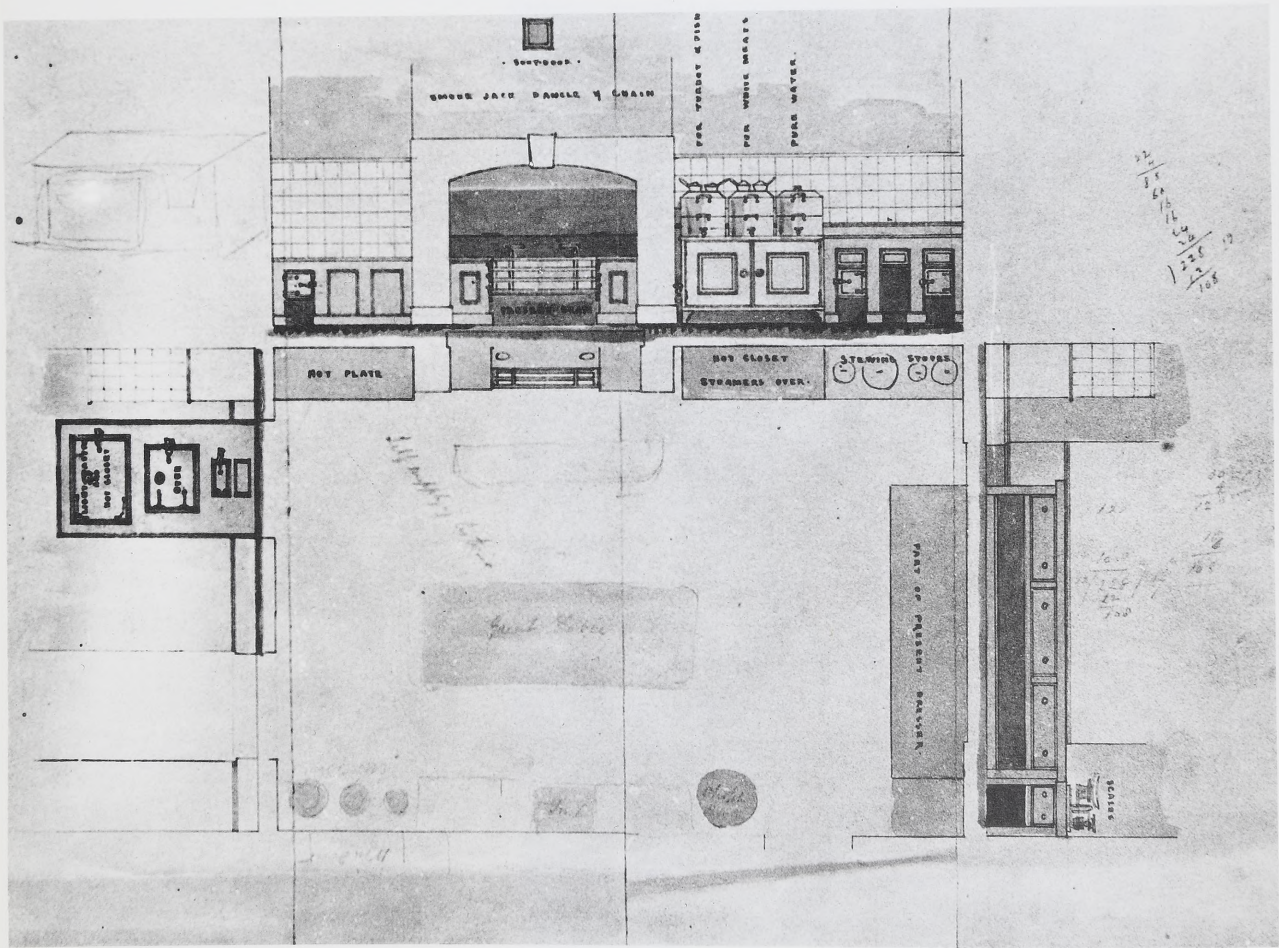


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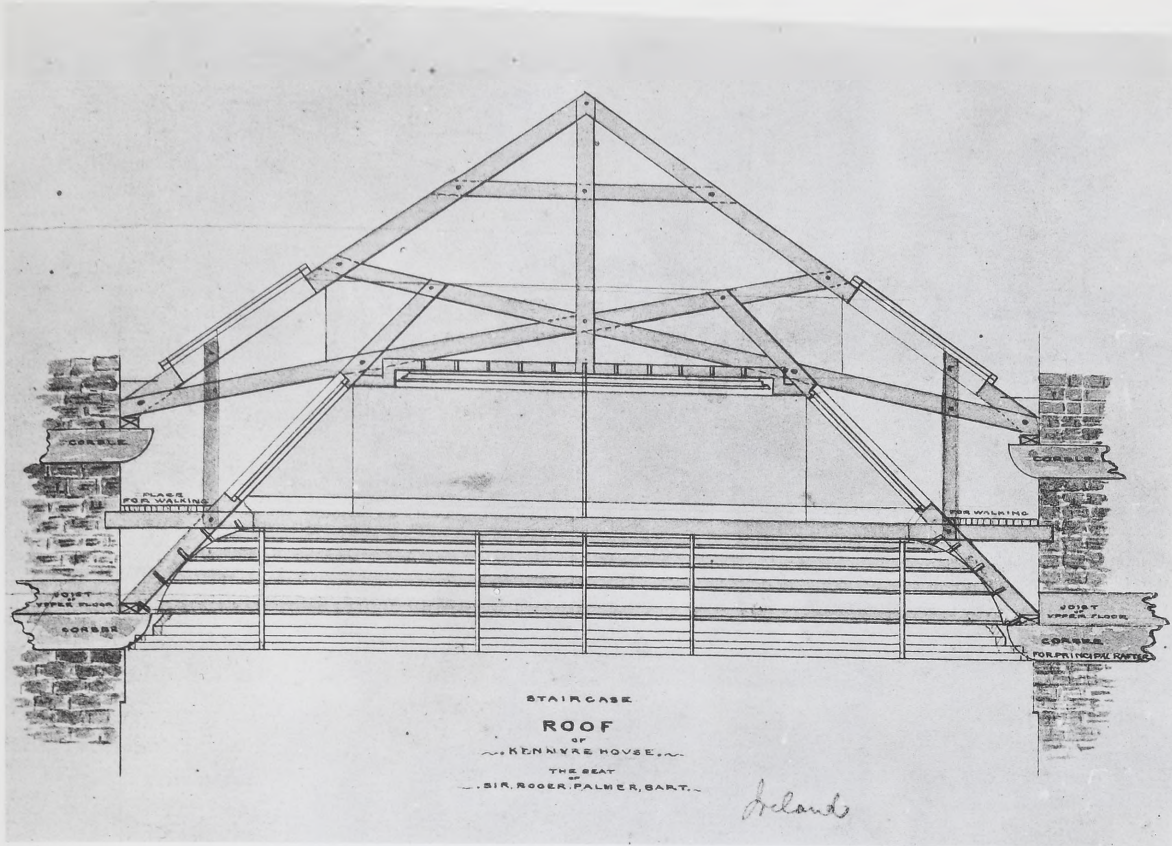


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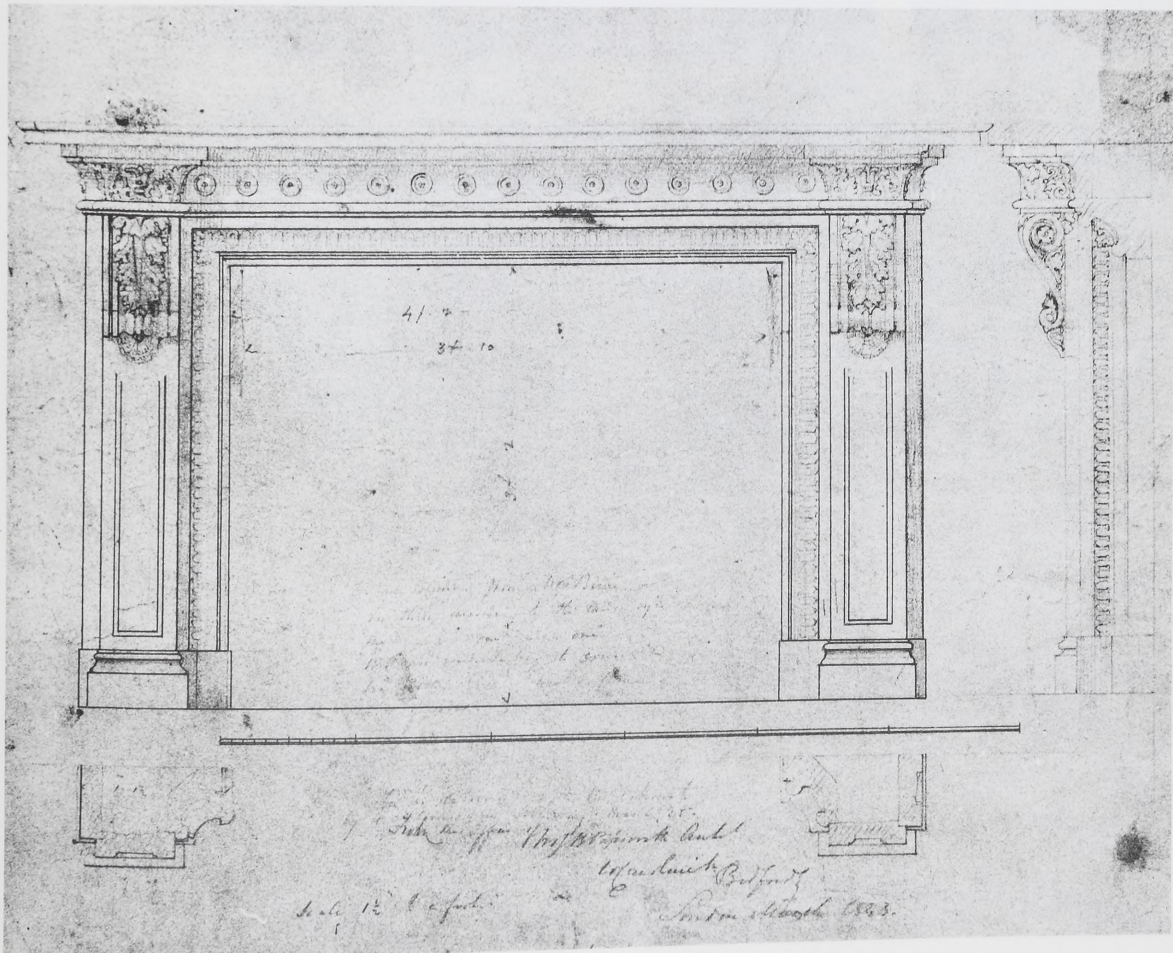


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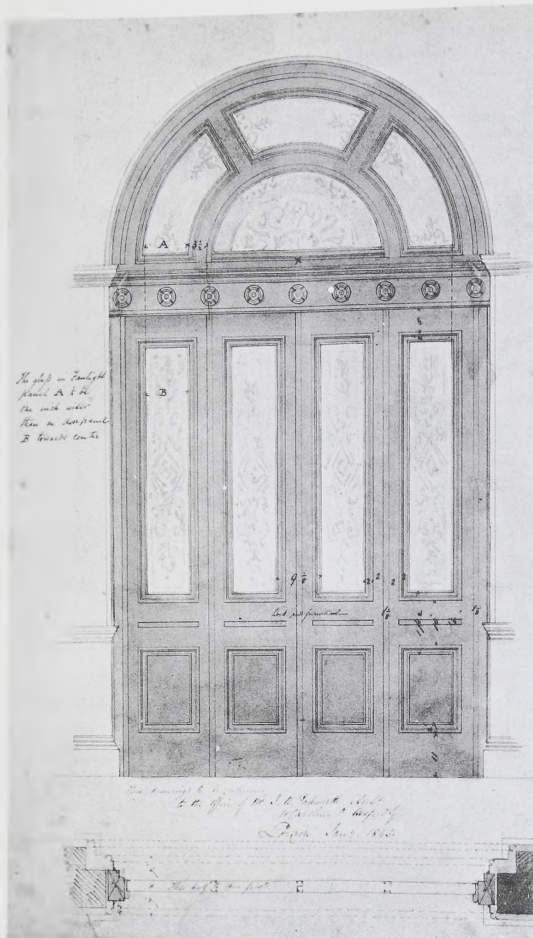


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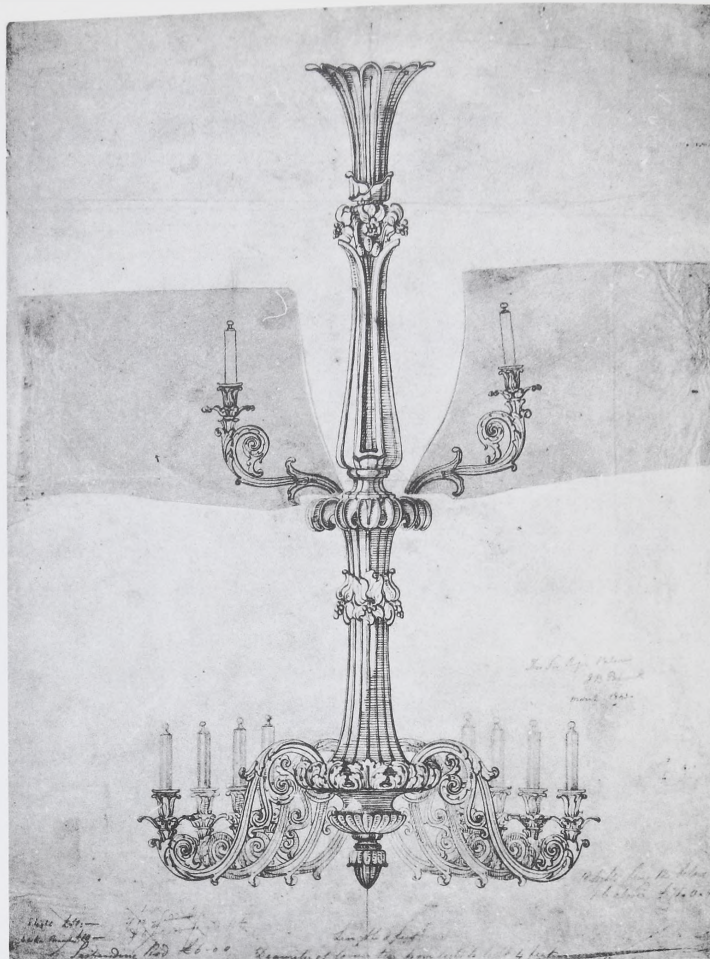


Fig. 65

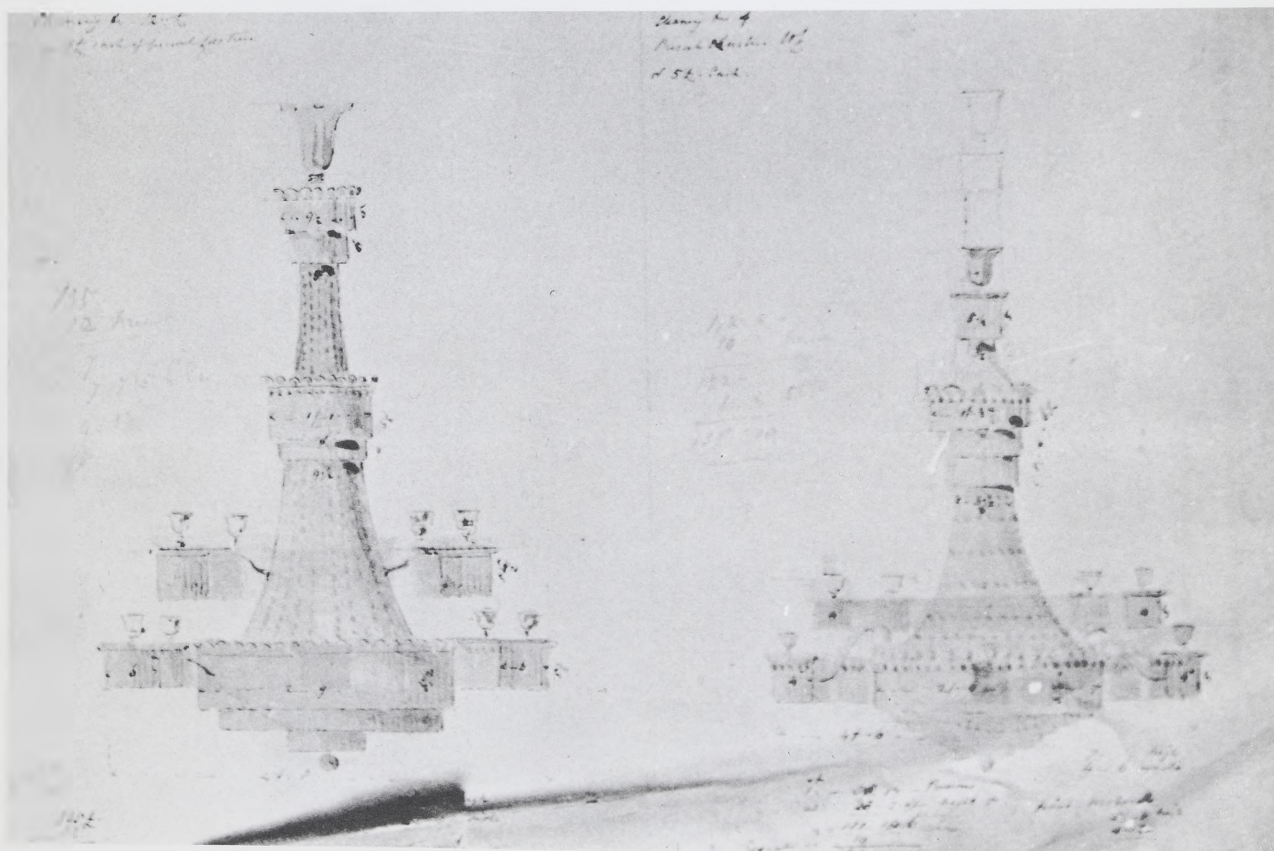


Fig. 66

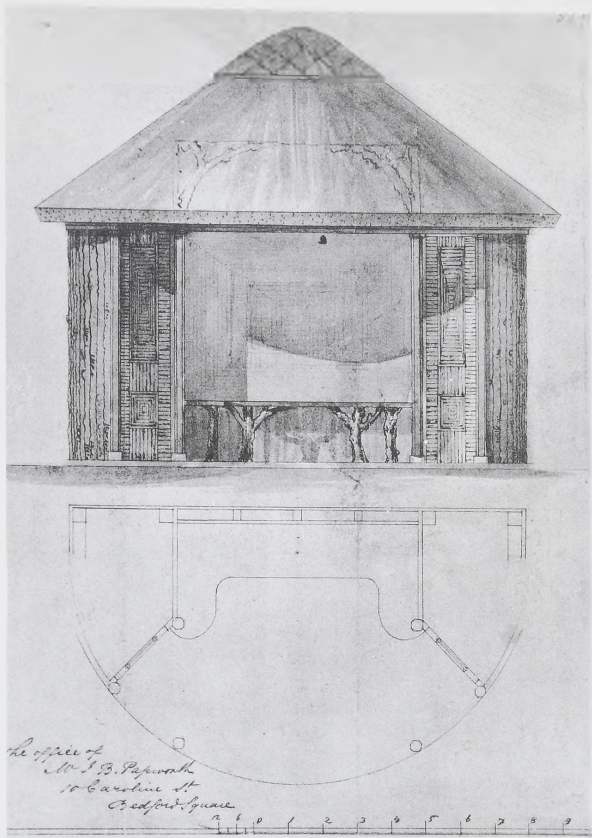


Fig. 67

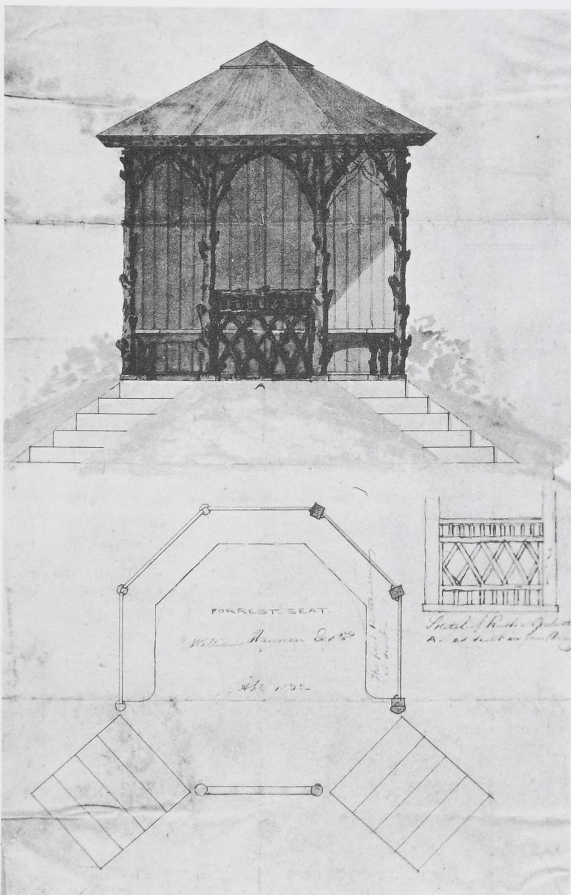


Fig. 68

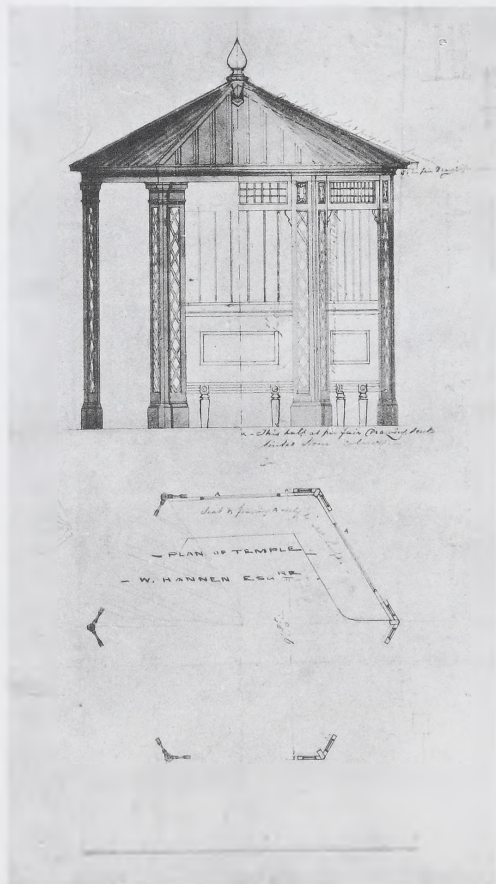


Fig. 69

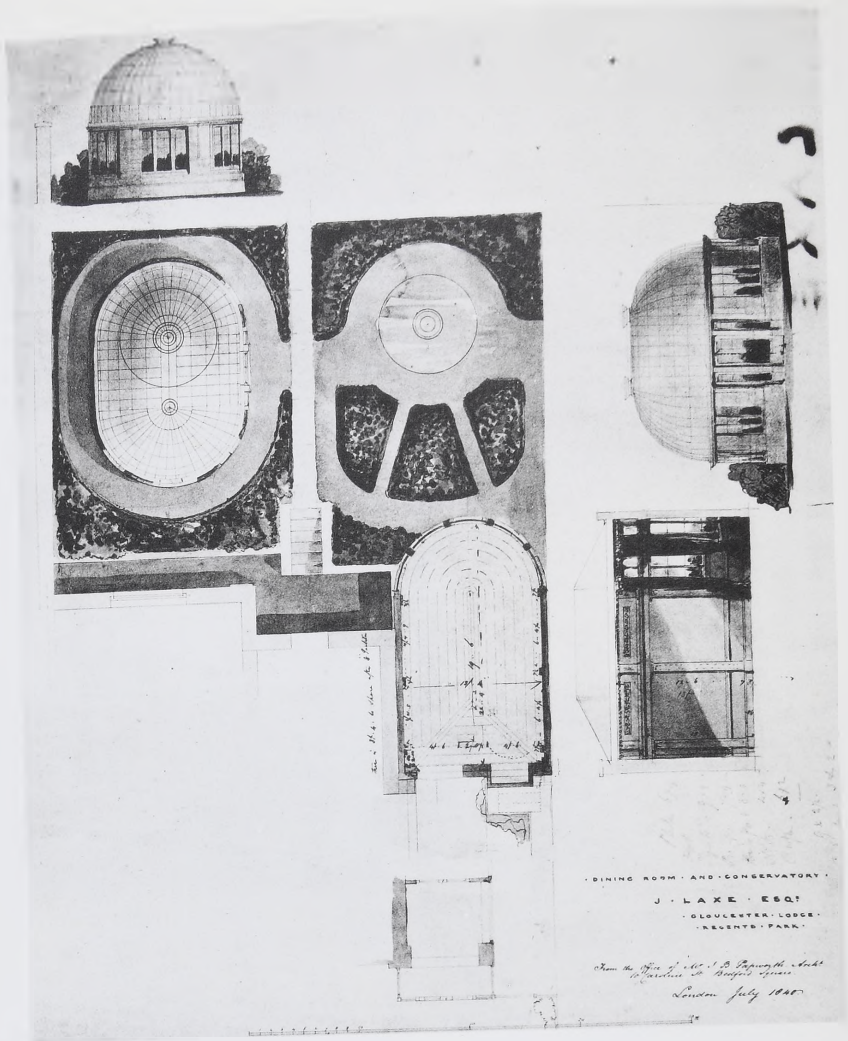


Fig. 70

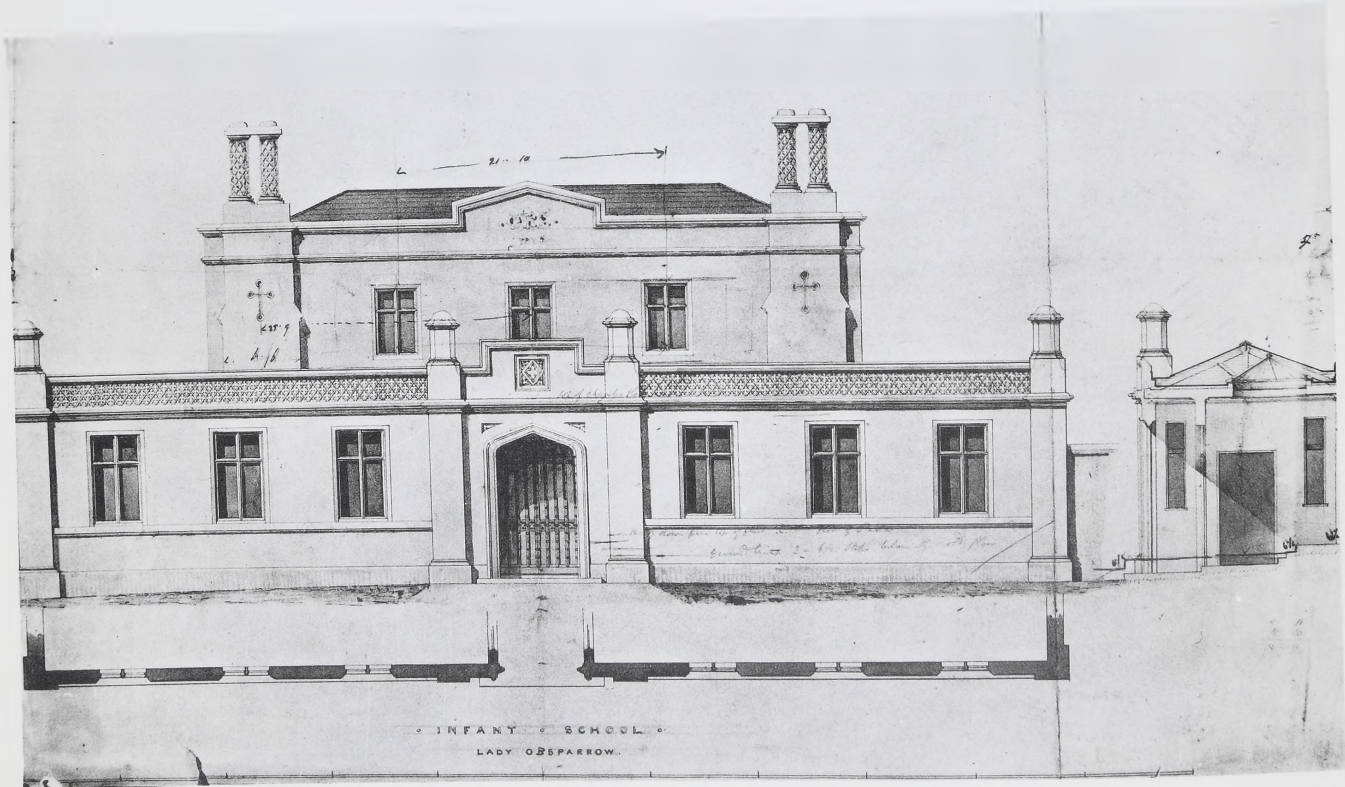


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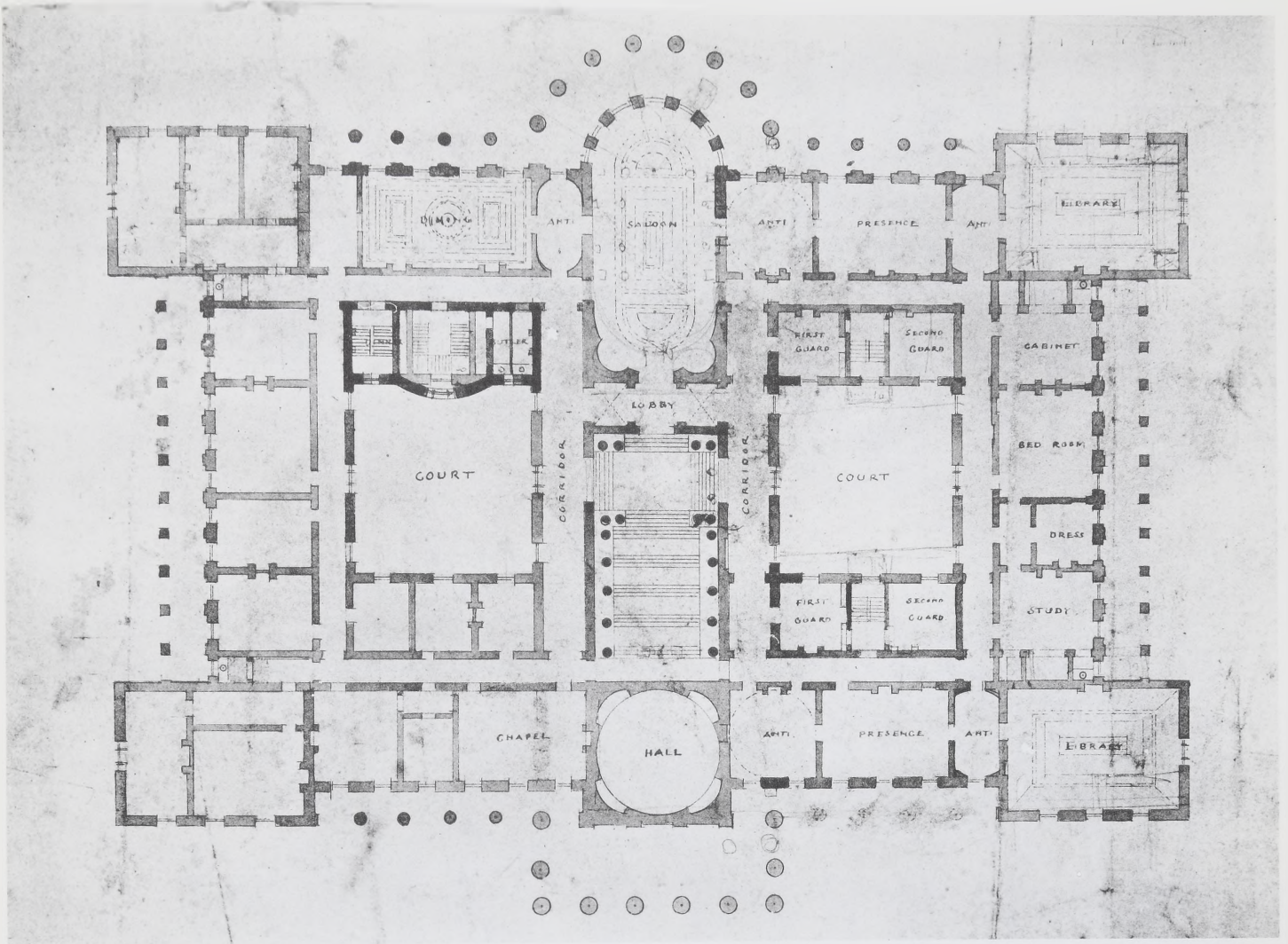


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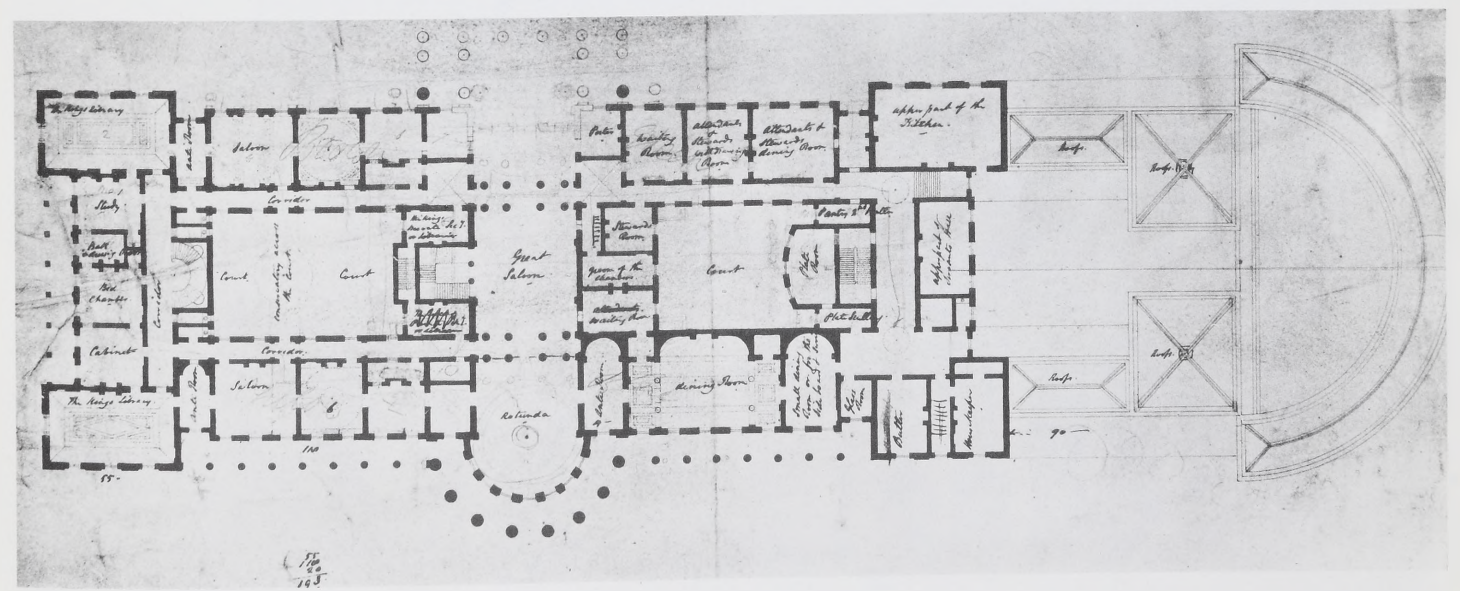


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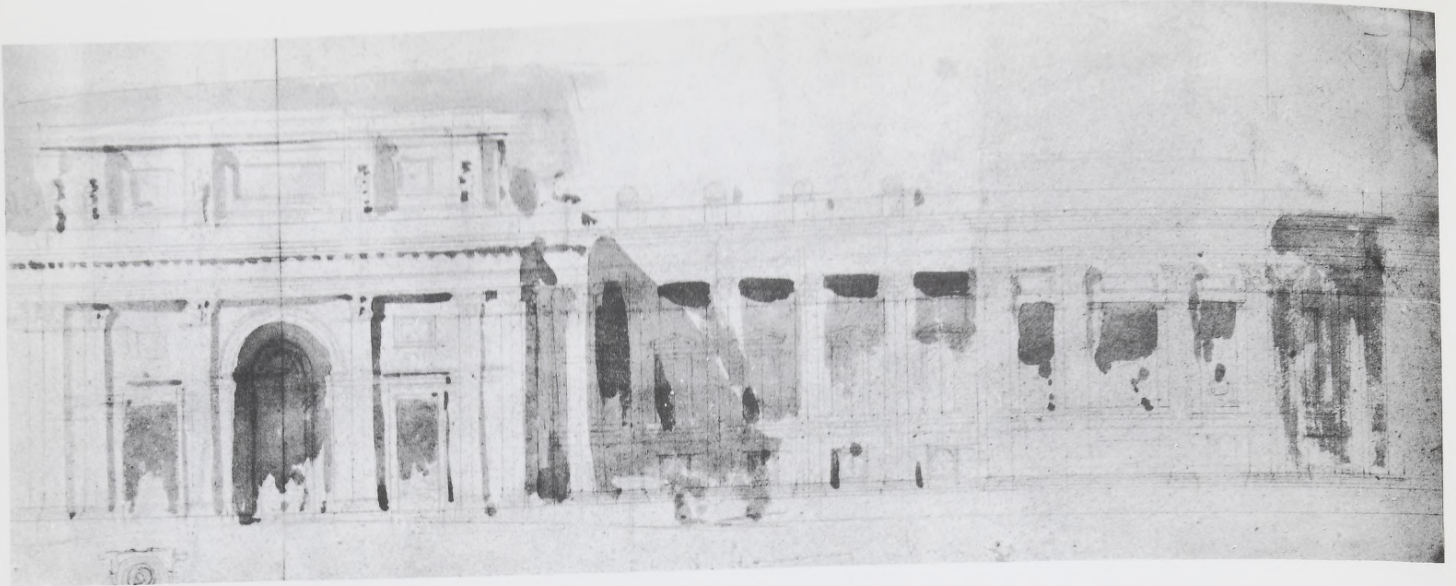


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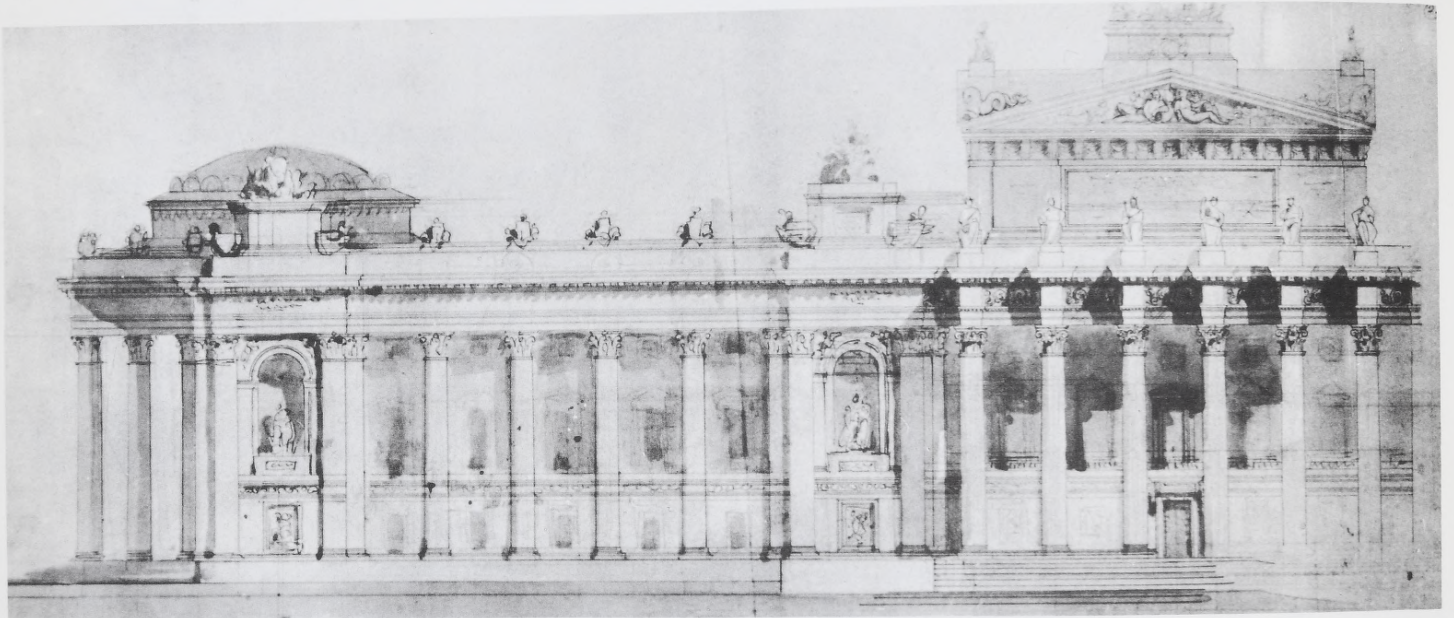


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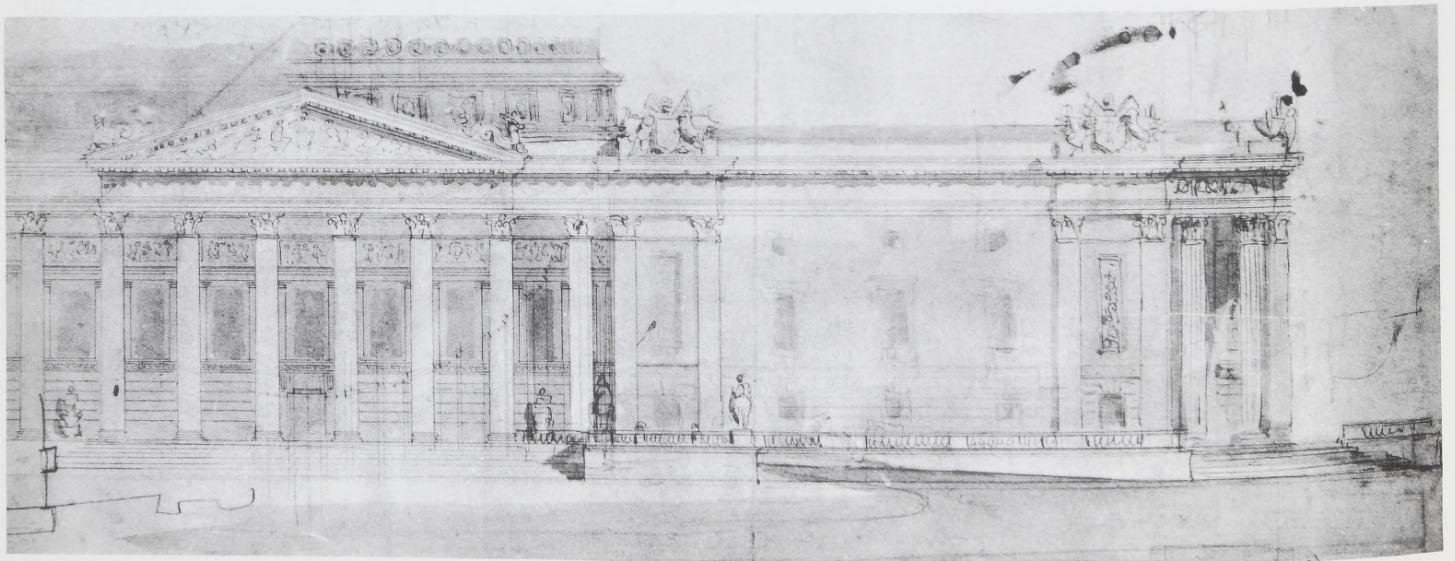


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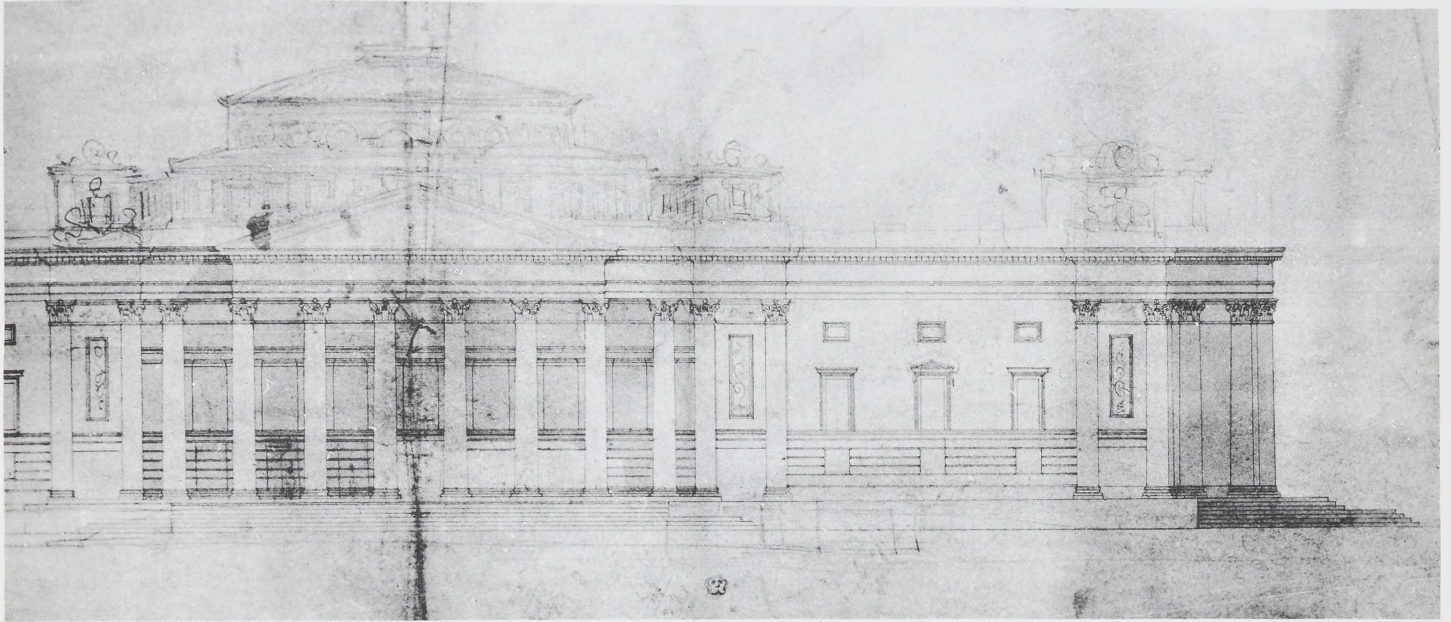


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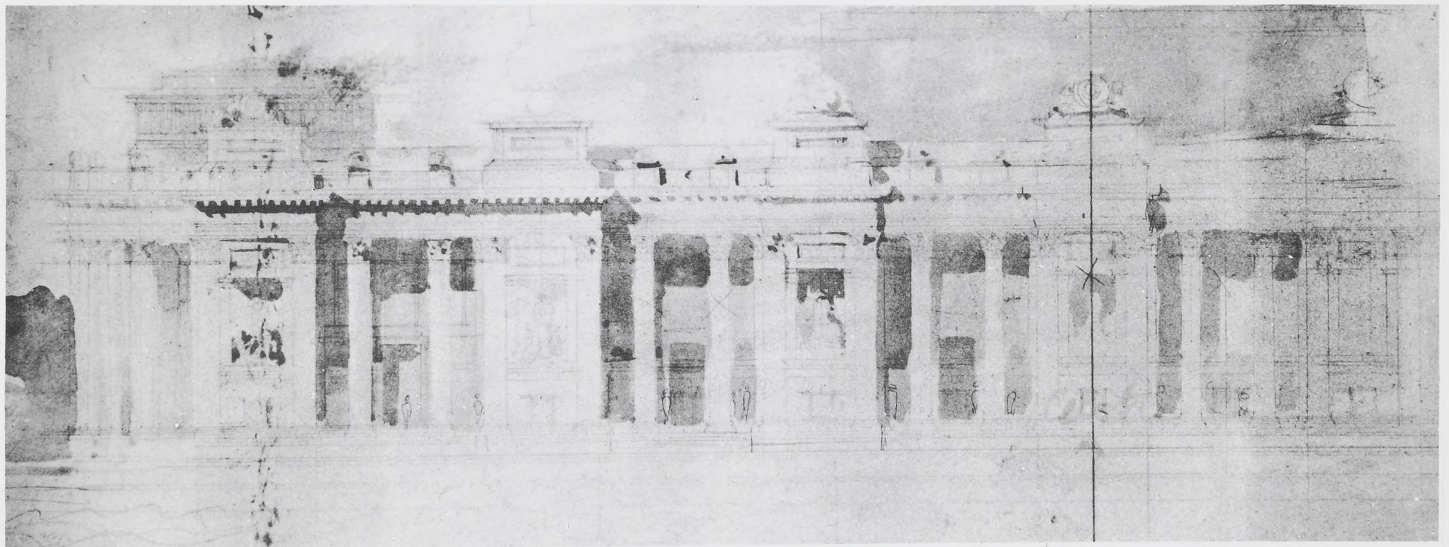


Fig. 78



Fig. 79

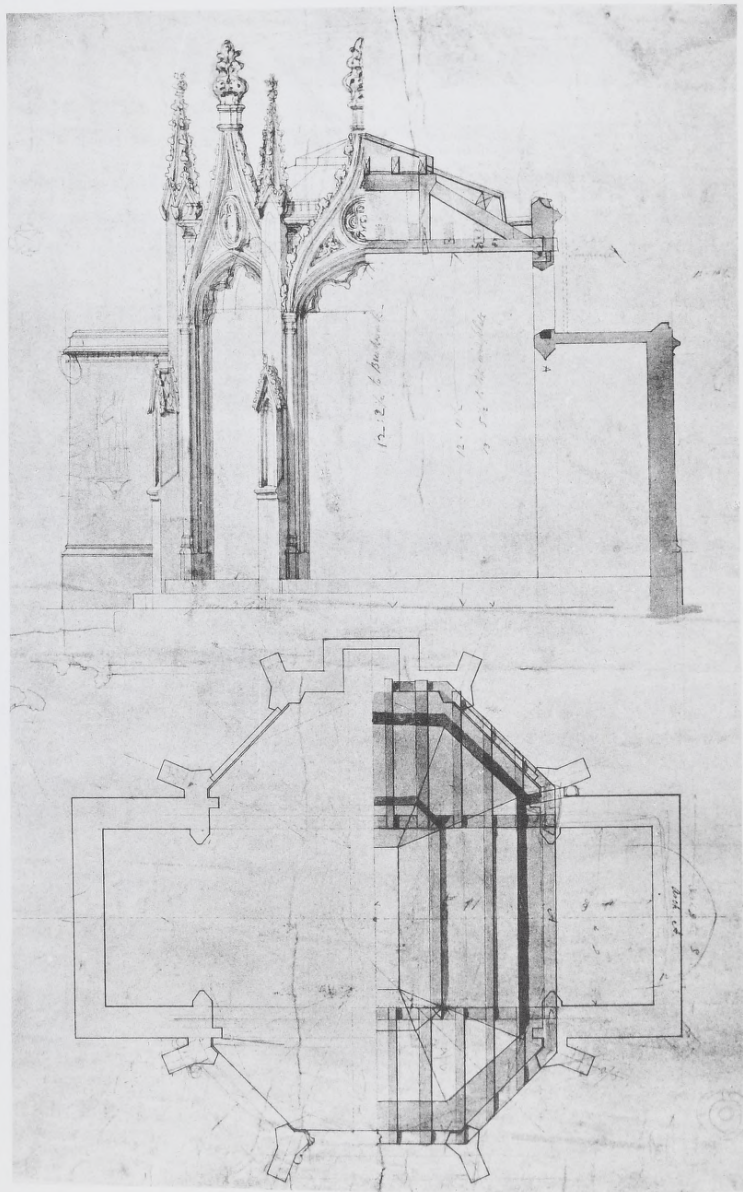


Fig. 80

Fig. 81



Fig. 81

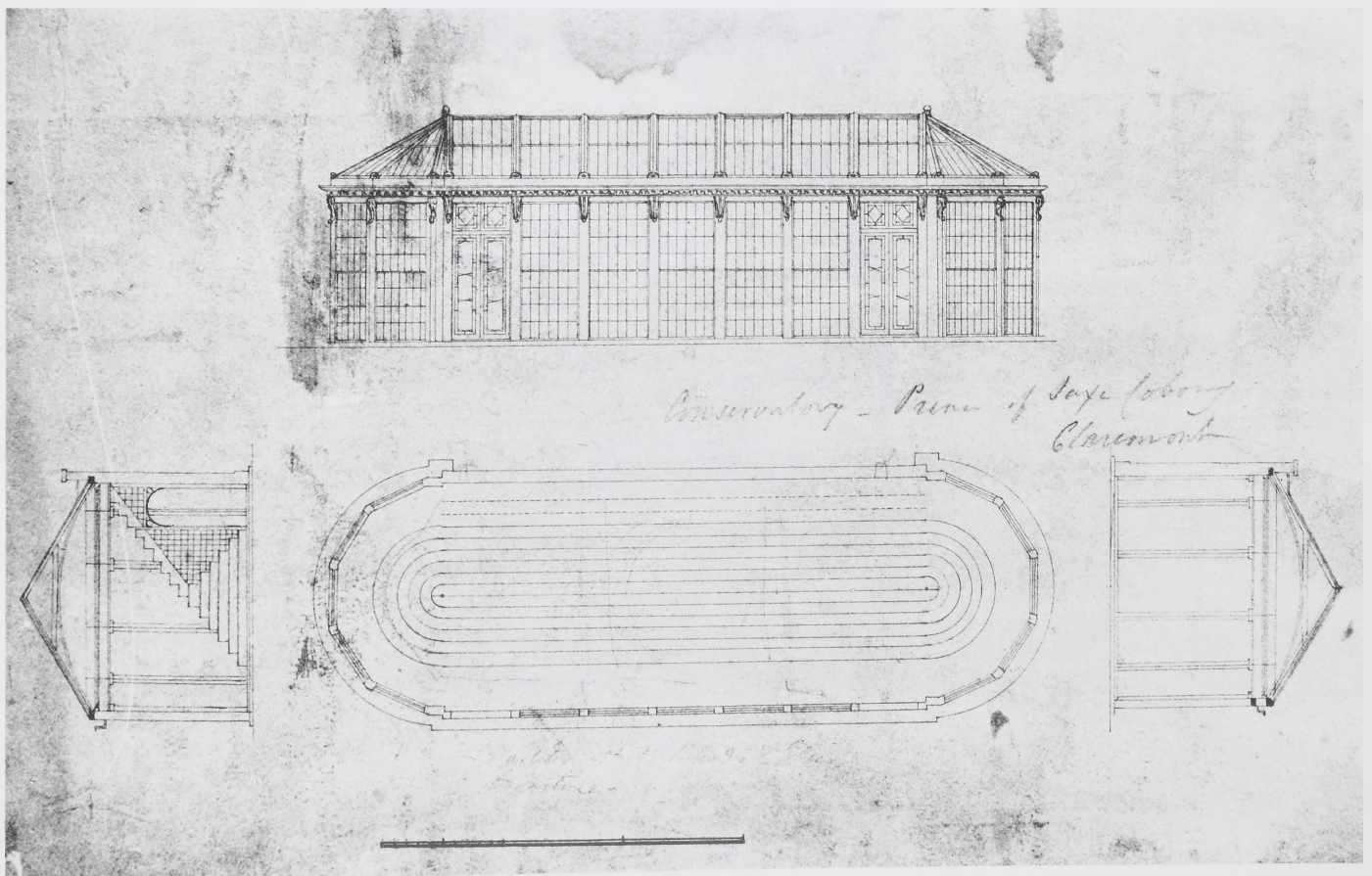
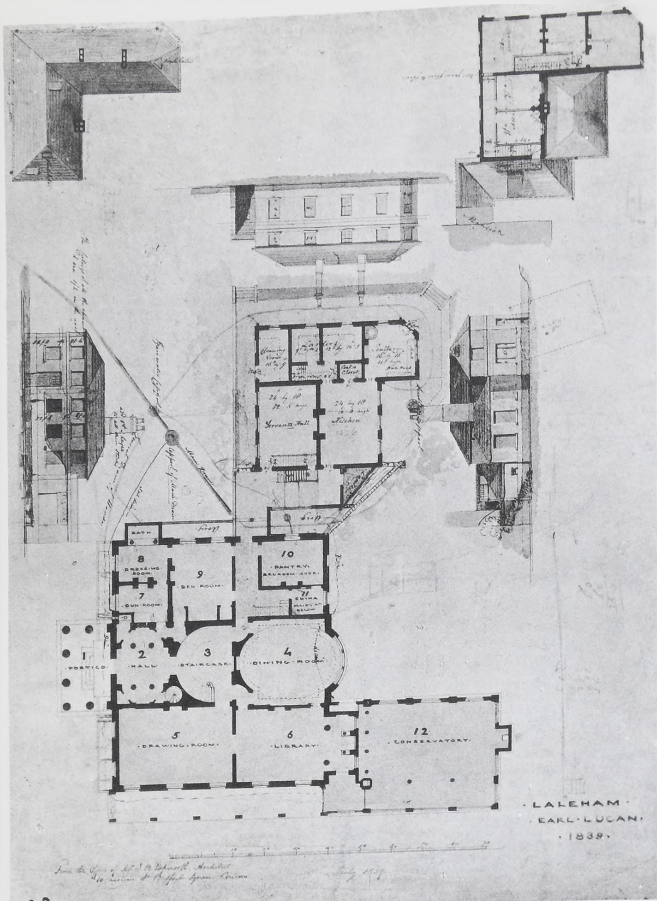


Fig. 82



No. 3
Fig. 83

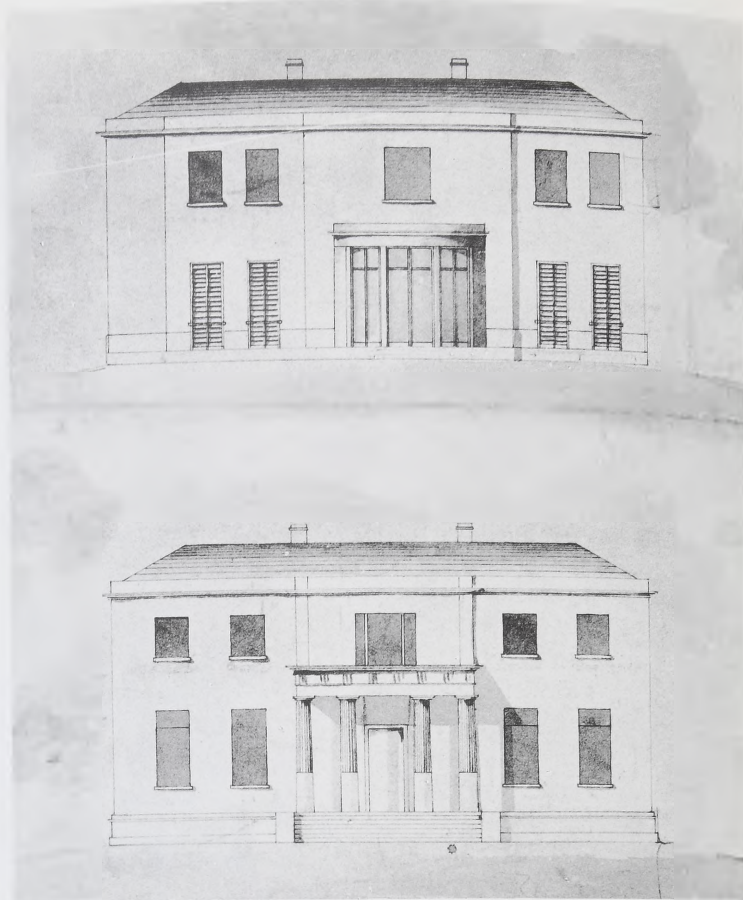


Fig. 84

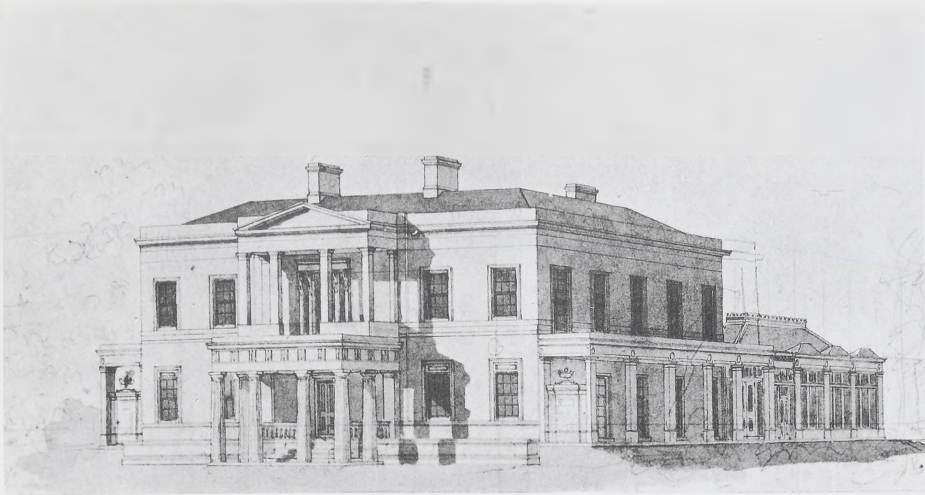


Fig. 85

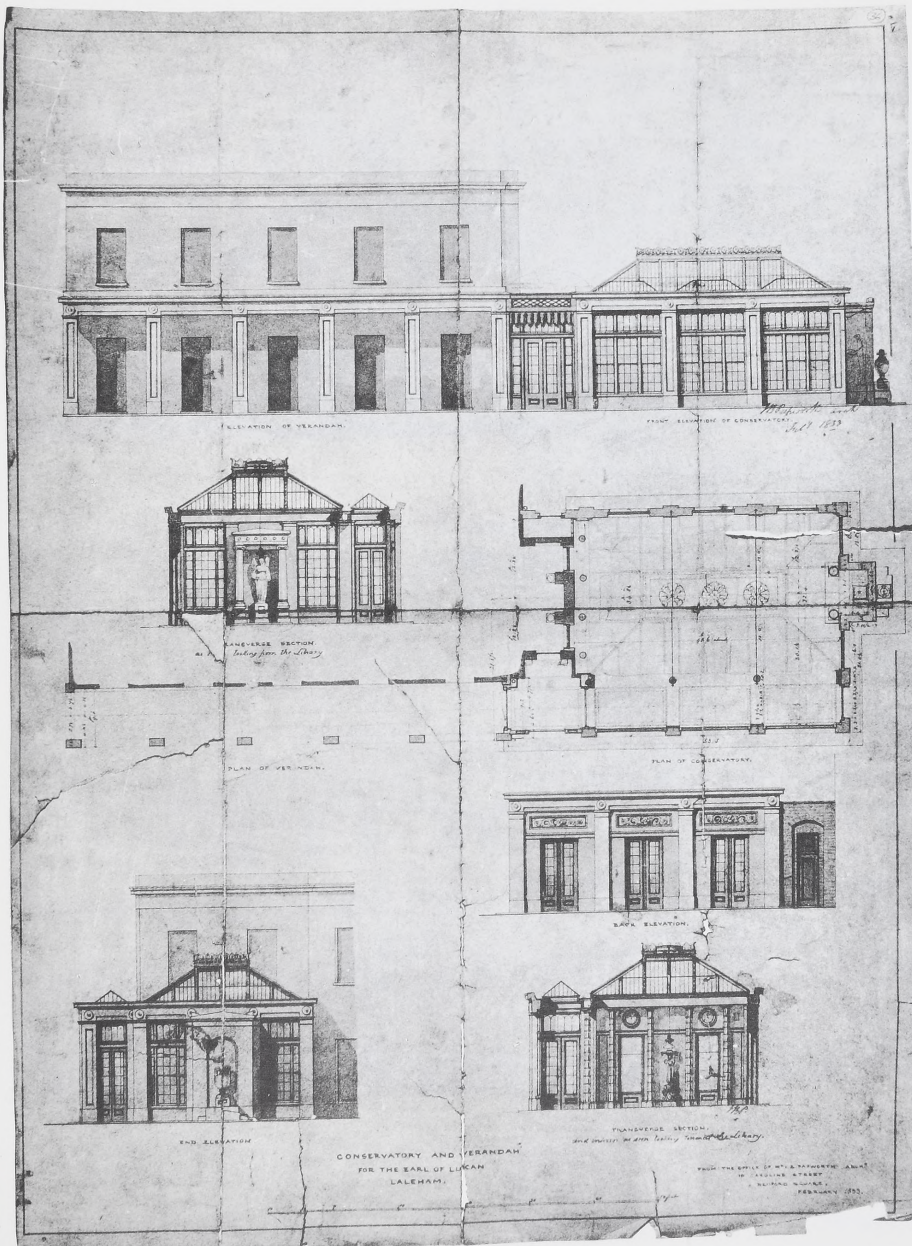


Fig. 86

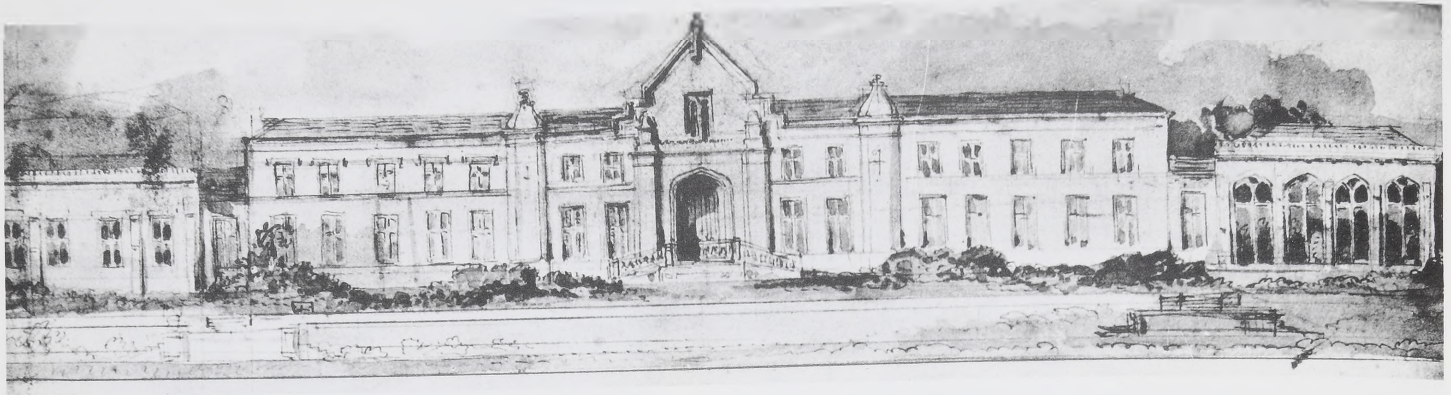


Fig. 87

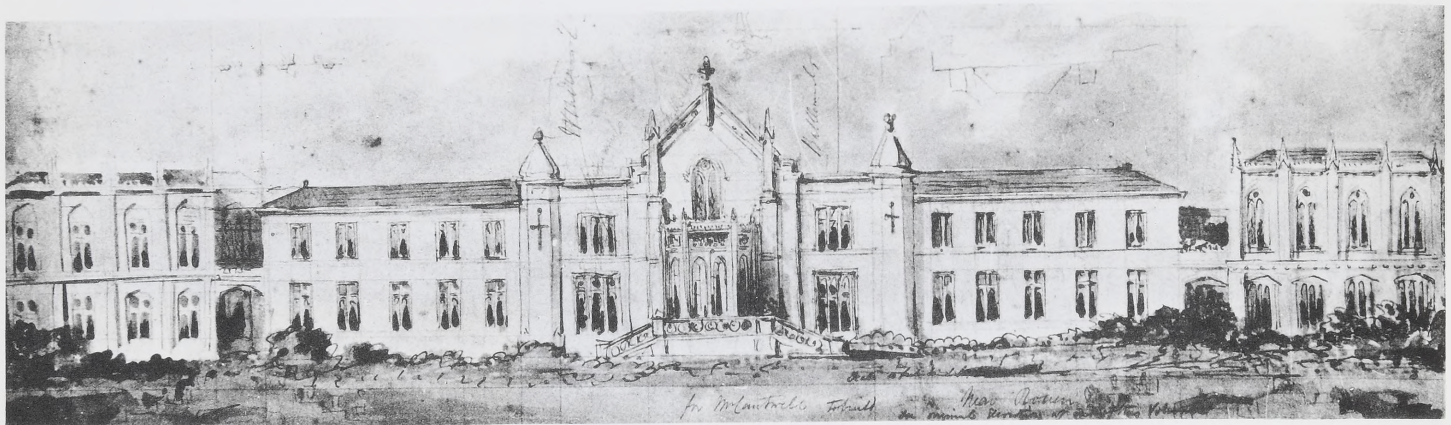


Fig. 88

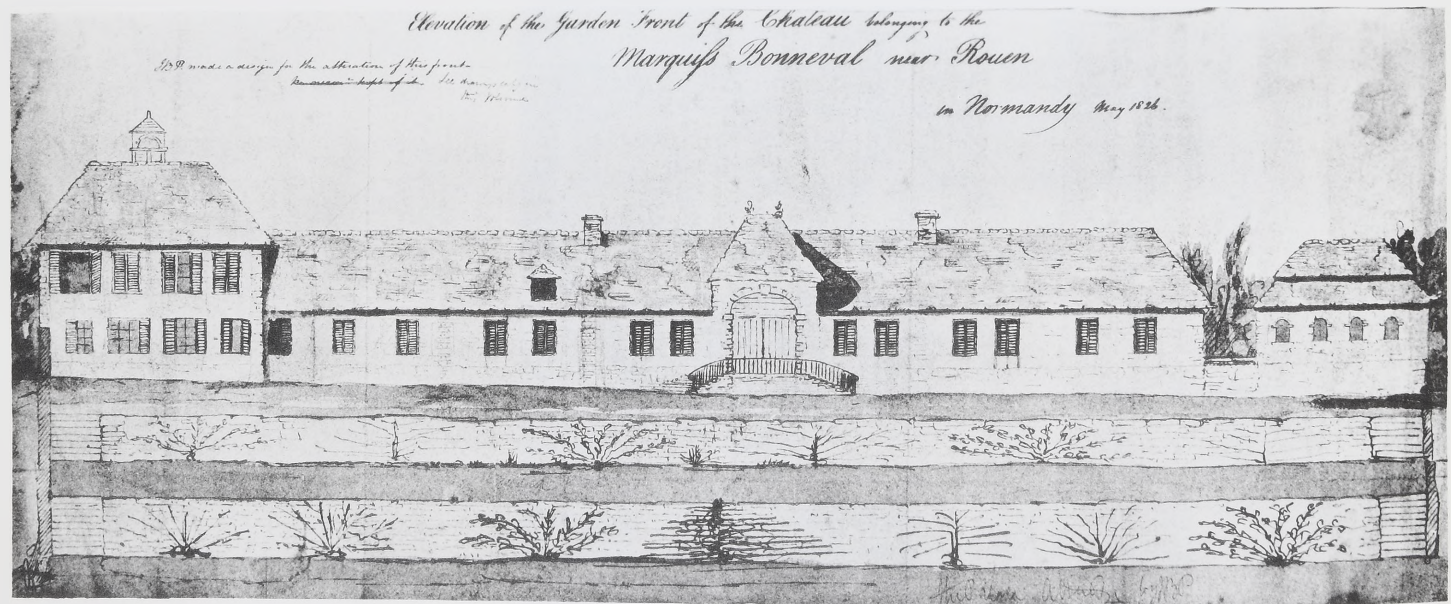


Fig. 89

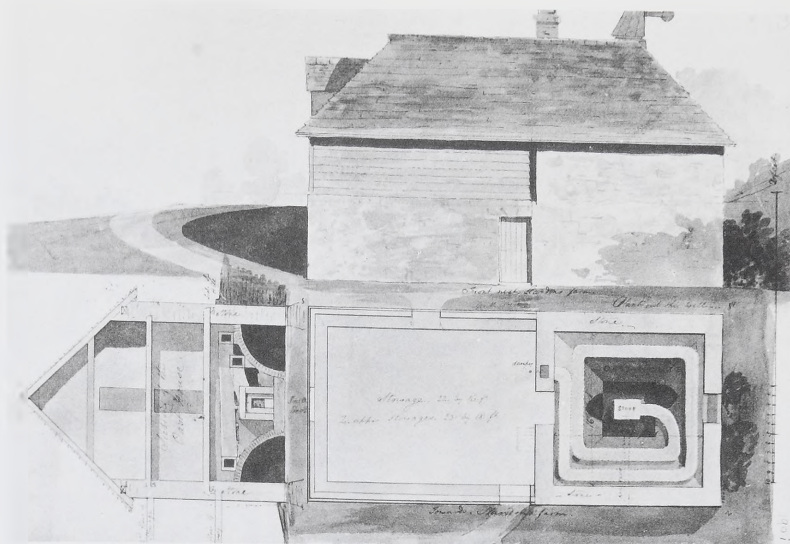


Fig. 90

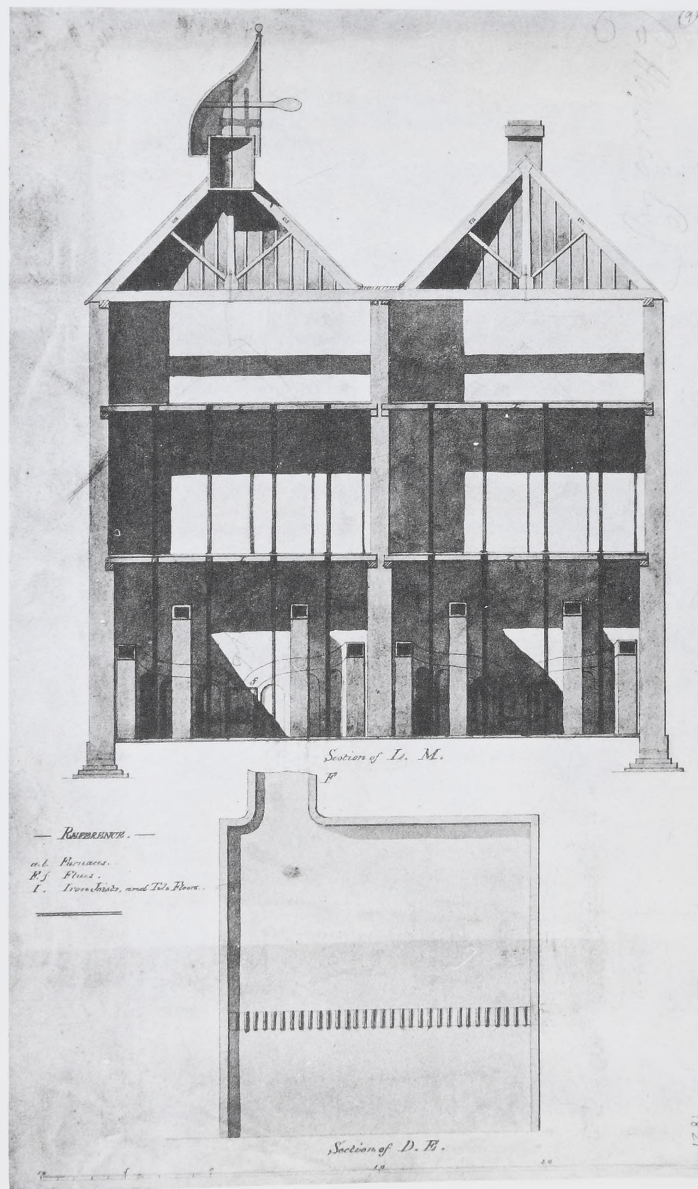


Fig. 91



Fig. 92

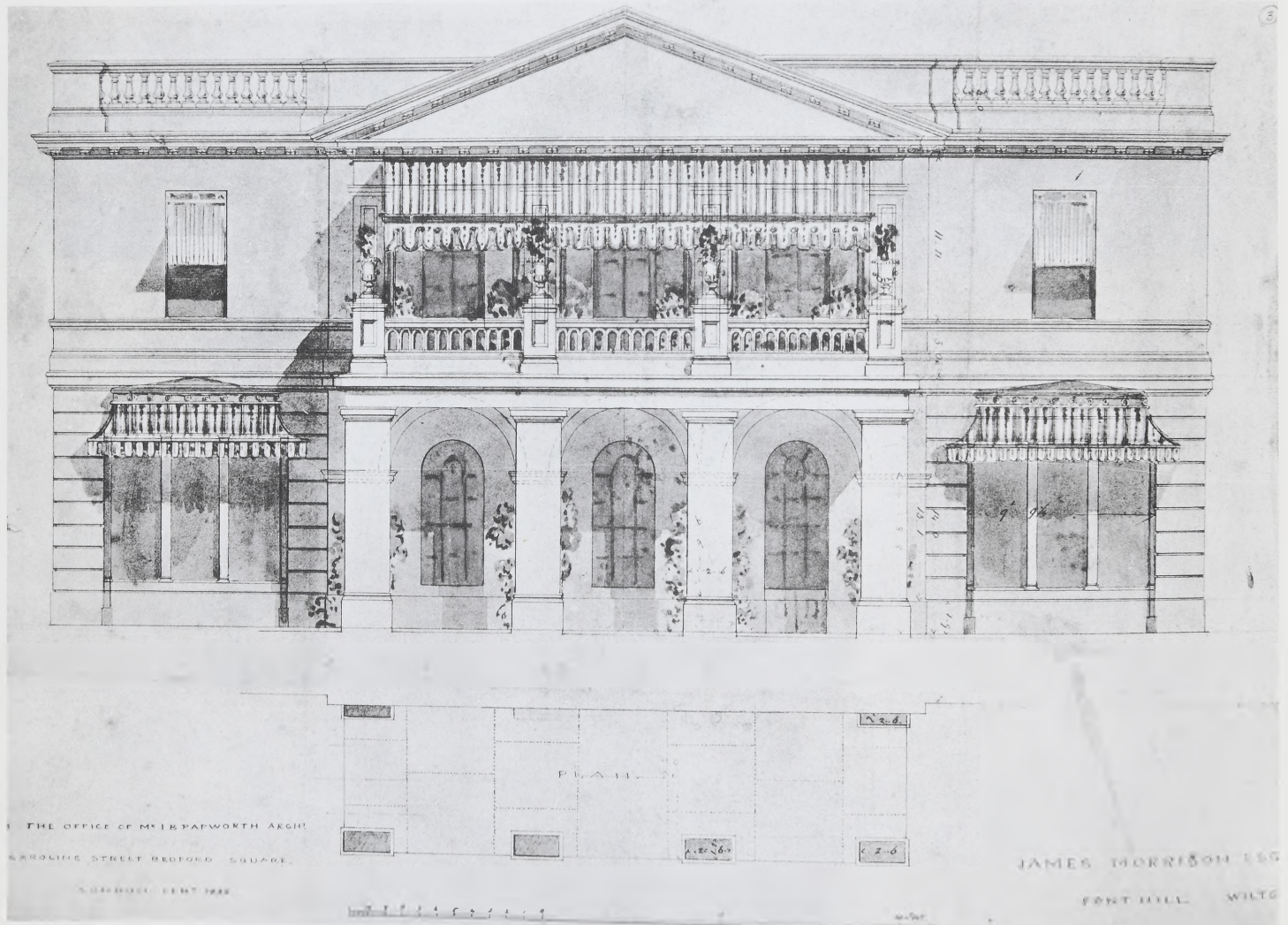


Fig. 93

Fig. 94

Fig. 95

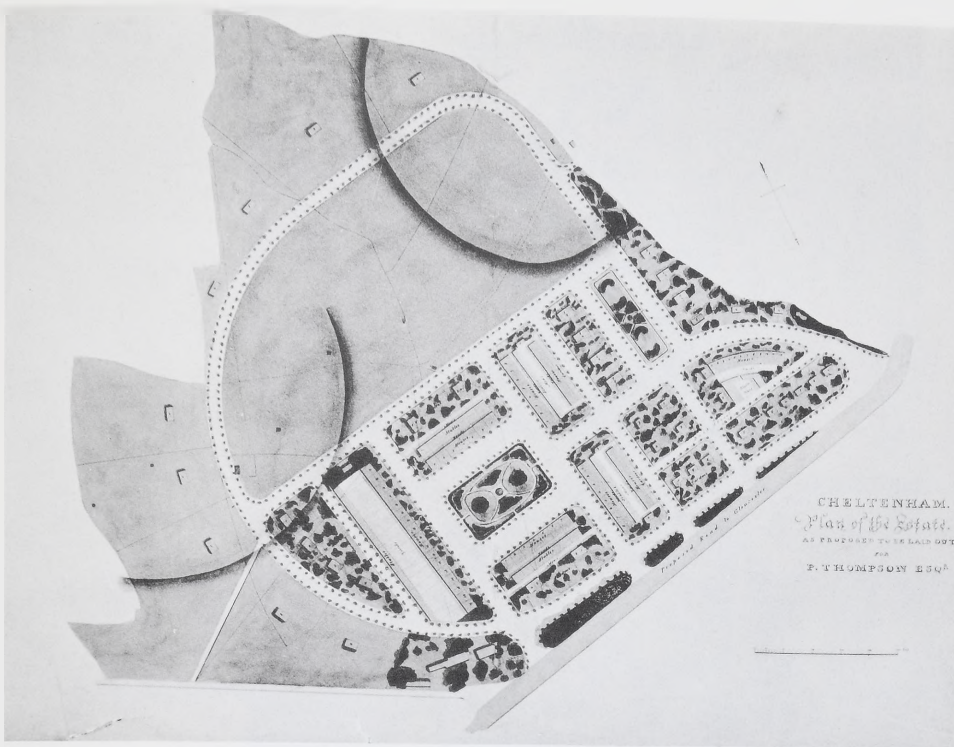


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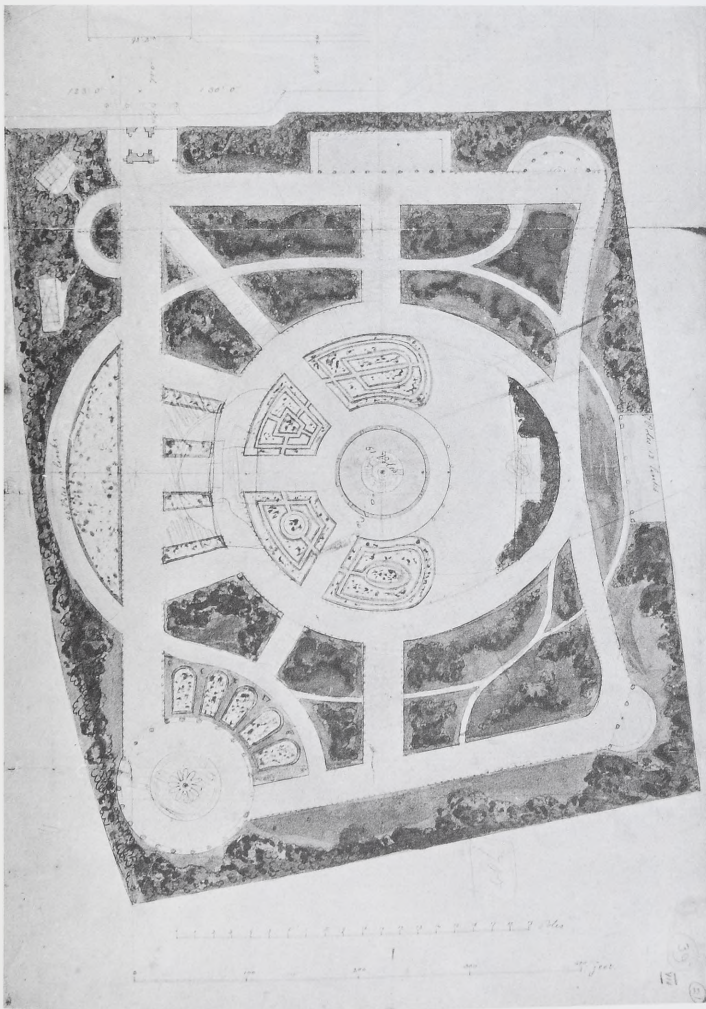


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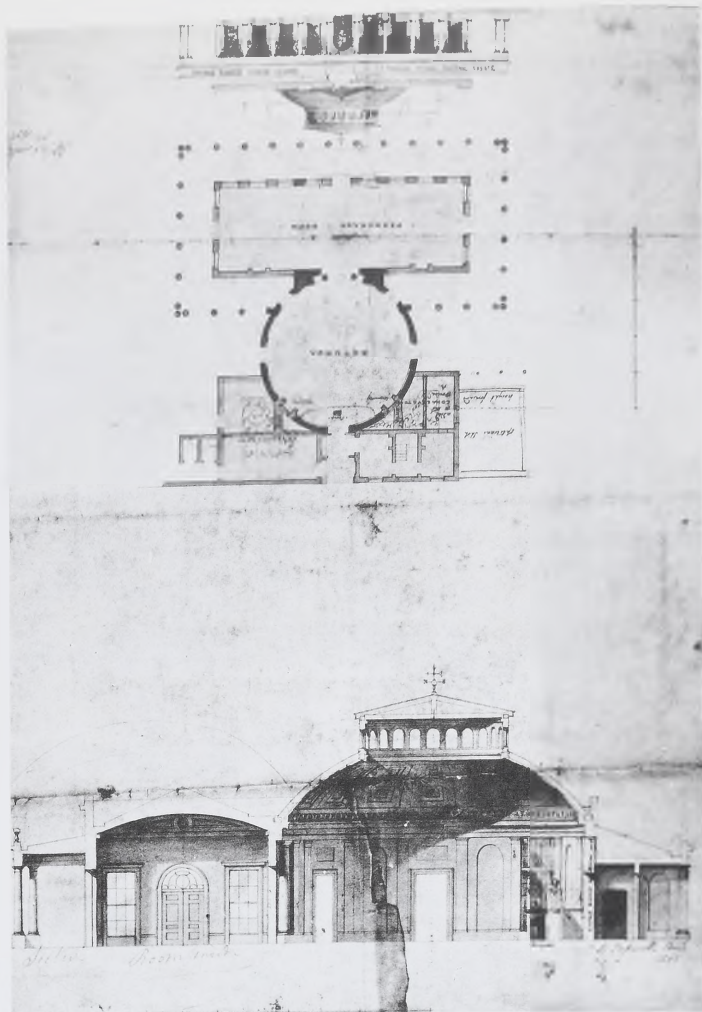


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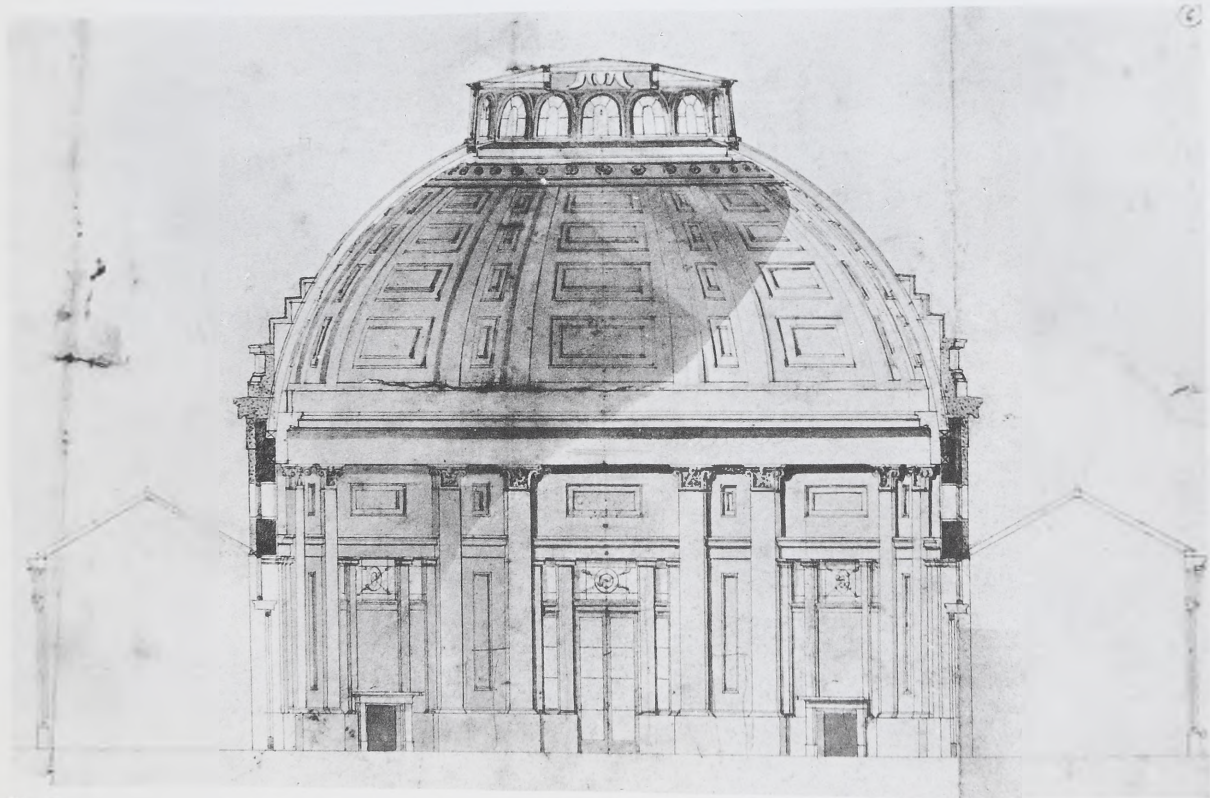


Fig. 97

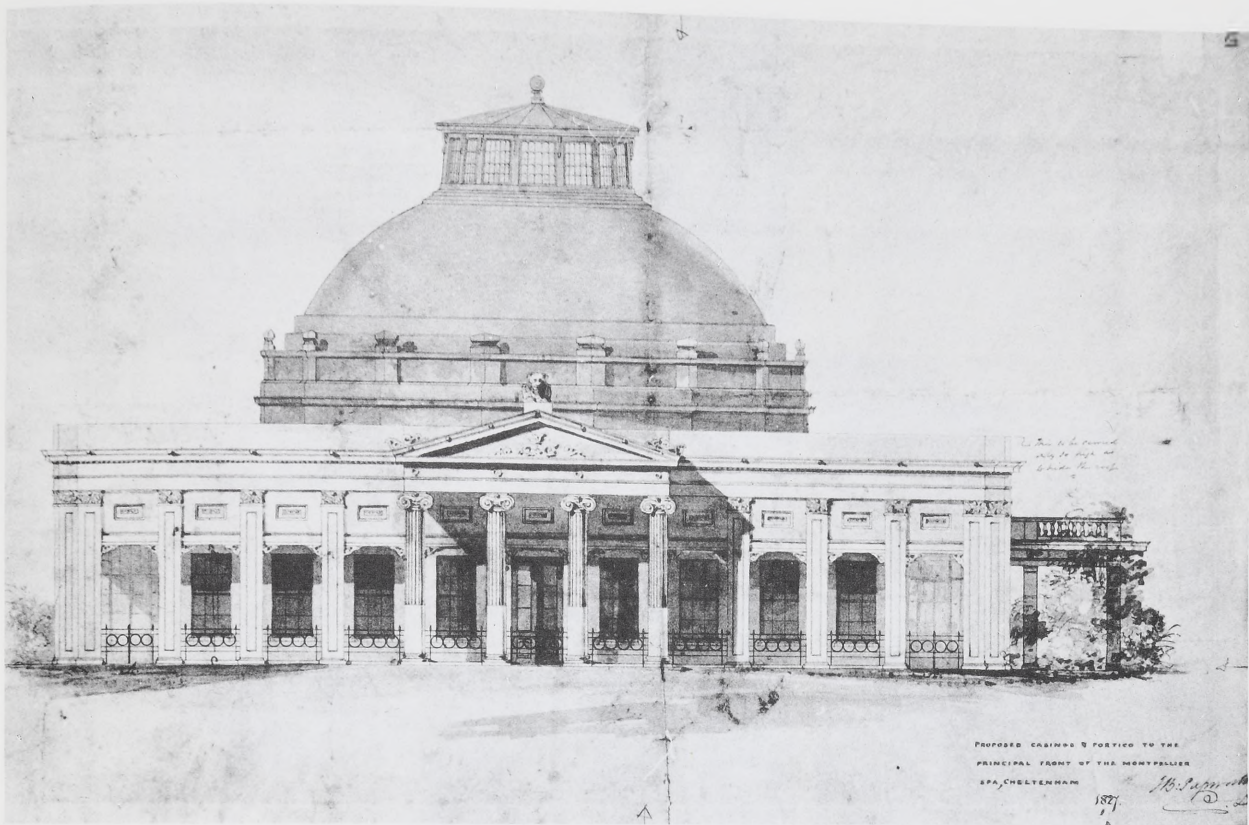


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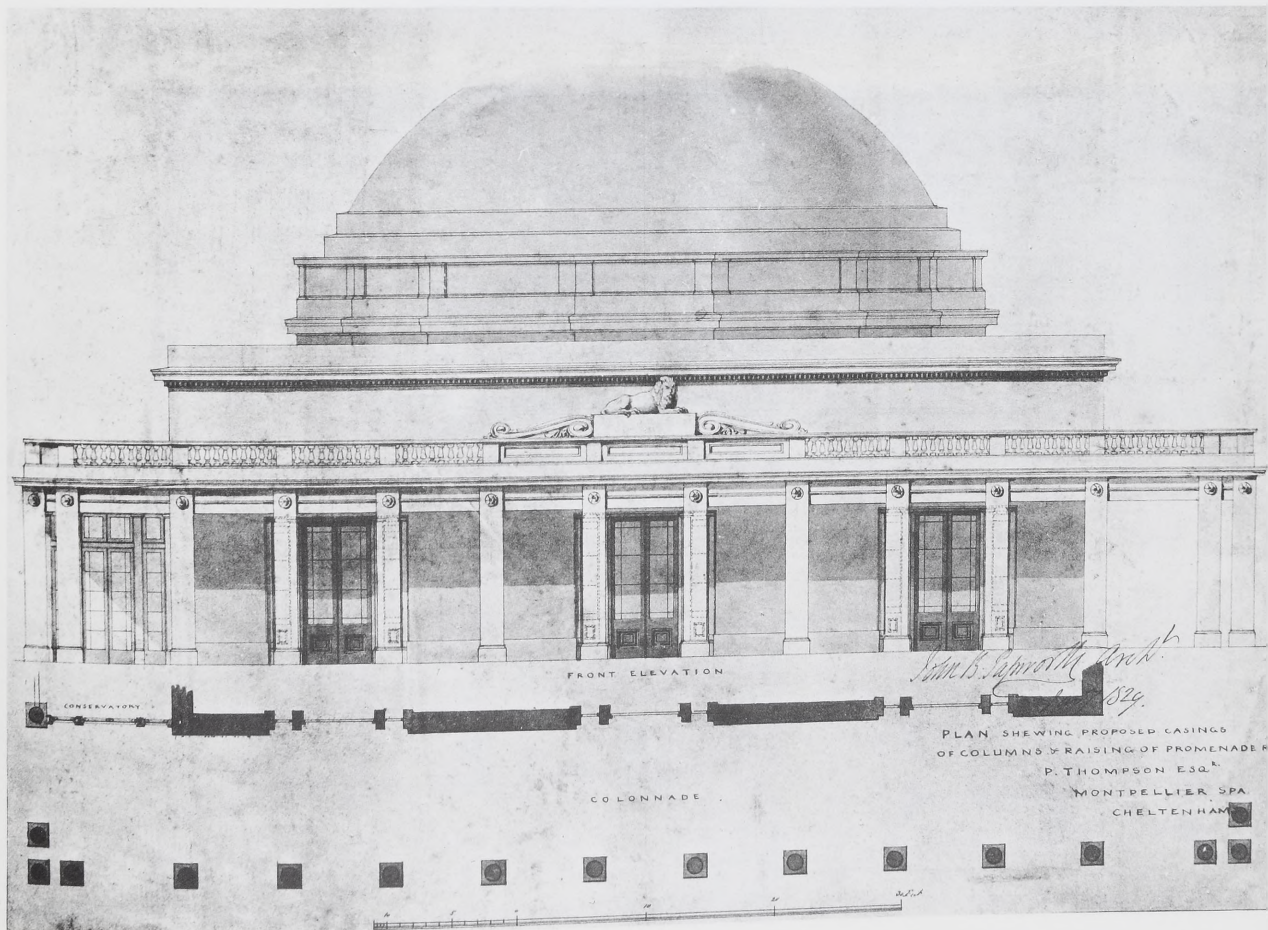


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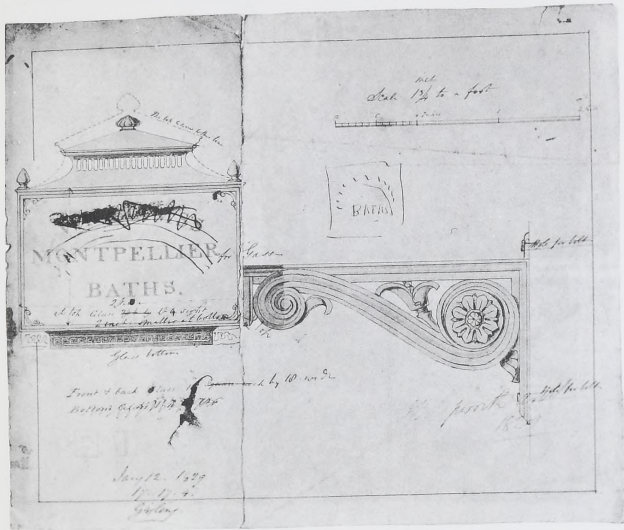


Fig. 100

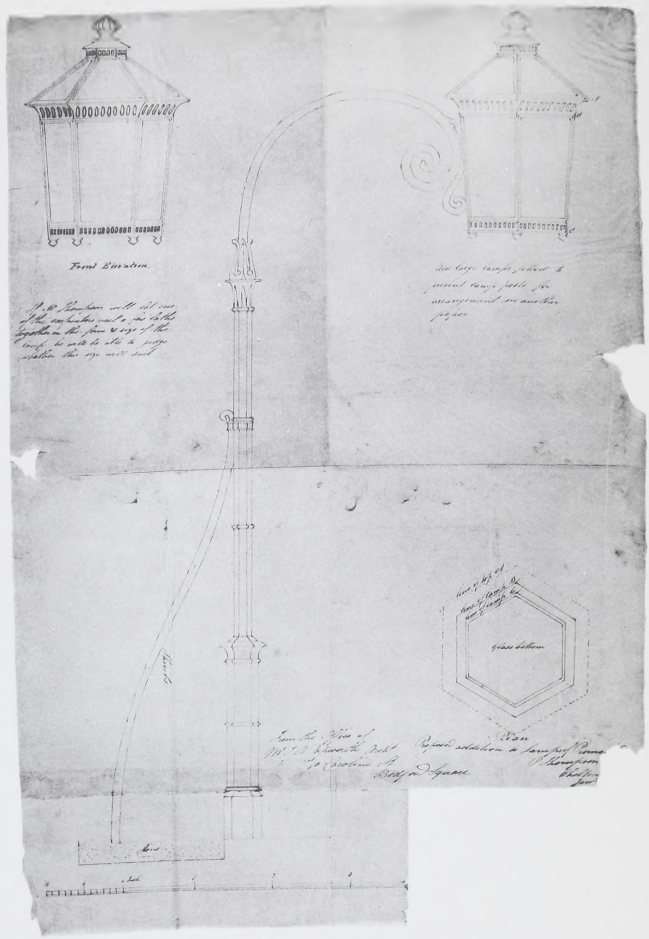


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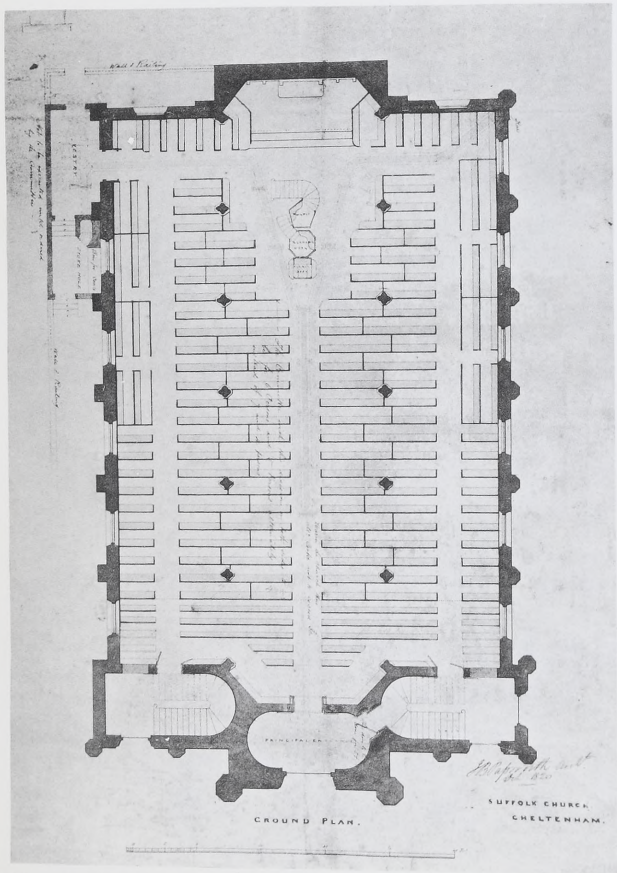


Fig. 102



Fig. 103



Fig. 104

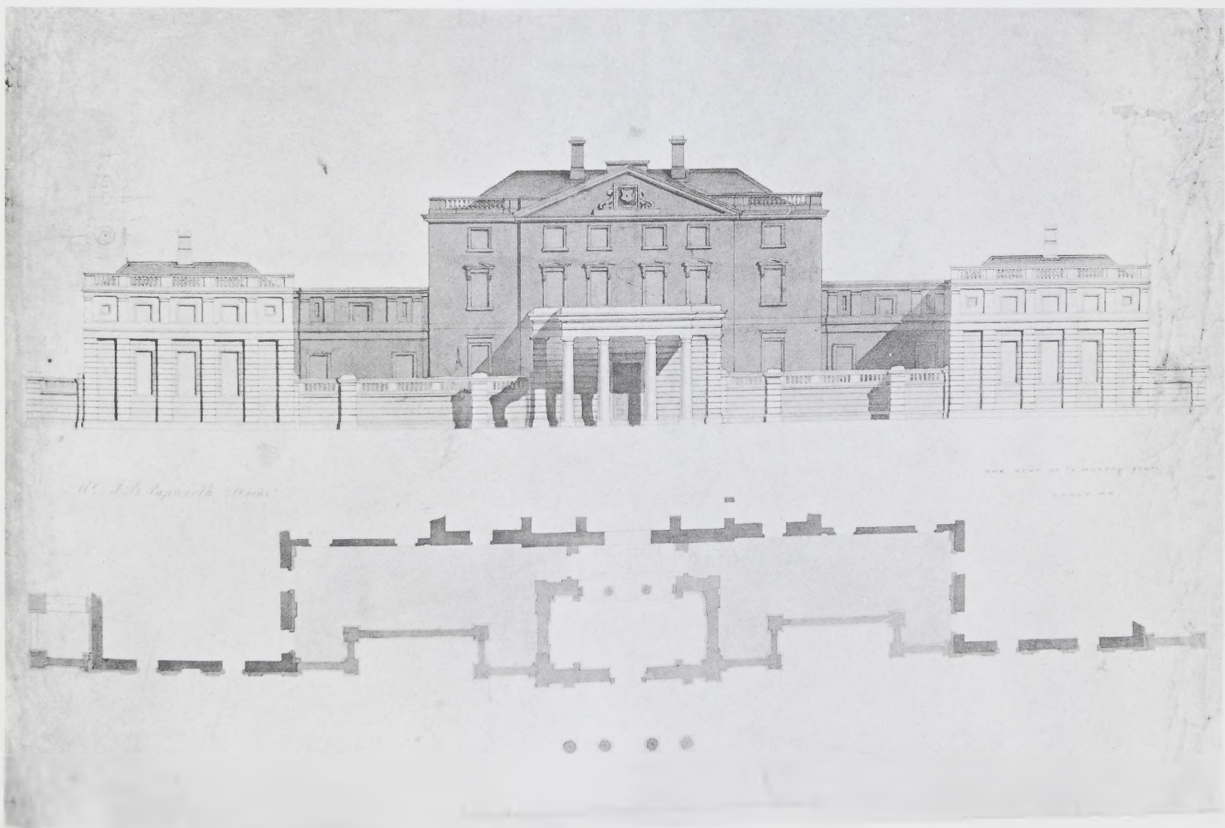


Fig. 105

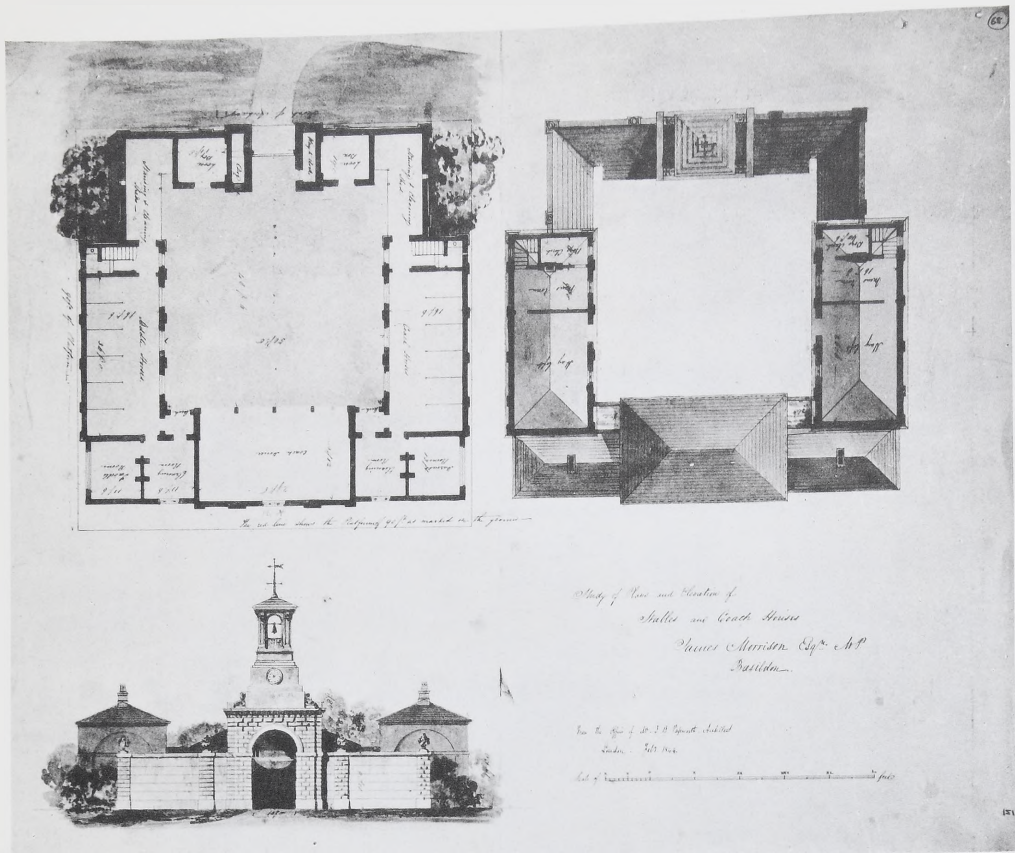


Fig. 106

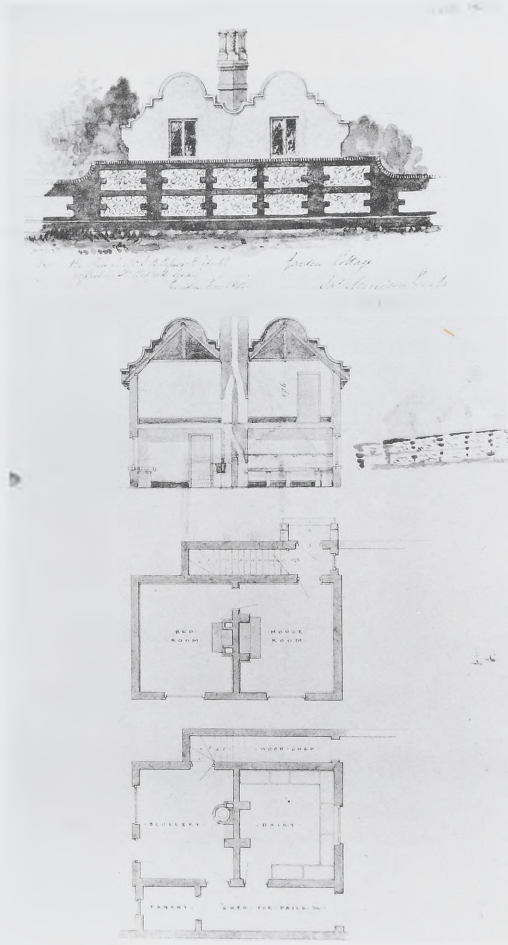


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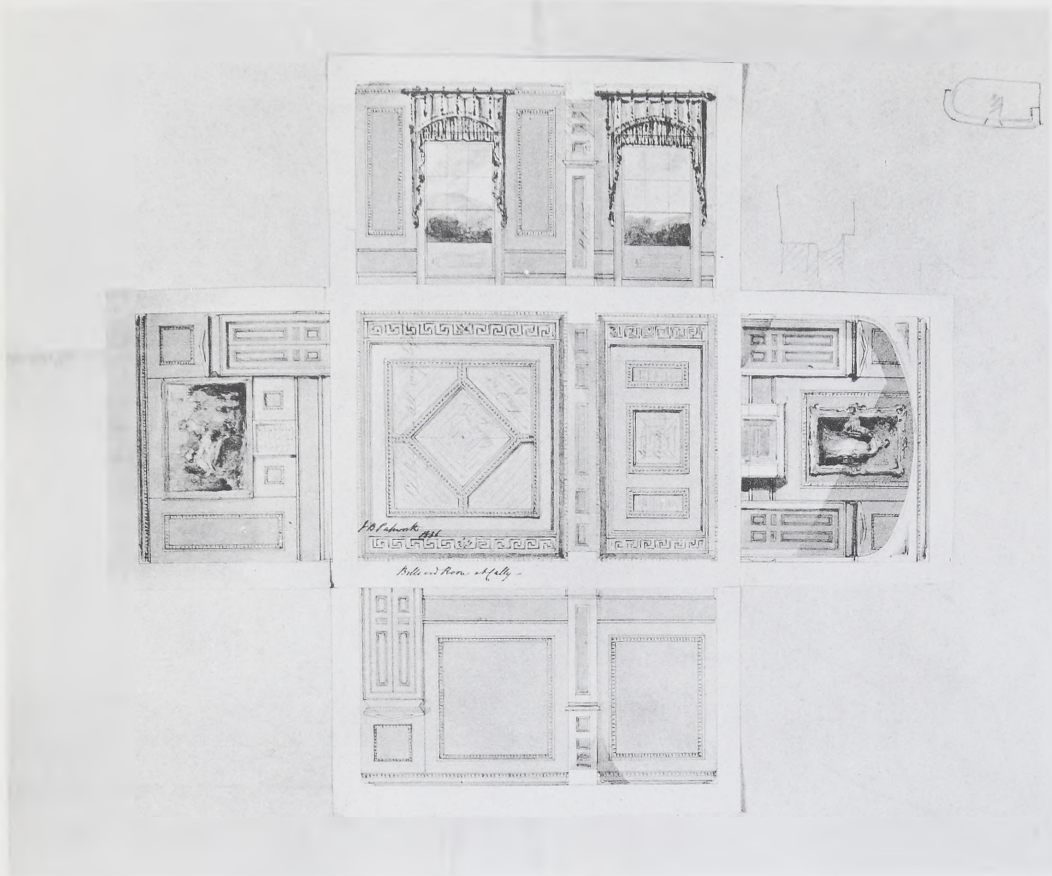


Fig. 108

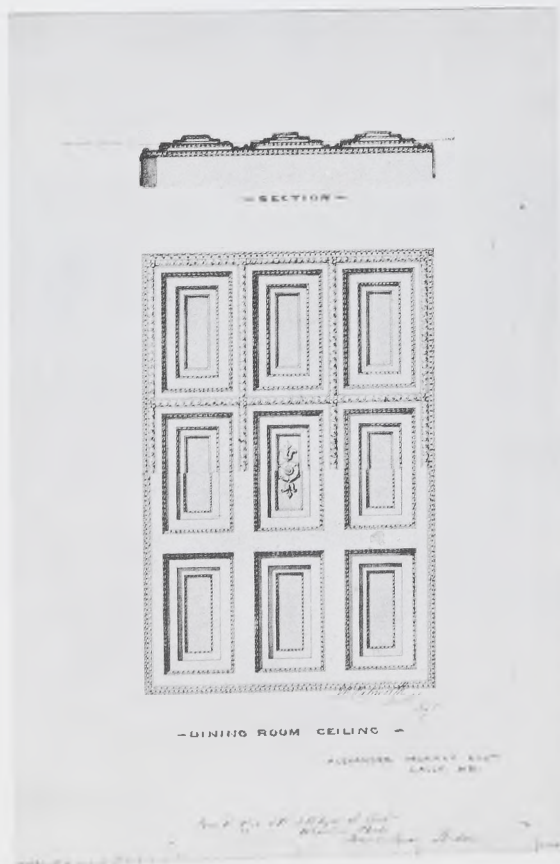


Fig. 109

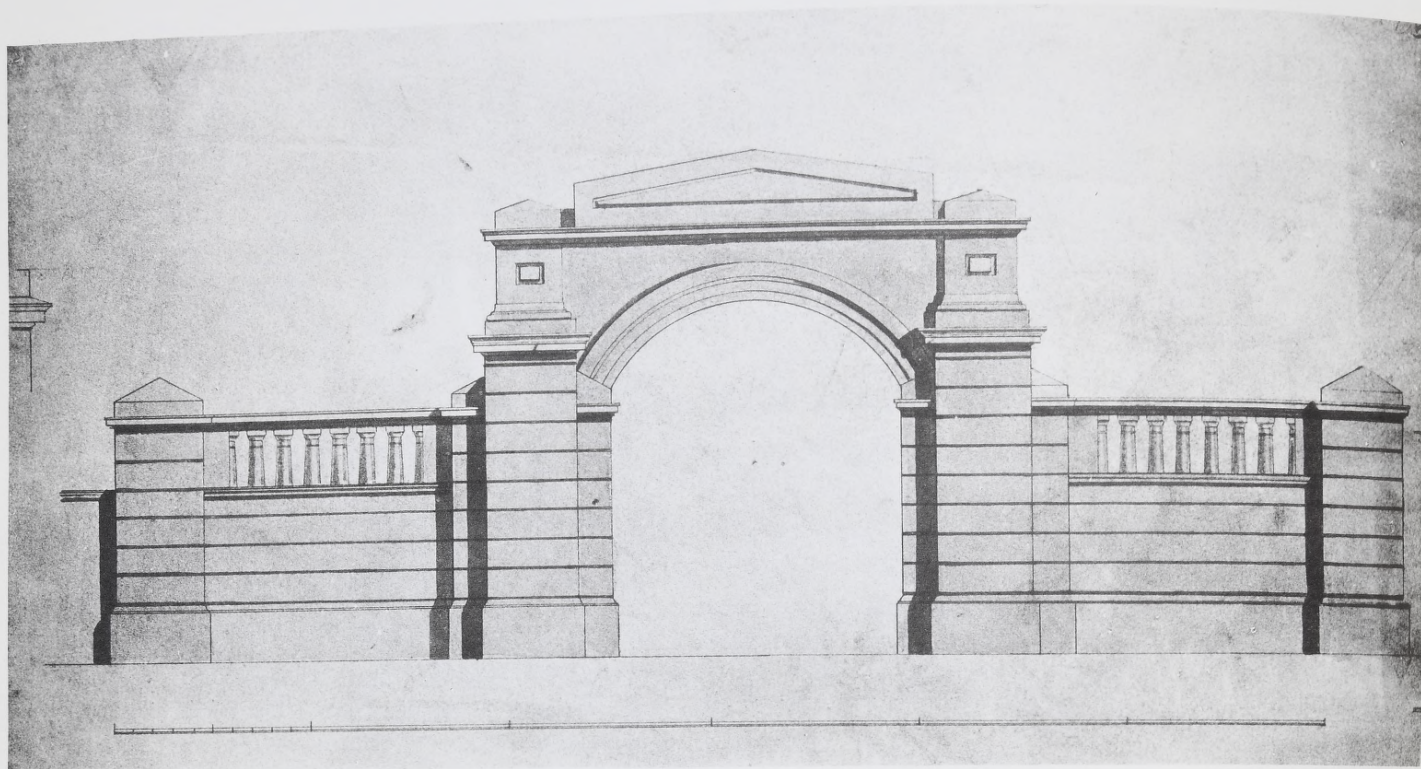


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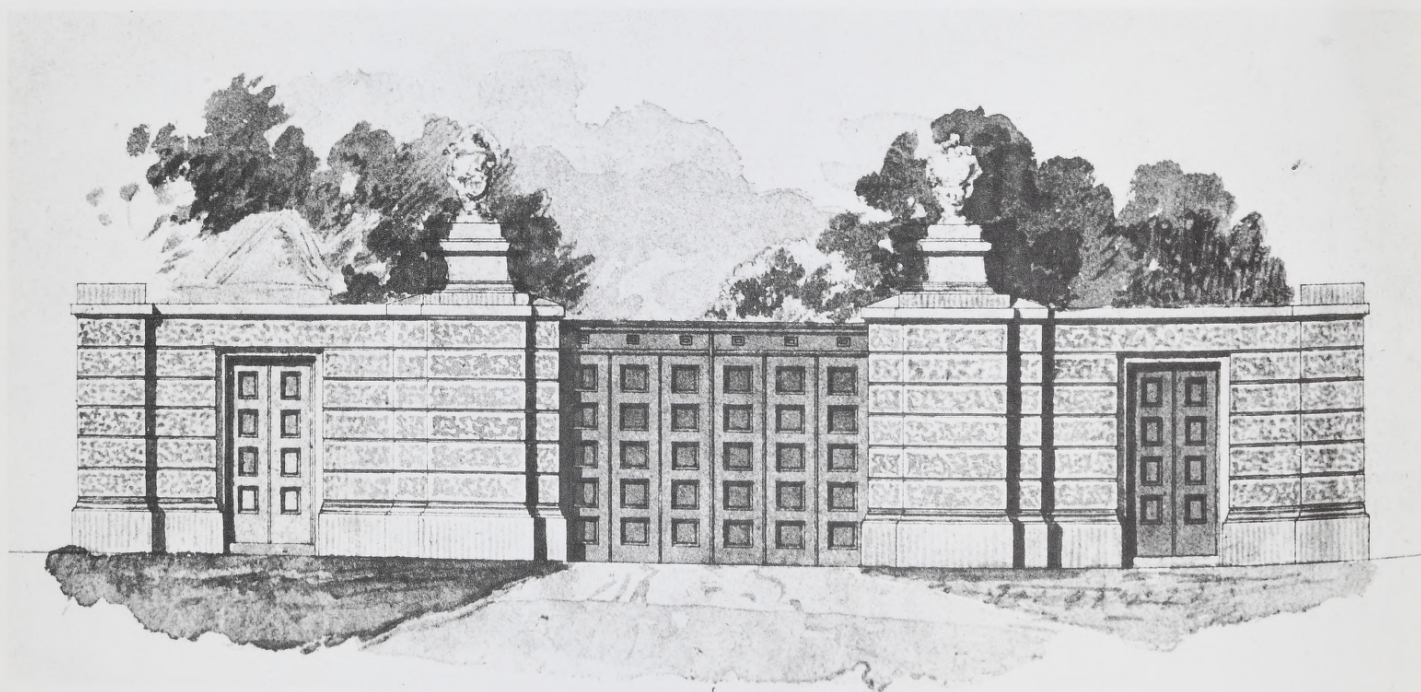


Fig. 111

Fig. 112



Fig. 112

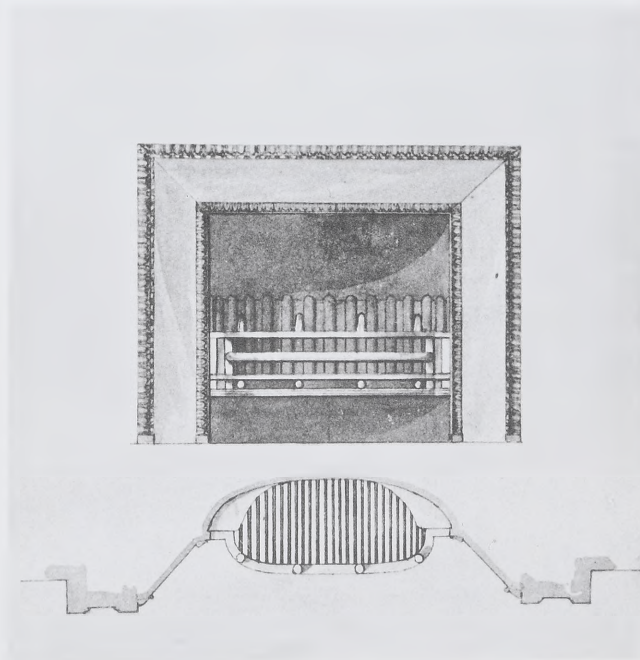


Fig. 113

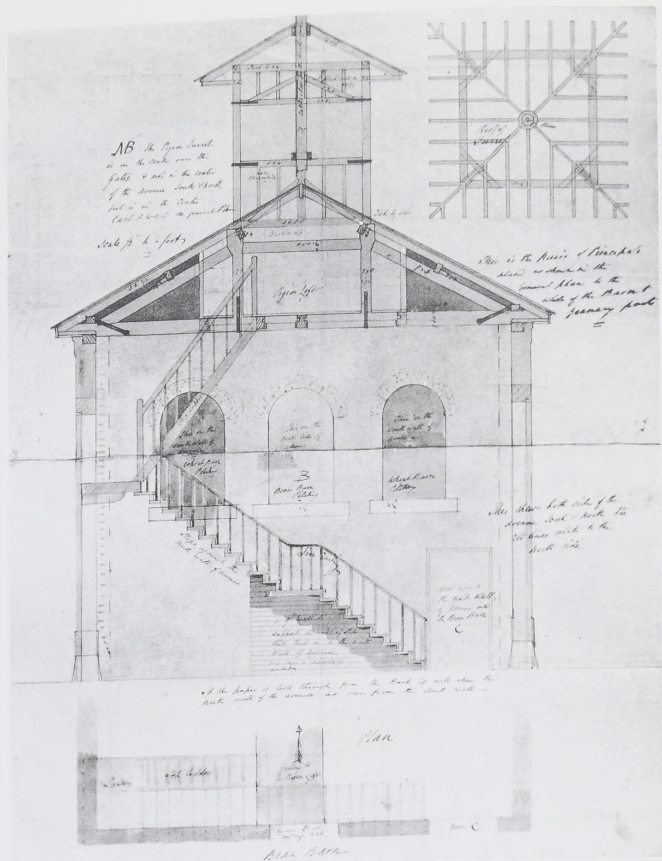


Fig. 114



Fig. 115

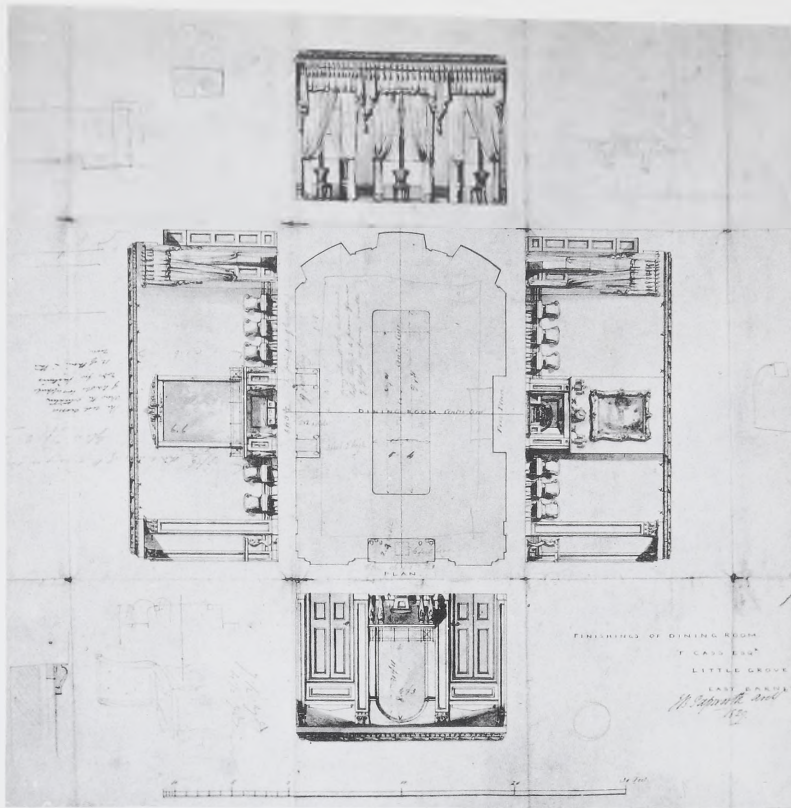


Fig. 116

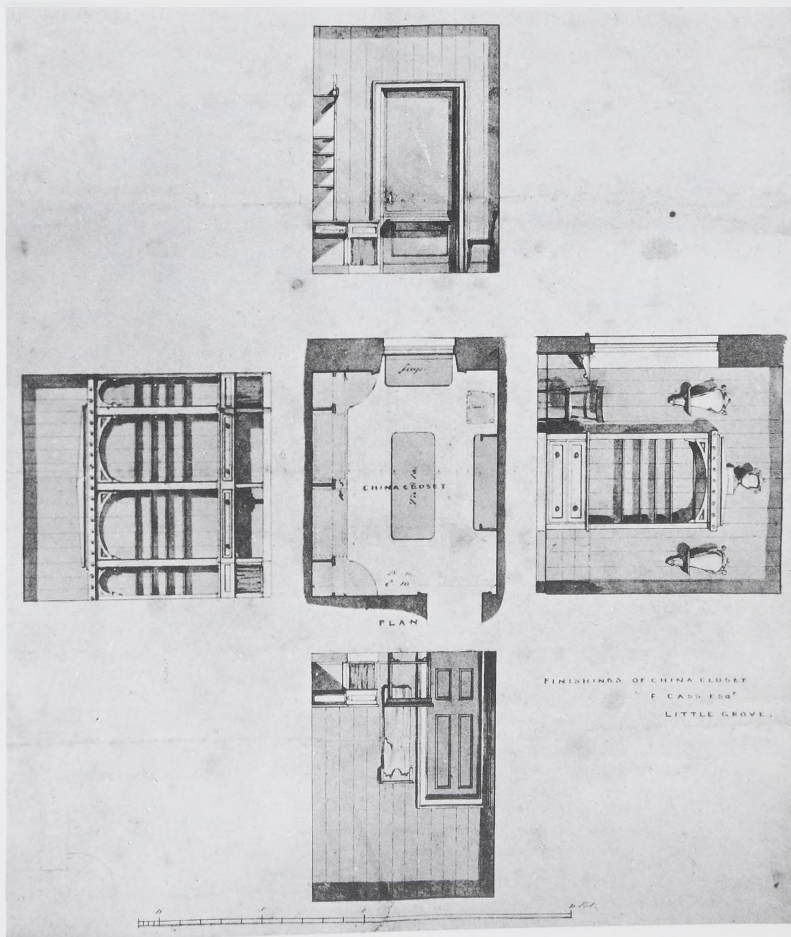


Fig. 117

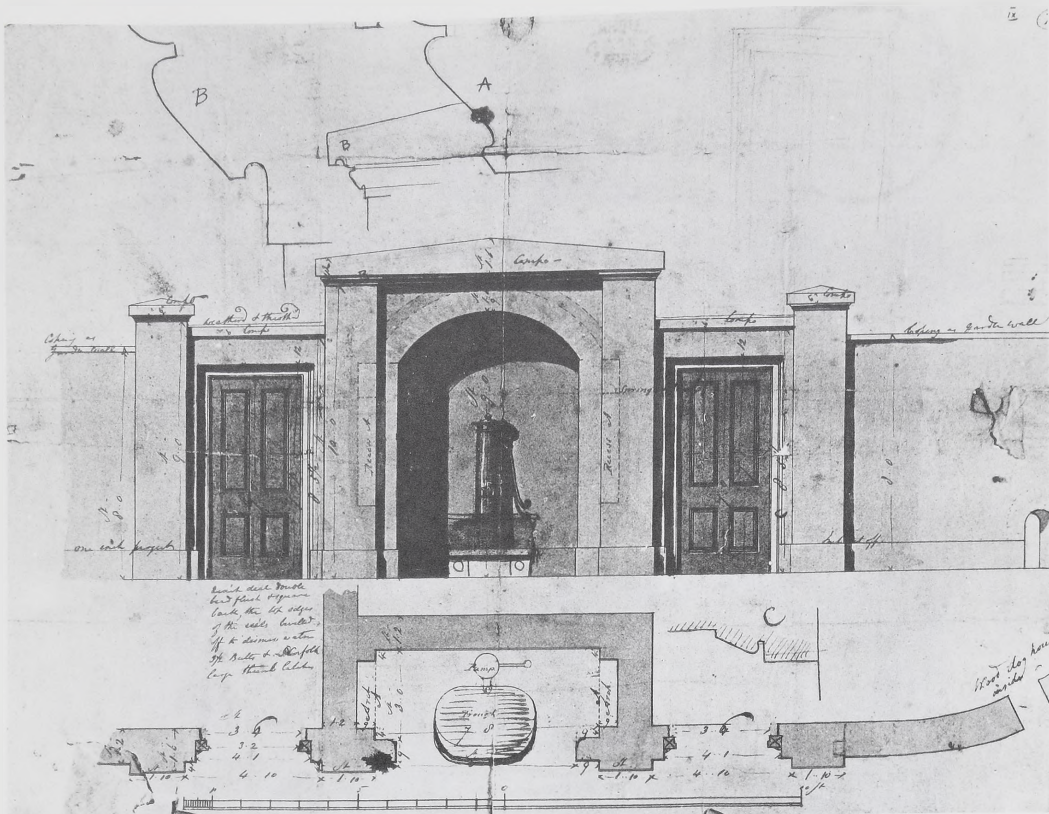


Fig. 118

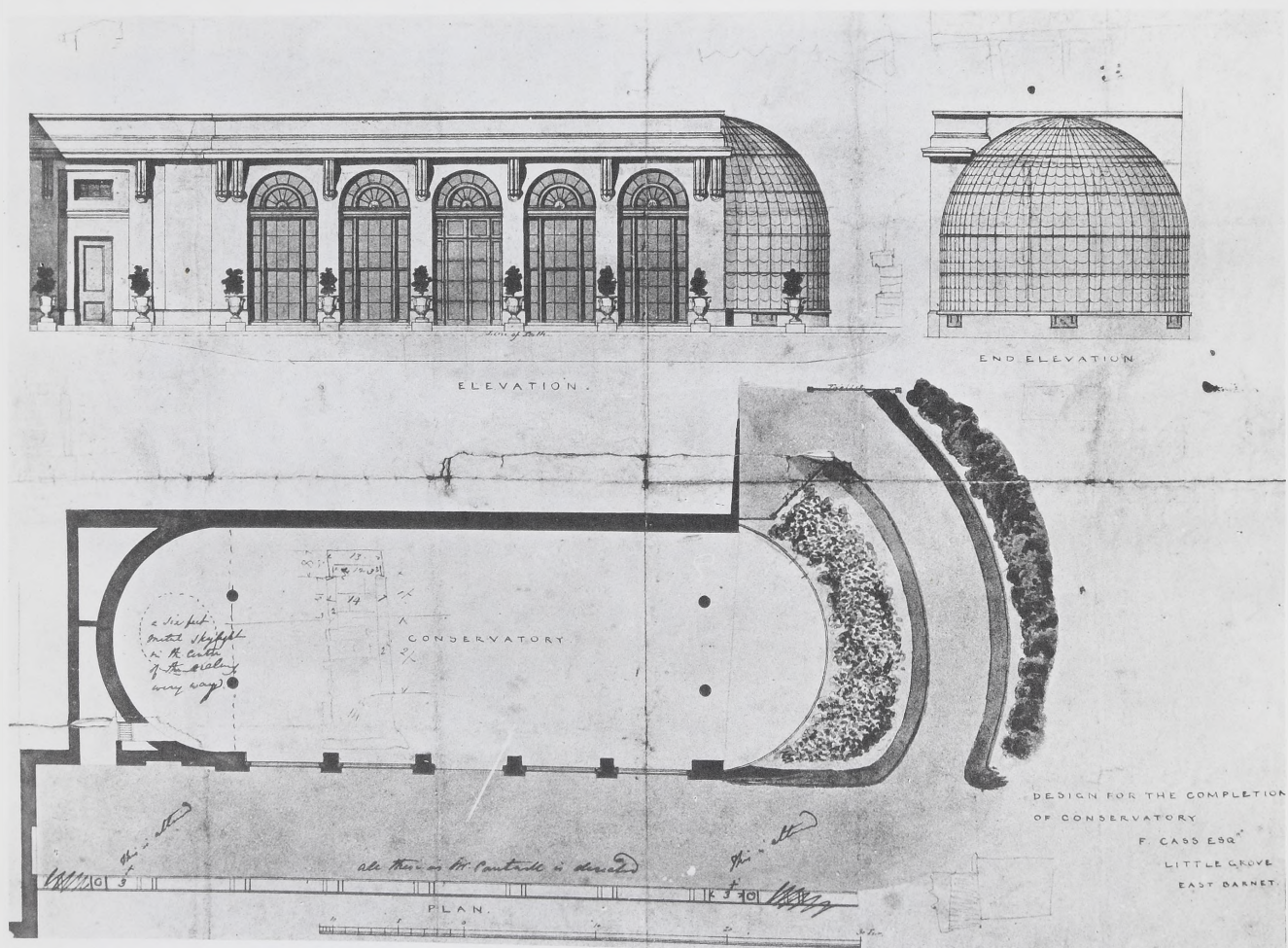


Fig. 119

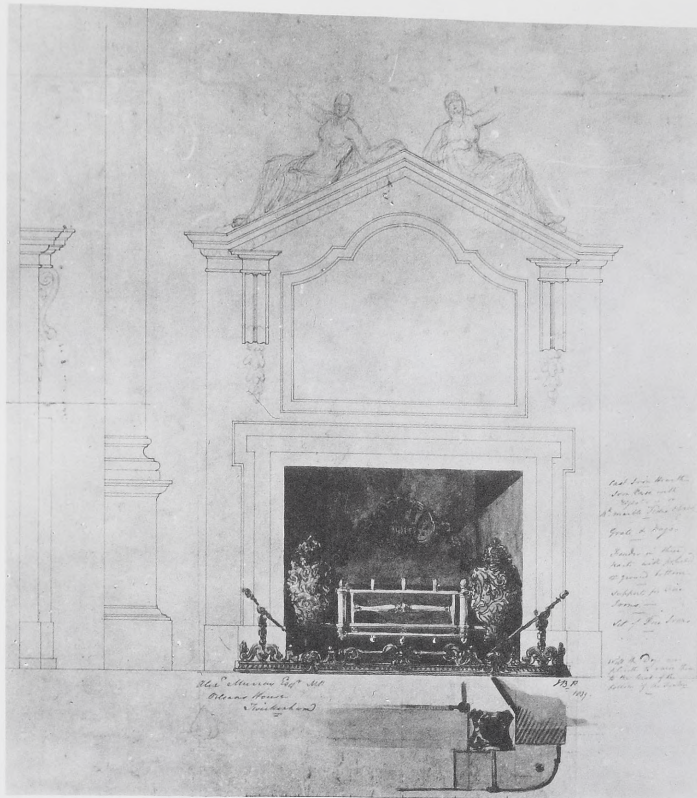


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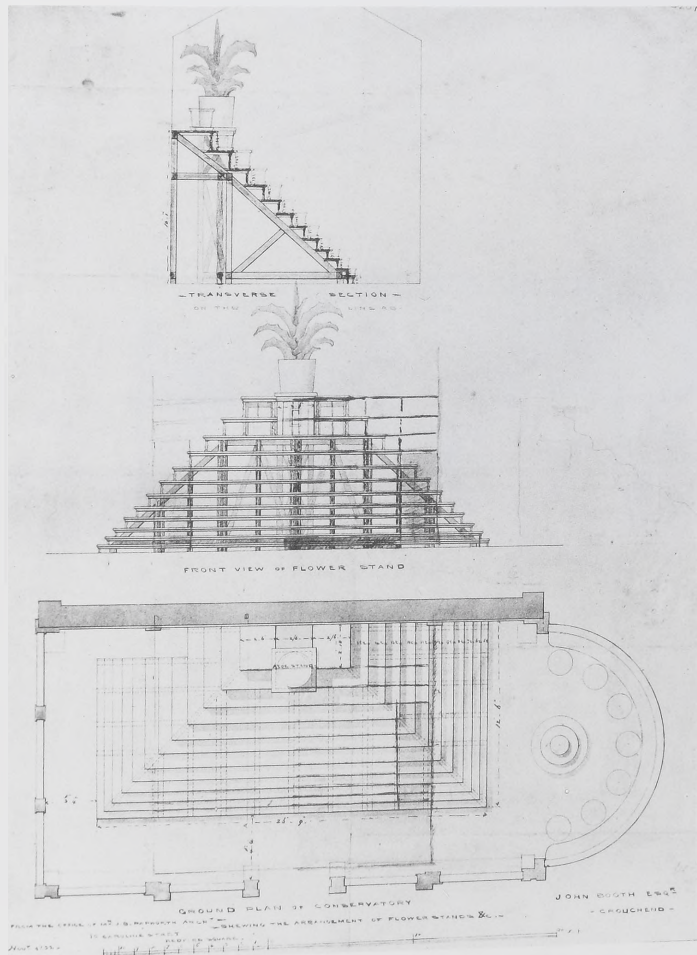


Fig. 121

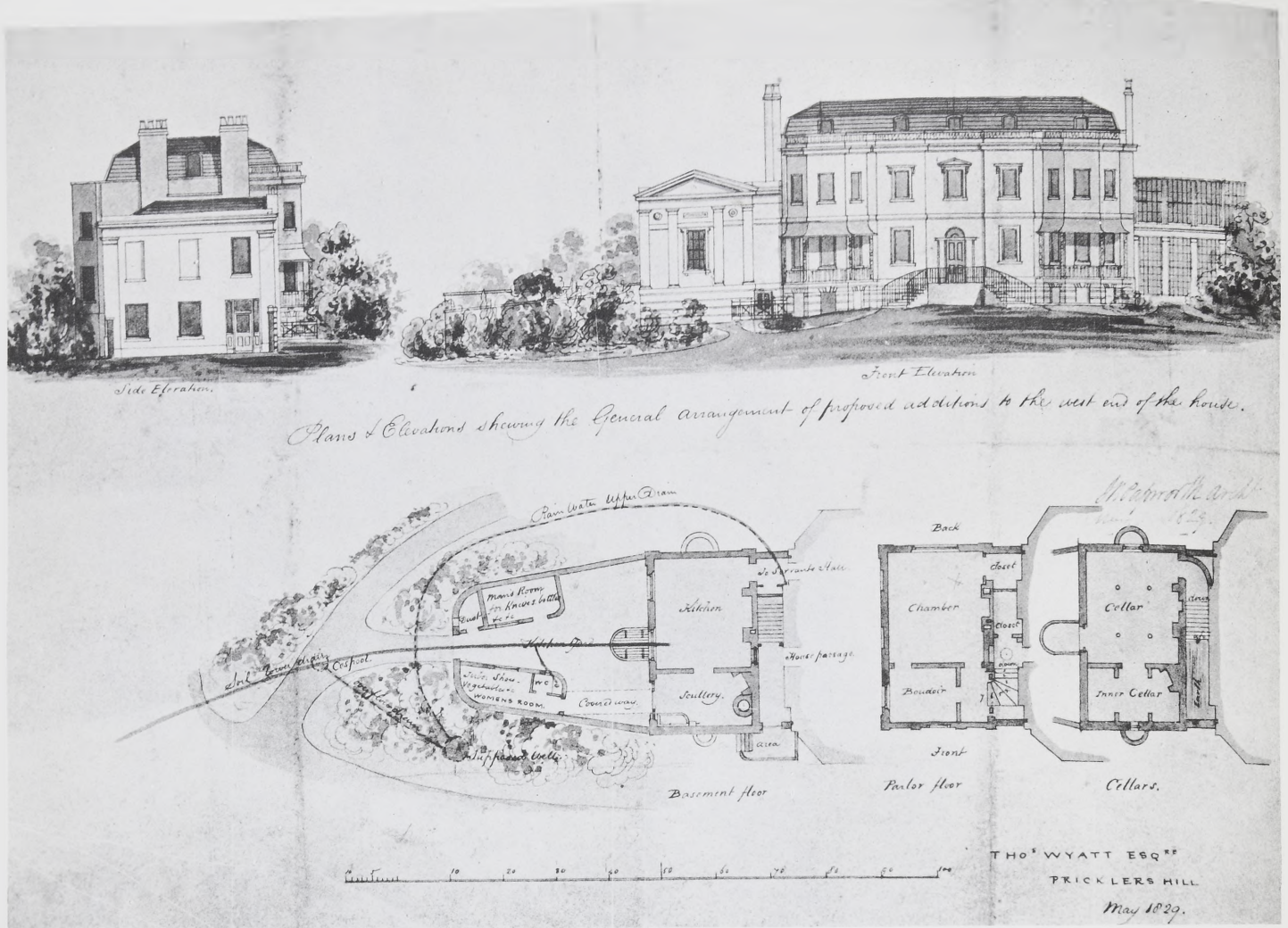


Fig. 122



Fig. 123