



ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

Drawings Collection

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

S

edited by Margaret Richardson

GREGG INTERNATIONAL



THE SIR BANISTER FLEER LIBRARY,
ROYAL INSTITUTE OF BRITISH ARCHITECTS

Copyright © 1976 by Royal Institute of British Architects
All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system, or transmitted, in any form or by any
means, electronic, mechanical, photocopying, recording or otherwise,
without the prior permission of D. C. Heath Ltd.

Published 1976 by D. C. Heath Ltd,
1 Westmead, Farnborough, Hants, England

0 576 15999 9 (complete set)
0 576 15557 8 (this volume)

Designed and produced by Design for Print Ltd, London NW1
Text printed in Hungary by Franklin Nyomda, Budapest
Plates printed in England by Cotswold Collotype Co. Ltd, Wotton-under-Edge

Introduction

This volume was compiled from October 1972 to October 1974 by Judith Cockett, Geoffrey Fisher, Joanna Symonds and myself. Fortunately for us, S is a volume of leading architects, and so we were much helped by experts who either completely contributed the entries or vetted what we had written. They are listed below and we are extremely grateful to them for all their help.

Mrs Jill Allibone contributed the biographies and notes for the Salvin family; Miss Linda Fairbairn catalogued the MS copy by Carlo Bouara of Scamozzi's *L'Idea universale dell'architettura*, 1615; Mr Peter Howell greatly helped with J. P. Seddon; Mrs Mary Banham catalogued the drawings by Peter Shephard and A. & P. Smithson (with their own help); Dr J. Mordaunt Crook has for many years helped with the Smirke family; Mr Brian Blackwood contributed the outline catalogue on Smith & Brewer; Mr John Harris the entries on James Smith the Elder and Edward Stevens; Dr Mark Girouard the catalogue of the Smythson Collection; Mrs Susan Beattie checked the entries on H. P. Stannus; Mr T. Rory Spence contributed the Leonard Stokes catalogue; Mr Paul Joyce the G. E. Street catalogue; and Mrs Eileen Harris catalogued James Stuart's sketchbook.

I would also like to thank Mr Howard Colvin for reading the proofs, Mr George McHardy for reading the proofs and making the indexes, and Mrs Jill Lever for constant advice. Mr Lionel Bell took the photographs.

We would like to dedicate this volume to Prunella Fraser, our first full-time Drawings Curator, who with great energy took on the mammoth task in the 1950s of organizing a 'Drawings Collection' and recording on index cards every drawing then in the Collection. The general volumes of the present catalogue are based on that index, and, although details may inevitably have changed and research been added, her work has been of inestimable help to us.

MARGARET RICHARDSON

November 1975

TO
PRUNELLA FRASER

Ab

BIBLIOGRAPHY

AAJ Archi
ADEN Ar
AJ Architec
AR Archite
IPSD Dict
Architectur
Architectural
Historians
Building
BN Building
Cabin H. N
1660-1840.
CL C
DNB Dict
A. Graves, I
complete di
in 1769 to
Hitchcock,
Architectu
Hitchcock,
Early Vi
R. H. S.
churches
ersner
ersner, L
ersner, I
1952
IBA Jnl
urvey of
of Grea
London
W.B. Ul
Künste
it. Brit
3 vols,
vol. IV
V. Scan

Abbreviations

BIBLIOGRAPHICAL

- AAJ *Architectural Association Journal*, 1905-
 A&BN *Architect & Building News*, 1926-
 AJ *Architects' Journal*, 1919-
 AR *Architectural Review*, 1897-
 APSD *Dictionary of architecture*, ed. Wyatt Papworth for the
 Architectural Publication Society, 8 vols, 1852-92
Architectural History Journal of the Society of Architectural
 Historians of Great Britain, 1958-
Builder *The Builder* (later *Building*) 1843-
 BN *Building News* (later *Architect & Building News*), 1856-1926
 Colvin H. M. Colvin, *A Biographical dictionary of English architects*,
 1660-1840, 1954
 CL *Country Life*, 1897-
 DNB *Dictionary of national biography*
 A. Graves, RA exhibitors, 1905-6 *The Royal Academy of Arts*,
complete dictionary of contributors and their work from its foundation
in 1769 to 1904, 8 vols, 1905-06
 Hitchcock, *Architecture: C19 & 20* Henry-Russell Hitchcock,
Architecture: nineteenth and twentieth centuries, 1958
 Hitchcock, *Early Victorian architecture* Henry-Russell Hitchcock,
Early Victorian architecture in Britain, 1954
 GR H. S. Goodhart-Rendel's card index of nineteenth-century
 churches and their architects in the RIBA Library
 Pevsner 'Buildings of England' volumes e.g. Pevsner, *Herts*, 1953
 Pevsner, *London I The Cities of London and Westminster*, 3rd edn, 1973
 Pevsner, *London II London, except the Cities of London and Westminster*,
 1952
 RIBA Jnl *Journal of the Royal Institute of British Architects*, 1894-
 Survey of London Committee for the Survey of the Memorials
 of Greater London, and London County Council (later Greater
 London Council) *Survey of London* volumes
 T.B. Ulrich Thieme & Felix Becker, *Allgemeines Lexikon der bildenden*
Künstler von der Antike bis zur Gegenwart, Leipzig 1907-50
 Vit. Brit. Colen Campbell, *Vitruvius Britannicus, or the British architect*,
 3 vols, 1715, 1717 & 1725; continued by J. Woolfe & J. Gandon,
 vol. IV 1767, vol. V 1771
 Vit. Scot. William Adam, *Vitruvius Scoticus*, 1720-60, 1810

TEXTUAL

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

Layout of entries

ARCHITECT

Short biography

Bibliography: general, relating to the architect

PLACE (if place not known, subject of drawing mentioned first, e.g. villa); British counties are given as before the 1974 changes under the Local Government Act 1972

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

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

Scale (only given when it is shown on sheet)

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

Signature &/or date

Watermark

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

Size of sheet: height before width, in millimetres

Provenance

Engraved

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

Literature & reproductions

Notes

Order of entries for one architect

- 1 Design under place
- 2 Design not identified, under subject
- 3 Measured drawings under country
- 4 Topographical drawings under country (though in general these are not individually catalogued)

Scope The catalogue includes entries for all drawings which have entered the Collection up to the date of the MS going to press (January 1974).

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

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

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

SAARINEN, Gottlieb Eliel (1873-1950)

Finnish architect. Trained as an artist and architect at Helsinki and started practice there in 1896 with H. Gesellius and A. Lindgren. His first notable work was the Finnish pavilion at the Paris Exhibition, 1900. After making an intensive study of railway stations in Germany and Britain, he won the important competition for Helsinki station in 1904. This, built 1910-14, is generally regarded as his masterpiece. In 1911 he built the city hall at Lahti, Finland. His partnership was dissolved in 1907 and he began to expand his practice outside Finland, making town plans for Helsinki, Budapest and Reval and entering for international competitions. In 1912 he obtained the second place in a competition for the planning of Canberra in Australia and in 1922 came second in the Chicago Tribune Tower competition, which brought him to the notice of the American public. In 1923 he moved to America where, along with his architectural practice, he started teaching. His principal buildings in America are: the Cranbrook Academy of Art, Detroit, 1926-43, of which he was also appointed Director; the Kleinhaus Music Hall, Buffalo, 1938-40; Tabernacle Church of Christ Columbus, Indiana, 1942-43; Crow Island School, Winnetka, Illinois, 1939-40; Music Center at Tanglewood, Stockbridge, Massachusetts, 1938-40; High School at Birmingham, Michigan, 1944; Museum at Des Moines, Iowa, 1944. Gold medallist of American Institute of Architects, 1947, and of the RIBA 1950. Published works include: *The City*, 1944, and *Search for Form*, 1948. His son Eero Saarinen (1910-61) was in partnership with his father from 1937. Bibl: A. Christ-Janer, *Eliel Saarinen*, 1948; Gerd Hatje, *Encyclopaedia of modern architecture*, 1963, Pencil Points, XVII, No.9, 1936, pp.464-494; obituary: RIBA *Jnl*, LVII, 1950, pp.126, 216-217, 406

COLUMBUS (Indiana): Tabernacle church of Christ Design, 1940 (2):

1 Perspective of part of the exterior, showing the free standing tower & pool [Fig.1]
Metal point & pencil, mounted (615 x 400)

2 Perspective of the interior looking towards the E end
Insc: *Drawn by Charles Eames*
Pencil & black chalk on tracing paper, mounted (575 x 490)

1-2 The mounts bear a facsimile of Eliel Saarinen's signature

Prov: Pres. by Mrs Eliel Saarinen, 1951
Lit: *Architectural Forum*, LXXVII, 1942, pp.35-44; A. Christ-Janer *Eliel Saarinen*, 1948, pp.85-90 (reprd pls.60 & 120)

The church is joined to a school by a connecting bridge supported on columns, and the whole is arranged around a sunken garden with a pool. It was designed in collaboration with his son Eero and his wife Loja, who designed the tapestry hanging by the main altar.

SACHS, Edwin O. (1870-1919)

Educated at University College, London, he commenced architectural practice in 1892. In 1898 he applied electrical power to the working of the stage for the first time in England, at the Drury Lane Theatre. He was technical adviser to the Royal Opera, Covent Garden, from 1899 and modernized its interior, 1900-01, by raising the roof and remodelling the stage (see *Builder*, LXXX, 1901, pp.441, 537-540). He was Chairman of the British Fire Prevention Committee, which he founded in 1897. He organized the technical side of the International Fire Exhibition at Earls Court and ran the first International Fire Prevention Congress in London, 1903. During the First World War he acted as Commissioner of the

Special Fire Survey Force. FRSE, AInst ME and FRGS. Publications include: *Modern opera houses & theatres*, 3 vols, 1896-98 (with E. A. E. Woodrow); *Fires and public entertainments*, 1897; *Stage construction*, 1898; *Facts on fire prevention*, 1902. He also wrote numerous other essays and papers on fire prevention in Paris and Russia as well as in England.

Bibl: *Who was who 1916-1928*

Three rolls with blue cloth covers of working drawings for an opera house, 1907 (27):

- Roll 1
- 1-9 Plans
- 1 *Basement Level*
- 2 *Stalls and Street Level*
- 3 *Fauntenil and Stage Level*
- 4 *Grand Tier Level*
- 5 *Balcony Tier Level*
- 6 *Lower Amphitheatre*
- 7 *Upper Amphitheatre*
- 8-9 Roof plans

1-9 Insc: As above & numbered 2B-9B, 9B*

Roll 2

10-20 Sections
Insc: Numbered 10A, 10B-19

Roll 3

21-27 Sections
Insc: Numbered 20-26

1-27 Scale: 1/4 in to 1 ft

Insc: *Working Set, Office Reference set & labelled s & d: Edwin O Sachs | Architect | (Assisted by A. H. Lister) | 7 Waterloo Place | London SW | March 1907*
Prints & coloured washes, backed on canvas (685 x 1000)

Prov: Pres. on loan from the AA, 1963

ST AUBYN, James Piers (1815-1895)

Born at Powick, Worcestershire, and trained at Gloucester under a local architect, T. Fulljames. He set up in practice in Devonport and London, and worked mainly in the west of England. Elected A 1837 and F 1856, he was surveyor to the Manor of Stoke Damerel and to the Middle Temple. He was a member of the Incorporated Church Building Society's Committee of Architects, and was an active and perhaps over-zealous restorer of churches, particularly in Cornwall. M. B. Adams has this to say about him (RIBA *Jnl*, XIX, 1912, p.607): 'J. P. St Aubyn was among the first English architects of the Gothic revival to recognise the importance of local modes and texture, his church work in Cornwall being studied in this way. It is a matter of regret that he did not retain more of the historic screen work and wood fittings in some of the churches he repaired.' Works include: St Agnes, Cornwall, 1848; additions at St Michael's Mount and All Saints, Marazion, Cornwall, 1850 & 1875-78; market, Devonport, Plymouth, 1852; Goldsmith Building, Inner Temple, London, 1861; St Mary, Widford, Essex, 1862; All Saints, Reading, Berks, 1865; St Clement, Paddington, London, 1867-69; St Mary, Tyndalls Park, Bristol, 1870-81; Dunster School, Somerset, 1871; St Michael & All Angels, Galley-wood Common, nr Chelmsford, Essex, 1873; Pencalenick, nr St Clement, Cornwall, 1881; Garden Court Building, Middle Temple, London, 1884-85; St Peter, Rose Ash, Devon, 1888 (with H. T. Wadling).
Bibl: BN, LVIII, 1890, p.186; D. Ware, *A Short dictionary of British architects*, 1967; RIBA biography files; obituary: *Builder*, LXVIII, 1895, p.380

[BBERLEY HALL (Worce): Clock tower
Design for a *Clock and Carillon Tower*, c.1883

Plans, elevation, section & detail of spire

Insc: As above & J P St Aubyn Architect

s: Maurice B Adams del

Pen on tracing paper, backed (935 x 680)

Prov: Pres. by H. W. Horsley, 1942

Lit: Pevsner, *Worce*, 1968, p.68

A drawing for the clock tower was exhibited at the RA 1886, No.1575

Built opposite the entrance to the hall, very high and visible against the sky for miles around. Red, rock-faced lower stages, top of buff stone with projecting polygonal angle buttresses ending in pinnacles.

[2] LONDON: Middle Temple, Garden Court, City
Working drawings, 1884-85 (3):

1 *First, second & third floor plans*

Scale: 1/4 in to 1 ft

Insc: As above, No 2, labelled & dimensions given

Pen, pencil & coloured washes on tracing paper, backed (575 x 775)

2 *Fourth Floor Plan, North & South Elevations*, plan of roof & details of leadwork

Scale: 1/4 in to 1 ft

Insc: As above, No 3 & labelled

Pen & coloured washes on tracing paper, backed (570 x 770)

3 *Back or West Elevation*

Scale: 1/4 in to 1 ft

Insc: As above, No 7, labelled & dimensions given

Pen, pencil notes & coloured washes on tracing paper, backed (565 x 775)

1-3 Prov: Pres. by P. Grinke, 1970

SALTER, Ernest Edward (-c.1880)

LONDON: Admiralty & War Offices, Whitehall
Competition design, 1884

See Glover, Morton M. & Salter, Ernest Edward

SALVIN, Anne Andrews (1805-1860)

Anne Andrews Salvin was the second youngest of the seven children of the Rev. William Nesfield, rector of Brancepeth, Co Durham. She was born on 19 October 1805. Her eldest brother William Andrews Nesfield was a well-known watercolourist before he took up the business of landscape gardening, and Anne also was encouraged to draw from an early age, although in her early life she restricted herself to monochrome. The family was related by marriage to the Salvins of Sunderland Bridge, and Anne married the architect Anthony Salvin on 26 July 1826. After a period of living in lodgings in central London the Salvins moved to Finchley, where they lived until Salvin's health obliged them to move back into London, when they took a lease of No.11 Hanover Terrace, Regent's Park. Anne took lessons from the drawing master W. L. Leitch in the 1840s, and thereafter began to use watercolours. She died on 5 November 1860 and is buried at Holy Trinity, Finchley. (Information supplied by Mrs Jill Allibone, 1973.)

MAMHEAD (Devon)

Perspective of the interior of the sculpture gallery
See Salvin, Anthony [20].6

PECKFORTON CASTLE (Cheshire)

Views of exterior

See Salvin, Anthony [27]

See also Salvin, Anthony, Topographical sketches [45]

SALVIN, Anthony (1799-1881)

Anthony Salvin was born in Worthing on 17 October 1799. He was the son of Lt-Gen. Salvin and a member of a family which had been prominent in Durham since the C15. He was educated at Durham School, and c.1817 became a pupil of John Paterson of Edinburgh who was engaged on the restoration of Brancepeth Castle. He had been intended for the army but early showed an interest in architecture: 'At that time it was not considered to be a profession for a gentleman, but his bent was so marked that Col. Salvin resolved to throw no obstacle in his way... the large works going on at Brancepeth seemed to offer him a good school...' (Eliza Anne Salvin MSS, q.v.). In c.1822 Salvin and his relative William Andrews Nesfield went to London together, Salvin to pursue his architectural studies and Nesfield to follow the career of a painter in watercolours. It is by no means certain that Salvin entered the office of Nash as suggested by one of his obituaries, although some early works, such as the lodges at Mamhead, may show Nash's influence. Nesfield abandoned painting for landscape gardening and worked in collaboration with Salvin for many years, sharing an office with him. After some minor work in the north, such as the vicarage at Northallerton, which he obtained through his county connections, he was given two major commissions in 1826, namely Mamhead and Harlaxton. These established him in a thriving practice and enabled him to marry Nesfield's sister, Anne Andrews Nesfield, in the same year. He was elected FSA in 1824, a member of the Institute of British Architects in 1834 and F in 1836. He practised at No.70 Quadrant, No.56 Charlotte Street, No.32 Somerset Street, No.21 Savile Row, No.30 Argyll Street, No.4 Adam Street and at his house at No.11 Hanover Terrace. J. L. Pearson was briefly in his office in 1842, and his nephew, William Eden Nesfield, and Richard Norman Shaw were with him in the 1850s. In 1862 he was awarded the Royal Gold Medal by the RIBA and was Vice-President from 1849 to 1851. He had six children of whom Anthony, Emmeline, Osbert and Eliza Anne survived infancy. Anne Salvin died at Hanover Terrace in 1860, and in 1864 he acquired the Hawksfold estate at Fernhurst, where he built himself a country house. He spent an increasing amount of time in Sussex and died at Fernhurst on 17 December 1881. His son Anthony joined him in his practice and predeceased him by a few months, his second son Osbert was a distinguished ornithologist. Salvin only exhibited at the RA at the beginning of his working life. In 1823 he exhibited 'Cloister Door, Cathedral of Durham'; Moreby Hall in 1828; Mamhead and the Trafford Mausoleum in 1830; Scotney Castle in 1838. His principal works, including restoration and additions, were: Mamhead, Devon, 1826-38; Harlaxton Lincs, 1826-38; Moreby Hall, Yorks, 1828-32; Parham, Sussex, 1831-36; Kimberley, Norfolk, 1835; Rufford Abbey, Lancs, 1838-42; Rockingham Castle, Northants, 1838-50; Sand Hutton Hall, Yorks, 1839-41; Scotnay Castle, Kent, 1835-43; Priest's House, Flixton, Suffolk, 1842-43; Hafod, Cardiganshire, 1846-51; Oxon Hoath, Kent, 1846-48; Peckforton Castle, Cheshire, 1845-50; Rose Castle, Cumberland, 1851; Alnwick Castle, Northumberland, 1854-60; project for a lodge, Belvoir Castle, 1855; Keele Hall, Staffs, 1854-63; the Tower of London, 1853-66; Ryston Hall, Norfolk, 1867; Dunster Castle, Somerset, 1868-72; Petworth, Sussex, 1869-73; Hutton in the Forest, Cumberland, 1862-69; Thoresby Hall, Notts, 1864-75; St Nicholas, Worth, Sussex, 1868-71; Windsor Castle, 1858-67; Longford Castle, Wilts, 1870-75; Greystock Castle, Cumberland, 1875-8; project for Inveraray Castle, 1879-80.

Bibl: Eliza Anne Salvin, *Reminiscences and notes of bygone years* (diary), London Borough of Barnet Public Libraries, Acc.6787/7; *APSD*; *DNB*; *GR*; Hitchcock, *Early Victorian architecture*, 1954, pp.18, 109, 187, 188, 227, 228, 237, 238; P. Ferriday (ed.), *Victorian architecture*, 1963, pp.57, 60-64, 67-69, 75, 139, 208, 211, 238; C. L. Eastlake, *A History of the Gothic Revival* (ed. Dr J. M. Crook), 1970, pp.128-130; M. Girouard, *The Victorian country house*, 1971, pp.27-29, 31-33, 33-34, 73-77, 200; J. Allibone, London University M.Phil thesis on Anthony Salvin, 1974; obituaries: *Builder*, XLI, 1881, pp.809-810; *BN*, XLI, 1881, p.818.

[1] ALNWICK (Northumberland): Church of St Michael

Designs for proposed restoration, c.1856-63 (7):

1-4 Survey drawings made for alterations

1 *Transverse section CD, Transverse section AB & Transverse section EF*

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

Insc: As above, with notes & *Alnwick Old Church*

Pen & pencil (665 x 470)

2 *Section through Nave and Aisles looking East, Section through Chancel and Aisles, looking East & Section through Nave and Aisles looking West*

3 *Longitudinal Section looking South & looking North*

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

Insc: As above, *Alnwick Old Church, Nos 2-3 & Proposed alterations*

s & d: 30 *Argyll St | October 2nd 1856*

Pen & grey wash (470 x 680)

4 *Longitudinal Section thro Nave from West to East - Looking North*, showing sketched in shoring up of arcades

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

Insc: As above, *St Michaels Church Alnwick & dimensions given*

Pencil, pen & coloured washes (330 x 535)

5 *Plan shewing New Seating*

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

Insc: As above & *Alnwick Church*, with seating notes

s & d: 11 *Hanover Terrace Regents Park | June 18th 1862*

Pencil, pen & coloured washes (380 x 560)

6 *Plan shewing proposed alterations*

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

Insc: As above & *St Michael's Church Alnwick*, with details labelled

s & d: 11 *Hanover Terrace | Regents' Park | Nov 11th 1862*

Pen & coloured washes (725 x 495)

7 *Design for Pulpit & Prayer desk*, not as executed

Plan, Front & Side Elevations

Scale: 1 in to 1 ft

Insc: As above & *St Michaels' Church Alnwick*, with details labelled & measurements given

s & d: 11 *Hanover Terrace | Regents' Park | June 26th 1863*

Pen & coloured washes on tracing paper (485 x 540)

Lit: Pevsner, *Northumberland*, 1957, p.65

[2] ALNWICK CASTLE (Northumberland)

Designs for alterations & additions for the 4th Duke of Northumberland (43):

1 Record drawing of the keep showing the castle as existing in the C16, probably by Frederick Wilson (see Nos.31-38)

Plan

Insc: Verso *Alnwick Castle | Tracings of plans taken in time of Queen Elizabeth*

Pen & pink wash (680 x 1115)

2 Bird's-eye view of entire castle: the Adam arrangement

w/m: J. Whatman Turkey Mill 1847

Sepia pen & blue wash (550 x 800)

3-4 Early designs for altering the keep, not as executed, showing a high round tower & the chapel adjoining the entrance on the outer walls of the keep

3 Elevation

Sepia pen & wash (480 x 705)

4 Perspective

Watercolour (560 x 860)

5-6 Preliminary alternative designs for altering the keep, not as executed: remodelling the Adam interior of the court by creating a gallery & remodelling the library, bedrooms, dressing rooms & cellars

5 *Basement plan of the Keep*, alterations shown in pink, with flier over sub-hall

6 *Plan of the Principal Floor of the Keep*, alterations shown in pink with flier over dining hall

5-6 Scale: $\frac{1}{4}$ in to 1 ft

Insc: As above, with rooms labelled & measurements marked

w/m: J. Whatman Turkey Mill 1850

Pen with black & pink washes (610 x 920)

7-9 Designs, not as executed, for alterations to the Prudhoe tower

7 Basement plan

8 Bedroom floor plan

9 Attic plan

7-9 Pen & coloured washes (560 x 740)

10 Perspective sketch of exterior of Prudhoe tower, as executed except not showing the chapel

Pencil (205 x 280)

11 Perspective sketch of exterior of Prudhoe tower, as executed except for details of fenestration

Sepia pen on tracing paper (470 x 660)

12-18 Designs for a project, not executed, to place the chapel on the interior of the court next to the saloon, where the vestibule now is

12 Ground & principal floor plans of the Prudhoe tower, showing the chapel next to the saloon

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

Insc: Details labelled

w/m: J. Whatman Turkey Mill 1853

Pen with pink & blue washes (500 x 710)

13 Sketch elevations of the chapel

w/m: J. Whatman Turkey Mill 1853

Pencil (555 x 760)

14-15 Perspectives of the chapel & entrance, showing alternative designs for the entrance tower

Black & sepia pen with blue & pink washes (555 x 735)

16 *West & North Elevations* of the Prudhoe tower, not as executed

Insc: As above

w/m: J. Whatman Turkey Mill 1853

Pencil (555 x 765)

17 Design for the main staircase, as executed

Sketch elevations & sections

Insc: *Staircase Alnwick Castle & with notes*

Pencil (560 x 770)

18 Section through Prudhoe tower, very close to design as executed, showing detailed interior of the library, & sketch section through staircase w/m: J. Whatman Turkey Mill 1853
Pencil, pen with blue & pink washes (505×770, sheet joined)

19-22 Designs, as executed, for the kitchen & rooms in connecting wing to kitchen
19 Plans of kitchen & coal stores beneath
Insc: *Alnwick Castle | Private Rooms & Kitchen Offices No 1 & rooms labelled*
d: 30 Argyll Street | March 4th 1857
Pen & coloured washes on linen (590×950)

20 Exterior elevation of connecting range to kitchen, with kitchen shown in section
Pen on tracing paper (555×740)

21-22 Tracings of the original designs (at Alnwick Castle)

21 *Plan of Ground Floor of Private Rooms and Upper part of Kitchen &c*
Scale: 1/4 in to 1ft
Insc: As above & *Alnwick Castle No 2*, with rooms labelled
(650×730)

22 *Plan of Principal Floor of Private Rooms and Upper Story of Kitchen Wing & Plan of Servants Apartments over Duke's Rooms*
Scale: 1/4 in to 1ft
Insc: As above & *Alnwick Castle No 3*, with rooms labelled
(670×935)

21-22 Pen & grey wash on tracing paper

23-26 Designs for remodelling the walls of the inner courtyard, not as executed
Elevations
Pen, pencil & coloured washes (430×570-530×900)

27 Survey drawing of walls of middle ward prior to rebuilding
Exterior elevation of walls
Scale: 1/4 in to 1ft
Insc: As above, *As now existing & walls labelled Bastion, Falconers Tower, Gardeners Tower*
d: 1849
Pen on linen (460×780)

28-29 Design for the Warder's tower, as built, showing the rebuilding of an existing C18 gate
28 Plans & elevations (a tracing from a drawing at Alnwick Castle)
Insc: *Top of Parapet of Octagon Tower*
Pencil & coloured washes on tracing paper (555×745)

29 Rough sketch copy of above design
w/m: J. Whatman 1855
Pencil (510×690)

30 *Basement, Ground, & Chamber plans, Elevation & section for proposed alteration of Commissioners offices, windows etc.*
Scale: 1/4 in to 1ft
Insc: As above
s & d: 11 Hanover Terrace Regent's Park | May 1861
Pencil (760×560)

31-38 Sketches made by Frederick Wilson, the local executive architect, to show how the work on site was progressing, 1855-56: all show the building under scaffolding & are graphic 'site photographs'; they are all (except No.31) made on blue notepaper, addressed verso to *A. Salvin Esquire | 30 Argyll Street | Regent St | London*

31 Perspectives of the Prudhoe tower, *the East Side of Dining Room & Inner Court Yard Front of Dining Room*, showing the building at the same stage of construction as it is in No.32
Insc: As above
Pencil, sepia pen & watercolour (335×210)

32 Isometric perspective, showing *Appearance of the Prudhoe Tower | Alnwick Castle. | January 13th 1855*
Insc: As above, with key giving building progress

33 Small-scale elevations of the Prudhoe tower
Insc: *Alnwick Castle | The Prudhoe Tower October 20th 1855*
d: Verso (postmark) *Alnwick Oct 21 | 1855*

34 Elevations, showing *The Dining room: Alnwick Castle | October 27th 1855 & The Dining room before the alterations*
d: Verso (postmark) *Alnwick Oct 28 | 1855*

35 Elevation of Prudhoe tower
d: Verso (postmark) *Alnwick Ap. 20 | 1856*

36 Perspective sketches of the keep in *AD 1856 & AD 1846*
Insc: As above
d: Verso (postmark) *Alnwick My 1856*

37 Perspective sketches of the interior courtyard in *AD 1856 & AD 1846*
Insc: As above
d: Verso (postmark) *Alnwick Ju 22 1856*

32-37 Sepia pen & watercolour (340×210)

38 *Sketch (full size) of the Bottle containing the Inscription on vellum | 'This Castle was built by Mathew and Thomas Mills Master Masons in | the year 1764,' which was found in the thickness of the wall in | pulling down the Staircase Tower... October 16th 1854.*
Black & red pen with coloured washes (265×200)

39-43 Alternative sets of preliminary designs for the chapel, not as executed
39-42 A complete set
39 *Ground plan & Upper plan*, showing gallery ceiling & vaulting

49 *Side elevation*

41 *Transverse Section*

39-41 Scale: 1/4 in to 1ft
Insc: As above & *Alnwick Castle Chapel Nos 1, 2, 4*
s: 30 Argyll St | Regent St
Pencil & coloured washes (330×265)

42 Elevation of W end
Pencil (325×205)

43 Alternative design, not quite as executed but showing the chapel adjoining the outer walls of the Prudhoe tower
Perspective
Pen (180×220)

Lit: *CL*, LXV, 1929, pp.890, 952; *LXVI*, 1929, pp.16, 52

[3] BELTON (Lincs): Village cross
Design, as executed, 1838
Perspective
Pencil & grey wash (220×125)
There are many drawings for this cross at Belton estate office.

[4] BELVOIR CASTLE (Leics): Grantham Lodge
Preliminary study & designs for a combined lodge & gateway, unexecuted (9):
1 Preliminary design in castellated style, showing the lodge quarters asymmetrically in a turret
Sketch perspective
Pencil (185×235)

2-9 Designs in castellated style, showing lodge of 2 storeys, the gateway with portcullis, symmetrically placed, flanked on the exterior elevation by 2 bartizans
2 Sketch perspective
Pencil (190×280)

3 *Ground floor & Chamber floor plans*
Insc: As above, *Belvoir Castle | Grantham Lodge & with notes*
Verso: Sketch elevations of an unidentified building
Pen & pencil (570×435)

4 Elevation of entrance façade, with plaque of a peacock centrally set above gateway
Verso: Sketch plan of an unidentified building

5 Elevation of interior façade
Verso: Sketch plan of an unidentified building

4-5 Pencil (570×445)

6-9 Designs, to scale & in greater detail, of scheme shown in Nos.2-5

6 *Ground Plan*

7 *Chamber Plan*

8 *Elevation of entrance façade*

9 *Elevation of interior façade, with inscription above gateway The House shall be preserved & never shall decay where ye Almighty God is served by day*

6-9 Scale: 1/4 in to 1ft
Insc: As above, *Belvoir Castle | Grantham Lodge & numbered 1-4, with rooms labelled on plans*
Pen on tracing paper (405×565)
The above drawings were all made by W. E. Nesfield, while working in Salvin's office, probably in 1855.

[5] BETTESHANGER (Kent): Church of St Mary
Design for N transept & vestry
Ground plan, longitudinal section looking South & Transverse section through the Nave looking East
Insc: As above, *No 1 & details labelled*
s: (office stamp) *AS 30 Argyll St Regent St*
Pencil, pen & coloured washes (490×290)
Lit: J. Newman, *NE & E Kent*, 1969, p.135
Salvin restored this small church in the Neo-Norman style, 1853-54.

[6] COWESBY (Yorks): Cowesby Hall
Designs (3):
1 *Ground Plan*, not as built
Insc: As above, with rooms labelled & measurements marked
Pen (385×350)

2 Rough perspective of entrance side, as executed
Insc: *Cosby*
Pencil & coloured washes (375×530)

3 Finished perspective of the same view as in No.2
Insc: *Cosby | Nr Thirsk*
Pen & coloured washes (365×520)

The house was designed by Salvin in 1832-36. It was damaged by fire in 1949 and rebuilt, but parts of the Salvin building remain. It is illustrated in the Victoria County History, *Yorks*, III, p.6

[7] DUNSTER CASTLE (Som)

Survey drawing, preliminary designs & design for alterations as executed, 1868-72 (11):

1 Survey drawing of existing castle *before alterations* 1869

Front (N) & Back (S) elevations

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

Insc: As above

Pen & grey wash (560 × 760)

2-7 Preliminary designs, differing from the designs as executed in the proposed bay window for the billiard room adjoining the entrance & in the axis of the drawing-room which was finally turned to the E in line with the conservatory

2 *Basement plan*

Pen (865 × 770)

3 *Ground plan*

4 *Chamber plan*

5 *Principal Entrance elevation (N)*

6 *Drawing Room elevation (S)*

7 *Library & dining Room elevation (E)*

2-7 Scale: $\frac{1}{8}$ in to 1 ft

Insc: As above, with details labelled

Pen with pink & grey washes (565 × 755)

8-11 Designs as executed

8 *Ground plan*

Pen with pencil notes & amendments (555 × 780)

9 N & S elevations

Pencil (540 × 780)

10 Elevations of the SE range

Pen & pencil (555 × 715)

11 Detail of the dining-room bay window: elevation & section

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

Insc: *Drawing for Dining Room Bay & details labelled*

Pen & wash (760 × 560)

Lit: *CL*, XIV, 1903, p.686; Pevsner, *S & W Somerset*, 1958, pp.156-157

The SE range is entirely the work of Salvin; in the principal range he replaced the NE and porch towers by bigger towers and also made many changes inside the castle.

[8] FLIXTON (Suffolk): Priest's house

Design for alterations, 1842

Elevations towards the East, & towards the North

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

Insc: As above & *Drawing for Addition to A House at Flixton; verso Priest's House*

d: 32 *Somerset Street* / *Portman Square* / *Jan 27th 1842*

Pen & coloured washes (330 × 530)

Prov: Pur. 1959

The half-timbering was not executed, nor was the bay window on the S.

[9] FLIXTON (Suffolk): School & house

Design, not as executed, for a new school with attached house, 1859

Ground & Chamber plans

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

Insc: As above & *New School & House. Flixton No 1*, with details labelled

s & d: 30 *Argyll St* / *April 1859*

Pen & pink wash, with pencil amendments (330 × 535)

Prov: Pur. 1959

[10] FLIXTON HALL (Suffolk)

Design for alterations as executed for Sir Robert Shafto Adair (7):

1 *Survey ground plan*, with suggested alterations in pencil

Insc: As above, with rooms labelled

Black & red pen with pencil amendments

(510 × 750)

2 *Ground plan*, showing alterations

Insc: As above, N 48 & details labelled

s & d: 21 *Savile Row* / *June 24 1847*

Pen & coloured washes (525 × 660)

3 *Plan of First Floor*

Insc: As above, N 49 & details fully labelled

s & d: 21 *Savile Row* / *June 29th 1847*

Pen & coloured washes (525 × 660)

2-3 Scale: $\frac{1}{8}$ in to 1 ft

4 *Plan & Elevation of the Principal Entrance Door* / *North Front*

Scale: 1 in to 1 ft

Insc: As above & *No 43*

d: 21 *Savile Row* / *Nov 14th 184...* (date cut)

Pen & coloured washes (655 × 530)

Verso: Outline of a shield used in the decoration of the door above

Pencil

Prov: Pur. 1959

5 *Elevation of Chimney Piece for Flixton Hall*

Scale: 1 in to 1 ft

Insc: As above & *Marble will not be used but Caen stone WH*

Pencil, pen & wash (520 × 530)

Prov: Pur. 1959

6 Sketch plan of library made for the purpose of measuring the bookshelves

Insc: *Flixton Library*, with measurements marked

Pencil (195 × 280)

7 Designs, by Brawn & Downing, for lamps & brackets

Insc: *Sir Alexander Shafto Adair Bart*

s: *Brawn & Downing Manufacturers* / 64 *Clement St Birmingham*

Pencil & grey wash on tracing paper (535 × 365)

Prov: Pur. 1959

Salvin was called in after a fire in 1846 had damaged the central wing of the house. There is, however, reason to suppose that he was already advising Sir Robert Shafto Adair as early as 1837. Two watercolours by Anne Salvin showing Salvin's work at Flixton are in the possession of Jill Allibone.

[11] GREYSTOKE CASTLE (Cumberland)

Designs for converting the castle, in 2 stages, 1840 & 1870s (3):

1 *Ground plan of Greystoke Castle*, showing alterations in pink, with pencil amendments

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

Insc: As above

Pen & coloured washes (335 × 530)

2 *West Elevation of Greystoke Castle*

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

Insc: As above & *No 41*

d: 32 *Somerset St* / *Jan 17 1840*

Pen on tracing paper (245 × 365)

3 Perspective study of exterior of castle showing the 1870s alterations & a range & an octagonal tower which were not built

Pencil (200 × 275)

Salvin worked in the 1840s for Henry Howard, who inherited Greystoke in 1824 and began alterations when he attained his majority; these drawings belong to this period. A fire on 4 May 1868 destroyed much of the earlier work. Salvin was then called in by Henry Charles Howard and carried out substantial alterations 1875-78. Mr Stafford Howard of Greystoke Castle has a full set of working drawings d. 1840.

[12] HARLAXTON MANOR (Lincs)

Preliminary & final designs, c.1834 (5):

1 Perspective from the NW, showing the N elevation to differ slightly from design as executed

Insc: *Harlaxton* / *Grantham*

Pencil on tracing paper (370 × 480)

2-4 Designs differing only in small details from building as executed

2 *The North Elevation of Harlaxton Manor*

Insc: As above & *No 102*

Pencil & coloured washes (460 × 610)

3 *The South Elevation of Harlaxton Manor*

Insc: As above

Pencil & coloured washes (375 × 610)

4 *The East Elevation of Harlaxton Manor* [Fig.3]

Insc: As above & *No 104*

Pencil & coloured washes (490 × 610)

2-4 Scale: $\frac{1}{8}$ in to 1 ft

s & d: (Nos.2 & 4) 32 *Somerset Street* / *Portman Square* / *Jan 25th 1834*

5 *The North Elevation of Harlaxton Manor*, as built [Fig.2]

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

Insc: As above & *No 147*

s: *A Salvin Archt* / 32 *Som St*

Pen & coloured washes (515 × 750)

Lit: C. Hussey, *English country houses: late Georgian 1800-1840*, 1958, pp.239-248; Pevsner & Harris, *Lincs*, 1964, pp.561-565; *CL*, XX, 1906, p.522; *LXXXII*, 1937, p.374; *CXXXI*, 1957, pp.704, 764

[13] HUTTON-IN-THE-FOREST (Cumberland)

Designs for proposed alterations & additions, not executed, c.1826-27, & 1862-67, as built, for Sir H. Vane (5):

1 *Ground Plan*, alterations shown in pink

Insc: *Hutton Hall* / *Proposed Additions and Alterations*

s: *AS* (in monogram)

Pen & coloured washes on tracing paper (560 × 460)

2-4 Designs for alterations, 1862-64, drawn by Anthony Salvin Jnr

2 *Chamber Plan*, not executed

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

Insc: As above & *Hutton Hall*, with rooms labelled

d: 11 *Hanover Terrace* / *Regent's Park* / *Nov 25 1862*

Pen & coloured washes on tracing paper (490 × 620)

3 *Chamber plan*, as built, with sketch section

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

Insc: As above & *Hutton Hall*, with rooms labelled

Pencil (550 × 760)

4 Rough elevations of offices, as built (part of which now survives as a separate building)

d: 4 *Adam St* / *May 1864*

Verso: Rough elevation of *South front of West Tower showing new window* & 2 rough elevations of tower

Insc: As above & *Hutton Hall*

d: *April 23* / *67*

Pencil (380 × 560)

5 Design for wrought iron work, designed & manufactured by Brawn & Downing
Front & end elevations

Scale: 1in to 1ft

s: *A. Salvin Esqr. Senr. Architect*

Pencil on tracing paper (140 × 380)

Lit: Pevsner, *Cumberland & Westmorland*, 1967, p.140;
CL, XXI, 1907, p.18; CXXXVII, 1965, pp.232, 286,
352

See also Webster, George

[14] INVERARAY CASTLE (Argyll)

Designs for proposed alterations, not executed (7):

1 *Ground plan*

2 *Chamber plan*

3 *Attic plan*

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

Insc: As above, with rooms labelled

s: *11 Hanover Terrace | Regent's Park*

Pencil & blue wash (560 × 765)

4 Sketch elevation of N front [Fig.4]

Sepia pen & watercolour (555 × 760)

5 *North elevation*, showing suggested alternative treatment for central feature & tower on fliers

6 *East elevation*, showing suggested alternative treatment of tower on flier

7 *Section looking East*

5-7 Insc: As above & *Inverary Castle | Proposed alterations*, with rooms labelled

s: *11 Hanover Terrace | Regent's Park*

Pencil & coloured washes (560 × 765 approx.)

There are four sketch elevations by Salvin for this scheme at Inveraray Castle (1974). There was a fire in 1877 and Salvin was probably called in after this to alter the building.

[15] KEELE HALL (Staffs)

Preliminary & final designs (6):

1 Preliminary design

Elevation of the garden front

Insc: *Verso Keele Hall | 2nd Set*

Pen & coloured washes (590 × 350)

2-6 Final designs, differing only in detail from the building as executed

2 *Ground plan*

Insc: As above, *No 2* & details labelled

Pen, pencil & coloured washes (650 × 940)

3 *Principal Floor plan*

Insc: As above, *No 3* & details labelled

w/m: J. Whatman 1851

Pen, pencil & coloured washes (590 × 885)

4 *Chamber plan*

Insc: As above, *No 4* & details labelled

w/m: J. Whatman 1851

Pen, pencil & coloured washes (590 × 875)

5-6 Elevations of the 4 sides of the house

w/m: J. Whatman 1853

Pencil (625 × 920)

2-6 Scale: 1/2in to 1ft

Lit: *CL*, XXIII, 1908, p.306

There are other drawings for Keele Hall at the University of Toronto. The first designs were made in 1854; work began May 1855 and was nearly complete by 1860.

[16] KIMBERLEY HALL (Norfolk)

Designs for alterations, in the form of quadrant passages, to a house by William Talman, 1835 (2):

1 *South (side) Elevation of Kimberley*, showing the linking wing in section

Insc: As above & *No 5*

Pencil, pen & coloured washes (300 × 543)

2 *East elevation of the offices Kimberley*

Insc: As above & *No 6*

Pencil, pen & coloured washes (300 × 410)

Prov: Pur. 1960

1-2 s & d: *January 24th 1835 | 32 Somerset Street | Portman Square*

The dressings were not carried out. All the alterations carried out by Salvin inside the house have now gone.

[17] LONDON: Carlton Club, Pall Mall, Westminster
Set of competition designs in Elizabethan style for altering the existing club, 1844 (10):

Title page insc. *Elevation and Plans | for The | Intended*

Alteration & Extension | of the | Carlton Club House |

as Proposed by | Anthony Salvin Archt | To whom the

Premium of | £200 | was awarded May 1844

1 Plan of *Basement Floor*

2 Plan of *Mezzanine Floor*

3 Plan of *Ground Floor*

4 Plan of *First Floor*

5 Plan of *Chamber Floor*

6 Plan of *Attic Floor*

7 *North Elevation*, with, on an adjoining sheet, front elevation of the Reform Club (now 2 separate sheets)

8 *East Elevation*

9 *Section on Plan No 111 looking East*

1-9 Insc: As above, *Carlton Club & Nos I-IX*

s: Cross in a circle

Sepia pen & coloured washes (490 × 625)

10 Perspective of the design, showing Pall Mall in the foreground, the angle of the Reform Club on the left

s: *A. Salvin Archt | 21 Savile Row*

Sepia pen & wash (440 × 630)

Filed with the above is a letter from Salvin to the assessors, d. *April 30th 1844*

Prov: Pur. 1959, bound in the same volume as competition designs by Thomas Hopper (q.v.)

Lit: *Builder*, III, 1845, p.269

In the printed *Report of the Building Committee, May 1844* (which is filed with the drawings) the plans were classified according to the position of the main entrance. Salvin had placed his entrance on the NW.

The report comments: 'The only Plan contained in Class 1 is in the Elizabethan style. As to the beauty of the design there can be but one opinion, but it may be doubted whether such a design is well adapted to the London atmosphere, or for the position it is intended to occupy, . . . The Committee consider that this Plan, in its present shape, is inadmissible, not on account of any intrinsic defect, but from the circumstance that the Entrance at the north-west corner is reasonably objected to by the next door neighbour. It has been suggested that the Entrance could be transferred to the north-eastern side, and the location of the Hall and Staircase reversed; but the arrangement for the Waiting Rooms does not appear to be satisfactory, and the Staircase remains in its present objectionable shape.'

The Carlton Club was originally built to the designs of Sir Robert Smirke in 1835-36. A competition for the alteration of the club was held in 1844, and the first prize of £200 was given to Anthony Salvin for his design, which was estimated to cost £31,800, and the second of £100 to Thomas

Hopper. However, the club then decided that it did not wish to execute Salvin's or Hopper's designs, and instead, in 1845, put the matter to selection by internal ballot within the club, as a result of which G. Basevi and Sydney Smirke's design was accepted. See also Hopper, Thomas & Smirke, Sydney [5]

[18] LONDON: Tower of London

Designs for restoration (22):

1 Contract drawing, 1850, a Royal Engineers' drawing, not from the Salvin office

Plan of whole precincts, showing *Sewerage Drainage & command of water for scouring Sewers* & details

Scale: 1in to 40ft

Insc: As above, with colour key & details fully labelled

s & d: *Drawn with reference to C.R.E's letter to | the I.G.F's dated 4th Febr 1850 | E Aldrich Major & Executed as proposed per | Boards Order dated 4th March 1850*

Pen & wash (580 × 830)

2-3 Jewel tower & jewel house, 1850

2 *Basement plan*, with pencil amendments

Insc: As above

Pencil, pen & coloured washes (700 × 805)

3 *Ground plan of Jewel Tower & Jewel House*

Scale: 1/2in to 1ft

Insc: As above, *Old Jewel Room Since converted into a | Kitchen*, with notes, measurements & colour key

s & d: *To accompany Comg Royl. Engineers | letter to the Inspector General of Fortifications | dated 31st July 1850 | Sd. E. Aldrich | Major Comg. Royl. Engineer | London District*

Pen & coloured washes (555 × 870)

4-7 *Byward or Gate Tower*

4 *Ground & First floor plans*

5 *Second floor plan & plan of roofs*

6 *South & East Elevations*

7 *North & West Elevations*

4-7 Scale: 1/2in to 1ft

Insc: As above & details labelled

Pen (555 × 440)

8-9 *Cradle Tower*

8 *Ground floor plan | showing proposed restoration | of the Cradle Tower*

Scale: 1/2in to 1ft

Insc: As above

Pen & grey wash on tracing paper (550 × 430)

9 *Section through Gateway*

Scale: 1/2in to 1ft

Insc: As above & *Drawing of the Old Water Gate | As Recently exposed to View*

Pen & grey wash on tracing paper (555 × 730)

10 *Bloody Tower*

Elevation & section

Insc: As above, with measurements marked

Pencil (265 × 635)

11-13 *Beauchamp Tower*

11 *Plan of roof*

Scale: 1/2in to 1ft

Insc: As above, *Plan of Lead flat & No 4 Copy*

Pen & pencil on tracing paper (370 × 505)

12 *West elevation restored*

Insc: As above & *No 5 Copy*

Pen & grey wash (370 × 570)

13 East elevation restored

Insc: As above & No 6 Copy
Pen & grey wash (375×590)

12-13 Scale: $\frac{1}{8}$ in to 1 ft

14 St Thomas's tower

Detail elevation of Timber Front & plan & section of windows

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

Insc: As above & St Thomas' Tower

Pen & coloured washes (285×785)

15 Waterloo barracks

Design, by Anthony Salvin Jnr, for proposed addition of a gabled top storey, not executed
Plan of proposed additional storey, Front Elevation & sections

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

Insc: As above & Waterloo Barracks | Proposed additions
s & d: 4 Adam St | Feby 27

Pen on tracing paper (530×740)

16 Warders Quarters

Basement, Ground plan & Elevation

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

Insc: As above & with notes

Pen & sepia wash (560×380)

17 White tower

Plan & transverse section

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

Insc: As above & Proposed alterations of upper story
White Tower No 1

d: 11 Hanover Terrace | Regents Park | Jan'y 16th 1861

Pen & wash (740×510)

18 Engine House

Elevation

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

Insc: As above

d: 11 Hanover Terrace | Regent's Park | May 4 1863

Pen on tracing paper (385×505)

19-22 Wakefield tower

19 Plan & section

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

Insc: Copy of plan sent in | to the F.C. with Estimate |
Nov 28th | 66 & details labelled

Pen & coloured washes (290×750)

20 Plan of vaulting ribs in roof & section

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

Insc: Drawing shewg Vaulting Ribs etc

Pen on tracing paper (505×340)

21-22 Elevations of exterior

Pencil (330×530)

There are many Salvin drawings for his restoration work at the Tower at the Public Record Office.

[19] LONGFORD CASTLE (Wilts)

Designs for alterations, 1870-75 (2):

1 Site plan, showing the proposed stable block in relation to the castle

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

Insc: Longford Castle, with details labelled

Pen & pencil (560×780)

2 Plan & elevation of Door for Drawing Room, as executed

Scale: 1 in to 1 ft

Insc: As above & Longford Castle | Elevation of Mahogany Door & Columns

Pen & wash on tracing paper (755×515)

Lit: Pevsner, *Wilts*, 1963, pp.271-276; *CL*, IV, 1898, p.176; LXX, 1931, pp.648, 696, 724; CXXXVI, 1964, p.608

Salvin first rebuilt the castle and roofed in the courtyard, and as a second stage built the stable block. There are other Salvin drawings at Longford Castle.

[20] MAMHEAD (Devon)

Designs, as executed, for Sir Robert Newman Bt, 1826-38 (7):

1 Ground plan of the house

Insc: As above, with rooms labelled & measurements marked

Pencil & grey wash (180×275)

Prov: Pur. 1961

2 Perspective of the house, showing outbuildings in background in the form of a sham castle

Pencil (380×540)

3 Perspective of castle gateway & keep, the house in the background

Watercolour (300×410)

4 Perspective of the gabled wing with oriel on the front façade of the house

Watercolour (415×295)

5 Perspective of Gothic greenhouse pavilion, adjoining the S front, with sunken garden & fountain in the foreground

Watercolour (295×450)

6 Perspective of interior of sculpture gallery (lower gallery), drawn by Anne Andrews Salvin

Insc: Mamhead

Pencil, with sepia wash heightened with white (340×235)

This drawing was made on 24 September 1838 (Eliza Anne Salvin MSS, London Borough of Barnet Public Libraries, Acc.6787/6).

7 Designs for furniture

Sketch for a high seat in the | Hall Mamhead. If such a thing is absolutely necessary; elevation & section of Table for the Recess in | the Upper Gallery

Insc: As above & table dimension given

Sepia pen on detail paper (265×215)

Lit: Pevsner, *S. Devon*, 1952, p.202; C. Hussey, *English country houses: late Georgian 1800-1840*, pp.193-205;

CL, CXVII, 1955, pp.1366, 1428, 1683

Salvin exhibited a design for Mamhead at the RA in 1830, No.1165. Other drawings are in the possession of Lady Newman of Blackpool House, Devon.

[21] MELBURY SAMPFORD (Dorset): Melbury House

Design in Tudor style, not as executed, for the addition of a library for the Earl of Ilchester, c.1872

Perspective of garden façade, showing its recasting & the library added to the LHS in the form of a great hall, single-storeyed

Pencil (300×420)

J. Newman, *Dorset*, 1972, p.276, notes that Salvin added the library in 1872.

[22] METHLEY (Yorks): Methley Hall

Design for the addition of reception rooms & courtyard service block for the Earl of Mexborough, 1830-36

Ground plan of Methley Hall

Insc: As above, with rooms labelled & dimensions given

Pen (430×575)

Lit: Pevsner, *W. Yorks*, 1967, pp.365-366; *CL*, XXI, 1907, p.702

[23] MOREBY HALL, (Yorks)

Design for the house in Tudor style, as executed except for the top of the bell tower, for Henry Preston, 1828-32 (3):

1 Ground plan

Insc: As above & Plan of Moreby Hall | Nr York T. Preston Esq., with rooms labelled & measurements marked

Pencil & wash (180×275)

Prov: Pur. 1961

2 Elevation of the entrance front & offices [Fig.5]
Pencil & coloured washes (320×825)

3 Perspective of the entrance front, possibly painted by James Deason

d: Verso Moreby | 1828

Watercolour (475×700)

Exhib: RA 1828, No.1008

Lit: Pevsner, *E. Yorks*, 1972, p.313; *CL*, XXI, 1907, p.234

[24] MUNCASTER CASTLE (Cumberland)

Designs incorporating parts of a medieval castle, as executed, for the 4th Lord Muncaster, 1861 (2):

1 Ground Plan, as altered, showing alterations in pink

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

Insc: As above & No 1, with details labelled

s & d: 11 Hanover Terrace | Regent's Park | May 1861

Pen & pink wash on linen (465×760)

2 Plans, elevations & section of Old Tower Muncaster Castle Cumberland (As proposed to be Restored)

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

Insc: As above & details labelled

s: 11 Hanover Terrace | Regents Park

Pen & grey & pink wash (555×740)

Lit: Pevsner, *Cumberland & Westmorland*, 1967, p.166; *CL*, LXXXVII, 1940, pp.570, 592, 612

[25] OXON HOATH (Kent)

Preliminary designs, c.1846 (4):

1-3 Sketch perspectives of exterior of house

Pencil (195×280)

4 Sketch elevation of the North side of the library

Insc: As above, Library Oxonhoath & dimensions given

Pencil (95×150)

Lit: J. Newman, *W. Kent*, 1969, p.645

As executed, except for a lantern tower to the rear of the house.

[26] PARHAM HOUSE (Sussex)

Preliminary design, not quite as executed, for the Hon G. F. Curzon

North elevation

Insc: As above & Parham

Pencil & coloured washes (310×665)

There are other Salvin drawings at Parham.

[27] PECKFORTON CASTLE (Cheshire)

Designs & views of the castle as built for Lord John Tollemache, 1844-52 (16):

1-3 Designs, as executed

1 Ground plan of the whole castle precincts

Insc: Peckforton Castle & rooms labelled

d: Novr 1850

Pen & coloured washes (570×820)

2 Ground plan of the principal apartments

Insc: Peckforton Castle | Principal Floor, rooms

labelled & dimensions given

s: 21 Savile Row & with a leaf monogram (Eliza Anne

Salvin who did the illumination of this sheet)

w/m: J. Whatman Turkey Mill 1845

Black & red pen, with added gold leaf (565×820)

3 Elevation, showing entrance & hall façade to courtyard with section through *Mr Tollemache's Room* & bathroom
Insc: As above
w/m: 1828
Pencil (600 × 865)

4-6 Sketch elevations of 3 sides of external walls
4 s: *21 Savile*
w/m: J. Whatman 1828
5 s: *AS* (in monogram)
4-6 Pen & watercolour (350 × 550)

7-9 Internal perspective of courtyard & perspectives of external walls

3-9 w/m: J. Whatman 1842
Sepia pen (540 × 800)

10-16 Topographical drawings of castle as built
10 Sketch view of exterior, showing main tower
Insc: *Peckforton Castle*
& d: *May 1849 | AS*
Sepia pen (215 × 290)

11-16 Views of the exterior, possibly painted by Anne Andrews Salvin
w/m: (No.13) Smith & Allnutt 1847
Watercolour (285 × 430-520 × 710)

Lit: Pevsner & Hubbard, *Cheshire*, 1971, pp.300-302; CL, CXXXVIII, 1965, pp.284, 336
One of the views may be the 'Peckforton Castle, Cheshire, the seat of John Tollemache Esq. MP' exhibited at the Paris International Exhibition in 1855 (*Builder*, XIII, 1855, p.149).

[28] ROCKINGHAM CASTLE (Northants)
Designs for alterations, 1838, 1841, 1850 (13):
1-2 Two small sheets of survey sketches
Pencil (265 × 190, 220 × 315)

3 Preliminary design
Sketch perspective of entrance façade within courtyard
Pencil (205 × 285)

4 Plan of castle, showing proposed alterations, as executed
Insc: Rooms labelled
Pen & pink wash (775 × 595)

5 Sketch perspective of entrance façade within courtyard, a tracing of No.3, but corresponding in detail to No.4
Insc: *Proposed alterations | at Rockingham Castle*
d: *32 Somerset St | Portman Sq | Oct 23rd 1838*
Pen on tracing paper (195 × 320)

6 Rough Back Elevation of Tower
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Rockingham Castle No 2*
Pencil on tracing paper (230 × 240)

7 Plan of Staircase from the old Chamber floor level
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, *Rockingham Castle, No 8*, with notes & dimensions given
s: *30 Argyll Street*
Pen & coloured washes on tracing paper (255 × 415)

8 North Elevation of new Tower
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, *Rockingham Castle & No 10*
s: *30 Argyll St*
Pen on tracing paper (235 × 420)

9 Elevation of Bay Window in Mr Watson's Dressing Room
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Rockingham Castle | Copy No 17*
s: *32 Somerset Street | Portman Square*
Pen & coloured washes (265 × 295)

10 Plan of gatehouse, showing portcullis
Insc: *Rockingham Castle & with dimensions fully marked*
Pen & green wash on tracing paper (310 × 355)

11 Plan & Elevation of Parapet & Machicolations | over Gateway
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above, *Rockingham Castle | No 18 & dimensions fully marked*
d: *32 Somerset St | Portman Sqr | 15th Decr 1841* (date now torn off, but recorded when originally indexed)
Pen & grey wash (620 × 500)

12 Section of Jambs, Mullions & Cill | For a New Bay Window in the Gallery
Scale: FS
Insc: As above, *Rockingham Castle & Copy No 22*
d: *32 Somerset Street | Portman Square | Decr 21st 1841*
Pen & pink wash (535 × 660)

13 Sketch elevation of overmantel of Gallery Chimneypiece
Insc: As above & *Rockingham Castle*
d: (on overmantel) 1850
Pencil (500 × 605)

Lit: Pevsner, *Northants*, 1961, p.387
There are many drawings at Rockingham Castle. Work at Rockingham lasted from 1839 to 1848. Salvin built a tower on the garden front, the keep tower, added a gable and two-storey bay at the end of the principal range and made internal rearrangement with new stairs and corridors leading to previously intercommunicating rooms.

[29] ROSE CASTLE (Cumberland)
Design for alterations to the Strickland tower, 1851 (2):
1 South elevation

2 East elevation

1-2 Scale: $\frac{1}{4}$ in to 1ft
Insc: *Drawing shewing new parapet roof finish to top of | Staircase turret. Steps at the entrance etc | to the Strickland Tower*
d: *March 1851*
Pen on tracing paper (515 × 320, 500 × 305)
Alterations (the addition of battlements) were carried out.

[30] RUFFORD ABBEY (NOTTS)
Design for a new porch to the hall, 1837
Elevation
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Elevation of a New Porch to the Hall - Rufford*
d: *32 Somerset Street | Portman Sqr | April 8th 1837*
Pencil & coloured washes (380 × 550)
Lit: Pevsner, *Notts*, 1951, p.153
The porch, which is still there, was executed by Salvin. He made many alterations at the house, 1838-42, which have now been demolished.

[31] RYSTON HALL (Norfolk)
Design for alterations, as executed, 1867
Part-plans of Basement, Chamber floor above back staircase, Ground floor at A & Chamber floor at A, with alterations shown in red
Insc: As above & *Ryston Hall*, with details labelled
w/m: J. Whatman Turkey Mill 1864
Pen & coloured washes (385 × 555)

[32] SCOTNEY CASTLE (Kent)
Designs for Edward Hussey, 1835-43 (2):
1 Ground Plan

Insc: As above & *Scotney Castle*, with rooms labelled & measurements marked
w/m: J. Whatman 1828
Pen & coloured washes (485 × 645)

2 Perspective of the entrance front, drawn by J. Deason & G. A. Fripp
Watercolour (555 × 775)
Exhib: RA 1838, No.1171

Lit: J. Newman, *W Kent*, 1969, pp.486-488; CL, XI, 1902, p.688; XLVIII, 1920, p.12; CXX, 1956, pp.470, 526; CXLVI, 1969, p.958

[33] SHERBURN (Yorks): Church of St Hilda
Measured drawings made for survey by Bevan & Storey & designs for alterations by the Salvin office (8):

1-4 Measured drawings
1 Ground plan
2 South elevation
3 Longitudinal section on line E...F
4 Transverse Section on line A...B

1-4 Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Sherburn Church*, with full measurements given
s: *Bevan & Storey | Architectural Draughtsmen | York*
w/m: J. Whatman 1851
Pen & coloured washes (370 × 485)

5-8 Designs for alterations by the Salvin office
5 Ground plan, showing alterations & proposed new seating
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Sherburn Church No 1*, with seating notes
d: *30 Argyll Street | Sept. 1856*
Pen & coloured washes on tracing paper (330 × 475)

6 Section on line 'AB'
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Sherburn Church No 3*
d: *30 Argyll Street | September 1856 & stamped with the seal of Society for Enlarg. Buildg & Repairing Churches & Chapels | 18th March 1857*
Pen & coloured washes (300 × 495)

7 Plan shewing additional Seating
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Sherburn Church No 35*
s & d: *30 Argyll St | Dec 1st 1857 & Examined & approved... Dec 4th 1857 | approved Dec 8 1857*
Pen & coloured washes (330 × 530)

8 Elevations of E. window in S. aisle: $\frac{1}{2}$ Exterior Elevation | $\frac{1}{2}$ Interior Elevation
Scale: 1in to 1ft
Insc: As above & *Sherburn Church No 18*, with details given
d: *30 Argyll St Regent St | Apr 18th 1857*
Pen on tracing paper (480 × 380)
The alterations were carried out 1856-58.

[34] SHOULDHAM THORPE (Norfolk): Church of St Mary
Design for alterations
Plan, showing alterations in pink
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *No 1 | Shouldham Thorpe Church*
Pen & coloured washes on tracing paper (380 × 570)
Restoration carried out 1856-57.

[35] THORESBY HALL (Notts)
Working drawing, as executed
Chamber Plan
Scale: 1in to 1ft
Insc: As above, *Thoresby*, with rooms labelled & measurements marked
Pen & pencil on linen (860×670)
Lit: Pevsner, *Notts*, 1951, p.183
Designed by Salvin, 1864-75. There are other drawings for Thoresby at Nottingham University.

[36] WORTH (Sussex): Church of St Nicholas
Designs for restoration, 1868-71 (30):
1 Sketch survey plan
Insc: With notes & dimensions
Pencil (385×560)

2 Design, not executed, showing proposal for extending the chancel & adding a high tower with broach spire over N transept.
Section thro' Nave & Part North elevation, with sketch on flier showing NE tower as executed over vestry
Scale: 1/2in to 1ft
Insc: As above
Pencil, pen & coloured washes (390×560, flier 205×130)

3 Sections, showing *Chancel roof & proposed new roof to Nave*
Insc: As above & with notes
d: April 25 68
Pen on tracing paper (375×505)

4 *Plan for Reseating*
Scale: 1/2in to 1ft
Insc: As above & labelled
d: April 25th 1868
Pen & wash on tracing paper (370×510)

5 Part of a plan (sheet torn)
Scale: 1/2in to 1ft
d: July 21st 1869
Pen & wash on tracing paper (400×360 approx.)

6-7 Design for restoration, showing NE tower as executed
6 N elevation

7 *East elevation*

6-7 Insc: As above
Pen on tracing paper (360×600 approx., sheets torn)

8-30 Details: windows, masonry, stained glass, pulpit, communion rails, table & including 3 FS outlines of windows, drawn by the builder Mr Dancy
d: 11 Nov 1869 to Jan'y 11/71
Pen & pencil on cartridge & tracing paper (560×760 approx.)

Filed with the drawings are 6 letters d. from Oct 28 1869 to Dec. 21 1869 from the builder M. Dancy to Salvin & 1 letter d. 17 Dec 1869 from the rector to Salvin.

[37] Design for alterations to an unidentified castle, previously thought to be Windsor Castle
Plan of part of the castle, showing suggested alterations
s & d: AS 11 *Hanover Terrace Regent's Park* | Jan'y. 1861
Pen & wash (530×635)
It has been suggested that this may also be a plan for the basement of Alnwick Castle, but the cataloguer has been unable to prove this.

[38] Design for the enlargement of a school in the Gothic style, probably drawn by J. Deason
Perspective, with figures in foreground
Watercolour (220×395)

[39] BOLTON GATE (Cumberland): Church of All Saints
Survey drawings, 1860 (8):

1 *East elevation*
2 *North elevation*
3 *South Elevation*
4 *Section thro' Nave & Chapels looking East*
5 *Plan*
6 *Section thro' Nave looking West & Section thro Chancel looking East*
7 *West Elevation*
8 *Longitudinal section looking South*
Insc: As above, with notes & dimensions given
d: Oct 2nd to Oct 3rd 1860
Pencil (265×330 approx.)
Salvin carried out alterations to this church in 1862.

[40] CASTLE HOWARD (Yorks)
Measured drawing
Elevation of the West Front, with Ground Line
Insc: As above
Pencil (500×830)
From the amateur quality of the draughtsmanship, it is clear that this is a survey drawing made by an apprentice in Salvin's office. Salvin was carrying out work on the W wing (Robinson wing) of Castle Howard in 1866 and may have been working there as early as 1858. If the drawing is of either of these dates it could not be by Anthony Salvin Jnr.

[41] NAWORTH CASTLE (Cumberland)
Survey drawings made prior to restoration (2):
1 Plan of Lord William Howard's tower containing the *oratory & Lord William's Library*
Insc: As above
s: (stamped) AS | 30 *Argyll St Regent St*
Pencil & sepia wash (185×265)

2 Perspective of interior of courtyard
Pencil (215×300)

Lit: Pevsner, *Cumberland & Westmorland*, 1967, p.167
Salvin restored the castle after a disastrous fire in 1844.

[42] PETWORTH HOUSE (Sussex)
Survey drawing made before proposed alterations
Ground Plan
Scale: 1/2in to 1ft
Insc: As above & *Petworth*, with rooms labelled
Pencil (520×2015)
Lit: Nairn & Pevsner, *Sussex*, 1970, pp.301-307; CL, LVIII, 1925, pp.818, 862, 928, 966; CI, 1947, p.422
Some of the interiors and the S front at Petworth were rearranged by Salvin, 1869-73. The S end was rebuilt after a fire, the marble hall formed and porte-cochère added, two new stone stairs at the S end and a general rearrangement made of the rooms at that end.

[43] PRUDHOE CASTLE (Northumberland)
Survey drawings, 1856 (5):
1 *The Ground Plan*, the castle as existing shown in black, the proposed restoration in red
Scale: 1/2in to 1ft
Insc: As above & *Prudhoe Castle* | in | *Northumberland*, with key
Pen with red pen & coloured washes on linen (715×975)

2 *North & South Elevations of Keep*

3 Five elevations of different parts of existing castle

4-5 Details
Scale: 1/4in to 1ft
4 d: 30 *Argyll Street* | December 1856

2-5 Insc: As above & details labelled
Pen & coloured washes (530×655)
Nothing was carried out at Prudhoe Castle by Salvin.

[44] WORTH MATRAVERS (Dorset): Church of St Nicholas
Survey drawing made for proposed alterations
Plan, longitudinal & transverse sections
Verso: Pencil sketch of tower
Insc: *Worth Maltravers* (sic) *Ch*, with measurements pencilled in
Pen & pencil (310×420)
Restoration carried out by Salvin in 1868. This is the plan which was attached to the Petition of Faculty of 26 June 1868.

[46] Topographical sketches, chiefly of castles, churches & C16 & C17 manor houses in Great Britain
These have been drawn by various hands besides Salvin's, and are dated between 1823 and 1858. Some are s. by James Deason, who was in Salvin's office, and are d. 1831-32 & 1842; Anne Andrews Salvin (his wife), d. 1834 & 1858, and A.R.S. (presumably his son, Anthony Salvin Jnr.) d. 1843 & 1850. The sketches were originally bound in 10 volumes, but were removed from their bindings in December 1956, and are now filed in alphabetical order of place in boxes. Many are unidentified.
Pencil, watercolour (110×180-270×380)

SALVIN, Anthony Jnr (1827-1881)
Anthony Salvin Jnr was born on 23 July 1827. He suffered ill-health as a child, and after two unhappy periods as a boarder at Bishopton Close, Ripon, and Cliff House, Hove, he was sent as a day-boy to the Manor House, Finchley. From here he went into his father's office as a pupil until July 1851, when he went on a Continental tour which took him to Munich, Venice, Florence, Rome, Naples, Palermo and then back by Prussia and Brussels. He returned to work for his father, and seems to have done this for the rest of his life, as only three or four small country churches can be attributed to him alone. He married Emily Marianne Darley on 25 July 1865, and had one child only, Anthony Gerard born on 3 August 1866. He predeceased his father and died on 25 July 1881. His works include St Katherine, Rowsley, Derbyshire 1855; All Saints, Curbar, Derbyshire, 1868; Christ Church, Overstrand, Norfolk, 1867. His principal independent works were for the London Zoo. He was acquainted with the leading zoologists of the day through his brother Osbert, and became a Fellow of the Zoological Society in 1858. He designed the zebra and antelope houses in 1860, the elephant house in 1869, the dining-room in 1869 and the second-class restaurant in 1877. (Information supplied by Jill Allibone, 1973.)

HUTTON-IN-THE-FOREST (Cumberland)
Designs for alterations, 1862-64
See Salvin, Anthony [13].2-4

LONDON: Tower of London
Design for proposed top storey to Wellington barracks
See Salvin, Anthony [18].15

MIDDLEHAM CASTLE (Yorks)
Survey drawing, made while a student
Ground plan
Insc: *Plan of ye Norman Fortalice of Middleham* | 1850
Pen & pink wash (660×530)

See also Salvin, Anthony, Topographical sketches [49]

SAMUEL, Godfrey (1914-)
See Tecton

SANCTIS (SANTIS), Giacomo de (fl.1740)

A Roman architect, who is known to have given the English amateur architect Sir Roger Newdigate lessons in architecture and architectural drawing. The measured drawings below were perhaps done for another visiting English amateur whom he taught in Rome.

Lit: M. J. McCarthy, *Amateur architects in England, 1740-1770, their training, their drawings, their works and their influence*, University of London Ph.D thesis, 1972, pp.35, 36

[1] ROME: Palazzo Farnese
Measured drawing

Transverse section, with scale in *Palmi Romani*
Insc: *Profile o ver Spaccato di tutto il detto Palazzo Farnese principiando dai profile della facciata della Piazza e termina sino l'altro profile dell' altra facciata verso Strada Giulia con prospetto del cortile... dalli due celebri Architetti, cioè | Michelangelo Buonarrote, e Giacomo Barozzio d'Avignola s: Giacomo de Santis Architetto disegno*
Sepia pen & grey wash, with pink wash on section, within ruled border (510 × 705)

[2] ROME: Villa Giulia
Measured drawing

Plan of the principal block & curved colonnade, with scale in *Palmi Romani*
Insc: *Pianta del Palazzo di villa Giulia con suo atrio ornato di pilastrate che introduce nel portico dipinto di detto dove sopra di esso vi, e sua Galleria con stanze architettura di Giacomo Barozzio da Vignola s: Giacomo de Sanctis Architetto disegno*
Pen & yellow wash within ruled border (370 × 500)

[3] Measured drawings of antique columns in Rome & Venice (15):

1 Elevation of a black porphyry column in the church of S Paolo alle Tre Fontane, Rome
Insc: *Elevazione d'una delle due Colonne antiche di Porfido nero laterali alla nicchia dell' Altare | dentro la Chiesa delle tre Fontane dove fu la Decollazione di So Paulo Apostolo, quale | resta sulla mano destra nell'entrare in detta Chiesa alta detta Colonna palmi: 15.; e once: 4 | grossa di diametro palmi: 1, e once: 11¹/₂*

2 Elevation of a green porphyry column in the courtyard of the Palazzo Farnese, Rome
Insc: *Elevazione d'una Colonna antica tutta d'un pezzo di porfido verde, e resta la detta colca | a terra dentro il capannone nel cortile del Palazzo Farnese, dove sta i Toro di Farnese alta palmi: 12, e once: 5¹/₂; grossa di diametro palmi: 1, e once: 10¹/₂*

3 Elevation of a pink stone column from the church of Pudenziana, Rome
Insc: *Elevazione d'una delle due Colonne antiche tutta d'un pezzo di Pietra lumachella chiamata | per nome pidocchiosa alta palmi: 14, e once: 10, grossa di diametro palmi: 1, e once: 11 | collocata nell'Altare della Cappella dell'Ecc, ma: Casa Gaetani, nella Chiesa di Sta. Potenziana*

4 Elevation of an alabaster column with spiral fluting from the Vatican Library, Rome
Insc: *Elevazione della Colonna Scannellata Torta d'Alabastro orientale che resta collocata | addosso il pilastro a piedi la prima Corria nella Libreria Vaticana incontro l'Urna antica*

5 Elevation of a purple porphyry column from S Giovanni Laterano, Rome
Insc: *Elevazione d'una Colonna antica di porfido tutta d'un pezzo che sta collocata dentro il muro | della Cappella accanto al Battisterio di Costantino in Sto. Giovanni Laterano, che sene vede porzione dell | Istessa dentro detta Cappella, e per dentro il Cortile confugio, alta palmi: 32, e once: 1, grossa di diametro | palmi 3.; e once: 6.; detta Colonna, e la più alta, e grossa di tutte l'altre Colonne di porfido in Roma*

6 Elevation of an alabaster column in what is now the Capitoline Museum, Rome
Insc: *Elevazione della celebre Colonna antica d'Alabastro orientale intiera, quale resta | in testa il Portico terreno, dentro il Palazzo sinistro de Conservatori, nel Campidoglio Romano | alta Palmi: 18: e once: 8¹/₂; grossa da piedi Palmi: 2: e once: 4¹/₂*

7 Plan & elevation of fluted column from the church of S Agnese fuori le mura, Rome
Insc: *Elevazione d'una delle due Colonne antiche ornate con vaga scannellatura, e sono di Pietra | paonazzetta, e restano a cima la navata grande della Chiesa di Sa. Agnese fuori le mura & Pianta della detta Colonna di Sa. Agnese &c*

8 Elevation of a partially buried green stone column from the Temple of Antonino & Faustina, Rome
Insc: *Elevazione d'una Colonna antica di pietra Cipollino tutta d'un pezzo delle vestigie | del portico del Tempio d'Antonino e Faustina che sta eretto nel Campo Vaccina | dove in oggi vie la Chiesa di Sto. Lorenzo de Speciali quale resta in parte la detta | sotto terra; alta detta Colonna palmi: 52.; e once 4: grossa di diametro palmi: 7: | nel maggiore &c*

9 Plan & elevation of a fluted 'Giallo Antico' column from the Pantheon, Rome
Insc: *Elevazione d'una Colonna d'Ordine Corintio di Giallo antico tutta d'un pezzo scannellata; | per di dentro il Tempio del Panteon in oggi Sta. Maria della Rotunda alta detta | Colonna palmi: 39¹/₂; grossa di diametro nel maggiore una per l'altra palmi: 5, e | once: 4: & Pianta della detta Colonna &c*

Scale: 1-4, 6, 7 drawn to *Scala di Palmi dieci Romani*; 5-9 drawn to *Scala di Palmi venti Romani*; 8 drawn to *Scala di palmi trenta Romani* & the plans of 7 & 9 to *Scala di Palmi tre Romani* & *Scala di Palmi Sei Romani* respectively
1-9 s: *Giacomo de Sanctis Architetto disegno*
Pen & watercolour, within ruled border (1-6, 420 × 280; 7-9, double sheets 420 × 555)

10-15 In a different hand, probably by an assistant
10 Elevation of a green porphyry column from Palazzo Giustiniani, Rome with scale drawn to *Scala de Palmi Cinque Romani*
Insc: *Una delle due colonne singolari chiamata di verde | Porfido brecciato nel Palazzo Giustiniani in Roma*
Pen & watercolour within ruled border (420 × 275)

11 Elevation of a column, uninscribed, with scale drawn to *Scala de Palmi Cinque Romani*

12 Elevation of 'verde antico' column from S Mark's, Venice, with scale drawn to *Scala di piedi Veneziani*
Insc: *Questa Colonna e di verde antico posta nella Chiesa | Ducale di S Marco in Venezia, e situata dietro | l'Altar Maggiore*

13 Elevation of a black & white column from S Mark's, Venice, with scale drawn to *Scala di piedi Veneziani Nro 6*
Insc: *Questa Colona e posta nel atrio dela Chiesa di S Marco | in Venezia e la sua altezza sono piedi 11 e once 5 | La sua grossezza sono piedi 1 once 5 e sono di negro e bianco*

14 Elevation of a 'verde antico' column in the church of S Giacomo, Venice, with scale drawn to *Scala di piedi Veneziani Nro 6*
Insc: *Questa Colona e posta nella Chiesa di S. Giacomo da Lorio in Venezia | e sono di verde antico la sua altezza sono piedi 9 e mezzo onza | La sua grossezza sono un piede e mezzo e mezzanza*

15 Three plans of columns from the Pantheon, Rome, & 2 from S Mark's, Venice, with scale drawn to *Scala di Piedi Veneziani*
Insc: *Pianta del'una delle Colonne nel | portico della Rotonda in Roma | il diametro e piedi 4: 10 once ¹/₄; Pianta della Colonna nel Piazzetta | di San Marco, detta la Colonna di San | Marco il diametro e piedi 4: 3 once e ³/₄ & Pianta della Colonna nel Piazzetta | di San Marco detta la Colonna di | San Teodoro il diametro e piedi 3: 11 on | cie e ¹/₄*

12-15 Pen & watercolour within ruled border (420 × 275)

1-15 Insc: As above

SANDBY, Thomas (1721-1798)

Self-taught architect and perspective artist. Elder brother of Paul Sandby; an original member of the RA and its first professor of architecture. Born at Nottingham, the son of a country gentleman, he came to London in 1742 to take up a position, which he held for life, in the military drawing office at the Tower of London. From 1743 to 1765 he was attached to the Commander-in-Chief, William Augustus, Duke of Cumberland, whom he accompanied on his campaigns in Flanders and Scotland, 1743-48. He was appointed draughtsman to the Duke in 1750 at a salary of £100, and in 1764 became his steward and clerk of the stables at Windsor. In 1746 the Duke had become Ranger of Windsor Great Park and at some time Sandby was appointed Deputy Ranger, a post which he continued to hold under Henry Frederick, Duke of Cumberland, Ranger 1765-90, and under George III. At Windsor he and his brother Paul, who joined him, were employed mainly in landscape gardening activities. Chief among these was the design for Virginia Water, the largest artificial lake in Britain, together with grottoes, picturesque ruins and a bridge. He was also involved in the proposed re-erection in Windsor Great Park of the 'Holbein' gateway, which had been taken down from Whitehall in 1759. However, the project was dropped. In 1777 Sandby was appointed Architect of the King's Works and in 1780 became Master Carpenter in the Office of Works. His main executed work was the Freemasons' Hall in Queen Street, built 1775 and opened with great ceremony in 1776. The hall was demolished in 1932. Sandby also designed the Gothic wainscoting round the altar in St George's Chapel, Windsor, 1782; bleach works in Denbighshire (see below); a stone bridge over the Thames at Staines, which was completed in 1797 but failed in 1799 and was replaced. He enlarged the Great Lodge in Windsor Park (subsequently rebuilt by J. Nash) and designed various private houses including St Leonard's Hall, nr Windsor, for the Duchess of Gloucester.

Bibl: DNB; *Colvin*; A. P. Oppé, *Sandby drawings at Windsor Castle*, 1947; E. H. Ramsden, 'The Sandby Brothers in London', *Burlington Magazine*, LXXXIX, 1947, pp.15-18

[1] DUBLIN: Royal Exchange:

Unfinished design for the competition held in 1769. Elevation of a large building of 3 storeys on a sloping site, the ground floor rusticated with 3 entrance doorways (the 3rd one changed into windows owing to the steep incline of Cork Hill) & a central niche, crowned by a pediment, extending the full height of the 2 upper storeys.
Pen & wash with pencil amendments, mounted (195×245)
Prov: Pur. 1961
Lit: *Colvin; Builder*, XXVII, 1869, pp.449, 781
In 1769 Sandby competed for the Royal Exchange at Dublin and was awarded the third prize. The first prize was awarded to T. Cooley and the second to J. Gandon.

[2] LLEWENNY (Denbighs): Bleach works
Designs for the Hon. Mr Thomas Fitzmaurice, c.1785 (2):

1 Preliminary design for a 3 storey classical curved block with a higher central entrance feature & with flanking porticoes & domes
Perspective of 1 wing
Insc: (in pencil on backing sheet) *designed by Thos Sandby R.A architect, / Hon Mr Fitzmaurice Bleaching Grounds at Llewenny in Wales & From ET 12 Nov '67; (in pen on back of drawing) for dear William / Nov 12 1867 / from E Thomson (?) / View of Bleaching Grounds North Wales projected by Thos Sandby ... / for = Fitz(maurice), partially obliterated*
Wash (180×320)
Prov: Pur. at Christie's sale of William Sandby's collection of drawings by Thomas & Paul Sandby, 24 March 1959

2 Design for a curved block with projecting colonnaded lower storey with central entrance surmounted by a clock tower
Distant perspective of the entrance front, showing the bleaching industry in progress & mountainous landscape behind
Insc: (in pencil on mount) *T Sandby Invt / Mr Fitzmaurice's Bleachwork at Llewenny in Wales; (in pencil on paper backing) from HS Oct '70*
Watercolour with grey wash borders, mounted (60×115)
Prov: From the collection of Harvey Sandby, pur. at Christie's sale of William Sandby's collection of drawings by Thomas & Paul Sandby, 24 March 1959

Lit: W. Angus, *Seats of the nobility and gentry in Great Britain and Wales*, 1787, text to pl.XV
A print from *The European Magazine*, published by J. Sewell, 1789, shows the bleach works soon after completion. It is close to No.2 in design but with a less elaborate entrance without the clock tower.

[3] Design for an idealized bridge, called 'A bridge of magnificence', intended to span the Thames between Lambeth & Somerset House, showing 7 arches, a 2 storey central feature & domed terminal pavilions, c.1760 (2):

1 Elevation & section through basement of domed terminal blocks, with scale
Pen with blue & ochre washes (650×5230); the drawing has been divided into 6 sheets
Prov: Pres. by John Britton, 1835
Exhib: RA 1781, No.450, 'A bridge of magnificence, designed for the sixth lecture on architecture'
Lit: D. Stroud, 'Soane's design for a triumphal bridge', *AR*, CXXI, 1957, pp.260-262; *The Age of neo-classicism*, Council of Europe exhibition catalogue, Arts Council of Great Britain, 1972, p.622

Sandby, when professor of Architecture at the RA, gave from 1770 a series of six lectures, delivered annually until his death. The sixth lecture of the series was probably illustrated by this large-scale drawing of the 'bridge of magnificence'. The design was influenced by Piranesi's triumphal bridge engraved in *Opere varie*, 1750, and by Palladio's reconstruction of the Roman Ponte Elio in his *Third book of architecture*, 1570. A drawing was shown at the RA exhibition of 1781, where it attracted considerable attention perhaps having already inspired Sir J. Soane's series of triumphal bridge designs of 1776 and variant schemes later drawn by G. Basevi and J. M. Gandy. Thirty-six years later, when Soane himself was RA Professor, he recalled 'the powerful impression the sight of that beautiful work produced on myself and on many of the young Artists of those days'. Several drawings for the design are in existence (see A. P. Oppé, *Sandby drawings at Windsor Castle*, 1947, No.186, fig.64, & J. Harris, *A Catalogue of British drawings in American collections*, 1971, p.208). The MS of Sandby's lectures is now in the RIBA Library, but the illustrations were sold with his other drawings after his death in 1799, and at the more recent Sandby sale, Christie's, 1959.

2 Perspective looking towards the domed terminal pavilion

Insc: (in pencil) *Original Design for a Bridge at / Somerset House by T Sandby R.A*
Pen & ochre wash (355×509)
Prov: Unknown, but included in the catalogue of 1871
Exhib: RA 1781, No.462, 'View from the entrance on the bridge'
Lit: *The Age of neo-classicism*, Council of Europe exhibition catalogue, Arts Council of Great Britain, 1972, p.622
Probably one of the drawings illustrating Sandby's sixth lecture (see note to No.1).

[4] Design for a town house with projecting 2 storey portico with pediment & terminal semicircular projections

Unfinished perspective, showing a triumphal arch in the background & 3 storey terraced house on RHS
Insc: (in pencil) *T Sandby R.A*
Grey & sepia washes (420×680)

[5] KEDLESTON (Derby)

Topographical drawing
View of S front
Insc: Verso *Kedleston, Seat of Lord Scarsdale in Derbyshire*
Pen with blue & grey washes (175×260)
Prov: Pres. 1965

SANDERSON, John (-1774)

An architect who lived in Hampstead and of whose career little is at present known. He appears, to have been employed mainly by gentlemen amateurs as an executive architect. In this capacity he is known to have worked for Thomas Prowse, Sir Roger Newdigate, Theodore Jacobsen and Sanderson Miller on a variety of projects. A letter from Prowse to Miller, who employed him to draw out his plans for the rebuilding of Hagley Hall in 1754, describes him as 'a very able and experienced surveyor' (Warwick County Record Office). His own designs for interior decoration for members of the Wodehouse family in Norfolk and for Coppod Hall show him to be an inventive designer, aware of the most up-to-date in Rococo, and an accomplished draughtsman. Works include: Kirlington Park, Oxfordshire, c.1741, for Sir James Dashwood (with William Smith of Warwick) and Garrett; monument to Humphrey Smith (died 1743) in Ely cathedral; Foundling Hospital, 1742-52, and the chapel, completed 1753, to the designs of Theodore Jacobsen; St John's church, Hampstead, London, 1745-47; Coppod Hall, Essex, 1753 (see

below); W front of Trinity College, Dublin, 1755-59 (with H. Keene); Radcliffe Infirmary, Oxford, completed 1766 on the death of its architect, S. Leadbetter. He supervised the construction of two reservoirs on the Duke of Bedford's estate at Woburn and built in 1731, also for the Duke, Stratton Park, Micheldever, Hampshire.
Bibl: *Colvin*; M. J. McCarthy, *Amateur architects in England, 1740-1770, their training, their drawings, their works and their influence*, University of London Ph.D. thesis, 1972

Unless otherwise stated, the drawings below are from the collection of C18 drawings from Coppod Hall, Essex, pres. by Mrs Guy Elwes, 1959

[1] BATH (Som): Lilliput Castle
Design for rebuilding

Plan of the Kitchen Story & Plan of the Parlor Story, with elevations of the front & back façades
Scale: $\frac{1}{4}$ in to 1 ft
Insc: As above & (in pencil) *Jerry Pearce's house near Bath; verso This house was built for Mr Pearce Surgeon = Bath / Mr Wood Architect*
Pen & wash (460×560)
Lit: M. A. Green, *Eighteenth century architecture of Bath* 1904, pp.112, 113
Built by John Wood the Elder in 1738 for Dr Jeremiah Peirce, the Bath surgeon, this 'little Box', the 'Mulum in Parvo of all Bath', was engraved and described by Wood in his *Description of Bath*, 1749, II, pp.234-235, with such effusive pride that he obviously treasured the commission. However, he disparagingly complains about the form it took after a fire that must have occurred between 1738 and 1747, condemning the replacement of its pyramidal roof with a parapetted one. Had it not been for the engraving by Wood, this drawing by Sanderson might have been regarded as a survey, but it is now obvious that it is a design, although it is not as executed, for when Thomas Robins drew the house in the 1750s he showed the addition of a curved bow on one front and a semicircular porch on the opposite front. Sanderson could have been responsible, therefore, for this post-fire rebuilding. Lilliput was situated on Lansdowne Hill, to quote Wood, one 'sacred to the Goddess that presided over night', and near the existing Lansdowne monument. By 1904 the castle had been entirely absorbed in a mansion known as Battlefields.

[2] COPPED (COPT) HALL (Essex)

Designs for John Conyers (45):
Group I
1-5 Preliminary design for a house with a square plan, central rotunda & a gallery 100ft long with a projecting bay across the rear façade
1 Sketch plan of the ground floor
Scale: $\frac{1}{16}$ in to 1 ft
Insc: Measurements marked
Verso: Scribbled architectural sketches
Sepia pen & pencil (335×210)
Attributed to Sir R. Newdigate by M. J. McCarthy.
2 Sketch section through the rotunda
Sepia pen & pencil (140×265)
Attributed to Sir R. Newdigate by M. J. McCarthy.
3 Ground plan, proportions & room spaces slightly altered from No.1
Scale: $\frac{1}{16}$ in to 1 ft
Insc: Measurements marked
Pen & grey wash, pricked through (280×195)
Verso: Alternative sketch plan of the ground floor with *Saloon* instead of long gallery
Insc: As above, with *Parlour, Library &c* labelled
Sepia pen
The sketch verso is attributed to Sir R. Newdigate by M. J. McCarthy.

4 Basement plan

Insc: Measurements marked
Pen & grey wash (280 × 195)

5 Attick Story plan

Insc: (in sepia pen) As above, with measurements shown & key to the rooms
Pen & grey wash (260 × 195)

Group II

6-9 Alternative design for a house with a rectangular plan, 100 × 69ft, & a hexastyle portico leading into a rotunda 40ft in diameter

6 Sketch plan

Insc: Dimensions given
Sepia pen (195 × 310)

Attributed to Sir R. Newdigate by M. J. McCarthy.

7 Plan of ground floor with elevations of the *Back Front*, with portico, *Principall Front* & *Flank Front*
Scale: $\frac{1}{12}$ in to 1ft

Insc: (in sepia pen) As above, with measurements marked

Pen & grey wash with pencil notes (500 × 355)

8 Variant ground plan with central 3 bays articulated by a slight projection & portico placed in front rather than at rear as in Nos. 6 & 7; elevation of the portico façade with alternative arrangement of niches & extra windows; section through the portico & rotunda

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

Insc: Labelled & measurements marked

Pen & grey wash (455 × 380)

9 Variant ground plan & elevation, showing front portico enlarged to an octostyle & with an upper storey; in the elevation a balustrade has been added at roof level

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

Insc: Measurements marked

Pen & wash (370 × 310)

Verso: Slight sketch plan

Pencil

Group III

10-23 Alternative design for a house with central rotunda & projecting portico (tetrastyle developing to a hexastyle) in antis

10 Ground plan based on a square of 40ft

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

Insc: Measurements marked

Pen (345 × 485)

11 Basement plan with the addition of quadrant arcades joining the house to subsidiary office blocks
Scale: $\frac{1}{16}$ in to 1ft approx.

Insc: (in pencil) Rooms labelled; verso *Plans*

Pen & grey wash (365 × 520)

12 Sketch block plan for the design in No. 11 showing the fall of the land

Pen (190 × 230)

Verso: Pencil notes

13 Rough elevation, showing a giant Ionic tetrastyle portico raised on a flight of steps

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

Verso: Slight sketches of fireplaces

Pencil (145 × 305)

14 Elevation as above but with a parapet instead of the eaves as No. 13

Pen (120 × 275)

Verso: Sketch plan

Pencil

15 Plan, showing a hexastyle portico

Insc: Some dimensions marked & pencil amendments
Pen & wash (205 × 270)

16 Elevation, showing a Corinthian hexastyle portico the height of the 1st floor only

Insc: *Extends 100ft*, with dimensions given

Pen (210 × 325)

17 Sketch elevation, showing a hexastyle Ionic portico extending the height of the 1st storey only, with a cornice between the 1st & 2nd storeys

Verso: Rough sketch & profiles of heads

Pencil (130 × 300)

18 Rear elevation to correspond with No. 17, showing projecting bay with canted sides & a venetian window, also a sketch section through the house

Pencil (270 × 370)

Verso: Sketch plan & elevation of a hexastyle portico

Pencil & sepia pen

19 Two sketch plans, 1 with tetrastyle portico, & 2 elevations, both with hexastyle giant porticos but showing alternative intercolumniation, with scale

Insc: *NB the regular / Tetrastyle (sic) may / be done in case / there is a passage / taken of ye room / to go into ye privy / passages / One room for / ye Library / one Do for Dining / Room*, with measurements marked

Pen & pencil (370 × 300)

20 Elevation of the principal façade, showing a giant hexastyle Corinthian portico & alternative versions for the 2 bays on either side; also 2 alternative sketch elevations for the rear façade

Pen, grey & ochre washes (principal façade only) & pencil within ruled border (520 × 360)

21 Finished elevation of the rear façade with a rusticated basement & alternative arrangements of steps, with plan

This is the design closest to the principal façade as executed, though the slightly projecting end bays were not adopted and there are other differences in detailing.

22 Finished ground plan & elevation of principal façade with a giant hexastyle Corinthian portico, showing alternative treatments for the basement floor

23 Finished elevations for a rear façade with a central venetian window & a side façade corresponding to the plan of No. 22

21-23 With scale

Pen, grey & ochre washes within ruled border (500 × 350)

Group IV

24-30 A finished set of drawings, showing a rectangular plan with central rotunda, long gallery down 1 side & a hexastyle portico in antis closely based on Lord Burlington's house at Chiswick

24 *Plan of Basement Story 12 feet high in ye clear*

25 *Plan of Principal Story 20 feet high in the clear*

26 *Attic Story 15 feet high in ye clear*

27 Elevation of principal front with flier for alternative treatment of dome

Insc: *Principal front*

Reprd: J. Harris, *Georgian country houses*, RIBA, 1968, pl. 16

28 Elevation for the side containing the long gallery, showing projecting bay with venetian window [Fig. 8]

Insc: *Flank front*

29 Elevation of *Back front* with projecting central 3 bays & central venetian window

24-29 Scale: $\frac{1}{16}$ in to 1ft

Insc: As above, with measurements marked
Pen & wash within ruled borders (300 × 280)

30 Section through portico & central rotunda, showing interior decoration of the rooms; the paintings are indicated in brown wash [Fig. 9]

Pen & wash (290 × 400)

Group V

31-39 Designs for the interior decoration of an enclosed central rotunda with an oculus opening at the top, the most elaborate & finished design being the first

31 Section, showing an interior with fluted Corinthian pilasters, niches with sculptured figures & vases & a ribbed dome with paintings of trophies, with scale
Insc: *No 1*

Pen & coloured washes within ruled border (425 × 280)

32 Plan at 2 levels & section, showing fluted Corinthian columns supporting a ribbed & coffered dome

Insc: *No 2*

(500 × 310)

33 Section, showing plain Corinthian pilasters with niches & aedicules with sculptured figures & a ribbed dome with lozenge coffering; the dome is drawn on a separate sheet attached to the lower half [Fig. 10]

Insc: *No 3*

(370 × 350)

34 Plan of a ribbed dome corresponding to the section in No 33

(360 × 290)

35 Half-plan & section, showing plain Corinthian pilasters with blank arcades & a slightly flattened ribbed & coffered dome; the section is drawn on several pieces of paper fitted together

Insc: *No 4*

(450 × 325)

36 Half-plan & section, showing plain Corinthian pilasters with alternate aedicules & blank arcades & dome with square coffering; the section is made up of several pieces of paper fitted together

Insc: *No 5*

(495 × 315)

37 Half-plan & section, showing the lower half of the rotunda absolutely plain except for columned & pedimented doorcases & an undecorated dome; aedicules & a small lantern have been suggested in pencil

Insc: *No 6*

(490 × 310)

38 Half-plan & section, showing plain Corinthian pilasters with alternate empty niches & aedicules with a ribbed dome with square & diamond shaped coffering raised on a drum, which has been inserted on a separate sheet of paper

(510 × 325)

Insc: *No 7*

Except for the decoration, this design is closest to No. 31.

32-38 Scale: $\frac{1}{32}$ in to 10ft approx.

Pen & wash with buff stippling to indicate the section line, within ruled border

39 Half-plan & section, showing the dome & walls of the rotunda undecorated save for columned & pedimented doorcases surmounted by reclining figures

Scale: $1\frac{3}{4}$ in to 10 ft

Pen & wash within ruled border (460×290)

Except for the addition of reclining figures, this design is similar to No.37.

Group VI

40-42 Plans for a house of 7×5 bays with central rotunda & hexastyle portico, not relating to any of the foregoing drawings, though close to the development of Group III, Nos.10-23, & not as executed

40 Basement plan with extending *Cole Vault* under the portico

Insc: As above, labelled & with pencil notes (700×515)

41 Principal floor plan (620×515)

42 Attic floor plan with flues marked in red (575×515)

40-42 Scale: $1\frac{3}{4}$ in to 1 ft

Insc: Measurements marked

Pen with grey & yellow washes

Group VII

43-45 Plans for a house of 7×4 bays & 3 storeys with entrance steps & a long gallery along the rear façade, as executed

43 Basement plan with extensions for the pavilions (intended though never built)

Insc: Verso *A little too long*

44 Principal floor plan with long gallery 90 ft 8 in

45 Attic plan

43-45 Insc: Measurements marked

Pen with grey & brown washes (165×180 approx.)

Lit: For the appearance of the house as executed see P. Morant, *History of Essex*, 1768, Waltham Half Hundred Section, p.48, engraving by J. Hakewill showing the elevation of the principal façade; a distant three-quarter view of the house is given in T. Kitson Cromwell, *Excursions through Essex*, 1819, II, p.26;

XXVIII, *CL*, 1910, pp.610-617, 646-53; J. Newman, 'Copt Hall, Essex' in H. Colvin & J. Harris (ed.), *The Country seat*, 1970, pp.18-29

Copped Hall, built c.1753, replaced an earlier Elizabethan house that had been demolished in 1784. The owner John Conyers, himself an amateur architect, was aided in the designs, which date from the 1740s, by two other amateurs, Sir Roger Newdigate, his brother-in-law, and Thomas Prowse. John Sanderson, who had worked with Prowse on other schemes was the executive architect and his role was that of making finished and working drawings from the sketches of the amateurs for the use of the builders. A Mr Lambert was also employed to make drawings. Drawings for Copped Hall by Newdigate survive in the Essex and Warwickshire county record offices and four of the RIBA drawings have been attributed to him by M. J. McCarthy, who discusses the drawings in *Amateur architects in England, 1740-70, their drawings their training, their works and their influence*, University of London Ph.D thesis, 1972, pp.219-22, 434-435, and in 'Sir Roger Newdigate: drawings for Copt Hall, Essex, and Arbury Hall, Warwickshire', *Architectural History*, XVI, 1973, pp.26-36, figs.6a-17b (Nos.3r & v, 6, 8, 17, 18, 28, 29 reprinted).

As built, Copped Hall was a modest structure of 7×4 bays and three storeys. The principal front, with rusticated basement and flights of steps flanking

the main door at first floor level, was clearly based on Burlington's Chiswick house, but without the added grandeur of a portico. The central rotunda room that figures in most of the preliminary designs was not carried out. The long gallery, however, a feature of the Elizabethan house, was apparently built. Copped Hall was enlarged in 1895 by C. E. Kempe and partially destroyed in 1926.

[3] EAST LEXHAM (Norfolk): Lexham Hall

Design for the interior decoration of the study of John Wodchouse, 1770

Laid out elevation of the 4 walls, showing a decorative scheme based on the 9 Muses (in medallions) & some of their English & Classical representatives (busts on pedestals) – chimneypiece wall: Locke, Melpomene (Tragedy) with Shakespeare & Otway; Urania (Astronomy) with I. Newton; Thalia (Comedy) with Johnson & Butler; Clarendon; window wall opposite: Euterpe (wind music) with Handel; Calliope (heroic poetry) with Milton, Homer & Dryden; Erato (the lute) with Prior; end wall: Terpsichore (the harp) with Apollo; Polyhymnia (Rhetoric) with Cicero; end wall opposite: Clio (History), with scale

Insc: *The Section of the Study for John Wodehouse Esqr. at East Lexham Norfolk 1770*, with labels & measurements marked

s & d: Sanderson 1770

Pen & wash within ruled border, folded (470×590)

Bound in a scrap book (p.8) together with designs for interior decoration for Kimberley Hall (Norfolk) (see [5]).

[4] HOLKHAM HALL (Norfolk)

Design for a rusticated garden arch

Plan & elevation, with scale

Insc: Verso (in pencil) *Ld Leicester at Holkham | Norfolk*

Pen & wash (470×325)

Lit: M. Brettingham, *The Plans... of Holkham in Norfolk*, 1761, pl.30r

[5] KIMBERLEY HALL (Norfolk)

Designs for interior decoration d. 1761 & 1770 for Sir Armine Wodehouse (9):

1 *A design for the Chimney piece in the Great Room at Kimberly*, with relief panel of the Battle of Agincourt & a free-standing sculptural group above representing a seated allegorical figure presenting a profile portrait medallion (of Henry V?) to a standing figure of Minerva, with scale

Insc: As above & (in border) *Cannon used 1346 & 1535, The Battle of Agincourt was fought Oct 6-25 1415 Henry 5 dyed 31 August 1422 aged 34*

s & d: Sanderson Invt 1770

Pen with grey & ochre washes within ruled border (385×240)

2 *A Designe for the Vestibule of Gallery between the two Tower Rooms at Kimberley*

Laid out elevation of the 4 walls & ceiling, with scale

Insc: As above

s & d: Sanderson 1770

Pen & wash within ruled border (470×340)

The motif of the arch carried by caryatids shown in the drawing still exists at Kimberley.

3 *A Designe for the Tower Room in the Principall Front at Kimberly*

Laid out elevations for octagonal tower, showing niches in alternate walls, & ceiling design, with scale

Insc: As above

s & d: Sanderson 1770

Pen & wash within ruled border (340×330)

4 Design for a ceiling, with scale

Pen with green, pink & ochre washes (320×255)

5 *A Designe for a Chimney piece at Kimberley 1770*

Elevation of chimneypiece with mirror above & 2 alternative designs for flanking caryatids

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

Insc: As above

Pen & wash (265×245)

6 Alternative designs for decorative motifs for the Salon Room (sic), Window side

Elevation

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

Insc: As above, with measurements marked

Pen on blue paper (305×490)

7 Design for the saloon

Laid out elevation of the 4 walls, half-plan of tiled floor & ceiling

Insc: 1761 | *A section for the Salon at Kimberly near Wyndham in Norfolk | for Sir Armine Wodehouse Bart The Walls to be plain Stucco | on Lath: ornamented with medallions Profile heads | and the festoons to be stucco or Pape Mashe*, with measurements marked

Pen & wash, the floor tiles shown in pink, with pencil additions (480×565), page torn & folded

8 Design for the decoration of a room with profile portrait medallions, mythological scenes & elaborate rococo festoons

Unfinished laid out elevations of 4 walls & ceiling

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

Pen with ochre & blue washes, top left corner cut out, folded (475×590)

9 *A Design for the Great Room at Kimberly in Norfolk*

Elevations of 4 walls each treated differently; these have been cut out & mounted on the sheet with the ceiling design & inscription

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

Insc: As above

s & d: Sanderson 1770

Pen & wash within ruled border, folded (520×540)

Bound in a scrapbook bearing bookplate insc.

Wodehouse, Kimberley 1838

Prov: Pur. 1955

The drawings have been catalogued in the order in which they appear in the volume.

Lit: Pevsner, *NW & S Norfolk*, 1962, p.220

For remaining contents of the volume see EAST LEXHAM (Norfolk) [2] above (p.8); Ivory, William (p.11); Orton, William (p.12); pp.13-27 contain etchings by J. S. Cotman.

Kimberley Hall, originally built by W. Talman, was enlarged c.1755 by the addition of four corner towers of the Houghton and Holkham type by Thomas Prowse. Vestiges of Sanderson's decoration still remain despite alterations, especially to the entrance hall, carried out by Fletcher Watson in 1951.

[6] LONDON: Foundling Hospital

Preliminary design for chapel

Elevation & block plan of hospital; sketches of a bookcase

Insc: *Foundling Hospital Chapple & A sort of Book case | in profile*

Verso: Sketches including a suggested scheme for a landscape with clumps of trees & water

Insc: *Water proposed & 1100 clump*

Pencil with pen inscriptions (385×250)

Lit: Pevsner, *London II*, 1952, p.221; M. J. McCarthy, *op. cit.*, pp.270-271

The Foundling Hospital chapel, completed 1753, was designed by an amateur architect, Theodore Jacobson, and John Sanderson was employed as the executive architect; he also worked on the hospital itself.

[7] READING (Berks): White Knights
Preliminary sketch design for a cascade in the grounds
at Sir Harry Inglefields (sic, for Englefield) *White Knights*
Berks
Insc: As above
Verso: Rough sketch of a river & bridge
Pencil (375×305)

[8] Design for a farmhouse [Fig.7]
Plan & 2 variant elevations for the façade
Scale: $\frac{1}{16}$ in to 1ft
Insc: (in pencil) *Schemes for a farm House*
Pen & sepia wash (355×435)

[9] Design for a house having a rectangular plan
with short projecting side bays & a hall of 2 storeys
Plans of ground & 1st floors
Scale: $\frac{1}{16}$ in to 1ft
Insc: *Reference to the plan of the Principall Story &*
measurements marked
Pen & pink wash (365×255)

[10] Design for stables
Plan & elevation
Scale: $\frac{1}{16}$ in to 1ft
Pen & sepia wash (440×235)
Verso: Rough perspective sketches in pencil of the
stables
The design is derived from the Houghton type of
stables.

[11] LONDON: No.2 Savile Row, Westminster
Survey drawing of Mr Hardinge's house, c.1739
Plans of basement, parlour, 1st & attic floors with
note that *the plan of the garrets is are not drawn* [Fig.6]
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above, labelled & measurements marked
Verso: *Plan of Mr Hardinges house in Savile Row*
Pen & wash (355×485)
Lit: Survey of London, XXXII, *Parish of St James,*
Westminster, pt.ii, 1963, pp.451, 454, 518-520, 522,
560-561, 571
Nicholas Hardinge, Clerk to the House of Commons
and litterateur, was the second inhabitant of No.2
Savile Row and lived there 1739-58. As part of the
Burlington estate, No.2, finished c.1735, was built to
conform with the taste of the Burlington circle.
William Kent held the lease of No.2 and was
possibly associated with Burlington in the design of
Nos.1 & 2 Savile Row, which formed a pair. The
house has since been rebuilt in a neo-Georgian style.

SANG, Frederick (fl.1846-1884)
Architect and interior decorator, he exhibited 15
architectural drawings at the RA between 1846 and
1884. His addresses were mainly in London except
one in Germany (see below). Subjects included: 1846,
'Interior of the Royal Exchange: the embellishment
in colour executed in encaustic'; 'Staircase in New
Conservative Club: in encaustic'; 1858, 'Rebuilding
Castle of Lahneck on the Rhine', sent from Frankfurt-
on-Main; 1859, 'New Music hall at Knowsley for the
Earl of Derby'; 1862, 'Merchants area, Royal Exchange
1884, 'Design for a Royal Mint on the Embankment'.
He also designed the interior decoration of No.15
Kensington Palace Gardens. Nine sheets, d. 1875,
for this scheme are in the RIBA Collection, indexed
under T. Knowles, but do not appear in the G-K
volume of the RIBA Drawings Collection catalogue
series.
Bibl: A. Graves, *RA exhibitors, 1905-6*

[1] LONDON: Whitehall, Government offices
Designs for *Suggestions for the Concentration of Government*
Offices & Westminster Improvements by means of
opening up Whitehall into a *Grand Avenue* between
Trafalgar Square & the Houses of Parliament,
1873 (3):
1 Block Plan
Insc: As above
s & d: (on mount, in ink) *Fredk Sang architect | Novbr*
1873
Photograph of a drawing with coloured washes added
(390×300)

2 Bird's-eye perspective looking towards Trafalgar
Square

3 Bird's-eye perspective looking towards the clock
tower

2 & 3 s & d: (on mount, in ink) *Fredk Sang Architect |*
November 1873
Photographs of original watercolours (250×390)
1-3 Prov: Pres. by the architect, 1873
Two of the originals were exhibited at the RA 1874,
Nos.1082 & 1102.

SANTI, Raphael (1482-1520)

See Palladio, Andrea (the drawings of Andrea
Palladio with those of other artists are the subject
of a separate volume, *The Palladio volumes in the*
Burlington-Devonshire Collection by Howard Burns &
Lynda Fairbairn, in the RIBA Drawings Collection
catalogue series)

SAUNDERS, James Ebenezer (1829/30-1909)

LONDON: Grand Hotel, Northumberland Avenue
Design, 1877
See Francis, Frederick J. & Horace & Saunders,
James Ebenezer

SAVAGE, James (1779-1852)
Born at Hackney and trained under D. A. Alexander.
He was admitted as a student to the RA in 1798 and
exhibited there from 1799 to 1832. In 1800 his design
for improving Aberdeen city was awarded second
prize, and in 1808 after winning first prize for his
design for a bridge for Dublin (see below) he read a
paper on bridge building to the London Architectural
Society, of which he was a member (see the Society's
Essays, II, 1810, pp.119-67). He competed in 1823
for the rebuilding of London Bridge, but his
design was not chosen and this setback provoked a
pamphlet, *Observations on the proposed New London*
Bridge, which criticized the winning design by
J. Rennie. In 1825 he published a plan for

improvements to the south bank and in 1836 competed
unsuccessfully for the Houses of Parliament. A result
of this last competition was a publication entitled
Observations on style in architecture, with suggestions on the
best mode of procuring designs for public buildings, and
promoting the improvement of architecture, especially in
reference to a recommendation in the report of the commissioners
on the Designs for the new Houses of Parliament, 1836. His
interest in construction, which made him a successful
bridge builder, is apparent in some of his churches.
In St Luke's, Chelsea, 1820-24, he made one of the
first attempts to revive medieval forms of construction,
for the flying buttresses support a genuine stone vault.
He was often employed as a legal adviser in cases
concerning architecture or engineering and c.1830
he was appointed architect to the society of the Middle
Temple, for whom he designed Plowden Buildings.
In 1840 he began the restoration of the Temple church,
but was replaced by S. Smirke and D. Burton after a
disagreement. He was President of the Surveyors'
Club, 1825, and Vice-President of the London
Architectural Society; he was also for a short time F
but resigned after a disagreement over regulations.
Other works include: bridges at Dublin, Reading
and Tempsford (see below); church of the Holy Trinity,
Sloane Street, London, 1828-30 (replaced in 1888 by
the present church by J. D. Sedding); church of the
Holy Trinity, Tottenham Green, Middlesex, 1828-30
(see below); church of St Mary and church schools,
Ilford, Essex, 1831; restoration at Lincoln cathedral,
1836; and Union workhouse, Tenterden, Kent.
Bibl: Colvin; H. & C. W. Savage, *Memoir of James*
Savage, 1852

Prov: Unless otherwise stated the drawings below
were pres. to the RIBA in 1854 after the sale of the
architect's books & drawings, 9 December 1853

[1] DUBLIN (Ireland): Ormonde Bridge
Competition design, 1805
Perspective
Insc: *Design for Ormond Bridge over the River Liffey,*
Dublin submitted to the corporation, agreeably to advertisement
| and by them bonord (sic) with the first premium of one
hundred Guineas
Watercolour (375×1105)
Exhib: RA 1806, No.933, 'Design for Ormond bridge
over the river Liffey, Dublin'
Lit: Colvin
Savage's designs for Ormonde Bridge were not
carried out, but in 1808 his designs for Richmond
Bridge in the same city were accepted and the bridge
was built 1813-16.

[2] KINGSTON-UPON-THAMES (Surrey): Bridge
Design, unexecuted, c.1825 (2):
1 *Plan & Elevation*
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *No 1 Design for Building Kingston*
Bridge, numbered fig 1 & 2, with labels & dimensions
given
s: *James Savage Arc*
Pen & coloured washes within ruled border
(605×1715)

2 *Plan of Middle Arch, Longitudinal section through the*
Middle Arch, Transverse section & details of
constructional elements
Scale: $\frac{1}{4}$ in to 1ft (plans & sections), FS (details)
Insc: As above & *No 2 Design for Kingston Bridge,*
labelled fig 3-10, with measurements & descriptive
notes
s: *James Savage | Architect*
Pen & coloured washes (615×1610)

Kingston Bridge was designed and built by Lapidé.

[3] LONDON: Church of the Holy Trinity, Tottenham Green, Haringey
Working drawing
Details of Pew Framing & a Book board
Insc: As above & Tottenham Chapel, with labels & measurements marked
s: J. Savage
Pen, pencil & yellow wash (480 × 575)
Prov: J. B. Papworth Collection
Lit: Pevsner, *Middx*, 1951, p.156
The church was built 1828-30 in plain yellow brick.

[4] READING (Berks): Bridge over the River Kennet Design, c.1825 (2):
1 Plan of Foundations
Scale: 1/4 in to 1 ft
Insc: As above & below & No 8 | Bridge over the River Kennet | at Reading, with measurements given
Pen & coloured washes, the grey indicating Concrete Foundation (630 × 950)

2 Sectional elevation
Insc: Bridge over the Kennet | built on the Crown Lands | Reading Berks
Pen & coloured washes (505 × 715)

[5] READING (Berks): Orts Crown Estate, bridge over canal
Designs, c.1830 (4):
1 Plan of Towing Path, under the | proposed Bridge to be built over | the New Cut Reading
Scale: 1/8 in to 1 ft
Insc: As above, labelled & measurements given
Pen with pink, yellow & blue washes (465 × 650)

2 Plan of foundations
Verso: Rough sketch plan
Pencil (550 × 750)

3 Elevation & Longitudinal Section
Scale: 1/4 in to 1 ft
Insc: As above & Design for a Bridge about to be built over the New Cut | running thro' the Crown Estate called the | Orts at Reading & (on elevation) WR 1830
Pen & coloured washes (630 × 960)

4 Details of metalwork construction
Insc: With calculations
Pen & pencil with blue & pink washes (665 × 990)

[6] TEMPSFORD (Beds): Bridge over the River Ouse Working drawing, 1820
Insc: With dimensions
s & d: (in faint pencil) James Savage architect 1820 | Johnson & son Builders
Pen, pencil & pink wash, backed on linen (670 × 1005)

[7] LONDON: Romford Canal, Ilavinger
Survey drawing
Plan and sections of the | Reservoir field at | Collier Row Common, Romford Canal with scale of heights & length in feet & chains
Insc: As above, labelled with reference letters & measurements marked
s & d: J. Savage | Jan'y 2nd 1819
Pen & pencil (495 × 355)

SAVILL, Samuel (fl.1720s) *Attributed to*
Employed as draughtsman to Lord Burlington during the 1720s.

LONDON: Queen's House, Greenwich
Measured drawing of the balcony in the hall, prepared for Lord Burlington
Elevation & section, with scale
Insc: Hall at Greenwich (in Lord Burlington's hand), with dimensions given
Pencil, black & sepia pen, backed (360 × 480)
Prov: Burlington-Devonshire Collection (q.v.)
The attribution is based on a note in a scrapbook at Chatsworth, Box E1, which reads 'Samuel Savill delin'.

SAYER, Edwin C. (1818-1881)
Trained in Bristol, he came to London in 1841 when he was employed as an assistant in the office of Scott & Moffatt. Later he worked in John Brown's office in Norwich and then, returning to London, worked with S. Smirke. He also worked with Sir James Pennethorne. In 1842 he helped to found the Association of Architectural Draughtsmen, reconstructed in 1847 as the Architectural Association, and was its first Secretary. Later he was in the office of A. J. Humbert, and assisted him at the Royal Mausoleum, Frogmore and at Sandringham house, built for the Prince of Wales, c.1870.
Bibl: obituary: *Builder*, XLI, 1881, p.469

[1] LONDON: St Paul's cathedral, City
Measured drawings of Sir Christopher Wren's 1673 'Great Model', 1846-47 (4):
1 Ground plan, plan of the lantern & Half Plan | through the drum of the dome
Insc: As above & Sir Christopher Wren's design for S. Paul's Cathedral | Measured from the model and drawn to one eighth of its scale | of 4 feet to 100 feet
Pen (655 × 930)

2 S elevation
Pen & sepia wash (620 × 845)

3 W elevation
Pen & sepia wash (615 × 745)

1-3 s & d: E C Sayer, 1846
One of these drawings was exhibited at the RA 1846, No.1318, 'Sir Christopher Wren's 1st design for St Pauls Cathedral according to the model in St Pauls'.

4 Longitudinal section
s & d: E C Sayer, 1847
Pen & coloured washes (615 × 830)

2-4 Insc: Sir Christopher Wren's Design for S Paul's Cathedral | Measured from the Model and drawn to one eighth of its scale | Note with the exception of columns, no decorations are shown by the model

1-4 Scale 1/8 FS (the model was made to the scale of 1/25 in to 1 ft)

5 An imaginary reconstruction of Sir Christopher Wren's scheme for interior decoration based on the 'Great Model'
Perspective across the domed space looking SW, showing a crowd of people in early C18 dress
s & d: E C Sayer | 1848
Watercolour (780 × 660)

1-5 Prov: Not included in the 1871 printed catalogue; pres. by the architect before his death in 1881 (see below)
Lit: *Builder*, XLI, 1881, p.469 ('Being always a devoted admirer of Sir Christopher Wren's work Mr Sayer procured access to the model of the first design for St Paul's Cathedral at a time when it was less known that it is at present; and in his leisure hours he prepared a series of large and careful drawings, to scale, of that proposed edifice. These he cherished for a long while in his own possession, but I think that a few years ago he presented them to the Institute of British Architects'.)
pp-268- The sec follow: deal wi extrac VIII MS ch III, ch. MS ch. XVI MS ch. ch.III- MS ch. Only c quoted

SANDRINGHAM HOUSE (Norfolk)
See Humbert, Albert Jenkins

[2] Gothic cathedral façade
View of the main portal of a Gothic cathedral with a procession of medieval knights & ecclesiastics
Insc: An architectural composition in the style of the 13 Century
s & d: ECS (in monogram) 1842
Watercolour, mounted (620 × 480)
Prov: Pres. by A. Cares, 1898

SCAMOZZI, Vincenzo (1552-1616)
Designs by Vincenzo Scamozzi contained in the 17 volumes of drawings by Palladio and others in the Burlington-Devonshire Collection have been catalogued in a separate volume, *The Palladio volumes in the Burlington-Devonshire Collection* by Howard Burns & Lynda Fairbairn, in the RIBA Drawings Collection catalogue series

SCAMOZZI, Vincenzo (1552-1616) *After*

MS copy by Carlo Bovara of an abbreviated edition of V. Scamozzi's *L'Idea universale dell'architettura*, 1615
Bound vellum volume of 367 pages
w/m: 3 diminishing crescents
Sepia pen over ruled metal point lines and within metal point margins (330 × 220)
Bound in eights, each sheet is marked for binding in metal point with A-Z, Aa-Zz, Aaa-Zzz; an extra chapter is bound in at the end of the volume

pp-1-3 Dedication to the Olympic Academy in Vicenza, d. Di Venetia a 15 Settembre et 8 Dicembre 1615

pp-5-6 Introduction to the readers

pp-7-267 Part I
The first part of the manuscript contains a transcript of the whole of part II, Book VI, of *L'Idea*... which describes the use of the five orders; the text has been shortened & rearranged in some places; ch.III, IV & V have been placed after ch.XIV (p.78)
All chapters entitled *Dell'Origine de'Popoli Toscani, Dorici*... &c have been considerably shortened, the MS only quotes Scamozzi's history of the peoples & cites a few examples of buildings in their style, it does not include the sections on the appropriate use of each order
Chapters entitled *De Colomati semplici Del'Ordine Toscano, Dorico*... &c have been rearranged in a uniform way for each order; a summary of the proportions of the column begins the chapter, it goes on to describe the proportion of the arches, intercolumniation, the proportion of the pedestals, the division of the frieze & the arrangement of the door & windows or niches in the arcade
Chapters entitled *Delle Proportioni e misure particolari de Piedestili, e Base et altre parti dell'ordine*... are rearranged to follow a new scheme of illustration

pp.268-357 Part II

The second part of the MS in 15 chapters does not follow any sequence from the book: the chapters deal with the building of private houses & have been extracted from Part I, Book III, & Part II, Book VIII

MS ch.I-IV, pp.269-300, correspond to Part I, Book III, ch.XVIII-XXI

MS ch.V-X correspond to Part II, Book VIII, ch.IX-XVI

MS ch.XI-XIV correspond to Part II, Book VIII, ch.III-V

MS ch.XV corresponds to Part I, Book I, ch.XXIV Only ch.X (Part II, Book VIII, ch.XVI) is not quoted in full; the section on bridges is omitted

pp.359-360 Index to Part II

pp.361-367 There is an additional chapter bound in with the MS entitled *Della forma e compartimento delle fabbriche suburbane e la descrizione d'una presso Lonigo: e l'altra presso Padova*: this is a part-transcription of Part I, Book III, ch.XIII; it is incomplete and stops after the description of the Villa at Lonigo

Drawings

The scale is to Moduli and Minuti

s: *Vinc. Sea. Inv* & *Carlo Bovara. or Bovara. Lin*, with variations

Sepia pen & bistre wash over metal point construction lines & under drawing, within ruled borders

The drawings usually follow the scheme of the engravings, but are generally in reverse. Ornamental details, door panelling and roof tiling do not appear in the drawings. The drawings of the orders and their parts are executed in outline without modelling. Some drawings have not been executed though pages have been prepared for them.

1 (p.35) Plans & elevations of the 5 orders of columns

Insc: *ASPETTO DI CINQUE ORDINE DELLE COLONE CON I Piedestili et Ornamenti e tutte le loro parti regolate a Moduli*

Corresponds to *L'Idea...*, Part II, Book VI, p.6.

2 (p.37) Plan & elevation, plan & section of a Tuscan arch with an applied half-column

Insc: *Archo de l'Orde Toscano, Pianta e Profilo de orde Toscano*

There are faint metal point additions, a baluster on the right above the cornice and the profile of the pedestal and base of a superimposed order.

3 (p.39) Plan & elevation, plan & section of a Doric arch with an applied half-column

Insc: *Archo de l'Orde Dorico, & Pianta e Profilo de Orde Dorico*

4 (p.41) Plan & elevation, plan & section of an Ionic arch with an applied half-column

Insc: *Archo de l'Orde Ionico & Pianta e Profilo de Orde Ionico*

5 (p.43) Plan & elevation, plan & section of a Roman arch with an applied half-column

Insc: *Archo de l'Orde Romano & Pianta e Profilo de Orde Romano*

6 (p.45) Plan & elevation, plan & section of a Corinthian arch with an applied half-column

Insc: *Archo de l'Orde corinto & Pianta e Profilo de Orde Corinto*

2-6 Correspond to *op. cit.*, pp.34-35. The sections through the arch however are not included in the published plate; shading and fluting do not appear in the drawings and they are not reversed.

7 (p.47) Sections through an arch with pilasters & detached columns in the Corinthian, Roman & Ionic orders

8 (p.49) Plans & sections through an arch with applied pilasters & detached columns in the Doric & Tuscan orders

7-8 The drawings do not appear in the published text.

9-60 Drawings of the orders and their parts: these follow a set scheme & differ from the Scamozzi plates in the same way in the case of each order

9 (p.91) Plan & elevation of a terminal bay of a Tuscan arcade with a pediment & pitched roof
Insc: *Archi Toscani*

Corresponds to *op. cit.*, p.60. The door panelling is not included in the drawing nor is it mentioned in the text.

10 (pp.92-93) Plan & elevation of a Tuscan colonnade with a pediment

Insc: *Colonnato Toscano*

Corresponds to *op. cit.*, p.58. The continuation of the wall on either side shown in the drawing is not in the engraving.

11 (p.95) Plan & elevation of a half-bay with pediment & the terminal bay of a Tuscan arcade with pedestals

Insc: *Archi Toscani con Piedestilo*

Corresponds to *op. cit.*, p.64.

12 (pp.96-97) Plan & elevation of a Tuscan colonnade with a pediment & pedestals

Insc: *Del Colonnato Toscano Con Pielì*

Corresponds to *op. cit.*, p.62.

9-12 The illustrations of the colonnades appear before the arcades in the printed version.

13 (p.99) Profile of the mouldings of the basement, pedestal & base of the Tuscan order

Insc: *Basami Del Ordine Toscano*

14 (p.100) Profile of the entablature of the door of the Tuscan order

Insc: *Ornamento della Porta*

15 (p.101) Profile of the main impost & archivolt

16 (p.102) Profile of the lower impost & archivolt

13-16 Correspond to the engraving on *op. cit.*, p.66. The features of the engraving are isolated and drawn to an increased scale, approximately double that of the engraving. The drawings with the exception of the main impost (No.15) are not reversed.

17 (p.103) Half-plan & profile of a Tuscan capital

18 (p.105) Plan of a cornice & profile of an entablature of the Tuscan order

Insc: *Ornamento Toscano*

17-18 Correspond to the engraving on *op. cit.*, p.68.

19-60 Drawings follow the same order & represent the same parts of the Doric, Ionic, Roman & Corinthian orders; they differ from the appropriate engravings in the same way as those of the Tuscan order [Fig.11, No.29 (p.141)]

61 (p.221) Diagram to show the diminution of the Tuscan, Ionic & Corinthian columns

Corresponds to *op. cit.*, p.145. The drawing is not reversed.

62 (p.233) Profile of the plinth & base mouldings of the Corinthian order, showing their construction

Insc: *Basami dell'Ordine Corinto*

Corresponds to *op. cit.*, p.152.

63 (p.237) Profile of the entablature of the Corinthian order & a diagram showing its construction [Fig.12]

Insc: *Ornami del Ordine Corinto*

Corresponds to *op. cit.*, p.155.

64 (p.241) Cornices

Insc: *Invetioni per Ornamenti di Sale Salotti e Stanze Principali*

Corresponds to *op. cit.*, p.159. The drawing is unfinished; only the mouldings are complete. The metal point ornamental detail which follows the engraving was added later.

65 (p.248) The ornament of Corinthian doors & windows

Corresponds to *op. cit.*, p.163. The drawing is not reversed.

66 (p.251) Drawing missing though the page is prepared

It would have corresponded to the engraving of a Roman & Venetian fireplace, *op. cit.*, p.165.

67 (p.253) Drawing missing

It would have corresponded to the engraving of a fireplace, *op. cit.*, p.167.

68-73 Part II

68 (p.282) Plans & elevations of vaulted rooms

Insc: *Dell'altezza e Proporzioni dele Stanze Principali*
Corresponds to Part I, Book III, p.310. The drawing is not reversed.

69 (p.287) Plans of staircases & elevations of entrances to stairwells

Corresponds to *op. cit.*, p.313. The drawing is not reversed.

70 (p.289) Plans of staircases & elevations of stairwell entrances

Corresponds to *op. cit.*, p.317. The drawing is not reversed.

71 (pp.355-357) Table of ancient & modern measurements

The illustration, covering three pages of the MS, corresponds to Part I, Book I, p.73

72 (p.365) Plan & elevation of the Villa Pisani, nr Lonigo [Fig.13]

Insc: *Fabrica Dilli Cli si. Pisani alla Roca Preso Lonigo*
Corresponds to *op. cit.*, Part I, Book III, p.273. The statues above the pediment are added in metal point. The drawing is not reversed.

73 (p.367) Two cross-sections & elevation of the Villa Pisani, nr Lonigo

The drawing is not included in the printed version.

The MS is undated and nothing is known of the draughtsman, Carlo Bovara. However the handwriting, which is consistent throughout, and the general appearance of the volume would indicate an early date after the publication in 1615. Equally nothing is known of the purpose of this edition, the preface is exactly transcribed from Scamozzi's original. It could have been made as an anthology for a patron or may, more conceivably, be a proof copy for a new edition. Like the Vander edition of Scamozzi's architecture published in Leyden, 1713, this edition reproduces the whole of the section on the orders, but it includes illustrations not in the original or the Vander edition (Vander was using the original plates). The second part offers advice to the architect on private buildings, quoting Scamozzi on the

organization of plans, the proportion of rooms, stairs, entrances, windows, vaults and foundations. Although the quotations are accurate, the selection is based on the practical: Scamozzi's frequent digressions and most of the historical content is omitted.

SCARISBRICK, Charles (1801-1860) *Attributed to* Drawings attributed to Charles Scarisbrick, the owner of Scarisbrick Hall, have been included in a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series

SCARPA, Carlo (1906-)

Architect and designer, born and trained in Venice. Professor at the Istituto Superiore di Architettura di Venezia. Winner of the Olivetti prize, 1956, and the prize of the Accademia dei Lincei, 1971. Scarpa has tended to specialize in the restoration and adaptation of museum buildings (Gipsoteca Canoviana, Possagno, Treviso, 1956-57; Museo di Castelvecchio, Verona, 1960-64) and exhibition design, besides other interior work and private houses (Villa Zoppas, Conegliano, Treviso, 1953; Villa Veritti, Udine, 1957-61), while between 1933 and 1947 he designed glass for the firm of Venini. The Cimitero Brion at San Vito di Altivole, Treviso, of 1969-74 is a major work.
Bibl: S. Los, *Carlo Scarpa architetto poeta*, Venice 1967; S. Cantacuzino, *Carlo Scarpa architetto poeta*, RIBA exhibition catalogue, 1974; *Controspazio*, IV, 1972, 3-4, pp.2-85.

[1] MODENA (Italy): Restaurant
Unexecuted design (2):

1-2 Two elevations

Scale: 1:100

1 Insc: *Modena - progetto del nuovo restaurant "Fini"*

1-2 Pencil & coloured crayon on card (350×1000, 350×700)

Prov: Pres. by the architect, 1974

[2] SAN VITO DI ALTIVOLE, nr Asolo (Treviso, Italy): Cimitero Brion
Preliminary design, model & drawings, 1971 (9):

1 Model of existing village cemetery & Cimitero Brion as proposed in 1971

Wood, painted grey, gold (indicating water) & (base) red, the sarcophagi (of Giuseppe & Onorina Brion) unpainted (base 595×595, maximum height 80)

Lit & reprd: (model photographed from above, to show as a plan) *Carlo Scarpa architetto poeta*, RIBA exhibition catalogue, 1974; *Controspazio*, IV, 1972, No.3, 4, p.80; *AR*, CLIV, 1973, p.395

2-7 Details

Insc: Labelled & dimensions given, with notes & calculations

2 s & d: *Carlo Scarpa* (reversed signature) / *Settembre 1971 & Carlo Scarpa in ricordo della mostra* / 26/2/74

Lit & reprd: (recto) *Great drawings from the Collection*, RIBA exhibition catalogue, 1972, No.38

2-5 Pencil & coloured crayon on orange card (700×995 largest)

6-7 Pencil & coloured crayon on card (500×700, 350×1000)

8-9 Two aerial perspectives, one with inset details
Pencil & coloured crayon on detail paper (220×280)

1, 3-9 Prov: Pres. by the architect, 1974

2 Prov: Pres. by the architect, 1971

SCHINDLER, Rudolph M. (1887-1953)

Born in Vienna and trained there under Otto Wagner, who was a major influence throughout his life, Schindler worked first in the office of Hans Mayer & Theodore Mayer, 1911-14, and then in Chicago as a draughtsman in the office of Ottenheimer, Stern & Reichel. Unable to return to Vienna because of the First World War, he remained in America and entered Frank Lloyd Wright's office in 1918. In 1921 he set up in private practice in Los Angeles. From 1923 to 1926 Schindler designed what is probably his greatest work, the Lovell beach house at Newport Beach, California, which formed the basis of his international reputation. With Richard Neutra, his chief importance is that of establishing the International style for domestic architecture in southern California. Works include: Chase House, Kings Road, Los Angeles, 1921; Manola Court, apartment building for H. Sachs, Los Angeles, 1926-40; house for R. F. Elliot, Los Angeles, 1930; Oliver house, Silver Lake, 1933 (see below); house for Henwar Rodakiewicz, Los Angeles, 1937; house for M. Kallis at Studio City, 1946; Tischler house, Westwood, 1950.
Bibl: E. McCoy, *Five Californian architects*, 1960; catalogue for the exhibition of *The Architecture of R. M. Schindler*, organized by David Gebhard for the Art Gallery, University of California at Santa Barbara, Los Angeles County Museum of Art, 1967; D. Gebhard, *Schindler*, 1971; R. Banham, *Los Angeles, the architecture of four ecologies*, 1971, pp.179-189

[1] LOS ANGELES (California, USA): The Peoples Bank
Unexecuted design, 1924

Perspective

s & d: R. M. Schindler / 1924

Pencil & crayon on tracing paper (475×270)

Prov: Pres. by Mrs P. Schindler, 1968

Lit: For a closely related perspective see *The Architecture of R. M. Schindler*, The Art Gallery, University of California at Santa Barbara & Los Angeles County Museum of Art, 1976, p.71

[2] LOS ANGELES (California, USA): W. E. Oliver house
Unexecuted preliminary design for W. E. Oliver, 1931

Perspective [Fig.14]

Print, coloured with indian ink & crayon (220×280)

Prov: Pres by Mrs P. Schindler, 1968

Exhib: 'The Architecture of R. M. Schindler', The Art Gallery, University of California at Santa Barbara & Los Angeles County Museum of Art, 1967
Reprd: Catalogue for above exhibition, p.85

[3] Unexecuted design for a beach house for R. R. Ryan (no location given), 1937

Perspective

Insc: *Beach House Rupert R. Ryan* (partially cut)

s: R. M. Schindler *Architect*

Print, coloured with crayon (350×310)

Prov: Pres. by Mrs P. Schindler, 1968

Exhib: 'The Architecture of R. M. Schindler', The Art Gallery, University of California at Santa Barbara & Los Angeles County Museum of Art, 1967
Reprd: Catalogue for the above exhibition, p.101

SCHMID, Alfred E. (fl.1847-8)

Clerk of works to John Turner.

LONDON: Church of St Stephen Walbrook, City
Measured drawings (4):

1 *Ground plan*

2 *Transverse section*

3 *Longitudinal section*

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

Insc: As above, with measurements given

4 Details from interior
Scale: 1 in to 1 ft

1-4 Insc: *Measured and Drawn by* / *Alfred E. Schmid* / *Clerk to John Turner Architect* / *During the works of restoration 1847-48*

Pen & wash (500×705)

Prov: Bequeathed by J. Turner, 1890

SCHMIDT, Baron Friedrich Freiherr von (1825-1891)

Trained at Stuttgart and at Cologne, where he worked as a journeyman stone cutter under E. F. Zwirner during the restoration and completion of Cologne cathedral. Working mainly in Vienna, he was a prolific architect of churches and municipal buildings and was the foremost representative in Austria of the Gothic revival. His most famous work is the Town Hall (Rathaus) Vienna (see below). From 1859 he was Professor of Architecture at the Imperial Academy of Fine Arts, and in 1863 was appointed architect to the cathedral church of St Stephen, Vienna. He was an honorary corresponding member of the RIBA from 1867 and was RIBA Royal Gold Medallist in 1872. Work in Vienna includes: Lazaristen church, 1860-62; Akademische Gymnasium, Beethovenplatz, 1863-66; Fünfhaus parish church, 1868-75; Severin church, 1877-78.
Bibl: T.B.; A. Reichensperger, *Zur Charakterisierung des Baumeisters Friedrich Freiherrn von Schmidt*, 1891; Hitchcock, *Architecture: C19 & 20*, 1958, pp.111, 150, 198; obituary: *BN*, LX, 1891, p.188

VIENNA (Austria): Rathaus, Ringstrasse
Competition design for a town hall in the Gothic style, 1870 (15):

1 Basement plan

2 Ground plan, showing internal courtyards

3 Upper ground plan

4 Mezzanine floor plan

5 First floor plan

6 Second floor plan

7 Elevation of the side façade

8 Section through the side façade

9 Sectional elevation through the courtyard

10 Sectional elevation through the courtyard facing in the opposite direction to No.9

11 Elevation of the principal façade facing on to Ringstrasse, showing clock tower

1-11 With scale

12 Perspective from Ringstrasse

13 Detail of 1 of the angle pavilions

s: With motto *Sara loquuntur*

14 Perspective of interior of council chamber

15 Perspective of internal courtyard

1-15 Insc: Labelled in German

Photographs of original drawings & watercolours, Nos.12-15 mounted on 8 sheets (175×280 approx.)

Prov: Pres. by A. Strong, 1870

Built to the designs of Friedrich von Schmidt, 1872-83.

SCHUT, Cornelius I (1597-1655)

The eldest and most well known member of a family of painters from Antwerp, all called Cornelius. Born in Antwerp, he studied under Wenceslas Coeberger and was stylistically a close follower of Rubens. His most famous works are two altarpieces, the beheading of St George for Antwerp cathedral, 1643, now in Antwerp Museum; and the Assumption of the Virgin, 1647, for the chapel of the Frauenkirche, Antwerp. He was a painter and etcher of religious and historical subjects, and works by him are occasionally confused with those by Van Dyck. Many of the figures within the garlands of D. Seghers were painted by him, and he also worked with J. Wildens and V. Nieffs.

Bibl: T.B.; *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XV, 1971, Heft 2, pp.207-218

Design for an altar table & reredos with scenes from the lives of St Francis & St Clare: the reredos is composed of 3 niches, the central one raised & surmounted by a coat of arms & a broken pediment with, above, flying putti; in the niches are LHS, St Francis & the ass, RHS, the flight into Egypt; above the altar table is a framed painting of St Francis, the dead Christ & St Clare in the raised central niche; placed above the side niches on consoles are 2 kneeling donor figures [Fig.15]

Frontal perspective

Insc: (on mount) *Cornelius Schut, - Born at Antwerp in 1600, and was one of the most celebrated disciples of Rubens | On leaving the Academy of Rubens, he was employed in several works for the churches, | and the reputation he acquired by his first public performances rendered him so | self sufficient and presumptuous, that he had the temerity to offer himself as | a rival to his illustrious instructor; whose works he criticized and accused their | author of want of genius and invention - Schut died at Antwerp in 1660*

s: *C Schut*
Pencil, brown pen & wash with an amendment in red chalk, the main lines of the composition have been incised first, mounted (275 x 195)
Prov: Sir John Drummond Stewart Collection, pres. 1838

SCOLES, Joseph John (1798-1863)

Measured drawings with Henry Parke in Rome, Egypt & the Sudan, 1823-24
See *Parke, Henry*

SCOTT FAMILY

The drawings of the Scott family are the subject of a separate volume, *The Scott family*, in the RIBA Drawings Collection catalogue series. The members of the family included in the Collection are:

Scott, Adrian Gilbert
Scott, Charles Marriott
Scott, Snr George Gilbert
Scott, George Gilbert Snr
Scott, Sir Giles Gilbert
Scott, John Oldrid

SCOTT, Alexander Thomson (1887-1962)

Educated at Stirling and at the Glasgow School of Art, he came to London before 1914 and worked with Thomas Mawson on planning schemes at Calgary and Banff, Canada. He then worked as an assistant to James Miller, where he met his senior surviving partner Vernon Helbing. From 1919 Scott was in partnership with Sir Herbert Baker until the latter's death in 1946, and was thus associated with the vast programme of work designed by Baker in England and India (q.v.). His last work was Barclays Bank's head office in Lombard Street, City.
Bibl: obituary: *Builder*, CCH, 1962, p.1223

Competition design for cottages to house the working classes in England and Wales, 1918
See *Farey, Cyril Arthur*

SCOTT, Mackay Hugh Baillic (1865-1945)

Architect and designer. He was articled to Col. Davis, an architect of Bath. About 1889 he went to live and work on the Isle of Man, in 1903 he moved to Bedford, and in 1914 he moved again, this time to London. In 1919 he entered into partnership with A. Edgar Beresford, a partnership which lasted for the rest of his career. He had an international practice as a designer of Arts & Crafts houses and their interior decoration and fittings. He published his influential *Houses and gardens* in 1906, and with Beresford brought out a second edition in 1933.
Bibl: James D. Kornwolf, M. H. Baillie Scott and the *Arts & Crafts Movement*, 1972 (where a full list of works & a bibliography are given)

[1] BIDDENHAM (Beds): White Cottage, No.17

Church End
Design for a small, gabled house mainly of roughcast for Miss Street, c.1909 (3):

1 Ground & first floor plan(s)

Insc: As above & 2, rooms labelled, some materials given & dimensions marked
Print with coloured washes & a little pencil (700 x 560)

2 North, east, south & west elevation(s)

Insc: As above & 4, details labelled & dimensions given
Print (560 x 760)

3 Sections

Insc: 3, labelled & dimensions given
Print with coloured washes (495 x 750)

1-3 Scale: 1/4in to 1ft (marked on Nos.1 & 2)

Insc: *Proposed cottage Biddenham | for Miss Street*

Prov: Pres. by H. P. Crallan, 1963

Lit & reprd: James D. Kornwolf, M. H. Baillie Scott and the *Arts & Crafts Movement*, 1972, pp.343 (list of works), 422 (photographs of house showing a S elevation without the barge-boarding shown in No.2 & ground plan from No.1 reprd)
With the drawings is a copy of the agreement, general conditions and specification. The house still exists.

[2] BUCKLERS HARD, nr Beaulieu (Hants): Clobb Copse, off the High Street

Design for a house of brick with tile-hanging & half-timbering for John Ehrmann, 1937

Perspective of garden front

s & d: Baillie Scott 1937

Watercolour (330 x 510)

Lit: James D. Kornwolf, *op. cit.*, p.560 (list of works)
The house still exists.

SCURRY & WRIGHT (fl.1868-74)

The firm acted as architects and surveyors; from 1868 to 1874 their address was No.6 Salisbury Street, Strand, WC.

Bibl: *Architect's, Engineer's and Building Trades' Directory*, 1868, pp.135, 203

[1] LONDON: Adelphi Terrace, Strand, Westminster
Survey drawings, designs for alterations & contract drawing (8):**1-3 Survey drawings, 1870-72****1 Plan of Adelphi Estate at the low level**

Insc: As above, labelled & measurements marked
s & d: *Drivers | 4 Whitehall | London | 1870*

Print with coloured washes added within triple ruled border (515 x 625)

2 Plan of Adelphi Estate The Upper Level

Insc: As above & *E.101.7 Plan D* (twice), labelled & measurements marked

s & d: As No.1 but crossed out & *Scurry & Wright* pencilled in

Print with pink, yellow & green washes added within triple ruled border partly trimmed off (510 x 635)

1-2 Scale: 1/24in to 1ft**3 Elevation of the Terrace facing the Thames before the Alterations**

Insc: As above & *E71.5*

s: *The property of | Arthur B. Hayward | Architect & Surveyor | 14 John Street Adelphi, W.C.2*

Pen with coloured washes on linen-backed cartridge (340 x 860)

4-7 Designs for alterations, 1872-74**4 Plan, outline elevation & Diagram of wall of Terrace**

Insc: As above & *E72.6*, labelled & some dimensions given

Blue pen & pencil (300 x 1015)

This drawing is similar to No.3, except for indications of alternating pediments over the windows and a big pediment over the 7 central bays.

5 River elevation: ground floor rusticated; 1st floor windows pedimented; iron veranda railings replaced by balustrade; pediment added to centre 7 bays; balustraded parapet added at roof level

Scale: 1/4in to 1ft

Insc: *Elevation as proposed to be altered*

Pen with blue & brown washes (950 x 850)

6 River elevation, showing sub-basement frontage at Embankment level: main façade similar to that shown on No.5 but with railings at pavement level

Scale: 1/16in to 1ft

Insc: *E69.3 & Durham Hill*

Pen with coloured washes (345 x 775)

7 River elevation similar to No.5 with decorative detail added to pediment

s: *The property of | Arthur B. Hayward | Architect & Surveyor | 14 John Street Adelphi W2 (sic)*

Pen with coloured washes backed with cartridge & linen (205 x 875)

8 Contract drawing, 1874

Front elevation of Adelphi Terrace | Houses Nos 4, 5 & 6

Scale: 1/4in to 1ft

Insc: *E45.10 no.7 & This is one of the drawings referred to | in the specification...*

s & d: dated *June 19 1874 & June 27th David G. Laing Horn* (barely legible) | *Witness J W H W Beresford* (again barely legible) | *Scurry & Wright | 6 Salisbury St | Strand*

Pen with grey, brown & blue washes (520 x 525)

1-8 Prov: Pres. by A. B. Hayward, architect to the Adelphi Estate, 1951



Lit & reprd: Survey of London, XVIII, *St Martin-in-the-Fields*, pt.ii, 1937, pp.103-108, pl.72 (Nos.3 & 7 reprd)

Adelphi Terrace was originally designed by the Adam brothers as part of their Adelphi scheme, 1768-74. The 1870s alterations were carried out; the terrace was dem. 1936.

[2] LONDON: No.1 Adam Street, Westminster
Survey drawing with design for alterations, c.1872
Two elevations, showing existing façade & proposed alterations; the latter consists of new windows to 1st & 2nd floors & new 1st floor veranda
Insc: *No 1 Adam St facing river & East End & E23.7*, with very rough pencilled notes
w/m: Turkey Mill Kent 1863
Pen with coloured washes & rough pencil additions (380 × 650)
Prov: Pres by A. B. Hayward, architect to the Adelphi Estate, 1951
Lit: Survey of London, XVIII, *St Martin-in-the-Fields*, pt.ii, 1937, pp.116-119
Dem. 1936.

SEALY, Colin (fl.1929)

Designs, squared-up for transfer, possibly for murals, c.1929 (4):

1 Harlequin & doves

s & d: *Colin Sealy 1929*

Verso: A nude, partly cut off

Pencil & watercolour, mounted (190 × 150)

2 Circus scene with an elephant
Pencil & watercolour (150 × 130)

3 Lady with a fan & 2 deer
Verso: Sketches of the same subject
Pencil & watercolour (220 × 165)

4 Lady with a fan & a cupid
s: *Colin Sealy*
Pencil & watercolour (380 × 170)

Prov: Oliver Hill Collection, pres. 1969-70

SEARLES, Michael (1750-1813)

Architect and surveyor, he was the son of Michael Searles of Greenwich, surveyor to Morden College, and was brought up in his father's profession. He married in 1771 and appears shortly afterwards to have begun to practise on his own in Bermondsey, where he became surveyor to the Rolls Estate. The Rolls family owned a considerable amount of freehold land in St George's Fields and Walworth and much of Searles's work was done for them. Unfortunately the archives for the Rolls Estate cannot be traced, and the following few facts are all that can be found about his career. In 1790 he applied for the official position of surveyor to the Commissioners of Sewers for the Counties of Surrey & Kent, which had previously been held by William Blackburn. The post was given to Daniel Alexander (see GLC Records Office, SKCS 56). There seems to have been some connection between Michael Searles and William Blackburn (1750-90), another south London architect, who specialized in prison architecture and worked in a style similar to Searles. It is thought that Searles may have hoped to take over Blackburn's practice on his death. In 1792 Searles entered into partnership with a certain Robert Roberts; nothing is known about the work of the partnership. In 1795 he was involved in a court action concerning lands on Walworth Common (Lambeth Local History Library, ref. No.4819). In general Michael Searles's opportunities do not seem to have equalled his talents. Most of his time was spent putting up small shops and houses in south-east London, which have now

either been demolished or are indistinguishable from the remaining Georgian housing of the area, or in repairs and alterations to existing houses. In the two cases that still stand, where he was given a free hand to follow a more elaborate design of his own choice, The Paragon, Blackheath, and Clare House, East Malling, Kent, he showed considerable originality especially in his spatial handling and planning. His skill in grouping a number of houses together and avoiding the monotony of a plain terrace is seen on a more modest scale in his designs for Gloucester Circus, Surrey Square and Princes Place (see below [12], [23], [19]). Colonnades, which are so effectively used as links in the crescent of semi-detached villas at the Paragon, Blackheath [16], are a recurring feature in his designs and for this reason Colonnade House, close to the Paragon, has been attributed to him. He is also thought to have built No.23 Champion Hill, Camberwell. In 1789-90 he built the Southwark Paragon for the Rolls family, which was mainly demolished for a school in 1898 and now forms Darwin Street. No.15, one of the latest to be built, now the rectory of St George the Martyr, Southwark, and the gate piers are all that remain. John Rolls lived at No.8, 1802-04, and Michael Searles lived at No.4 in the early 1790s. In 1792 Searles carried out general repairs to Dartford parish church, Kent. The rest of his known executed work is discussed with the drawings below. (Information from F. Kelsall, GLC Department of Architecture & Civic Design, 1973.)
Bibl: *Colvin*; Survey of London, XXV, *St George the Martyr & St Mary Newington, Southwark*, 1955, *passim*

Prov: The following form a collection of drawings by Michael Searles and his family and were pres. 1961 by Mrs C. E. Ford, whose husband was a fourth-generation surveyor to the Rolls Estate. They appear to come from a portfolio and in many cases the plans and sections have been cut, just leaving the more decorative elevations. Several of the designs are most improbable and a large number of them were, it seems, never executed but done as preliminary schemes for prospective clients. Between c.1795 and 1815 there was a slump in building owing to the Napoleonic wars and architects found it difficult to find work. This appears to have affected Searles's practice, and his executed work, the drawings for which generally have the inscription *built*, mainly predate 1795.

[1] BELEIGH

Design for a 2 storey country house with a mansard roof for John Dunkin Jnr (3):

1 Plan & elevation of the main front

Insc: *Jno Dunkin Mino*, with labels, measurements, pencil alterations & notes, & *John Dadd Carptr*, *Phillip King Bricker*; verso (in pen) *Mr Dunkin | Beleigh*
Pen & wash (400 × 330)

2 Front elevation, showing main door with entablature & semicircular bow projection on E side, the wood house & laundry tower on W side

Insc: *Mr John Dunkin Junr*

s: *ft M Searles*

Pen & coloured washes (165 × 230)

3 Elevation of E side

Insc: *John Dunkin*

s: *ft M Searles*

Pen & coloured washes (165 × 180)

John Dunkin (1782-1846), topographer and bookseller, son of John Dunkin who died in Bromley 1823, was living in Bromley in 1812. He wrote a history of Bromley, 1815, and also one of Dartford, 1844, in which he mentions Mr Searles repairing the church. No reference to a place or house called Beleigh either in Bromley or Dartford can be traced.

[2] BELL VIEW HOUSE

Design for a country house (?)

Elevation of the main front with half-hexagonal projections flanking a central 3 bay feature with tetrastyle colonnade at ground level

Insc: *As above & for Bell View*

s: *ft M Searles | Paragon Southwark*

Pen & coloured washes within ruled border (265 × 300)

[3] EAST MALLING (Kent): Clare Lodge

Design for a country house for John Larking, c.1790

Elevation, showing the semicircular entrance loggia & central dome, with rough pencil plans [Fig.37]

Insc: *for John Larking Esq*

s: *ft M Searles*

Pen & coloured washes on buff paper, mounted (275 × 420)

Lit & reprd: J. Harris, *Georgian country houses*, 1968, p.49, pl.31; J. Newman, *W Kent*, 1969, p.257; *Cl*, CVI, 1949, pp.826-829, 898-902, 1149-50

Clare House was built for John Larking, a timber merchant, banker and papermill owner. In execution a shallower dome was chosen and the loggia was built to a more delicate design. A veranda above was added later possibly by Richard Searles. It is a notable example of a fluidly planned house containing circular, oval and octagonal shaped rooms.

[4] LONDON: House at Acton (Middx), Ealing

Design for a house of 5 bays & 3½ storeys for Thomas Beckford

Elevation of the main front, showing centrally placed door with decorative consoles

Insc: *Thos Beckford Esq. | Acton Middx*

s: *ft M Searles*

Pen & coloured washes on buff paper (210 × 210)

Acton Local History Section, Acton Public Library, can find no reference to a Thomas Beckford.

[5] LONDON: Church of St George, Beckenham (Kent) Bromley

Designs for the tower & spire (2):

1 Plan & elevation for a square tower surmounted by a flèche spire with an openwork lantern base; sketch plan & elevation for an alternative version
Pen & wash & pencil (315 × 340)

2 Elevation of the tower & a 2nd elevation of the tower with a hexagonal spire

Insc: Labelled, with measurements in pencil & (below border) *Elevation of the tower & Spire of Beckenham Church*

s: *M Searles*

Pen & wash within ruled border (525 × 375)

Lit: R. Borrowman, *Beckenham past and present*, 1910, p.119

In December 1790 the steeple and part of the tower of Beckenham church were destroyed in a storm and the following year it was decided not to rebuild the spire but just to repair the tower. There is in the parish records a design, d. 1791, for a spire which was never executed. About 1794 the spire was eventually repaired in wood. The small medieval church of Beckenham was replaced in 1885 by the present one by W. Gibbs Bartleet of Beckenham

[6] LONDON: Houses in Blackheath, Greenwich

Designs for houses for John Cator, not executed (4):

1 Elevation of a house of the Blackheath Paragon type, with a decorative string-course above the arched windows at main floor level, 3½ storeys & 6 bays

Insc: *for John Cator Esq. & (below border) Blackheath*

s: *ft M Searles*

Pen & coloured washes within ruled border

(300 × 425)

2 Elevation of the main front of a house with side wings, a pedimented central section & a porch with a broken pediment [Fig.34]

Insc: *John Cator Esqr* & (above the border, top left) *Blackheath*

Pen & coloured washes within ruled border (220×450)

3 Elevation of the main front as above but with extended side wings & ornamental garden gates

Insc: *for John Cator Esqr*

s: *ft M Searles*

Pen & coloured washes within ruled border (200×560)

4 Elevation as above but with added ornamental details of urns & swags

Pen & coloured washes within ruled border (360×710)

Lit: L. L. Duncan, *History of the borough of Lewisham*, 1963

John Cator of Beckenham bought the Wicklemarch Estate, Blackheath, in 1784. The estate stretched from Blackheath to the Eltham Road and included a fine Palladian mansion with portico and rusticated basement which the former owner, Sir Gregory Page, had built earlier in the century. The drawings are likely to be schemes for houses for John Cator on his recently acquired land. Nos.2, 3 & 4 are perhaps proposals for modernizing Sir Gregory Page's old house – note the feature of rustication at the base. In the event Cator sold the house in lots to be taken down and it was dismantled in 1787, leaving the land free for development. No.1 has similarities to the houses in the Paragon (see [16]), which Searles built on the Cator estate as a speculation. It is interesting to note that rubble from the demolished house was reused in the Paragon, and the tetrastyle Ionic portico, now at Beckenham Place, built for John Cator after 1774 is also said to have come from Page's house. (Information from Greenwich Local History Library.)

[7] LONDON: House in Brixton Causeway (now Brixton Hill), Lambeth
Designs for a town house of 4½ storeys & 3 bays for Mr Firth (3):

1 Elevation with traces of plans in pencil

Insc: *Mr Firth*

s: *ft M Searles*

On buff paper (220×165)

2 Elevation

Insc: As above & *Mr Firth* | *Brixton Causeway*, with labels & measurements given

s: *ft M Searles*

(180×180)

3 Elevation with balustrade instead of the roof-level cornice, with shell & swag decoration shown in Nos.1 & 2

Insc: *Mr Firth*

s: *ft Searles*

On buff paper (220×165)

1-3 Pen & coloured washes

The northern section of the road now called Brixton Hill was formerly called Brixton Causeway.

[8] LONDON: House in Broadway
Design for unidentified house of 3 storeys with 3 light windows & blind windows above the central door

Elevation of front towards | *Broad Way*

Insc: As above & labelled, with measurements marked

s: *ft MS*

Pen & wash (170×145)

This may, possibly, be Broadway, Deptford.

[9] LONDON: House in Butt Lane, Deptford, Lewisham

Design for an unidentified house with a single-storey extension with lean-to roof & display window for shop

Elevation of front towards | *Butt Lane*

Insc: As above & labelled, with measurements marked

Pen & coloured washes (170×145)

Deptford High Street, becoming Tanners Hill, was known as Butt Lane at the end of the C18.

See Design for a house for Mr Watson [59].

[10] LONDON: House at Camberwell, Southwark
Design for a plain 5 bay, 2 storey house with a central door with cornice & consoles

Elevation

Insc: *for Joseph Prince Esq.* | *Camberwell*, with measurements marked

s: *ft M Searles*

Pen & coloured washes (200×200)

[11] LONDON: House in Gainsford Street

Design for an unidentified house of 4 bays & 2½ storeys for Mr Hayes

Elevation next *Gainsford Street*

Insc: As above & *Mr Hayes*

s: *ft M Searles*

Pen & coloured washes (185×210)

There is a Gainsford Street in Bermondsey, Southwark, but no Georgian housing exists there today.

[12] LONDON: Gloucester Circus, Greenwich
Designs, c.1790 (2):

1 Elevation, showing a terrace of houses, with the upper storeys of the recessed linking bays cut away to fold back, with a faint sketch plan below

Insc: With measurements in pencil

Pen & coloured washes, pencil (plan) (320×400)

2 Elevation of 22 of the houses in the scheme, as executed

Insc: *The Circus Greenwich* | *Built 1790-91*, with names of the contractors below each house in pencil; verso *Circus Greenwich*

s: *ft M Searles*

Pen & coloured washes within ruled border (220×855)

Only one side of the circus (a double crescent) was built to the designs of Searles. The other side contains terrace houses of a slightly later date and a block of modern police flats built on a site bombed during the Second World War.

[13] LONDON: House in Half Moon Street

Design for an unidentified house of 3 bays & 4 storeys

Elevation

Insc: *Halfmoon St*

s: *ft M Searles*

Pen & coloured washes (240×170)

Possibly Half Moon Street, Westminster, which has Georgian houses.

[14] LONDON: Inn on corner of Kent Street (now Tabard Street), Southwark

Design for a coaching inn for Mr Wood on the corner of *Kent Street* & *intended New Street*, 1805

Plan & main elevation, showing 2 entrances for *Taproom* & *Parlour* & a bow window for the *bar*

Insc: As above, *for Mr Wood* & labelled

s & d: *ft M Searles* | *Decr 1805*

Pen & wash (plan), pen & coloured washes (elevation) within ruled border (505×530)

[15] LONDON: Marlborough House, No.317
Kennington Road, Lambeth

Design for a house of 5 bays & 3½ storeys with attics, c.1787

Elevation of entrance front with rusticated doorway

Insc: *Mr Edridge*

s: *ft M Searles*

Pen & coloured washes (440×225)

Lit: Survey of London, XXVI, *St Mary, Lambeth*, pt.ii, 1956, pp.50-51

Marlborough House, originally part of Marlborough Place, Nos.309-341 Kennington Road, was the first building put up during Thomas Ellis's development of this section of the Cleaver property. Its first occupant was William Edridge. At some time during the C19 it was used as a picture palace. The remaining houses of Marlborough Place were built in the 1790s and may also be designed by Searles. Shops were built across them in 1872.

[16] LONDON: The Paragon, Blackheath, Greenwich
Design for a crescent of large semi-detached houses, linked by colonnades, c.1790 (4):

1 Elevation of the *Paragon Centre* with a giant Ionic tetrastyle portico, not as executed [Fig.33]

Insc: As above

s: *M Searles*

Pencil & pen with blue & buff washes (215×425)

2 Elevation of the Paragon centre as above
Pencil, pen & coloured washes within ruled border (325×510)

3 Elevation of one of the blocks of the Paragon, with shell decoration in the pediment, no basement, but colonnades on either side, not as executed

Insc: *For Paragon* | *Blackheath*

s: *ft M Searles*

Pencil with grey & blue washes on buff paper (200×340)

4 Elevation of one of the blocks of the Paragon, as executed, with mansard roof above cornice & basement

Insc: *Paragon Blackheath*, with measurements marked

s: *ft M Searles*

Pen & wash within ruled wash border (320×515)

The Paragon, which suffered badly from bombing in the Second World War, was restored by C. Bernard Brown, 1946-58, and an account of his work can be found in C. Bernard Brown, *The Conversion of old buildings into new homes*, 1955. It was built on land belonging to John Cator, 1790-1800, as a speculative undertaking. Michael Searles had built another Paragon on a smaller scale on the Rolls Estate in the New Kent Road, 1789-90 (now dem.), known as the Southwark Paragon, and the idea of a crescent of semi-detached houses linked by colonnades seems to have been his own invention. The only other known instance in London of a similar scheme is the Hackney Paragon built in the early C19. Sir John Summerson suggests in *Georgian London*, 1969, p.286, that 'the point of the word was underlined in the two cases by Searles, by strict architectural regularity on a rather unusual and decorative plan and other virtues, such as sound construction were perhaps implied'.

[17]-[18] LONDON: Paragon House & Bryan House, South Row, Blackheath, Greenwich

Designs for two 3 bay houses with ground floor window arcades, side entrances & decorative string-courses above the main floor windows as in the Paragon (2):

1 Plan & elevation of street front of Paragon house
Pen & coloured washes within ruled border (550×290), page cut

2 Elevation of street front of Bryan house, identical to Paragon house except that the entrance is on the opposite side

Insc: *Mr Delight*

s: *ft M Searles*

Pen & coloured washes (230 × 210)

Paragon House and Bryan House originally faced each other on either side of Pond Road, which is now the boundary line between the boroughs of Lewisham and Greenwich. Paragon House, Greenwich, is still standing, though the entrance steps have been moved round to face Pond Road instead of South Row as in the drawing. Bryan House, which in the early C20 was a private hotel, was bombed in the Second World War and a modern block of flats now occupies the site in South Row, Lewisham.

[19] LONDON: Princes Place (now Nos.114-135), Kennington Park Road, Lambeth

Designs for a terrace of semi-detached houses flanking the entrance to Princes Square (now Cleaver Square), c.1788-90 (4):

1 Plans & elevations for 2 terraces of 5 houses, the end block embellished with shell & swag decorations, not as executed

Pen & coloured washes within ruled border (440 × 705)

2 Elevation of a 6 bay house of 3 storeys, with flier attached for an alternative version of the central 4 bays

Insc: (on flier) *no 2 Mr Prince*

s: *ft M Searles*

Pen & coloured washes (240 × 310)

This house corresponds to the houses in the end blocks in No.1.

3 Plans & elevations for 2 terraces of 6 houses divided into 3 linked blocks of 4 bays & 3½ storeys with attics, as executed; rusticated side porches form the links

Pen & coloured washes within ruled border (380 × 710)

4 Elevation of 2 terraces of 6 houses as above but with the addition of street lamps

Insc: *Princes Place | built 1790; verso Princes Place | Kennington*

s: *ft M Searles*

Pen & coloured washes (200 × 670)

Lit & reprd: Survey of London, XXVI, *St Mary, Lambeth*, pt.ii, 1956, p.52, pl.50
Building work started c.1788 and was probably carried out by W. Ingle, who in 1791 was to be involved in Surrey Place (q.v.). No.134 was destroyed in the Second World War and the block Nos.118-120 & 122-124 now forms the City & Guilds of London Art School.

[20] LONDON: No.155 Old Kent Road, Southwark, formerly the Rolls Estate Office

Survey drawing/design, for alterations (?) (2):

1 Plans & elevations of a 2 storey, 4 bay house with attics & a bow window at the rear

Insc: Measurements marked & rooms labelled *Mr Searles office, Clerks Office, Best parlour &c*

s & d: *Verso Mr Searles | Jany | 1800*

Pen within ruled border (450 × 540)

2 Side elevation corresponding to the elevation in the plan

Pencil (130 × 155)

Lit: Survey of London XXV, *St George the Martyr & St Mary Newington, Southwark*, 1955, p.122, gives the date of building of No.155 Old Kent Road as 1795; No.1 is dated 1800. Michael Searles was employed as surveyor to the Rolls Estate, as was his son Richard and his grandson Robert Thomas after him. From the labelling on No.1 it appears that he made No.155 Old Kent Road his home from 1800; he was living there at the time of his death in 1813 and the house continued in the occupation of his family until the death of his grandson in 1863. The drawings above were perhaps done when he took up residence. Earlier in the 1790s his address had been No.4 Southwark Paragon, and he also lived for a short time at Surrey Place. The house is now in the process of being restored (1973).

[21] LONDON: House at Streatham, Wandsworth
Design for a house for Mr Wilkinson with a central section of 3 storeys & side wings of 2 storeys (2):

1 Unfinished elevation of the main front, showing a Tuscan porch

Insc: *Mr Wilkinson & Streatham | Surry*

s: *ft M Searles*

Pen & coloured washes (245 × 325)

2 Finished elevation of No.1

Pen & coloured washes within ruled border (485 × 600)

In 1786 the house called The Rookery, Streatham Common South, first built by Thomas Lambert in 1732, was rebuilt for William Wilkinson, whose family lived there until 1821. An old photograph reproduced in A. Stanton Foord, *Springs, streams and spas of London*, 1910, shows the central portion of the house (the rest is obscured by trees) which has similarities to the drawings. There was a medicinal well in the garden. (Information received from the Minet Library, Surrey Collection, Lambeth.) A garden called The Rookery still exists at Streatham Common South, but the house is no longer there.

[22] LONDON: Surrey Place, Old Kent Road, Southwark

Designs for a terrace of 13 houses, 1784 (2):

1 Plans & elevation, with scale, of a terrace of houses of 3 storeys & 3 bays, with blank windows above the doors: the elevation shows a central block of 5 houses differentiated by a string-course, roof cornice & arcaded windows at ground level & single-storey quadrant terminal blocks

Insc: Measurements added in pencil; verso *Surry Place* (twice)

Pen with pink & yellow washes (plans), grey wash (elevation) within ruled border (505 × 715)

2 Elevation of a terrace as No.1 except that the terminal blocks have been replaced by a wall with 2 doors extending to the left of the terrace

Scale: 1¹⁰in to 1ft

Insc: *Surry Place Built 1784*

s: *M Searles | Architect*

Pen with pink & yellow washes within ruled border (385 × 715)

Part of Surrey Place still exists in a much mutilated state, with shop fronts built out across the lower storey, as Nos.228-250 Old Kent Road. On the top corner of No.250 is a plaque which reads 'Surrey Place, 1784'. Surrey Place may have been extended in 1791, for in the Southwark borough records are assignments and leases for Nos.15, 16 & 18 Surrey Place, which Michael Searles of the Paragon, architect, with Charles Carpenter of Blackman Street, Gent, and A. P. Driver and William Driver Esq. (the owners of the land - see Surrey Square [23]) contracted out to William Ingle, builder, and James Francis, stonemason.

[23] LONDON: Surrey Square, Southwark
Designs for a continuous terrace of 25 houses with a pedimented centrepiece, 1795 (3):

1 Plans & elevations for a terrace of 11 houses of 3½ storeys & 3 bays flanking the centrepiece

Insc: *Surry Square*, with pencil alterations & labels;

verso *Surry Square | Surry Place*

Pen with pencil (540 × 725)

2 Elevation of 11 terraced houses as No.1

Insc: *Surrey Square | Built 1795*

s: *M Searles*

Pen with yellow & blue washes (180 × 620)

3 Elevation for the centrepiece to the terrace consisting of a block of 3 houses with a central projecting part of 5 bays surmounted by a pediment containing a shell motif

Insc: *Surrey Square | built 1795; verso Surrey Square*

s: *M Searles*

Pen with blue & yellow wash (175 × 300)

Lit & reprd: Survey of London, XXV, *op. cit.*, pp.89-90, pls.56, 57

In 1766 Jane Driver, wife of Samuel Driver, gardener, inherited some freehold land near the Kent Road. For part of this ground Michael Searles built Surrey Place in 1784 and 1791 and the above terrace in 1795. Early maps show two large houses on the W end of the square and one on the E (the latter was the house of William Driver, 1799-1819), but these are no longer standing. Most of the houses in the terrace are still in existence, though a school has been built at one end.

[24] LONDON: Union Place, Deptford, Lewisham
Design for a terrace of 7 houses with a central block of 3

Elevation

Insc: *Union Place, Deptford | Built 1786*

s: *ft M Searles*

Pen with yellow & blue washes (170 × 470)

[25] LONDON: Walworth chapel, Camberwell Road, Southwark

Design for a Methodist chapel, c.1812 (4):

1 Elevation of the East End with a venetian window with shell decoration

Insc: As above

s: *M Searles*

Pen & yellow wash within ruled border (290 × 465)

2 Alternative elevation of the E end with 2 storeys of 3 windows set in a recessed arcade surmounted by a pediment with a shell motif; alterations have been made in pencil & include the addition of a belfry

Insc: *East End Walworth Chapel*

s: *M Searles*

Pen & yellow wash with pencil (240 × 310)

3 Section of the West End with gallery &c

Insc: As above, with measurements marked

s: *M Searles*

Pen & coloured washes within ruled border (295 × 465)

4 Section through the E end, showing galleries & 3 round-headed windows at clerestory level, with scale

Insc: A few measurements marked

s: *Rd Searles | Vauxhall*

Pencil & coloured washes (560 × 415)

Lit: Survey of London, XXV, *op. cit.*, 1955, p.103, pl.84

In 1808 the Methodist conference decided that two new chapels were needed in south London: one was to be in Long Lane, Southwark, and the other, the Walworth chapel, was to be in Camberwell Road. The land was bought in 1812 and the Walworth chapel was built in 1813, the year of Michael Searles's death, so, as the drawings suggest, Richard Searles probably had some hand in the building. The chapel as built was plain and unadorned and except in general outline bore little relation to Searles's design. It was rebuilt 1928-30 by Sir E. Maufe as the Clubland church and was damaged by bombing in the Second World War, but has been rebuilt.

[26] MONMOUTH

Preliminary designs for country houses for John Rolls, not executed (2):

1 Design for a house with a recessed centre bay & colonnade
Elevation

Insc: *John Rolls Esq | Monmouth & measurements marked, with pencil alterations*
s: *ft M Searles*

Pen, pencil & washes (185 × 400)

2 Design for a country house in the Palladian manner with a rusticated basement, Corinthian portico with flights of steps & pavilions

Elevation of the garden front

Insc: *John Rolls Esq*

s: *ft M Searles*

Pen & coloured washes (200 × 590)

The Rolls family, later Lords Llangattock, owned land in Monmouthshire and a house called The Hendre had been in their possession since before 1837, when John Rolls made it the principal seat of the family. Extensive improvements in the Gothick style were carried out under J. E. W. Rolls on the existing house, which previously had been used as a shooting lodge. The drawings above bear no resemblance to any of the buildings connected with The Hendre and are presumably preliminary schemes, which were never taken up by John Rolls. (Information from the Monmouthshire County Archivist.)

[27] PLACE HOUSE

Designs, 1808 (5):

1 Plan of principal floor, with flier for alternative design for the dining-room

Insc: *Principal Plan | Place House & labelled, with measurements marked*

s: *ft M Searles*

2 Plan of 1st floor

Insc: *Chamber Plan | Place House, with measurements marked*

s: *ft M Searles | Augt 1808*

1-2 Pen & wash within ruled border (335 × 325)

3 Two alternative elevations for the main front, 3 bays & 2 storeys; one shows giant arcades enclosing 2 storeys, the other in Gothick style shows traceried windows & an embattled cornice at roof level

Pen (280 × 430)

4 Elevation of the Gothick façade as in No.3 [Fig.35]

5 Elevation of the arcaded façade as in No.3

4-5 Insc: *Place House*

s & d: *ft M Searles Augt 1808*

Pen & coloured washes within ruled border (305 × 355)

There was a house called Place House in Catford, Lewisham. Originally built in the C16, during the C18 it was divided up. Half was purchased by Jonathan Sabin, who pulled his share down, and half was purchased by Mr Brooke, an India merchant, who lived there until 1810, when he in turn sold it to Mr John Forster, who demolished it. It is just conceivable that these drawings are two survey plans done before the sale of the house, and the elevations, which do not seem to fit the plans, are ideas for a conversion never carried out.

[28] POOLE (Dorset): Gaol

Design

Elevation of main front with rusticated central bay

Insc: *for Poole Gaol*

s: *M Searles*

Pen & wash, cut round ruled border of which traces are still visible (160 × 345)

Poole gaol, in King Street, was in all probability built at the beginning of the C19, as Sydenham in his *History of Poole*, 1839, says 'erected about 40 years since'. On the other hand, it is known that the

corporation had held the premises from 25 December 1792, at a rent of £5 per year on a lease for 999 years. Curiously, since the acquisition of the property by the corporation under the Borough of Poole (King Street) Compulsory Purchase Order, 1969, no trace of any payment at any time can be found. The premises have been used as the fire station and the Works Department stores, but all are now demolished in connection with a road widening scheme. (Information from H. F. V. Johnstone, Reference Librarian, Poole Public Library.)

[29] POOLE (Dorset): House for William Spurrier

Design for a town house of 3 bays & 3½ storeys with a porch & roof-level pediment

Elevation of the front

Insc: *Wm Spurrier Esq | Poole Dorset*

s: *ft M Searles*

Pen & coloured washes (215 × 210)

William Spurrier, a prominent merchant of Poole, owned 2 mansion houses and other property in West Street in the year 1800. (Information from Dorset County Record Office.)

[30] POOLE (Dorset): House for Miss Weston

Design for a 3 storey town house with recessed arcading at ground level

Elevation

Insc: *Miss Weston | Poole Dorset*

s: *ft M Searles*

Pen within ruled border (280 × 260)

A Miss Weston owned Westons House, in Weston Lane, an C18 building about which nothing is known and which has been demolished (n.d.). (Information from Poole Public Library.)

[31] REIGATE PRIORY (Surrey)

Design for alterations to the W front for George Mowbray, 1802

Intended Elevation of the | West front of Rygate Priory

with giant tetrastyle portico with lunette window in a triangular pediment & balcony at 2 floor level; semicircular bays on either side of the entrance

Insc: *As above & for Geo Mowbray Esqr*

Pen & coloured washes within ruled border (300 × 410)

Lit: E. Searles, *A History of Reigate Priory*, n.d.; *CL*, XLIII, 1918, pp.340-344, 363-367

The S front of Reigate Priory had been classicized in 1779 for the owner, Richard Ireland, and in 1801 the house was sold to George Mowbray. The remains of Searles's alterations to the W front can be seen in the portico, which is now cut into by the library, built 1850, and in the triangular pediment with the lunette, which is still visible above the more recent extensions. George Mowbray sold Reigate Priory to Lord Somers in 1808. It is now Reigate Priory middle school,

[32]-[40] Designs for unidentified country houses & villas arranged alphabetically under name of client

[32] Designs for a house for John Bedford (2):

1 Elevation of a 2½ storey, 7 bay house with projecting pedimented end bays & a Doric porch
Pen & coloured washes (175 × 290)

2 Elevation of a 3½ storey, 5 bay house with arcaded windows at ground level, a Doric porch, pavilions & a garden entrance on either side
Pen & coloured washes (190 × 435)

1-2 Insc: *John Bedford Esqr*

s: *ft M Searles*

[33] Design for a 2 storey villa for Mr Bunnett (2):

1 Elevation, showing an open loggia at ground level on either side of a central half-hexagonal bay

Insc: *for Mr Bunnett*

s: *ft M Searles*

Pen & coloured washes within ruled double border (205 × 270)

2 Side elevation

Insc: *Mr Bunnett*

s: *MS*

Pen & coloured washes within ruled border (190 × 245)

See also Design for a shop for Mr Bunnett [60].

[34] Design for a 7 bay, 2 storey house with a colonnade

at ground level & a central attic window for John Jeffery

Elevation of the garden (?) front

Insc: *John Jeffery Esq*

Pen & coloured washes (190 × 210)

[35] Design for cottages for John Jeffery

Elevation of a double cottage of 2 storeys

Insc: *Cottages for John Jeffery Esq*

s: *ft M Searles*

Pen & coloured washes (205 × 250)

[36] Design for a 3 storey house with a projecting central section of 3 bays with a colonnade at ground level for Mr Lewis

Elevation of the Front

Insc: *As above & for Mr Lewis*

s: *ft M Searles*

Pen & pencil (270 × 290)

[37] Design for a villa of 2 storeys for Richard Page, 1806

Elevation of the main front showing half-hexagonal projecting bays on either side of the entrance & colonnaded conservatories with blind windows above them at either end

Insc: *for Richd Page Esqr*

s & d: *ft M Searles 1806*

Pen & watercolour within ruled border (195 × 410)

[38] Design for a 3 bay house of 3 storeys with a

single-storey wing at one side for Mr Smith

Elevation

Scale: 1/4 in to 1 ft

Insc: *Mr Smith*

Pen & coloured washes with ruled border upper & lower edges only (225 × 280)

[39] Design for a villa of 3 storeys with a ground plan

of 3 interconnecting circles with giant pilasters at the point of intersection & a central lantern in the shape

of a pagoda for George Tate

Elevation, showing drive

Insc: *For Geo Tate Esq*

s: *ft M Searles*

Pen & coloured washes (340 × 470)

[40] Design for a country house near a river for Isaac Warner, 1803 (2):

1 Elevation of *Front next River*, with semicircular bays either side of the entrance door

2 Elevation of *Garden Front*, with alternate blind & open windows on the 3rd storey

d: *March 1803*

w/m: J. Whatman 1801

1-2 Insc: As above & for *Isaac Warner Esq*

s: *ft M Searles*

Pen & coloured washes within ruled border (325×460)

[41]-[59] Designs for unidentified terrace or town houses arranged alphabetically under name of client

[41] Design for a small terraced house of 2 bays & 2½ storeys with an attic & a side entrance for Mr Barton (2):

1 Plan, elevation & section, showing 2 rooms to each floor

Insc: *Mr Barton*

s: *ft M Searles*

Pen & coloured washes (255×270)

2 Elevation, with section of roof

Insc: *Mr Barton* & labelled, with measurements marked & note *Footing, to Walls 3½ bricks reduced to 2 bks in 4 Coars (sic)*

Pen & coloured washes (165×130), cut top left corner

In 1790 a John Barton, size maker, was at No.65 Borough High Street, Southwark. By 1801 he had a glue and size factory in New Road, Bermondsey, and by 1810 J. & J. Barton was at Fort Place, Bermondsey. (Information from F. Kelsall, GLC Department of Architecture & Civic Design.)

[42] Design for a 2 storey, 3 bay house for Mr Batty, 1805

The Elevation of front next Road

Insc: As above & *Mr Batty*

s & d: *ft MS | 1805*

Pen & coloured washes (145×165)

[43] Design for a 4 storey house with a bowed frontage for G. Bell

Elevation

Insc: *for G Bell Esq.*, with measurements marked

s: *ft M Searles*

Pencil & coloured washes (315×200)

[44] Design for a town house of 2 bays with 2 side entrances for Mr Browne

Elevation of the front, showing a roof defined as a giant pediment enclosing a diocletian attic window

Insc: *Mr Browne*

s: *ft M Searles*

Pen with buff & red washes within ruled border (210×230)

[45] Design for 5 houses of 2 storeys & 2 bays for Samuel Buckland

Insc: *for Saml Buckland Esq*

s: *ft M Searles*

Pen & coloured washes within ruled border (180×250)

In the rate book for the parish of St Mary Newington, Southwark, of 1800, a Samuel Buckland owned 7 tenements in Ann Place, for which he paid £2 poor rate. In 1801 a Samuel Buckland, coal merchant, was living at No.26 Surrey Place, Kent Road (trade directory 1801). (Information from F. Kelsall, GLC Department of Architecture & Civic Design.)

[46] Design for a house of 3 bays & 2½ storeys with arched windows at ground level for Mr Campbell

Elevation of the front

Insc: *Mr Campbell*

s: *ft M Searles*

Pen & coloured washes (185×185)

[47] Design for a town house of 2 bays & 3½ storeys with balconies at 3rd floor level for Mr Greaves

Elevation

Insc: *Mr Greaves*, with measurements marked

s: *ft M Searles*

Pencil & coloured washes (280×150)

[48] Design for a house of 2½ storeys with single-storey semicircular side projections for Mr Harrison (3):

1 Elevation of the front

2 Elevation of the Back Front

3 Alternative Elevation of the Back Front

1-3 Insc: As above & *Mr Harrison*; Nos.1 & 2 with measurements marked

s: *ft M Searles*

Pen & coloured washes (205×200 approx.)

Lit: Survey of London, XXV, *op cit.*, 1955, p.119

In the New Kent Road, next door to the Southwark Paragon, houses were built for a Samuel Harrison; they do not, however, bear any resemblance to the above design. In a trade directory of 1790 a Thomas Harrison, cheesemonger, was living at No.209 Borough High Street, Southwark. (Information from F. Kelsall, GLC Department of Architecture & Civic Design.)

[49] Design for a house of 3 bays & 2 storeys with a giant arcade enclosing 2 storeys of windows for William Holmer

Elevation of front

Insc: *Willm Holmer Esq*

s: *ft M Searles*

Pen & coloured washes (175×205)

A trade directory of 1790 lists William Holmer & Co., ironmongers, at No.145 Borough High Street, Southwark. By 1801 Holmer, Bunnett & Pix had combined and was at No.165 Borough High Street and was still there in 1810. (Information from F. Kelsall, GLC Department of Architecture & Civic Design.) See also Design for a 2 storey villa for Mr Bunnett [33] & Design for a shop for Mr Bunnett [60].

[50] Designs for houses for Mr Jackson (2):

1 Elevation of a house with windows enclosed in arcades at ground level, a pediment at roof level with shell decoration & 2 with side entrances, probably part of a terrace

Insc: *Mr Jackson*

s: *ft M Searles*

Pen & coloured washes (195×165)

2 Elevation for a house of 4 bays & 2½ storeys with semicircular side projections (see [48] above), with scale

Insc: *for Mr Jackson*

s: *ft M Searles*, countersigned (below border) *RTS*

Pencil, pen & coloured washes within ruled border (265×325)

Lit: Survey of London, XXVI, *St Mary, Lambeth*, pt.ii, 1956, pl.47

A Mr Randle Jackson, barrister, owned land on the W side of Brixton Road, which between 1806 and 1820 was developed as Grove Place, now Nos.206-220 Brixton Road. No.206 was put up for Jackson's own occupation and is a house of 3½ storeys with attics and a bow extension at the rear. Neither No.206 nor the other houses of Grove Place bear close resemblance to the drawings above, which may be preliminary schemes.

[51] Design for a large town house of 3 storeys with pedimented projecting central bay & a Doric porch with a broken pediment for Mr Law (3):

1 Elevation of front

Insc: *Mr Law*

s: *ft M* (rest of signature cut)

Pen & coloured washes within ruled border (220×245)

2 Alternative elevation for a smaller house of 2 storeys only

Insc: *Mr Law*, with measurements marked & (in pencil) *No 2*

Pen & coloured washes, cut to fit over No.1

3 Alternative elevation for the top 2 storeys

Pen & coloured washes, detached flier cut to fit over No.1

Lit: Survey of London, XXVI, *op cit.*, 1956, p.48

This drawing could possibly be for Nos.176-178 Kennington Park Road, which in 1780 was a single house for which John Law was paying land tax. In 1824-30 wings were added and at some point a shop front was built across.

[52] Alternative designs for 2 houses & a shop for Thomas Osborne (2):

1 Elevation of a 4 bay, 3 storey semi-detached house with 2 large windows at ground level, a gate & a shop with a lean-to roof (170×250)

2 Elevation of a 6 bay, 3 storey semi-detached house with blank window openings above the side doors, a gate & a shop with a lean-to roof (195×300)

1-2 Insc: *Mr Thos Osborne*

s: *ft M Searles*

Pen & coloured washes

In 1790 a Thomas Osborne, grocer, was at No.44 Surrey Street, Blackfriars Bridge. (Information from F. Kelsall, GLC Department of Architecture & Civic Design.)

[53] Designs for houses for Mr Paty 1807 (2):

1 Elevation of 2½ storey, 3 bay house with arched windows at main floor level & a central door

Insc: *For Mr Paty*

s & d: *M Searles | Decr 1807*

Pen within ruled border (225×250)

2 Elevation of a 2 storey, 5 bay house with central door with cornice

Insc: *Mr Paty*, with faint pencil measurements marked

s: *ft M Searles*

Pen & coloured washes (170×220)

[54] Design for a house with 2 entrances for Mr Rolls

Elevation of a house of 6 bays & 3½ storeys with round-headed entrances in the terminal bays

Insc: *for Mr Rolls*

s: *ft M Searles*

Pen & coloured washes (210×245)

[55] Design for a mansion house for Samuel Rolls

Elevation, showing a house of 3 storeys & 3 bays with an entrance porch, a giant order of Ionic pilasters & a balustrade at roof level

Insc: *Saml Rolls*

s: *ft M Searles* (partially cut)

Pen & coloured washes (235×225)

Verso: Partial plan, showing bow window (at rear?)

Pencil & pen

[56] Design for a house of 4 bays & 3½ storeys for Mr Sage, 1802
Side (?) elevation, showing arcading enclosing round-headed windows at main floor level, no door shown
Insc: *for Mr Sage*
s & d: *ft M Searles / Aug 1802*
Pen with blue & buff washes within ruled border (275 × 260)

[57] Design for a large town house of 3 bays & 3 storeys with a mansard roof, projecting pedimented central bay with a lunette & venetian window above a central Doric doorway for John Smith
Elevation of the front
Insc: *John Smith Esq*
s: *ft M Searles*
Pen & coloured washes (215 × 250)

[58] Designs for a 3 storey town house for Mr John Thompson (4):
1 *Principal plan* & elevation of main front
Insc: As above
Pen (400 × 190)

2 *Elevation of front*
Insc: As above (in pencil) & *Mr Thomson*

3 Elevation of rear façade, showing 6 windows with a glass central door
Insc: As above (in pencil) & *Mr John Thompson*

4 *Elevation End*, showing giant arcade
Insc: As above (in pencil) & *Mr Thomson*
2-4 s: *ft M Searles*
Pen & coloured washes (215 × 205)

[59] Design for a 2 bay, 3½ storey terrace house with a rusticated side entrance for Mr Watson
Elevation of front
Insc: *Mr Watson*
s: *ft M Searles*
Pen & coloured washes (195 × 165)
In 1801 a John Watson, artificial eye maker, was at No.12 Butt Lane, Deptford. In 1790 a William Watson linen draper, was at No.27 Borough High Street, Southwark. (Information from F. Kelsall, GLC Department of Architecture & Civic Design.)

[60]-[64] Designs for unidentified shops & business premises arranged alphabetically under name of client
[60] Design for a shop of 4 storeys with a colonnaded display area at ground level for Mr Bunnett
Elevation of front
Insc: *Mr Bunnett*, with measurements marked
s: *ft M Searles*
Pen (255 × 165)
In 1790 Bunnett & Pix were ironmongers at No.165 Borough High Street, Southwark. By 1801 Holmer, Bunnett & Pix had combined and were at No.165 and were still there in 1810. (Information from F. Kelsall, GLC Department of Architecture & Civic Design.)
See also Design for a country house for Mr Bunnett [33].

[61] Design for a shop for Mr Clotworthy
Elevation of the Front [Fig.36]
Insc: As above & *Mr Clotworthy*
s: *ft M Searles*
Pen & coloured washes (205 × 190)

[62] Design for a row of shops for Thomas Fish
Elevation of the fronts, showing 4 houses with 2 bow windows for display & a single-storey detached *Butchers Shop*
Insc: As above & *Thos Fish Esq.*, with measurements marked
s: *ft M Searles*
Pencil & coloured washes within ruled border (215 × 465)

[63] Design for a shop of 3 storeys for Mr Greives
Elevation of front
Insc: *Mr Greives*
s: *ft M Searles*
Pen & coloured washes (180 × 225)

[64] Design for a business premise (?) with 2 entrances for Kingsford & Page, 1802
(*Elevation*), showing a giant recessed arch breaking into a pediment & containing a blank lunette above 2 large 3 light windows; entrance doors on either side of arch
Insc: As above & for *Messrs Kingsford & Page*
s & d: *ft M Searles / July 1802*
Pen & coloured washes within ruled border (295 × 215), cut

[65]-[72] Miscellaneous unidentified designs

[65] Design for an asylum for the deaf & dumb
Elevation of the main façade, with fliers showing alternative designs for the 2 end bays
Insc: *Design for the Asylum for the Deaf and Dumb*
s: *ft M Searles*
Pen, pencil & coloured washes within ruled border (275 × 510)
Lit: Survey of London, XXV, *op. cit.*, 1955, p.122, pl.91b
This design may be for the school for the deaf and dumb situated in the Old Kent Road, Southwark. The school, one of the first of its kind, was founded in 1792 by the Rev. J. Townsend. The foundation stone for the new school buildings was laid in 1807 by the Duke of Gloucester, the school was enlarged in 1819 and rebuilt 1886-87. Until 1807 the school had been housed in Grange Road, Bermondsey. The early engraving illustrated in the Survey of London volume bears little resemblance to Searles's drawing, and his design was probably not chosen.

[66] Design for a coach house for Benjamin Seymour (2):
1 Elevation, showing 3 entrances & living quarters above & attics
Insc: *Mr Benjn Seymour*; verso *Seymour* (cut)
s: *ft M Searles*
Pen & coloured washes (135 × 195)

2 Elevation as No.1
Pen & coloured washes within ruled border (290 × 330)

[67] Design for a single-storey cottage or lodge for Mr Driver
Elevation, showing 3 bay pedimented centre with apsidal end & an arched chimney
Insc: *for Mr Driver*
s: *ft M Searles*
Pen & coloured washes (150 × 265)
Possibly related to either Samuel Driver, gardener, or his son William Driver, for whom Searles built Surrey Square (see [23]).

[68] Design for a small, octagonal single-storey lodge or cottage with Gothick windows & a pitched roof
Plan & elevation
Pen & coloured washes within ruled border (275 × 210)

[69] Designs for screens across the end of a room
Elevation of a double-columned screen, below elevation of a single-columned screen; there is also a faintly pencilled sketch plan, showing coupled columns
Pencil & coloured washes within ruled border (595 × 430)

[70] Design for a row of shops with bow windows at ground floor level
Elevation
Insc: As above, with measurements marked
Pen & coloured washes (170 × 205)

[71] Design for a workhouse (?) (2):
1 Plan & elevation, showing a building of 7 bays & 2 storeys with a giant arcade on the terminal bays
Insc: Measurements marked faintly in pencil
Pen & coloured washes with pencil additions within ruled border (625 × 505)

2 Plan & elevation, showing a house of 7 bays & 3½ storeys with attics
Pen & coloured washes within ruled border (475 × 495)
The plan is simpler and consists only of one large room on either side of the door and stairwell.

[72]-[86] Designs for unidentified terraces & houses

[72] Design for terrace of 20 houses of 3 storeys
Elevation of terrace, showing a central pedimented house of 4 bays: the 3 end houses either end of the terrace have slightly raised roofs
Insc: Names of the contractors below the relevant houses: *Ingle* (2 houses), *Joseph Digby* (3 houses) &c; verso *Ellys*
Pen with blue & yellow washes (200 × 950)
Lit: Survey of London XXVI, *op. cit.*, 1956, pp.22, 47, 50, 51, 52

Ellys may refer to Thomas Ellis, landlord of the Horn Tavern, Kennington Park Road, who was developing land he owned on the Kennington Road during this period. Nos.180-200 Kennington Road, built 1786 as East Place, and Nos.233-291 Kennington Road, built c.1788 as Chester Place, are two terraces which have similarities to the above drawing, but do not exactly correspond.

[73] Design for a terrace of 15 houses
Plan & elevation, showing a terrace of large houses: the central & end blocks have a rusticated basement storey & a portico on the upper storey; the houses in between have bow fronts
Insc: Measurements marked: each house is 50ft across & the total terrace length is 750ft
Pen & coloured washes (235 × 825)
An immensely grandiose scheme, which was probably never intended to be executed

[74] Design for a terrace of 14 houses
Elevation of the terrace, showing the central & end blocks with attached columns & pilasters
Pen & coloured washes (260 × 825)

[75] Design for Mr Goad's estate (2):
1 Site plan of Mr Goad's estate
Scale: 1½ in to 100ft
Insc: *Mr Goad*, with reference index to existing buildings & those to be built
d: (in note) *Land to be delivered up at 1780*
Pen & coloured washes within ruled border (420 × 340)
The site includes houses on it belonging to Michael Searles and to Driver and a tool shed and flowerbed presumably for Driver, who may be the Samuel Driver, gardener, of Surrey Square (see [23]).

2 Speculative design for redevelopment of Mr Goad's estate (?)
Plan & laid out elevations for 3 terraces of 58 houses in 29 linked blocks placed round 3 sides of a trapezium: a main road runs in front of the terraces & service roads divide the site into 4 parts; the houses are of 3 storeys above a semi-basement with dormer windows in the mansard roofs & the blocks are linked by 2 storey side entrances
Scale: 1/20 in to 1ft
Insc: Verso *Goad*
Pen & coloured washes within ruled border (620 × 985)
Probably situated off the Old Kent Road, where the Driver family owned land.

[76] Design for a pair of semi-detached houses
Elevation, showing a block of 5 bays & 3 storeys
above a semi-basement with lateral single-storey
wings of 2 bays; recessed arcading on the ground floor
Pen (240×300)

[77] Designs for a house with a central block of 5
bays & 2 storeys & single-storey side wings (2):
1 Main elevation, showing central pediment & an
entrance porch & with side wings of 2 bays
Insc: Measurements marked
w/m: Hayes & Wise 1799
Pen (280×300)

2 Unfinished elevation for a simpler version of the
main front, without the pediment & with side wings
of a single bay
Pen & pencil (165×300)

[78] Design for a pair of semi-detached houses with
2nd entrances in single-storey side wings
Elevation, showing a block of 6 bays & 2 storeys
with attics in the mansard roofs
Pen with blue & buff washes (165×235)

[79] Design for a house of 2 storeys above a semi-
basement with dormer windows in the high mansard
roof; 3 light windows, except for dormers
Elevation, with no entrance shown
Insc: Measurements marked & calculations in pencil
& pen given
Pen (225×210)

[80] Design for a house of 2 storeys above a semi-
basement with a single diocletian attic window in
the broken pediment
Elevation of the Front, with no entrance shown
Insc: As above & labelled, with dimensions given
s: *ft M Searles*
Pen (225×185)
There are houses in Montpelier Row, Blackheath,
very similar to this design.

[81] Design for house of 4 storeys with windows in
recessed arcading at 2nd floor level & cornice below
the roof
Elevation of 2 bays
Pen & coloured washes (210×200)

[82] Design for an unadorned house of 4 storeys
Elevation of 2 bays
Pen & wash (200×200)

[83] Design for a house of 4 bays & 2 storeys with
dormer windows (2):
1 Elevation of the garden front (?), showing a giant
arcade embracing 2 storeys & a glass door in the
2nd bay
2 End elevation, showing a giant blank arch enclosing
2 blind windows & a blind lunette

1-2 Pen with blue & buff washes (245×315)
This design has similarities to those for Place House
[27], which are d. 1808.

[84] Design for a 2 storey house with a central
chimney & recessed arcades at ground level
Elevation of the South Side, with no entrance shown
Insc: As above
s: *ft M Searles*
Pen within ruled border (175×200)

[85] Design for a small 2 storey house
Plan & elevation
Pen & coloured washes within ruled border
(400×330)

[86] LONDON: Friends Poor Estate, Southgate Street,
Edmonton, Enfield

1 Plan of a terrace of 6 houses
Insc: *A Plan of an Estate belonging to the Friends Poor
situated on Southgate Street in the Parish of Edmonton &
labelled, with measurements marked*
Pencil, pen with pink & yellow washes (275×525)

2 Plan & elevation of the terrace of 6 houses of 2
storeys with attics
Insc: *Copy of Plan & Elevation for Friends Poor
Southgate Street*
s: *M Searles*
Pen & coloured washes (490×510)

These houses, known as the Georgian Cottages, now
Nos.21-31 Southgate Green, have recently been the
subject of a long-drawn-out dispute owing to the
wish of the owner, the Valentine Poole Trust, to
develop the site. The cottages have been converted
into shops. Valentine Poole, Yeoman of Stepney, by
his will d. 23 May 1624 left his freehold land in the
parish of Edmonton (which included Southgate
until 1881) to the church wardens and parishioners
of the parish of Barnet so that the rents and profits
could be distributed to the poor of High Barnet.
This property at South Street (now Southgate)
included the Cherry Tree and was let in 1656,
according to the Barnet churchwardens accounts, at
£10 a year. In 1776 the estate was let to John Good
on a lease for 80 years at £46 a year. He was to lay
out the land with buildings to the value of £700.
The Georgian Cottages were probably part of this
development. It seems unlikely that Searles designed
the cottages, which are in a style totally unrelated
to the rest of his work, and the above drawings
are possibly a survey. (Information from D. O. Pain,
Edmonton Main Library, 1973.)

SEARLES, Michael Office of

[1] CROYDON (Surrey): Racoon Hall
Survey drawing
Site plan, showing inset sketch front elevation of
Racoon Hall in a Gothick manner & an inset rear (?)
view, showing a house of plain red brick set among
trees
Scale: In chains
Insc: *Racoon Hall, at Croydon in Surrey; verso Robinson*
Pen & coloured washes within ruled border
(540×745)

[2] LONDON: Mr Woods premises in the Kent Road
Survey drawings (2):
1 Plan of a piece of land on the Kent Road with
the Queens Road running through it, cut from a
title deed
Insc: *This Piece of Land Containeth | A/4:R/1:R/39
The Queens | Road Being Deducted; 3 6d blue stamps
with a royal crest are attached; verso, 2 printed
stamps are attached, one has a crown with GR
interlaced beneath & 76*
Pen & coloured washes on vellum (270×170)

2 Copy of the plan above without the official stamps
Insc: *Copy of a Plan of Mr Woods Premises | June 1st
1796, with pencil calculations*
Pen & coloured washes (285×220)

[3] LONDON: Well Hall Farm, Eltham, Greenwich
Survey drawing
A | Plan | of | Well Hall Farm | Eltham | Kent
Scale: In chains
Insc: As above & labelled with the names of the
adjoining land owners & directions
Pen & coloured washes within ruled borders
(550×750)

[4] LONDON: House in Wilson Street, Finsbury Square
Islington
Design for a house of 4 bays & 4 storeys above a
semi-basement with a gate leading into the
stableyard

Elevation for a House to be built in Wilson Street
Finsbury Square & section
Scale: 1/10in to 1ft
Insc: As above, *W P Berners Street*, with measurements
marked
d: May 1805
Pen with grey & pink washes (270×420)

[5] Design for a pair of 4 bay, 3 storey semi-detached
houses for Mrs Scarborough & Mr Johnson
Elevation: each house has a blank arcade at ground
level enclosing 2 windows & a door; above the
string-course at 1st & 2nd floor levels are 2 rows of
4 windows with blank recessed panels above them
Insc: *for Mrs Scarborough and Mr Johnson*
Pen & wash within ruled border (300×440)

SEARLES, Richard (fl.1800-27)

Probably the son of Michael Searles. On the plan of
Michael Searles's house, No.155 Old Kent Road,
d. 1800 (see [20]), Richard Searles is allotted a separate
room to himself at the front of the house. In 1820
he appears to have been working in Vauxhall
(see signatures on two of the drawings below). It is
likely that he is the son who succeeded Michael
Searles in 1813 as surveyor to the Rolls Estate.
There is a reference to a Richard Searles, surveyor,
in 1784 (Southwark Local History Library ref.
No.664), but this could be a brother of Michael or
some older member of the Searles family.
Bibl: See Searles, Michael; information from
cataloguer, J. Cockett, 1973

Prov: The drawings below were pres. by Mrs C. E.
Ford, 1961, together with those by Michael Searles

LONDON: Walworth chapel, Camberwell Road,
Southwark
See Searles, Michael [25]

[1] Design for a shop for Tipping & James, 1827
Elevation of front, showing 3 storeys & a bow window
at ground floor level
Insc: As above, *For Messrs Tipping & James & James
Hundry*, with measurements marked
s & d: *Rd Searles 1827*
Pen & coloured washes (445×265)

[2] Design for a terrace of shops with balconies at
1st floor level for Adam Simpson, 1820
Elevation of Fronts
Insc: As above & for *Adam Simpson Esqre*, with pencil
calculations
s & d: *Rd Searles | Vauxhall 1820*
Pen & watercolour (295×465)

[3] Designs for a house for Ellis Were, 1796 (3):
1 Elevation of the Front, showing a 3 bay, 2 storey
house with a projecting central bay
Insc: As above & *E Were Esq*
Pen (210×265)

2 Copy of an Elevation for A house for | Mr Ellis Were,
showing a 5 bay house of 2 storeys above a semi-
basement with a pedimented frontispiece
Insc: As above, with measurements marked
d: Nov 2nd 96
Pen & wash within ruled border, pricked through
(270×350)

3 Alternative design for a mansard roof instead of a
simple pitched roof to fit over No.2
Pen & wash (100×280)

[4] Design for a new front to a house for Mr Wood Elevation, showing a façade of 3 storeys with 2 semicircular bays rising through 2 storeys, a trellis veranda at ground floor level & a wrought iron balcony at 2nd floor level

Scale: 1/32 in to 1 ft

Insc: *Elevation of New Front for Mr Wood*
s: *Rd Searles*

Watercolour (295 × 345)

SEARLES, R. T.

A Robert Thomas Searles died in 1863 and a tablet to his memory was put up in the church of St George the Martyr by his friend John Etherington Welch Rolls. This member of the Searles family was probably the grandson of Michael Searles, and succeeded his father to the surveyorship of the Rolls Estate. The only other references to him occur, firstly, in the Minet Library, Lambeth (ref. No.3431), where there is a bundle of 10 writs for the assessment of arrears of the rent charge on allotments in Camberwell, one of which is directed to Mr Searles; and secondly in the Southwark Local History Library (ref. No.4876), which owns correspondence held between R. T. Searles and the Metropolitan Board of Works over the formation of a new road from Gloucester Road to John Street, Camberwell, to be called Scarsdale Road. The plan of Michael Searles's house, d. 1800 (see *Searles, Michael* [20]) shows a back room shared by R. T. & N. E. Searles. However, it seems unlikely that this R. T. is Michael Searles's grandson, since the latter would probably have shared the children's room, also shown in [20]. It is also possible that the member of the Searles family who signs himself *RTS* (or possibly *RJS*) below the ruled border on 2 drawings (see *Searles, Michael* [50] and [2] below) is not the owner of the childish (?) hand responsible for the very amateur watercolour design for a stone villa signed and dated *R T Searles 1814* ([1] below).
Bibl: See *Searles, Michael*; information from catalogue, J. Cockett, 1973

[1] Design for a stone-fronted country villa of 3 storeys, 1814

Elevation of the garden front set in a landscape, showing an Ionic colonnade with a veranda above s&d: *R T Searles 1814*

Watercolour within ruled border (310 × 385)

Prov: Pres. by Mrs C. E. Ford, 1961

[2] Design for an unidentified house of 2 storeys & 3 bays with a recessed porch & flanking pedimented bays

Elevation

Insc: *N 7*

s: (below border) *RTS*

Pen & coloured washes within ruled border (200 × 290)

Prov: Pres by Mrs C. E. Ford, 1961

See also countersignature on a Michael Searles design for a house for Mr Jackson [50].

SEDDING, Family of

The following sketchbooks were presented on long-term loan by the Central Council for Places of Worship. They were acquired by the council, with the J. D. Sedding sketchbooks described below, from a descendant of J. D. Sedding. It therefore seems safe to assume that the following sketchbooks belonged to a member of the Sedding family, and the two most likely members are:

SEDDING, Edmund Harold (fl.1884, died 1921)

The son of Edmund Sedding Snr (1836-68) and nephew of J. D. Sedding (q.v.). In 1884-85 he won medals at the RA and RIBA for measured drawing. In 1886 he won the RA English Travelling Studentship for design; and in 1887 he won the Pugin Medal for sketches. He was articled to J. D. Sedding, and on the latter's death in 1891 he set up independent practice in Plymouth. In 1901 he was elected F. In 1911, due to failing eyesight, he took Reginald Wheatly into partnership. The latter resigned in 1914, and was replaced by Basil Stallybrass. Edmund Sedding Jnr specialized in church work, especially in Devon and Cornwall. He was the author of *Norman architecture in Cornwall*, 1909, and at the time of his death was working on a book about Gothic architecture in Cornwall.

Bibl: RIBA biography file (under J. D. Sedding); obituaries: *Builder*, CXX, 1921, p.287; *RIBA Jnl*, XXVIII, 1920-21, pp.271, 301 (both obituaries include lists of works)

SEDDING, George Eaton (fl.1907, died 1917)

His exact relationship to the other Seddings is unclear. In 1907-08 he executed the carving of a diocesan staff designed by Edmund Sedding Jnr for the Bishop of Truro. George Sedding was killed in the First World War.

Bibl: RIBA biography file (under J. D. Sedding); *Builder* obituary of Edmund Sedding Jnr (q.v.)

Two sketchbooks

Mostly details with some views & sketch plans of ancient architecture, chiefly ecclesiastical; also some landscape views & plant studies

Insc: With many notes

Pencil, bound in navy card covers (155 × 95)

[1] Sketchbook I

62 folios

d: Between March 1899 & June 1901

Includes notes & sketches made at Everton, Stoke, Ashen, Tilbury, Great Yeldham, Wixoe, Ridgewell, Eyworth, Dunton, Ovington, Belchamp Otten, Belchamp St Pauls, Cavendish, Elstow, Kempton, Biddenham, Sandy, Potton, Biggleswade, Sutton, Great Wrating, Little Wrating, Kedington, Barnardiston, Sturmer, Witchford, Wentworth, Cheveley, Ashley, Dalham, Gazeley, Kentford, Kempton, Moulton, Northill, Cardington, Cople, Bedford, Grafham, Buckden, Offord Cluny, Offord d'Arcy, St Ives, Houghton, Wyton, Hartford, Newnham

[2] Sketchbook II

69 folios

d: Between March 1904 & August 1906

Includes notes & sketches made at Cheadle, Wayford, Whitchurch, Binden, Tilbrook, Thurston, Barham, Norwich, Glastonbury, Chesterton, Fen Ditton, Beyton, Tempsford, Sandy, Hascombe, Clare, Poslingford, Millis, Kenner, Great Ashfield, Worlington, Mildenhall, Watlington, Great Cornard, Little Cornard, Sudbury, Stowmarket, Reed, Therfield, Kelshall, Langley, Rew, Buckland, Downham, Isleham

SEDDING, John Dando (1838-1891)

Architect and designer. In 1858 he joined his elder brother Edmund in the office of G. E. Street. About 1863 Edmund left Street's office and went to Cornwall, and in 1865 John joined him there. Edmund died in 1868 and John moved to Bristol, returning to London in 1875. He was elected F in 1874. He was an active member of the Art Workers' Guild and of the Arts & Crafts Exhibition Society. In his work he tried to achieve simplification by experimenting with late Gothic forms and by treating historical motifs with relative freedom. His work was mainly ecclesiastical, and his churches include: The Holy Redeemer, Clerkenwell, 1887-88; St Dybrigg, Cardiff, 1888-89; All Saints, Falmouth, 1887-90; Holy Trinity, Sloane Street, 1888-90; and St Clement, Bourne-mouth, 1873-93. He published *Garden-craft old and new*, 1891, and *Art and handicraft*, 1893. In his office were Ernest Barnsley and Henry Wilson. The latter inherited the practice.

Bibl: DNB; T.B.; J. D. Sedding, *Garden-craft old and new*, with a memorial notice by the Rev. E. F. Russell, 1891; H. Wilson, *A Memorial of the late J. D. Sedding... with a short sketch of his life*, 1892; J. D. Cooper, assisted by H. Wilson, 'The Work of John D. Sedding, architect', *AR*, III, 1897, pp.35-41, 69-77, 125-33, 188-94, 235-44; IV, 1898, pp.33-34; H. V. Molesworth Roberts, *J. D. Sedding (1838-1891) and his associates*, typescript in RIBA biography file, 195(?) ; obituaries: *Builder*, LX, 1891, p.298 (includes a list of works published in the *Builder*); W. R. Lethaby, 'A Note on the artistic life and work of John D. Sedding', *Builder*, LXI, 1891, pp.270-271; a report of a memorial paper read to the AA by Henry Wilson, *The British Architect*, XXXVII, 1892, pp.15-18

[1] STAMFORD (Lincs): Church of St Mary

Design for the rood screen, c.1891

Perspective, drawn by A. H. Powell

s: *A. H. Powell | delt.*

Watercolour, mounted (610 × 405)

Prov: Pres. by Peter Grove, 1965

Exhib: RA 1891, No.1794, 'St Mary's church, Stamford, chancel screen'

Lit & reprd: *Builder*, LXI, 1891, p.278 (reprd); P. Howell, *Victorian churches*, 1968, p.45 & (reprd) pl.32, p.46; V & A exhibition catalogue, *Victorian church art*, 1971, p.125, M10

The screen is of a West Country Perpendicular type surmounted by cresting with semi-naturalistic foliage. It was designed as part of a general design for repairing and refitting the chancel and Lady chapel (*AR*, III, 1897, p.130). The rood itself was not in fact added until 1920.

[2] Volume of 110 folios

Details, with some sketch plans & views, of ancient ecclesiastical & some domestic buildings

Insc: Some dimensions given; some labelling & some notes given, including notes on projected restorations

Pencil, bound in red leather covers (230 × 180);

inside front cover insc. *To be returned to | John D.*

Sedding | 4 Berkeley Crescent | London, this address

crossed through & replaced by *Charlotte St | Bedford*

Square | London

Dates & places covered:

February 1872, Winchester
July-August 1873, France: Chartres, Le Mans, Dinan, Lamballe, Vitre, Laval, Asnières, Evron, Angers, Tours, Amboise, Blois, Rouen
August-September 1873, Nottingham, Grantham, Heckington, Helpringham, Wheltnetham, Bradfield (Suffolk), Norwich, Ipswich, Oxford, Salisbury
January-May 1875, Gloucester, Leonard Stanley, Box (Glos), Newmarket (Suffolk); church of All Saints (with notes on restoration), Newport (Essex), Hampton Court (London)
May-October 1877, Slapton (Bucks): church of the Holy Cross (with notes on restoration)

May-October 1879, Wrington, Winscombe (Som): church of St James (with notes on restoration), Driffild (Yorks), Beverley, Sanctred (Cornwall): church of St Sanctredus (with notes on restoration), Axbridge (Som): church of St John the Baptist (with notes on restoration - according to Pevsner, *N Somerset*, 1958, p.81, Sedding restored the church & designed parclose screens in 1888)
 Inserted into this volume is an envelope containing 8 loose pencil drawings (180 x 120)
 August 1867, Catterick
 April 1868, Stone

[3] Volume of 166 folios

Details, with some sketch plans & views, of ancient ecclesiastical & some domestic buildings
 Insc: Some dimensions given; some labelling & some notes given, including notes on projected restorations
 Pencil, bound in buff board covers with black leather spine & corners (230 x 180); inside front cover insc.
John D. Sedding | 118 Charlotte St Bedford Sqre | London
 Dates & places covered:

June-October 1876, Edgefield (Norfolk): church of St Peter & St Paul (with notes on restoration - according to Pevsner, *NE Norfolk*, 1962, p.125, the church was virtually rebuilt by Sedding in 1883), Salle (with a sketch in a hand other than Sedding's pasted in), Cawston, Corpusty, Saxthorpe, Melton Constable (Norfolk): church of St Peter (with notes on restoration), Briston (Norfolk): church of All Saints (with notes on restoration), Stody, Blakeney, Cley-next-the-Sea

June-October 1877, Axbridge (Som): church of St John the Baptist (with notes on restoration; there are further notes & sketches d. 1878 & 1879 - Pevsner, *N Somerset*, 1958, p.81, refers to a restoration by Sedding in 1888), Milverton (Som): church of St Michael (sketches & notes concerning the restoration of a gravestone), Sherborne Abbey, Cleeve, Minehead, Rievaulx, Easby, Thirsk, York, Bickleigh (Devon): church of St Mary (with notes on restoration; there are further sketches & notes d. June 1879)

May-November 1878, Blackawton (Devon): church of St Michael (with notes on restoration), Plympton (Devon): church of St Mary (according to Pevsner, *S Devon*, 1952, p.244, Sedding designed the reredos at Plympton), Crowcombe, Cornwood, Callington (there are further sketches d. April 1879 - according to Pevsner, *Cornwall*, 1951, pp.48-49, Sedding added an outer N aisle to the church in 1882), Montacute, Stoke under Hamdon, Balcombe, Evercreech, Ditchat, Yeovil, Clifton, Fairford, Whitestaunton (Som) (with notes on the restoration of the church of St Andrew & repairs &c to the house) Knowle, Timberscombe (Som): church of St Petrock (with notes about repairs to the church), Combe-Sid... (illegible), Nettlecombe

March-April 1879, London: church of St Michael, Highgate, Camden (with notes on repairs), Pottesgrove (Beds): church of St Mary (with notes on restoration - Pevsner, *Beds*, 1968, p.135, says that the church was virtually rebuilt by Sedding in 1880)

October 1879, Gilling Castle, Richmond (Yorks) (with notes on restoration)

Prov: Pres. on long-term loan by the Central Council for Places of Worship, 1972; acquired by the council from a descendant of J. D. Sedding

SEDDON, John Pollard (1827-1906)

Son of Thomas Seddon, the Regency cabinet maker, and brother of Thomas Seddon, a minor Pre-Raphaelite painter. He was a pupil of Professor Donaldson, 1847-51. About 1852-63 he was in partnership with John Prichard of Llandaff; and from 1857 he had an office in London. From 1885 to 1904 he was in partnership with John Coates Carter, and the latter supervised their work in Wales. Seddon was a founder-member of the AA in 1847, and he was elected A of the Institute in 1852, F in 1860. In the course of his career he became diocesan architect to Llandaff; consulting architect to the Incorporated Church Building Society; surveyor to the archdeaconry of Monmouth; and editor of the *Building World*. He specialized in the building and restoration of churches. But his most famous work is the University College of Wales, Aberystwyth, begun originally as a hotel in 1864. His writings include *Progress in architecture*, 1852. There is a very large collection of drawings by Seddon at the V & A, pres. 1896. They cover the whole of his career, and include designs for both ecclesiastical and secular buildings, church fittings and domestic furniture. The bulk of the collection is bound in volumes (ref. 94.G.35-37, 94.J.1-22).
 Bibl: GR; BN, LVIII, 1890, p.115; obituaries: *Builder*, XC, 1906, p.150; *RIBA Jnl*, XIII, 1906, pp.194, 221; BN, XC, 1906, p.203

Prov: Except where otherwise stated, the following drawings were pres. 1890; this gift was no doubt connected with the publication of a paper by Seddon on the subject of 'Church fittings' in *RIBA Transactions*, n.s. VI, 1890, pp.165-186

[1] ADFORTON (Herefs): Church of St Andrew
 Design for a font, c.1875

Half Plan of Base, showing also plan of platform, *Half Plan looking Up & Elevation*

Scale: 2in to 1ft

Insc: As above & *Font Adforton Church*

Pencil with coloured washes (540 x 730)

On the same sheet as the font for Maindee church, Newport [22]

Lit: *RIBA Transactions*, n.s. VI, 1890, p.173

The stone font has a five-sided base from which rise five marble columns supporting the rim of the bowl. The church was designed by Seddon in 1875.

[2] ARMINGHALL (Norfolk): Church of St Mary

Design for seats

Elevations & sections

Scale: 2in to 1ft

Insc: *Arminghall Ch*

Pencil & ochre washes (540 x 730)

On same sheet as church seats for Ayot St Peter [3], Margate [20] & Oldcastle [25]

Repr: *RIBA Transactions*, n.s. VI, 1890, p.179

Pevsner, *NW & S Norfolk*, 1962, p.75: 'The Victorian benches were designed by J. P. Seddon, but the drawing at the RIBA is more ornate than the execution.' In the drawing the bench ends are decorated with a few circles, trefoils and quatrefoils.

[3] AYOT ST PETER (Herts): Church of St Peter

Design for pulpit & seats, c.1875 (2):

1 *Plan of Pulpit*, showing steps & part of *Screen*;

Plan of Base & Elevation, again showing part of *Screen*

Pencil with coloured washes (540 x 730)

2 Elevations & sections of church seats

Pencil with ochre washes (540 x 730)

On the same sheet as church seats for Arminghall

[2], Margate [20] & Oldcastle [25]

1-2 Scale: 2in to 1ft

Insc: As above & *Ayot St Peter*

The pulpit and screen appear to be of stone and marble. The pulpit is supported on four stumpy clustered columns, and it is carved in relief, depicting the four evangelists with their symbols. The screen is low, again with stumpy columns. The seats are very plain. The church was designed by Seddon in 1875.

[4] BETCHWORTH (Surrey): Church of St Michael
 Design for a pulpit, c.1885

Plan & Elevation

Scale: 2in to 1ft

Insc: As above & *Marble & Mosaic Pulpit for Betchworth Ch*

Pencil & watercolour (540 x 730)

Lit: *RIBA Transactions*, n.s. VI, 1890, p.174

Executed in variegated marbles and inlaid mosaic by Blacklee of St Marychurch, Torquay. The pulpit is supported on four clustered stumpy columns. The date of 1885 is taken from Nairn & Pevsner, *Surrey*, 1971, p.109.

[5] BRECON: Christ College chapel

Design for an altar

Plan & front & Side elevations

Scale: 2in to 1ft

Insc: As above & *Altar Brecon College Chapel*

Pencil with black & brown washes (540 x 730)

The altar is of wood decorated with a few hexafoils and trefoils. It is still in situ. Prichard & Seddon undertook a programme of building and restoration at the college. Most of the work was executed 1860-64, but the restoration of the chancel of the C13 Dominican friary church for use as the college chapel took place c.1871. Prichard & Seddon exhibited 'Christ's College, Brecon' at the RA 1859, No.1050, and Seddon exhibited 'Designs for the decoration of Christ's College Brecon' in 1871, Nos. 927-929. For contemporary references to the work at the college see *Ecclesiologist*, XX, 1859, p.289; XXI, 1860-71, p.329; *Builder*, XIX, 1861, p.469 (subscription being asked for the restoration of the church); *Illustrated London News*, 14 January 1865 (illustration); J. P. Seddon in *Ecclesiastical Art Review*, March 1878, p.45; *St James' Budget*, 1 June 1894, pp.20-21; and list given in C. L. Eastlake, *A History of the Gothic Revival* (ed. J. M. Crook), 1970, Appendix p.112. At the V & A there are many drawings for the college, ref. 94.J.3 & 5, including those for the chapel and its fittings. D.927.96 is for the altar, and is the same design as the RIBA drawing.

[6] CAERLEON (Mon): Church of St Cadoc

Design for a lectern

Plans & elevations

Scale: 2in to 1ft

Insc: *Lectern at Caerleon*

Pencil with ochre & black washes (540 x 730)

On the same sheet as the lectern for Llangwm church [17] & as an unidentified lectern [37].1

Repr: *RIBA Transactions*, n.s. VI, 1890, p.175

The lectern is of wood with a six-sided base. The side elevation is decorated with pierced quatrefoils. Seddon restored the church in 1867. There is no sign of this lectern in the church today. At the V & A there are drawings by Seddon for gates (94.J.11); wall paintings for the chancel (dr.12); and tiles (dr.18, s. *Prichard and Seddon*); also for the vicarage (G.37), built by Prichard & Seddon in 1862.

[7] EYTHORNE (Kent): Church of St Peter & St Paul
Design for a lectern
Half-plans & elevations
Scale: 2in to 1ft
Insc: *Lectern for Eythorne church* & labelled
Pencil with black & ochre washes (540×730)
On same sheet as lectern for Ingham church [13] &
as unidentified lectern [37].2
According to the *Builder* obituary (*loc. cit.*) Seddon
restored the church. The drawing shows a lectern
with an octagonal base. The side elevation is decorated
only with three pierced circles.

[8] GLEWSTONE (Herefs): Church
Design for a plain wooden altar
Front & end elevation(s)
Scale: 2in to 1ft
Insc: As above & *Altar Glewstone Church*
Pencil with brown wash (540×730)
On same sheet as altar for Mountain Ash church [21]
Repr: *RIBA Transactions*, n.s. VI, 1890, p.177

[9] GROSOMONT (Mon): Church of St Nicholas
Design for shoring of tower (2):
1-2 Plans, elevations, sections & details
Scale: 1/2in to 1ft (marked on No.2)
Insc: No.1 *Grosomont Church: Shoring of Tower* &
labelled; No.2 (in pencil in a later hand) *Seddon |*
Grosomont Church RIBA | Diagram for paper read by |
J P Seddon Fellow | 3. Feb. 1873 & an illegible note
Prov: Pres. by J. P. Seddon, 1873
Lit & repr: *RIBA Transactions*, 1st ser. XXIII,
1872-73, pp.101-110 (repr); *BN*, XXIV, 1873, p.161
(repr)
According to *Ecclesiologist*, XIX, 1858, p.278, a
restoration by Prichard & Seddon was then 'in hand'.
But the main restoration, by Seddon, was begun in
1869 and completed c.1880 (see Seddon in *Ecclesiastical*
Art Review, March 1878, p.45). This restoration saved
the central tower and spire from collapse. Seddon
exhibited 'Chancel, Grosomont church, Monmouthshire'
at the RA 1871, No.964; and there is a perspective
view of the church by Seddon at the V & A (94.J.5).

[10] HOARWITTHY (Herefs): Church of St Catherine
Design for choir stalls, c.1883
Plan & front & end elevation(s)
Scale: 2in to 1ft
Insc: As above & *Stalls Hoarwitty Ch*
s: *John P. Seddon invt.*
Pencil with grey & ochre washes (730×540)
Lit: V & A exhibition catalogue of *Victorian church*
art, 1971, p.75, G33
The canopied stalls are elaborately carved with
Italianate and Gothic motifs. Seddon recased an 1843
church in a semi-Byzantine style. This work was still
'far from complete' in 1885 (see Pevsner, *Herefs*, 1963,
p.192). The stalls were mentioned in *BN*, XLIV,
1883, p.886; they were carved by Harry Hems of
Exeter. A prayer desk for Hoarwitty, also carved by
Hems, is described and illustrated in *Builder*, XLVII,
1884, p.25.

[11] HOLMER (Herefs): Church of St Bartholomew
Design for plain oak altar rails
Plan & elevation
Scale: 2in to 1ft
Insc: As above & *Altar Rails | Holmer Ch*
Pencil with brown, black & blue washes (540×730)
On same sheet as altar rails for Norwich cathedral [23]
Lit: *RIBA Transactions*, n.s. VI, 1890, p.177
The altar rails at present in the church are similar but
not identical to this design.

[12] HOOK (Surrey): Church of St Paul
Design for a font
Half plan(s) of Base & at Top & Elevation
Scale: 2in to 1ft
Insc: As above & *Font at Hook Ch*
Pencil & watercolour (540×730)
On the same sheet as font for church at Gorse Hill,
Swindon [30]
Lit: V & A exhibition catalogue of *Victorian church*
art, 1971, p.75, G34
The design shows a font of stone, marble and mosaic,
with a wooden cover. It is very close to the font as
executed. The church was built by Carpenter &
Ingelow, c. 1881-83 (see Nairn & Pevsner, *Surrey*,
1971, p.317).

[13] INGHAM (Norfolk): Church of the Holy Trinity
Design for restoration of chancel & for fittings,
c.1876 (2):
1 Perspective of E end, drawn by H. Gaye
Watercolour on board (710×515)
Prov: Pres. by J. P. Birch, 1969
Exhib: RA 1877, No.1156; Paris International
Exhibition, 1878; on the verso has been stuck a
cardboard strip insc. *Restoration of | chancel screen,*
Ingham Church, Norfolk. | John P. Seddon, Architect, |
Prize Medal Drawing. Paris International Exhibition
1878 | H. Gaye Delt.
The restored upper part of the screen is in a free
Perpendicular style. Also shown are a stone pulpit
decorated with painted and gilded carving, an
elaborate carved wooden lectern surmounted by a
Majolica eagle, an elaborate carved stone reredos,
new glass in the E window, decorative painting on
the walls and decorative tiles on the floor.

2 Plan & elevation of lectern
Scale: 2in to 1ft
Insc: As above & *lectern for Ingham church*
Pen with ochre & grey-blue washes (535×730)
On the same sheet as lectern for Eythorne church [7]
& as an unidentified lectern [37].2
The lectern is very nearly identical to that shown in
No.1.

1-2 Lit: *RIBA Transactions*, n.s. VI, 1890, p.176
Seddon built the S aisle and clerestory of the church
in 1876 (see Pevsner, *NE Norfolk & Norwich*, 1962,
p.177). The lectern was executed to a somewhat
simplified version of the design shown above.

[14] LAMPETER (Cardigan): Church
Design for a plain wooden pulpit
Plan & Elevation
Scale: 2in to 1ft
Insc: As above & *Pulpit Lampeter Church*
Pencil with brown washes (540×730)

[15] LITTLE YELDHAM (Essex): Church of St John the
Baptist
Design for a chancel screen, 1891
Plan, elevation & sections [Fig.38]
Scale: 1in to 1ft
Insc: *Little Yeldham ch Essex | chancel-screen*
s & d: *John P. Seddon Invt. & delt | 1891*
Pencil with coloured washes (730×540)
Prov: Pres. by J. P. Seddon, 1891
The triple-arched screen and attached pulpit are of
stone, decorated with simplified Gothic carving.

[16] LLANDAFF (Glam): Cathedral
Design for a font, c.1863
Plan showing platform & steps, plans at Base & at AA
& Side Elevation
Scale: 2in to 1ft
Insc: As above & *Font in the Cathedral at Llandaff*
Wales

Pencil with blue, brown & yellow washes (540×730)
Lit & repr: P. Howell, *Victorian churches*, 1968,
pp.42-43

The font is on a high stepped platform bearing a
shield on which are shown the signs of the four
evangelists. The font itself is decorated with rich
relief carving depicting the story of the Flood, and
round the base, the miraculous draught of fishes.
Prichard & Seddon carried out a restoration of
Llandaff cathedral during the 1850s and '60s. There
are drawings for fittings by Seddon at the V & A.
Much of the work, including this font, was destroyed
in the Second World War. According to *Murray's*
handbook to the cathedrals of Wales, 1873, p.31, the font
was presented by 'the present (1871) Dean, the Very
Rev. T. Williams', and the sculptures 'represent
subjects from the history of Noah, treated to some
extent after the manner of the C13 sculptures,
representing the same subjects, in the chapter-house
at Salisbury'. Donald Buttress, in 'Victorian fittings
in Llandaff cathedral', *Victorian South Wales*, Victorian
Society Seventh Conference Report, 1971, p.30, says
that the font was carved by Edward Clarke of
Llandaff.

[17] LLANGWN UCHAF (Mon): Church of St Jeremy
& St John
Design for lectern, c.1858 or c.1870-71
Plans & elevations
Scale: 2in to 1ft
Insc: *Lectern at Llangwn Church* & labelled
Pencil with black & ochre washes (540×730)
On same sheet as lectern for Caerleon church [6] &
as unidentified lectern [37].1
Of wood with rich carving in a free Decorated style.
Very similar to the lectern as executed. The church
was restored (nave rebuilt &c) in 1858 by Prichard
& Seddon (see *Ecclesiologist*, XIX, 1858, p.203; *Builder*,
XVI, 1858, p.416). It was again restored by Seddon
in 1871 (GR). Seddon published a drawing of the
medieval screen in 1871 (*BN*, XXI, 1871, p.1507);
in 1876 he wrote an article about the screen in which
he appealed for money for its restoration (*Church*
Builder, 1876, pp.30-35); and in 1878 he exhibited at
the AA No.647, 'Screen, Llangwn church,
Monmouthshire'. At the V & A there is a drawing
(94.J.18) for the tile pavement at Llangwn Uchaf.

[18] LONDON: Church of St Margaret, Westminster
Design for a font
Plan, showing platform & Mosaic Border | on the Floor,
half plan(s) at Base & at A & elevation
Scale: 2in to 1ft
Insc: As above & *Font for S Margaret's Ch |*
Westminster
Pencil & watercolour (730×540)
The font is made of variegated marbles and mosaic.
It is octagonal in plan and is set on an octagonal
platform reached by two steps. Its complex structure
incorporates buttress-like forms and freestanding
columns. At the V & A there is a drawing for a
mosaic pavement round the font (94.J.14 D.764);
also for the porch (94.J.5 D.1262).

LONDON: Savoy Palace, Embankment, Westminster
Preliminary design, c.1879
See Godwin, Edward William [36]

[19] LONDON: Lambeth Palace, chapel
Design for decoration, 1877, & for altar (2):
1 Perspective looking E, drawn by H. Gaye
Insc: (in a later hand, apparently copied from the
former mount) *Lambeth Palace Chapel | As proposed*
to be decorated by John P. Seddon. H. Gaye Delt.
Watercolour on card (800×655)
Exhib: RA 1877, No.1166
Prov: Pres. by J. P. Birch, 1969
Lit: *Builder*, XXXV, 1877, p.474

2 Design for altar table

Plan & elevations

Scale: 2in to 1ft

Insc: As above, *Lambeth Palace Chapel* & height of table given

s: *John P. Seddon invt*

Pencil with brown wash (540×730)

The scheme of decoration shown in No.1 includes mosaics in the spandrels of the vaults, murals, stained glass, tiles and mosaic inlay on the floor, a carved stone reredos, new altar rails and some new stalls. The design for the glass in the E window is similar to that in the E window at Christ College, Brecon (illustrated in D. Verey, *Shell guide to mid Wales*, 1960, p.13). Seddon described his decorative scheme in *Builder*, XXXVI, 1878, pp.481-482. Seddon's scheme was never executed. The executed decoration was by Clayton & Bell to a modified version of William Burges's design. (Information from Lambeth Palace Library.) The chapel was bombed in the Second World War and no trace of the C19 decoration survives.

[20] MARGATE (Kent): Church

Design for seats

Elevations & section

Scale: 2in to 1ft

Insc: *Margate*

Pencil with ochre washes (540×730)

On same sheet as seats for churches at Arminghall [2], Ayot St Peter [3] & Oldcastle [25]

[21] MOUNTAIN ASH (Glam): Church of St Margaret

Design for rather plain wooden altar & altar rails, c.1860 (2):

1 Front & end elevation(s) of Altar

Pencil with brown wash (540×730)

On same sheet as altar for Glewstone church [8]

2 Elevation & section of altar-rails

Insc: Some dimensions given

s: *John P. Seddon invt*

Pencil with brown wash (540×730)

On same sheet as altar table for Lambeth Palace chapel [19].2

1-2 Scale: 2in to 1ft

Insc: As above & *Mountain Ash church*

The church was built by Prichard & Seddon, c.1860-62 (see *Ecclesiologist*, XXI, 1860, p.323; *Builder*, XX, 1862, p.624; GR). There are numerous drawings for the church at the V & A, d. July 1860 (94.J.21, also 11). The church was enlarged in 1883 by Prichard and in 1898 by E. M. Bruce Vaughan (GR), who built a new chancel, tower &c.

[22] NEWPORT (Mon): Church of St John the Evangelist, Maindee

Design for a font, c.1860

Half Plan at A, showing also plan of base & platform, half plan of Bowl & Elevation

Scale: 2in to 1ft

Insc: As above & *Font Maindee Church*

Pencil with blue & yellow washes (540×730)

On same sheet as font for Adforton church [1]

The font appears to be of stone with marble shafts to the columns. It is sparsely ornamented in a simplified Gothic style; and the vigorous, sculptural shape incorporates a square base and an octagonal top. The church was built by Prichard & Seddon, c.1859-61 (see C. L. Eastlake, *A History of the Gothic Revival* (ed. J. M. Crook), 1970, Appendix p.103, No.175, & GR). Prichard & Seddon exhibited a design for the church at the RA 1861, No.704. The spire was never built; the church was damaged by fire in 1949.

[23] NORWICH: Cathedral

Design for a pulpit & altar rails, c.1889-90 (2):

1 Plan & elevation of pulpit

Scale: 1/2in to 1ft (plan), 2in to 1ft (elevation)

Insc: As above & *Pulpit Norwich Cathedral*

Pencil & brown wash (540×730)

Lit & reprd: *RIBA Transactions*, n.s. VI, 1890, p.177

(reprd p.180); Pevsner, *NE Norfolk*, 1962, pp.224-225 The pulpit is of oak and was executed by Harry Hems of Exeter. It has an octagonal plan and is approached by nine steps. The rich carving includes tree branches, relief figures of prophets and curvilinear tracery.

2 Plan & elevation of altar rails

Scale: 2in to 1ft

Insc: *Norwich Cathedral*

Pencil & watercolour (540×730)

On the same sheet as altar rails for Holmer church [11]

Lit & reprd: *RIBA Transactions*, n.s. VI, 1890, p.177;

P. Howell, *Victorian churches*, 1968, pp.42-43 (reprd)

The rails were executed by Starkie, Gardner & Co.

in brass and enamel on groups of stumpy marble columns.

According to BN, VIII, 1890, p.115, Seddon was employed by the Dean and Chapter to report on the W front. Later he was commissioned to advise on the general arrangements of the cathedral. Apart from the fittings described above, he designed a stone choir pulpit in honour of Dean Goulbourne.

[24] NORWICH: Church of St Peter Mancroft

Design for stalls & reredos, 1884 (2):

1 Design for stalls: elevation

Print (505×725)

2 Reredos: plan(s) at E & F, Elevation & Section(s)

A.B. & C.D.

Print (445×610)

Lit: *RIBA Transactions*, n.s. VI, 1890, p.178

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

Insc: As above & *S. Peter's Mancroft. Norwich*

s & d: *John P. Seddon / 1884*

Both stall backs and reredos largely consist of intricate reticulated tracery. The reredos incorporates two doors. Harry Hems of Exeter executed the reredos in oak; but it was remodelled and enlarged by Comper in the 1930s (see Pevsner, *NE Norfolk*, 1962, p.251).

[25] OLDCASTLE (Mon): Church of St John the Baptist

Design for seats

Elevation & section

Scale: 2in to 1ft

Insc: *Oldcastle ch*

Pencil with ochre washes (540×730)

On the same sheet as seats for churches at Arminghall [2], Ayot St Peter [3] & Margate [20]

Seddon rebuilt the church on old foundations (see *Ecclesiologist*, XXV, 1864, p.53). It retains its complete set of characteristic wooden fittings.

[26] PONTNEWYDD, nr Cwm Bran (Mon): Church of the Holy Trinity

Design for a font

1/2 plan(s) of Base & Top

Insc: As above & *Font Cwm B*

Pencil with blue & yellow washes (540×730)

Of stone, chunky, with sparse ornament; square base and octagonal top. The church was built by Prichard

& Seddon (*Ecclesiologist*, XVIII, 1857, p.394). There

are drawings for the church by Seddon at the V & A

(94.J.17 & 21); also for the vicarage (unexecuted)

and school.

[27] ROCHESTER (Kent): Cathedral

Design for stalls

Elevation to nave & Front elevation

Scale: 2in to 1ft

Insc: As above & *Stalls, Rochester Cathedral*

Pencil & ochre wash (730×540)

Lit & reprd: *RIBA Transactions*, n.s. VI, 1890, p.181

(reprd p.182)

The stalls are decorated with finials and with a few simple Gothic motifs including pierced circles, trefoils and quatrefoils. These stalls were designed as a memorial to Canon Cazenove.

[28] ROTHERHAM (Yorks): Church of All Saints

Design for a font & cover

1/2 plan & elevation [Fig.39]

Scale: 1/8FS

Insc: As above & *Rotherham church*

Pencil with grey-blue & brownish ochre washes

(730×540)

Lit & reprd: *RIBA Transactions*, n.s. VI, 1890, p.170

(reprd p.171)

The font is placed on a polygonal double tiered platform. The red sandstone font is a complex structure of octagonal plan, with richly carved ornament in a free Decorated style. The wooden cover is shaped like a spire and is of openwork Decorated tracery. The font was executed by Harry Hems of Exeter. It was designed as a memorial to the Rev. William Newton.

[29] SUNNINGWELL (Berks): Church of St Leonard

Design for restoration, 1876 (5):

1 Ground floor Plan

Insc: As above & *Building recently restored*, labelled,

2 dimensions given & details of restoration itemized, with a list of materials & of accommodation

2 South Elevation, Section(s) looking East & West & a

detail of New Cornice 1 Inch scale

Insc: As above & restored parts labelled

3 North Elevation

Insc: As above & restored parts labelled

4 East & West Elevation(s)

Insc: As above & (against E window) *Window refixed*

5 Section(s) looking North & South

Insc: As above & restored parts labelled

1-5 Scale: 1/4in to 1ft (marked on Nos.1-4)

Insc: *Sunningwell Church*; Nos.2-4 *Oxford*; No.1 *Berks*:

As proposed to be restored; numbered 1-5

s & d: J. P. Seddon *Archit Decr 76*

Prints of pen drawings with coloured washes & some pen inscriptions added (330×480)

Prov: Pres. by J. P. Seddon, 1877; the latter's letter to C. L. Eastlake, Secretary of the RIBA, is attached to the verso

Seddon restored the church in 1877 and designed the E window which was made by S. Belham (see Pevsner, *Berks*, 1966, p.234).

[30] SWINDON (Wilts): Church of St Barnabas,

Cricklade Road, Gorse Hill

Designs for pulpit, altar, super-altar & font, c.1885 (4):

1 Plan & Elevation of pulpit

Insc: As above & labelled

Pencil with black, blue & yellow washes (540×730)

Reprd: *RIBA Transactions*, n.s. VI, 1890, p.174

The pulpit appears to be of stone with marble base and marble shafts to the columns. It is supported on five stumpy columns, and it is pierced by trefoil-headed openings. The ornament is sparse and simplified Gothic in character. This design is very similar to the pulpit in the church at Llangym Uchaf (Mon) [17].

2 Front & side elevations of *Altar*

Pencil with black & brown washes (540×730)
On the same sheet as altar for St James, Great Yarmouth [32]

The altar is a wooden table decorated with simple motifs such as pierced trefoils.

3 Unfinished elevation of *Super Altar*

Pencil with pink & ochre washes (730×540)

The super-altar is made of variously coloured marbles and is supported by three corbels. No.1 shows a different treatment of the shelf above the altar. In *RIBA Transactions*, n.s. VI, 1890, p.176, an altar shelf of Devonshire marble is mentioned.

4 Half plan at A & End Elevation of *Font*

Pencil with blue & yellow washes (540×730)

On same sheet as font for Hook church [12]

The font appears to be of stone and marble. It is on a polygonal platform reached by two steps. The base is five-sided, and five columns support the rim of the bowl. The style is free Gothic.

1-4 Scale: 2in to 1ft

Insc: As above & *Gorse Hill Church*; No.1 *Swindon*
The church was built by Seddon with W. A. II. Masters in 1885 (see GR & Pevsner, *Wilts*, 1963, pp.457-458).

[31] ULLENHALL (Warwicks): Church of St Mary
Design for a pulpit & font, c.1875 (2):

1 Pulpit: Plan & Elevation

Insc: Labelled

Pencil with brown wash (540×730)

The pulpit is of wood. It is carved in a free Gothic style with seven two-light openings round the side.

2 Font: $\frac{1}{2}$ plan(s) at A, B & C & Elevation

Pencil with blue & yellow washes (540×730)

On same sheet as font for Pontnewydd [26]

The stone font is set on a polygonal platform. The font itself has a base with an approximately square plan and an octagonal top. It is carved in a simplified Gothic style and the decoration includes set-back trefoil panels depicting the miraculous draught of fishes. As executed.

1-2 Scale: 2in to 1ft

Insc: As above & *Ullenhall Church*

The church was built by Seddon, c.1875. The pulpit and font are in situ. There is also a lectern, in the style of an ambo, to match the pulpit. (Pevsner & Wedgwood, *Warwicks*, 1966, p.437, appears to have confused the lectern and pulpit.)

[32] YARMOUTH, GREAT (Norfolk): Church of St James, Queen's Road

Design for an altar, c.1870-78

Front & side elevations with outline of *Back* indicated with dotted lines

Scale: 2in to 1ft

Insc: As above & *Altar St James Gt Yarmouth*

Pencil with black & brown washes (540×730)

On same sheet as altar for church at Gorse Hill, Swindon [30].2

The altar is a plain wooden table decorated only with a few pierced trefoils and quatrefoils. The church was built by Seddon, c.1870-78 (see Pevsner, *NE Norfolk*, 1962, p.147).

[33] YARMOUTH, GREAT (Norfolk): Church of St Nicholas

Design for choir stalls

Perspective

Watercolour backed with cartridge & linen (765×645)

Prov: Pres. by J. P. Birch, 1969

Lit: *RIBA Transactions*, n.s. VI, 1890, p.181

The stalls are richly carved, with angel finials. Seddon was called in to consider the restoration of the church in 1862, and the work on the structure was executed 1864-65 (see *Ecclesiologist*, n.s. XXII, 1864, pp.28-34 & n.s. XXIII, 1865, pp.124-125). In 1873 'Stall work in St Nicholas, Gt Yarmouth' was exhibited at the RA, No.1140. The interior of the church was gutted when it was bombed during the Second World War, but there are prewar photographs at the NMR.

[34] Design for capitals & Bases of Columns | Executed in Fulham coloured Majolica ware, 1890

Quarter-plan & half-elevation of base & 2 elevations
Scale: FS

Insc: As above

s & d: John P. Seddon | 1890

Pencil & watercolour (540×730)

Prov: Pres. 1890

[35] Design for Credence & Sedilia

Plan of Credence & elevation with superimposed plan of sedilia

Scale: 2in to 1ft

Insc: As above

Pencil with watercolour (540×730)

The design consists of simple trefoil-headed arcades. Possibly for Christ College chapel, Brecon: a similar, but different design is among the drawings for the chapel at the V & A (94.J.3 D.914).

[36] Designs for fonts (2):

1 Half Plan | Elevation

Insc: As above & *A Marble Font for...*

Pencil with coloured washes (730×540)

The font is set on a triple-tiered platform. From the circular base rise a central stem and four stumpy columns supporting a circular platform. On this platform rests the bowl, the rim of which is supported by a trefoil-headed arcade.

2 Half Plan at A, $\frac{1}{4}$ Plan at B, $\frac{1}{4}$ Plan at C, Elevation & Half Section

Insc: As above & *A Church Font and Cover*

Pencil & watercolour (540×730)

Repr: *RIBA Transactions*, n.s. VI, 1890, p.172

The font appears to be of marble with a wooden cover. It is set on a polygonal platform. The base of the font is polygonal with six major faces. From this base rise six columns supporting the rim of the bowl. The cover is a shallow cone with a central knob, surrounded by six stumpy free-standing columns. Both bowl and cover are gadrooned. There is also some foliate ornament.

1-2 Scale: 2in to 1ft

[37] Designs for unidentified lecterns (2):

1 Plan at Base & Elevation

Insc: As above

On same sheet as lecterns for churches at Caerleon [6]

& Llangwm Uchaf [17]

An eagle lectern with a triangular base and a shaft of trefoil section.

2 Plan & Elevation

Insc: As above & *Lectern for...*

On same sheet as lecterns for churches at Ingham [13] & Eythorne [7]

The side elevation is pierced with trefoils, a cinquefoil and a circle. The base is square in plan and the shaft is circular in plan.

1-2 Scale: 2in to 1ft

Pencil with brown washes (540×730)

[38] Topographical drawing

LONDON: Westminster

View from S side of the Thames, 1896

s & d: John P. Seddon | 1896

Watercolour, mounted on board (455×660)

Prov: Pres. by J. P. Birch, 1969

SEDDON, John Pollard & LAMB, Edward Beckett

LONDON: Monumental Halls, Westminster

Unexecuted design for imperial monumental hall & tower, drawn by John Gaye, 1904 (5):

1-5 Perspectives

1 Looking SW

Watercolour on board (650×915)

Verso: Two, possibly contemporary, labels: one insc. *Imperial Monumental Halls & Tower | at Westminster | view looking South-West*; the other *John P. Seddon | Edward B. Lamb | Joint Architects*

2 Looking NE

Watercolour on board (645×915)

3 Looking S

Watercolour on board (530×735)

Verso: A typewritten label insc. *Imperial Monumental Halls and Tower | at Westminster | John P. Seddon | Edward B. Lamb | Joint Architects*

4 Looking NE

Watercolour on board (530×735)

Verso: A pencil note *Design for a National Pantheon | Painted by John Gay (sic) from the | Designs of John Pollard Seddon (1871-1908)...*

5 Looking NW

Watercolour on board (530×735)

1-5 Prov: Pres. by J. P. Birch, 1969

Lit & repr: *Builder*, XXXVI, 1904, pp.340-341 (No.5 repr); *BN*, LXXXVI, 1904, pp.445-446 (No.5 repr); *'Marble Halls'*, V & A exhibition catalogue, 1973, No.15 (No.1 repr)

The aisled hall has burial chapels and a S transept. The lower part of the tower houses galleries ranged with monuments; the upper part houses records. This tower is higher than Big Ben and the Victoria tower. The whole complex is connected to the abbey by a new cloister skirting the chapter house N of the 'little cloisters'. For the abbey itself, a central octagonal tower has been designed. This scheme is an elaboration of a design of 1890 by Seddon in collaboration with Lawrence Harvey. The latter scheme had been submitted to the commission which had been set up in 1890 to consider the problem of the over-crowding of monuments in Westminster Abbey. At the V & A (94.J.5 D.1260) there is a 'Design for a Mausoleum in connexion with Westminster Abbey' s. J. P. Seddon, 23 Grosvenor Road, Westminster, to which address he moved between 1886 and 1892. This is perhaps the 1890 scheme. It shows a much less grandiose hall, though still large and elaborately Gothic. Edward Beckett Lamb was the son of Edward Buckton Lamb.

SEDDON, Thomas

C19 furniture manufacturer, member of the firm of furniture makers Seddon & Sons (fl.1750-1868). The distinction between the members of the family is not easily made, as the two names George and Thomas occur persistently throughout four generations.
Bibl: M. Jourdain, *Regency furniture 1795-1830*, 1965

BASILDON PARK (Berks)

Design for curtains & pelmets, 1843 (3)
LONDON: Park Hill, Streatham, Wandsworth
Design for furniture (4)

See **Papworth, J. B.** (the drawings of J. B. Papworth, with those of related designers, are the subject of a separate volume, *The Office of J. B. Papworth* by George McHardy, in the RIBA Drawings Collection catalogue series)

SELBY, Edgar Harry (1862-1931)

Architect, at one time of No.8 Buckingham Street, Adelphi. Elected A 1887.
Bibl: obituary: *Builder*, CXXI, 1931, p.458

LONDON: Methodist Central Hall, Storey's Gate, Westminster

Site survey, plan

See **Rickards, Edwin Alfred & Lanchester Henry Vaughan** (Lanchester & Rickards) [5].1

SERVANDONI, Giovanni Niccolo (1695-1766)

Attributed to

Born in Florence and trained as a painter under Pannini. In 1726 he went to France and worked first as a stage designer, later as an architect. His chief work is the W façade of St Sulpice, Paris, which was built in 1737 to a revised version of his 1732 competition design.
Bibl: T.B.

Designs for stage sets (2):

1 The design is divided down the centre showing on either side 2 alternative schemes for a stage enclosed by a semi-circular Corinthian colonnade; in the design on the left the colonnade has a central feature of dome & portico; in the design on the right there is a fountain with an obelisk in the centre of the stage
Insc: (on mount) *Servandoni*
Pen & wash (290×480) on a card mount within a ruled border with bands of pale turquoise wash & of gold leaf (405×580); the whole in a card window mount

2 The design shows an oval vestibule with Doric columns supporting a coved ceiling; openings to left & right of the centre background reveal vistas of arches & domes
Insc: (on mount) *Servandoni*
Pen & wash (300×475) on card mount within ruled border with bands of pale pink wash & of gold leaf (435×605)

1-2 Prov: Sir John Drummond Stewart Collection, pres. 1838-39

SEWARD, Henry Hake (c.1778-1848)

Seward was in Soane's office until 1808, and from 1810 to 1813 he worked in partnership with George Byfield. In the course of his career he held various surveyorships and official posts: he was Clerk of Works, and later Surveyor, at Greenwich Hospital, and the first Surveyor of Works & Buildings. His works include alterations to New Court, Lugwardine, Herefordshire, 1801-10, and to Ledbury Park, Herefordshire, 1820; rebuilding the W front of King Charles's block, Greenwich hospital, c.1811-14; the county gaol, Bristol, 1819-20; St Martin's almshouses, Bayham Street, Camden Town, 1818; the public baths and reading room at Clifton Hot Wells, 1820; and various churches and vicarages.
Bibl: *Colvin*

LUGWARDINE (Herefs): New Court

Survey drawings & designs for castellated Gothic alterations to an existing plain Georgian house for the Rev. John Lilly, 1807-09 (22):

1-2 Survey drawings of house before alterations, 1807
1 Ground floor *Plan of house and offices in their present state*

Scale: 1/2 in to 1 ft

Insc: As above, 1 & labelled, with dimensions given w/m: E & P

d: *Craven Street 1807*

Pen with black, yellow & blue washes within ruled border (635×420)

The main house has an approximate H-plan.

2 Elevation of *South front... in its present state*, with a very rough pencilled amendment showing a crenellated addition

Scale: 1/2 in to 1 ft

Insc: As above & No.4

Pen & watercolour within ruled border (375×590)

3-4 Probably early, abandoned designs

3 Ground floor plan with, pinned on, a piece of paper cut to the shape of profile for *Architrave for Drawing Room*

Insc: As above & labelled, with dimensions given Pen (225×305)

The only significant difference from the plan of the main house shown in No.1 is the filling in of the N arm of the H to make a U-plan. The execution of the drawing is rather crude.

4 Unfinished elevation, probably for the S front

Scale: 1/2 in to 1 ft

w/m: J. Whatman 1801

Pen, pencil & sepia wash (285×580)

No.1 shows that the original house had a S elevation of 72ft. No.4 shows a central block, consisting of 3 bays flanked by towers, which is 72ft wide. On either side of the towers are slightly lower blocks of 3 bays. This drawing may therefore be for a rebuilding with extensions on either side of the original house. The execution of the drawing is rather crude.

5-14 Slightly varying preliminary designs, all of them approximating in general conception to the design as executed: the executed design has a S front with a central entrance porch, an E front with a central tower & corner turret-like projections, & a W front with a NW tower-like projection

5 *One Pair (1st) Floor plan* with rough pencil amendments

Scale: 1/2 in to 1 ft

Insc: As above, No 3 & labelled

w/m: E & P

d: *Craven Street 1807*

Pen with coloured washes within ruled border (375×455)

The five-sided entrance porch continues up into the first storey.

6 Elevation of the east front with rough pencil amendments

Scale: 1/2 in to 1 ft

Insc: As above & No.7

d: *Craven Street 1807*

Pen & watercolour within ruled border (335×485)

7 Elevation of the west front

Scale: 1/2 in to 1 ft

Insc: As above & No.6

d: *Craven Street 1807*

Pen & watercolour within ruled border (415×655)

The elevations in Nos.6 & 7 more or less correspond to the plan in No.5.

8 *Plan of Chamber Floor with Proposed Alterations*; a few rough pencil amendments

Insc: As above & labelled, with dimensions given

d: *Craven Street 1808*

Pen with coloured washes within ruled border (595×485)

Attached to the W front is a ground floor veranda, as in the executed building. This is not shown on Nos.5 & 7. The S porch in No.8 does not rise above ground floor level and it stretches across the entire width of the recessed centre of the S front.

9 *Plan of the Attics*, with very roughly pencilled amendments

Insc: As above & labelled, with dimensions given

d: *Craven Street 1808*

Pen with yellow & red washes within ruled border (320×470)

10 *Plan of the Proposed Roof*

Insc: As above

d: *Craven Street 1808*

Pen with coloured washes within ruled border (270×425)

11 Elevation of West Tower

Scale: 1/4 in to 1 ft

Insc: As above

w/m: J. Whatman 1807

d: *Craven Street April 1808*

Pen & watercolour within ruled border (355×495)

This does not correspond to the plan in No.8, nor is it like the design as executed.

12 *The Elevation of the South Front... with proposed Alterations*

Scale: 1/2 in to 1 ft

Insc: As above

w/m: J. Whatman 1804

d: *Craven Street 1808*

Pen & watercolour within ruled border (355×490)

13 An alternative treatment of the *Elevation of the South Front with proposed Alterations*, with a flier showing a further alternative treatment of the porch

Scale: 1/2 in to 1 ft

Insc: As above

d: *Craven Street April 1809-July*; on verso of flier

July 1809

Pen & watercolour within double ruled border (350×520)

In No.12 the recessed centre of the elevation is gabled and in No.13 it has mock corner turrets. In Nos.12 & 13, with the exception of the flier on No.13, the porch fills the entire width of the recessed centre. No.13 with the flier is very close to the executed design.

14 Elevation of the east front with an amendment to the skyline [Fig.40]

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

Insc: As above, No 2, a few dimensions given & a note about alterations

d: *Craven Street* | April 1809

Pen with yellow & grey washes (415×525)

No.14 shows the design as executed. The elevations in Nos.12-14 correspond to the plans in Nos.8-10.

15-20 Designs for garden wall, lodges, gateways, cottage & offices, c.1810-post-1820

15 Plans for *New Garden Wall*

Insc: As above & labelled, with dimensions given & lists of materials & labour required

w/m: T. W. & B. Botfield

d: *Janey* 1810

Pen & pencil (325×200)

Verso: Sketch plan & elevations of stable buildings
Insc: *Plan of New Garden | Wall* (referring to recto), with calculations

16-17 Lodge with a Tuscan porch, barge boards & diamond-paned windows

16 Plans & front & side elevations

w/m: 1802 with a lily

17 Longitudinal & cross-sections

16-17 Insc: *The Revd In Lilly* & labelled, with dimensions given

d: *Craven Street* | August 1810

Pen with coloured washes (450×380, 205×370)

18 Sketch elevation of gate piers

w/m: LL 1806

Pencil (335×200)

19 Sketch elevation of castellated gateway & lodge

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

w/m: R. Glover 1809

Pencil (230×365)

20 Plan & elevation of a cottage with barge boards, some thatch & diamond-paned windows

w/m: Britannia in a crowned roundel 1810

Pen & pencil (325×200)

21 Plan & elevation of castellated gateway & privy

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

Insc: Dimensions given & estimate of *Masons Work to Privy*

w/m: S E & Co. 1820

Pen with grey & brown washes (330×225)

22 Plan & elevation of office building containing cattle shed, carpenter's shop, gardener's room &c

Insc: Labelled & dimensions given

Pen (325×395)

1-2, 8-15, 17 Insc: *New Court or New Court Herefordshire*

1-22 Prov: Pres. by John Summerson, 1949

SHANKLAND, Colin Graeme L. (1917-)

Born in Liverpool. He was educated at Cambridge University, at the AA and at London University, where he took a postgraduate course in town planning. From 1949 to 1961 he worked for the LCC Town Planning Division on Hook new town and on the South Bank, Elephant & Castle and South London reconstruction schemes. In 1962 he was engaged as planning consultant to Liverpool. He also works in a private practice, Shankland, Cox & Associates.

Bibl: *A&BN*, CCXVII, 1960, p.665; *AJ*, CXXXVI, 1962, pp.127-128

LIVERPOOL: Central area

Design for redevelopment, c.1962-64

Panoramic perspective taken from a point approx.

W of St George's Hall, drawn by Dennis Bailey

Pencil on tracing paper (770×2025)

Prov: Pres. by Stefan Buzas & Alan Irvine, 1972

Lit: *Town Planning Review*, XXXV, 1964, pp.105-132;

Liverpool city centre plan, City & County Borough of Liverpool, City Centre Planning Group, 1965

The scheme was formulated between 1962 and 1964 by Shankland in collaboration with Walter Bor, City Planning Officer. It was published in a series of reports. The main features are a ring road servicing car-parking facilities, the docks and the commercial centre; an improved railway system; a large pedestrian precinct; and a new civic centre near the main mouth of the Mersey tunnel.

SHARP, Samuel (1808-1874)

A younger brother of the architect R. H. Sharp, he was a clerk in the office of P. Atkinson Jnr at York.

He was elected A in 1836 and won the Soane medallion twice, in 1838 and 1839. He lived at Leeds, and gave up practice c.1846.

Bibl: *Colvin*; RIBA index of members

SHERIFF HUTTON (Yorks): Castle

Survey drawings & conjectural reconstruction, a winning entry for the Soane medallion, 1839 (7):

1-2 Survey drawings of *parts existing at Sheriff Hutton castle*

1 Elevations of north & west side(s)

w/m: J. Whatman 1838

2 Elevations of south & east side(s)

1-2 Pen with pink & blue washes within ruled border (495×650, 510×650)

3-7 Conjectural reconstruction

3 *Ground plan*

w/m: J. Whatman 1838

Pen with coloured washes within ruled border (650×990), top right corner torn

4 *Principal plan*

w/m: J. Whatman 1838

Pen with coloured washes within ruled border (660×990)

5 *Chamber plan*

w/m: J. Whatman 1838

Pen with black, red & grey washes within ruled border (485×650)

6 Elevations of south side & E side & section from north to south

w/m: J. Whatman 1838

Pen with sepia, pink & blue-grey washes within ruled border (635×970)

7 Elevation of west side & section(s) from east to west, from south to north thro' the military court &c. & thro' the basse court

w/m: J. Whatman 1838

Pen with sepia, pink & blue-grey washes (670×975)

1-7 Scale: $\frac{3}{8}$ in to 10ft

Insc: As above & by S. Sharp Associate | *Soane Medallion awarded* | 4 Feb 1839; verso (in pencil) numbered 6-7, 1-5 & *Portfolio Prize Drawings*. 16 | *Sheriff Hutton Castle*

3-7 Insc: Labelled & *Long have I loved... | to mark the mouldring halls of barons bold, | and the rough castle, cast in giant mould; | with gothic manners, gothic arts explore, | and muse on the magnificence of yore*

1-7 Prov: In RIBA library catalogue for 1871; presumably pres. by Sharp in 1839

SHARPE, Edmund (1809-1877)

In 1829 he went to St John's College, Cambridge, and in 1832 met Thomas Rickman. From 1833 to 1835 he travelled in Europe as a travelling bachelor of his university, and in 1836 he returned to set up practice in Lancaster. In 1845 he took his pupil F. G. Paley (q.v.) into partnership, and in 1847 the latter assumed responsibility for the bulk of the practice. In 1851 Sharpe retired from practice in order to devote himself to other interests such as engineering and writing. He designed about forty churches, mainly in Lancashire, Yorkshire and Cheshire. These were usually built either of local sandstone or of terracotta. They include: St Saviour, Bamber Bridge, Preston, completed 1837; Holy Trinity, Blackburn, 1837-46; St Mary, Knowsley, 1843-44; St Stephen, Lever Bridge, Bolton, 182-44; and Holy Trinity, Platt, nr Manchester, 1844. He also designed some houses, including Capernwray Hall, 1844, and Hornby Castle, 1849-52, both in Lancashire. His publications include *Architectural parallels*, 1848; *A Treatise on the rise and progress of decorated tracery in England*, 1859, in which he was the first to use the term 'Geometrical'; *The Seven periods of English architecture*, 1851; and *The Architecture of the Cistercians*, 1847. He was elected F and was awarded the Royal Gold Medal in 1875.

Bibl: *APSD*; C. L. Eastlake, *A History of the Gothic Revival* (ed. J. M. Crook), 1970, pp.234-236; R. Jolley, *Edmund Sharpe: a study of a Victorian architect*, Liverpool University thesis, 1966; 'Edmund Sharpe and the "terracotta" churches of Lancashire', *AR*, CXLVI, 1969, pp.426-431; obituaries: *Builder*, XXXV, 1877, pp.491-493; *BN*, XXII, 1877, p.484; *RIBA Transactions*, 1st ser. XXVIII, 1877-78, pp.8-9

Prov: The following drawings were pres. by Mrs H. A. Paley through J. Tarney, surviving partner of her husband's practice, 1946

[1] **CHATBURN** (Lancs): Christ Church
Design in Romanesque style, c.1838 (2):

1 Perspective from the SE

Pen on tracing paper within ruled border (370×255)

2 Perspective of interior looking E

Insc: *Chatburn Ch.*

w/m: J. Whatman 1837

Pencil (310×510)

1-2 Lit: R. Jolley, *op. cit.*, pp.189-190

The design shows a three-stage W tower with broach spire, a S porch, a six-bay flat-ceilinged aisleless nave and a lower one-bay chancel with an apse. The church was built to this design. In 1854 the spire and tower were struck by lightning and the church had to be rebuilt. In 1881 it was expanded by F. J. Robinson. Aisles, transepts and vestries were added and the chancel was widened and lengthened.

[2] **KNOWSLEY** (Lancs): Church of St Mary
Design in Early English style, 1844 (2):

1 Perspective of exterior from SE: W tower with broach spire, 5 bay nave with aisles & clerestory, lower 3 bay chancel, small chapel at E end of S aisle
Insc: *Knowsley Church*

s & d: *Augst 29th. 1844 ES*

Pen (220×380)

2 Interior perspective looking E: nave arcade has piers of quatrefoil plan, with foliage capitals, wooden roof

Insc: *Knowsley Church looking East*

s & d: *E Sharpe June 5th | 1844*

Sepia pen within a roughly drawn frame (545×380)

1-2 Lit: R. Jolley, *op. cit.*, pp.199-201

The church was built to this design.

[3] WIGAN (Lancs): Church of All Saints
Preliminary design for rebuilding or survey drawing
of old church, c.1845
Unfinished perspective from the SW
Pen (385 × 535)
Lit: R. Jolley, *op. cit.*, pp.201-223; Pevsner, *S Lancs*,
1969, p.424
The church was rebuilt, 1845-50, by Sharpe in partner-
ship with E. G. Paley (q.v.).

[4] WINSFORD (Cheshire): Christ Church, High Street
Design in Early English style, 1844 (2):
1 Perspective from the NE
Insc: *Winsford*
s & d: *May 2nd. 1844* | E. Sharpe
Pen (385 × 255)

2 Perspective from the SW
Insc: *Winsford Church*
s & d: *May 2nd. 1844* - E. Sharpe
Pen (385 × 255)

The design shows a three-stage W tower with broach
spire, five-bay nave and slightly lower two-bay
chancel. The church was built by the trustees of the
Weaver Navigation Company for the use of watermen.
It was dem. 1882 due to subsidence, and was replaced
by a church designed by Richard Beckett (Pevsner
& Hubbard, *Cheshire*, 1971, p.389).

[5] Possibly a design for additions to an unidentified
church
Perspective from the SW, showing part of church
Insc: (in pencil, crossed through) *all arches to be pelted*
(?) | *Lysons. Sax | Britton 1260* | ... (illegible)
Pencil (325 × 210)
The church has a round tower. The top two stages
of the tower, the octagonal spire and the wooden S
porch appear to be additions in Early English style.

[6] Possibly a design for the restoration of an
unidentified ruined church
Unfinished perspective
Pen & pencil (125 × 220)
What appears to be part of a cloister is shown. It has
lancet windows with a string-course of chevrons
running above the windows and rising in a point
above the apex of each window.

[7] Possibly a design for alterations to an unidentified
church
Perspective from the SW
w/m: J. Whatman 1829
Pen & pencil (350 × 405)
The church has a W tower of two stages with a
broach spire. The pencilled-in windows of the upper
stage are Romanesque, whereas the niche in the lower
stage, the clerestory windows and the porch entrance
are all pointed.

[8] Design for an unidentified pulpit
Pencil (525 × 340)
The pulpit is large and elaborate with a quantity of
cusped ornament.

[9]-[12] Topographical & some measured drawings
These are mostly views, but also include plans,
elevations, section & details
A few are to scale
Most are insc. with a place-name; a few are labelled
& have dimensions given
Some are s & d
Pen & pencil (465 × 405 largest, 130 × 100 smallest)
[9] 49 drawings made in Sussex, June-September 1853
These include drawings made in preparation for
The Architecture of Chichester cathedral ... by R. Willis;
of Boxgrove Priory by J. L. Petit; and of *Shoreham*
Collegiate Church ... by Edmund Sharpe, Chichester
1861

There are more drawings for this publication
catalogued under Robert Willis (q.v.). The drawings for
the book range from rough sketches to finished
drawings made for the published plates. There are also
drawings of the churches of Amberley, Bishopstone,
Lewes, Merston and Piecombe, and there is one
drawing of Bodiam Castle.

[10] 26 drawings of churches
Cambs: Ickleton (w/m 1829); St Mary's, Swaffham
Prior (w/m 1829)
Cheshire: Astbury (w/m 1831)
Derbys: Stectley Chapel (w/m 1831)
Northants: Etton (1842); Kettering (1842); Oundle;
Peterborough cathedral (w/m 1829); Armington
Lincs: Stamford (1842); Lincoln (w/m 1845/3(?));
Threackingham
Warwicks: St Michael (1842) & Trinity church (1842)
(1842), Coventry
Staffs: Lichfield (1845)
Northumberland: Tynemouth (w/m 1849); Sharpe
published *Illustrations of the priory church of St Mary at*
Tynemouth, n.d.
Yorks: Tickhill (1841); Hedon (1844)
Mon: Tintern (1852)

[11] Sketch elevation of part of an unidentified church
This is possibly an abbey, since the beginning of a
cloister is shown.

[12] 3 sketches of South Wingfield Manor House
(Derbys), d. 1843

SHARPE, Edmund & Associates
Drawings of abbey churches made in preparation for
Architectural parallels ..., by Edmund Sharpe, 1848.
Pupils in Sharpe's office were involved in the
preparation of these drawings, and as well as Sharpe's
signature there appear the signatures of Edward
Graham Paley (q.v.), T. Austin & T. W. Drawings
were also contributed by Thomas Cape of Bridlington
(on the verso of a letter to Sharpe) and by J. B. Rudd
of Guisborough (tracings of drawings of the
excavations of the W end, 1840, 1841 & 1842). In the
case of Furness schedules are preserved in which the
division of the work is laid down.

There are 14 finished drawings to be used for the
published plates & 311 studies
Place-names are inscribed & measurements are
sometimes given
Pen & pencil (380 × 550 largest, 275 × 375 smallest)
August 1839, Furness
August 1842, Roche; September 1842, Furness;
October 1842, Fountains, Kirkstall
June 1843, Roche; July 1843, Whitby; August 1843,
Byland, Kirkstall, Rievaulx, Whitby; October 1843,
Fountains
July 1844, Bridlington, Fountains, Guisborough,
Howden, Kirkstall, Rievaulx, Selby, Whitby, York;
August 1844, Fountains, Jervaulx
February 1845, Furness; April 1845, Tintern, Whitby;
July 1845, Bridlington, Selby; August 1845, Netley,
Tintern; September 1845, Netley; October 1845,
Bridlington
February 1846, Bridlington; April 1846, Byland,
Howden, Jervaulx, Rievaulx, Selby, York (these
seem to be redrawings from earlier drawings); August
1846, Tintern
April 1847, Whitby; June 1847, Howden
Some of the drawings d. 1846-48 were probably
redrawings executed in the office, rather than original
studies made on the site.

SHAW, G. W.
See *The Pugin family* by Alexandra Wedgwood, a
separate volume in the RIBA Drawings Collection
catalogue series

SHAW, John (1776-1832)
Articled to George Gwilt the Elder, he began
independent practice in 1798. He became Architect
& Surveyor to Christ's Hospital, London, and
Architect to the Trustees of Ramsgate Harbour. He
carried out various additions to Christ's Hospital,
Newgate Street, 1820-32. His other works include the
clock house, steps and obelisk at Ramsgate harbour,
c.1821; St Dunstan-in-the-West, Fleet Street, 1829-33
(completed by his son John), and several country
houses.
Bibl: *Colvin*

[1] ILAM (Staffs): Ilam Hall
Design for rebuilding in a free mixture of styles,
predominantly Gothic, for Watts Russell, 1821 (5):
1 Plan of *Ground Story*, showing also *Foundations*
Pen & wash within ruled border (600 × 810)

2 Plan of *Principal Story*, showing a suggestion for an
addition very roughly pencilled in
Pen & wash within ruled border (615 × 810)

3 Plan of *Chamber Story*
Pen & wash within ruled border (615 × 810)

4 *East & South Elevation(s)*
Pen with grey & sepia washes within ruled border
(615 × 810)

5 *North & West Elevation(s)*
Pen with grey & sepia washes within ruled border
(610 × 805)

1-5 Scale: $\frac{1}{10}$ in to 1 ft
Insc: As above &, on plans, rooms labelled &
dimensions given
2-5 w/m: J. Whatman 1820
d: Nos.1-2, 4-5 1821; No.3 182... (last figure erased)
Prov: Pur. 1970
Lit: *Colvin*, pp.537, 625
The house was rebuilt to this design under the
supervision of James Trubshaw: it is illustrated in
F. O. Morris, *A Series of picturesque views of seats of*
noblemen and gentlemen of Great Britain and Ireland, I,
c.1866, p.41. It was partly dem. in the 1930s.

[2] NEWSTEAD ABBEY (Notts)
Design for alterations & additions in castellated
Perpendicular Gothic style for Col. Wildman, 1829
Elevations of *West & South front(s)* [Fig.42]
Scale: $\frac{1}{16}$ in to 1 ft
Insc: As above & *Newstead Abbey*, with the coats of
arms of Byron & Wildman flanking a coat of arms
which is presumably that of the priory; all the
inscriptions are in 'black letter' on gold scrolls
w/m: Turkey Mill 1826
d: 1829
Pen & wash (270 × 400) on paper mount (240 × 365)
with a border consisting of a gold band, all within a
card window mount
Prov: Pur. 1953
Lit: Pevsner, *Notts*, 1951, pp.114-118
The medieval Priory of Newstead was granted to the
Byron family in 1539. The buildings were adapted
for domestic use and came to be known as Newstead
Abbey. In 1818 Col. Wildman bought the abbey and,
in 1820, the great hall was restored. John Shaw must
have been at the abbey in that year, since he exhibited
'View from the abbot's garden, Newstead Abbey, for
Colonel Wildman' at the RA, No.968. A complete
restoration with additions was carried out c.1830, to
Shaw's design. Apart from the above drawing, there
are drawings for the design, d. 1829-30, which
are preserved in the abbey. The abbey is now in the
care of the City of Nottingham. Photographs of it are
reproduced in two *CL* articles: III, 1898, pp.208-210,
240-243; XLII, 1917, pp.468-474, 492-497.

SHAW, John (1803-1870)

The son and pupil of John Shaw Snr (q.v.), whom he succeeded as architect to Christ's Hospital. He also became surveyor to Eton college. His works include: new buildings at Eton, 1844-46, and at Christ's Hospital, 1832-39; Deptford Royal Naval School and chapel, New Cross, 1843-44; Wellington College, Sandhurst, 1855-59; and various churches and office buildings.

Bibl: *Colvin*

ETON (Bucks): College

Design for *New Buildings*, 1844

Detail, showing elevation of *Doorway & 2 flanking Windows*

Insc: As above & *Eton College*

s & d: J. Shaw *Architect & 1844*

w/m: (mount) J. Whatman 1846

Pen with pencil inscriptions & coloured washes on tracing paper backed with cartridge (245×380) Pevsner, *Bucks*, 1960, p.121, says: 'New buildings, Provost Hodgson's new and improved accommodation for the collegers. This was designed by John Shaw and built in 1844-46. It is three-storeyed, of red brick with stone diapering, and in an appropriate Tudor style...'

SHAW, Richard Norman (1831-1912)

Born in Edinburgh of mixed Irish and Scottish parentage, Shaw came to London with his family in about 1845, and was first attached to an unknown architect. By 1849 he was articled to the domestic architect William Burn (q.v.). In Burn's office he met the most important companion and influence of his earlier years, William Eden Nesfield (q.v.). At the RA school, then under C. R. Cockerell's tutelage, he won the Silver Medal, 1852, the Gold Medal, 1853, and the Travelling Studentship, 1854. Shaw was continuously abroad from July 1854 to June 1856, drawing and studying in France, Belgium, Italy, Austria-Hungary and Germany, mainly on his own, but in part with Nesfield, J. T. Christopher and David MacGibbon. On his return he worked with Nesfield in Anthony Salvin's office and published his more picturesque drawings as *Architectural sketches from the Continent*, 1858. Early in 1859 he succeeded Philip Webb as G. E. Street's chief assistant, and in the office he met J. D. Sedding (q.v.). Shaw's time in Street's office was the most important part of his training and matured his attitude towards Gothic design. Only in 1862, when he was thirty-one, did he begin his own practice, working at first from his own home, No.8 Albion Road, St John's Wood. In 1863 Nesfield and Shaw took over Salvin's old office at No.30 Argyll Street, Regent Street. The partnership was primarily an arrangement of convenience and their jobs were kept separate. But, confusingly, all drawings were signed jointly from 1866 to 1869, probably for financial reasons. After abandoning this arrangement they continued to share the office until the lease ran out at the end of 1876, when Shaw moved to No.29 Bloomsbury Square.

Shaw's first well-known designs, such as those for Holy Trinity, Bingley, 1866-68, and the abortive Bradford Exchange scheme, 1864, are in the advanced Gothic manner of Street and Burges. But despite a steady flow of ecclesiastical work in which he remained faithful to Gothic, Shaw's output was primarily domestic. His earlier period is chiefly associated with a series of romantic, half-timbered and tile-hung country houses characterized by clever planning and a genius for welding diverse elements into a picturesque whole. These houses included Leyswood, 1868-69; Craggsdale, 1870-73; Boldre Grange, 1872-74; Wispers, 1874-76; Pierrepont, 1876-78; Merrist Wood, 1877-78; and Adcote, 1876-80. At the same time Shaw was one of the first to seize upon the Queen Anne style as the proper solution for offices and town houses, such as New Zealand

Chambers, 1871-73; Lowther Lodge, 1873-75; and No.196 Queen's Gate, 1874-75. His own house, No.6 Ellerdale Road, 1875-76, is in a freer version of the same style.

The earlier part of Shaw's career ended in 1879-81 with a period of recurrent illness. This illness was exacerbated by the vast volume of his work, which by now included not only huge domestic works such as the rebuilding of Flete, 1879-83, but also extended projects like Albert Hall Mansions, 1879-85, and the series of designs for Bedford Park, 1877-80. After his recovery, he cut down the size of his practice. In the later part of his career he extended his use of classical vocabulary, refined his country house style (as at Dawpool, 1882-84) and strove for originality based on the judicious blending of more than one style (as at No.42 Netherhall Gardens, 1887-88, and Holy Trinity, Latimer Road, 1886-89). Many of Shaw's buildings of the 1880s were distinguished by subtler detailing, in which he allowed his star pupil, W. R. Lethaby, a free hand. After his one public commission of New Scotland Yard, 1887-90, he began to aspire to the grand classical manner, and his buildings show considerable French influence, as in the vast mansion of Bryanston, 1889-94, and the additions to Chesters, 1891-93. Having moved office to No.10 Hart Street in 1893, he officially retired in 1896, but assumed an increasingly important public role from this date, assessing, advising and planning. He also designed buildings of all kinds for old clients (like the additions for Overbury Court, 1897-99), sometimes in conjunction with other architects. In 1904 he was retained by the Office of Woods & Forests as architect for replanning Piccadilly Circus and rebuilding Nash's mutilated Quadrant, but despite the vigour and quality of Shaw's designs, only the Piccadilly Hotel façades could be built. Only in 1912 did Shaw give up all work, and he died in November of that year.

Like Nesfield, Shaw was critical of the RIBA, and resigned his membership in 1869 on being requested to lecture. Later he was an outspoken critic of registration, editing with T. G. Jackson *Architecture, a profession or an art?*, 1892. He was, however, a loyal exhibitor and teacher at the RA, which he believed was the right body to encourage the practice of architecture. He was elected ARA in 1872 and RA in 1877. Shaw had a number of distinguished pupils besides Lethaby in his office. These included Sydney Barnsley, A. H. Christie, Percy Gingham (his last chief clerk), Gerald Horsley (q.v.), Arthur Keen, Mervyn Macartney (q.v.), Ernest Newton (q.v. - Lethaby's predecessor as chief clerk), Edward Prior (q.v.), R. Weir Schultz and Philip Thicknesse; while J. M. Brydon (q.v.) and E. J. May (q.v.) were assistants shared with Nesfield. Lethaby, Horsley, Macartney, Newton and Prior founded the Art Workers' Guild in 1884.

There are drawings from Shaw's office at the V&A, RA and RIBA. The V&A has a limited number in the Phené Spiers Collection. The largest collection is at the RA, which possesses the bulk of Shaw's own drawings. The RIBA drawings have two main sources. The bulk of the drawings were given by Mrs Shaw in 1916 (see *RIBA Jnl*, XXIII, 1916, pp.xii-xiii), and a large set of working drawings left by Shaw's favourite builder of the 1870s, Frank Birch of Farnham, was given by Harold Falkner. Under an arrangement made in June 1973, a small number of drawings have been exchanged on loan between the RA and RIBA to facilitate study.

Bibl: H. Muthesius, *Das englische Haus*, I, 1904, pp.114-133; R. Blomfield, *Richard Norman Shaw R.A.*, 1940; review of Blomfield by N. Pevsner, reprinted in *Victorian architecture* (ed. P. Ferriday), 1963, pp.235-247; Hitchcock, *Architecture: C19 & 20*, pp.206-220; J. M. Welbank, *Richard Norman Shaw architect 1831-1912*, RIBA Silver Medal essay (t.s.), 1961; *Builders' Journal*, I, 1895, p.29; *Builder*, LXX, 1896, p.293; *Architecture*, I, 1896, pp.2-18; *Studio*, VII, 1896, pp.21-30, 98-109; H. H. Statham, *Builder*, XCVIII, 1910, pp.1-10; *The Tribune*, 19 October 1906; obituaries: A. Keen, *AR*, XXXII, 1912, pp.299-308; *The Times*, 19 November 1912; H. H. Statham, *Architect & Builders' Journal*, XXXVI, 1912, pp.565-567; *Builder*, CIII, 1912, pp.599-600; *The Architect*, LXXXVIII, 1912, p.162; *BN*, CIII, 1912, pp.709-710

[1] ADCOTE (Salop)

Contract drawings for a new house round an old farmhouse for Mrs Rebecca Darby, 1876 (7):

1 Ground Floor Plan

Insc: No.8

(475×635)

2 Entrance Elevation

Insc: No.12

(480×640)

3 South Elevation [Fig.43]

Insc: No.13

(485×645)

4 Elevation of East front

Insc: No.14

(490×640)

5 Side elevation & section through offices

Insc: No.15

(485×650)

6 Two sections through house

Insc: No.16

(490×665)

7 Section through hall

Insc: No.17

(490×665)

1-7 Scale: 1/4 in to 1 ft

Insc: As above, *Adcott Manor & with various instructions to builder*

s: R Norman Shaw *ARA Archt.* / 30 Argyll Street Street. W & This is one of the Plans referred to in the Contract signed by us bearing date December 7th 1876 Hale & Sons Witness to the signature of Messrs. Hale & Sons Chas Hall

Pen & coloured washes on tracing paper, mounted Lit: *BN*, XXXV, 1878, p.640; *Builder*, XXXVII, 1879, p.504; H. Muthesius, *op. cit.*, p.128; *CL*, XXVI, 1909, pp.912-920; M. Girouard, *The Victorian country house*, 1971, pp.158-160

There are 15 further drawings for Adcote at the V&A of which 8 are from a parallel contract set to those at the RIBA. At the RA are 10 drawings, and also Shaw's diploma drawing on being elected an RA, a perspective of Adcote.

ADDINGTON PARK

See LONDON: Addington Park or Palace, now the Royal School of Church Music, Croydon (Surrey) [18]

BECKENHAM (Kent): The Corner House, Shortlands Road

See LONDON: The Corner House, Shortlands Road, (Beckenham) Bromley (Kent) [37]

BEDFORD PARK

See LONDON: Bedford Park, Turnham Green, (Acton) Hounslow & Hammersmith [19]-[22]

[2] BINGLEY (Yorks): Church of the Holy Trinity
Contract drawings for a new church, 1864-66 (6):

1-5 Contract drawings for the body of the church

1 *Ground plan*

Insc: No.1 & *Schedule of accommodation*, totalling 714, with pencil suggestions for stained glass for aisle windows: for S aisle, *St Gabriel & St Michael, St Simon, St Matthew, St Thomas, St Andrew, St Peter, St Luke & Mark, St Uriel & St Raphael*; for N aisle *Adam & Eve, Noah, Abraham, Moses, David, Isaiah* (sic), *Ezekiel*
Pen & coloured washes (475 × 690)
The glass was not executed to the scheme suggested.

2 *South elevation & East elevation*

Insc: No.4

Pen (485 × 690)

3 *West elevation*

Insc: No.5

Pen (695 × 480)

Lit & reprd: P. Howell, *Victorian churches*, 1968, p.22

4 *Section of nave looking west, Cross section of Chancel & Section of Tower and chancel aisles*

Insc: No.2

Pen & wash (485 × 690)

5 *Longitudinal section looking north*

Insc: No.3 (against ringing loft) *Tenders to include a temporary roof over this part, roughly ceiled on underside &c*
Pen & wash (485 × 690)

1-5 Scale: 1 in to 5 1/2 ft

Insc: As above, *Design for New Church in the Parish of or at Bingley, Yorks*; stamp of approval of Incorporated Church Building Society 18 July 1864: various instructions also given on individual drawings
s & d: R. Norman Shaw. *Architect* | 30 *Argyll Street, Regent Street, London, March 1864*. | *This is one of the drawings referred to in the contract signed by us this... (blank) day of March 1866. Witness to the signature of Messrs. Foster... (blank)*

These drawings show the body of the church as built in 1866-68, but the clerestory design was altered and the tower not then built.

6 *Contract drawing for tower & spire Drawing of steeple, showing 2 sections*

Scale: 1 in to 5 1/2 ft

Insc: *Bingley Church No.62*, with instructions written in at length by Shaw on the drawing
d: 22nd January 1869

Pen & coloured washes (940 × 560)

This design was not carried out until 1880-81. Owing to fears of structural instability, the church was demolished early in 1974.

Lit: *Builder*, XXIV, 1866, p.431; XXVI, 1868, p.847; *CL*, CLIV, 1973, pp.2174-2176

A further 20 drawings for this church are kept at the RA.

[3] BOLDRE (Hants): Boldre Grange

Design & working drawings for house, 1872-74, & stables, c.1873, & for the addition of a billiard room, c.1876, for John Lane Shrubbs (60):

1-8 Design for house, not quite as executed

1 *Ground floor plan*

Insc: No.4 & labelled with dimensions of rooms &c given; some very rough pencilled notes & dimensions given concerning joists

s: R. Norman Shaw... | 30 *Argyll*... (torn)

Pen with red & turquoise washes within double ruled pen border on tracing paper (470 × 590), badly torn

2 Copy of the above, unsigned

Pencil with pink & blue washes & pen inscriptions on tracing paper, backed (660 × 430), badly torn

3 *Bedroom, Attic & roof Plan(s)*

Insc: No.5 & labelled, with some dimensions given

s & d: R. Norman... | 30 *Argyll*... | 0... (torn)

Pen with coloured washes within double ruled border on tracing paper (475 × 670), badly torn

4 Copy of the above, unsigned & undated

Pen with coloured washes on tracing paper, backed (520 × 705), torn

5 *End elevations, 2 cross-sections & a longitudinal section*

Insc: No.6 & labelled

s & d: R. Norman Shaw *Archit* *ARA* | 30 *Argyll St*

Regent St W | Oct 31st | 72

Pen with coloured washes within double ruled pen border on tracing paper (475 × 740), torn

6 Copy of the above, unsigned & undated

Pencil with coloured washes & pen inscriptions on tracing paper, backed (450 × 720), torn

7 *Front & Garden Elevation(s)*

Insc: No.7

s & d: R. Norman Shaw *Archit* *ARA* 30 *Argyll St*

Regent St W | Oct... (torn) | 72

Pen with coloured washes within double ruled pen border on tracing paper (460 × 660), torn

8 Copy of the above, unsigned & undated

Pen with coloured washes on tracing paper, backed (475 × 725), torn

1-8 Scale: 1/8 in to 1 ft

Insc: As above & *Rodlease*

9-49 Working drawings for house

9 *Plan of timbers of ground floor*

Scale: 1/4 in to 1 ft

Insc: Labelled, with some dimensions given & (in a later hand) *Rodlease*

Black & yellow pen with pink wash (430 × 775)

10 *Section thro' Porch & Hall, Plan showing corridor windows, Elevation of corridor windows & Section thro' Porch*

Insc: No.8

s & d: R. Norman Shaw *ARA* *Archit* | 30 *Argyll St*

Regent St W | Nov 16th 1872

Pen with coloured washes on tracing paper (690 × 505), torn

11 Copy of the above, unsigned & undated

Pencil with coloured washes on tracing paper (740 × 520), badly torn

12 *Plan & Inside Elevation of Windows of Upper Corridor & Section of Corridor & Elevation of Entrance Hall Windows Outside*

Insc: No.9

s & d: R. Norman Shaw *ARA* *Archit* | 30 *Argyll St*

Regent St W | Nov 13th 1872

Pen with coloured washes on tracing paper (750 × 525), torn

13 Copy of the above, unsigned & undated

Pen with coloured washes on tracing paper (740 × 520), torn

14 *Plan of Porch etc & detail of moulding*

Insc: No.10

Pen with blue & red washes on tracing paper (510 × 740), torn

15 *Plan of Fireplace in (lower) Corridor, Section through Lower Corridor & Roof over, Elevation of Upper Corridor Windows & details of mouldings*

Insc: No.11

s & d: R. Norman Shaw *ARA* *Archit* | 30 *Argyll St*

Regent St W | Nov 19th 1872

Pen with coloured washes on tracing paper (515 × 740), torn

16 Copy of the above, unsigned & undated

Pen with coloured washes on tracing paper (520 × 740), torn

17 *Library window & door: plan, elevations & section*

Insc: No.13

s & d: R. Norman Shaw *Arch* | 30 *Argyll St* *Regent St* |

Jany 3rd 1873

Pen with coloured washes on tracing paper (645 × 510)

18 *Plan & elevation of Own Room Window and Porch (i.e. garden entrance), Section & half-elevation of Dining Ro Window, half-elevation of Drawing Ro Window & Details of Stone Mullions & Transoms and Jambs of Garden Entrances*

Insc: No.14 & *Details of Front door and width of door*

openings will be sent in a day or two

s & d: R. Norman Shaw *ARA* *Archit* | 30 *Argyll St*

Regent St W | Feb 14th | 73

Pen with blue, red & yellow washes on tracing paper (810 × 580), torn

19 Copy of the above, unsigned & undated

Pencil with blue, red & yellow washes on 2 pieces of tracing paper, originally in 1 piece (370 × 640, 405 × 645), torn

20 *Plan, Elevation & details of mouldings of Front Door*

Insc: No 14

s & d: R. Norman Shaw *ARA* *Archit* | 30 *Argyll St*

Regent St W | Feb 17th | 73

Pen with red, blue & yellow washes & some pencil on tracing paper (660 × 640), torn

21 *Amended detail for Drawing Room Window: half-elevation*

Insc: No 16

Pen with yellow wash on tracing paper (270 × 206)

22 *Detail of Drawing Ro Windows: plan & 1/2 Exterior & 1/2 Interior Elevations*

Insc: No 17

s & d: R. Norman Shaw *ARA* *Archit* | 30 *Argyll St*

Regent St W | Feb 25th | 73

Pen with coloured washes on tracing paper (330 × 525)

23 Copy of the above, showing a slightly different treatment of the exterior elevation sketched in

Pen with coloured washes on tracing paper (345 × 460)

10-23 Scale: 1/2 in to 1 ft except for details of mouldings &c

Insc: As above, *Rodlease* & labelled, with notes & dimensions given

24 *Detail of Dining Room Fireplace: plan, elevation & section*

Scale: 1 in to 1 ft (not marked)

Insc: No.18

Pen with pink & yellow washes on tracing paper (655 × 540), torn

25 *Plan of Corbel of dining-room fireplace*

Pen, pencil & blue wash on tracing paper (600 × 380)

26 Detail of wood window frames

Insc: Rodlease No 20, with notes about modifications to the design
Pencil on tracing paper (445×360), torn

27 Detail of entrance gable: plan of doorway & elevation of entrance bay

Scale: $\frac{1}{2}$ in to 1 ft
Insc: No.21 | Boldre Grange
Pen with coloured washes on tracing paper (670×350), torn

28 Details of woodwork of | Front Entrance Gable

Insc: No 22
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | March 12th 1873
Pen with brown & red washes on tracing paper (455×645)

29 Half-elevation & section of bay surmounted by Drawing Ro gable & half-elevation & section of bay surmounted by Dining Ro gable

Scale: $\frac{1}{2}$ in to 1 ft
Insc: No.23
s & d: R. Norman Shaw Archt ARA | 30 Argyll St Regent St W | March 17th
Pen with coloured washes on tracing paper (660×510)

30 Details of Plaster Cove & Brackets under Bedroom Window(s)

Scale: FS
Insc: No 24
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | March 18th | 73
Pen & pencil with coloured washes on tracing paper (1040×440)

31 Side Door & Butlers Pantry Window: plan, elevations, sections & details

Scale: $\frac{1}{2}$ in to 1 ft, FS
Insc: No 25
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | March 18th | 73
Pen with blue, red & yellow washes on tracing paper (440×730)

32 Copy of the above, unsigned & undated

Pen with coloured washes on tracing paper (440×740)

33 Window frames of | linen closet and backstairs: plan & elevation

Insc: No 27
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | April 16th 1873
Pen & brown wash on tracing paper (445×250)

34 Elevation of gable & chimney, showing flue, above E end of drawing-room

Scale: $\frac{1}{2}$ in to 1 ft
Insc: No 28
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | April 22nd 1873
Pen on tracing paper (355×455)
A modification of the original design, corresponding to the above drawing, is very lightly indicated in pencil in No.4.

35 Part-plan, showing 2 fireplaces in bedrooms above drawing-room

Pencil on tracing paper (345×475)

36 Detail of Gable over | Dining Room

s & d: R. Norman Shaw ... July 7th 1873
Pen with brown & blue washes (235×295)
The design as shown in No.29 is modified by the insertion of a small window, so that at some future date an attic room could be created.

37 Chimney piece for Bed and Dressing Rooms: plan, elevation, profile & details

Scale: 1 in to 1 ft, FS
Insc: N.B. the chimneypieces to vary in size to | suit openings & grates
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | Sept 26th 1873
Pen with blue, grey & yellow washes on tracing paper (510×690)

38 Details of Dining Room Chimney piece

Insc: No 33
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | Oct 17th 1873
Pen with brown, red & blue washes on tracing paper (755×535)

39 Details of Dining Room fireplace | and cornice for Drawing Room

Insc: No 34
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | October 17th 1873
Pen & coloured washes on tracing paper (525×750)

40 Front Door & Folding doors to Drawing Room: plans, elevations & sections

Scale: 1 in to 1 ft
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | Nov 26th 1873
Pencil with coloured washes (515×660)

41 Detail of Chimney Piece in Library: plans, elevation & details

Scale: 1 in to 1 ft except for details
Insc: No 35
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | Jan 2, 1874
Pen with coloured washes on tracing paper (480×645)

42 Detail for Chimney piece of Drawing Room: elevation

Scale: 1 in to 1 ft
Insc: No 36 & All the part tinted black to be of mahogany - stained black and French polished - The cove tinted yellow to be of yellow deal - neatly jointed - and primed for Decoration - The marble to be veined white The looking glass to be very carefully selected - and to be of best quality
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | July 4th 1874
Pencil with black, buff & blue washes on tracing paper (515×330)

43 Details of Drawing Room Chimney piece

Scale: FS
Insc: No 37
s & d: R. Norman Shaw Archt | 30 Argyll St Regent St W | July 4th 1874
Pen with brown & blue washes on tracing paper (1030×740), torn

44 Elevation of part of stairs & details

Scale: 1 in to 1 ft, FS
Pen on tracing paper (525×740)

45 Details of door into hall & of small windows in hall & porch

Scale: FS
Black & brown washes on tracing paper (730×1020)

46 Sketch for wood ribs &c for | coved ceilings of Bedrooms

Pencil & black wash on tracing paper (525×375)

47 Details of Eaves of Main Building & of Kitchen & Scullery

Pencil on tracing paper (290×265)

48 Details of Roof over kitchen & scullery

Pencil on tracing paper (290×265)

49 Elevations & details (partly cut off) of No 1

Doorway, No.1 - 4 light window, No.1 - 1 light window, alternative No.1 - 1 light window, No.2 - 1 light window
Scale: $\frac{1}{2}$ in to 1 ft except for details
Insc: To be sent to Brockenhurst Station SW Rail | and Plan returned to Farnham; verso, addressed to Messrs Stone Bros. | Bath Stone office | Bath, Book Post | Sep. 22/75
Pencil with blue & brown washes (200×560)
It has been assumed that this drawing is for Boldre, because it was to be sent to Brockenhurst.

50 Part-plan & elevation of doors in garden wall

Pencil (380×280)

24-50 Insc: As above, in many cases labelled with notes & dimensions given & on Nos.24, 27-35, 38-44, 47-47, Boldre Grange
Nos.9-50 show some differences in details from the design as shown in Nos.1-8.

51-54 Design & working drawings for stables, c.1873

51 Design for Proposed New Stables
Plans, elevation & section; in the case of the 1st floor plan a piece of paper with a revised design has been stuck over the original design
Scale: $\frac{1}{2}$ in to 1 ft
Insc: As above, Boldre Grange No: & labelled, with a few dimensions given
s & d: R. Norman Shaw ARA Archt | 30 Argyll St Regent St W | Sept. 26th 1873
Pen with pink & blue washes on tracing paper (490×655)

52-54 Working drawings

52 Plan & sections of Loose Box Stable
Scale: $\frac{1}{2}$ in to 1 ft
Insc: As above & labelled, with some dimensions given
Pencil with some pen inscriptions on tracing paper (525×495)

53 Section of Roof of Stables, loose boxes &c

Scale: 1 in to 1 ft (not marked)
Insc: As above & labelled, with some dimensions given
Pencil on tracing paper (330×575)

54 Details of Double Gable: elevation & section

Insc: As above & labelled, with some dimensions given
Pencil on tracing paper (395×530)

55-60 Design & working drawings for the addition of a billiard room adjoining the drawing-room, c.1876

55 Design
Plan, elevations & sections
Scale: $\frac{1}{2}$ in to 1 ft
Insc: Rodlease No: & labelled, with a note suggesting modifications to the design
s & d: R. Norman Shaw ARA Archt | 30 Argyll St St Regent St W | Aug 11th | 76
Pen with coloured washes within double ruled pen border on tracing paper (520×680)
The end elevation shows a conservatory beside the new billiard room. This conservatory is not shown in any of the drawings for the house.

56-60 Working drawings

56 Elevation of West End showing Window & Doorway, incorporating the modification suggested in the note to No.55
Insc: As above, Boldre Billiard Room & with notes suggesting further modifications to the design
Pencil on tracing paper (200×255)

57 Elevation of W end & a section, incorporating the modifications suggested in the notes to No.56
Insc: As above, with notes about further slight modifications to the design
s: F.C.B. (Frank Birch, builder)
Pencil with some pen on tracing paper (245×390)

58 Fireplace: plans, elevations & section
Insc: *Boldre Grange | Billiard room* & labelled
Pencil with coloured washes on tracing paper (335×425)

59 Details of mouldings of fireplace
Insc: *Boldre Grange | Billiard Room* & labelled
Pencil with pink & blue washes on tracing paper (740×395)

60 Details of screen in front of fireplace in billiard room
Scale: FS
Insc: As above, *Boldre Grange* & labelled; verso, stamped & addressed to Mr Birch | Longbridge House | Farnham | Surrey
Black, yellow & red washes on pink paper (1880×760)

1-60 Prov: Pres. by Harold Falkner
In 1874 a perspective of 'Boldre Grange Hants' was exhibited at the RA, No.1121 (illustrated in *The Architect*, XII, 1874, p.94). There are 6 further drawings for Boldre at the RA. The early drawings for the house are marked Rodlease, which was the name of a former house. It is possible that the new house was originally to have been on the exact site of the old Rodlease, but that eventually a different site was chosen and a new name given to the new house.

[4] BOURNEMOUTH (Hants): Church of St Michael
Copy of the 1874 design
Perspective of church with central tower & spire, probably drawn by W. R. Lethaby
Pen (670×505)
Repr: *Academy Architecture*, XLIV, 1913, p.68
In June 1973 this drawing was given on loan to the RA, where there are 12 related drawings including Shaw's original perspective, of which this is a later copy. The original drawing was lithographed in August 1874, but not published. It shows Shaw's second design for this church, with a central tower akin to that at Holy Trinity, Bingley. The church was built 1875-76 and 1882-83, but the tower was added by J. O. Scott in 1900-01.

[5] BRADFORD (Yorks): Wool Exchange
Competition design for the exchange, 1864 (3):
1 *Elevation of front next Old Market & Elevation of front next Market Street*
Insc: Nos 6-7-8-9
s & d: R. Norman Shaw Archt. May 1864 (695×520)
Repr: S. Muthesius, *The High Victorian movement in architecture, 1850-1870*, 1972, p.130, fig.95
A photograph of a lost perspective drawing is mounted on this sheet.

2 *Longitudinal Section & Cross Section*
Scale: 1/10 in to 1 ft
Insc: No 12 & 13, with labels (655×510)
Repr: S. Muthesius, *op. cit.*, p.131, fig.96

3 Elevation & section of belfry stage of tower
Insc: No.22 (470×655)

1-3 Pen & wash
Lit: BN, XII, 1865, p.315 et seq.
This highly praised design was for a limited competition, controversially won by Lockwood & Mawson of Bradford. The RA has 8 other drawings belonging to Shaw's scheme.

[6] BRYANSTON (Dorset)
Contract drawings, perspective & working drawing for a new house for Viscount Portman, c.1889-90 (7):

1-5 Contract drawings

1 *Basement plan*
(675×1315)

2 *Ground floor plan & plan of entresol*
(675×1295)

Repr: R. Blomfield, *op. cit.*, fig.25, following p.30

3 *First floor plan*
(694×1015)

4 *Roof plan*
(685×1020)

5 *North elevation & south elevation*
(680×1006)

1-5 Scale: 1/4 in to 1 ft
Insc: As above & Bryanston
s & d: R. Norman Shaw R.A. Archt. | 29 Bloomsbury Sq. WC Sep 1889 & This is one of the drawings referred to in the / contract signed by us and bearing the date Decr. 2nd 1889 / Holland & Hannen Witness to the signature of / Messrs. Holland and Hannen / William Wilson / 40 Westbourne Road Barnsbury N
Pen & coloured washes on tracing paper, mounted on linen

6 Unfinished perspective of S front, showing terraces
Insc: 3-5³ from centre line to point of sight
Pencil (440×745)
This appears to be a sketch, probably in Shaw's hand, for a finished perspective to be drawn out by a pupil. Its priority to No.7 is suggested by the arrangement of the upper window keystones on the main S front.

7 Working drawing
South elevation, showing W half only
Scale: 1/4 in to 1 ft
Insc: As above & Bryanston
w/m: J. Whatman 1888
Pen & wash (665×1010)
This drawing shows revisions of detail on the contract drawings.

Lit: R. Blomfield, *op. cit.*, pp.28-29; Newman, *Dorset*, 1972, pp.118-120
There are 15 drawings for Bryanston at the RA, including 4 sheets of contract drawings. The house was built between 1890 and 1894 to replace James Wyatt's house on a different site. It is now Bryanston School.

[7] CHESTERS (Northumberland)
Design for extensive additions to the house of 1771 for Nathaniel George Clayton, 1891 (5):
1 *Ground Floor Plan showing principal girders over*
w/m: J. Whatman 1888 (680×1020)
Repr: R. Blomfield, *op. cit.*, fig.26, following p.29
Several changes were made from this plan in execution.

2 *First Floor Plan*
(690×910)

3 *Second Floor Plan & roof plan*
(690×910)

4 *Entrance & Garden Elevations*
(690×910)

5 *Wings to Entrance Court & End Elevation*
(510×690)
Repr: (end elevation only) R. Blomfield, *op. cit.*, p.30, fig.23

1-5 Insc: As above, *Chesters* & labelled
s & d: R. Norman Shaw R.A. Archt. | 29 Bloomsbury Sq. WC Feb. 1891
Pen & coloured washes
Lit: CL, XXXI, 1912, pp.244-248; R. Blomfield, *op. cit.*, pp.29-31
There are 5 other sheets of drawings for Chesters at the RA. Some features as built differ from the drawings.

[8] CRAGSIDE, nr Rothbury (Northumberland)
Design & working drawings for large additions to a house for Sir William Armstrong, 1870-73 (10):
1-5 Design for new wing
1 *Plans of new wing*
Scale: 1/2 in to 1 ft
Insc: As above, *Crag-side No.57. Ground Plan | Chamber Plan | Attic Plan* & labelled
s & d: R. Norman Shaw Archt. | 30 Argyll St Regent St. W. / June 4 1870
w/m: J. Whatman 1868
Pen & coloured washes (505×670)

2 *Elevations & Sections*
Scale: 1/2 in to 1 ft
Insc: As above & *Crag-side No.59*
s & d: R. Norman Shaw Archt. | 30 Argyll St Regent St. W. / June 4 1870
Pen & coloured washes (505×670)
The outline of the 1872-73 addition is drawn in on one elevation in pencil.

3 *Detail of dining room fireplace: elevation & section*
Verso: Plans
Scale: 1 in to 1 ft
Insc: As above, *No.67 Crag-side* & with many instructions, e.g. NB of this floor the rolled iron joist with / fitches attached alone - are to be inserted / as the work goes on - The whole of the rest / not to be put up till the building is covered in; verso The flue here (from boiler) must be got into this / position somehow - for there is no / room for it at XX on account / of side windows
s & d: R. Norman Shaw Architect. | 30 Argyll St Regent St W July 26th 1870
Pencil & coloured washes (505×660)

4 *Detail of inner part of dining room fireplace: elevation, section & mouldings*
Verso: Mouldings
Scale: 1 in to 1 ft
Insc: As above, *No.68 Crag-side* & with various specifications & instructions
s & d: R. Norman Shaw Architect. | 30 Argyll St Regent St. W. July 26th 1870
Pencil & coloured washes, with attached detail on verso in pencil & coloured washes on tracing paper (505×655)

5 Details of sideboard & panelling in library
Insc: *Crag-side* & with attached note *Pies for Crag-side Library | 24 Round | 17 Square | 36 oblong | 77 Pies in all*
Pencil (310×665)

6-10 Design for new wing, c.1872-73
6 Unfinished plans for new wing & new entrance elevation
Insc: *Crag-side*
Pencil & coloured washes (500×675)
This design shows the entrance much as it was built.

7 Two elevations of entrance towerInsc: *No. 119*

Pencil (510×680)

Some faint details are given on the verso.

8 Plan & 1 elevation of entrance towerInsc: *No. 120; verso Cragside*

Pencil & pink washes (510×680)

9 Detail of roof of museum, with details of ironwork

Scale: 1in to 1ft, 2½in to 1ft

Insc: *Cragside No. 157 & with various instructions s & d: R. Norman Shaw Archt. | 30 Argyll St. Regent St. W. | April 19th 1873*

Pencil & coloured washes (510×660)

This drawing is of interest as it shows iron stanchions without cladding supporting the roof of the 'museum' (later the picture gallery) and faced with timberwork along the exterior wall.

10 Recto & verso: 3 elevations, 1 section & 1 plan of tower at back of yard

Scale: ½in to 1ft

Insc: *Cragside No. . . . (blank) Detailed Elevations of New Tower & with various instructions s & d: R. Norman Shaw Archt. | 30 Argyll St Regent St W. Nov. 5th 1873*

Pencil & coloured washes (505×680)

Lit: H. Muthesius, *op. cit.*, pp. 119-120; *CL*, VII, 1900, pp. 464-469; *CXLVI*, 1969, pp. 1640-1643; M. Girouard, *The Victorian country house*, 1971, pp. 141-146
There are 14 further drawings for Cragside at the RA.

DAWPOOL (Cheshire)

See THURSTASTON (Cheshire): Dawpool [48]

[9] FARNHAM (Surrey): The Bank, Castle Street

Working drawings for bank & house over for James Knight, 1867-68 (48) & measured drawings by Harold Falkner before its demolition in 1931 (4):

1 Design, not quite as executed

Detail(s) of Lower part of front next Street: plan, elevations & profiles of mouldings

Scale: ½in to 1ft, FS

Insc: As above, *No 5* & labelled, with some dimensions givend: *March 1867*

Pen with red, blue & yellow washes on tracing paper, backed (500×730)

2 Details of lower part of front elevation: elevation & profiles of mouldings

Scale: 1in to 1ft, FS

Insc: As above, *No. 6* & labelledd: *March 22, 1867*

Pen with red, blue & yellow washes on tracing paper, backed (550×725)

3 Details of entrance door to brewhouse yard

Scale: FS

Insc: As above, *No 13* & labelledVerso: *Detail of Stop to Moulding on bracket | to posts of gate*

Insc: As above

Black & red pen with red & brownish grey washes (540×665)

4 Design, not quite as executed

Detail(s) of projecting windows: elevations & sections

Scale: ½in to 1ft

Insc: As above, *No 18* & labelled, with notes on construction & some dimensions givend: *July 19 1867*

Pen with coloured washes on tracing paper, backed (645×555)

5 Details of projecting windows: profiles of mouldings

Scale: FS

Insc: As above, *No 19* & labelledd: *July 20th*

Pen with brown, green & grey washes on tracing paper, backed (510×777)

On the verso of the backing paper is a sketch design for a house for . . . *Goodwin Esq. by Niven & Wigglesworth Architects*, for whom Harold Falkner worked for a time.**6** Elevation of Back Wing & Section through Larder

Scale: ½in to 1ft

Insc: As above, *No 21* & labelled, with dimensions givend: *20th July 1867*

Pen with red, brown & blue washes on tracing paper, backed (380×560)

7 Revised drawing of Bank window | shewing end light removed: plan, front & side elevation(s) & a detail of gate post

Scale: ½in to 1ft

Insc: As above, *No 22* & labelled, with some dimensions givend: *22nd July 1867* . . . (cut)

Pencil with red, brown & blue washes on tracing paper, backed (415×500)

8 Details of projecting windows: profiles of mouldings

Scale: FS

Insc: As above, *No 23* & labelledd: *July 20th 1867*

Pen with brown & grey washes on tracing paper, backed (455×710)

9 Details of Bank Parlour window: profiles of mouldings

Scale: FS

Insc: As above, *No 27* & labelled, with a noted: *6th Augt. 1867*

Pen with blue & pink washes on tracing paper, backed (405×560)

10 Detail of back stair: plan, section & details of treads

Scale: 1in to 1ft

Insc: As above, *No 38* & labelled, with descriptive notes & 2 dimensions givend: *Novr 14th 1867*Verso: *Details of steps up to the Back door of Bank and private office: plan, elevations, section & detail of splay*

Scale: 1in to 1ft, FS

Insc: As above

Pen with red & blue washes (500×655); the recto has been covered with a stuck down piece of tracing paper

11 Detail of stair from ground floor to first floor: elevations & sections

Scale: 1in to 1ft

Insc: As above, *No 40* & labelled, with materials noted

Pencil with blue, yellow & grey washes, torn & backed (540×665)

12 Details of saddle bars and stanchions for windows

Scale: FS

Insc: As above, *No 41* & labelled, with descriptive notes & some dimensions givend: *Novr 16th 1867*

Pencil with blue washes (665×535)

13 Detail of stair, showing space for heating apparatus

Insc: Labelled

d: *Nov. 16th 1867*

Pencil with red, ochre & blue washes (540×330)

14 Longitudinal section & cross-section of long room . . . in attic

Scale: ½in to 1ft

Insc: As above & labelled

d: *Nov. 19 1867*

Pen with pink & yellow washes on tracing paper (455×730), backed (550×730)

Stuck on to the same backing is part of another drawing, *Detail(s) of extra mouldings on gable*

Scale: 1in to 1ft, FS

Insc: As above, *No 45* & labelled

Pen on tracing paper (525×175)

15 Slightly revised Front Elevation of one gable & details of moulded barge boards

Scale: 1in to 1ft, FS

Insc: As above & labelled, with notes, e.g. (against ornamental discs on barge boards) *The whole of the moulding and carving of disks to be closely adhered to, but care to be taken that the cutting is not laboriously finished - Slight inequalities in the depth of the cutting of the disks will be productive of good effect rather than bad . . . The one Barge board not to be an exact counterpart of the other but the number and position of the disks to be varied*d: *Decr 5th 1867*

Verso: Detail of paterae

Pencil with red & brownish grey washes (520×660)

16-17 Details of front gable & slightly revised barge boards**16** Insc: *No 44 | detail of Barge board* & labelled, with notes on constructiond: *Decr 12th | 67*

Pencil with blue pen hatching & inscriptions (530×660)

17 Insc: Labelled, with a note about barge boardsd: *Dec 19 | 67*

Pen with grey & blue washes on tracing paper, torn & backed (560×360)

18 Details of gablets at foot of stair and on first quarter pace

Scale: FS

Insc: As above & with notes

d: *Jan'y 7th 1868*

Pencil with blue wash, torn & backed (540×730)

19 Detail of conservatory: plan, part-elevation, section & details

Scale: ½in to 1ft, ½in to 1ft, FS

Insc: As above, *No 50* & labelledd: *Jan'y 13 1868*

Pen & pencil on tracing paper, backed (420×685)

20 Detail for ribs &c on ceiling | of Top roomInsc: As above, *No 51* & labelled, with notesd: *Jan'y 13th 1868*

Pencil with pink & grey-brown washes, backed (540×685)

21 Detail of doors for nurseries and bed and dressing room: plan, elevation & profiles of mouldings

Scale: 1in to 1ft, FS

Insc: *No 52* & labelled, with notes & dimensions givend: *Jan'y 14 1868*Verso: *Detail(s) of casing to beams in Nursery*

Scale: FS

Insc: As above, *No 53* & labelled, with notes

Pen with brown wash (510×655); verso covered with tracing paper stuck down

22 Detail(s) of plaster beams for drawing room only

Scale: FS

Insc: As above, *No 54* & labelled, with notesd: *Jan'y 15 1868*

Pen with grey, red & blue washes on tracing paper, backed (515×735)

23 Detail(s) of doors for Dining room and Drawing room and for entrance to Lobby of Mrs Knights Bed room: plan, elevation & detail
Scale: 1in to 1ft, FS
Insc: As above, No 56 & labelled, with notes
d: *Jan 16 1868*
Pen with brown & pink washes on tracing paper, backed (530×730)

24 Detail for bed room chimney pieces: elevation (torn) & details
Scale: 1in to 1ft, FS
Insc: As above, No 57 & labelled, with materials marked
d: *Jan 17 1868*
Pen with blue, brown & red washes on tracing paper, torn & backed (525×720)

25 Detail of Beam Casing in Dining room and ceiling of Dining room Bay window
Scale: 1in to 1ft, FS
Insc: As above, No 58 & labelled, with materials marked
d: *Jan. 17 1868*
Pen with grey, pink & blue washes on tracing paper, backed (495×735)
This drawing shows the casing of the rolled iron joists over the main rooms.

26 Detail of 2 external doors next Street: plan, elevations & details
Scale: 1in to 1ft, FS
Insc: As above, No 60 & labelled, with notes indicating that the ironwork was to be made by James Leaver & the oak panels were to be carved by James Forsyth
Pen with blue, grey & brown washes on tracing paper, torn & backed (525×725)

27 Details of unidentified mouldings
d: *Feb 11th 1868*
Pen with green & brown washes on tracing paper, torn & backed (520×510)

28 Details of Wall tiling of Principal stair & of oak handrail: plan, elevation & details
Scale: 1in to 1ft, FS
Insc: As above, No 64 & labelled, with notes
d: *March 10th 1868*
Pen with grey, blue & pink washes on tracing paper, backed (540×730)

29 Details of timber work in front bays
Scale: FS
Insc: As above, No 68 & pins, wood & plaster labelled
Pen on detail paper (760×755)

30 Details of 2nd floor projecting window
Insc: Labelled
d: *March 14 1868*
Pen (605×750)

31 Detail of seats in back bay: elevation, section & details
Scale: 1in to 1ft
Insc: As above, No 69 & labelled
d: *March 27th 1868*
Pencil with black & ochre washes (335×540)

32 Detail showing number and position of cross ribs on ceiling of top room: plan
Scale: 1/2in to 1ft
Insc: As above, No 76 & with notes
d: *May 4th 1868*
Pencil with pen inscriptions (330×530)
This drawing shows plasterwork in a coving with small ribs tacked on top.

33 Plan of drawing-room ceiling
Scale: 1/2in to 1ft
Insc: As above & No 77
d: *May 19th 1868*
Pen on tracing paper, backed (320×510)

34 Detail(s) of plaster beams in Drawing room
Scale: FS
Insc: As above, No 78 & labelled, with notes e.g. *Enrichment modelling by Herbert*
d: *May 19 1868*
Pen with pink & blue washes on tracing paper, backed (535×715)

35 Details of 2 kinds of doors: plans & details
Scale: 1in to 1ft, FS
Insc: As above, No 79 & labelled, with notes
d: *May 9th 1868*
Pencil with blue, red & ochre washes, backed (535×660)

36 Detail of cove over Fireplace
Scale: 1in to 1ft
Insc: As above & labelled, with notes
d: *May 18th 1868*
Pen with pink wash on tracing paper, backed (520×270)

37 Details of panelling in bank: elevations & sections
Scale: 1/2in to 1ft
Insc: As above & labelled, with some notes on construction
d: *May 23 1868*
Pen with coloured washes, backed (535×640)

38 Detail(s) of Beams in ceiling of bank
Insc: As above, No 84 & labelled
d: *June 29th 1868*
Verso: Detail of Plaster cornice round landing of stair / 1st floor
Pencil with brown & pink washes (530×655); verso covered with tracing paper stuck down

39 Detail of cornice and architrave round window of Bank ParLOUR: elevation & details
Scale: 1in to 1ft, FS
Insc: As above, No 86 & labelled
Pencil with purple, blue & brown washes (535×660)

40 Detail of perforated iron panels in Bank, for heating coil
Scale: FS
Insc: As above, No 88 & labelled
d: *Decr 1868*
Pen & pencil with blue wash, backed (370×435)

41 Slightly revised design
Front & side elevations, showing woodwork on frontage
Scale: 1/2in to 1ft
Insc: Labelled
d: *6th Augt. . . (cut)*
Pen with coloured washes on tracing paper, torn & cut & backed with cartridge (565×285)

42 Revised details of staircase: plan of attic landing, longitudinal section & elevation
Scale: 1/2in to 1ft, 1/4in to 1ft
Insc: As above, No. . . (cut) & labelled, with a note about the new arrangement of the window
Pen with coloured washes on tracing paper, backed (480×245)

43 Unidentified details (recto & verso)
Insc: Labelled
Pencil & grey wash (505×660)

44 Detail of mouldings for gable barge board
Insc: Labelled, with notes
Pencil with yellow wash (530×335)

45 Details of window
Scale: 1in to 1ft
Insc: Labelled
Pen with grey & pink washes on tracing paper (490×495), torn

46 Details of side elevation of carriageway
Insc: Labelled
Pen & pencil on tracing paper, torn & backed (240×370)

47-48 Two designs for modelled plaster friezes, to be made in sections
47 Frieze with flowers & a heraldic eagle with the initials JK & MIK (James & . . . Knight) in monogram [Fig.54]
Insc: Detailed notes & 2 dimensions given
s & d: *Nesfield & Shaw / 30 Argill St Regent St W / April 24th*
Pencil with pen inscriptions (165×455)

48 Frieze with sunburst & fruit on textured ground [Fig.54]
Insc: Detailed notes & 2 dimensions given
Pencil (175×250)
Nos.47 & 48 are mounted with a drawing for Sutton Place [47].3.

1-12, 19, 26, 28-29, 31-35, 38-40, 42, 46 Insc: *The Bank Farnham*
12, 43, 44 Insc: Addressed on versos to Mr Frank Birch, Builder, Farnham
1-10, 12, 25, 27-28, 30-41, 45 s: *Nesfield & Shaw Architects / 30 Argill Street Regent Street W / London*

49-52 Measured drawings & prints made by Harold Falkner before the almost total demolition of the building in 1931 (4):
49 Front elevation
Scale: 1/2in to 1ft
Insc: *Knights Bank Farnham Surrey / built by R. Norman Shaw R.A. / 1868; destroyed by / Lloyds Bank / 1931; Measured by James Winkworth Allen & Drawn by Harold Falkner 1931*
Print with watercolour added (1070×680)

50 Section thro' Gateway & Section thro Bays
Scale: 1/2in to 1ft
Insc: As above, labelled & dimensions of timbers marked
Print with watercolour added (1040×680)

51 Details
Scale: FS
Insc: *Knights Bank / Farnham / Norman Shaw R.A. / 1868 / Measured J.W.A. / drawn by H. Falkner*
Pencil with brown & bluish washes on tracing paper (1580×755)

52 View of stairs to 1st floor
Insc: *Knights Bank Farnham Norman-Shaw*
s: HF
Pencil within ruled pencil frame on card (310×240)

1-52 Prov: Pres. by Harold Falkner
Lit: Nairn & Pevsner, *Surrey*, 1971, p.235

Also with the drawings is an envelope containing 7 photographs d. 1905, 1911 & 1931 and a letter from Falkner about the building. There are 3 further drawings at the RA.

[10] FLETE (Devon)

Preliminary design, design & working drawings for reconstruction of the house for Henry Bingham Mildmay, c.1878-82 (9):

1 Preliminary design

Back (S) Elevation [Fig.45]

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

Insc: As above & *Flete Devonshire*

s & d: R. Norman Shaw R.A. Archt. / 29 Bloomsbury

Square Jany 1878

Pencil (515 × 685)

Part of the return (E) elevation is also shown. There are 5 drawings at the RA belonging to this set.

2.4 Design as executed**2 Ground plan**

Insc: *Flete* & rooms labelled, with some changes

Pencil on tracing paper (590 × 730)

Shows the final plan, 1879 or 1880.

3 Elevations & plan of entrance tower

Insc: *Flete*

w/m: J. Whatman 1879

Pencil (505 × 680)

Faint perspective sketches of the top of the tower remain on this sheet.

4 Perspective of entrance tower & front

Insc: *Flete*

Pencil (660 × 505)

Probably contemporary with No.3.

5-9 Working drawings**5 Elevation of drawing-room chimney-piece & panelling**

Scale: 1in to 1ft

Insc: *Flete Devon / Elevation of old chimney piece - restored to fit Drawing Room*

s & d: R. Norman Shaw Architect / 29 Bloomsbury Square WC / March 8th 1879

Pencil & coloured washes (520 × 660)

6 Elevations of top of tower

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

Insc: *Flete Devon / Tower / East Elevation &c*

s & d: R. Norman Shaw R.A. Archt. / 29 Bloomsbury Sqre. WC / December - 79

w/m: J. Whatman 1879

Pencil & coloured washes (500 × 685)

7 Elevation of S wall of library

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

Insc: *Flete: Devonshire / Details of Library*

s & d: R. Norman Shaw R.A. Architect / 29 Bloomsbury Square WC Aug 1880

Pen & coloured washes (510 × 660)

8 Dining-room chimney-piece: plan of jamb & elevation

Scale: 1in to 1ft

Insc: *Flete Devonshire / Detail of Dining Room Chimney-piece &c*

s: R. Norman Shaw R.A. Archt. / 29 Bloomsbury Square

Pencil & coloured washes (510 × 685)

This drawing dates from c.1880-82. The chimney-piece is partly a reconstruction from an older one.

9 Stair in billiard room: plan, elevations & details [Fig.46]

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

Insc: *Flete Devonshire: Stair in Billiard Room &c; verso, addressed to Mr Birch (Builder) / Farnham / Surrey & postmarked 18-19.4.82*

Pen & coloured washes (500 × 660)

Prov: Pres. by Harold Falkner

Lit: *British Architect*, XXXVI, 1891, pp.452-453;

CL, XXXVIII, 1915, pp.680-688

The RA possesses 45 further drawings of the house. Of the above, Nos.4, 7, 9 & 10 are probably in the hand of W. R. Lethaby, who designed much of the detail for Flete during Shaw's prolonged illness during this period. Only Nos.2 & 5 are definitely in Shaw's own hand. With the drawings are an 1876 print of the ground plan of the house which is advertised for sale by Daniel Smith Son & Oakley, and 2 photographs of the house undergoing reconstruction.

[11] GREENHAM (Berks): Greenham Lodge

Design, contract & working drawings for remodelling the house & making large additions for Lloyd Baxendale, 1878-80 (6):

1 Design

Ground plan

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

Insc: *Greenham Lodge Newbury & with many notes concerning construction, materials & dimensions*

s & d: R. Norman Shaw 29 Bloomsbury Sqre. Octr 1878

Pen & wash on tracing paper, mounted (500 × 685)

Reprd: R. Blomfield, *op. cit.*, fig.8, following p.20

This drawing corresponds closely to the contract drawings.

2.4 Contract drawings**2 Bedroom plan**

(510 × 685)

3 Entrance Elevation

(500 × 675)

Reprd: R. Blomfield, *op. cit.*, fig.7, following p.20

4 Garden Elevation

(505 × 670)

2.4 Insc: As above & *Greenham Lodge Newbury*

s & d: R. Norman Shaw R.A. Architect / 29 Bloomsbury

Square 2nd Jany 1879 / This is one of the drawings referred to in the Contract signed by me bearing date January 2nd

1879 (date absent on Nos.3 & 4) Saml Elliott Witness to the signature of Mr Samuel Elliot Philip Thicknesse

w/m: J. Whatman 1876

Pen & coloured washes

This contract is for the main part of the house only.

The additional service wing was built to a different design from that here shown in 1882.

5-6 Working drawings, c.1880**5 Detail of screen in Hall**

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

Insc: *Greenham Lodge Newbury Elevation under Gallery*

(front) Elevation

Pen & wash on tracing paper (670 × 465 approx.), damaged

6 Plan & 2 elevations of chimney-piece in hall

Insc: *Greenham*

Verso: Plan of staircase leading to gallery on 1st floor

Pencil (505 × 660)

These drawings were given on loan to the RA in June 1973. The RA has 22 further drawings for the house, 3 of which are from the contract set represented in Nos.2-4 above.

GRIMS DYKE

See LONDON: Grims Dyke, Wealdwood Road, Harrow Weald (Middx), Harrow [39]

[12] GUILDFORD (Surrey): Piccards Rough, Sandy Lane

Design & working drawings for a house with a cottage, five courts & garden house for Thomas Wilde Powell, 1878-79 (38):

1-5 Design**1 Basement & ground floor plan(s)**

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

Insc: As above, with dimensions given

Pen with pink & blue washes on tracing paper

(480 × 660)

2 Bedroom Plan

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

Insc: As above & labelled, with dimensions of joists, skirtings &c given

Black & orange pen with pink & blue washes on tracing paper (460 × 655)

3 Attic & Roof Plan(s)

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

Insc: As above & labelled, with dimensions of joists, skirtings, slates & weights of lead given

d: Jany 1878

Black & orange pen with pink & blue washes within ruled border (655 × 475)

4 South & west elevation(s), & Cross Section

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

Insc: As above & (in pencil) *Piccards Rough*, rooms & materials labelled, with floor heights given

Pen with pink & blue washes on tracing paper

(480 × 665)

5 Front & End Elevation(s), with rough pencilled details of mouldings & of a drainpipe

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

Insc: As above & floor levels labelled

Pen with blue-grey wash on tracing paper, backed with cartridge & linen (465 × 675)

6-32 Working drawings**6-15 Windows****6-9 Details of windows &c****6 Plans, elevations & sections**

Insc: As above & labelled, with some dimensions given

Pen with pink & blue washes on tracing paper, backed with cartridge & linen (515 × 655)

7 Copy of No.6

d: Jany 1878

Pen with coloured washes on tracing paper (515 × 655)

8 Plans, elevations & section

Insc: As above, No 10 & labelled, with some dimensions given

Pen with pink & blue washes on tracing paper, backed with cartridge & linen (480 × 645)

9 Copy of No.8

d: Jany 1878

Pen with coloured washes on tracing paper (465 × 665)

6-9 Scale: $\frac{1}{2}$ in to 1ft**10 Detail(s) of Drawing room & other windows: plan, elevations & sections**

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

Insc: As above, No 13 & labelled

d: Feb 13 1878

Pen with coloured washes on tracing paper (510 × 790), torn

11 Copy of No.10

Pen with coloured washes on tracing paper (500 × 635), badly torn

- 12 Windows & a doorway: plans, elevations & detail
Scale: $\frac{1}{2}$ in to 1ft
Insc: Labelled, with some dimensions given
Pencil with blue & yellow washes (505×655)
- 13 Details of a window
Insc: Labelled, with a note
Pencil with brown & orange on tracing paper (310×245)
- 14 Details of window & of doorway
Scale: FS
Insc: Labelled, with a note
s: *Frank C Birch / Farnham*
Pencil with blue & orange washes (190×560)
- 15 Full size details of wooden windows
Insc: As above & labelled, with a note
Pencil with coloured washes on tracing paper, backed with cartridge & linen (480×750)
- 16-20 Chimneys
16 Details of chimney
Insc: As above & labelled, with notes & some dimensions given
d: *May 1878*
Pen on L-shaped piece of tracing paper (665×530), torn
- 17 Library Chy: plans & elevations
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & labelled, with notes, e.g. *brick and stone with a few courses of tiles here and there - Please make a very good job of this so that the brickwork may appear to die gradually into the stone work*
d: *June 1878*
Pencil with coloured washes, backed (665×520)
- 18 Chimney for rooms over Entrance: Plan & Elevation
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above
d: *Sep 1878*
Pencil with grey & ochre washes (515×280)
- 19 Servant's Hall chimney: plan, elevations, section & details
Verso: More details
Insc: As above, No 16, Cancelled & labelled
Pencil with coloured washes (530×760)
- 20 Revised design for Servants' Hall chimney: plan, elevation, section & details
Verso: Details
Scale: $\frac{1}{2}$ in to 1ft, FS
Insc: As above & labelled
Pencil & coloured washes on detail paper (530×455)
- 21-28 Details of fireplaces
21 Front Elevation, Section & Profile of Library Fireplace, with rough pencil amendment
Scale: 1in to 1ft
Insc: As above
d: *March 4th 79*
Pen with green & red washes on tracing paper, backed with cartridge & linen (485×695)
- 22 Library Fireplace: a copy of No.21 incorporating the amendment
Pencil on tracing paper (425×720)
- 23 Fireplace for Bedroom over Library: Front Elevation, Section & details; a slightly different design has been crossed out
Scale: 1in to 1ft, FS
Insc: As above, with pencil notes
d: *March 19th 1879*
Pen with coloured washes on tracing paper (520×655)
- 24 Details of bedroom fireplaces: Front Elevation, profile & details
Scale: 1in to 1ft, FS
Insc: As above & labelled
d: *April 1879*
Pencil with coloured washes (510×660)
- 25 Details of angle fireplaces: plan, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above & labelled, with some dimensions given
d: *April 1879*
Pencil with coloured washes (510×660)
- 26 Hall fireplace: elevation & section
Scale: 1in to 1ft
Insc: As above
d: *July 187...* (torn)
Pen with coloured washes on tracing paper (540×480), torn
- 27 Details of hall fireplace
Scale: FS
Insc: As above
d: *July 26th 1879*
Pencil with blue & pink washes on blue detail paper (2000×760)
- 28 Details of Attic Mantelpiece: plan, elevation & details
Scale: 1in to 1ft, FS
Insc: Labelled, with 2 notes & an estimate
Pencil with coloured washes (515×440)
- 29 Gable over drawing room bay: plans, elevation & details
Scale: $\frac{1}{2}$ in to 1ft
Insc: Labelled
d: *May 1878*
Pen with coloured washes (655×515)
- 30 Details of Upper Part of Entrance Porch: part-elevation & details
Scale: $\frac{1}{2}$ in to 1ft, FS
Insc: As above & labelled
d: *May 1878*
Verso: Detail of moulding
Insc: Addressed to F C Birch, Longbridge, Farnham
Pencil with brown, blue & green-grey washes (515×655)
- 31 Door to Library & Drawing Room & window in Bedroom over Dining Rm: plans, elevations & details
Scale: $\frac{1}{2}$ in to 1ft, FS
Insc: As above & labelled, with notes
d: *Oct 1878*
Pen, pencil & blue, grey & red washes (495×650)
- 32 Details of screen between Porch and Hall: elevations & details
Scale: 1in to 1ft, FS
Insc: As above & labelled
d: *May 14th 1879*
Pencil with coloured washes (515×660)
- 33 Plan of Casements on 1st floor
Insc: As above, swing ventilators numbered, windows numbered & some marked R
Pencil with some inscriptions in red, black & blue pen on tracing paper (330×475)
- 34 Ceiling of drawing Room: plan & details
Insc: As above & labelled
d: *May 20th 187...* (torn)
Pen on tracing paper (515×765), torn
- 35 Recto & verso: full size details for principal staircase
Insc: As above & labelled, with notes
Pen with grey & red washes on pink detail paper (1340×750)
- 36 Design for a cottage
Plans & elevations
Scale: $\frac{1}{2}$ in to 1ft
Insc: Labelled, materials noted & some dimensions given
Pencil with black & red washes, backed with cartridge & linen (305×490)
- 37 Fives courts: plan & section
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & labelled, with some dimensions given
d: *Jan 1879*
Pen & pencil with coloured washes on tracing paper (555×415)
- 38 Garden House: plan & elevations
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & labelled
d: *April 17th 79*
Pen with coloured washes on tracing paper (460×625)
- 1-7, 10, 11, 13, 15-19, 21, 24-27, 29-32, 35, 37-38 Insc: *T W Powell Esqre*
1-6, 13, 18 Insc: *Guildford*
1, 3-5, 7, 9, 16, 18, 21, 23-27, 29-32, 34, 37, 38 s: *R. Norman Shaw Esq. R.A. Archt / 29 Bloomsbury Sq. W.C.*
1-38 Prov: Pres. by Harold Falkner
Filed with the above are copies of Nos.1, 17, 19, 20, 29
Some years ago the building was converted into two houses by demolishing two bays in the centre (see Nairn & Pevsner, *Surrey*, 1971, p.294). There are 9 further drawings at the RA.
- [13] HAMMERWOOD (Sussex): Bower cottage
Design for a double cottage for Oswald Smith, 1874
Ground & bedroom plans & front elevation
Scale: $\frac{1}{4}$ in to 1ft
Insc: *Hammerwood No.30*, with several instructions to builder; verso, now mounted, directed to Mr. F. C. Birch, Builder, Farnham, Surrey
s & d: *R. Norman Shaw A.R.A. Archt. / 30 Argill St. Regent St. W - 3rd March 1874*
Pen & coloured washes, pencil additions (480×660)
In June 1973 this drawing was given on loan to the RA, where there are 4 further drawings for the nearby school, built at Hammerwood by Shaw in 1872. The cottage was slightly altered in execution, and lean-to porches built, as suggested by the pencil additions.
- [14] ILKLEY (Yorks): Church of St Margaret
Contract drawings, 1877, record drawings & design for pulpit, c.1880 (14):
1-10 Contract drawings
1 Plan of Foundations
Insc: *No.10*
s: *Whitaker Bros*
(480×650)
- 2 Ground plan
Insc: *No.1*, with schedule of accommodation (485×655)
- 3 Ground plan, showing the part to be built first
Insc: *No 6*, with schedule of accommodation given & Note the tinted portion shows the part to be built first - the outlined portion | tinted gray at West end shows the completion of this part which will | be completed very shortly | The corresponding portion | at East end shows Chancel | Organ Chamber &c &c (490×665)
Prov: Pres. on loan by the RA, 1973

4 East Elevation & West Elevation

Insc: No.4
(490×660)

5 North Elevation

Insc: No.5
(485×660)

6 South Elevation

Insc: No.7
(490×665)

7 Section of Chancel & Section of Nave

Insc: No.2
(480×660)

8 Longitudinal Section

Insc: No.3
(490×660)

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

2-8 s: Contract signatures of Whitaker Bros., John Hall Thorp & John Towers, witnessed respectively by R. Norman Shaw, Windsor Thorp & Thomas Butterfield

9 Detail of nave seats

Scale: 1 in to $\frac{3}{4}$ ft
Insc: No.8
(485×665)

10 Details of nave & aisle roofs

Scale: $\frac{1}{2}$ in to 1ft
Insc: No.9
s: For contract, John Hall Thorp & John Towers
(495×665)

1-10 Insc: As above, St: Margaret's: Ilkley & labelled; stamps of approval of Incorporated Church Building Society, 29.5.1877 & of Ecclesiastical Commissioners (9981), 23.6.1877
s & d: R. Norman Shaw A.R.A. Architect. / 29 Bloomsbury Square W.C. / January 1877
Pen & coloured washes, mounted

11 Perspective showing church from NE, with plan

Insc: Church of St Margaret Ilkley
Pen (550×815)
Exhib: RA 1877, No.1072, 'St Margaret's church, Ilkley'; Paris International Exhibition 1878
Lit & reprd: BN, XXXII, 1877, pp.457, 488, 494-495
Reprd: Academy Architecture, XLIII, 1913, p.61;
R. Blomfield, *op. cit.*, fig.63, opp. p.73

12 Ground plan

(485×655)
13 North Elevation
Insc: No.2
(485×655)

14 North Elevation

Insc: No.5
(510×680)

12-14 Scale: $\frac{1}{8}$ in to 1ft

Insc: As above
w/m: J. Whatman 1885
Pen & coloured washes
These are identical drawings to Nos.2 & 5 and are labelled identically, except for the numbering of No.13. They are unsigned by architect or builder, and must be for the purposes of record.

15 Plan & elevation of pulpit

Insc: Ilkley I.L.B. (no arms)
Pencil (500×420), torn
This pulpit was given by John Lewis Birkbeck in about 1880.

This is the first of Shaw's broad-naved churches, and is much influenced by Bodley's work at Pendlebury and Hoar Cross.

[15] LEEDS (Yorks): Church of St John

Survey drawing & contract drawings for the restoration of this church for the trustees of Harrison's Charity, 1866 (4):

1 Survey drawing of chancel screen made in preparation for restoration, before removal of royal arms, early 1866
Part-elevation & detail
Scale: $\frac{1}{2}$ in to 1ft except for detail
Insc: Hanson St George Street, with some descriptive labels & dimensions given
Verso: Perspective of screen looking towards chancel
Pencil (355×260)
Prov: From the collection of drawings by W. E. Nesfield (q.v.)

2 Ground plan, with vault plan & 2 small sections

Scale: 1 in to 5 $\frac{1}{4}$ ft
Insc: C, with schedule of accommodation (totalling 942) & notes
s & d: R. Norman Shaw Architect, / 30 Argyll Street, Regent St. London Jan'y 1866
Pen & coloured washes (500×755 approx.), damaged

3 Elevations & sections of nave seats

Scale: 1 in to 1ft
Insc: E. / Cross section of Nave seat, shewing new floor, seat, & bookboard / Long section of Nave seats / Elevation of seats on south side of Nave, shewing Balustrade (sic) restored
s & d: R. Norman Shaw Architect, / 30 Argyll St Regent St. W. Feby. 1866
Pen & coloured washes (495×725)

4 Section of Nave looking East & 2 sections, showing central gutter

Insc: F & labelled
s & d: R. Norman Shaw Architect 30 Argyll St. Regent St. London, Feby (1866) (damaged)
Pen & coloured washes, mounted (520×790), damaged

2-4 Insc: S: John's Church: Leeds

s: In the matter of Harrison's Charity &c / This Plan marked... (C/E/F) was produced and shown to Richard / Norman Shaw and is the same as is mentioned and referred / to in his affidavit sworn before me this 2nd day of May 1866 / Edwd Jennings; the drawings are also s. by J. Mason Tennant, W. B. Denison, John Ellershaw & R. D. Marshall (trustees) & by the contractors, Robt C. Garland, Wm Garland, John Pearson & John Garlick

Shaw's protest against a proposal to demolish this church in the winter of 1865 was followed by the restoration of 1866-68, for which these and one sheet in the Leeds City Archives are the only surviving scale drawings. There are some drawings and notes for the church in a sketchbook still in the Shaw family.

[16] LEVERSTOCK GREEN (Herts): Sibley's Orchard, Chambersbury Lane

Design for addition to small house, for the clock dealer Percy Webster, 1905
Ground & 1st floor plans, elevation & section
Scale: $\frac{1}{4}$ in to 1ft
Insc: Sibley's Orchard & labelled
s & d: R. Norman Shaw R.A. / December 1905
Pen & coloured washes on cardboard (506×687)
Prov. Pres. by Hemel Hempstead Development Corporation, 1957
This small and attractive roughcast addition is probably Shaw's last domestic work; it is known only from this drawing.

[17] LEYSWOOD, nr Groombridge (Sussex)

Contract drawings, working drawing, site plan & perspective for a new house for James William Temple, 1868-69 (5):
1-2 Contract drawings
1 Plans of basement & principal floors
Insc: No.1 & labelled
(300×700, cut down)
Reprd: (principal floor) CL, CLIV, 1973, p.618, fig.11

2 Plans of chamber & 2nd floors

Insc: No.2 & labelled; (on stairs) 14 steps to be got in here somehow
(505×690, cut down)

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

Insc: Leys Wood

s: This is one of the Drawings referred to / in the contract of Date 14th May 1868 / Geo Punnett Witness Geo. Punnett Junr
w/m: J. Whatman 1866
Pen & coloured washes
These plans show the dispositions before a revision of summer 1868.

3 Working drawing

Chimney piece for Dining Room: elevation
Scale: 1 in to 1ft
Insc: Leys Wood No.82, with labels & specifications
s & d: R. Norman Shaw Architect / 30 Argyll St. Regent St. W. Feby 25th (1869)
Pen & coloured washes (510×660)
Reprd: M. Girouard, The Victorian country house, 1971, fig.50; CL, CLIV, 1973, p.618, fig.12

4 Site plan, showing house, square forecourt & vegetable garden with gooseberry pavilion

Insc: (in a later hand) Leyswood 1868 or AD.1869 & labelled in Shaw's hand
Pencil & coloured washes (365×660)

5 Bird's-eye perspective

s & d: R. Norman Shaw del. / 1868
Pen, in window mount (575×840)
Exhib: RA 1870, No.779, 'View of Leys Wood, Sussex'
Reprd: BN, XXX, 1871, pp.244, 245, 247; H. Muthesius, *op. cit.*, p.117; R. Blomfield, *op. cit.*, fig.2, opp. p.11; M. Girouard, *op. cit.*, fig.45; CL, CLIV, 1973, p.617, fig.9
A slightly earlier design is shown in the bird's-eye view reprd. in C. L. Eastlake, *op. cit.*, opp. p.343.
This view is d. March 1868.

Lit: C. L. Eastlake, A History of the Gothic Revival, 1872, pp.342-344; H. Muthesius, *op. cit.*, pp.115-119; R. Blomfield, *op. cit.*, p.18; M. Girouard, *op. cit.*, pp.46-47; CL, CLIV, 1973, pp.614-618
A further 15 drawings for Leyswood, including 4 from the contract set, are at the RA. The house is now mostly demolished.

[18] LONDON: Addington Park or Palace, now the Royal School of Church Music, Croydon (Surrey)

Design for remodelling of hall for F. A. English, 1900
Design for chimneypiece in Hall: elevation & section
Scale: 1 in to 1ft
Insc: As above, Addington Park, marked A, with many labels & specifications of materials
s & d: R. Norman Shaw. Archt. Hampstead January 1900 & Farmer & Brindley March 17 1900
Pencil & pen (500×690)
This drawing was given on loan to the RA in June 1973. The RA has 8 other drawings for Addington Park, all for the redecoration of reception rooms. The reconstruction of the house may not have been entirely Shaw's work.

LONDON: Bedford Park, Turnham Green (Brentford & Chiswick), Hounslow & Hammersmith
For a general discussion of Bedford Park see T. A. Greeves, 'London's first garden suburb, Bedford Park, Chiswick', *CL*, CXLII, 1967, pp.1524-1529, 1600-1602

[19] LONDON: Church of St Michael & All Angels, Bath Road, Bedford Park, Turnham Green (Brentford & Chiswick), Hounslow
Design & contractors' designs, 1879 (4):

1 Design

Perspective from SE, with inset ground plan, drawn by Maurice B. Adams, 1879

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

Insc: *Church of St. Michael and All Angels Bedford Park Turnham Green SE view* R. Norman Shaw R.A. Archt & ground plan labelled

Pen within ruled border (460×675)

Prov: Pres. on loan by the RA, 1973

The V & A has a ground plan of 1878 and 7 working drawings, one d. 1879. The design for the church was fully illustrated in *BN*, XXXVI, 1879, pp.29, 62, 72-73, 90, 100-101, 118, 123. The executed building differs from the published design in two details: a Perpendicular W window was substituted for a circular one, and the cupola was redesigned in a lighter Renaissance manner.

2-4 Alternative designs by different contractors for the hot water apparatus, with specifications & estimates, all stapled together

2 Ground floor plan

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

Insc: Labelled, with notes

s & d: F. Edwards & Son | 49 Great Marlborough Street | London W

Pen with red wash (310×455)

With this is the specification and estimate, d. Nov 1st 1879.

3 Ground floor plan

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

Insc: Labelled

s & d: H. C. Price & Co. | 9 Adam St Adelphi | London | Octr. 1879

Pen with red & blue washes on tracing paper (425×500)

4 Incomplete ground floor plan

Scale: $\frac{1}{8}$ in to 1ft (not marked)

Insc: *Wenham* & labelled

Pen & pencil on tracing paper (440×505)

With this is a specification and estimate, d. October 30th 1879.

2-4 Prov: Pres. on loan by the RA, 1973

[20] LONDON: Stores, house & inn, Bath Road, Turnham Green (Brentford & Chiswick), Hounslow
Slightly varying designs, 1879-80, almost as executed (4):

1 Unfinished elevation of *Stores*, house & *Inn*, with very rough incomplete plans

Scale: $\frac{1}{8}$ in to 1ft (not marked)

Insc: As above & *Please do not let the 'Building News' get hold of this in its present state* RNS

s & d: R. Norman Shaw Architect | 29 Bloomsbury Square W.C. | June 1879

Pencil (405×670)

This is identical to the illustration in *BN*, XXXVIII, 1880, pp.10 & 25, except for the treatment of the ground floor of the house and inn extension. The drawing shows 4 windows, whereas the illustration shows door-window-window-door.

2 Section & details of *Stores*

Verso: More details

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

Insc: As above & details labelled

s & d: R. Norman Shaw Architect | 29 Bloomsbury Square W.C. | Jan'y 1880

Pen with coloured washes (660×510)

3 Elevation, with section(s) superimposed, of 3 out of 4 bays of *Houses adjoining 'Stores'*

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

Insc: As above

s & d: R. Norman Shaw Architect | 29 Bloomsbury Square W.C. | Feb. 1880

Pen with coloured washes (655×490)

4 Ele(vation) (cut), with superimposed section of bow window & section of *The Hostelry*

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

Insc: As above

s & d: R. Norman Shaw Architect | 29 Bloomsbury Square W.C. | June 24th 1880

Pen with coloured washes on 2 pieces of paper (645×405, 645×510)

1-4 Insc: *Bedford Park Estate*

Prov: Pres. on loan by the RA, 1973

Nos.2-4 are identical in design to a V & A drawing of August 1880, which is illustrated in 'Marble balls', catalogue of V & A exhibition, 1973, p.186, except for two minor details. In Nos.2-4 the bays of the ground floor of the house and inn extension are arranged window-door-door-window instead of door-window-window-door, and the inn has no bull's-eye windows. The V & A drawing of August 1880 represents the design as executed, except for further changes in the ground floor of the house and inn extension. In the executed building there are paired instead of single windows, and the doors have plain instead of broken pediments. The V & A possesses several more drawings for stores, house and inn, including one d. January 1880.

[21] LONDON: School of Art, Bath Road, Bedford Park (Brentford & Chiswick), Hounslow
Sketch design for elevation for Chiswick School of Art
Insc: See below

Pen on tracing paper (250×520)

Lit & reprd: R. Macleod, *Style and society*, 1971, fig.4.1.

This is a suggested emendation to the front elevation, made by Shaw to improve an unsatisfactory design by Maurice B. Adams. On the drawing is written a letter to W. R. Lethaby instructing him on how to improve the design on the basis of this sketch and enclosed tracings, now lost. It is one of the few documents helpfully illustrating Shaw's relationship with Lethaby. The date is probably c.1880. The design more or less as built was published in *BN*, XL, 1881, pp.70, 79, and *BN*, XLI, 1881, pp.692, 703. The School of Art was transformed into a polytechnic and considerably enlarged, before being bombed in the Second World War.

[22] LONDON: Bedford Park, Turnham Green (Brentford & Chiswick), Hounslow

Preliminary design for a semi-detached house, 1877

Sketch plan, elevation & section, with alternative treatments of roof-line very roughly indicated

Insc: *Bedford Park*

Pencil (345×510)

Prov: Pres. on loan by the RA, 1973

This is a preliminary sketch for Shaw's first design for a semi-detached house, which was published in *BN*, XXXIII, 1877, pp.451, 460. Two pairs of houses were built to this design, Nos.19-22 The Avenue.

[23] LONDON: Clock House, No.8 Chelsea Embankment, Kensington & Chelsea
Alternative designs for clock on the front of new house for Mrs Erskine Wemyss, c.1879
Two elevations

Insc: *The Clock House Chelsea*

Pencil (505×660)

In June 1973 this drawing was given on loan to the RA, where there are 14 further drawings for the house. It was built 1878-79.

[24] LONDON: Cheyne House, No.18 Chelsea

Embankment, Kensington & Chelsea

Contract drawings for new house for George Matthey, 1875 (6):

1 Basement & ground floor plans

Insc: *No.8*

(500×675)

2 Mezzanine plan

Insc: *No.9*

(490×660)

3 First floor plan

Insc: *No.10*

(500×640)

4 Attic & roof plans [Fig.48]

Insc: *No.11*

(495×660)

5 Elevation of *Thames Front*, Elevation of *Coach House* & section

Insc: *No.12*

(500×650)

6 Entrance elevation from 2 aspects [Fig.49]

Insc: *No.13*

(510×655)

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

Insc: As above & *George Matthey Esqre*

s & d: R. Norman Shaw ARA Architect | 30 Argyll Street Regent Street W | Sept 7th 1875 & This is one of the drawings referred to in the contract | signed by me the eighth day of September, 1875 | signed Charles Jarrett | Witness R. Norman Shaw; bottom right of sheet
Approved by the Wks Comte | J. M. Hogg Chairman | Sept 27 1875

Pen & coloured washes

Lit: H.-R. Hitchcock, 'Frank Lloyd Wright and the "Academic Tradition" of the early eighteen-nineties', *Journal of the Warburg & Courtauld Institutes*, VII, 194, p.49

A further 11 drawings for this house are at the RA. One of these is a contract drawing corresponding to the RIBA set.

[25] LONDON: Church of the Holy Trinity, Latimer Road, Hammersmith

Preliminary design, contract drawings & design for organ for a new church for Harrow Mission, c.1885-87 (8):

1-2 Preliminary design with double nave, c.1885

1 Perspective sketch of interior looking E

Insc: *Harrow Mission School, | Latimer Road*

Pencil (345×510)

2 Perspective of interior, as above, but more finished

Pen on tracing paper 255×390 (approx.), damaged
Lit & reprd: P. Howell, *Victorian churches*, 1968, pp.47-48

3-7 Contract drawings, showing church with single nave as built

3 Ground & basement plans

(495×690)

4 East elevation & transverse section

(515×685)

5 Longitudinal section
(515×685)

3-5 Scale: $\frac{1}{2}$ in to 1ft

6 Detail of roof

Scale: $\frac{1}{2}$ in to 1ft
w/m: J. Whatman 1885
(685×515)

7 Detail of windows [Fig.50]

Scale: $\frac{3}{4}$ in to 1ft
(685×515)

3-7 Insc: As above, *Harrow Mission Church* & with various inscriptions specifying materials &c especially on Nos.6 & 7; stamps of approval of Incorporated Church Building Society 18 Feb 87 & Ecclesiastical Commissioners 17 Mar 1887

s&d: R. Norman Shaw R.A. Architect | 29 Bloomsbury Square WC Nov 1 1886. | This is one of the drawings referred to in the | contract signed by us & bearing date Feby 19 1887 | Thomas Rider & Son witness to the signature of Thomas Rider & Son... (blank)

Pen & coloured washes

8 Design for organ: perspective

Insc: Design for organ, Holy Trinity, Latimer Road, W. (To be printed in neat lettering in centre)
s&d: R. Norman Shaw R.A. | July 1887
Pen, mounted (430×290 approx.)
Not exactly as executed. The drawing is evidently prepared for publication, but does not seem to have appeared.

Lit: *Architect*, XLII, 1889, following p.222 (illustrations of drawings similar to Nos.3-5) & following p.235 (including photograph of the organ) The majority of these drawings are in the hand of W. R. Lethaby, to whom may safely be ascribed a significant part in the design of this church. There are further drawings at the RA: 8 for the preliminary design, 2 for the executed design, 4 for the adjacent mission hall, 1883-84, and 2 for the mission clubroom and curate's house, 1896. The church has been altered internally by conversion into a boys' club.

[26] LONDON: No.6 Ellerdale Road (Hampstead), Camden

Contract drawings of 1875 for the house Shaw built for himself & a design for an addition of 1885 (3): 1-2 Contract drawings

1 Ground, Mezzanine, First-Floor, Chamber & Attic-Plans

w/m: J. Whatman 1874
(475×650)

2 South, West, North & East Elevations
(475×655)

Some pencil alterations are shown on this sheet and were adopted.

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

Insc: As above, R. Norman Shaw, Esq. ARA: No... (blank), with some labelling
s&d: R. Norman Shaw ARA Archt. | 30 Argyl St Regent St. W. Jan. 1875 & This is one of the drawings referred to in the contract | signed by me this twenty seventh day of January 1875 | Signed W. H. Lascelles | Witness... (blank)

Pen & coloured washes

3 Plans of additions, ground, first & second floors

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & Ellerdale Road
s&d: R. Norman Shaw R.A. Architect | 29 Bloomsbury Square: Feby 18 1885
Pen & coloured washes on tracing paper (380×475)

Lit: BN, XLV, 1883, pp.999, 964-965 (illustration of perspective of main front); *British Architect*, XXXV, 1891, following pp.5, 64, 82, 157, 431, 489 The wing of 1885 was planned when the house was originally built. There are 23 further drawings for the house, including preliminary plans, at the RA.

[27] LONDON: New Zealand Chambers, No.34 Leadenhall Street, City

Working drawings & perspective for a block of offices for the Shaw Savill shipping company, 1871-73 (7):

1-5 Designs for builder's estimate

1 Plans of basement and ground floors

Scale: $\frac{1}{2}$ in to 1ft
Insc: 34 and 35 Leadenhall Street: Nos.5 & 6 (670×505)

2 Plans of first and second floors

Scale: $\frac{1}{2}$ in to 1ft
Insc: 34 and 35 Leadenhall Street: Nos.7 & 8 (660×500)

3 Two cross-sections & 1 longitudinal section through building

Insc: 34 Leadenhall Street: No.10 (500×670)

1-3 s&d: R. Norman Shaw, Architect, | 30 Argyl Street Regent Street | London. W. 1st July 1871

4 Section through centre block & 1 other section

Scale: $\frac{1}{4}$ in to 1ft
Insc: 34 and 35 Leadenhall Street: No.12 (505×680)

5 Elevation of part of front & sections of details
(505×655)

1-5 Insc: As above, with many instructions & notes for builder, some in Shaw's hand
Pen & coloured washes on tracing paper, mounted
These drawings show the designs as built except for the shop fronts.

6 Detail of lower portion of street front, small plan & section

Scale: $\frac{1}{2}$ in to 1ft
Insc: 34 Leadenhall Street E.C. No.32 & with various instructions in Shaw's hand
s&d: R. Norman Shaw Architect, | 30 Argyl St. Regent St. W. Sept 20th 1872
Pen & coloured washes (510×640)
This shows the front as built.

7 Unfinished perspective sketch of street front
Pencil (550×390)

Reprd: H. Hobhouse, *Lost London*, 1971, p.175
This is no doubt a trial sketch for the perspective drawing shown at the RA 1873, No.1167.

Lit: R. Blomfield, *op. cit.*, pp.49-50; BN, XXV, 1873, pp.252, 260-261 (illustration of perspective)
The RA possesses 6 further drawings. New Zealand Chambers was destroyed by bombing in 1940.

[28] LONDON: Associated Portland Cement Manufacturers (now Blue Circle Group) offices, No.8 Lloyds Avenue, City
Design for boardroom, 1907

Plan, Cross section & Longitudinal Section

Scale: Plan $\frac{1}{4}$ in to 1ft, sections $\frac{1}{2}$ in to 1ft
Insc: As above, *Portland House Board Room* | Mr Shaw's drawing & labelled, with some dimensions given
s&d: R. Norman Shaw R.A. | Hampstead June 1907
Pencil with grey-blue & pale red & green washes on 2 pieces of paper joined (460×630, 460×575)
Prov: Pres. by Vernon Helbing, 1974; previously in the possession of Sir Herbert Baker
Lit: *Concrete*, VI, 1972, pp.30-34
The building is almost Shaw's last. It is an early and remarkable example of the use of reinforced concrete.

[29] LONDON: Lowther Lodge, now the Royal Geographical Society, Kensington Gore, Westminster
Design for a new house for William Lowther, 1873 (4):

1 Plan of ground floor

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *Lowther Lodge, Kensington & No.12*
s&d: R. Norman Shaw, A.R.A. Archt. | 30 Argyl St. Regent St. Feby 14th 1873
Pencil & pink wash (400×630)

2 Plan of first bedroom floor

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, *Lowther Lodge, Kensington & No.13*
s&d: R. Norman Shaw, A.R.A. Archt. | 30 Argyl St. Regent St. W. Feby 14th 1873
Pencil & pink wash (440×620)

3 Front & side elevations

Insc: *Garrard-Blue*
Pencil (360×650)

4 Garden elevation
Pencil (405×560)

Lit: H. Muthesius, *op. cit.*, pp.120-121; BN, XXVIII, 1875, pp.716, 718-719 (bird's-eye perspective & inset plan)

These drawings show the house as built except for some details, but do not show the service wing and stables. There are 9 further sheets, including preliminary designs, at the RA, and there are contract drawings at the Royal Geographical Society.

[30] LONDON: Martin's Bank, Lombard Street, City
Contract drawing for additions to the bank for Robert & John Martin, 1874

Ground plan

Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & Messrs. Martin and Co: No.12
s&d: R. Norman Shaw A.R.A. Architect | 30 Argyl St. Regent St. W. Sept. 23rd 1874 & This is one of the drawings referred to in the | Contract signed by us this 23rd day of September One thousand eight hundred & seventy four | (s.) Ashby & Horner Witness (s.) R. Norman Shaw

w/m: J. Whatman 1874

Pen & coloured washes (510×685)

Prov: Ernest Newton Collection (q.v.)

In June 1973 this drawing was given on loan to the RA, where there are 5 further drawings, of which 3 are from the contract set. The bank was altered again by Ernest Newton and demolished and rebuilt by Herbert Baker in the 1930s.

[31] LONDON: No.11 Melbury Road, Kensington & Chelsea

Design, not quite as executed, for new house for the painter Luke Fildes, 1875

Site plan, ground plan & front & side elevations

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

Insc: *Luke Fildes Esqre Holland Estate Kensington & various rooms labelled &c*

s & d: R. Norman Shaw R.A. Architect | 30 Argyl St Regent St. W. August 1875

Pencil & coloured washes (445 × 565)

Lit: BN, XXXIX, 1880, pp.702, 706-707, 746-747;

Art Annual, 1895, pp.29-31

In June 1973 this drawing was given on loan to the RA, where there are 3 contract drawings for the house.

[32] LONDON: No.42 Netherhall Gardens (Hampstead), Camden

Preliminary design, contract drawings & working drawings for a new house for Edwin Long, 1887 (11):

1-4 Preliminary designs, not quite as executed

1 Incomplete ground floor plan

Insc: Some rooms labelled

Pencil (335 × 505)

2 Plan of Ground Floor

Pen with a little pencil (330 × 495)

3 Plan of 1st floor

Pen on tracing paper (265 × 430)

4 Plan of upper (2nd) floor

Pen with a little pencil on tracing paper (265 × 440)

1-4 Scale: $\frac{1}{2}$ in to 1 ft (not marked on No.1)

2-4 Insc: As above & labelled, with dimensions of rooms given; there are amendments with accompanying notes in another hand, probably that of Edwin Long

s & d: R. Norman Shaw Archt | 29 Bloomsbury Square WC | Jan'y 27 1887

1-4 Prov: Pres. on loan by the RA, 1973

The amendments suggested in Nos.2-4 are incorporated in the contract drawings.

5-8 Contract drawings

5 Basement plan, ground plan & plan over stables

w/m: J. Whatman 1885

(510 × 685)

6 First & second floor plan(s)

w/m: J. Whatman 1885

(515 × 680)

7 Entrance elevation & garden elevation

(510 × 690)

8 Back elevation & 2 sections

(515 × 680)

5-8 Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above & Edwin Long Esq. R.A.

s & d: R. Norman Shaw R.A. Archt. | 29 Bloomsbury Sq. W.C. April 1887 & This is one of the drawings referred to in the | contract signed by me & bearing date April 6th 1887 |

William Downs Witness to the signature of Mr. William Downs | R. Norman Shaw

Pen & coloured washes

There are very faint pencil notes on these drawings, perhaps indicating amendments.

9-11 Working drawings

9 Design for finishings of vestibule: section

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

Insc: As above, Edwin Long Esq. R.A. & Arched Ceiling in Plaster indicated

Pen, pencil & blue crayon on tracing paper

(390 × 460)

This drawing is probably by W. R. Lethaby.

10 Details of fireplaces for Drawing Room & Dining Room: elevations, sections & details

Scale: 1 in to 1 ft except for details

Insc: As above, E Long Esq: R.A. Hampstead: with some labelling, prices & a few dimensions given

Pencil with a little blue crayon & pen inscriptions on tracing paper (240 × 785)

11 Sketch plan, elevation & part-section of fireplace Pencil (470 × 665)

9-11 Prov: Pres. on loan by the RA, 1973

Lit: *The Architect*, XLIII, 1890, following p.150,

p.182 (photographs of house & plans)

The house was dem. before 1940, when Blomfield's book was published.

[33] LONDON: New Scotland Yard, Westminster
Contract drawing & revised design for new central offices for the Metropolitan Police, 1888 (7):

1 Contract drawing

Details of office doors

Insc: Metropolitan Police - New Central Offices No.75

& with many instructions, e.g. *Stylas - rails & braces to be of very | well seasoned Wainscot - to be tenoned | as shown - and each tenon to have two $\frac{3}{8}$ " oak pins - | tenons to be glued & wedged - | into mortices as well as pinned*

s & d: R. Norman Shaw Archt | 29 Bloomsbury Square WC | 15th Feby 1888 & This is one of the drawings marked B | referred to in our Contract with the Receiver of Police | dated this 29th day of August 1888 John Grover | Benjamin John Grover

Pencil & coloured washes (505 × 660)

2-7 Revised design

2 Ground floor plan

Insc: No.3

(660 × 500)

3 First floor plan

Insc: No.5

s: R. Norman Shaw R.A. Archt. | 29 Bloomsbury Sq.

W.C. (675 × 500)

4 Roof plan

Insc: No.10

s: R. Norman Shaw R.A. Archt. | 29 Bloomsbury Sq. W.C.

(680 × 490)

5 South elevation

Insc: No.14

s & d: R. Norman Shaw R.A. Archt. | 29 Bloomsbury Sq.

W.C. Sep. 1888

(505 × 685)

6 East Elevation

Insc: No.15

(500 × 690)

7 Section looking east

Insc: No.12

s: R. Norman Shaw R.A. Archt. | 29 Bloomsbury Sq.

W.C. (505 × 685)

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

Insc: As above & Metropolitan Police New Central Offices

Pen & coloured washes on tracing paper, mounted on linen

This set of drawings represents an advanced stage of the design, as revised shortly after the contract was signed. Further alterations of detail were made, notably to the elevations.

Lit: R. Blomfield, *op. cit.*, pp.54-56; S. Beattie, 'New Scotland Yard', *Architectural History*, XV, 1972, pp.68-81 (Nos.5, 6 & 7 reprd figs.32b, 33b & 34b); A. Beresford Pite, *AA Notes*, VIII, 1894, pp.129-131 et seq.

Many drawings for New Scotland Yard and its extension, also in large part designed by Shaw, are preserved at the RA, and some other drawings are retained by the Metropolitan Police.

[34] LONDON: Piccadilly Circus, Piccadilly Hotel & Regent Street Quadrant, Westminster

Drawings for replanning Piccadilly Circus & for rebuilding the façades of the Piccadilly Hotel, Quadrant, County Fire Office, Swan & Edgar &c for the Commissioners of Woods & Forests, 1904-06 (20):

1 Plan of Piccadilly Circus, rearranged [Fig.51]

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

Insc: With many inscriptions, e.g. in middle of circus *It is suggested to build a block on this part - so as to balance and harmonize with the block opposite (Swan & Edgar); This would be a very valuable site; against County Fire Office The County Fire Office - would gain considerably - it might have a larger site - would be entirely detached - and thus have light all round*

s & d: R. Norman Shaw R.A. Hampstead - Octo. 1904

Reprd: R. Blomfield, *op. cit.*, p.68; Survey of London, XXXII, *St James, Westminster*, pt.ii, 1963, pl.148a

This is a preliminary plan for the circus, produced within a few weeks of Shaw's appointment. It shows radical alteration of the streets and frontages, a set-back County Fire Office, resited Shaftesbury memorial and a central island block. A faint pencil revision suggests a very broad exedra in the place of these islands, masking the entrance to Shaftesbury Avenue.

2 Elevation of County Fire Office

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

Insc: *Sherwood Street (where bridge comes)*

s & d: R. Norman Shaw R.A. Hampstead - Octo. 1904

Pencil (510 × 687)

Reprd: Survey of London, XXXII, *op. cit.*, pl.148b

This drawing shows the detached County Fire Office recessed from the line of the Quadrant and reached up a flight of steps. There are bridges left and right with columns above over Glasshouse and Sherwood Streets.

3 Elevation of W end of N side of Quadrant at Piccadilly Circus, showing steps to County Fire Office

Insc: *Quadrant | County Fire Office*

Pencil (510 × 405)

This drawing corresponds with No.2 and shows the attics first proposed by Shaw at the circus corners.

4 Design for the south side of the Quadrant: elevation & sections of hotel & shops

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

Insc: As above, labelled & with other inscriptions

s & d: R. Norman Shaw R.A. Octo 24th 1904

Pencil (510 × 2470)

This drawing shows the whole S front of the Quadrant from Piccadilly Circus to Swallow Street, and is Shaw's first design for the Regent Street elevations.

5 Elevation of 2 bays of the Quadrant, S side

s & d: R. Norman Shaw R.A. Architect F(bruary)

18th 1905

Pen on tracing paper (710 × 490 approx.), damaged
This design is considerably matured from No.4, having the round windows in the upper part of the elevation as opposed to under the cornice.

6 Section through frontage of the Quadrant, S side

s & d: R. Norman Shaw R.A. Architect - Feby 18th 1905

Pen on tracing paper (800 × 500), slightly damaged

7 Section of NE end of Piccadilly Hotel to Air Street & Section of Air Street looking towards the Quadrant, showing bridge over

Insc: As above & *This is the end of the new Hotel. It can all be traced complete should you desire it*

s & d: R. Norman Shaw R.A. Architect - Hampstead - March 18th 1905

Pen on tracing paper (690 × 510)

This shows Shaw's original design for the Piccadilly Hotel, with the main block along the frontage of Piccadilly, without a colonnade.

8 Elevation & section of 2 bays of the Quadrant, S side

Insc: *Chimney stacks about 65 feet from centres*

s & d: R. Norman Shaw R.A. 6 Ellerdale Road

Hampstead June 28 (1905) (damaged)

Pen on tracing paper (780 × 385), damaged

This design shows little or no change from No.5.

9 The Quadrant. Detail of Arcade, with elevation & section

Scale: 1in to 1ft

Insc: As above & *This black line shows the rise in pavement*

s & d: R. Norman Shaw R.A. Archt. July 1905

Pencil, pen & coloured wash (730 × 995)

10 Elevations of colonnaded gates & screens in Piccadilly Circus, to entrances of Shaftesbury Avenue & Coventry Street

Pencil (510 × 1320)

11 Perspective of gates & screens to Shaftesbury Avenue & Coventry Street

Pen on tracing paper (475 × 705), damaged

12 Perspective sketch of eastern gates to Shaftesbury Avenue & Coventry Street & central fountain in front of the London Pavilion

Pencil (510 × 685)

10-12 These three drawings show two schemes for the eastern part of Piccadilly Circus, according to a plan of September 1905. The planning of these gates and screens is clearly discernible, under later revisions, on No.13, which in its final form shows a different and simpler scheme for this area. For the finished plan, see Survey of London, XXXII, *op. cit.*, pl.149a, which clearly shows the gates and fountain of No.13.

13 Rough plan of Piccadilly Circus, rearranged

Insc: (against Lower Regent Street block) *drawings did show idea*

Pencil (685 × 1020)

This shows a radically different scheme from No.1 and is of about September 1905. The main axis of the circus now runs E-W, the County Fire Office remains forward of the line of the Quadrant, with a single bridge to its right opening into Glasshouse and Sherwood Streets, the London Pavilion is given a deep colonnade and Swan & Edgar a convex exedra. In its revised form, the plan abandons the screens and gates of Nos.11-13, which can be seen underneath. The scheme differs to some degree from that illustrated in Survey of London, XXXII, *op. cit.*, pl.149a.

14 Swan & Edgar store: elevation to Piccadilly Circus

Insc: *Messrs Swan & Edgar*

Pencil (510 × 630)

This shows Shaw's first scheme for Swan & Edgar, with high attics at the corners and plate glass windows towards the circus.

15 Swan & Edgar store: elevation to Piccadilly

Insc: *Ridge of Quadrant*

Pencil (510 × 1030)

This shows, in addition to the high French attics at the ends of the elevation, the convex exedra of No.13 to Piccadilly Circus.

16 Elevation of S side of the Quadrant

Insc: With many instructions in red ink, e.g. *The actual piece of drawing on the stone - will be 2' 7⁵/₈" long - from Z to Y*

Pen (685 × 1025)

This drawing is prepared for lithography and is probably connected with the drawings by C. W. English exhibited at the RA in spring 1906. It shows the portion built as executed, with the double columns simplified from Nos.5, 6 & 8.

17 Elevation of part of roof to the Quadrant, showing chimney stack & dormers; section through gutter

Scale: 1/2in to 1ft

Insc: *about 5" or 5 1/2" from margin of your drawing*

Pencil (685 × 500)

This sheet is probably also connected with C. W. English's RA drawings. The stack differs slightly from those shown on No.16.

18 Unfinished elevation of County Fire Office

Insc: *The old frontage of County Fire office is 64.0*

Pencil (510 × 685)

This shows a 5 bay building resting on square piers set back from the line of the Quadrant. There is a bridge of flat entablature to the right of the building, into Glasshouse and Sherwood Streets. This elevation is quite close to the outline of the building suggested by the plan of Piccadilly Circus exhibited at the RA by Shaw in spring 1906.

19 Elevation of County Fire Office & bridge to

Glasshouse & Sherwood Streets, unfinished

Pencil (510 × 685)

This drawing shows a very tall building of 3 bays with hipped roof and cupola, and a broad round-arched bridge to its right with one storey over.

20 Perspective of bridge to Glasshouse & Sherwood Streets

Pencil (510 × 685)

This shows the other (back) side of the bridge shown on No.19.

1-20 Lit: R. Blomfield, *op. cit.*, pp.63-71; Survey of London, XXXI, *St James, Westminster*, pt.ii, 1963, pp.87-95

In June 1973 these drawings were given on loan to the RA, where there are 31 other relevant drawings for this project. The drawings above are listed in an order as nearly chronological as possible, but many are undated and uninscribed, and any reconstruction of Shaw's schemes must be tentative. Some further drawings with relevant papers survive at the Crown Estates Office.

[35] LONDON: No.49 Princes Gate, Westminster Design & working drawings for remodelling of 1st floor of the house for Frederick Richards Leyland, 1879 (3):

1-2 Design

1 *Design for screens in drawing room*

Scale: 3/4in to 1ft

Insc: As above & Frederick R. Leyland Esqre

s & d: R. Norman Shaw Archt / 29 Bloomsbury Square, WC June 1879

Pencil & coloured washes (505 × 660)

2 *Design for ceiling of drawing room & Full Size Details of Ribs*

Scale: 1/2in to 1ft except for details

Insc: As above & Frederick R. Leyland Esqre

s & d: R. Norman Shaw - Architect / 29 Bloomsbury Square WC July 3rd 1879

Pen & coloured washes (510 × 660)

3 *Details of screens in drawing room, plan & 2 elevations*

Scale: 1in to 1ft

Insc: As above & Frederick R. Leyland Esqre, Princes Gate

s & d: R. Norman Shaw R.A. Architect / 29 Bloomsbury Square WC Dec 31st 1879

Pen & coloured washes (505 × 655)

Lit: *Architect*, XXXVI, 1886, p.353; LI, 1894, p.65

(photographs of house); G. C. Williamson, *Murray Marks and his friends*, 1919, pp.84 et seq.

In June 1973 these drawings were given on loan to the RA, where there are a further 8 drawings of Shaw's work at this house. All Leyland's employment of Shaw probably postdates his employment of Thomas Jeckyll (1876-77).

[36] LONDON: No.196 Queen's Gate, Kensington & Chelsea

Contract & working drawings for a new house for John Postle Heseltine, 1874-75, & design for alterations, c.1880-81 (7):

1-3 Contract drawings

1 Basement, ground & 1st floor plans

Insc: J. P. Heseltine Esq. No.9

w/m: J. Whatman 1874

2 Principal bedroom, 2nd bedroom & attic plans

Insc: J. P. Heseltine Esq. No.10

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

s & d: R. Norman Shaw Archt. / 30 Argyll St. Regent St. W. Sept. 12th 1874

(510 × 680)

3 *Front Elevation & Section through Entrance Hall &c* [Fig.52]

Scale: 1/4in to 1ft

Insc: As above & J. P. Heseltine Esq. No.12

s & d: R. Norman Shaw ARA Architect / 30 Argyll St. Regent St. W. Oct. 1874

(745 × 645)

The front elevation was not built as shown on this drawing.

1-3 s & d: *This is one of the drawings referred to in the contract of date Sept. 29th / One thousand eight hundred and seventy four W H Lascelles Witness R. Norman Shaw*

Pen & coloured washes

4-6 Working drawings

4 *Detail of porch &c*

Insc: As above, J. P. Heseltine Esq. Queen's Gate No.18

& labelled

s & d: R. Norman Shaw Archt / 30 Argyll St. Regent St. W. Decr. 16th. 1874

This shows a revision of No.3.

Verso: Moulding for porch

5 *Detail of principal stair*

Insc: As above, *Elevation of side next hall & with various instructions to builder*

Verso: Details for stair

6 *Detail of stair from ground floor to drawing room*

Insc: As above, *Section of first of flight stair & with various instructions to builder*

Verso: *Plan shewing setting out of one flight*

5-6 Insc: As above & J. P. Heseltine Esq. *Queen's Gate* s & d: R. Norman Shaw Archt. / 30 Argyll St. Regent St. W. August 7th 1875

4-6 Scale: 1in to 1ft

Pencil & coloured washes (505×665)

1-6 Lit: BN, XXVI, 1875, pp.628, 639

7 Design for alterations to the interior decoration, probably for the conversion of the morning room into a library, c.1880

Interior elevation of the wall of *The Morning Room*, with small, rough sketch plan of room

Scale: Appears to be 1in to 1ft, $\frac{1}{2}$ inch to one foot has been crossed through

Insc: As above & J. P. Heseltine Esq. *Queen's Gate* s: R. Norman Shaw R.A. Architect / 29 Bloomsbury Square WC

Pen, with plan in pencil (505×665)

Prov: Pres. on loan by the RA, 1973

The drawing shows a richly carved wall, divided into compartments, Flemish early cinquecento in feeling.

[37] LONDON: Alliance Assurance Co. offices, No.88 St James's Street, Westminster
Design for new block of offices for Alliance Assurance Co., designed in collaboration with Ernest Newton, 1903-05 (4):

1 *Ground floor plan & Plan of entresol* (505×685)

2 *Elevation to St James's St & Elevation to Russell Court* (505×680)

3 *Elevation to Cleveland Row* (500×680)

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

Insc: As above & *St James's Street and Cleveland Row*
Pen on tracing paper

4 *Fireplace elevation of Secretary's Room*
Scale: 1in to 1ft

Insc: As above, *St James's Street No 159*, labelled, with notes & dimensions given, & 399

s & d: R. Norman Shaw Ernest Newton Architects / 4 Raymond Buildings / Grays Inn W.C. July 05

Sepia pen & wash with turquoise & brown chalk & pencil inscriptions on tracing paper (445×525)

Prov: Pres., with a collection of drawings by Ernest Newton, by Christopher Newton, 1969

Lit: R. Blomfield, *op. cit.*, p.61; *Builder*, XC, 1906, pp.556, 557 (plans), 558 (perspective)

These drawings were probably all made in the office of Ernest Newton, who supervised the erection of the building and was partly responsible for the design.

Nos.1-3 correspond exactly with 3 of the 12 drawings preserved at the RA. There are other drawings at the Crown Estates Office. The Alliance Assurance Co. commissioned this building because of expanding business, moving here from across the road, where Shaw had designed its previous office, 1881-82.

[38] LONDON: The Corner House, Shortlands Road (Beckenham, Kent), Bromley

Design for addition to Shaw's house of 1868 for George Lillie Craik & Dinah Mulock Craik, 1872

Plan, elevation & details of chimneypiece in new room on ground floor

Scale: 1in to 1ft

Insc: *The Corner House - Shortlands No. . . .* (blank) & *Details of Chimneypiece in New Room on ground floor*, with various specifications

s & d: R. Norman Shaw Archt. 30 Argyll St. Regent St. W. August 26th/72

Pencil & coloured washes (330×510)

Verso: Rough ground plan for an unidentified house
Pencil

In June 1973 this drawing was given on loan to the RA, which has a further 8 drawings of c.1867-68 for the Corner House. This is the only sheet for later additions. The verso may be related to an unexecuted scheme Shaw drew up for Frederick Fison at Ilkley at about this date.

[39] LONDON: Grims Dyke, Wealdwood Road, Harrow Weald (Middx), Harrow

Design for a house for Frederick Goodall

Perspective of rear façade, 1872 [Fig.47]

Pen, in a window mount (465×670)

Lit: R. Blomfield, *op. cit.*, pp.20-21

Reprd: BN, XXIII, 1872, p.185 (perspective of the entrance front is reprd p.184)

Another copy of this perspective was given on loan to the RA in June 1973, where there are 8 further drawings. This drawing may have been the one exhibited at the RA 1872, No.1166.

[40] LYONS (France): English church, Quai d'Albret
Perspective of front of church, c.1871-72 [Fig.53]

w/m: J. Whatman 1871

Pen (850×595)

Exhib: RA 1872, No.1194, 'English church at Lyons'

Lit: BN, XXIV, 1873, pp.42-43 (reprd p.43), 54

Reprd: *Academy Architecture*, XLIII, 1913, p.56

This drawing was probably specially made for the RA exhibition. The church, now demolished, was built in 1867-69. There are 8 further drawings at the RA.

[41] MERRIST WOOD, nr Worplesdon (Surrey)

Working drawings for a new house for Charles Peyto Shrubbs, 1876-77 (15):

1 Basement, ground, 1st floor & attic plans

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

Insc: No.2

s & d: R. Norman Shaw ARA Architect / 30 Argyll Street Regent Street W Feby 3. 1876

Pen & coloured washes on tracing paper, mounted (505×695)

2 *Back elevation & Elevation of offices*

Insc: As above & No.3

Pen & coloured washes on tracing paper, mounted (305×560)

3 *Front elevation, garden elevation & 3 sections*

Insc: As above, No.4

Pen & coloured washes on tracing paper, mounted (470×690)

4 *Ground plan*

Insc: Various measurements & instructions given; verso, directions to F C Birch Builder, Farnham, Surrey

w/m: J. Whatman 1874

Pen (555×770)

5 *Detail of panelling in Great Hall*, showing 2 long sides

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

Insc: As above, *Elevation of Hall &c & various instructions given*, e.g. *Note: the details of the panelling etc. / to be the same as Mrs. Guthrie's* (i.e. Upper House, Shamley Green), *but the / sizes & spacing to be figured as below*

Pen & coloured washes on tracing paper, mounted (700×485)

6 *Interior end elevation of hall & section through window*

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

Insc: *Inside elevation of Hall detail of panelling etc.* & other inscriptions as No.5

Pen & coloured washes on tracing paper (500×375)

7 *Interior entrance elevation to hall & details of mouldings*

Insc: Various instructions given for setting out details
Pen & coloured washes on tracing paper (505×710 approx.), damaged

8 *Detail of entrance porch*

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

Insc: As above, *Front Elevation, Side Elevation, Section &c & The spaces between / the timbers are / to vary slightly / as figured. The timbers / also are to vary slightly / in width* s & d: R. Norman Shaw Archt. / 30 Argyll St Regent St W / July 5th 1876

Pen & coloured washes on tracing paper (510×735 approx.)

9 *Details of windows of ground floor*

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

Insc: As above & labelled, with various instructions given; verso, directed to F. C. Birch Tonbridge (sic)

House Farnham & postmarked 6.7.76

Pencil (435×665)

10 *Detail of front to left of entrance porch*

Insc: As above & labelled, with various instructions given; verso, directed to Mr F. C. Birch - Farnham & postmarked 23.8.76

Pencil & coloured washes (505×660)

11 *Detail of small panels above seat in hall screen*

Scale: FS

Insc: As above & labelled; verso, directed to Mr Birch. *Longbridge House Farnham Surrey & postmarked 1.12.76*

Pencil & coloured washes (660×505)

12 *Detail of mouldings of post on exterior*

Insc: Labelled & various instructions given
Pencil (320×410)

13 *Details of window frames*

Scale: FS

Insc: Labelled & various instructions given, e.g. *The Bay Window / of Hall to be / the same in / detail as that / at Pierrepont. / The other windows / to be made / according to this / detail / NB If the / Kitchen, Scullery / or Servants' Hall / windows have been made / with the Stedham details, / they may be fixed*

Pen & coloured washes on tracing paper (515×365)

14 *Stables: ground plan, elevations & sections*

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

Insc: As above, *elevation facing road &c & various instructions given*

s & d: R. Norman Shaw Archt. / 29 Bloomsbury Square WC / March 24th 1877

Pen & coloured washes on tracing paper, mounted (510×700)

15 *Plan & elevations of Doors for dining-room and sitting-room*, with details of mouldings

Scale: 1in to 1ft

Insc: *Side of doors next rooms*

s & d: R. Norman Shaw ARA, / March 26th

Pen & coloured washes on tracing paper (510×660)

1-3, 5-6, 8-15 Insc: *Merrist Wood*

Lit: BN, XXXII, 1877, pp.458, 512, 520-521, 674-675, 683

Filed with the above are 7 sheets of price estimates
Prov: Pres. by Harold Falkner

A further 7 drawings are at the RA. See also SYEDHAM (Sussex): *Wispers*, now St Cuthman's School [46] for one detail drawing applicable to both Merrist Wood & *Wispers*.

[42] MOOR PLACE, nr Much Hadham (Herts)

Contract drawings for additions & alterations to house for Frederick Henry Norman, 1887 (3):

1 *Plan of basement*

(515×665)

2 Plan of ground floor (515×655 approx.)

The pencil alterations on this sheet probably belong to the period of Ernest Newton's later wing, 1906-08.

3 Elevations & sections of office wing (510×665 approx.)

1-3 Insc: As above & *Moor Place: Much Hadham*
s&d: R. Norman Shaw R.A. Archt. / 29 Bloomsbury Sq.
W.C. Dec. 1887 & This is one of the drawings referred to
in the / Contract signed by me & bearing date Feb. 9 1888 /
(s.) Thomas Hunt Witness to the signature of Mr Thomas
Hunt Percy N. Gingham
Pen & coloured washes
Prov: Ernest Newton Collection (q.v.)
There is a further unexecuted drawing of 1889 for a
new porch still at Moor Place. For the work by
Newton, see Newton, Ernest [65].

[43] OVERBURY COURT (Worcs)

Designs, contract & working drawings for additions
& alterations to house for Robert Martin, 1887, &
Richard Biddulph Martin, 1897-98 (15):

1-4 Designs

1 Plan of part of first floor

Insc: As above & *Overbury Court*

s&d: R. Norman Shaw. Archt. / 29 Bloomsbury Square.
W.C. March 1887

Pen & coloured washes on tracing paper (370×525)
This is for the addition of a pair of bedrooms and a
sitting room.

2 Plan of part of ground floor

d: April 26th 1897

Pen & coloured washes on tracing paper (330×510)
This is a first idea for adding to the house.

3 Ground floor plan

Scale: 1/2in to 1ft

Insc: As above & *Overbury Court*

s&d: R. Norman Shaw R.A. Architect / 6 Ellerdale Road
Hampstead July 97

Pen & coloured washes on tracing paper (490×610),
damaged
This is basically the plan as executed.

4 Cross Section & Longitudinal Section

Insc: As above & *Overbury Court*

s&d: R. Norman Shaw R.A. Architect / 6 Ellerdale
Road, Hampstead July 97

Pen & coloured washes on linen (475×565)

5-7 Contract drawings

5 Basement Plan & Boiler House under Dining Room

d: July 97

(460×525)

6 Back Elevation & Garden

d: Sep. 1897

(490×650)

7 Cross Section and Longitudinal Section

d: Sep. 1897

(485×650)

5-7 Insc: As above, *Overbury Court* & labelled, with
various instructions given
s&d: R. Norman Shaw R.A. Architect / Ellerdale Road
Hampstead & This is one of the drawings referred to in the /
Contract signed by us & bearing date Sep. 13 1897 / Collins
& Godfrey Witness to the signature of Messrs Collins &
Godfrey C. A. Hayward
Pen & coloured washes on tracing paper, mounted

8-14 Working drawings

8 Basement Plan: as Contract & Proposed Boiler House under Dining Rm

Insc: As above, *Overbury Court* & labelled, with
various instructions given

s&d: R. Norman Shaw R.A. Archt / 6 Ellerdale Road
Hampstead Sep. 1897

Pen & coloured washes on tracing paper, mounted
(440×575)

9 Ground floor plan

(490×680)

10 First floor plan

(490×670)

11 Back Elevation & Garden Elevation

(495×690)

12 Cross Section & Longitudinal Section

(495×685)

9-12 Insc: As above, *Overbury Court* & labelled, with
various instructions given & some pencil remarks
(mainly erased) in the hand of Percy Gingham

w/m: J. Whatman 1892

Pen & coloured washes

13 Plan of proposed alterations to offices

Insc: Labelled, with various instructions given

s&d: R. Norman Shaw. Architect = / Hampstead =
December 1897

Pen & blue chalk on tracing paper (550×300)

14 Amended plan for kitchen offices

Scale: 1/2in to 1ft

Insc: As above & *Overbury Court* with various notes,
e.g. N.B. if the dressed walling stone is to / continue as
costly as it now promises / I should propose to make the
whole / of the back wall from A to B - of / wallstones
dressed same as the / Village Hall

s&d: R. Norman Shaw Architect / Hampstead = Decr
7th 1897

Pen & coloured chalks on tracing paper, mounted
(335×555)

15 Design for panelling Dining Room

Scale: 1/2in to 1ft

Insc: As above & *Overbury Court*, with pencil
instructions in Percy Gingham's hand

s&d: R. Norman Shaw. Archt. / August 15th 1898

Pen & coloured chalks on tracing paper (285×510)

1-15 Prov: Ernest Newton Collection (q.v.)

These drawings supplement the 10 sheets for Overbury
at the RA, only 1 of which is connected with
Overbury Court. Shaw did work in the village 1875-80
and again 1887-88, followed by the village hall,
1895-96, and the additions to Overbury Court, 1897-99.
These last have mostly been demolished. For further
work at Overbury Court and in the village see Newton,
Ernest [67] & [68]. For further work for Robert
Martin see [30] above.

PICCARDS ROUGH

See GUILDFORD (Surrey): Piccards Rough [12]

[44] PIERREPONT, nr Frensham (Surrey)

Design & working drawings for rebuilding &
extending an existing house & stables & building an
estate cottage for Richard Henry Combe, 1876-78 (51):

1-5 Design

1 Ground Floor Plan

Scale: 1/2in to 1ft

Insc: As above & labelled, with some dimensions
given

Pen with coloured washes & pencil amendments
within ruled border (490×660)

Reprd: R. Blomfield, *op. cit.*, fig.15, following p.26

2 Bedroom Plan

Scale: 1/2in to 1ft

Insc: As above & labelled

d: 5 Sept 1876

Pen with coloured washes within ruled border
(490×665)

3 Part attic plan

Scale: 1/2in to 1ft

Insc: As above, No.22, Ridge(s) & labelled

d: March 29 1877 (? — rather difficult to decipher)

Pen with brown, blue & red washes on tracing paper
(330×505), torn

4 Elevation & section through hall & c

w/m: J. Whatman 1874

Pen with coloured washes (485×645)

Reprd: R. Blomfield, *op. cit.*, fig.14, following p.26

5 Tracing of section in No.4 with slight pencil

amendments, reversed in mounting

Pen with coloured washes on tracing paper, backed
with cartridge & linen (315×630)

6-50 Working drawings

6-21 Hall

6 Plan of bay window in hall & adjoining porch

Scale: 1in to 1ft

Insc: Labelled, with notes & some dimensions given

Pencil with grey-blue washes on detail paper
(355×730)

7 Plan of Garden Entrance door / and windows of Hall, with part-elevation of doorway

Scale: 1in to 1ft

Insc: As above & labelled, with dimensions given

Pencil with red & some blue washes on tracing paper,
backed with cartridge & linen (370×740)

8 Details of Bay in Hall: plans, elevation of door & details

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

Insc: As above, No.18 & labelled, with notes & some
dimensions given

d: May 15th 1876

Pen with red, blue & brown washes on tracing paper,
backed with cartridge & linen (510×680)

9 Detail of Hall Bay & c: elevations, sections & sketch details

Scale: 1/2in to 1ft

Insc: As above, No 17 & labelled, with notes

d: May 15th 1876

Pen with a little pencil & brown wash on tracing
paper (500×730)

10 Bay windows of hall & adjoining porch: elevation, part-section & detail

Scale: 1/2in to 1ft, FS

d: Nov 24th 1876

Pen with coloured washes on tracing paper (505×730)

11 Detail of panelling & c of south side of hall: elevation

Scale: 1/2in to 1ft

Insc: As above, No 18 & labelled, with 2 dimensions
given

d: Decr 1876

Pen with grey & brown washes on tracing paper
(435×740), torn

12 Elevation of exterior of Gable end of Hall

Scale: 1/2in to 1ft

Insc: As above & labelled

Pen with pink, blue & grey washes on tracing paper,
backed with cartridge & linen (635×475)

13 Elevation of Inside of end Gable HallScale: $\frac{1}{2}$ in to 1ft

Insc: As above & labelled

Pen with grey & red washes on tracing paper, backed with cartridge & linen (600×490)

14 Cross-section of Roof over Great HallScale: $\frac{1}{2}$ in to 1ft

Insc: As above & labelled

Pen with pink, grey & yellow washes on tracing paper, backed with cartridge & linen (650×470)

15 Longitudinal Section of part of Hall RoofScale: $\frac{1}{2}$ in to 1ft

Insc: As above & labelled

Pen with grey, blue & red washes on tracing paper, backed with cartridge & linen (620×405)

16 Detail of lantern on hall roof: elevation & sectionsScale: $\frac{1}{2}$ in to 1ft

Insc: As above & labelled, with dimensions of some timbers given

Pen with coloured washes on tracing paper, backed with cartridge & linen (600×490)

A lantern is not shown in Nos. 4, 14 or 15. But in No. 5 the rough pencil amendments suggest that the lantern was to be placed over the 2nd bay from the W.

17 Design for Alteration of Windbrace: elevationScale: $\frac{1}{2}$ in to 1ft, FS

Insc: As above & labelled, with notes

d: (in Ernest Newton's hand) *June 187...* (rest illegible)

Pencil with grey wash, backed with cartridge & linen (510×655)

18 Details of Roof of Hall

Scale: FS

Insc: As above & labelled

d: *August 15th 1876*

Brown & red washes on tracing paper (490×730), torn

19 Calculations for Hall trusses

Pencil (325×200)

20 Details of Vane of turret: hall roof

Scale: FS

Insc: As above & labelled

d: *Nov 1876*

Grey & yellow washes on pink detail paper (2320×745)

21 Detail of Hall screen: elevation & sectionScale: $\frac{1}{2}$ in to 1ft

Insc: As above, No 21 & labelled, with notes & some dimensions given

d: *20th November 1877*

Pen with blue wash on tracing paper, torn & backed (445×530)

A note indicates that the tracery was to be carved by a Mr Knox (i.e. James Knox of Lambeth).

22 Details of timbering of drawing-room roof at right-angles to roof of hall: sections

Insc: With notes & calculations

Pencil (235×565)

23 Billiard room & adjacent passage & hallway:

2 sections of billiard room including adjacent passage & elevation & details of window looking from passage into hall

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

Pencil with grey wash & some pen inscriptions, backed with linen (510×660)

24-27 Housekeeper's wing**24 Section of kitchen roof & detail of dormer window with amendments roughed in**Scale: $\frac{1}{2}$ in to 1ft

Insc: As above, with notes & some dimensions given

w/m: J. Whatman 1874

Pencil (385×565)

25 Plan of kitchen, dairy &c, with 2 sectionsScale: $\frac{1}{4}$ in to 1ft

Insc: Labelled, with some dimensions given

Pencil with orange pen & yellow wash & some inscriptions in black pen on tracing paper, torn & backed with cartridge & linen (420×615)

26 Roof over Housekeeper's room &c: section & part outside elevation of endScale: $\frac{1}{2}$ in to 1ft

Insc: As above & labelled, with notes & some dimensions given

w/m: J. Whatman 1874

s: R.N.S.

Pencil (385×565)

The verso of the drawing is addressed from F. C. Birch of Farnham to R. N. Shaw Esqre, with the postmark *Ap 19 76*.**27 Roof over Housekeepers Wing: plan of housekeeper's bedroom &c & section**Scale: Section $\frac{1}{2}$ in to 1ft

Insc: As above & labelled, with dimensions given

Pencil with yellow wash & some inscriptions in pen on tracing paper, backed with cartridge & linen (410×595)

28-30 Dining-room**28 Detail of part of wall panelling in dining room and chimney piece: elevation**

Scale: 1in to 1ft

Insc: As above & labelled, with some dimensions given; a note states that the majolica wall tiles of the fireplace surround are already executed

d: *May 22nd 1877*

Pen with coloured washes, backed with linen (500×650)

29 Elevation of panelling of 1 wall of dining-room

Scale: 1in to 1ft

d: *Oct 15th...* (torn)

Pen with brown wash on tracing paper (430×665), torn

30 Part-elevation of panelling of 1 wall of dining-room

Scale: 1in to 1ft

d: *O...6th 187...* (torn)

Pen with brown & red washes on tracing paper (440×640), torn

31-33 Stables**31 Part-elevations, section & detail of stables**Scale: $\frac{1}{2}$ in to 1ft, FSInsc: Labelled, with notes & some dimensions given; verso (in pen, perhaps in a later hand) *Pierrepoint*

Pencil with black, green & red washes on tracing paper, backed with cartridge & linen (385×720)

32 Stable Building: part-elevationScale: $\frac{1}{2}$ in to 1ft

Insc: As above, with notes & some dimensions given

Pencil with black wash & some pen inscriptions on tracing paper, backed with cartridge & linen (410×340)

33 Section of roof over / coach houseScale: $\frac{1}{8}$ FS

Insc: As above & labelled, with some dimensions given

w/m: J. Whatman

Pencil with a little orange crayon on an irregular sheet consisting of 2 pieces of paper stuck together (455×565)

This drawing is not in Shaw's hand.

34-35 Drawing-room**34 Detail of drawing room panelling: elevations**Scale: $\frac{1}{8}$ in to 1ft

Insc: As above & labelled

d: *April 16th 1878*

Pen with blue wash on 2 pieces of paper (485×580), backed with 1 piece of linen (485×1035)

35 Detail of drawing room panelling: part-elevation of 1 wall with details of mouldings, slightly different design from No. 34; shows enriched plaster frieze

Scale: 1in to 1ft, FS

Insc: Labelled, with a note

d: *April 1878*

Pen with blue wash on 3 joined pieces of paper, backed with 1 piece of linen (515×1030)

36 Part of North Front: elevation & profiles of woodwork of gableScale: $\frac{1}{2}$ in to 1ft, FSInsc: As above & labelled, with notes including *the bargeboards cornice &c to be all similar to Wispert - or Boldre Grange - or any of our best specimens*d: *June 187...* (rest illegible)

Pencil with grey wash, backed with cartridge & linen (510×655)

37 Detail of staircase

Scale: FS

Insc: As above & labelled

Pen with blue & grey washes on pink detail paper (2500×760)

38 Design for servants' square well staircase with central lift in the well: plansScale: $\frac{1}{8}$ in to 1ft

Insc: Labelled, with calculations

Pencil (325×200)

39 Design for plain wooden door: plan & elevationScale: $\frac{1}{2}$ in to 1ft

Insc: Labelled, with a note

Pencil with brown, red & grey-blue washes (380×280)

40 Fireplace in Billiard Room: plan & elevation

Insc: As above & labelled, with notes & some dimensions given

Pencil with some pen inscriptions (330×420)

This drawing is not in Shaw's hand.

41 Details for fireplace

Scale: FS

Insc: As above & labelled, with notes indicating that carving was to be by James Knox

d: (in Ernest Newton's hand) *Nov 1877*

Pen with brown, red & blue washes (510×660)

42 Plan of Pier to Entrance HallScale: $\frac{1}{4}$ in to 1ft

Insc: As above & dimensions given

Pencil (125×200)

43 Elevation & sections of main entrance porchScale: $\frac{1}{2}$ in to 1ft

Insc: Labelled, with notes & some dimensions given

Pencil with blue & brown washes (210×430)

44 Elevation, section & details of main entrance porch

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

Insc: Labelled, with notes & some dimensions given d: *Jany 17th 1878*

Pencil with grey & ochre washes & some inscriptions in pen, backed (510×740)

There are slight variations in detail in the treatment of the entrance porch shown in Nos.1, 4 & 42-44.

45 Buttress weatherings: plan, elevation & detail

Scale: 1 in to 1 ft, FS

Insc: As above & labelled, with dimensions given

Verso: Various calculations

Pencil with blue & brown washes (470×405)

This drawing is not in Shaw's hand.

46 Plan, elevations & section, showing construction of a staircase

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

Insc: Labelled & dimensions given; verso *Mr Carff*

w/m: J. Whatman 1874

Pencil with a little blue crayon (315×380)

47 Plan showing piers on 1st floor & construction of girder to support the 2nd floor (North front)

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

Insc: As above & labelled, with notes & some dimensions given

Pencil with red & yellow washes on tracing paper, backed with cartridge & linen (266×455)

This drawing is not in Shaw's hand.

48 Suggested plan for skylight to flower place, with elevation & section

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

Insc: As above & labelled, with notes & some dimensions given

Pencil (390×560)

49 Design for a deal cupboard to be fixed in passage by Mrs Combes room

Plan, elevation & section

Insc: As above; with notes & estimate

s & d: *Norr 15th 1878 | Wm Honeysett*

Pencil with some inscriptions in pen (335×420)

This drawing is not in Shaw's hand.

50 Survey drawing for a design for a cottage

Plan, showing *Site for Cottage*

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

Insc: As above

Pencil on detail paper (360×500)

This drawing is not in Shaw's hand.

51 Proposed cottage for Mr Combe: plan & elevation

Scale: $\frac{1}{4}$ in to 1 ft (not marked)

Insc: As above & labelled, with dimensions of rooms given on plan

w/m: J. Whatman 1877

Pencil (396×555)

1-3, 7-22, 24, 28, 32-34, 36-37, 39-41, 44-45, 48, 50

Insc: *Pierrepont or Pierrepont Surrey*

2-3, 8-11, 17-18, 20-21, 26, 28-30, 32, 34-37, 41, 44

s: (not always in Shaw's hand) *R. Norman Shaw*

A.R.A. Archt. | 30 Argyll St Regent St W or R.N.S.

Lit: *R. Blomfield, op. cit.*, pp.25-26; *BN*, XXX, 1876,

pp.518, 528-629; *CL*, XIV, 1903, pp.306-309

1-51 Prov: Pres. by Harold Falkner, 1950

There is some more material on Pierrepont in the RIBA MSS Collection. SHA.1-2 consists of 2 copies of the specification. SHA.1-140 consists of notes and sketch details for the house, especially the billiard room, and for an estate cottage. A few of these notes and sketches are d. between April 1876 and July 1877.

This material has been catalogued by the Royal Commission on Historical Manuscripts. There are 13 further drawings at the RA.

[45] RICHARDS CASTLE (Salop): Church of All Saints Contract drawings for the new church for Mrs Johnston Foster, 1890 (3):

1 Plan

Insc: As above & labelled, with various instructions, e.g. *omit Porch & against S aisle 3 windows here see Elevation (set B)*

(510×685)

2 Elevations of West End, South Side & East End

Insc: As above & B

w/m: J. Whatman 1885

(510×685)

3 North Elevation, Longitudinal Section & sections through nave & chancel

Insc: As above & B

w/m: J. Whatman 1885

(510×685)

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

Insc: *All Saints: Richard Castle*

s & d: *R. Norman Shaw R.A. Archt. | 29 Bloomsbury Sq.*

W.C. Feby-July 1890 & This is one of the drawings referred

to in the | Contract signed by me and bearing date June 14th

1890 | John Thompson Witness to the signature of Mr John

Thompson Thos. O. Cowburn

Pen & coloured washes

There are further drawings for this church at the RA.

Many letters of Shaw's and other papers relating to this church survive at Richards Castle.

[46] STEDHAM (Sussex): Wispers, now St Cuthman's School

Preliminary design, design, 1874-75, & working drawings, 1875-76, for a gabled house of stone & half-timbering, & design for stables in a similar style, 1875, for Alexander Scrimgeour (30):

1-4 Preliminary design

1 Basement & ground floor plans

Insc: *Stedhams*, rooms &c labelled, *woodwork stained & varnished | Ceilings - & some dimensions given*

2 First & 2nd floor plans

Insc: Rooms labelled

w/m: J. Whatman 1872

1-2 Pencil within double ruled border (465×615)

3 Entrance (N) & garden (S) elevations

Insc: *Stedham*

Pencil (480×625)

4 Three cross-sections & end (W) elevation

Insc: *Stedham* & rooms labelled

Pencil (460×635)

1-4 Scale: $\frac{1}{4}$ in to 1 ft (marked on No.3)

5-9 Design, 1874-75

5 Ground floor Plan

Another drawing of this ground floor plan is illustrated in *Academy Architecture*, XLIII, 1913, p.63.

6 Plan of Cellars, Plan of First Floor & Plan of Attic Floor

s & d: *R. Norman Shaw A.R.A. Architect | 30 Argyll St*

Regent St W Dec 1874

5-6 Insc: As above, *A. Scrimgeour Esqre Stedham &*

labelled, with some pencilled dimensions & notes given; on the verso of No.5 are pencilled dimensions;

on the verso of No.6 (in purple crayon) *Wispers*

Pen with coloured washes within ruled pen borders

on tracing paper, backed with cartridge & linen

(345×495, 680×485)

7 Roof Plan

Insc: As above & *South & East* marked

s & d: *R. Norman Shaw A.R.A. Archt | 30 Argyll St*

Regent St W. | 14th May 1875

Pen with red & blue washes on tracing paper

(505×355)

8 Elevation of garden front

Another drawing of the garden front, identical to the above except in the grading of the sloping ground, is illustrated in *Academy Architecture*, XLIII, 1913, p.62.

9 Elevation of entrance front, West elevation, section of dining room AB & section of school room &c

5-9 Scale: $\frac{1}{4}$ in to 1 ft (marked on No.6)

8-9 Insc: As above, with some pencilled labelling of materials & floor levels; in No.8 a few dimensions given; on the verso of No.9 (in purple crayon)

Wispers Midhurst

Pencil with grey, yellow & red washes on tracing paper, backed with cartridge & linen (315×465, 505×695)

10-25 Working drawings for main house, exclusive of offices, 1875-76

10-11 Ground floor & 1st floor plans, showing joists

Scale: $\frac{1}{4}$ in to 1 ft (not marked)

Insc: 1st floor rooms labelled & dimensions & notes given

10 w/m: J. Whatman 1872

Pen, pencil & red crayon (555×770)

11 w/m: J. Whatman 1874

Pencil & red crayon (555×770)

12-21 Details

12 South Elevation of Dining Room Bay & section

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

13 Dining Room Bay: side elevation & plan of E side

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

14 Detail of Drawing Room Bay: half-plans, elevations, section & mouldings

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

15 Plan of Dining Room Bay & Plan of Dining Room Fire place

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

13-15 Insc: As above, *A. Scrimgeour Esqre & No.18, 19, 20, 21* respectively

s & d: *R. Norman Shaw A.R.A. Archt | 30 Argyll St Regent St W | March 4th-March 10th 1875*

16 Details of windows & of stone cornice-forming cill of Drawing Ro. Bay

Insc: As above, *No.22*, labelled &, referring to cornice detail, *sent to Cox*

s & d: *R. Norman Shaw A.R.A. Archt | 30 Argyll St*

Regent St W | March 10th 1875

17 Details of Front Door: plan, elevations & sections

Scale: 1 in to 1 ft

Insc: *Stedham & No.24*

s & d: *R. Norman Shaw A.R.A. Archt | 30 Argyll St*

Regent St W | 5th April 1875

12-17 Pen with coloured washes on tracing paper (505×740 approx.)

18 FS details of porch

s & d: R. Norman Shaw *ARA Archt | 30 Argyll St Regent St W | April 12th 1875*
 Pen with brown & grey-blue washes on green detail paper, backed with tracing paper (1530×760)
 This drawing was filed with the drawings for Boldre, but it seems more likely that it is for Wispers. There is another drawing on the verso, but this has been obscured by the backing.

19 Details of Balcony over Garden Entrance: plan & elevation, with mouldings on recto & verso & plan of door between balcony & house on a flier

Scale: 1/2 in to 1 ft except for mouldings
 Insc: *Wispers & all the woodwork to be of oak - not to be stained or varnished but left its natural colour; (on flier) Stedham*
 s & d: R. Norman Shaw *ARA Archt | 30 Argyll St Regent St W | July 7th 1875*
 Pencil with brown & blue washes (510×665, flier 225×200)

20 Detail of fireplace in Dining Room: elevations & sections, with mouldings on recto & verso

Scale: 1 in to 1 ft except for mouldings
 Insc: *No 30*
 s & d: Recto & verso R. Norman Shaw *ARA Archt | 30 Argyll St | Regent St W | 5th April 1876*
 Pen with red, blue & brown washes (510×660)

21 Detail of Principal Staircase: plan, elevation & sections

Scale: 1/2 in to 1 ft
 Insc: *No.31*
 s & d: R. Norman Shaw *ARA Archt | 30 Argyll St Regent St W | April 27th 1876*
 Pen with coloured washes on tracing paper (500×680)

22 Details of Staircase

Scale: FS
 Insc: *No.32*
 Brush-drawn black lines with coloured washes (510×606)

23 Details of Staircase; some details are the same as those in No.19

Scale: FS
 Insc: *No.32*
 Brush-drawn black lines with brown & red washes on pink paper (1565×760)
 Verso: Stamped & addressed to Mr Cox | Wool House, Stedham | Midhurst; the address of Mr Birch | Builder | Farnham, which is also accompanied by a stamp, has been crossed out

24 Full Size details of oak Screen in Hall

Insc: *No.33*
 Brush-drawn black lines with blue, grey & red washes on pink paper (1525×760)

19-23 Insc: As above & Stedham

22-24 s & d: R. Norman Shaw *ARA Archt | 30 Argyll St Regent St W | 9th May 1876*

25 Full size detail of half timber work in top of outside gable of Hall

Brush-drawn thick black lines on a pink piece of paper (2300×755) joined to 3 pieces of tracing paper (500×735)
 Verso: Stamped & addressed to Mr Birch | Longbridge House | Farnham | Surrey & insc. *Stedham Porch details* / ... (illegible) *wood gable details*

26 Detail of ceiling of Hall: part-plan, section of oak cased joists & string moulding

Scale: 1/2 in to 1 ft (plan)
 Insc: *Wispers*
 s: R. Norman Shaw *ARA Archt | 30 Argyll St Regent St W | ... (date torn off)*
 Pencil & brown wash (510×665)

10-26 Insc: As above, some dimensions given & some labelling, with notes on material & construction

27-29 Working drawings for offices

27 *Plan for knife & shoe place | and Women Servants E.C., showing buildings ranged round the kitchen yard*
 Scale: 1/2 in to 1 ft (not marked)
 s & d: R. Norman Shaw *ARA Archt | 30 Argyll St Regent St W | Oct 6th 1875*
 Pen with black & blue washes & pen & pencil inscriptions on tracing paper (220×365)
 The layout of the kitchen yard is slightly different from that shown in No.5.

28 Rough plans, Section & detail showing Exact Position of Kitchen Chimneypiece

Scale: 1/2 in to 1 ft (section)
 Verso: Notes on details of construction & very rough sketch elevation
 Pencil (295×485)

29 Section of Casement Butler Pantry | Window

Pencil (760×415)
 27-29 Insc: As above, *Wispers*, labelled & dimensions given in No.28

30 Design for stables

Plans, elevations & sections
 Scale: 1/2 in to 1 ft
 Insc: As above, *Wispers* & labelled, with some dimensions given
 s & d: R. Norman Shaw *ARA Architect | 30 Argyll St Regent St W Nov. 11th 1875*
 Pen with coloured washes & a few touches of pencil within double ruled pen border (505×730)

Lit: *Builder*, XXXIV, 1876, p.425; BN, XXX, 1876, pp.544, 554-555
 There are 7 further drawings at the RA.

[47] SUTTON PLACE, nr Guildford (Surrey)

Working drawings for alterations to house for Frederick Harrison, 1875 (3):
 1 *Design for chimneypiece in room over library*
 Scale: 1 in to 1 ft, FS
 Insc: As above, *Sutton Place* & with various inscriptions & instructions
 s & d: R. Norman Shaw *Archt | 30 Argyll St. Regent St. W | Jan'y 16th 1875*
 Pencil & coloured washes (515×380)

2 Screen in passage

Scale: 1 in to 1 ft, FS
 Insc: As above, *Sutton Place* & with various notes & instructions
 s & d: R. Norman Shaw *Archt | April 5th 1875*
 Verso: *Garden door*
 Pencil & coloured washes (510×660)

3 Design for chimneypiece in Drawing Ro. [Fig.54]

Scale: 1 in to 1 ft
 Insc: As above, *Sutton Place* & with many instructions, e.g. *To be mainly made of deal stained black & French polished - not to be too costly*
 s & d: R. Norman Shaw *Archt | 30 Argyll St. Regent St. W | June 17th 1875*
 Pen & coloured washes (515×350)
 This interesting drawing is mounted together with two drawings for the Farnham Bank (see [9].47, 48).

Lit: F. Harrison, *Annals of an old manor house*, 1893, pp.118, 129
 Shaw's discreet alteration and restoration of Sutton Place is known from these drawings and Harrison's reference alone. There are a few related papers in the RIBA MSS Collection from Frederick Harrison and the builder Frank Birch in connection with this work (SHA.1/141).

[48] THURSTASTON (Cheshire): Dawpool

Design for new house for Thomas Henry Ismay, c.1882-84 (2):
 1 *Design for fire place in picture gallery* [Fig.44]
 Scale: 1 in to 1 ft
 Insc: As above, *Dawpool & Line of underside d: 29 Bloomsbury Square | March 2nd 1883*
 Pen & grey wash on tracing paper, mounted (740×515 approx.)
 Reprd: R. Blomfield, *op. cit.*, fig.11, opp. p.24; M. Girouard, *The Victorian country house*, 1971, fig.49

2 Perspective of dining-room, showing fireplace & inglenook

Insc: *Dawpool Cheshire: Original Study by R. Norman Shaw R.A. for | Dining Room Fireplace Dawpool Cheshire*
 Pencil (350×465)
 The inscription is in the hand of W. R. Lethaby.

Lit: H. Muthesius, *op. cit.*, p.129; R. Blomfield, *op. cit.*, p.27; *The Architect*, XXXII, 1884, following p.264; XXXVI, 1886, following p.352; XL, 1888, following p.64 (illustrations of elevations, sections, perspectives & a small-scale plan); CL, XXIX, 1911, pp.234-240
 The RA possesses at least 10 drawings for this demolished house and the V & A has 19.

WISPERS

See STEDHAM (Sussex): Wispers, now St Cuthman's School [46]

[49] Unidentified design for a chimneypiece

Plan, elevation, section & details
 Scale: 1 in to 1 ft, FS
 Insc: Labelled, with dimensions given
 s & d: R. Norman Shaw *Architect | Feb'y 15th 1871*
 30 *Argyll St Regent St W*
 Pen on tracing paper (505×745)

[50] Design for a moderate-sized house for Robert Warton, 1878

Ground Plan of a house for Robert Warton Esqre
 Scale: 1/2 in to 1 ft
 Insc: As above & labelled, with a few dimensions given in pencil
 s & d: R. Norman Shaw *R.A. Archt | 29 Bloomsbury St | 11th June 1878*
 Pen & pink wash with a little pencil within double ruled pen border (305×275)
 Prov: From the Ernest Newton Collection (q.v.)
 This drawing appears to be in the hand of Ernest Newton.

[51] LE MANS (Maine, France): Grande Rue

Topographical sketch elevation of timber houses
 s & d: R. N. Shaw | 18th April 1856
 Pencil (320×240)
 Prov: Pres. by A. Stanley Roberts (F), 1955
 This is the original drawing for pl.20 of *Architectural sketches from the Continent*, 1858. Pl.20 has the explanatory note: 'These houses do not stand close together as shown in the plate, a few modern ones intervene.'

[52] Sketchbook of 75 leaves

Topographical details & perspectives of architecture, fittings & some furniture, with a few measurements given, executed in England; also a few later notes relating to minor works, including the restoration of Overbury church

Pencil; black leather covers with gold tooling (180×110)
Prov: Pres. by Mrs Shaw

[53] Sketchbook of 120 leaves

Topographical details with some plans & perspectives of architecture, fittings & some furniture, with a few measurements given, executed in England, 1860-64: summer of 1861 with W. E. Nesfield (q.v.) in Yorkshire; summer of 1862 with Nesfield in Kent & Sussex

Insc: (on flyleaf) *R. Norman Shaw | 8 Albion Road, St Johns Wood | London September 1860*

Pencil; black leather covers with gold tooling (205×130)

Prov: Pres. by Mrs Shaw

SHAW, Richard Norman *Attributed to*

Topographical drawings

England

Sketches of: Haddon Hall, Derbys (1) d. 1860; roofs at Higham Ferrers, Northants, & at Rushden, Northants, & windows at Higham Ferrers (1, the inscription perhaps in W. E. Nesfield's hand); Lincoln cathedral (6) & 1 sketch of capitals, probably at Lincoln; Nassington church, Northants (1); Peterborough cathedral, Northants (1); & Southwell Minster, Notts (1)
Pencil (330×255)

Prov: From the W. E. Nesfield Collection (q.v.)

SHEFFIELD CITY ARCHITECT'S DEPARTMENT**[1] SHEFFIELD (Yorks): Castle Hill Market**

Working drawings for a new retail market building incorporating shops, a restaurant, offices &c for the Sheffield City Markets Department, 1957-62 (36):

1-7 Plans of lower ground floor, lower ground floor mezzanine, upper ground floor, upper ground floor mezzanine, gallery, main office floors & roof

Insc: 5319/101-106, 109

Prints with some red pen added

These plans are for use in installing gas and electricity.

8-9 Elevations to Waingate & Exchange Streets with keys to beam facings & window types

Insc: 5319/185, 188

Print & pen on linen

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

10-25 Details

10 Plans, sections & detail of E stair & market entrance

Insc: 5319/118

d: 10/8/57

Red, black & green pen on plastic film

11 Sections of main stair & lift

Insc: 5319/119

d: 4.9.57

Pencil & red crayon on tracing paper

12 Plans & sections of main stair, lift & tower

Insc: 5319/120

d: 11.9.57

Pencil & red crayon on tracing paper

13 Plans, sections & details of central stair in long block

Insc: 5319/121

d: 31.8.57

Pencil with orange crayon on linen

14 Plan & section of lower ground floor to Exchange Street

Insc: 5319/190

d: drawn 24.2.58 | traced 3.3.58

Pen on linen

15 Sections through lower ground floor to Exchange Street

Insc: 5319/191

d: drawn 12.2.58, traced 12.3.58 & revised 24.4.59, 12.9.58 & 9.3.59

Pen on linen

16-19 Market hall

16 Lower ground floor plan

Insc: 5319/201

d: drawn 22.4.58, traced 29.4.58

Pen on linen

17 Upper ground floor plan

Insc: 5319/203

d: 29.IV.58 & revisions 3/4/59, 17.4/59 & 15.4.59

Pen on linen

18 Upper ground floor mezzanine plan

Insc: 5319/206

d: 9 May, 58 & revised 19.3.59

Pen on linen

19 Sections through stalls, toilets, stockrooms &c on N & E sides

Insc: 5319/207

d: May 1958

Pen on linen

20 Plans of mezzanine to Exchange Street & of roof lights over market hall

Insc: 5319/209

d: 31.10.58 & revised 9.3.59

Pen on linen

21 Plans, sections & details of central market stair

Insc: 5319/212

d: 27.6.58

Pencil & red crayon on tracing paper

22 Sections through Exchange Street block from upper ground floor to roof level

Insc: 5319/214

d: Sept/58, revised 1.10.58 & 9.3.59

Pen on linen

23 Plans of upper Waingate block at upper ground floor mezzanine, gallery & 1st & 2nd office floors

Insc: 5319/215

d: 10.Aug.58, revised 27/4/59, 18/7/59 & 26/10/59

Pen on linen

24-25 Sections through Waingate block

24 Insc: 5319/278

d: Jan/60

Pencil on tracing paper

25 Insc: 5319/279

d: Feb/60

Pencil on tracing paper

10-25 Scale: $\frac{1}{4}$ in to 1ft

26-36 Miscellaneous details

26 Details of kiosk No.3

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

Insc: 5319/292

d: May 1960

Pencil on tracing paper

27 Showcase & window details, Waingate entrance

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

Insc: 5319/321

d: Feb. 61

Pencil on tracing paper

28 Plan showing road signs to ramp & goods yard

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

Insc: 5319/362

d: 7 Sept 1961

Pencil on tracing paper

29 Details of photomural for tenant of Castle Restaurant

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

Insc: 5319/384

d: 2 Jan 62

Pencil on tracing paper

30 Plan & details of space frame advertising on gallery

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

Insc: 5319/400

d: 31 Aug 1962

Pencil on tracing paper

31 Elevations of shops 4, 5 & 6 & section at shop 5 on Exchange Street showing proposed sunbreakers

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

Insc: SK/127

d: 7 Oct/59

Pencil with blue & green crayon on tracing paper

32 Perspective of gallery floor from stair at W end

Insc: SK/128

d: Oct 8/59

Pencil on tracing paper

33 Details of market refuse vehicle

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

Insc: SK/150

d: 20 May/59

Pencil on tracing paper

34 Plan, elevations, details & isometric projection of suggested design for roof to stall No.93

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

Insc: SK 178

Pencil on tracing paper

35 Elevations of shops 11 & 12 Waingate, showing proposed shop fronts

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

Insc: 5319/SK/182

d: 25/4/60

Pencil on tracing paper

36 Elevation & details of design for suggested sign & grille in window above Waingate entrance for Caledonian Biscuit Co. Ltd

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

Insc: SK251

d: Mar/61

Pencil on tracing paper with a small overlay stuck on with tape

1-36 Insc: Fully labelled & dimensions, materials, construction details &c given

s: (in most cases) *J. L. Womersley FRIBA MTPI | City Architect | Sheffield* & initials of draughtsman sometimes given

(215×340 smallest, 750×1340 largest)

There is also a collection of uncatalogued drawings & prints for Castle Hill market:
51 detail drawings by Sheffield City Architect's Department; some of these d. between 1958 & 1962; mostly in pencil with some crayon & pen on tracing paper
3 undated prints by Sheffield City Architect's Department
30 prints by Mellows & Co., sub-contractors for metal windows & roof lights, 1958-1962
28 prints by Ove Arup & Partners, consulting engineers, d. 1957-1959
Prov: Pres. by W. L. Clunie, Deputy City Architect, 1964

Lit: *AC&BN*, CXXXII, 1962, pp.185-192; *AR*, CXXXII, 1962, pp.86-91

The project architects for Castle Hill Market were J. R. Baldwin (until July 1960), J. S. Mackie and J. R. Taylor. The consulting engineers were Ove Arup & Partners (S. S. Heighway). Design work started in 1956. Building work started in February 1958. The market was completed in three parts: the market proper in July 1959, the offices in March 1961 and the gallery in April 1962. Castle Market forms part of a general redevelopment still (1973) in progress of the old congested market area. Before redevelopment the area contained a meat and fish market, two other retail markets and a wholesale market. In the redevelopment the old meat and fish market has been retained, and the old retail markets replaced by the Castle Hill market and a new Sheaf market, opened in March 1973. The wholesale market has been removed from the city centre. The Castle Hill market is sited immediately to the S of the meat and fish market. It consists of three continuous blocks of varying heights. These blocks share a gallery floor which is connected by bridges to the Woolworth building across Exchange Street to the S. The market hall itself has two main floors with mezzanines above each. These mezzanines encircle the market area and divide it crossways into five compartments. This use of split levels gives short flights to stairs, large landings and easy visual communication between levels. As a result, shoppers use the whole building easily, and no level suffers economically at the expense of another.

[2] SHEFFIELD (Yorks): Park Hill
Design & working drawings for a development - incorporating flats, shops, pubs, garages, a community centre, laundry, play areas &c - for Sheffield Corporation Housing Development Committee, 1955-61 (25):

1-2 Design

1 Small-scale site plan & elevations

Insc: *DS 88* & labelled

d: *April 55*

Pen on tracing paper (595 × 1020)

2 Site plan

Scale: 1:500

Insc: *DS 192* & labelled, with levels marked

Print on linen (695 × 1035)

3-25 Working drawings

3 Constructional details

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

d: *14/11/58*

4 Details of balustrade, staircase adjacent to ash hoist

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

Insc: *PH 210*

d: *March 1958*

5 Constructional details

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

Insc: *PH 211*

d: *12.11.58*

6 Laundries: plan, section, sectional elevation & details

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

Insc: *PH 131*

d: *June 1959* & revision *A* & *B* 22.9.59 & 16.10.59

7-19 Building incorporating shops & community centre

7 Ground floor plan

d: *29.4.59* & amendment *1* 29.7.59

8 First floor plan

d: *30.4.59*

9 Elevations

d: *30.4.59*

10 Plan of 1st floor slab, showing upstairs &c

d: *5.5.59*

7-10 Scale: $\frac{1}{4}$ in to 1ft

11 Roof plan & details

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{4}$ in to 1ft, 1in to 1ft

d: *7.5.59*

12-15 Sections

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

d: *30.4.59, 1.5.59, 2.5.59, 11.5.59*

16 Plans & sections of stairs to hall

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

d: *22.7.59*

17 Details of main stairs

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

d: *16.7.59*

18 Details of mild steel balustrade to ramp

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

d: *21.7.59*

19 Plan at shop level, elevations & detail, showing

treatments of paving, shop fronts & cill blocks

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

d: *30.6.60*

7-19 Insc: *PH 143-151, 158-160, 170*

20-21 Retaining walls

20 Layout for block B: key plan & elevations

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

Insc: *PH 258*

d: *June 59*

21 East of block D: plan & elevations

Scale: 1:500, $\frac{1}{4}$ in to 1ft

Insc: *PH 268*

d: *9th Sept. 1960* / *Revised 23. Dec 1960*

22 Design for stone set layout round trees: plan

Scale: 1in to 1ft

Insc: *PH 285*

d: *Feb. 1960*

23-24 Garages with roof-top play area

23 Plans, sections, elevation & detail

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

Insc: *PH 305*

d: *Revised Jan. 1961, 2.61*

24 Layout for play area over garages

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

Insc: *PH 308*

25 Design for commemorative plaque

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

Insc: *PH 403*

d: *28.4.61*

3-25 Insc: Fully labelled & dimensions given
s: J. L. Womersley A.R.I.B.A., A.M.T.P.I. / *City Architect Sheffield* & draughtsman's initials sometimes given

Pen & pencil on tracing paper & in 2 cases on plastic film (770 × 1310 largest, 505 × 740 smallest)
Prov: Pres. by Sheffield City Architect's Department, 1972

Lit: *The Park Hill redevelopment scheme*, City of Sheffield Housing Development Committee, 1961; 1961; *AJ*, CXXXIV, 1961, pp.271-286; *Architectural Design*, XXXI, 1961, pp.393-404; *RIBA Jnl*, LXIX, 1962, pp.447-469

The decision to redevelop the slum areas of Park Hill and nearby Hyde Park was taken in 1953 and design work started in 1955. J. Lynn, I. S. Smith and A. V. Smith were the project architects. Ove Arup & Partners (Ronald Jenkins) were consulting engineers. At the end of 1954 G. I. Richmond and the artist John Forrester joined the design team, the former to work on the services (plumbing, ventilation &c) and the latter as a design consultant. In 1957 building at Park Hill started; I. S. Smith became job architect, and Lynn proceeded to the design of Hyde Park. In 1960 the last people moved into Park Hill; and in 1962 it won the RIBA Housing Design Award North Regional Division Scheme. The Hyde Park development was completed in June 1966. Long blocks are arranged on the hill in a meandering pattern to form a loose series of courtyards. The skyline is constant, so as the hill drops away the buildings become deeper, ranging from four to fourteen floors. At the lowest end of the site a few low buildings containing shops, school, community centre &c are enclosed by the highest blocks. A series of continuous access decks form elevated streets reached at ground level and by stairs and lifts. It is proposed that footbridges across the ring road and Sheaf culvert should link Park Hill with the redeveloped market area and the city centre.

SHELLARD, Edwin Hugh (fl.1844-1864)

A Manchester architect, he specialized in ecclesiastical work, designing many churches for the Church Commissioners. Between 1844 and 1864 he built or added to at least 31 churches, principally in Lancashire, but also in Cheshire, Derbyshire, Staffordshire and Yorkshire. His most important commission was probably Preston parish church, 1853-55.

Bibl: GR; M. Port, *Six hundred new churches: the Church Building Commission 1818-1856*, 1961, p.187; Pevsner, *S Lancs*, 1969, & *N Lancs*, 1969, *passim* (see indexes); Pevsner & Hubbard, *Cheshire*, 1971, *passim* (see index)

BREDBURY, nr Stockport (Cheshire): Church of St Mark

Contract drawings for church & fittings in a plain Early English style, 1847 (9):

1 *No 1 ground plan*, showing seating arrangements, containing 443 sittings for Adults of which 255 (coloured blue) are to be free

Pen with blue, grey & yellow washes

2 *Gallery plan*, showing seating arrangements, containing 419 sittings viz 232 for Adults, and 187 for Children (the free seats are coloured blue)

Pen with blue, grey & yellow washes

3 *No 6 east elevation*

Pen & wash

4 *No VII west elevation*

Pen & wash

5 *No 8 south elevation*

Pen & wash

6 No 3 transverse section looking east
Pen with blue, grey & ochre washes

7 No 4 transverse section looking west
Pen with grey & ochre washes

8 No 5 longitudinal section
Pen with coloured washes

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

9 No 9 half elevation of roof truss & elevation of gallery truss
Scale: $\frac{1}{2}$ in to 1 ft
Pen with grey & ochre washes

1-9 Insc: As above, *St Mark's church Bredbury*, dimensions given, plans labelled & *Approved 27 April 1847*, with, affixed, a printed notice from the Church Commissioners & the Church Commissioners' seal d. 1 May 1847 with, affixed, a printed notice from the Incorporated Society for the Promotion, the Enlargement, Building & Repairing of Churches & Chapels & its seal
s & d: E. H. Sellard *Archit | Manchester Feb'y 1847* or E. H. Sellard *Manchester 1847*
(365 x 520 approx.); Nos. 1-8 within red pen ruled border
1-9 Sewn together with copies of the estimate & the specification; a label is affixed to the estimate bearing the Church Commissioners' number 5826
Prov: Pres. on long loan by the Church Commissioners, 1972

SHEPHEARD, Peter (1913-)
Educated at Birkenhead School and the University of Liverpool, where during 1937 he was University Graduate Scholar in Civic Design. From 1938 to 1939 he worked as assistant to Derek Bridgwater, with whom he later formed a partnership. From 1943 to 1944 he was a member of Sir Patrick Abercrombie's team which prepared the Greater London Plan and was author of the sections on Hatfield and Ongar new towns. He worked in the Technical Division of the Ministry of Town & Country Planning, 1944-47, under Sir William Holford and was a member of the four-man team which designed the original master plan for Stevenage new town. He was Deputy Chief Architect at Stevenage 1947-48. The partnership of Bridgwater & Shephard, later Shephard & Epstein, was formed at this time. The firm's work includes housing for many municipal authorities in London and elsewhere, schools and universities in England and Africa, landscape and town planning work including the downstream section of the Festival of Britain, South Bank, 1951, the new plan for the London Zoo and planning consultancies for Guildford and Winchester. Shephard has been a Member of Council of the RIBA since 1950. He was President of the RIBA 1969-71, President of the Architectural Association 1954-55 and President of the Institute of Landscape Architects 1965-66. In 1972 he became Honorary Fellow of the Royal Architectural Institute of Canada. He has been a member of the Countryside Commission and the Royal Fine Art Commission. He received the RIBA Distinction in Town Planning in 1956. Since 1959 he has been visiting Professor of Architecture & Environmental Design at the University of Pennsylvania. He was made a CBE in 1971. His published works include *Modern gardens*, 1963, and *Gardens*, 1969. He has illustrated several books on birds and has contributed to many broadcast programmes on architecture and landscape architecture. (Information supplied by the architect, 1974.)

[1] LANCASTER: University
Preliminary design for fountain (?) court
Plan & perspective
Insc: *Sketch by Peter Shephard F.RIBA for fountain court University of Lancaster*
d: 7.1.70
Pencil on typing paper (210 x 300)
Prov: Pres. by George Atkinson, 1970

[2] LONDON Festival of Britain, South Bank, Lambeth
Landscape designs & working drawings, 1950-51 (9):
1-4 Designs
1 Plan of *Area East of Belvedere Road*
(720 x 1150)

2 Plan of *Bandstand Garden & area | about Howley Street*
Scale: $\frac{1}{16}$ in to 1 ft
Pencil on tracing paper, bound (550 x 920)

1-2 Insc: As above, *Landscape: Downstream Section & labelled*
s & d: *Bridgwater & Shephard B.Arch. F/RIBA. AMTPI. AILA. | 42, Bruton Place, Berkeley Square, London W1 | 8.5.50 to 4.8.50*

3 Perspectives of *Bandstand Garden*
Insc: As above, *Preliminary sketches Festival of Britain 1951 & labelled*
s & d: *Bridgwater & Shephard 42, Bruton Place London W1 4 Sep 50*
Pencil on tracing paper, bound (580 x 940)

4 Perspective of *Moat Garden* seen from the N [Fig.56]
s & d: *P.S. 1950*
Pencil on tracing paper, bound (300 x 420)

5-9 Working drawings
5 Plan & sections of *Pond No 21 & Epstein sculpture*

6 Plan of *Moat Garden | Basic structure*

7 Plan of *Moat Garden | Garden construction* [Fig.55]

8 Planting plan of *Moat Garden*

9 Plan of *Sunk Gardens*

5-9 Scale: $\frac{1}{2}$ in to 1 ft, $\frac{3}{4}$ in to 1 ft, $\frac{1}{8}$ in to 1 ft
Insc: As above, *Festival of Britain 1951 | Landscape: Downstream Section*, labelled & some dimensions given
s & d: *Bridgwater & Shephard B.Arch. F/RIBA. AMTPI. AILA. | 42, Bruton Place Berkeley Square London W1 | 23.4.50 to 15.1.51*
Pencil or pen & pencil on tracing paper, bound (700 x 1000)
Prov: Pres. by the architect, 1971

[3] LONDON: Time House, New Bond Street, Westminster
Design for concrete flower pots for roof garden, 1952
Plan, elevation, sections & perspectives
Scale: $\frac{1}{8}$ FS
Insc: *Time House Roof Garden | concrete flower pots*, labelled & dimensions given
s & d: *Bridgwater & Shephard B.Arch. F/RIBA. AMTPI. AILA. | 42, Bruton Place, Berkeley Square, London W1. | 25 October 1952*
Pencil on tracing paper, bound (290 x 530)
Pres. by the architect, 1971

SHEPHERD, John Chiene (1896-)
He obtained an AA Diploma and later served on the council of the AA. He won the RIBA Henry Jarvis studentship and the Tate Prize; and he was elected A in 1922, F in 1935. With G. A. Jellicoe he designed a small house at Patching, Sussex, 1932. He was also involved with the firm of E. W. Scott, M. Chesterton & J. C. Shepherd, later E. W. Scott, J. Breakwell & J. C. Shepherd. The firm was responsible for the design of small houses in the 1930s, the theatre, 1928-32, and restaurant, 1938, at Stratford-upon-Avon, schools at Henley, 1936, and Northallerton, 1941, and additions to Newnham College, Cambridge, 1938. Apart from the book mentioned below, he also published with G. A. Jellicoe *Gardens and design*, 1927. He retired from the RIBA in 1964 and from the AA in 1965.
Bibl: RIBA Kalendars; RIBA Library catalogue; RIBA biography files

60 original drawings for J. C. Shepherd & G. A. Jellicoe, *Italian gardens of the Renaissance*, 1925, reprinted in small format, 1953
Mostly measured plans with some measured elevations & sections & some bird's-eye views
Pen or pen, pencil & grey wash (385 x 245-680 x 510)
Prov: Pres. by the authors, 1956
The above are all reproduced in the book with the exception of a plan for the Villa Rasponi, Florence. The only drawings reproduced in the book which are not included in the above drawings are a W elevation of the Palazzo Farnese, Caprarola, and a bird's-eye view of the Villa Geggiano, Siena.

SHEPLEY, RUTAN & COOLIDGE
George Foster Shepley (1860-1903), Charles Hercules Rutan (1851-1914) and Charles Allerton Coolidge (1858-1936) were all working in the office of H. H. Richardson at the time of his death in 1886 and formed the firm which took over his practice. Rutan had entered the office of Gambrell & Richardson in 1869 at the age of eighteen. Shepley and Coolidge had been to MIT before entering the office of H. H. Richardson in 1882 and 1883 respectively (Gambrell had died in 1880). Initially the firm was occupied with finishing Richardson's outstanding commissions. In 1892 they obtained the commission for the Ames building in Boston, and when it was opened they established their practice on the top floor. The practice expanded with the years and commissions included churches, public libraries, government buildings, colleges and private houses. Most of these works were executed in a Beaux-Arts classical style.
Bibl: H. F. & E. R. Withey, *Biographical dictionary of American architects (deceased)*, 1956, pp.136-137, 534, 550-551

CHICAGO (Illinois, USA): Art Institute, Michigan Avenue
Design, c.1892 (2):
1 Ground plan
Insc: *Art Inst. Chicago*
2 1st floor plan
1-2 Insc: Labelled, with some dimensions given
s: *Shepley Rutan & Coolidge | Architects | Corn Exchange Bank Building Chicago Illinois*
Sepia prints, with a little pencil added (690 x 1410, 625 x 905)
Lit: *Inland Architect & News Record*, XIX, February 1892; XXII, December 1893
Prov: Smith & Brewer Collection, pres. by Mrs Sydney Clark, 1963
The work was executed 1893-97. In 1924 McKinlock Court was added by Coolidge & Hodgson. These prints are connected with a study tour of American museum buildings which Cecil Brewer, as Godwin Bursar (RIBA travelling scholarship), undertook in 1911.

SHOOSMITH, Arthur Gordon (1888-1974)
Educated at Haileybury. In 1906 he was articled to a Reading firm of architects and attended courses at the RA. He then went to work for H. S. Goodhart-Rendel and later for Sir John Burnet. From 1921 to 1931 he was resident architect under Lutyens for the Viceroy's house and other works at New Delhi. In 1928 he designed the garrison church of St Martin at New Delhi. He was subsequently an inspector with the Ministry of Town & Country Planning, later the Ministry of Local Government. He retired in 1958. Elected A in 1918, F in 1938. (Information from Mrs Shoosmith, 1973.)

[1] DELHI, NEW (India): Church of St Martin
Design for the garrison church, 1928 (4):
1 Plan: rectangular plan with narthex, aisled nave & basically square sanctuary with dome; very thick walls
Pencil with red & blue crayon on card (430×725)

2 Elevation(s) of East & West end(s)
Pencil on card (555×890)

3 South elevation
Pencil on card (525×730)

2-3 The elevations are stepped and battered and the wall surfaces are broken by only a few small openings.

4 Plan(s) of tower, longitudinal section & cross section through sanctuary & tower

1-4 Scale: 1/4 in to 1 ft
Insc: As above, numbered 1, 3, 4 & 2 & labelled, with dimensions & materials given
s & d: A.G.S. delt | A. G. Shoosmith ARIBA | Architect June 1928
Prov: Pres. by A. G. Shoosmith, 1970
Lit: A&BN, CXXVII, 1931, pp.293-295; C. Hussey, *The Life of Sir Edwin Lutyens*, 1951, pp.492-493
The building was executed to this design.

Measured drawings

[2] DELHI (India): Tomb of Ghiyas-ud-din Tughlak, Tughlakabad
Measured drawings, 1922 (3):
1 Plan
2 Elevation
3 Section

1-3 Scale: 1/4 in to 1 ft
Insc: As above & titled & dated AD 1323; with, on No.1, notes on materials & 'A Warrior's Tomb unexcelled anywhere' - Fergusson
s & d: Measured by E. G. Gentry | H. A. N. Medd | A. G. Shoosmith | Drawn by A. G. Shoosmith | 1922
Pencil within ruled pencil border (750×640)
Prov: Pres. by A. G. Shoosmith, 1971

[3] MONTEPULCIANO (Tuscany, Italy): Palazzo Contucci
Measured drawings, 1920-22 (2):
1 Plan & sections through the cortile
Scale: 1/4 in to 1 ft
Insc: As above & Palazzo Contucci Montepulciano [Originally Palazzo del Monte] [Antonio Da San Gallo Il Vecchio Architect 1455-1534] | Cortile by Baldassare Peruzzi 1481-1536, with notes on materials given
s & d: Measured and drawn by A. G. Shoosmith Sept. 1920
Pencil & watercolour within ruled pencil border (405×525)

2 Detail of Cortile, with tracing overlay
Scale: 1/2 in to 1 ft
Insc: As above & labelled
s & d: Measured 1920 | Drawn 1922 | A. G. Shoosmith
Pencil with red pen & pencil on overlay, within ruled borders (765×560)

1-2 Prov: Pres. by A. G. Shoosmith, 1971

[4] SIENA (Tuscany, Italy): Palazzo Piccolomini
Measured drawing, 1920
Elevation of front façade
Scale: 1/4 in to 1 ft
Insc: Palazzo Piccolomini Siena Bernardo Rossellino Architect 1460
s & d: Measured (1920) and Drawn by A. G. Shoosmith
Pencil within ruled pencil border (695×1020)
Prov: Pres. by A. G. Shoosmith, 1971

SHOUBRIDGE, William (fl.1831-44)
A London architect, he was elected A in 1842 and retired in 1844. He exhibited at the RA in 1831 and 1843.
Bibl: A. Graves, *RA exhibitors, 1905-6*; RIBA card index of members, 1834-86

Design for a water gate, 1833
Elevation
Insc: Design for a water gate; Presented to the Society by | William Shoubridge | May 1833, with a red seal & the stamp of the Architectural Society | Instituted A.D. 1831
Pencil & watercolour (350×530)
A tetrastyle prostyle temple is linked by colonnades to flanking pavilions, the form of which is derived from the Choragic monument in Athens.

SIM, James (fl.1820)

BLACKADDER HOUSE (Berwicks)
Design for 2 gates & railings, 1820
Elevation(s) of the West Gate & of the East Gate
Scale: 1/4 in to 1 ft
Insc: As above, Plan of two Gates | for Blackadder & some dimensions given
s & d: 1820; verso Jan 5 1821 | This is one of the Plans | Referred to in my offer | of this date | James Sim
Pen with blue wash & inscriptions in sepia pen & pencil (370×465)
Prov: Pur. with other designs for Blackadder from Lt-Col. du Plat Taylor, 1927

SIMES, G. L. (fl.1840s)
Surveyor.

FLIXTON (Suffolk): Church of St Peter
Survey drawing
Site plan of the church, with inset small sketch of church & adjacent cottages
Scale: 1/4 in to 10 yd
Insc: Plan of the Entrance to Flixton Church | for | Sir Robert Bart. | Flixton | Suffolk, with North & West labelled
s: G. L. Simes | Surveyor
Pen & watercolour within double ruled border (550×395)
Prov: Pur. 1959
This is with a group of drawings by Anthony Salvin for work at Flixton, dated from 1842 to 1859 (see Salvin, Anthony [8], [9], [10]).

SIMPSON, C. H. (1917-1954)
He was trained at Hammersmith Technical School. At the age of sixteen he entered the office of E. B. Musman and became a junior partner. A in 1951.
Bibl: RIBA biography files; obituary: *RIBA Jnl*, 3rd ser. LXI, p.250

MARGATE (Kent): The Ship, Fort Street
Axonometric perspective, 1946
See Musman, Ernest Brander [12].4

SIMPSON, John (fl.1760s-70s)

A John Simpson 'of Budby' made a design for the new County Hall at Nottingham in 1768 which was not accepted, but in the following year John Simpson 'of Thoresby' was paid for drawing plans and attending Parliament in connection with the Act to build the new County Hall designed by James Gandon. A 'John Simpson' also made plans for rebuilding the Leen Bridge at Nottingham in 1764, and designed the general hospital there in 1781-82.
Bibl: *Colvin*

THORESBY (Notts)

There is a collection of drawings & documents concerned with the garden, garden buildings & the gallery at Thoresby: the name of John Simpson occurs on 4 of these drawings & documents - on a drawing showing the repair of the lakehead works, 1759; on an estimate of expenses for a new garden, 1760; on an agreement for work to be done in connection with building a new truss bridge, 1761; & on a plan of some drains, 1772
For a full catalogue of these drawings see
Unidentified: English C18

SIMPSON, William (1823-1899)

A topographical watercolourist, illustrator and journalist. He was born in Glasgow, and in 1835 entered an architect's office in that city. In 1837 he was apprenticed to a firm of Glasgow lithographers, and in 1851 he went to London to work for the lithographers Day & Son. In 1866 he received his first commission from *The Illustrated London News*, and that journal remained his principal client for the rest of his career. Among the places where he made sketches are: The Crimea, India, Denmark, Russia, Jerusalem, Abyssinia, Egypt, France, China, Japan, America, Greece, the Troad and Afghanistan. He retired in 1885. He was elected an Hon.A in 1880.
Bibl: DNB, XXII, supplement; *Autobiography of William Simpson* (ed. G. Eyre-Todd), 1903; M. Hardie, *Water-colour painting in Britain*, III, 1971, pp.96, 186-187; obituaries: *Builder*, LXXVII, 1899, p.203; *RIBA Jnl*, VI, 1898-99, p.549 (where a list is given of Simpson's papers published in *RIBA Transactions*)

[1] Volume bound in maroon boards with spine insc. *William Simpson | Mycenae | Troy | Ephesus (570×380)*
The frontispiece is insc. *Collection of sketches from Mycenae, Troy & Ephesus | Made during a visit to Greece to illustrate the Explorations of Dr H. Schliemann and J. T. Wood | William Simpson | To which are added Photographs and other illustrations | having a reference to the same localities*; this frontispiece is s & d Designed by W. Simpson 1878 & it is executed in watercolour on grey paper (440×265)
The volume contains 134 sketches:
March 1877, Excavations at Mycenae & other sites in the Peloponnese
April 1877, Hissarlik (Troy) & Bunarbashi & environs
April 1877, Ephesus & environs
April 1877, Hierapolis
1885, Verch (Russia)
c.1888, Mycenae
A few drawings are copies from archaeological books & journals
Pencil (430×270 approx. largest, 95×140 approx. smallest)
There are also 18 photographs of ancient sites & numerous press cuttings from *The Illustrated London News*, *The Graphic*, *The Building News*, *The Academy*, *The Album* & *RIBA Jnl*
Prov: Pur. 1902

[2] Volume with red & black mottled boards & a black leather spine insc. *Buddhist | Architecture | & | archaeology*; the frontispiece is insc. *Sketches | of | Buddhist | Architecture | in | Afghanistan | By William Simpson | With other Material bearing on | the Buddhist Archaeology | of India | the Sketches were made during the Afghan Campaign of 1878-79*; this frontispiece is s & d W. Simpson. Oct. 1881 & is executed in pen & wash on grey paper (260 × 185)
The volume contains 194 sketches:
1860-62, Sketches of Kashmir, N India & Ellora commissioned by Day & Son
1875, Sketches made in Ceylon during the Prince of Wales's visit to India
1876, Gwalior
1878-79, Sketches made while accompanying Sir Samuel Browne in the Afghan wars
There are also sketches copied from drawings by other people & there are some sketches by other artists, including Royal Engineers
Pen, pencil & watercolour (380 × 280 approx. largest, 75 × 80 approx. smallest)
There are also 102 photographs, some printed illustrations seemingly taken from books & journals, MS notes perhaps from a diary & press cuttings, including items from *The Pictorial World*, *RIBA Jnl*, *The Illustrated London News*, *The Sketch*, *The Graphic*, *The Church Missionary Gleaner* & *The Civil & Military Gazette & Indian Public Opinion*
Prov: Pur. 1902

[3] Sketches (17) & 1 scale drawing of details of Indian architecture
Insc: With place-names
Pencil, pencil with sepia & sometimes blue washes, pen & wash & pencil & watercolour on cartridge, tinted paper, tracing paper, detail paper & linen (380 × 280 largest, 170 × 140 smallest)
Most of the drawings seem to have come from sketchbooks. The smaller drawings are backed with cartridge paper.
Prov: 12 'sketches of architecture of the Himalayas and some Thibetan buildings' are mentioned in the RIBA 1871 catalogue

SIMPSON, W. (fl.1765)

WENTWORTH CASTLE (Yorks)
Design for stables for Lord Strafford, 1765 (2):
1 Plan

2 Elevation

1-2 Scale: 1/2 in to 1 ft
Insc: As above & *Ld Straffords stable*
s & d: W Simpson 1765
Pen within double ruled border (240 × 300)
Prov: Pur. 1963, with Sir William Chambers's designs for The Hoo
These stables were probably erected as part of the building campaign of c.1760-65. In these years the S & W ranges of the house were built in a restrained Palladian style by Charles Ross of London (see A. Booths, 'The architects of Wentworth castle and Wentworth Woodhouse', *RIBA Jnl*, XL, 1933, p.657).

SINGTON, Max (fl.1858)

Design for a scroll
Insc: *Max Sington received because of this as encouragement | for further industry the | small silver medal | Berlin 1858 | Prof. Herbig V. Dietz (?)*
s & d: Max Sington 1858
Pen, mounted on heavy card (291 × 481)

SIRR, Harry (1859-1945)
Became a pupil of F. P. Cockerell in 1877 and studied at the AA and at University College, London. In 1879 he worked as an assistant to J. H. Watson. From 1892 to 1893 he was with De Morgan Snell & Co., engineers, and 1893-95 he worked with A. H. Mackmurdo and George Hornblower. In 1895 he set up in practice in Suffolk and London, in partnership with E. J. Rope. He was elected A in 1888, F in 1906 and retired in 1923. He was Inspector of Ancient Monuments in England, 1914-21. His works include schools, houses and ecclesiastical work. His publications include articles in *RIBA Jnl*, *AR* and *Art Journal*.
Bibl: RIBA Nomination Papers; *Who's who in architecture*, 1914

[1] LONDON: Church of St Augustine, Kilburn, Westminster, boys' upper school
Design for a new wing, 1899
Perspective
Insc: *Saint Augustine's | Kilburn | New wing for boys' | upper school*
s & d: Harry Sirr Archt 1899
Sepia pen within ruled border (480 × 400)
Prov: Pres. by the architect, 1937
Exhib: RA 1902, No.1528, 'St Augustine's, Kilburn, new wing for upper boys' school'
Reprd: *Academy Architecture*, XXI, 1902, p.26

[2] LONDON: Church of St Benet & All Saints, Lupton Street, Kentish Town (St Pancras), Camden, parish room & song school
Design
Perspective
Insc: *Parish room & song school | Saint Benet's & All Saints' | Kentish Town N.W.*
s: Harry Sirr Architect
Pen & watercolour (320 × 450)
Prov: Pres. by the architect, 1937
The building is of white brick with red brick trim.

[3] ORFORD (Suffolk): Town hall
Design in Queen Anne style, c.1902
Lower plan & ground floor plan, North & West elevations & sections of side & end of hall
Scale: 1/2 in to 1 ft
Insc: As above & plans labelled
s: Harry Sirr FRIBA | Archt. | 10 John Street | Adelphi & with E. J. Rope on spot
Pen within double ruled border (515 × 350)
The design is given the date 1902 in Sirr's RIBA Fellowship Nomination Papers.

[4] Nr SEVENOAKS (Kent): House
Design, 1895
Perspective
Insc: *House near Sevenoaks*
s & d: Harry Sirr Architect | 1895
Pencil with watercolour (245 × 325)
Prov: Pres. by the architect, 1937

Measured & topographical drawings
[5] MINSTER-IN-THANET (Kent): Church of St Mary
Measured details, including a lectern & an old chest, 1883
Insc: *Minster Church | Thanet & labelled*
s & d: H Sirr 1883
Pencil with brown wash (350 × 240)

[6] ROCHESTER (Kent): Eastgate House, High Street
Measured drawing of a panelled room with moulded plaster ceiling
Elevation of Window Side, Part Elevation of opposite Side, Plan of One Quarter of Ceiling, Plan thro: Window, Section thro: window, detail of mullion & details of plasterwork
Scale: 1/2 in to 1 ft, mouldings FS
Insc: As above, *Eastgate House Rochester & labelled*, with a few dimensions given
s & d: Harry Sirr | measured & drawn | Octr 1887
Pencil within ruled border (340 × 440)
Prov: Pres. by Harry Sirr, 1937
According to the letter of presentation, the drawing was made for the AA sketchbook.

[7] WINCHESTER (Hants): Church of St John the Baptist
Measured drawing of screen at back of choir stalls
Elevation stb side, section at end of screen & section | shewing | fixing of tracery head
Scale: 1 in to 1 ft
Insc: As above & *St John's church Winchester*, with notes & dimensions given
s & d: Harry Sirr | sketched & measured 23/9/82 | Drawn 3/10/89
Pencil within ruled border (280 × 380)
Prov: Pres. by Harry Sirr, 1938
The letter of presentation comments on the screen: '... An early 14th century example beautifully simple & illustrating a method of fixing the tracery. I believe it was noticed by Street in a paper he read on Gothic woodwork - the substance of something he submitted in earlier years for the Essay medal.'

[8] Topographical sketches (32)
These include: a sketch d. 1883 from the plaster cast of the Pisa pulpit at the South Kensington Museum; a sketch d. 3 Sept 1887 of Medemblik (Netherlands) church; a sheet of sketches d. 9 Sept 1887 made at Kampen (Netherlands); & 27 pages from a sketchbook of metalwork details made in 1890 in Belgium, principally Bruges
Pencil (135 × 115-305 × 230)
Prov: Pres. by Harry Sirr, 1937

SKINNER, Russell Thomas Francis (1908-)
He attended the AA 1927-32 and was elected A in 1933. He worked with Tecton until its dissolution in 1948. He then continued to work in partnership with Douglas D. Bailey and Berthold Lubetkin. After the latter's retirement from practice, he worked in partnership with Bailey until 1970, since when he has practised on his own.
Bibl: RIBA nomination papers; RIBA grey books

See Tecton

SLATER, William (1819-1872)

CHICHESTER (Sussex): Cathedral
Design for restoration of the tower, c.1861
See Scott, George Gilbert Snr & Slater, William in *The Scott family*, a separate volume in the RIBA Drawings Collection catalogue series
See also Carpenter, Richard Herbert, Slater, William & Ingelow, Benjamin

SMIRKE, Mary (1779-?)

Painter, daughter of Robert Smirke Snr. She exhibited at the RA 1809-14.

Bibl: Graves, *RA exhibitors, 1905-6*; J. M. Crook, *The Career of Sir Robert Smirke R.A.*, Oxford D.Phil thesis, 1961, pp.17-18 (quotes references to Mary in the Farington Diary)

LICHFIELD (Staffs): Cathedral

Topographical drawing
Sketch view of the W front from the NW
s: Verso *Litchfield MS*

Pencil (325 × 235)

Prov: A loose sheet from one of the 5 volumes of sketches by Sydney Smirke & others (q.v.)

SMIRKE, Mary *Attributed to*

Sketch of the entrance façade of a castellated Gothic early C19 mansion

Pencil (235 × 335)

Prov: Pres. by Mrs Dorothy Biggar, great-granddaughter of Sir Robert Smirke, 1938

SMIRKE, Robert Snr (1752-1845) *Attributed to*
Painter and illustrator. The son of a travelling artist, in early life he was apprenticed to a coach painter. In 1772 he became a student at the RA, and in 1792 he was elected successively ARA and RA. He was best known for his illustrations of Shakespeare and Cervantes.

Bibl: DNB; J. M. Crook, *The Career of Sir Robert Smirke R.A.*, Oxford D.Phil thesis, 1961, pp.13-16

[1] Design for the title-page to a book, *Lectures on Midwifery* | by | Dr Batty
Verso: Sketch for an illustration, *Diseased persons brought before | James 1st for cure*

Insc: As above

Pencil, verso sepia pen over pencil (200 × 145)

Prov: Pres. by Mrs Dorothy Biggar, great-granddaughter of Sir Robert Smirke, 1938

[2] Design for an illustration: an eastern potentate, surrounded by his retinue, is receiving a group of European soldiers

w/m: Strasbourg bend & lily 1806

Pen over pencil (305 × 485)

Prov: Pres. by Mrs Dorothy Biggar, great-granddaughter of Sir Robert Smirke, 1938

SMIRKE, Sir Robert (1780-1867)

Son of the artist Robert Smirke (q.v.). His architectural education consisted of a few months in Soane's office in 1796, followed by pupilage with a surveyor, instruction from Dance and attendance at the RA schools. He went on a Continental tour, 1801-05, which included extensive travel in Greece. After his return he soon built up a very substantial private practice and obtained official posts which brought him important public commissions. This success was owing partly to inherited contacts with the inner circle of Royal Academicians and their Tory allies; partly to his reputation for professional integrity, efficiency and constructional ingenuity; and partly to the fashion for the Grecian style. Some of his earlier buildings, such as Lowther Castle, 1806-11, and Eastnor Castle, 1812-15, are in picturesque medieval styles. But most of his buildings are in the Grecian style. Some of his Grecian buildings, for instance the country houses Normanby, 1821, Kinmount, 1812, and Whittinghame, 1818, are in a novel, cubic, almost abstract style. In others, such as the British Museum, from 1823, Grecian detail seems to be grafted on to a Palladian formula.

Bibl: Colvin; J. M. Crook, *The Career of Sir Robert Smirke R.A.*, Oxford D.Phil thesis, 1961; J. M. Crook, *The British Museum*, 1972, pp.73-104

Prov: The following drawings were, except where otherwise stated, pres. by Mrs Dorothy Biggar, great-granddaughter of Sir Robert Smirke, 1938

[1] **BRIGHTLING (Sussex): Brightling Park, formerly Rose Hill**
Preliminary design for an observatory for 'Mad Jack' Fuller, c.1810

Ground floor plan, part-plan at upper level, showing *Equatorial Room*, 2 cross-sections & details of machinery

Scale: 1½ in to 10 ft, details ½ in to 1 ft

Insc: As above & plans labelled

Pen with grey, blue & red washes on tracing paper, backed with linen (500 × 710)

Lit: J. M. Crook, *op. cit.*, 1961, pp.373-374

The design incorporates an unfluted Greek Doric portico and a central dome surmounted by a hinged pineapple, designed to be lifted sideways to expose the night sky. The executed design was a simplified version of the above. At Brightling Park Smirke also designed a needle, a pyramidal mausoleum and a garden temple, and added a new wing to the house.

[2] **CARLISLE (Cumberland): Grand entrance to the city**

Unexecuted design for a grand Gothic entrance to the city

Perspective showing grand entrance linking the 2

blocks of the new courts

Sepia pen, pencil & grey wash (190 × 230)

Lit: J. M. Crook, *op. cit.*, 1961, p.200

Prov: Pur. in 1967 from Sir Edward Malet, great-grandson of Sir Robert Smirke

The new courts were begun by Thomas Telford and John Chisholme, continued in 1808 by Peter Nicholson and completed 1810-c.1812 by Smirke to his own design (see J. M. Crook, *op. cit.*, 1961, pp.195-201). In the above drawing the projected grand entrance has a massive pointed arch linking rectangular turrets which are flanked by smaller arches for pedestrians. The design was apparently abandoned for reasons of economy.

[3] **CHATHAM (Kent): Church of St John**

Design for a church in plain classical style, with a tower at the W end, for the Church Commissioners, c.1821

Perspective, showing the W & S fronts

Pen & watercolour within grey wash ruled border (340 × 510)

Lit: J. M. Crook, *op. cit.*, 1961, pp.345-346; Pevsner & Newman, *W Kent*, 1969, p.194

The apse of the church was later altered by G. M. Hills.

[4] **DUBLIN (Ireland): Wellington testimonial, Phoenix Park**

Preliminary designs, c.1815 (3):

1 Sketch elevation & section of an obelisk set on a base, which is itself set on a truncated pyramid of steps
Insc: Dimensions & some calculations given
Pencil (240 × 190)

2 Perspective sketch of the obelisk & base, showing an equestrian statue on a pedestal in front of the base; the whole monument is set on a truncated pyramid of steps

Verso: Alternative sketch perspectives & details, showing a column surmounted by a statue instead of an obelisk & truncated obelisk surmounted by a statue

Pencil with, recto, yellow wash (185 × 235)

3 Detail perspective sketch of the equestrian statue on its pedestal; in this case part of a column is shown instead of an obelisk behind the equestrian statue
Pencil & watercolour, mounted on grey card (175 × 225)

Lit: M. Craig, *Dublin*, 1952, p.288; J. M. Crook, *op. cit.*, 1961, pp.85-88

Smirke won the competition for the monument with a design for a giant obelisk with an equestrian statue on a plinth at its foot. After some discussion Phoenix Park was chosen as the site. Lack of funds prevented Smirke from entirely finishing the work, and the equestrian statue was never executed.

EATON HALL (Cheshire)

See *Smirke, Sir Robert*, attributed to [1]

[5] **EYWOOD (Herefs)**

Design for additions to the house, c.1810

Perspective of the garden front set in a landscape

Insc: *Proposed Additions to Eywood*

Pencil & watercolour within triple ruled sepia pen border (355 × 515)

Lit: J. M. Crook, *op. cit.*, 1961, pp.352, 399

The central block has low pilasters rising from a rusticated basement. The projecting wings are pierced by round-arched windows surmounted by laurel wreaths. The wings presumably comprise the additions. Smirke is also known to have built a conservatory at Eywood.

[6] **GLOUCESTER: Cathedral**

Preliminary design & working drawings for altar screen of stone & wood, 1805-06 (7):

1 Preliminary design

Elevation of the screen; the piers at either end are sketched in, showing alternative versions

Scale: 5½ in to 1 ft

Insc: (in pencil) *Altered | Augt. 1806*

Pen & pencil (275 × 380)

2-7 Working drawings, showing some variations in the treatment of the battlements

2 Elevation of pier with details

Scale: 1 in to 1 ft

Insc: Labelled, with some dimensions given

s & d: *Robert Smirke junr | Augt 16. 1805*

Pen & pencil (415 × 260)

3 Detail of Part of one of the Piers & upper | Central part of the Screen

Scale: 2 in to 1 ft

Insc: *Gloster Cathedral No.2, Solid & pierced parts labelled, for Battlements at | large see | Drawing No.4*

& 2 dimensions given

Verso: Part sketch plans of an unidentified building

s & d: *Copy | R.S. | Decr. 28. 1805*

Pen & pencil (525 × 325)

4 Detail of Part of One of the Piers and the Molded Work

Scale: 2 in to 1 ft, FS

Insc: *Gloucester Cathedral No.3 & labelled, with some dimensions given*

Pen & pencil (320 × 525)

5 Unfinished copy of No.4

Insc: *Verso Copy of Working Drawings for the | Great Altar in Gloucester Cathedral | sent Jan'y 1st 1806*

Pencil (325 × 530)

6 Detail of The Battlements drawn to | the full size

Insc: As above, *Gloster Cathedl. No.4 & Section, with pierced parts labelled*

s & d: *R.S. Decr. 31. 1805*

Verso: Detail of moldings of the cornice | under the Battlements

Scale: FS

Insc: As above & 1 dimension given

Pencil & pen (270 × 330)

7 Part-elevation, showing rough pencil amendments to the design of the battlements & *Profile of the Battlements to be fixed over the Cornice*, showing the original design without the amendments
Scale: 1in to 1ft, FS

Insc: As above, *For the Altar Screen | Gloucester Cathedral* & labelled, with descriptive notes; verso *Mr Wood will first execute a piece of about 4 feet in length of these Battlements that | the Dean may see them fixed up before | the whole are done*
s & d: Albany | Octr. 21st 1806; verso *Copy RS*
Pen & pencil (415 × 265)

1-7 Lit: J. M. Crook, *op. cit.*, 1961, p.322

The details of the traceried panels and battlements of Smirke's screen were culled from ancient examples. Smirke's screen replaced an C18 reredos, and was in turn replaced by Sir Gilbert Scott's reredos of 1873.

[7] GLOUCESTER: Shire Hall, Westgate Street
Preliminary designs & design for the interior decoration of the assembly hall, c.1816 (4):

1 Elevation of end wall, with amendments: the centre doorway has been heightened by a semicircular tympanum & the architraves of the flanking doors have been raised; the subject of the frieze panel above the dado cornice has been roughly sketched in

2 Elevation of end wall, with amendments: the 3 doorways now all have semicircular tympana; a royal coat of arms with supporters now surmounts the dado cornice; the subjects in the tympana & in the frieze panel (as in No.1) have been roughly sketched in

1-2 Pen with very pale grey & yellow washes & some pencil within ruled grey wash border

3 Elevation of end wall, incorporating some amendments suggested in Nos.1 & 2: the 3 doorways all have semicircular tympana & there is an ornamental frieze panel, but there is no royal coat of arms with supporters

Insc: Verso (in pencil, later hand?) *Richardson*
w/m: J. Whatman 1815

Pen with very pale grey & yellow washes within ruled pencil border

4 Elevation of the side wall with 5 windows having semicircular-headed fanlights
Black & (for window leading) blue pen with very pale grey & yellow washes within ruled grey wash border.

1-4 Scale: 1½in to 10ft
(260 × 360 approx.)

Lit: J. M. Crook, *op. cit.*, 1961, pp.208-214

In 1802 a commission of magistrates considered plans for a new hall. After a delay, due to the war with France, Smirke's design was adopted in January 1814. In 1816 it was decided to add more decoration to the assembly hall. The above drawings are no doubt connected with this decision. The building was completed in spring 1817. There have since been additions, and the interior has been remodelled (see Verrey, *Glos: Vale*, 1970, p.239).

[8] KINFARNS CASTLE (Perthshire)

Design for the main staircase for Lord Francis Gray, c.1820-22

Elevation of gilded wrought iron banister & newel, with alternative sketch of part of a banister

Insc: *The Stair Railing | at Kinfauns Castle*
Pencil with orange & grey washes (195 × 240)

Lit: J. M. Crook, *op. cit.*, 1961, pp.245-247

Smirke built Kinfauns, 1820-22, in 'baronial' style.

[9] KINMOUNT (Dumfries)

Design for rebuilding in a severe Neo-Classical style for the Marquis of Queensberry, c.1812

Elevation (in fact, a perspective) showing the North and East Fronts proposed for Kinmount (sic)

Insc: As above

Pen & watercolour within double ruled grey wash border (230 × 340)

Prov: Unknown

Lit: J. M. Crook, *op. cit.*, 1961, pp.286-287

[10] LONDON: British Museum

Preliminary designs & design, pre-1833-37 (5):

1 Design for North Front of the Quadrangle, before 1833
Frontal perspective

Insc: As above, *Elevation*; verso (stamp) *His Majesty's Office of Works & Public Buildings*

Sepia pen & watercolour within double ruled grey wash border on card (350 × 485)

Repr: J. M. Crook, *The Greek Revival*, RIBA 1968, pl.25

The design as executed had a less elaborate courtyard portico. Other drawings relating to No.1 are Public Records Maps & Plans MPD 38 & BM Print Room, BM portfolio, case 243.

2 Design for the Front of the proposed Buildings for the museum, before c.1842

Insc: As above, *General view*; verso (in pencil) *No.16 s: Robt. Smirke*

Sepia pen & grey wash within double ruled grey wash border, backed with linen (375 × 730)

In this design there is no ornamental sculpture, and there is a plain, continuous parapet. In 1842-44 this severity was modified by proposals for more decoration, including sculpture in the pediment, acroteria, friezes, a more complex parapet and main entrance, and sculptured groups flanking the steps. Not all these proposals were carried out.

3-5 Design as executed, with survey drawing of Montague House

3 General ground floor Plan of the New Buildings of the Museum with, superimposed, a sketch ground floor plan of Montague House

Scale: ¾in to 10ft

Insc: As above, *Ordered by the House of Commons to be Printed 14th July 1836* & labelled, with some dimensions given & with some pencilled calculations
s & d: Robt Smirke. June 11th 1836, C. J. Richardson del. & James & Luke G. Hansard & Sons, Printers
Print with pencil additions, backed with linen (355 × 450)

4 General Plan Proposed for the Buildings of the Museum - Upper Floor

Scale: ¾in to 10ft

Insc: As above, *Ordered to be Printed August 20th 1836*

& labelled, with some dimensions given
s & d: Robt Smirke June 11th 1836, C. J. Richardson Del. & Printed from Zinc by Day & Hagbe

Print, backed with linen (355 × 450)
Nos.3 & 4 appear to be proof plates for the illustrations on p.1 of the 'Report of the Select Committee on the British Museum', *Parl. Pap.*, 1836, X.

5 Ground floor Plan of the proposed Buildings at the North West Angle | of the Museum

Scale: ¾in to 1ft

Insc: As above & labelled, with some dimensions given

s & d: Robt. Smirke - March 1837

Pen & wash within a ruled grey wash border, backed with linen (480 × 650)

With Nos.1-5 are 2 copies of a sepia & pale blue lithograph showing the more decorated 1840s design for the entrance front. This lithograph is reprd. in J. M. Crook, *The Greek Revival*, RIBA 1968, pl.26, & J. M. Crook & M. H. Port (ed. H. M. Colvin), *The History of the King's Works 1782-1851*, VI, 1973, pl.25.

1-5 Lit: J. M. Crook, *The British Museum*, 1972, ch.4; J. M. Crook & M. H. Port (ed. H. M. Colvin), *The History of the King's Works 1782-1851*, VI, 1973, pp.403-421

In 1823 the original design for progressive reconstruction of the museum was officially approved. The design of the quadrangle was modified in 1833 for reasons of economy and lack of space (see No.1 above). In 1836 the design was first published (cf. Nos.3 & 4). In the early 1840s changes were made to the design of the entrance front, but these were not all carried out (cf. No.2). In 1846 Robert Smirke retired from practice, and Sydney Smirke was responsible for completing his father's design, and, 1852-57, for filling in the open quadrangle to make the round reading room. For further drawings connected with the BM see Smirke, Sydney, *office of* [1].

[11] LONDON: Serjeants' Inn, Chancery Lane, Westminster

Survey drawing & designs for offices for the Courts of Exchequer, part of an almost total rebuilding of Serjeants' Inn, c.1836-40 (9):

1 Survey drawing
Ground Plan of Present offices

Scale: 1½in to 1ft

Insc: As above, with a few more words which are illegible

Pencil (340 × 480)

2-4 Design for proposed new buildings | for the Exchequer offices

2 Plan of the Basement Story

Pencil (310 × 390)

3 Plan of the Ground Story

Pencil (325 × 485)

4 Plan of the First Floor

Pencil (320 × 490)

2-4 Scale: 1½in to 1ft

Insc: As above & labelled, with dimensions of rooms given & amendments

5-9 Revised design

5 Plan of the proposed Basement for the Queens Bench Offices, with revised plan for the Basement under the offices of the Court of the Court of exchequer

Insc: As above & labelled, with some dimensions given

w/m: J. Whatman Turkey Mill 1838

Pen with grey, pink & blue washes & some pencil inscriptions (415 × 255)

6-7 Ground & 1st floor plans

Pen & wash

8 Sketch 2nd floor plan

Pencil

9 Second floor plan

Pen & wash

5-9 Scale: 1½in to 1ft

6-9 Insc: Full dimensions given & some rooms labelled in Nos.6 & 7
(545 × 375)

1-9 Lit: J. M. Crook, *op. cit.*, 1961, pp.181-183
The reconstruction of the C17 apartments of Serjeants' Inn was carried out 1836-c.1840 and the fittings were finished in 1844. The new buildings were arranged in two small quadrangles bounded by Chancery Lane, the Rolls Garden and Clifford's Inn. They were dem. 1910.

[12] LONDON: Covent Garden Theatre, Westminster Design, c.1808 (2):

1 Elevation of entrance façade, as executed [Fig.57]
Pen & watercolour (345 × 505)
Prov: Pur. 1970

2 Design, probably for the ante-room or foyer to a private box
Plan & elevation of alcoves containing seats on either side of a doorway with a painted lunette above it
Pen & watercolour (230 × 320)

1-2 Lit: J. M. Crook, *op. cit.*, 1961, pp.152-61; J. M. Crook, *The Greek Revival*, 1972, pp.117-121
Covent Garden Theatre, with its pure Greek Doric portico, was the first fully-fledged Greek Revival building in London. It was altered 1846-47 by Albano and rebuilt 1856-58 by E. M. Barry after a fire.

[13] LONDON: Houses of Parliament, Westminster
Slightly varying designs for partial rebuilding in 'Tudor' style, 1834 (5):

1 Plan of the site with superimposed block plan of new buildings
Insc: Old buildings, streets &c marked
Pen with coloured washes & some pencil amendments within ruled pen border (455 × 675)
The new buildings front the river. There is also a lightly pencilled suggestion for new buildings facing Old Palace Yard and a lightly pencilled E extension to the proposed new buildings fronting the river.

2 Plan, showing retained old buildings & sketch design for new buildings
Insc: Many dimensions given
w/m: J. Whatman 1834
Pen & pencil (555 × 750)
This shows basically the same design as No.1, but without any trace of an E extension to the new buildings fronting the river.

1-2 Scale: $\frac{1}{4}$ in to 10ft

3 Plan of the new buildings fronting the river
Scale: $\frac{1}{2}$ in to 10ft
Insc: Many dimensions given
w/m: J. Whatman 1834
Pencil (550 × 750)
Same design as Nos.1 & 2, but more developed in detail.

4 Plan of the new House of Commons
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above, with some dimensions & calculations given
Pencil (550 × 370)
Same design for the House of Commons as that shown in No.3, but more developed in detail.

5 Elevation of river façade
Scale: $\frac{1}{8}$ in to 10ft
Insc: Some dimensions given
w/m: J. Whatman 1834
Pencil (275 × 755)
This elevation does not quite correspond to the above plans, being narrower.

Lit: J. M. Crook, *op. cit.*, 1961, pp.265-267; J. M. Crook & M. H. Port (ed. H. M. Colvin), *The History of the King's Works 1782-1851*, VI, 1973, pp.573-576

In October 1834 Smirke was instructed by the Commissioners of Woods & Works to prepare a modest scheme for rebuilding. This was presented to the King in February 1835, and then to Peel, and was afterwards placed before both Houses of Parliament. A committee of the House of Commons resolved to procure designs by general competition for a far more extensive and costly rebuilding. Smirke was paid £300 for his unused design: an E-shaped block facing the river, the outer wings of the E being occupied by the Lords and Commons. This design constitutes little more than a grandiose river front to what remained of the old buildings.

[14] LONDON: Horse Guards, Whitehall
Design for a monument to the memory of the Duke of York, 1829 (2):

1 Elevation facing Whitehall, showing the façade of the Horse Guards in the background
Scale: $\frac{1}{8}$ in to 1ft
Pen & sepia wash with a few touches of pencil within ruled grey wash border (360 × 505)

2 Perspective from Whitehall, showing the Horse Guards stripped of several features
Grey-blue pen & watercolour within double ruled grey-blue wash border (350 × 510)
The Horse Guards is shown without the cupola, the pyramidal roofs of the angle pavilions, the modillions of the cornice, the balustrades to windows and roof, and the round-headed recessed surrounds to the first floor windows of the angle pavilions.

1-2 Insc: *Design for the Monument to the Memory of HRH Duke of York at the Horse Guards* s & d: Robt. Smirke Augt 1829
Lit: J. M. Crook, *op. cit.*, 1961, p.364, n.1
The notorious competition for the Duke of York monument took place 1827-31. For a full account of the competition see Wyatt, Benjamin Dean [4] in *The Wyatt family*, a separate volume of the Drawings Collection catalogue compiled by Derek Linstrum. Wyatt won the competition and built the Duke of York's column in Carlton Gardens. Smirke's design, in his severe Neo-Classical manner, was for a new double gateway to the Whitehall forecourt of the Horse Guards, incorporating an equestrian statue of the Duke.

[15] LONDON: Hyde Park, Augustus Square
Design for a residential square, 1797: Ionic porticoes flank the entrance archways & coupled Ionic pilasters articulate the rest of the façades; in the centre of the square there is a statue on a plinth & on the S side a palace (3):

1 Presumably a site plan, with dotted red & blue straight lines placed near the W, N & E edges of the park; there are also lines of parallel bars
Scale: $\frac{3}{8}$ in to 100ft
Pen with blue, green & red washes, mounted on card; on the card is a ruled pen border & an incomplete key pattern border (340 × 455)

2 Perspective of the palace - south side of Augustus Square
Insc: As above
Print with added pencil & wash (150 × 255)
Prov: Pur. in 1967 from Sir Edward Malet, great-great-grandson of Sir Robert Smirke

3 Perspective through 1 of the entrance archways [Fig.58]
Insc: Verso (in a later hand) *Design for a Square in Hyde Park cir- 1798-1800*
s: Robt. Smirke Junr
Pencil & watercolour on card within a two-toned wash frame (355 × 525)

Lit: J. M. Crook, *op. cit.*, 1961, p.24; J. M. Crook & M. H. Port (ed. H. M. Colvin), *The History of the King's Works 1782-1851*, VI, 1973, p.405

According to Farington's diary, 19 July 1797, p.1070 (t.s. at BM & Windsor Castle), the design was delivered to Mr Tyrwhit, the Prince of Wales's Secretary. The design shows the influence of the style of Dance, which in turn betrays the influence of French Neo-Classicism.

LONDON: Old Bailey
See Smirke, Sir Robert, attributed to [2]

[16] LONDON: Carlton Club, Pall Mall, Westminster Design, c.1833 (2):

1 Plan of the mezzanine floor

2 Plan of the ground floor

1-2 Scale: $\frac{1}{16}$ in to 1ft
Insc: As above, *Carlton club house no & rooms labelled*
Pen & wash within ruled pen border (300 × 245)
Lit: J. M. Crook, *op. cit.*, 1961, pp.169-170
For further drawings connected with this design see Smirke, Sydney, office of [1]. The Carlton Club was enlarged and rebuilt by Sydney Smirke, 1847 & 1854. 56 (see Smirke, Sydney [5]).

LONDON: Oxford & Cambridge Club House, No.17 Pall Mall

See Smirke, Sir Robert, attributed to [3]

[17] LONDON: York House (subsequently Stafford, now Lancaster House), St James's, Westminster Design for the Duke of York, 1825 (3):

1 Plan proposed for the First Floor

Scale: $\frac{1}{2}$ in to 10ft
Insc: As above, *York House*, rooms labelled & dimensions given
w/m: J. Whatman 1825
Pen & wash (285 × 370)

2-3 Probably alternative designs for the main staircase Sections

Scale: $\frac{1}{5}$ in to 1ft
Insc: A & B respectively
Pen with pink wash (265 × 360, 285 × 355)
Both designs shown a colonnaded balcony at first floor level, as shown in No.1. Neither the design in No.2 nor that in No.3 completely correspond, however, to the plan in No.1.

1-3 Lit: H. M. Colvin, 'The Architects of Stafford House', *Architectural History*, I, 1958, pp.17-30; J. M. Crook, *op. cit.*, 1961, p.362
In 1820 the Duke of York gave Smirke the commission to build York House. His first design was rejected, but his second - the plan of which is shown in No.1 - was accepted, and work began. However, in July 1825 Smirke was replaced as architect to the house by Benjamin & Philip Wyatt, who continued the house to their own design. In January 1827 the Duke of York died, and the unfinished house was bought by the Marquess of Stafford, later 1st Duke of Sutherland. He died in 1833, and the 2nd Duke of Sutherland commissioned Smirke to finish the house to the Wyatts' design. Smirke seems to have added an attic storey to his own design. Finally, Barry made further alterations to the interior after 1838.

LONDON: General Post Office, St Martin's-le-Grand, City
See Smirke, Sydney, office of [1]

LUTON 1100 (Beds)
See Smirke, Sydney, office of [1], [2]

LONDON: The Royal Mint, Tower Hill (Stepney), Tower Hamlets
Design, 1806
See Johnson, James

[18] LONDON: Waterloo & Trafalgar monuments
 Designs for national monuments to commemorate
 Waterloo & Trafalgar, c.1815-17 (59):
 1-35 Designs for a national monument to
 commemorate Waterloo, c.1815-16
 1-9 Group I: varying designs for a round tower set
 on a podium; the latter is in the form either of a
 truncated cone or of a truncated pyramid
 Elevations & perspectives
 Insc: No.4 addressed on verso to R. *Smirke Esq*; in
 No.7 the monument itself bears the inscription
Waterloo
 w/m: No.9 J. Budgen 1814
 Pencil, No.9 with the addition of sepia & grey
 washes (180×95 smallest, 200×255 largest); No.2
 is drawn on the back of an engraving

10-24, 31v, 33v, 35v Group II: varying designs for a
 tower of rectangular plan at the base of which is a
 grand entrance
 Elevations, perspectives & a few details, with a plan
 in No.10; Nos.12, 16, 17 & 21 have drawings on
 both recto & verso
 Insc: No.10 addressed to R. *Smirke Esq* | *Upper*
Fitzroy Sq
 w/m: No.12, S. & O. Wise 1814
 Pencil, No.12r with grey wash added & Nos.15,
 17r-20, 21r, 22-24 with ochre & grey washes added
 (185×115 smallest, 335×235 largest)

25-35 Group III: varying designs for a tower either
 round or square in plan, set on a podium with 2 temple
 fronts
 Elevations & perspectives, with 2 plans on No.10v;
 Nos.25, 31, 33 & 35 have drawings on recto & verso,
 but the drawings on Nos.31v, 33v & 36v belong to
 Group II
 Insc: No.28 addressed on verso to R. *Smirke Esq*.
 w/m: No.25, J. Whatman 1813; No.27, 1815; No.30
 J. Green 1816
 Pencil with pale grey or sepia washes (115×140
 smallest, 200×250 largest)

36-40 Varying designs for a double monument to
 Waterloo & Trafalgar, c.1815
36 Design A, showing a podium on which is set a
 peripteral temple flanked by 2 obelisks
 Sketch elevation & perspective
 Design B, showing a podium on which is set a
 peripteral temple bisected by a square block
 surmounted by a tempietto
 Sketch plan & elevation
 Insc: With some calculations
 Pencil (200×250)

37 Design A
 Frontal perspective
 Pencil on very pale blue paper (100×155)

38 A modification of design A
 Perspective, showing approximately half the
 monument: on a raised platform surrounded by a
 wall with towers are placed a domed & porticoed
 building & 2 obelisks (only 1 is shown)
 Pencil within ruled pencil border (265×345)

39 Design C, showing a podium on which is placed
 a triumphal arch flanked by 2 obelisks
 Perspective
 Pencil (220×185)

40 A modification of design C
 Slight sketch elevation of a triumphal arch &
 perspective, showing the triumphal arch with only
 1 obelisk, which is only very lightly pencilled in
 Insc: Addressed to . . . *irke Esq* (partly cut)
 Verso: Part sketch plan & unfinished elevations of a
 triumphal arch, showing a podium on which is set a
 single obelisk
 Pencil (125×205)
 The verso of No.40 is related to No.41 below.

The design A for a double monument consisting of
 a temple flanked by obelisks is discussed in a
 memorandum of Robert Smirke's at the RIBA
 (SMK2/17). The two obelisks represent Trafalgar
 and Waterloo, and the temple houses the altar to the
 God of Peace.

41 Design for a monument to commemorate either
 Waterloo or Trafalgar, consisting of a single obelisk
 set on a podium, c.1815
 Frontal perspective, showing a ceremonial fire
 burning in the foreground
 w/m: Budgen 1813 (partly cut)
 Pencil (115×115 max., irregular shape)

42-43 Sketch designs for a monument, to
 commemorate either Waterloo or Trafalgar, at the N
 entrance to Strand Bridge, now Waterloo Bridge
42 Design, showing a triumphal arch
 Slight sketch plan & perspective
 w/m: J. Budgen 1813
 Pencil (185×230)

43 Design, showing an obelisk
 Slight sketch plan & perspective
 Pencil (225×185)

44-46 Survey drawings & slightly varying designs
 for a monument to commemorate either Waterloo or
 Trafalgar, linking Green Park & Hyde Park at Hyde
 Park Corner

44 Survey drawing
Section of the Green Park - Constitution Hill
 Insc: As above, *reservoir & Lord Staffords* marked &
 a few dimensions given
 Pencil (115×190)

45-46 Alternative Classical & Gothic designs for a
 triumphal arch with flanking colonnades
45 Perspective of Gothic design on recto, Classical
 on verso
 Pencil (100×110)

46 Perspective of Classical design with inset sketch
 plan, showing entrances to *Green Park* & to *Hyde*
Park
 Insc: As above
 w/m: 1813
 Pencil (185×225)

Before Smirke various other architects had proposed
 schemes to make Hyde Park Corner a monumental
 composition: Robert Adam in 1778, Jeffrey Wyatt in
 1794 and Soane in 1796 (see Pevsner, *London I*, 1973,
 p.591).

47-59 Preliminary sketches for the prizewinning
 design for the Trafalgar monument, to be erected in
 Greenwich Park, nr Flamstead House, c.1816-17
47 Sketch plan
 Insc: verso R. *Smirke Esq* | *3 Fitzroy Street*
 Pencil (110×135)

48 Sketch plan
 Verso: Sketch perspective of base of tower & a flight
 of steps leading up to it
 Pencil & sepia pen (110×125)
 There is a red seal on the verso.

49 Sketch section of flight of steps
 Pencil (115×110)

50 Sketch frontal perspective of tower
 d: verso (stamp) *56, Upper Charlotte Street, Fitzroy*
Square, January 7, 1817
 Pencil (175×50)

51 Sketch frontal perspective of tower & details
 Verso: Sketch of a reclining figure
 Pencil (110×85)

52 Sketch frontal perspective of flight of steps &
 base of tower with unfinished sketch plan
 Pencil (115×185)

53 Sketch frontal perspective of flight of steps &
 base of tower
 Verso: Elevation of 3 stage tower of square plan &
 detail of doorway & window
 Pencil (115×185)
 The verso of No.53 is related to Group II of the
 designs for a monument to Waterloo, Nos.10-24, 31v,
 33v & 35v.

54 Perspective of the whole monument, with a wide
 walk in the foreground leading to the flight of steps
 Insc: Verso *Robt Smirke Esq* | *Fitzroy Square*
 w/m: J. Dickinson 1811
 Pencil (140×185)

55 Recto & verso: Alternative sketch elevations for a
 tower of circular plan; very rough sketch elevations of
 obelisks rising between temples or between what
 appear to be sculptural groups on plinths; elevations
 & perspective of temples, including 1 with a square
 central tower; sections of domed buildings; sketch of
 a head
 s: Verso R. *Smirke Esq*
 Pencil (210×205)
 Many of these sketches seem to be related to the
 designs for a double monument shown in Nos.36-41.

56 Perspective of the whole monument, similar to
 No.54, but showing a ball on top of the tower; plan of
 avenue
 w/m: Britannia in a crowned shield
 Pencil (325×200)

57 Faint perspective sketch, showing a deep octagonal
 base to the tower
 Insc: A faint, indecipherable inscription
 Verso: Sketch plan of an extensive country house
 with a chapel & 3 courtyards
 Insc: Labelled, with some dimensions given
 Pencil (115×190)
 Prov: Pur. 1967 from Sir Edward Malet, great-great-
 grandson of Sir Robert Smirke

58 Frontal perspective of whole monument & sketch
 details
 Insc: With calculations
 w/m: 1814
 Pencil (320×205)

59 Frontal perspective of whole monument
 Insc: Verso, with calculations
 w/m: J. Whatman 1815
 Pencil with grey & ochre washes (355×270)

47-59 Lit: *Gentleman's Magazine*, 1817, i, p.624;
 J. M. Crook, *op. cit.*, 1961, pp.80-84
 All the sketches agree with the final design in
 showing a tower approached by a grand flight of
 steps. In the final design the tower was octagonal, as
 in Nos.48-54, and it was surmounted by a naval
 coronet, as in Nos.50-51, 54 & 58.

A national monument to commemorate British naval victories was projected in 1799 and again in 1807. After the conclusion of hostilities in 1815, Parliament sanctioned a proposal for a grand national monument to commemorate Waterloo, to be erected in St James's Park. Nos.1-35 presumably relate to this proposal. Tierney then proposed a double monument of an ecclesiastical nature, to commemorate both Waterloo and Trafalgar, and Nos.36-40 obviously relate to his proposal. In the end, the Commons agreed on Castlereagh's motion that there should be two memorials, one for Waterloo and one for Trafalgar. Competitions were duly held, and the results were announced in June 1817: Wilkins & Gandy were to build the Waterloo monument, and Smirke was to build the Trafalgar monument. Nos.47-58 relate to Smirke's prizewinning design. Neither monument was, however, erected for economic reasons.

[19] LOWTHER CASTLE (Westmorland)

Preliminary designs & details for William, 1st Earl of Lonsdale, c.1806-13 (8):

1 Four very rough sketch plans (on recto & verso) & a very rough sketch perspective

Insc: With calculations & a few dimensions given Pencil (80×165)

The perspective may be related to the executed design for Lowther; but the plans do not seem to be connected with Lowther.

2 Rough plan

Insc: Some rooms labelled, with dimensions given Pencil (120×185)

This plan is not like the executed design.

3 Two rough sketch elevations for entrance front on the verso of an unidentified design for a pulpit Pencil (325×265)

4 Sketch entrance elevation & part-plan, with alternative elevation of entrance gateway showing a slight difference in proportions; sketch elevation of lodge

Scale: 1⁵/₈ in to 10ft

Insc: *Lodge & Conservatory* marked & 1 dimension given

Pencil (240×340)

5 Plan of ground floor

Scale: 3³/₈ in to 10ft

Insc: Labelled, with dimensions given

Pen on tracing paper backed with linen (495×710) This plan fits the elevation and part-plan in No.4. Some of the dimensions correspond to those given by J. P. Neale (see below), but others, in particular the staircase and hall, do not.

6-7 Decorative motifs, possibly for carving or plasterwork

6 An L surmounted by a coronet, on a diamond plaque, is set in the centre of a quatrefoil, which in turn is within a roundel

Sepia pen & yellow wash (85×90)

7 A spray of vine & a Tudor rose set on a square plaque form the centres of 2 quatrefoils, which in turn are each set within a roundel contained within a square

w/m: ...12

Pencil, sepia pen & yellow wash (160×105)

The dimensions of the quatrefoils and roundels are the same as those in No.6.

8 Design for a stained glass window of 6 lights

Insc: (against right-hand margin) *Agriculture |*

Commerce

Verso: Sketch of a rose & thistle design

Insc: verso, addressed to *Robt. Smirke Esq. | Albany |*

Picadilly

Pencil, sepia pen & watercolour (205×250)

On the recto is the remains of a seal.

Lit: J. P. Neale, *Views of the seats of noblemen and gentlemen in England and Wales, Scotland and Ireland*, 1st ser. II, 1819; J. M. Crook, *op. cit.*, 1961, pp.371-372 For a drawing possibly connected with Lowther see [81]. The house was built 1806-c.1811. The entrance front was in a baronial style, the garden front in a more ecclesiastical Gothic style. The interiors contained a considerable amount of carving and stained glass. The interior fittings were auctioned in 1957, and the castle is now a ruin.

[20] NETHERTON (Worcs): Church of St Andrew

Design for a plain Gothic church with a tower at the W end for the Church Commissioners, c.1824

Perspective from the NW

Insc: *South and West Fronts of the intended Church at*

Netherton

Pen & watercolour within ruled grey wash border on card (350×510)

Lit: J. M. Crook, *op. cit.*, 1961, p.322

The design remained unexecuted, since T. Lee's design was preferred to Smirke's.

[21] NEWTON DON (Berwicks)

Design for a Greek Doric lodge for Sir Alexander Don, c.1815 (2):

1 Plan

Insc: As above, plan labelled & dimensions given, parts to be paved marked & a note that *shed walls &c not to be included in Gray's estimate; Gate at Melbven Castle near Perth | (Mr Smiths) & Dalry or Beath Gate | Blair; verso Mr Smirke's drawing of Lodge | with old design of Summer house*

Pen & wash

2 Elevation

Insc: (in pencil) *the expence to be stated of the Masonry with Sprowston Stone | rubbed work. The Triglyphs on the side buildings a.a. not to be introduced. The Cornice & parapet to be continued all round. | The sides above the wall to be of dressed stone as the fronts. | The Triglyphs &c over the Columns to be on both fronts*

Pen, pencil & very pale ochre wash

1-2 Insc: ... *for the Lodge at Newton Don*

w/m: G. Pike 1813

Within ruled grey wash border (255×410)

Lit: J. M. Crook, *op. cit.*, 1961, pp.371-372

Smirke carried out the reconstruction of Newton Don c.1815. The executed lodge is simpler than the above design.

[22] SHIREWSBURY: Shire Hall

Design for fittings in the Crown Court, c.1836-37

Plan

Scale: 1¹/₄ in to 1ft

Insc: *Shire Hall Shrewsbury | Plan of alterations in*

Finishings for the Crown Court & labelled, with

dimensions given

Pen on tracing paper, backed with linen (380×255)

The Shire Hall was built by Smirke 1836-37.

[23] TYLDESLEY, nr Manchester (Lancs): Church of St George

Design for a simple Gothic church with a W tower & spire for the Church Commissioners, 1821 (8):

1 Proposed Plan for the Ground Floor

Pen & wash within ruled wash border on card

(325×510)

2 Plan of the Gallery

Pen & wash within ruled wash border (335×510)

3 Elevation of the West Front

Pen & wash within ruled wash border (340×510)

4 Longitudinal Section

Black, blue & yellow pen with grey, brown & pale ochre washes within ruled grey wash border (350×510)

5 Transverse Section

w/m: J. Whatman Turkey Mill 1819

Black, blue & yellow pen with grey, brown & pale ochre washes within ruled grey wash border (265×360)

6 Elevation (sic, though in fact it is a perspective)

showing the West and North Front [Fig.59]

Pen & wash within ruled wash border on card (340×510)

1-6 Scale: 1¹/₁₀ in to 1ft

7 Copy of No.6

Watercolour within double ruled grey wash border on card (515×380)

8-9 Details

8 Section of Proposed Roof of Wood

w/m: J. Whatman Turkey Mill 1819

Black & brown pen with yellow & blue washes (325×470)

9 Section of Proposed Roof of Iron, with a section of 1 of the Rafters

Insc: *The Rafters and Braces | to be of Cast Iron. | The Tie and King Rods | to be of Wrought Iron*

8-9 Scale: 3³/₈ in to 1ft

1-9 Insc: As above & *Tildesley Church*; plans & details labelled, with some dimensions given; in Nos.3 & 4 total heights given; bound together & given the Church Commissioners' number 5786

1-6, 9 s: *Robt Smirke*

1-3, 6 d: *March 1821*

1-6, 8-9 Prov: Pres. on long loan by the Church Commissioners, 1972

7 Prov: Biggar Gift

1-9 Lit: J. M. Crook, *op. cit.*, 1961, pp.321-322;

Pevsner, *J. Laner*, 1969, p.408

The church was built 1821-24. It is more archaeologically careful than most Commissioners' Gothic. For instance, it has, like Louth, a recessed spire connected by flying buttresses to the pinnacles. In 1887 the chancel was extended.

[24] WHITTINGHAM HOUSE (E Lothian, formerly Haddingtonshire)

Design for a plain Neo-Classical house with a Greek Doric portico for James Earl of Balfour, 1817 (6):

1 Plan of the Basement Story

2 Plan of the Principal Story

3 Plan of the Chamber Story

4 Plan of the Attic Story

1-4 Scale: 1¹/₂ in to 10ft

Insc: Labelled, with dimensions given

Pen & wash within ruled wash border

5 Perspective of The Entrance Front

Reprd: J. M. Crook, *The Greek Revival*, RIBA, 1968, pl.18

6 Perspective of The South Front

w/m: J. Whatman 1816

5-6 Watercolour within ruled wash border
1-6 Insc: As above & *Whittingham House*
d: *Albany Decr 4th 1817*
(255×360)

Lit: J. M. Crook, *op. cit.*, 1961, pp.387-388

The house was built in 1818 for James Balfour, the son of an Indian nabob. Other drawings are at the Whittingham estate office. Internal alterations were made in the 1890s by Lawrence Turner and Eustace Balfour, brother of the Prime Minister.

[25] WINDSOR CASTLE (Berks)

Survey & topographical drawings, a tracing of an old view & sketch designs for remodelling the upper ward & for erecting a new gateway at right-angles to the Henry VIII gateway, 1824 (32):

1 Survey drawing, showing the compartment occupied by the Queen's Stair with, on one side, the gallery facing the Brick Court &, on the other, the rooms facing the Horn Court
E-W section looking N
Insc: Labelled, with various floor & pavement levels marked & some dimensions given
w/m: J. Whatman Turkey Mill 1819
Pencil (165×245)

2 Survey drawing of the same part of the building as shown in No.1
E-W section looking S
Pencil (275×380)

3 Topographical view from lower to middle ward, with St George's chapel on the left & the mound in the background
Pencil (180×225)

4 Tracing of a bird's-eye view of the entire castle ante-dating Charles II's reign, *From a Drawing in possession of the Commissioners of His Majesty's Private Property*
Insc: As above & labelled
Pencil with blue & yellow washes within ruled pencil border on tracing paper (435×890)

5-8 Survey drawings of the upper ward with a few suggestions for minor alterations

5 Perspective of N front with a suggestion of a new break forward in the façade & a small-scale silhouette drawing showing the N front in relation to the town
Insc: *10 Wms & High Planted bank - small park fence | below*
Pencil (160×240)

6 Unfinished elevation of N front, showing *part pulling down*, which corresponds to the position of the break forward in No.5; also details of windows & of porch
Insc: As above, with some dimensions given & a few notes
Pencil (165×240)

7 Sketch elevation of E front with some details
Insc: Some dimensions given
Pencil (165×240)

8 Sketch elevations of S front with some details of windows
Insc: Some dimensions given
Pencil (165×240)

9-18 Survey drawings & design for remodelling the exterior of the upper ward: the remodelling includes a new E terrace; a new gateway on the S front, incorporating an old tower & approached by a new bridge & gatehouse; & a few minor Gothicizing alterations to the exterior façades; also a suggestion for a new gateway dividing the lower from the middle ward

9-10 Survey drawings

9 Sections of *South Terrace* & of *East Terrace*
Scale: $\frac{1}{2}$ in to 1 ft

Insc: As above, *castle wall* marked & dimensions given
Pen (115×180)

10 Plan of SE corner, showing fall of land from terraces

Insc: Labelled, with ground levels marked; verso, addressed to *Robt Smirke Esq | Architect | Stratford Place | London* & postmarked *Windsor 1824*
Pen (160×200)

Nos.9 & 10 are not in Smirke's hand, though there are some pencil jottings on No.10 which are in his hand.

11 Perspective sketch of NE angle, showing proposed E terrace
Pencil within ruled pencil border (270×380)

12 Perspective sketch looking across proposed E terrace from SE

Verso: Perspective sketches showing the effect of the E terrace from the NW; view looking W from within the upper ward, showing the new great gate on the S; a view from within the lower ward looking into the middle ward, showing a proposed new wall & gateway dividing the lower from the middle ward (cf. No.3, which shows the same view without the new wall & gateway)
Insc: *Approach from Castle Hill* (very faint)
Pencil (105×165)

13 Perspective sketch, showing E & S fronts with gateway & bridge leading to remodelled Black Tower (now York Tower) & to Lancaster Tower
Insc: *Windsor castle*
w/m: 1822
Pencil (175×290)

14 Perspective, a more finished version of No.13
Insc: (referring to the towers at the boundary of the E terrace) *all the Towers to be | as this* & (referring to the arches of the E terrace wall) *shd be 9 arches* & towers on S front labelled with letters
Pencil (280×485)

Reprd: H. M. Colvin, *Royal buildings*, RIBA 1968, pl.32; J. M. Crook & M. H. Port (ed. H. M. Colvin), *The History of the King's Works 1782-1851*, VI, 1973, pl.18

15 Part-elevation of old S front & perspective view of the part of the old S front where the new gateway was to be, with lightly pencilled suggested alterations corresponding with Nos.10, 11, 13 & 15
Pencil (180×225)

16 Three perspective sketches, showing the gatehouse for the bridge leading to the new gateway in the S front
Verso: Sections of moat
Insc: *The rooms & Gallery are all on | the same level except the old | chapel & St Georges Hall* & labelled, with dimensions given
Pencil (180×225)

17 Perspective sketch of gatehouse from another angle
Pencil (120×200)

18 Perspective of gatehouse, bridge & entrance gateway from SE, with detail of 1 of the pedestals crowning the piers
Insc: Some dimensions given
Pencil with a little pen (270×380)
The approach to the new entrance is closely modelled on Lancaster Castle. This follows Charles Long's recommendations of February 1824, quoted in *The History of the King's Works 1782-1851*, VI, p.383.

19-25 Design for remodelling the interior of the upper ward: the remodelling includes Gothicizing the quadrangle; the addition on the S & E sides of ground floor arcades with corridors above; the addition on the N side of a ground floor arcade; the division of the area enclosed by the quadrangle into 3 shallow terraces with low containing walls; & placing the statue of Charles II, which is on the edge of the middle terrace, on a new base

19 *Elevation of the East side of Quadrangle*, showing the existing buildings with superimposed sketch design for additions; also a very faint, small sketch elevation of an unidentified part of the building
Scale: $\frac{1}{2}$ in to 10 ft

Insc: As above & a few dimensions given
w/m: J. Whatman 1822
Verso: Sketch elevation & perspective of gatehouse
Pen & pencil (275×370)

20 Elevation of E side of quadrangle with small detail of window, showing intended additions
Scale: As No.19, but not marked
Insc: With notes, some about floor levels, & 1 dimension given
Pencil (265×375)

21 Elevation of S side of quadrangle, showing additions
Scale: $\frac{1}{2}$ in to 10 ft
Insc: With a note about the relation of ground to floor levels
Pencil (265×375)

22 Perspective of interior of quadrangle looking SE, showing additions
Pencil within pencil border (55×110)

23 More finished version of the above
Pencil within ruled pencil border (270×380)

Nos.22 & 23 show the ground floor arches filled in with tracery, instead of being open, as in Nos.19-20.

24 Incomplete perspective sketch of the quadrangle looking N
w/m: Gatter 1822
Pencil (190×240)

25 Perspective, showing the statue of Charles II on a new base, the low containing wall of the middle terrace, a corner pier supporting a statue of a lion & a decorative pedestal supporting an urn
w/m: J. Whatman Turkey Mill 1819
Pencil (380×270)

19-25 The creation of a corridor along the S & E sides of the quadrangle followed the recommendations of Sir Charles Long, of February 1824, quoted in *The History of the King's Works 1782-1851*, VI, p.384, n.9.

26-30 Sketch designs for Gothicizing St George's Hall, including a hammerbeam roof, lancet windows & a new throne

26 Perspective looking towards throne, with details of roof
Verso: Sketch plan, perspective & details of a vestibule
Pencil (200×165)

27 Perspective looking towards the throne, slightly different from design in No.26, with a sketch detail
Insc: With some notes on wall decoration
w/m: J. Whatman Turkey Mill 1819
Pencil within partly ruled pencil border (375×270)

28 *Cross Section looking Westward*, showing the levels of *St George's hall* & the *Presence Chamber*; also sketch details of the throne end of *St George's Hall*
Scale: $\frac{3}{4}$ in to 10ft except sketches

Insc: As above, with a note about floor levels & some dimensions given

Verso: Perspective sketch of remodelled N front & E terrace

w/m: J. Budgen 1822

Pen & pencil (275 × 370)

29 Unfinished sketch elevation of throne end, slightly different from preceding design

Insc: With a note about decoration

Pencil (375 × 270)

30 Longitudinal section looking N, without the sculpted figures lining the walls which are shown in Nos. 26 & 27

Scale: $\frac{3}{4}$ in to 10ft

Pencil (275 × 370)

31-32 Designs for a massive, towered gatehouse at right-angles to the Henry VIII gateway & leading to a new royal approach bypassing the Lower Ward

31 Three sketch perspectives & 1 more finished perspective

Pencil (125 × 205)

Reprd: H. M. Colvin, *Royal buildings*, RIBA, 1968, pl. 31; J. M. Crook & M. H. Port (ed. H. M. Colvin), *The History of the King's Works 1782-1851*, VI, 1973, pl. 18

32 Two sketch perspectives, on the verso of a scrap of a letter

Pencil (60 × 115)

With the drawings there is a scrap of paper insc. *The Distance from the | South Wall at Windsor castle | to parke street gate is | 365 yards and 1 foot*

1-32 Lit: J. M. Crook, *op. cit.*, 1961, pp. 258-60; on the general story of the C19 rebuilding of Windsor Castle: D. Linstrum, *Sir Jeffrey Wyattville: architect to the king*, 1972, pp. 166-200; J. M. Crook & M. H. Port (ed. H. M. Colvin), *The History of the King's Works 1782-1851*, VI, 1973, pp. 380-391

In March 1824 it was decided to hold a limited competition for a programme of improvements at Windsor Castle; and in April a committee of taste was appointed to judge the entries. The four architects invited to compete were the architects officially attached to the Board of Works, Smirke, Nash and Soane, and Jeffrey Wyatt. Wyatt seems to have been the King's favourite (see D. Linstrum, *op. cit.*, pp. 169-170, and *The History of the King's Works 1782-1851*, p. 311 & n. 2). Soane withdrew from the competition, and Nash's drawings have disappeared. Apart from the RIBA's holdings, the only other evidence of Smirke's design is a drawing in the possession of the Arts Club. Smirke's and Wyatt's schemes have features in common, including a corridor round the S & E façades of the Upper Ward quadrangle and a new S gateway to the Upper Ward. These similarities indicate that the competing architects were given a brief; and the evidence of a memorandum of February 1824, quoted at length in *The History of the King's Works 1782-1851*, VI, pp. 380-383, suggests Sir Charles Long as the author of this brief. Wyatt won the competition, and his work at Windsor was carried out 1824-30.

[26] WINDSOR CASTLE (Berks): *St George's chapel*
Design for *Seat & wrought iron Gothic Stand for Choiristers*

Elevation, section & sketch details

Insc: As above, *St George's Chapel* & labelled, with dimensions & some materials given

Sepia pen & pencil (160 × 250)

[27] YORK: Minster

Design for new roof, c. 1829

Section of the Truss for the Roof over the Choir of York Minster, with detail of junction of corbel & wall plate

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

Insc: As above & labelled, with notes on materials & details of construction & dimensions given

Pen with blue wash on tracing paper backed with linen (455 × 340)

Lit: J. M. Crook, *op. cit.*, 1961, pp. 335-341

The roof is made of teak – provided by the government – with some iron reinforcement. For a further drawing connected with this design see Smirke, Sydney, *office of* [1]; for drawings connected with Sydney Smirke's later restoration see Smirke, Sydney, *office of* [1], [2].

[28] Specimen designs for churches, presented to the Church Commissioners in 1818 (11):

1-3 Design I: rectangular with E tower

1 *Plan of the ground floor no. I*

2 *Elevation of the west front no. I*

3 *Elevation of the west and south fronts no. I*

4-6 Design II: basically rectangular with W tower

4 *Plan of the ground floor no. II*

5 *Elevation of the West front no. II*

6 *Elevation (sic, but in fact a perspective) of the south and west fronts no. II*

7-9 Design III: cruciform with a tower attached to the S transept

7 *Plan of the ground floor no. III*

8 *Plan of the gallery floor no. III*

9 *Elevation (sic, but in fact a perspective) of the north and west fronts no. III*

10-11 Design IV: basically rectangular with 2 W towers

10 *Plan of the gallery floor no. IV*

11 *Elevation of the west front no. IV*

1-11 Scale: Plans & elevations $\frac{1}{10}$ in to 1ft

Insc: As above & plans labelled, with a few dimensions given

w/m: On several sheets J. Whatman 1816
Plans in black & a little yellow pen with grey & yellow washes, elevations & perspectives in pale watercolour, all within double grey wash border (390 × 555)

Prov: Pres. on long loan by the Church Commissioners, 1972

Lit: R. Liscombe, 'Economy, character and durability: specimen designs for the Church Commissioners 1818', *Architectural History*, XIII, 1970, pp. 43-57

In 1818 the Church Building Act was passed in order that new churches, financed by public money, might be erected in poorly served areas. In the same year the Church Commissioners, who had been appointed to institute the Act, instructed the three Attached Architects of the Office of Works, Nash, Soane and Smirke, to submit specimen designs for new churches. Smirke submitted six designs. Of a possible 24 drawings, the 11 described above are all that remain. They are in Smirke's severest Grecian style. Smirke's designs were accompanied by a letter of March 1818 stating that his basic model was the parish church of Hackney; and another letter, of November 1818, presented an estimate for a specimen church based on St Andrew, Holborn. (The letters are in the Commissioners' Muniment, File 21744, part I.) None of the specimen designs was actually built; but each of the three architects received individual commissions, Smirke receiving six.

[29]-[93] It has been assumed on the grounds of date and/or style that the following sketches are by Sir Robert Smirke, but it is just possible that some are by other members of the Smirke family

[29] Designs for architectural fantasies, possibly related to designs for commemorative monuments (3):
1-2 Perspectives of massive triumphal arches
Pencil (110 × 180 approx.)

3 Perspective of a Greek classical scene, showing flights of steps, propylea & temples
Sepia pen (100 × 165)

1-3 Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[30] Architectural fantasy, showing Greek temples &c
Pen & pencil backed with grey paper (75 × 95); on same sheet as [38]

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[31] Designs for bridges, c. 1811-13 (3):

1 Elevation of a single-span bridge constructed of latticed strips of wood and cast iron bolted together
Pencil with yellow, blue & very pale brown washes (120 × 250)

2 Elevation of a double-span bridge constructed according to the above method

Insc: With calculations

w/m: J. Whatman 1811

Pencil with blue & yellow washes (230 × 375)

3 Plan & elevation, with part alternative elevations, of a single-span bridge, constructed according to a method similar to the above

Scale: 1in to 10ft

w/m: Pine Smith & Allnutt 1813

Pencil (260 × 420)

[32] Design for a candelabrum, based on a palm tree with mermaids holding cornucopia at its base, c. 1816 (2):

1 Sketch elevation, with alternative sketches for 1 of the figures & details

Scale: Elevation 1in to 1ft

Pencil (385 × 260)

This is on p. 6 of Vol. IV of the volumes of sketches by Sidney Smirke & others (q.v.)

2 Sketch elevation, slightly different from the above
Pencil, back & front mounted with card (385 × 240)

The date of 1816 is based on a w/m which appears on p. 8 of Vol. IV of the volumes of sketches catalogued under Sydney Smirke & others (q.v.). On the recto of this page is a design for a monument, and on the verso is a sketch for the above design for a candelabrum.

[33] Design for a chimneypiece

Elevation with plan of a jamb & very roughly sketched alternative details; the decoration includes a relief frieze showing putti playing & 2 sculpted nymphs supported on consoles

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

Insc: *No 1 = 300 Guineas*

Pencil with grey & very pale ochre washes (210 × 295)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[34] Probably a design for a church, c. 1816

Sketch elevation for the upper part of a church tower in Gothic style

Verso: Slight sketches of Gothic buttresses & pinnacle

w/m: ... 16

Sepia pen & pencil (190 × 115)

[35] Design for a church in 'Commissioners' Gothic' style
Perspective

Pen backed with grey paper (115×150); mounted on same sheet as [30] & [38]

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[36] Probably a design for the interior of a church
Rough perspective sketch of the E end, showing the altar set in an apse

Pencil (185×225)

This church interior is similar to St Anne, Wandsworth, 1820-22.

[37] Designs for Egyptian-style columns of cast iron supporting beams (2):

1 Perspective, showing a row of columns

2 Perspective of a cluster of 3 columns with plan & detail

Sepia pen, & pencil in No.2, backed with 1 sheet of buff card (180×215)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[38] Sketch of a cottage, possibly a design

Pen & pencil backed with grey paper (50×100); on same sheet as [30] & [35]

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[39] Design for a fountain with 2 entwined dolphins supporting a bowl
Elevation

Insc: Overall height of about 2ft 9in indicated & estimated by *Croggen in | artifl stone at 31|10 each | if two made | And at £21 (?) each if the | ornament in the Base is omitted & the basin made rather plainer*; verso (in a later hand) *S Smirke*

Pen (270×140)

[40] Study of a dolphin, presumably for a fountain such as the one described above

Front & side elevations

Insc: Verso (in a later hand) *S Smirke*

w/m: J. Whatman 17... (cut)

Pen & wash (175×245)

[41] Drawings of furniture &c, probably designs rather than topographical drawings, post-1801 (6):

1-2 Two elaborate day beds, set against backgrounds of drapes & free-standing columns or piers

1 w/m: G. Pike 1801

3-4 Five ornamental lamps (?) incorporating statuettes, urns & a tripod

3 w/m: G. Pike 1801

5 Urns, vases, jugs, a day bed, a tripod & a chair

6 A tripod, candelabrum & chair

1-6 Pencil

1-5 (380×240 or 240×380)

6 (235×190)

1-6 Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[42] Design for a piece of furniture: a tripod, with lions' heads & feet, supporting a basin on a pedestal
Elevation

Insc: Verso (in a later hand) *Sydney Smirke*

Pen & wash (260×230)

[43] Design for a country house in Palladian style of 3 storeys & 9 bays, with a tetrastyle Ionic portico at 1st floor level & a rusticated ground floor, which extends into a triple-arched bridge on either side of the house

Perspective set in a landscape [Fig.60]

Pen & watercolour (225×275)

[44] Design for a house of 2 storeys with single-storey wings

Frontal perspective set in a landscape

Pencil & watercolour (105×255)

[45] Probably a design for a house of 2½ storeys, with a pedimented portico on the entrance façade
Perspective of entrance façade

Pencil (115×185)

[46] Design for a house in severest Grecian style
Perspective set in a landscape

Sepia pen & pencil (90×205), mounted on same sheet of grey paper as [49]

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[47] Probably a design for a country house for General Hope in Gothic style, with crenellated parapet, drip-moulds over the windows & an arcade of pointed arches with buttresses between
Perspective

Insc: Recto & verso (in pencil) *Genl Hope's house*

Pencil & watercolour (180×260)

[48] Design for alterations to a house, c.1814

Part-plan

w/m: S. & C. Wise 1814

Pen with pink & grey wash & pencil amendments (420×265)

[49] Possibly designs for alterations or additions to existing houses (2):

Perspectives, 1 Classical, 1 in a Tudor style

Pencil (65×195, 65×115), mounted on same sheet as [46]

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[50] Possibly a design for a house or for alterations to an existing house

Perspective, showing castellated Gothic entrance façade

Insc: Verso, dimensions of *Great Hall & Library* given, with some calculations

Pencil (200×165)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[51] Design for the interior of a Gothic hall
Perspective

Watercolour (183×225), mounted on the same sheet as [74] & [82]

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[52] Design for the interior of a hall in a Tudor style

Rough perspective of upper part of 2 bays of 1 side
Insc: *3 candm | main door of Warley room*

Pencil on grey paper (260×180)

This could be compared with the style of Drayton Manor, Staffs, where Smirke worked for Sir Robert Peel, c.1830, in an 'Elizabethan' style.

[53] Design for the interior decoration of a room

Sketch perspective of the upper part of a wall, showing panels of relief sculpture in the frieze, above patterned panels, divided by coupled pilasters

w/m: J. Whatman 1820

Pencil (185×225)

[54] Designs for the interior decoration of a room (2):

1-2 Sketch elevation & perspective, showing alternative treatments for framing glass wall-panels in a mixture of Greek & Moorish styles
Pencil (180×215)

[55] Alternative sketch designs for the interior decoration of a room (2):

1 Floor & ceiling plans & longitudinal section of 1st design & floor & ceiling plans & longitudinal & cross-sections of 2nd design

2 Incomplete longitudinal sections of 3rd & 4th designs, closely related to 2nd design

1-2 Pen, pencil & some watercolour (210×330)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

The room is rectangular in plan, and the walls are lined with seats set between Ionic columns. The design may be connected with the saloon at Covent Garden Theatre.

[56] Probably a design for the interior decoration of a room

Frontal perspective, showing a wall divided into panels & decorated with leaf motifs, anthemion & a bracket cornice

Pencil (175×205)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[57] Possibly a design for the interior decoration of a room

Frontal perspective, showing part of an elaborately ornamented wall with a bracket cornice

Pencil (185×225), mounted with [124]

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[58] Design for a *Kitchen & Scullery*
Plan

Insc: As above, labelled, with dimensions given & (on mount, in a later hand) *Robert Smirke*

Pen, backed with a piece of buff paper (185×320)

On p.95 of Vol.V of the volumes by Sydney Smirke & others (q.v.).

[59] Three designs for lamp standards

Three elevations & 1 plan

Insc: *Whitehall, Charing Cross & Regent St*, with dimensions given

Pencil (115×190)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[60] Design for a Tudor lodge at the entrance to an estate

Sketch perspective

Verso: Small-scale sketch plans

Insc: Verso (in a later hand) *Sydney*

w/m: Britannia in a crowned roundel

Pencil (205×330)

Formerly attributed to Sydney Smirke.

[61] Slightly differing designs for a monument: a portrait bust is set on top of a truncated column; at the base of the column are victories standing on globes & holding laurel wreaths, c.1813 (4):

1 Sketch elevation with a very rough sketch plan
Sepia pen & watercolour over pencil (185×110)

2 Perspective

Sepia pen with pink & grey-green washes (185×115)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

3 Front elevation

4 Perspective

3-4 w/m: 1813 (the w/m is shared by Nos.2 & 3, which are cut from the same sheet)
Pen & wash within ruled grey wash border (235×165)

[62] Slightly differing designs for a monument: a Victory is set on top of a version of the Choragic monument; at the base of the monument are seated figures & a portrait medallion, c.1816 (2):

1 Sketch elevation with sketch plan

Scale: Elevation $\frac{7}{8}$ in to 1ft

Insc: *Pagos | e' yw*

Verso: Sketch design for a palm tree candelabrum (cf. [32])

w/m: J. Hall 1816

Pencil (400×260)

On p.8 of Vol.IV of the volumes by Sydney Smirke & others (q.v. [4]).

2 Sketch elevation

w/m: J. Hall 1816

Pencil & red crayon, mounted (330×205)

[63] Designs for a monument, probably related to Smirke's design for a Trafalgar monument to be erected in Greenwich Park [18].47-58

Four perspectives of alternative designs, each a variation on the theme of an obelisk set on a base which contains a doorway; also a very rough pencil sketch

Sepia pen & grey wash (100×160)

Verso: Sketches for funerary monuments

Sepia pen with brown, yellow & black washes

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[64] Two designs for monuments (2):

1 Design for a *tetragonium*: 4 tiers of tempietti surmounted by a statue standing on a globe
Part-plan, section &, to a smaller scale, elevations of *St Pauls and the proposed Trophy | to the same scale*
Scale: $\frac{11}{12}$ in to 1ft

Insc: As above

Pen on tracing paper backed with linen (495×425)

2 A statue of Britannia on a Doric column, the column set on a stepped podium; around the foot of the podium a colonnade & a tetrastyle portico; the Britannia, the decoration at the bottom of the column shaft & the quadriga surmounting the colonnade all made of bronze
Elevation

Insc: *Bronze* parts labelled

Pen on an L-shaped piece of tracing paper, backed with linen (666×495 maximum)

[65] Design for a monument in the form of a sarcophagus bearing a relief profile portrait of a man in a roundel flanked by palmettes; above is the inscription *palnam qui meruit ferat*
Elevation

Insc: As above

Pen, pencil & blue wash (160×205)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[66] Designs for a Gothic wall monument (4):

1-4 Sketch elevations of 8 alternative schemes, all incorporating a portrait medallion

Sepia pen & wash (100×165); No.4 mounted on coarse red paper (180×260)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[67] Design for a wall monument in Greek Revival style incorporating a relief sculpture of a kneeling angel (2):

1 Incomplete sketch elevation

Insc: *He Is Not Dead But Sleepeth*

w/m: Shield powdered with fleurs-de-lis surmounted by a crown

Sepia pen & wash (150×95)

2 Finished elevation

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

Insc: *Weep Not She Is Not Dead But Sleepeth*

Pencil with grey wash (265×190)

[68] Alternative designs for a wall monument in Greek Revival style (2):

1 Elevation: the tablet is surmounted by a stunted obelisk bearing a relief sculpture of a standing female figure

Insc: (on obelisk) *Come Unto Me | And I | Will Give You Rest*

2 Elevation: the tablet is surmounted only by a small plaque

Insc: (on the plaque) *IHS*

1-2 Pen with grey & very pale ochre washes on card (255×175)

[69] Two alternative designs for a Gothic organ case (2):

1-2 Sketch elevations

1 Insc: Overall dimensions given & (in a later hand) *R Smirke Jr*

w/m: 1801C (?)

Pencil (333×280)

2 Insc: *R Smirke Jr* (in a later hand); verso *Organ Case | Gothic*

Pencil (333×280)

[70] Design for a sculptured plaque incorporating a female figure with a harp within a roundel surmounted by a crown & an anchor

Sepia wash over pencil on card (200×185)

[71] Design for a stone plinth, surmounted by a decorative ball

Elevation & details of mouldings

Insc: Some dimensions given

w/m: G. Pike 1801

Pen & wash (375×245)

[72] Copy of a design for a public building made by George Dance Jnr
Perspective

Insc: (in pencil, in the margin) *Copied from a design made by Geo. Dance in Italy - w. | obtained the Gold Medal at Rome*
d: *Copied 1796*

Pen & watercolour within triple ruled pen & black wash border (155×270)

Lit: J. M. Crook & M. H. Port (ed. H. M. Colvin), *The History of the King's Works 1782-1851*, VI, 1973, p.405, n.8

[73] Design, probably for a very large public building, perhaps related to the design by George Dance which Smirke copied in 1796

Incomplete elevation: there is a Greek Doric columnar screen in front of the arcuated ground floor; 1st floor & attic are articulated by a Corinthian order & there is an end pavilion with a shallow dome

Pencil & wash, backed (170×480)

Lit: J. M. Crook & M. H. Port (ed. H. M. Colvin), *The History of the King's Works 1782-1851*, VI, 1973, p.405, n.8

In Crook & Port, *op. cit.*, it is pointed out that this design is a very early instance of the use of a very extensive columnar screen. This motif was later popularized by J. N. L. Durand in *Leçons d'architecture*, 1809

[74] Probably a design for a public building in Greek Revival style

Main elevation

Brown pen with ochre & grey washes, backed with buff paper (90×205), mounted on the same sheet as [51] & [82]

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[75] Alternative designs for wrought iron railings, decorated with acanthus leaves & paterae

Four sketch elevations

Insc: Folded, with the remains of a seal & addressed to -- *Smirke Esqr.*

Pencil, with a little blue wash (185×225)

[76] Probably a design, possibly a measured drawing of a queen post roof with iron reinforcements

Section & detail

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

w/m: J. Budgen 1803 or 1807

Pen with pink, yellow & grey washes (195×300)

[77] Studies for decorative roundels (2):

1 A heraldic shield is surmounted by a crest; below the shield is the motto *Sancti et Sapienter*; flanking the shield are, on the left, a female figure holding a chalice &, on the right, a male figure holding a book
Pencil with sepia & ochre washes (120×145)

2 Neptune with his trident flanked by seahorses
Sepia pen (75×115)

1-2 Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

Mounted on a piece of buff card (365×255)

[78] Design for a screen before a fireplace ornamented with dancing nymphs on plinths

Elevation

Scale: $\frac{13}{8}$ in to 1ft

Insc: *Design for a Screen before a Fire-place serving as a Pier table*

Pencil with grey & yellow washes backed with buff card (205×300)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[79] Studies for sculptural reliefs (6):

1 Rectangular panel: a group of figures in C16 dress, 1 of whom is resting his arm on a globe
Sepia pen (110×180)

2 A frieze: figures in classical dress grouped about a seated youth with a lyre
Pencil & grey-brown wash (130×255)

3 A frieze: warriors in classical dress bow down before an enthroned figure
Pencil with grey & sepia wash (120×260), backed with buff card (255×365)

4 Pedimental sculpture showing a battle scene
Sepia pen with grey & sepia washes (105×240), backed with buff card (255×370)

5 A panel with rounded ends: a sea scene with nymphs, seahorses & flying winged creatures
Pencil (185×230)

6 Rectangular panel: a figure in C16 dress (Shakespeare?) with classical figures
Sepia pen (105×140)

5-6 Backed with buff card (365×255)

1-6 Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[80] Design for an ornamental sign for the *Demerary Office of Health*: the sign is surmounted by a classical figure of *ΑΣΚΛΗΠΙΟΝ* flanked by tripod-braziers; a coat of arms incorporates a ship over a shield bearing heraldic devices

Insc: (faintly, in pencil) *As witness my Hand and | Seal of Office this... Day of ... | in the Year of our Lord 18...*

w/m: Britannia in a crowned shield
Sepia pen (315×200)

[81] Design for a Gothic grand staircase, possibly for Lowther Castle, post-1801

Recto & verso: Sketch plans & details

Insc: Labelled with dimensions & some notes on construction given

w/m: A. Blackwell & G. Jones 1801

Pen & pencil (230×375)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[82] Design for a circular tent, with a colonnade just inside the perimeter (2):

1 Plan

Pen backed with buff paper (200×250), on the same sheet as [51] & [74]

2 Elevation & section

Pen & pencil backed with buff paper (200×255)

1-2 Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[83]-[85] Unidentified buildings

[83] Designs for a building in Classical style (4):

1 Elevation of the main façade of 17 bays with central

3 bay frontispiece & 3 bay end pavilions

Insc: With notes about minor amendments

Pen on tracing paper, backed with linen (340×695)

2 Two alternative quarter-plans & profiles of the centre of a | ceiling; details of main façade; elevation of right-hand pavilion incorporating the amendments suggested in No.1; elevation & part-elevation of frontispiece showing alternative designs

Insc: As above & some dimensions of the ceiling given

Pen on tracing paper, backed with linen (345×485)

1-2 Scale: 1 $\frac{1}{2}$ in to 1 ft except for ceiling (marked on No.2)

3 End elevation of a design having rather different proportions to those shown in Nos.1 & 2

Pen on tracing paper, backed with linen (250×330)

4 Detail of dome, very similar in design to the domes in Nos.1-3; quarter-plan, half-elevation & half-section

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

Pen with blue & yellow washes on tracing paper,

backed with linen (455×305)

In style, Nos.1-4 above can be connected with the design for an observatory at Brightling Park [1]. Greek motifs appear in [83]: the form of the frontispiece in No.1 derives from the Choragic monument and the end pavilions in Nos.1 & 2 have porticoes on the front and side façades in the manner of the Erechtheum.

[84] Design for a monumental Neo-Classical building

Scale: 2 $\frac{1}{4}$ in to 100 ft

Pencil with grey, blue & yellow washes backed with

buff card (240×345)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[85] Sketch plans of large buildings, possibly designs (3):

1-2 Closely related plans, possibly of a bath house

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

2 w/m: G. Pike 1801

Pencil (380×250)

3 Recto & verso: Two very incomplete plans

Insc: verso *garden*

w/m: G. Pike 1801

Pencil (380×490)

1-3 Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[86] Probably a sketch design for a classical urn, with a lid & a base

w/m: Apsley Mill 1798

Pen & pencil (385×245)

This drawing is mounted on p.5 of Vol.IV of the volumes by Sydney Smirke & others (q.v.).

[87] Study for a Palladian villa, partly modelled on the Villa Capra

Oblique view of entrance front

Pencil with sepia wash (240×385)

Verso: Very rough pencil sketches, including a plan

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

Measured drawings

[88] CAMBRIDGE: King's College chapel

Detail of vaulting

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

Insc: *Ceiling of | King's Coll. Chapel | Camb:*

Pencil (195×315)

Prov: Pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

[89] EDGCOTE (Northants): Edgcote House

Measured elevation of kitchen chimney, with description of its unusual construction

Insc: (at foot of page) *Phil. Trans. Vol 1st*

w/m: Britannia in a crowned roundel

Pen with grey & yellow washes on a folded piece of paper (325×395)

This drawing is on p.94 of Vol.V of the volumes by Sydney Smirke & others (q.v.).

[90] LONDON: Christ's Hospital, Newgate Street

Section of the dining hall

Scale: 1 in to 10 ft

Insc: *The Dining Hall | Christs Hospital & (on mount,*

in pencil) Robt. S

Pen & coloured washes within ruled pen border on

tracing paper, mounted in reverse on pale orange

paper (275×260)

Christ's Hospital was built in the Tudor style by John Shaw in 1825. It was dem. 1902 and the hospital moved to Horsham.

[91] OXFORD: Sheldonian Theatre

Section of roof

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

Insc: As above & *Theatre at Oxford*, with dimensions given

d: *Measured Augt: 9th 1797*

Pen with yellow wash (160×330)

Topographical drawings

Great Britain

[92] 51 sheets, some d. between 1807 & 1817

These include drawings made at: Bowood (Wilts), 1813; Cardiff Castle (Glam), 1817; Cassiobury Park (Herts); Chester cathedral, 1807; Dover harbour (Kent); Gloucester cathedral; Hoddon Castle (Dumfries), 1814; Kenilworth Castle (Warwicks), 1807; Lennoxlove (E Lothian); Royal Institution, Albemarle Street, London; Drury Lane Theatre, London (from one of the 5 vols of sketches by Sydney Smirke & others); City of London Club House; Christ Church College, Oxford; Magdalen College, Oxford; University College, Oxford; Pevensey Castle (Sussex); Powis Castle (Montgomery), 1813; Raby Castle (Durham); Stonehenge (Wilts); Warwick Castle, 1807; St George's chapel, Windsor Castle (Berks)

Pencil, with occasional pen & wash (160×90-

280×430).

Prov: Biggar Gift, 1938, except for the Lennoxlove drawing, pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967, & the City of London Club House drawing, pur. 1970

Many of the sheets appear to have been taken from sketchbooks.

[93] LLANGOLLEN (Denbighs): Churchyard

Possibly a topographical drawing of a Regency Gothic monument, 1814

Perspective sketch

Insc: *Monument in Llangollen Churchyard | erected by Lady Butler for her Housekeeper & Betwys Bridge - near Llanwryst (Betwys-y-Coed, Caernarvon)*

d: *Sept 14th 1814*

Verso: *Sketch (sic) of castellated Park Entrance to Lord Anglesea (at Plas Newydd?) showing 2 slightly different elevations*

Insc: As above & a largely illegible inscription

Pencil (135×220)

Prov: Loose sketch found in one of the 5 volumes of sketches by Sydney Smirke & others (q.v.)

[94]-[122] Continental topographical & some measured drawings

Prov: Except where otherwise stated, pur. from Sir Edward Malet, great-great-grandson of Sir Robert Smirke, 1967

Many of the following drawings were made on Smirke's Continental tours of 1801-05. These tours are remarkably well documented: at the RIBA there are letters and memoranda and two journals, both of 1803; and in the collection of Paul Mellon there are travel sketches which, like many of the RIBA drawings, came from Sir Edward Malet. Smirke's travels have been fully discussed by J. M. Crook in *The Career of Sir Robert Smirke R.A.*, 1961, pp.27-50, and in *The Greek Revival*, 1972, pp.47-56.

Austria

[94] VIENNA: Prince Lichtenstein's palace

Plan of Principal Floor

Scale: 1 $\frac{1}{2}$ in to 50 ft

Insc: As above, *Prince Lichtenstein's Palace | at Vienna & labelled, with dimensions & some notes given*

d: (in pencil) *14/10/2 & 10/14/2*

Sepia pen & grey wash (240×380)

Prince Lichtenstein's palace is included in Smirke's *Specimens of Continental architecture*, 1806.

France

[95] AVIGNON (Provence): Military hospital

Plan of the Military Hospital at Avignon

Scale: 1 $\frac{1}{2}$ in to 50 ft

Insc: As above & labelled, with descriptive notes given

d: *Oct: 19: 1802*

Sepia pen with grey wash (380×245)

[96] LYONS: Hôtel de Ville
Ground floor Plan

Insc: As above & *Hotel de Ville* | at Lyons, with a key & descriptive notes
d: October 10th: 1802
Sepia pen (380×245)

[97] PARIS: Hôtel Courlande

View of the Princess of Courland's | Boudoir

Insc: As above
Pen & watercolour within ruled border on board (180×260)

[98] PARIS: Hôtel Récamier (2):

1 Elevation of 1 wall of Madame Récamier's bathroom
Insc: *Made Recamier's Bath*
Watercolour on board (210×355)

2 Elevation of 1 wall of *Made Recamier's Bedroom*

Insc: As above
Pencil & watercolour (280×360)

Germany

[99] BERLIN: Dorotheenstädtliche Kirche, monument of Count Alexander von der Mark
Sketch elevation

Insc: *The monument of a young Prussian Prince (Count de la Mark) | executed by G. Schadow in 1790 - a work highly spoken of by the Prussians & some pencil notes on materials*
Sepia pen & wash (225×140)

[100] BERLIN: Royal palace

View of *Withdrawing room in the Turkish* | Style

Insc: As above & in the *Royal Palace* | Berlin
Pencil & watercolour within a ruled border (260×360)

Greece

[101] ATHENS: Acropolis

Sketch perspective, showing conjectural reconstruction
Sepia pen (110×190 approx., irregular shape)
In 1808, the year he was elected ARA, Smirke exhibited at the RA, No.1875, 'The Acropolis of Athens, as seen from the Areopagus, restored from remains still existing'.

[102] ATHENS: Choragic monument

Topographical view [Fig.61]
Watercolour (285×220)

[103] ATHENS: Tower of the Winds

Topographical view
Watercolour (290×250)

[104] Bound volume of 14 folios entitled *Architectural Views in Greece by Sir Robert Smirke*

Red morocco with gold tooling & stout marbled paper flaps (710×530)
The volume contains 11 watercolour views, c.1802-03; these include: the temple of Aphaia at Aegina (1 drawing reprd in *RIBA Jnl*, XXXIV, 1927, p.234); the temple of Zeus Olympos at Athens (reprd in *RIBA Jnl*, XXXIV, 1927, p.322); the propylea at Athens, the temple of Zeus at Nemea (reprd in J. M. Crook, *The Greek Revival*, RIBA, 1968, pl.2); the remains of the walls at Messene; the Erechtheum at Athens; the temple of Apollo at Corinth (reprd in *RIBA Jnl*, XXXIV, 1927, p.474); & the temple of Poseidon at Sunium

Bound in with the drawings are 2 photographs of drawings of the Parthenon & the temple at Bassae & a photograph of the Theseum
Prov: Pres. by Captain Thomas Lambert, son-in-law of Sir Robert Smirke, 1895

Italy & Sicily

[105] AGRIGENTO (Sicily): House of Don Gaetano M. Sterlini

Sketches of Greek vases (2):

1 *Antique Vase in the possession of Don Gaet. M. Sterlini The English Consul at Girgenti*
Insc: As above, with some dimensions given
w/m: J. Whatman 1801

2 *Vase in the house of Don Gaetano M. Sterlini | The English Consul at Girgenti*

Insc: As above, with some dimensions given

1-2 Pencil & watercolour (225×290)

Reprd: (parts only) J. M. Crook, *The Greek Revival*, 1968, pl.33, p.49

[106] AGRIGENTO (Sicily): Temple of Zeus Olympos
Conjectural reconstruction (2):

1 Preparatory sketch
Pencil (275×415)

2 Finished drawing

Pen, watercolour & gouache, varnished (275×415)

Smirke exhibited 'Temple of Jupiter Olympos at Agrigentum, as seen from the Emporium Gate, restored from remains discovered in the year 1803' at the RA 1810, No.709.

[107] CASERTA: Royal palace

Descriptive notes, illustrated with sketches
Sepia pen, on paper folded in half (385×485)
Prepared for Smirke's book, *Specimens of Continental architecture*, 1806.

[108] GENOA

A collection of drawings, generally to scale, of palaces & other buildings in Genoa, with full accompanying notes, 1802-03 (18):

In the identification of the following drawings use has been made of M. P. Gauthier, *Les plus beaux édifices de la Ville de Gènes et de ses environs*, 2 vols, 1829; references to this are given below

1 Albergo dei Poveri
Plan of the First Story

Scale: 7¹/₂ in to 10ft

Insc: As above, *Albergo* & labelled, with numbers of storeys indicated & with notes d. *Genoa, January 5th 1803*

See Gauthier, pls.46-48.

2 Palazzo Balbi-Senarega (?), No.4 Via Balbi

Plan of The Principal Story & details of Glass Chandeliers in the Saloon no 6 & Gallery brought from Vienna

Scale: Plan 5¹/₂ in to 10ft

Insc: As above, *Palace of Giacomo Balbi | In Strada Balbi-Genoa* & plan labelled, with some dimensions given & with notes d. *December 17th: 1802*

See Gauthier, pls.60-62.

3-5 Palazzo Durazzo-Pallavicini, No.1 Via Balbi

3 *Plan of the Principal Floor*

Scale: 1¹/₂ in to 10ft

Insc: As above, *Palace of Monsr. Marcellone Durazzo in Strada Balbi-Genoa* & labelled, with some dimensions given; verso *Mrs Lee*

4 Notes d. *Decr 24th 1802*

5 *Section of Saloon No ... (blank) in the Palace of Signor Marcellone Durazzo*

Scale: 1¹/₂ in to 5ft

Insc: As above

See Gauthier, pls.12-15. This palazzo is included in *Specimens of Continental architecture*, 1806.

6 Palazzo Carrega-Cataldi, No.4 Via Garibaldi (formerly Strada Nuova)

Plans of Principal Story & of the Hall on the Ground floor

Scale: 1¹/₂ in to 10ft

Insc: As above, *Palace of Sigr Carrega* & labelled, with dimensions given & with notes d. *Genoa Decr: 21st: 1802*

See Gauthier, pls.66-68.

7 Palazzo Rosso (formerly Brignola), Via Garibaldi (formerly Strada Nuova)

Plans of Principal & Chamber floors

Scale: 1¹/₂ in to 10ft

Insc: As above, *Palazzo Rosso In Strada Nuova* & labelled, with dimensions given & with notes d. *Genoa Decr 20th 1802*

See Gauthier, pls.38-39.

8-9 Palazzo Tursi, No.9 Via Garibaldi (formerly Strada Nuova)

8 *Plan of the Principal Floor*

Scale: 1¹/₄ in to 10ft

Insc: As above, *Palace of Monsr Doria* & labelled, with some dimensions given & with notes d. *Near the Gate of San Tomasso, Genoa Decr 14: 1802*

9 Details of interior decoration

Insc: *At the Palace of Monsr Doria* & labelled
See Gauthier, pls.29-32. This palace is included in *Specimens of Continental architecture*, 1806.

10-13 Palazzo Campanella, No.12 Via Garibaldi (formerly Strada Nuova)

10-11 *Plan of the Principal Story & Sketch of the Elevation next the Strada Nuova*

Scale: Plan 5¹/₂ in to 10ft

Insc: As above, *Palace of Monsr. Serra* & plan labelled, with dimensions given & with notes d. *December 16: 1802*

12 Part-plan & Section of the Dining room

Scale: 1¹/₂ in to 5ft

Insc: As above, *Palazzo Serra & looking glass* labelled
d: *Decr 1802*

13 Section of the Great Saloon

Scale: 1¹/₂ in to 5ft approx.

Insc: As above, *Palace of Signr Serra* & various shades of gold indicated
d: *Decr 16: 1802*

See Gauthier, pls.69-70.

14 Palazzo Brignola, Via Nuovissima (formerly Via Cairoli)

Elevation

See Gauthier, pls.60-62

15 Ospedale di Pammatone

Ground & First Floor Plan(s)

Scale: 7¹/₈ in to 50ft

Insc: As above, *Ospedale Pammatone* & labelled, with notes
d: *January 1st 1803*

See Gauthier, pls.52-57.

16-18 Palazzo Ducale, Piazza Matteotti (formerly Piazza Umberto Primo)

16 Elevation

Scale: 5¹/₈ in to 1ft

See Gauthier pls.6-11.

17 *Plan of a Private Gentleman's House in Genoa*

Insc: As above & labelled, with dimensions given & a brief description

18 *Plan of a Tradesman's House in Genoa*

Insc: As above & labelled, with some dimensions given & a brief description
(190×240)

1-18 Plans in sepia or black pen & grey wash, elevations in pen with yellow & grey-blue washes, grey & green washes or grey wash, sections & details of interiors in pen & watercolour
1-17 On single sheets (385×245) or sheets (770×490) folded double

[109] GENOA: Palazzo Doria (2):
1 Elevation towards harbour, to scale
2 View of street next to N front
w/m: J. Whatman 1804
1-2 Etching with grey wash added within ruled border (545×380)
No.2 is reprd, with watercolour instead of grey wash, as pl.V in Smirke's *Specimens of Continental architecture*, 1806.

[110] MESSINA (Sicily)
Notes, illustrated by plans of ground & principal storeys, & elevation of a *House building in the City of Messina*
Insc: As above
d: *Messina May 6th: 1803*
Sepia pen & grey wash on a piece of paper (385×490) folded double

[111] PADUA: Observatory
Measured drawing, 1804
Plans & section
Scale: $\frac{1}{16}$ in to 1ft
Insc: *The Observatory at Padua*, with notes & dimensions given
d: *Augt. 28th: 1804*
Pencil with sepia wash & sepia pen inscriptions (245×195)

[112] PADUA: Palazzo della Ragione
Section & Plan shewing the Iron Principals
Insc: As above & *Palazzo della Ragione*, with some dimensions given & with notes to the plan
d: *Padua Augt: 28th 1804*
Sepia pen & wash (225×285)

[113] PALERMO (Sicily): Botanical Gardens
Elevation
Insc: *I have drawn the Dome as it appears to the Eye moderately elevated, rather than what I imagine to be its real Geometrical Elevation*
w/m: G. Pike 1804
Pencil & watercolour (245×380)

[114] PISA
1 Measured drawing of a bridge
Plan & elevation
Scale: $\frac{1}{2}$ in to 10ft
Insc: *at Pisa*
Pencil with grey wash (240×385)

2 Unfinished plan & section of an unidentified structure, possibly a bridge
Scale: $\frac{1}{4}$ in to 10ft
Insc: *Verso The baths, bridge, & and other public works, in Pisa*
w/m: G. Pike 1801
d: *Verso MDCCCIII*
Pencil (385×475)

[115] ROME: Appian Way
View of tomb of Caecilia Metella
Watercolour (265×350)

[116] ROME: Church of S Agnese, Piazza Navona
Elevation
Insc: *S Agnese Piazza Navona*
Pencil with sepia wash (245×385)

[117] ROME: Villa Borghese
Elevation of entrance piers
Pencil with grey & sepia washes, backed with buff card (245×380)

[118] ROME: Villa Borghese
Elevation of 1 wall of *Princess Borghese's Bedroom / Rome. / (a sister of Bonaparte.)*
Insc: As above
w/m: J. Whatman 1802 (?)
Pencil & watercolour on board (280×365)

[119] ROME: Villa Madama
Sketch plan based on 'Aspinici's project' for its completion & view of the loggia
Insc: *Villa Madama / begun from the designs of Raffaello & finished by Julio Romano who painted the Arabesques of the Loggia / & was erected for the Cardinal Chidici (sic) afterwards Clement 7th & (against the plan) the part erected describes all that exists at present / the remainder is Aspinici's project for its completion*
d: *Villa Madama / March 25th 1804*
Pencil & pen (425×430)

[120] SAN GERMANO (Piemonte)
Plan and Section of an ancient building probably sepulchral
Insc: As above & *at San Germano*, with descriptive notes & dimensions given
w/m: G. Pike 1801
d: *April 19th 1804*
Sepia pen & grey wash (380×240)

[121] VENICE: Church of the Frari
Part-elevation of tower of the Frari
Verso: View of *The Tower attached to one of the Churches*
Insc: As above
Pencil & watercolour (210×140)
The recto is closely related to pl.XXV in an article by Smirke entitled *Further remarks on the remains of Gothic architecture in Italy and Sicily*, by Robert Smirke, Esq. Junior, F.A.S. in a letter to Samuel Lyons, Esq. Director. The drawing is inserted loose into a copy of this article, which is bound together with copies of *An Account of some remains of Gothic architecture in Italy and Sicily* . . ., 1805, and *Observations on the preceding Paper respecting the remains of Gothic architecture in Italy*, &c. By Sir H. C. Englefield, Bart. F.R.S. and V.P.A.S.

[122] VENICE: Rialto
Elevation of the Bridge of the Rialto
Insc: As above & dimensions given
d: *Venice - Augt. 24: 1804*
Pencil, sepia pen & wash (235×385)

[123]-[128] Drawings of unidentified buildings, probably topographical rather than designs
[123] Elevation of a bridge
Scale: $2\frac{1}{8}$ in to 10ft
w/m: G. Pike 1801
Pencil with sepia wash (240×380)

[124] Elevation of a Neo-Classical building
Pencil (190×250), mounted on the same sheet as [57]

[125] Section of a building similar in form to the Palazzo della Ragione, Padua
Pencil & sepia wash (190×240)

[126] Interior view of a corridor in a palace
Pencil & a little white chalk on grey paper, pricked through (260×175)

[127] Sketch details of furniture & fittings in a palace: throne canopy, chair, statue on pedestal, stove & vase to hold wood for the fire
Insc: With descriptive notes
Pencil (240×195)

[128] Drawings showing the interior decoration of rooms (4):
1 Elevation of an elaborately decorated wall; the decoration includes caryatids standing on plinths
Pencil (245×380)

2-3 Longitudinal section & end elevation of a room decorated in the Egyptian style
2 w/m: G. Pike 1801
Pencil & watercolour (235×385)
3 Pen on tissue paper (180×250)

4 Unfinished sketch elevation of a room & details of decoration
Verso: Elevation of a niche containing an urn on a high pedestal & elevation of a fireplace surmounted by a niche containing a bust
w/m: G. Pike 1801
Pen & pencil with coloured washes (385×485)

[129] Copies from 5 plates in C. Percier & P. Fontaine, *Recueil des décorations intérieures de Percier et Fontaine*, 1827
On 4 pieces of tissue paper (175×250)

[130] Eight miscellaneous sketches: subjects include decorative details, a portrait, masks & dramatic scenes
Pen, pencil, grey wash & watercolour (90×110-300×250)

SMIRKE, Sir Robert *Attributed to*

[1] EATON HALL (Cheshire)
Designs for Gothic window tracery, c.1804-12 (2):
1 Elevation of a Decorated window, with suggested amendments
Insc: *Eaton Hall / Upper Story of Hall*
Pen & sepia wash with pencil amendments (300×220)

2 Elevation of the above window, incorporating the amendments suggested in No.1
Pen & watercolour (310×275)

William Porden rebuilt the house for Lord Grosvenor, 1804-12, in a style which attempted 'to adapt the rich variety of our ancient ecclesiastical architecture to modern domestic convenience'. He was helped in the design by Joseph Kay; and the above drawings may indicate that he also sought the advice of Robert Smirke. It is probable that he knew the Smirke family well, since he had collaborated with Robert Smirke Snr on the satirical pamphlet, *The Anticipation of Shanbagan*, 1780. The above drawings correspond closely with windows in the executed design, as illustrated in J. & C. Buckler, *Views of Eaton Hall in Cheshire*, 1826. After various additions and alterations, and a complete remodelling, the house was dem. 1961.

[2] LONDON: Central Criminal Court, Old Bailey, City
Design for *The Ventilating Apparatus / at the old Bailey Court*
Diagrammatic plan, section & details, with some rough sketches on verso
Insc: As above, *in & out vents* labelled & some dimensions given
Pen & pencil (330×550)

[3] LONDON: Oxford & Cambridge Club, No.17 Pall Mall, Westminster
Design, c.1836 (2):
1 *Plan of the mezzanine floor* (i.e. semi-basement)
2 *Plan of the basement floor*
w/m: J. Whatman 1836
1-2 Scale: $\frac{1}{16}$ in to 1ft
Insc: As above, *Oxford & Cambridge Universities' Club House* & some rooms labelled in pencil; on No.2 some calculations given
Pen & wash within ruled pen border (360×270)
Lit: J. M. Crook, *op. cit.*, 1961, pp.170-174
The house appears to have been designed jointly by Robert & Sydney Smirke. J. M. Crook, in his thesis, states that the above drawings 'may just conceivably be Sydney's work'. For further drawings connected with this design see Smirke, Sydney, *office of* [1].

SMIRKE, Sydney Snr (1799-1877)

The fifth son of Robert Smirke Snr, and younger brother of Sir Robert Smirke. He became a pupil of his brother and later worked in close collaboration with him. In 1819 he received the Gold Medal of the RA; and in 1820 he travelled in Italy and Sicily. In 1852 he established the Architects' Benevolent Society and was its President until his death. He was elected F in 1844; was Vice-President of the RIBA 1848-50; and won the RIBA Gold Medal in 1860. He was elected RA in 1859, was Professor of Architecture at the RA 1861-65 and became Treasurer there in 1871. His principal works include: the Pantheon Bazaar, Oxford Street, 1834-36 (retaining parts of Wyatt's building); with Robert Smirke Jnr, the Oxford & Cambridge Club, Pall Mall, 1835-38; with G. Basevi, the Conservative Club house, St James's Street, 1843-45; the Assembly Rooms, hotel and Athenaeum, Bury (Lancs), 1846-47; with G. Basevi, the Carlton Club house, Pall Mall, 1846-c.1854; the round reading room and other works at the British Museum, 1847-57; the RA galleries and other works at Burlington House, Piccadilly, 1867-74; buildings in the Temple, including the Inner Temple Hall, 1868-70. His publications include *Suggestions for the architectural improvement of the western part of London*, 1834, and *The Professional life of C. R. Cockerell*, 1863.

Bibl: DNB; APSD; obituaries: *Builder*, XXXV, 1877, p.1256; *RIBA Transactions*, XXIX, 1878-79, pp.5-6

Prov: Unless otherwise stated, the following drawings were pres. by Mrs Dorothy Biggar, 1938

BARLEYTHORPE (Rutland): Mansion, now school house

See Smirke, Sydney, office of [1], [2]

BICKERSTAFFE, (Lancs): Church of the Holy Trinity, school, schoolmaster's house & parsonage

See Smirke, Sydney, office of [1], [2]

BRICKWALL, nr Northiam (Sussex)

See Smirke, Sydney, office of [1]

[1] BURSCOUGH (Lancs): Parsonage

Design for *Proposed Parsonage*, 1848

Plan of the ground & chamber floor(s)

Scale: 1/10 in to 1 ft

Insc: As above, at *Burscough* & rooms labelled, with dimensions given & a few instructions for redrawing; verso E (?) *Newton*

s & d: Syd: Smirke | May 16 1848

Pen, with pale yellow, grey & green washes (320 x 400)

Prov: Loose sheet from one of the 5 volumes of sketches by Sydney Smirke & others (q.v.)

BURY (Lancs): Athenaeum, assembly rooms & hotel

See Smirke, Sydney, office of [1]

[2] DRAYTON MANOR (Staffs)

Design for portrait gallery for Sir Robert Peel, c.1845

No.1: Plan ... shewing the linings &c, Elevation &

Section ... of folding doors between the oak parlor and

New Gallery & No.2: Plan, Inside Elevation & Section

of the 2 small doors in Lobby of Gallery

Scale: 5/8 in to 1 ft

Insc: As above, to be of *Wainscot* & *Drayton Manor*

No.37, with 2 dimensions given

Pen with yellow, red & grey washes (325 x 480)

A perspective of the portrait gallery was exhib. at the RA 1845, No.1222. A lithograph taken from this was reprd in *Builder*, III, 1845, p.223. For further drawings connected with Drayton Manor see Smirke, Sydney, office of [1], [2].

EDENHURST (Kent)

See Smirke, Sydney, office of [1], [2]

FOLKESTONE (Kent)

See Smirke, Sydney, office of [1], [2]

[3] GLOUCESTER HOUSE

Design for *proposed conservatory*, 1841

Plan, elevation & section

Scale: 1/4 in to 1 ft

Insc: As above, *Gloucester House & stove & floor of the back Drawing Room* labelled; a few dimensions given & a pencil note *British Sheet Glass to be used - one pane in lieu of six - to each sash - Explained extra cost to Sir J Higgins as £86*

s & d: Sydney Smirke | 24 Berkeley Square | May 1841

Pen with brown & pink washes & pencil amendments (370 x 525)

This may be the Gloucester House which became Grosvenor House and was demolished to make way for the Grosvenor Hotel, London.

HALESALL (Lancs): Rectory

See Smirke, Sydney, office of [1], [2]

LICHFIELD (Staffs): Church of St Michael

See Smirke, Sydney, office of [2]

LONDON: British Museum (Holborn), Camden

See Smirke, Sydney, office of [1]

[4] LONDON: Burlington House, Piccadilly, Westminster

Preliminary designs & design for altering & extending Burlington House for the use of the Royal Academy, together with a survey drawing of part of the Academy's old premises, c.1867-71 (12):

1-6 Preliminary designs

1-5 Alternative treatments of the entrance façade of Burlington House

1-3 Frontal perspectives [Fig.62, No.1]

s: S.S.

Pen within ruled border (150 x 200)

Reprd: Survey of London, XXXII, *St James*,

Westminster, pt.ii, 1963, pls.54a-c

Nos.1-3 show three different treatments of the façade.

4 Elevation of the S front

Scale: 1/10 in to 1 ft

Insc: As above & *Royal Academy*

s & d: (on mount) Sydney Smirke | Feby 1867

Pencil with ochre wash heightened with white &

backed with card (285 x 450)

Reprd: Survey of London, *op. cit.*, pl.54d

5 View of entrance front

Insc: As above & (on mount) *as proposed to be altered for the Royal Academy & Burlington House*

s & d: As No.6

Pencil with grey washed heightened with white & backed with card (280 x 375)

Nos.4-5 show the same treatment of the façade.

6 Section across principal staircase

Scale: 3/10 in to 1 ft

w/m: J. Whatman 1866

s & d: S.S. March 1867

Pencil (520 x 355)

Like No.12 below, this design shows a deeply coved ceiling with a lantern light.

7 Design for a covered way from Piccadilly to the main entrance of Burlington House

Block plan

Scale: 1 3/8 in to 50 ft

Insc: Labelled & *Approved, on the understanding that in accordance with Sir Francis Grants (President of the RA) letter to General Sabine (President of the Royal Society) of July 13th, the covered way to be erected by Government from Piccadilly, which will embrace the three doors will be covered with glass*

s & d: S. Smirke | 80 Grosvenor St | July 1868

Pencil with pink & grey washes (495 x 355)

The Survey of London dates this drawing c.1866 because the old forecourt buildings are shown, and the decision to replace them had been taken by December 1866. That date must, however, be wrong: both drawing No.8 and its companion, No.9, are inscribed July 1868, and No.9 has an 1867 watermark. No.8 therefore shows a design for a covered way on the site as it existed in July 1868. Not only are the old forecourt buildings shown, but a temporary room is shown adjoining the W of Burlington House and the N of the W forecourt wing. This is the room constructed in 1857 for the Royal Society meetings and London University examinations.

8 Design for alterations to the Entrance Hall, July 1868

Plan & exterior elevation

Scale: 1 1/2 in to 10 ft

Insc: As above, *Burlington House, staircase, porter R.S. & Approved | Edward Sabine P.R.S.*

w/m: J. Whatman 1867

s & d: Sydney Smirke | 80 Grosvenor St | July 1868

Pencil with grey & red washes (380 x 525)

The alterations to the entrance hall comprise 2 extra doors (as in Nos.4, 5 & 11 and as in the executed design); a new doorway through to the staircase; and a porter's lodge for the Royal Society inside the westernmost door. Nos.7 & 8 seem to be for temporary alterations. The covered way would protect those entering Burlington House from the building works which were going on in the courtyard c.1868-73. The new door and porter's lodge would provide a separate entrance for the Royal Society - which, together with the Linnean and Chemical Societies, had been at Burlington House since 1857 - until it could move into its new premises in 1873. The doorway through to the staircase would provide access to the new RA galleries - first used in 1869 - until a new entrance hall could be built as part of the conversion of Burlington House started in 1872.

9 Block plan, showing the new forecourt buildings

Scale: 1 3/8 in to 1 ft

Insc: *The London University, The Royal Academy, Quadrangle & Piccadilly* labelled

w/m: J. Whatman 1867

Pencil with pink & grey washes (495 x 335)

The outline of the London University building is not shown in detail.

10 Design for extension to the W of Burlington House, connecting with the new galleries & containing stairs & places for umbrellas &c & catalogues

Plan with block plan of altered Burlington House & part block plan of forecourt buildings & new galleries

Scale: 1 1/2 in to 10 ft

Insc: As above & partly labelled

w/m: J. Whatman 1871

Pencil with grey wash (560 x 780)

Possibly the extension was built to be used while building work rendered the main entrance hall of Burlington House unusable.

11 Preliminary design for the lecture room to the E of the octagon saloon

Scale: 1 1/2 in to 10 ft

Insc: As above, *Royal Academy | lecture room & plan no.2*, with some calculations

Pencil with grey wash (580 x 550)

12 Cross-section through Burlington House & the new galleries, showing the proposed alterations & additions

Scale: 1½ in to 10 ft

Insc: Level of *Top of Parapet of Buildings for Learned Societies* marked & some dimensions given

w/m: J. Whatman 1871

s & d: Sydney Smirke | Oct. 30. 1871

Pencil with pink & grey washes (560 × 935)

Lit & reprd: Survey of London, *op. cit.*, p.419 & pl.70a

This is largely as executed, although in 1873 G. E. Street, a member of the building committee, slightly modified the design for reasons of economy. The principal change was the substitution of a temporary staircase for Smirke's marble staircase.

1-12 Prov: Biggar gift, 1938, except for Nos.4 & 5 which were pur. 1962

Lit: Survey of London, XXXII, *St James, Westminster*, pt.ii, 1963, pp.390-429 (for a full account of the history of the site and a description of the buildings)

With the drawings is a photograph, slightly touched up with black pen, of a perspective drawing. This shows a grandiose design for filling the entire Burlington House site with blocks ranged round three main courtyards. Complex multi-level N-S passages run along the E & W extremities of the site.

In 1854 Burlington House was acquired by the government, and a long debate ensued on the future use of the site. It was finally decided that the northernmost part of the site should be used for a new building for London University, Burlington House itself should be altered for the use of the Royal Academy, with an extension to the N containing galleries, and several learned societies should be housed in new buildings in the Piccadilly forecourt. James Pennethorne built the London University building 1866-69. Smirke built the N extension to Burlington House 1867-69, and carried out the alterations to Burlington House itself 1872-74. Banks & Barry's new forecourt buildings were built 1868-73. In Smirke's Burlington House extension the ground floor is occupied by storerooms &c and the 1st floor by top-lit galleries ranged round a central octagonal saloon with a glazed dome. The alterations to Burlington House principally consisted in the addition of a 2nd storey, and of a rusticated arcade at ground floor level filling in the recessed centre of the main façade.

Burlington House and the RA galleries remain substantially as Smirke left them. In 1883-85 Norman Shaw made the restaurant and restaurant staircase; in 1899 the entrance hall was redecorated by T. G. Jackson; in 1927 a new library was constructed by Curtis Green; and in 1962-64 the entrance hall was again redecorated, this time by Raymond Erith.

LONDON: Gunnersbury Park, Hounslow (Middx)
See Smirke, Sydney, office of [1], [2]

LONDON: Bethlehem Hospital (now the Imperial War Museum), Lambeth Road, Southwark
See Smirke, Sydney, office of [1]

[5] LONDON: Carlton Club, Pall Mall, Westminster
Design for enlargement & rebuilding, 1844
Perspective of the main façade [Fig.63]

Insc: *Carlton Club | View of North and East Fronts*

s: George Basevi junr | Sydney Smirke

Sepia pen & watercolour (460 × 635)

The design is based on Sansovino's library of S Mark at Venice. The columns and pilasters were to be made of red granite.

Lit: *Builder*, III, 1845, p.269; V, 1847, pp.218-219 (a lithograph based on the above is reprd on p.219); XIII, 1855, pp.282-283, 330-331

In March 1844 a limited competition was held for the enlargement of the club. Smirke & Basevi's design was not placed. But in May 1845 the building committee decided to put aside the results of the competition and to choose the architect by a ballot of the entire membership of the club. Smirke & Basevi were chosen, but in October 1845 Basevi died. It was nevertheless decided to retain Smirke. The new wing was begun in 1846, and the rebuilding of the old club was begun in 1854. The building is now demolished. For a design for a lamp scone for the Carlton Club see p.56 of Vol.V of the sketches catalogued under Sydney Smirke & others [5].

LONDON: Oxford & Cambridge Club, Pall Mall, Westminster

See Smirke, Sir Robert, attributed to [3] & Smirke, Sydney, office of [1]

LONDON: Pavitt's Building, Wapping, Tower Hamlets
See Smirke, Sydney, office of [1]

LONDON: Conservative Club, St James's Street, Westminster

See Smirke, Sydney, office of [1], [2]

[6] LONDON: Cathedral church of St Paul, City
Design for a memorial to presidents of the RA, 1868
Elevation & section

Scale: 1 in to 1 ft

Insc: As above, *St Paul Cathedral*, a few dimensions given & (on memorial) *In memory of successive Presidents of the Royal Academy*, followed by their names

d: 80 Grosvenor Street | November 1868

Pencil with grey-brown washes (550 × 765)

The memorial is in the form of a plaque set in a round-headed niche, which is framed by an architrave and surmounted by a cornice supported on consoles. The whole is set between two piers. The memorial does not appear to have been executed.

[7] LONDON: Horticultural Gardens, South Kensington, Kensington & Chelsca
Design for Italianate Central Arcade, 1859

Plan of the Piers, Plan of the Balustrade & Elevation, all showing 1 bay only, & Section

Scale: ¼ in to 1 ft

Insc: As above, *South Kensington* & some dimensions given

d: 79 Grosvenor Street | June 1859

Pencil with red & ochre washes (540 × 370)

Lit: *Builder*, XVII, 1859, pp.456, 457 (a bird's-eye view of the Horticultural Gardens)

A large part of the Kensington Gore estate, owned by the Prince Consort and the 1851 Exhibition Commissioners, was leased to the Horticultural Society for the creation of gardens. These were designed by Sydney Smirke Snr for a superintending committee consisting of H. Cole, R. Redgrave and Captain F. Fowke and were opened in 1861. Fowke later built a conservatory (see Fowke, Francis). The gardens were closed after 1886.

LONDON: St James's Palace

See p.88 of Vol.V of the sketches catalogued under Sydney Smirke & others [5]

LONDON: Paper Buildings, Temple, City
See Smirke, Sydney, office of [2]

LONDON: Temple church, City
See Smirke, Sydney, office of [1]

[8] LONDON: Royal Exchange, Threadneedle Street & Cornhill, City

Preliminary designs for the competition, 1839 (2):

1 Unfinished ground plan, to scale, 3 small alternative sketch entrance elevations, sketch of 1 bay of side elevation, sketch longitudinal section & sketch perspective looking into the courtyard through an archway

Insc: Some illegible pencil writing & many calculations

Verso: Roof plan of an unidentified building

w/m: Smith & Allnutt 1827

Pencil (375 × 540)

2 Unfinished side elevation, to scale, corresponding to the sketch in No.1

Insc: Some dimensions given

Pencil (195 × 375)

In 1839 Sydney Smirke Snr won the third premium in the controversial competition for the Royal Exchange (see *Ac&BN*, CXXV, 1931, pp.47-49). These sketches show that for the entrance façade Smirke was considering either a pedimented decastyle portico across the whole width, or a columned façade with two pairs of columns breaking forward and a skyline broken by sculptural groups. The side elevation shows 18 Corinthian columns supported by a balustraded entablature. For a history of the competition see Tite, Sir William [1].

LONDON: Mr Bielefeld's workshops, Exeter Hall, Wellington Street, Westminster
See Smirke, Sydney, office of [1]

LOUGHTON (Essex): Church of St John the Baptist, Church Lane
See Smirke, Sydney, office of [1], [2]

[9] LUTON HOO (Beds)

Design A in an ornate classical style for proposed bookcase for the library, 1849

Plan & elevation

Scale: ¾ in to 1 ft

Insc: As above & *Luton Hoo*

s & d: Sydney Smirke | Novr 12. 1849

Pen with brown & grey washes (345 × 495)

For further drawings connected with Luton Hoo see Smirke, Sydney, office of [1], [2]

MOSBOROUGH (Derbys): Mosborough Hall Farm
See Smirke, Sydney, office of [2]

NEW BRIGHTON (?)

See Smirke, Sydney, office of [2]

NEWPORT (IoW): Parkhurst Juvenile Prison
See Smirke, Sydney, office of [1]

NORTHAM (Sussex): Church of St Mary
See Smirke, Sydney, office of [1], [2]

ORMSKIRK (Lancs)

See Smirke, Sydney, office of [2]

SCARTH HILL (Lancs): Church
See Smirke, Sydney, office of [2]

THEYDON BOIS (Essex): Church of St Mary
See Smirke, Sydney, office of [1]

THORNHAM HALL (Suffolk)

See Smirke, Sydney, office of [2]

[10] Competition design for a *Double Cottage Designed for the Royal Agricultural Society*, 1849
Plans, elevations & section

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

Insc: As above, (in red pen) *Nil Desperandum No.4*, labelled, with dimensions given & (stamped) *Royal Agricultural Society of England, Feb. 27 1849*

Pen & wash (370 × 515)

Prov: Loose sheet from one of the 5 vols of sketches by Sydney Smirke & others (q.v.)

[11] Design for a country house in Jacobean style with diaper brickwork & stone dressings

Perspective of entrance front set in a landscape

w/m: J. Whatman 1865 (? date partially cut)

s: Verso *S Smirke | 49 Morris Street | ...* (rest illegible)

Pencil & watercolour (350 × 565)

[12] Probably a design for an ornate classical building
Elevation of 1 bay, with scale

Insc: Some dimensions given

Pencil (380 × 555)

The semi-basement is rusticated, with rectangular windows. The first and second floors have round-headed windows divided by triple clustered columns. Sketches of sculpted figures have been superimposed at second floor level. There is a pitched roof.

Measured drawings

[13] BATTLE (Sussex): Church of St Mary

Elevation & details of arcade on S side of chancel

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

Insc: *Battle church | Sussex* & details labelled

w/m: J. Whatman Turkey Mill 1846

Pen with grey & brown washes (370 × 535)

[14] GENOA (Liguria, Italy): Lighthouse

Measured drawings & sketch, 1823 (3):

1 Section & details

Scale: $\frac{1}{20}$ in to 1ft except for details

Insc: *Light House Genoa*, with some dimensions given & notes

w/m: Smith & Allnutt 1823

s: *S.S.*

Pencil (375 × 270)

2 Elevation & section, with 3 engraved plans

Scale: $\frac{1}{40}$ in to 1ft

Insc: *The elev & sect to be reversed, to arrange with Brehat | If so take care to reverse the plans, if necessary & more rough notes*

Pen, pencil & wash (210 × 330)

3 View of the lighthouse

Pencil, mounted (150 × 185)

Prov: This drawing is recorded as having come from a collection of mounted drawings chiefly by Robert Smirke Snr: this collection is not now traceable

[15] LONDON: National Gallery, Trafalgar Square, Westminster

N room of E wing, at that time occupied by the RA, 1867

Plan & Section

Insc: As above & *North room of the present Royal Academy*, with dimensions given

w/m: J. Whatman 1866

d: 80 Grosvenor St. | July 1867

Pencil with grey wash (360 × 530)

The RA moved from Trafalgar Square in 1869 (Survey of London, XX, *St Martin-in-the-Fields*, pt.iii, 1940, p.16).

[16] LONDON: Sheepshanks gallery, South Kensington Museum (now the V & A), Kensington & Chelsea

Plan & Section

Scale: $\frac{1}{12}$ in to 10ft

Insc: As above, *The Sheepshanks Gallery, South Kensington Museum* & labelled, with dimensions given

d: 80 Grosvenor St. | July 1867

Pencil with grey wash (370 × 530)

Captain Fowke built the Sheepshanks gallery in 1857, and in 1858 published *A Description of the buildings at South Kensington for the Sheepshanks pictures*. This and the previous drawings are probably connected with Smirke's 1867 designs for the new RA galleries attached to Burlington House (see [4]).

[17] MILAN (Lombardia, Italy): Church of S Gottardo

Sketch & measured drawings of the chapel tower,

1840, prepared for engravings issued by the Society of Antiquaries (7):

1 Sketch details

Insc: Dimensions given, with notes

Pencil (275 × 190)

2 Unfinished plans

Insc: Some dimensions given

Pencil (230 × 305)

3 Detail elevation & section of tower at arcade level

Insc: Some dimensions given

Pencil (230 × 305)

4 Unfinished elevation

Insc: Total height given

Pencil (465 × 305); the tip of the tower is added on a separate sheet of paper (215 × 130)

2-4 Scale: $\frac{1}{10}$ in to 1ft (marked on No.4)

Insc: (in a later hand) *S. Smirke*

5 Elevation with details

6 Section

5-6 Scale: $\frac{3}{4}$ in to 10ft

7 Plan, elevation & section... at the level of the chapel of the open arcade

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

5-7 Insc: As above, ... of the tower of the chapel of Gottardo Milan, No. I, II & III, with some dimensions given & notes

s & d: *Sydney Smirke | May 7 1840*

Pencil (530 × 355)

Proof plates of the engravings accompany Nos.5-7.

These were engraved by J. Basire and published by the Society of Antiquaries of London, 23 April 1842.

[18] Measured drawings of a French lecture theatre with a semicircular end which contains tiered seats & is crowned by a top-lit semidome, & a straight end with an opening through into an upper corridor (2):

1 Plan, section looking towards straight end & part-section looking towards semicircular end

Insc: *seats for about 120*, 2 dimensions given, an indecipherable erased inscription & (in a later hand) *S Smirke*

2 Plan at upper level & section from semicircular to straight end

1-2 Scale: $\frac{1}{8}$ in to 1ft (marked on No.1 only) & French scale also given

Pen & pencil with pink wash (470 × 315)

In Survey of London, XXXII, *St James, Westminster*, pt.ii, 1963, p.427, these drawings have been wrongly referred to as early studies for Burlington House.

Topographical drawings

[19] 35 sketches made in Sussex, 1819

Details, chiefly of ecclesiastical architecture: sometimes labelled & a few notes given; most of the drawings are in paper wrappers, 4 of which are d. *March 1819*
Pencil, on red-edged leaves taken from a sketchbook; some leaves have been cut (125 × 110 approx.)

[20] Three sheets of sketches made in Devon, c.1819
12 perspectives of fonts & 1 sketch plan & perspective of a church

Insc: Labelled

w/m: J. Budgen occurs on 1 drawing

Pencil (2 sheets 205 × 260, 1 sheet 205 × 130)

SMIRKE, Sydney & others

5 volumes of sketches

Boards covered with grey paper; black leather spines & corners; spines insc. in gold tooling *Sydney Smirke | sketches | I, II, III, IV & V* respectively; rebound 1961 (Vol.I 535 × 325, Vols.II-V 460 × 330)
Prov: Pres. by Captain Lambert, son-in-law of Sir Robert Smirke, 1895

[1] Vol.I: 107 leaves

133 drawings, probably in the hand of Sydney Smirke Snr

Most executed in Italy, some in Greece & a few in Austria, The Hague, Dijon & Geneva
Topographical sketch views & some sketch plans, elevations & details

Sometimes dimensions & notes given

Mostly in pencil, with occasional use of pen & sepia & grey washes

Generally on tracing paper, pasted down; some on loose tracing paper; some on detail paper, pasted down; & some on loose cartridge, occasionally backed with buff paper (120 × 140-460 × 300 approx.)

[2] Vol.II: 92 leaves

213 drawings, probably in the hand of Sydney Smirke Snr

Most executed in Italy & Sicily, a few in Vienna, Munich & Paris

Topographical sketch plans, sections & details of buildings with some elevations & perspectives

Occasionally to scale

Dimensions & notes often given; index at the back

Mostly in pencil, with occasional use of pen & sepia, grey &, in 1 case, pink & yellow washes

On cartridge, detail paper & tracing paper, generally stuck down; some drawings appear to be missing (115 × 120-370 × 505 approx.)

[3] Vol.III: 91 leaves

202 drawings, probably in the hand of Sydney Smirke Snr

Most executed in Italy & Sicily, some in Austria, Swabia, Munich, Geneva, Chambery & Salzburg

Topographical sketch views & details, with some plans, elevations & sections of buildings

Sometimes dimensions & notes given

Mostly in pencil, with occasional use of pen & sepia, grey &, in a few instances, coloured washes

Generally on cartridge, some on tracing paper; mostly stuck down, but some have come loose & some appear to be missing (95 × 140-235 × 365)

[4] Vol.IV: 64 numbered leaves with many unnumbered leaves at the back of the volume 58 drawings, in the hand of Sydney Smirke & others including J. W(illemott?) (pp.1-3), C. J. Richardson (p.7) & Sir Robert Smirke (including pp.5, 6 & 8, which are catalogued under Sir Robert Smirke [86], [32], [62])

A few drawings appear to be designs by Sydney Smirke Snr:

p.53 Design for a stained glass window
Elevation
Insc: *cost including coffee bay | about £60*

p.56 Three designs for stained glass medallions
Elevations
Insc: Prices given

Most of the volume consists of topographical drawings executed in England, views with some sketch plans & details of buildings; there are a number of drawings of castles, some of which may be in the hand of Sir Robert Smirke. Sometimes dimensions & notes given. Pencil & pen with occasional use of grey &, in 2 instances, coloured washes. On tracing paper, detail paper & cartridge; usually stuck down, but in some cases loose (85 × 65-575 × 365)

[5] Vol.V: 96 leaves

249 drawings in various hands; some appear to be in the hand of Sydney Smirke Snr, some in the hand of John Dobson, 1 in the hand of Alexander Dobson, some in the hand of C. J. Richardson & some in the hand of Sir Robert Smirke (including pp.94 & 95, which have been catalogued under Sir Robert Smirke, *attributed to*); there are also 29 engravings. Some drawings appear to be designs by Sydney Smirke Snr:

p.34 Sketches of finials
Insc: *Original designs I believe - S.S.*

p.55 Three sheets, 1 stuck in, 2 loose, showing 3 similar designs for chimneypieces in Renaissance style
Elevations
Insc: (beside 1 sketch) *Designed by Father* (written by Sydney Smirke Jnr, 1841/2-1912); (on verso of 2 loose sketches) *S.S.*

p.56 LONDON: Carlton Club, Pall Mall, Westminster
Sketch design for a lamp sconce on a pedestal
Elevation & inset small-scale plan
Insc: (beside drawing) *by Father - for the Carlton Club*

p.62 Two sheets showing identical sketch design for a font cover
Insc: On 1 sheet *From a rough sketch of Fathers*

p.72 Design for a Gothic chimneypiece
Plan, elevation, section & details
Scale: $\frac{1}{2}$ in to 1 ft
Insc: (beside drawing) *S.S.*

p.76 Design for a Gothic oriel window
Plan, elevation & section, with scale
Insc: (beside drawing) *S.S.*

p.88 LONDON: St James's Palace
Design for addition
Perspective sketch, showing addition of a single-storey block
Insc: *In No.3502 & (beside drawing) St James's Palace | shewing addition by Father*

Some drawings appear to be designs by John Dobson (1787-1865, father-in-law of Sydney Smirke Snr & friend of Sir Robert Smirke) or copies of his designs:

pp.29, 69 Two sketches showing a design for a Gothic marble seat
Perspectives
Insc: *from a rough sketch by J Dobson*

p.33 Sketch showing keys
Insc: (beside 1 key) *Designed by John Dobson | from a Boss in Gloucester Cathedral*

pp.38, 39, 43-45 Sketches of ornament in Northern Renaissance style, probably designs
Insc: *J.D. or John Dobson*

p.58 Probably a design for a font
Perspective & section
Insc: (beside drawing) *J. Dobson*

p.59 Three sheets of sketch designs for monuments
Perspectives
Insc: *by J.D.*

p.63 Design for a poor box
Elevations
Insc: *from a rough sketch by Mr Dobson*

p.68 Design for window tracery
Details
Insc: *from a church built | by Mr Dobson | Newcastle on Tyne*

One drawing is probably a design by Alexander Dobson (died 1854, pupil of Sydney Smirke Snr):

p.69 Sketch perspective of a Gothic tomb with a canopy
Insc: *No 3 & (beside drawing) Alexander Dobson*

Some drawings appear to be by C. J. Richardson (1806-1871) or copied from him:
pp.35, 36, 41 Sketches of Jacobean ornament, perhaps designs
Insc: (beside drawings) *Richardson*

Three drawings appear to be copies of designs by either Charles Heathcote Tatham (1772-1842) or, more probably, Frederick Tatham (1805-1878):

p.60 LONDON: Green Park, Westminster
Three sheets of alternative designs for fountains
Elevations
Insc: (beside 1 fountain) *selected one*; (in the bottom right corner of p.60) *Drinking Fountains in the | Green Park, by Tatham & S.S.*

There are also some drawings of architectural details copied from published books

Most of the volume consists of topographical sketches, the majority executed in England and Italy, but some in France and a few in Geneva, Vienna, Munich and St Petersburg; most appear to be in the hand of Sydney Smirke Snr, but beside some of the English sketches is insc. *J.D. or John Dobson*. Views, sketch plans & details of buildings. Dimensions & notes sometimes given. A sheet of sketches of St George's, Hanover Square (p.90), which appear to be in the hand of John Dobson, is d. *January 19th 1812*; drawings of Leominster church tower in the hand of John Dobson (pp.80-81) are d. *Nov 2nd 1819*. Pencil & pen, with very occasional use of grey &, in 2 instances, pink washes. On tracing paper, detail paper & cartridge; mostly stuck down, a few loose & a very few backed with buff paper (120 × 55-380 × 260 approx.)

SMIRKE, Sydney Office of

Two volumes containing drawings apparently made in Sydney Smirke's office

Bound between red boards, the spines of mock red leather insc. in gold *Vol I & Vol II*, with black labels insc. in gold *Collectanea* (440 × 280)
Prov: Arthur Cates donation, 1901 (Cates became a pupil in Sydney Smirke's office in 1846)

[1] Vol.I: 99 numbered leaves with many unnumbered leaves at the back of the volume

The numbered leaves contain 186 drawings, mostly stuck down, but in some cases loose, & 10 engravings, stuck down

The drawings appear to be copies of original designs. Constructional details, mainly of timber & iron structures, including roofs (especially ff.1r-36r), galleries (especially ff.30v-46r), doors (especially ff.57v-63r), church fittings (especially ff.66r-69v), windows, floors, foundations &c. Generally to scale.

Usually titled & labelled with dimensions given; at the back of the volume is an incomplete subject index. Several drawings s. *AC* (Arthur Cates); sometimes the dates of the design are given & sometimes the dates of the copy are given. Pen, pencil & coloured washes, chiefly on tracing paper, but sometimes on cartridge (140 × 115-280 × 490)

The following is a list of the buildings represented in the volume; inscribed signatures & dates are given in italic within parentheses

BARLEYTHORPE (Rutland): Mansion, now school house

Copy of Sydney Smirke design, c.1847, ff.54v, 61r, 63v

The *APSD* gives the date of the design as 1847. Pevsner, *Leics & Rutland*, 1960, p.317, dates the building c.1850-55.

BICKERSTAFFE (Lancs): Church of the Holy Trinity, school, schoolmaster's house & parsonage. Copies, c.1847-48, of designs by Sydney Smirke for the Earl of Derby, c.1841-44: church ff.67v, 69r (*August 10th 1848*), 98v (*AC Dec 1847*), 99r (*SS 1841*); school f.50r; schoolmaster's house f.3r; parsonage ff.3r, 70r (*S.S. 1844*), 71r (*Nov 1847 A.C.*)

BOSTON (USA): Boston & Albany Railway, Boston depot
Copy of design f.21r (20/8/55)

BRICKWALL, nr Northiam (Sussex)
Copy of design by Sydney Smirke for alterations, c.1832, ff.91v-92r
The date is taken from Nairn & Pevsner, *Sussex*, 1965, p.574.

BURY (Lancs): Athenaeum, assembly rooms & hotel. Copies, c.1849, of designs by Sydney Smirke, c.1846-47; Athenaeum ff.41v-42r (*March 1849*), 42v-44r; assembly rooms f.63r; hotel f.49r
Insc: *Bury*, f.15
The date is given in the *APSD*.

DARLINGTON (Durham): Church of the Holy Trinity
Copy of design by Anthony Salvin, c.1843, ff.65v-66r
The date is taken from Pevsner, *Durham*, 1953, p.74.

DRAYTON MANOR (Staffs)
Copy of design by Sydney Smirke for portrait gallery for Sir Robert Peel, c.1845, ff.37r, 50r, 57v-60r
The date is given in the *APSD*.

EDENHURST (Kent)

Copy of design possibly by Sydney Smirke for lodge for R. Earle, f.3r; copy of design for conservatory, ff.50v, 51r, 73r, 75r, 79v

FOLKESTONE (Kent): Christ Church, Sandgate Road

Copy of design by Sydney Smirke for Lord Radnor, 1848, ff.44v (October 1848), 45r (August 1848 A.C.), 50r; copy of unexecuted design for an ice well, ff.20r, 20v (January 1849)

HALSALL (Lancs): Rectory

Copy of design by Sydney Smirke, c.1844-45, ff.4r, 14v, 63v
The date is taken from Pevsner, *N Lancs*, 1969, p.136.

HARTLEPOOL (Durham): Church of the Holy Trinity, Vane Street

Copy of design for seats, ff.66v, 67r (9/6/55)
The church was built by John Middleton, 1850-51 (Pevsner, *Durham*, 1953, p.161).

LIVERPOOL: RC Church of St Anthony, Scotland Road

Copy of design for pews, f.68r
The church is by John Broadbent (Pevsner, *N Lancs*, 1969, p.202).

LIVERPOOL: Assize Courts

Copy of design by Harvey Lonsdale Elmes & C. R. Cockerell, c.1841-56, ff.7v-8r, 18v, 19r (*Nouv* 1847)

LONDON: British Museum (Holborn), Camden

Copy of design by Robert Smirke, 1823-46, completed by Sydney Smirke, 1846-52, ff.62v, 63r

LONDON: Buckingham Palace, Westminster

Copy of design for ballroom by James Pennethorne, c.1853-54, ff.36v (4/5/54), 64v (5/5/1854)
The date is taken from Pevsner, *London I*, 1973, p.509.

LONDON: Duchy of Cornwall office, Buckingham

Gate (now No.10), Westminster
Copy of design by James Pennethorne (1854-55), ff.83v (2 drawings 1/8/55), 84r

LONDON: Docks Crescent (wool) warehouse

Copy of design by John Smeaton, 1840, f.48r (1840 / *John Smeaton* (Eng))

LONDON: Gunnersbury Park, Hounslow (Middx)

Copies, c.1847, of design by Sydney Smirke for Baroness Rothschild, c.1836, ff.5r, 57v (Feb 1836 & July 1847), 62r
According to APSD, Smirke retained Webb's saloon and added stabling.

LONDON: Mr Hall's warehouse

Copy of design, f.49r

LONDON: Bethlehem Hospital, now the Imperial War

Museum, Lambeth Road, Southwark
Copy, 1849, of design for additional building by Sydney Smirke, 1838, ff.36r (SS 1838), 39v (1838 / SS & Jan 13 1849 A.C.)

LONDON: Carlton Club, Pall Mall, Westminster

Copy of design by Sir Robert Smirke, 1833, ff.54v (*Sir Robert Smirke* 1833), 55r (1 drawing *Sir Robert Smirke*, verso *Sir Robert Smirke* 1833 & 1 drawing *Sir Robert Smirke* 1833)

LONDON: Marlborough House, Pall Mall, Westminster

Copy, 1853, of design for stables by James Pennethorne, 1851, ff.39v (J.P. 1851), 76v, 77r, 78r, 78v (1 drawing August 1853, 1 drawing J.D. 1851), 79r (J.P. 1851 & Aug 1853)

LONDON: Oxford & Cambridge Club, Pall Mall,

Westminster
Copies of design by Sir Robert & Sydney Smirke, c.1835, ff.8v, 39v, 49r, 64v (*Sir Robert Smirke* 1835)

LONDON: Pavitt's Building, Wapping, Tower Hamlets

Copy, 1847, of design by Sydney Smirke, 1840, ff.37v (S.S. 1840), 38r (A.C. 1847 & S.S. 1840), 39r (S.S. 1840), 50r, 72r (1847 A.C. & S.S. 1840)

LONDON: St James's Hall, Piccadilly, Westminster

Copy of design by Owen Jones, f.87r

LONDON: Conservative Club, St James's Street,

Westminster
Copies of design by Sydney Smirke, 1844, ff.5r, 40r, 54v (*Sydney Smirke* 1844)

LONDON: General Post Office, St Martin's-le-Grand,

City
Copy, 1847, of design by Robert Smirke, 1826, f.35r (R.S. / 1826 & A.C. 1847)

LONDON: Inland Revenue offices, Somerset House,

Strand, Westminster
Copy of design by James Pennethorne for ironwork to terrace, centre portion (1855), ff.80v (2/8/55), 81r (2/8/55); copy of design for S wing (1852-53), ff.81v (1 drawing 3/8/55, 1 drawing 2/8/55); 82r (1 drawing 1853, 1 drawing 1852-53, 1 drawing 2/8/55); 83r (1853)

LONDON: Temple church, City

Copies of design for restoration by Sydney Smirke, c.1841, ff.92v (S.S. 1841), 33r

LONDON: Mr Bielefelds workshops, Exeter Hall,

Wellington Street, Westminster
Copy of design by Sydney Smirke, 1845, f.47r (1845 S.S.)

LONDON: Her Majesty's Stationery Office, Westminster

Mews
Copy, 1855, of design by James Pennethorne for Her Majesty's Stationery Office (1853-1854), paper warehouse, f.85r (2/8/55)

LOUGHTON (Essex): Church of St John the Baptist,

Church Lane
Copy of design for pews by Sydney Smirke, c.1846, f.68r
The date is taken from Pevsner, *Essex*, 1967, p.287.

LOVELL HALL (?)

Copy of design for skylight for hall, f.75r

LUTON HOO (Beds)

Copies, c.1847, of designs for additions & alterations by Sir Robert Smirke, 1826-28, ff.5r (*Sir R. Smirke* 1826 & Oct. 1847), 10r (*Sir R. Smirke* / 1828), 11v (*Sir R. Smirke* 1828) & 12r (1828); copy of design for alterations by Sydney Smirke, 1849, f.5r (1849 S.S.)

NEWPORT (IoW): Parkhurst Juvenile Prison

Copy, 1847, of design by Sydney Smirke, 1838, f.15r (S.S. 1838 & A.C. / Dec 1847)
In 1838 the old military hospital at Parkhurst was made over to the Home Office in order that it should be converted into a juvenile prison. The new prison came into operation on 26 December of the same year. In 1843-44 a large addition, largely consisting of cells, was made. In 1850-51 a new kitchen and some more cells were built following a fire. It has formerly been assumed (see Pevsner & Lloyd, *Hants*, 1967, where the view of Dr Prewer is given) that Joshua Jebb, military engineer, Surveyor General of Prisons and one of the three Directors of Parkhurst Prison, was alone responsible for the conversion and subsequent new buildings. However, Sydney Smirke was obviously involved. According to Dr Prewer

(1973) the above drawing shows the roof of the former dining hall; and the APSD states that Smirke was working on the juvenile reformatory at Parkhurst about 1850.

NORTHAM (Sussex): Church of St Mary

Copy of design by Sydney Smirke for new burial aisle for the Frewen family, c.1846, ff.22v-23r (showing also the model for the new roof, the roof of Prior's Hall, Winchester)
The date is taken from Nairn & Pevsner, *Sussex*, 1965, p.573.

PARIS (France): Church of La Madeleine

Copy, 1855, of design for wrought iron roof of centre by M Hure, 1840, ff.85v-86r (13.8.40 & 28/8/55)

PARIS (France): Gare du Nord

Copy, 1855, of design by M Reynaud, f.14r (13/9/55)

PARIS (France): Gare St Germain

Copy, 1855, of design by M Armand, 1844, f.14r (1844 & 26/8/55)

PLYMOUTH (Devon): Church of St James

Copy of design for seats, f.66r

ROUEN (Normandie, France): Gare de St Sever

Copy of design by William Tite, f.20r (15/3/55 & 13.8.52)

SALFORD (Lancs)

Account of an experiment to determine the strength of a beam intended for crossing the River Irwell at Salford, ff.54v, 55r

SALTAIRE (Yorks): Mill

Copies of design by Sir William Fairbairn, c.1853, ff.52v-53r
The date is taken from Pevsner, *W Yorks*, 1967, p.427.

THEYDON BOIS (Essex): Church of St Mary

Copy of design for pews by Sydney Smirke, c.1850, ff.4r-5r
The date is taken from Pevsner, *Essex*, 1965, p.383.

THORNHAM HALL (Suffolk)

Copy, 1848, of design by Sydney Smirke for Lord Henniker, 1838, f.50r (S.S. 1838 & 1848)
Mentioned as an early work for Lord Henniker in APSD.

YORK: Minster

Copy of design for restoration by Sir Robert Smirke, 1829, f.17v (R.S. 1829); copies of design for restoration by Sydney Smirke, 1840-43, ff.18r (1840), 31v-32r (1840 & June 1847 A.C.), 27v-28r (Feb 2nd 1843)

[2] Vol.II: 172 leaves

154 loose drawings, 22 prints & engravings, 3 cuttings from periodicals & 1 broadsheet
The drawings appear to be mainly copies of original designs, with some measured & topographical drawings; some appear to be copied from published drawings
The drawings are often to scale
Usually titled & labelled with dimensions given; several are s. A.C. (Arthur Cates); sometimes the date of the design, & sometimes the date of the copy are given
Pen, pencil & occasional coloured washes, chiefly on tracing paper, but sometimes on cartridge (95 x 85-505 x 380 approx.)

The following is a list of the buildings represented in the volume; inscribed names & dates are given in italic within parentheses

BARLEYTHORPE (Rutland): Mansion, now school house

Copies of design by Sydney Smirke, c.1847: detail of entrance porch, f.8; detail of chimneypiece, f.21
The *APSD* gives the date 1847.

BICKERSTAFFE (Lancs): Church & parsonage

Copies, c.1847-48, of designs by Sydney Smirke, 1843: church, font, f.50 (*SS 1843* & *A.C. Dec 1847*), details of mouldings, f.61 (1847) parsonage, detail of porch, f.12 (*June 1848* / *A.C. & S.S. 1843*)

BODIAM (Sussex): Castle

Copy of design for iron standards & rails for old walls, f.61

BURY (Lancs): Athenaeum, assembly rooms & hotel

Copies of design by Sydney Smirke, c.1846-47: details of principal entrance, f.17; details of mouldings for design D, f.19; half-plan of S front of assembly room, f.19

The date is given in the *APSD*.

DRAYTON MANOR (Staffs)

Copy, 1847, of design by Sydney Smirke for portrait gallery for Sir Robert Peel, 1844: details of mouldings, f.15; elevation of part of W front of picture gallery, f.15 (*S.S. 1844* & *A.C. Dec 47*)

EDENHURST (Kent)

Copy of design possibly by Sydney Smirke for R. Earle: detail of entrance porch, f.10; detail of mouldings, f.61

ENBROOK, nr Sandgate (Kent)

Copy, 1855, of design by S. S. Teulon for a house for the Hon. J. D. Bligh, 1854: plan & perspective, f.82 (*B. 16/8/54* & *17/7 '55*)

FOLKESTONE (Kent): Toll house

Copies of design by Sydney Smirke for toll house, f.60

The *APSD* says that Sydney Smirke laid out Lord Radnor's Folkestone estate.

HALSALL (Lancs): Rectory

Copies of design by Sydney Smirke, c.1844-45: details of girders & of mouldings, f.61
The date is taken from Pevsner, *N Lancs*, 1969, p.135.

HARTLEPOOL (Durham): Church of the Holy Trinity, Vane Street

Copy of design by John Middleton, 1850-51: plan & details, f.27

See Pevsner, *Durham*, 1953, p.161.

LICHFIELD (Staffs): Church of St Michael

Copies, 1848, of design for chancel by Sydney Smirke, 1845: plan & section, showing timbers, f.40 (...45 & *A.C. 1848*); interior & exterior elevations of E end, f.41 (*S.S. 1845* & *A.C. 1848*); elevation towards N, longitudinal section looking N & detail of trefoil in E gable, f.42 (*S.S. 1845* & *A.C. 1848*); all the drawings include profiles of mouldings

LIVERPOOL: Assize Courts

Copies of design by Harvey Lonsdale Elmes & C. R. Cockerell, c.1841-56: details of large door, E portico, ff.14, 26

LONDON: Gunnersbury Park, Hounslow (Middx)

Copies of design by Sydney Smirke, c.1836: plan & detail of staircase railing, f.67

For the dating see Vol.I, where a drawing for Gunnersbury Park is insc. *Feb 1836*.

LONDON: Paper Buildings, Temple, City

Copies of design for alterations in the Elizabethan style by Sydney Smirke, 1848: detail of doorway in N front, f.7; details of mouldings, f.61

The date is taken from Pevsner, *London I*, 1973, p.341.

LONDON: Pair of semi-detached houses, plots 13 & 14

The Queen's Road, now Nos.18 & 19 Kensington Palace Gardens, Kensington & Chelsea
Copy of design for houses built by Thomas Grissell, 1845-c.1847: main floor plan, f.73

For an account of the history of the site, see Survey of London, XXXVII, *N Kensington*, 1973, pp.179-180.

LONDON: Reform Club, Pall Mall, Westminster

Copy of design by Charles Barry, c.1837-41: detail of principal cornice, f.16

LONDON: Conservative Club, St James's Street, Westminster

Copy of design by George Basevi & Sydney Smirke, c.1843-45: detail of porch, f.22

The date is taken from Pevsner, *London I*, 1973, p.649.

LONDON: Temple church, City

Copies of design by Sydney Smirke for restoration & refitting, 1842

Elevation of altarpiece f.54; detail of panel at the back of the students' seats, f.54; sketch of ironwork for the entrance doorway, f.58 (*SB* / *S.S. May 24 1842*); detail of mouldings, f.61

LONDON: Montagu House, Whitehall, Westminster

Copy, 1855, of preliminary design by William Burn for rebuilding for the Duke of Buccleugh, 1855: principal floor plan, f.70 (*William Burn* / *Stratton Street Architect* / 6/7/55 & 9/8/55)

For an account of the history of the site, see Survey of London, *St Margaret, Westminster*, XIII, pt.ii, 1930, pp.218-219. Burn's 1859 contract drawings (q.v.) are at the RIBA.

LOUGHTON (Essex): Church of St John the Baptist, Church Lane

Copy of design by Sydney Smirke, c.1846: detail of door in S transept, f.9; plan of foundations, f.30; plan of tower at level of belfry windows, f.30; S elevation, f.31; elevation towards W, f.83

The date is taken from Pevsner, *Essex*, 1967, p.287.

LUTON HOO (Beds)

Elevation of bedroom chimneypiece, f.92
Robert Smirke carried out additions and alterations c.1826-28; and Sydney Smirke carried out further alterations c.1849. See Vol.I, which includes drawings for Luton Hoo insc. 1826, 1828 & 1849.

MOSBOROUGH (Derbys): Mosborough Hall Farm

Copies, c.1849, of design by Sydney Smirke, 1848: detail of amended gable of porch & c, f.12; ground plan, f.75 (1849 *A.C.* & 1848 *S.S.*)

NEW BRIGHTON (?)

Detail of porch, perhaps copy of design by Sydney Smirke, f.34

NORTHAM (Sussex): Church of St Mary

Copy of design by Sydney Smirke for new burial aisle for the Frewen family, c.1846: detail of vaults, f.63
The date is taken from Nairn & Pevsner, *Sussex*, 1965, p.573.

ORMSKIRK (Lancs)

Detail of shield & panel, perhaps copy of design by Sydney Smirke, f.39

PARIS (France): Versailles, house

Copy of design by M Huguelin: plans, f.88

SCARTH HILL (Lancs): Church

Copy of design perhaps by Sydney Smirke: plan of proposed church, showing seating, f.29

THORNHAM HALL (Suffolk)

Copy of design by Sydney Smirke for Lord Henniker, c.1838: detail of balustrade over porch, f.34; detail of pinnacles at angles of the S gable, f.34
For the date see Vol.I, where there is a drawing insc. 1838.

WELLS (Som): Church of St Thomas, St Thomas Street

Copy, 1857, of design by S. S. Teulon, 1856-57: plan & perspective, f.89 (1856-57 & 8.2.57)

WINDSOR (Berks): Labourers' cottages

Copy, 1855, of design by S. S. Teulon, 1854: plan & detail, f.82 (*B. 25/2/54* & *12/6/55*)

YORK: Minster

Copy of design for restoration by Sydney Smirke, 1840-43: detail of tracery for upper part of W doors, f.51; details of vaulting of nave, f.91
For the dates see Vol.I, where drawings are insc. 1840 and 1843.

Copy of design for parsonages erected for the Church Commissioners: plan, f.78 (8/6/55)

Probably copy of design: detail of dining-room window for D. Nielson (?), f.35

Probably copy of design for a house for Mr Roberts: sketch plan & very faint perspective, with notes for specification, f.99

Unidentified drawings, probably copies of designs
Churches: plan, f.28; details, f.31; plan & elevation f.32; plan & sections, f.163

Font covers, f.57

Gable crosses, f.55 (*Jan 23rd 1848*)

Hinges, f.57

Incomplete sketch plan & sketch elevation of a house, f.92

Lettering, ff.28, 172

Porch, f.59

Pulpit, f.50

Tower, f.50 (*J. J. Irvine May 21/53*)

Clerestory window, f.3 (1848 / *Mr Elmes*)

Measured drawings

FOUNTAINS ABBEY (Yorks)

Details, ff.56, 163

GREAT BARFORD (Beds): Church of All Saints

Plans, elevation, section & detail of font, f.50

ROME (Italy): Roman College

Details of capitals from the Roman College, f.5 (taken from Scamozzi)

SKELTON (Yorks): Church of All Saints

Elevations of gable crosses, f.55 (*Jan 23rd 1848*)

WELLS (Som): Cathedral

Coffin lid, f.55

WILLINGHAM (Cambs): Church of St Mary

Elevation & details of parclose screen f.51, (*Ja 23rd 1848*)

Topographical views of buildings, sketch details of buildings & some sketch profiles of mouldings

England, ff.47 (9), 48 (4), 49 (2), 57 (2), 61 (1)

Egypt, f.43 (1)

France, ff.25 (1), 43 (1), 44 (3), 45 (4), 46 (4), 48 (1)

Spain, f.46 (1)

Copies from *Builder*, III, 1845, ff.64 (1), 65 (4), 65 (2)

SMIRKE, Sydney *Attributed to*

[1] Design in Classical style, probably for a country house (2):

1 Principal elevation & detail: central block of 2½ storeys with a projecting, segmental frontispiece articulated by 2 storey Ionic columns & crowned by a shallow cone; end blocks of 2 storeys articulated by 2 storey pilasters
Pencil (270 × 375)

2 Side elevation, incorporating a side entrance: a Doric 1 storey portico in antis is surmounted by a hemispherical arch
Insc: *The heights in this are | more correct than the | other & 27 (?) - may the balustrade | & frieze return here?*
Pencil (185 × 270)

1-2 Scale: ¾ in to 10 ft

[2] Design for an exhibition building
Pencil (265 × 405)

[3] Design for a house
Elevation: the central block is of 3½ storeys & 3 bays; the centre bay is recessed & there are tripartite windows in the 1st 3 storeys; the lateral 3 bay wings are of 2 storeys above a colonnaded ground floor
Scale: 1½ in to 10 ft
Insc: (in a later hand) *S. Smirke*
Pencil (380 × 555)

[4] Design for a house, possibly related to the above
Unfinished elevation of 7 bays & 2½ storeys above a rusticated ground floor; the centre & end bays project slightly & all the windows in the centre bay are tripartite
Scale: 1½ in to 10 ft
Insc: Floor heights given & (in a later hand) *S. Smirke*
w/m: J. Whatman 1837
Pencil (375 × 555)

[5] Classical design for a house (4):

1 Plan of the basement storey
2 Plan of the *First Floor*
3 Plan of the *Second Floor*
4 Plan of the *Third Floor*
1-4 Insc: As above & labelled, with dimensions given
Pencil & red wash on tracing paper (405 × 545 largest)
The house is symmetrically planned round a central hall. Tetrastyle prostyle entrance portico on E side. Five-sided projection on W side. A *colonnaded piazza* on the N is balanced by a conservatory on the S. There are a number of tripartite windows.

[6] Design for a house in an Italianate style
Elevation of 5 bays & 3 storeys above a semi-basement: the entrance is placed symmetrically at the foot of a projecting bay which rises to form a turret; to 1 side of the house is a domed extension; above the elevation is a largely erased unidentified plan
Verso: Sketch part-elevation of a building which incorporates a turret & has pointed windows; also largely erased unidentified sketch plan
Pencil on feint-ruled paper (240 × 195)

[7] Design for the interior of a library in classical style
Elevation of 1 wall, showing alternative treatments of ornament above doors
Scale: ¾ in to 1 ft
Pencil (190 × 275)

[8] Design for the interior decoration of a room
Elevation of a door & part of a bookcase or sideboard & section of bookcase or sideboard
Scale: 1½ FS
Insc: (in a later hand) *S. Smirke*
Pencil with black & red pen (570 × 455)

[9] Design for a carved reredos above an altar
Elevation: in the centre is the figure of Christ, flanked on the left by an Agony in the garden & on the right by a Christ carrying the Cross; at the extreme ends of the reredos are niches, 2 on each side, containing standing figures of angels; above figures & scenes are crocketed gables
Scale: 1 in to 1 ft
Insc: (in pencil, in a later hand) *? by Sir R. Smirke* (crossed out) or *Sydney Smirke*
Pen within ruled border (430 × 625)

[10] Design for a villa in the Italianate style, with corner towers
Alternative elevations
Pen & wash (215 × 130)

[11] Topographical drawings
1 AGRIGENTO (Sicily): Temple of Concord
View
Pencil (260 × 340)

Sydney Smirke was in Sicily in the spring of 1825 (see RIBA MSS SMK1/42, SMK3/3).

2 PAESTUM (Napoli, Italy): Temple of Neptune & Basilica
View
Pencil (240 × 340)

3 RONCIGLIONE (Viterbo, Italy)
Landscape view of the town on top of a hill
Insc: *Ronciglione*
Pencil, mounted (170 × 220)
Prov: This is said to come from a collection of mounted drawings chiefly by Robert Smirke Snr. This collection is no longer traceable.

4 Distant view of a country house with very rough sketch plan & sketch view from another angle; a block of 2 storeys appears to have been added to an earlier house of 2½ storeys
Pencil (260 × 370)

5 Sketch of the minaret of a mosque, with trees in the foreground
Pen within ruled pencil border (185 × 235)

SMIRKE, William (fl.1795) *Attributed to*
There was a younger brother of Sir Robert Smirke named William who was born in 1784 and died young, but nothing more is known of him.
Bibl: J. M. Crook, *The Career of Sir Robert Smirke* R.A., Oxford D.Phil. thesis, 1961

VENICE: Piazza S Marco
Copy of a drawing by Canaletto of the Piazza looking W from the Campo di S Brasso
w/m: 1795
Sepia pen & grey wash (370 × 265)
Prov: Bequeathed by Mrs Dorothy Biggar, granddaughter of Sydney Smirke, 1938
Lit: W. G. Constable, *Canaletto*, 1962, II, Catalogue Raisonné No.534, p.443 (as 'an early copy of the RIBA drawing perhaps by one of the Smirke family')
For the original drawing see **Canal, Giovanni Antonio**. The attribution to William Smirke is based on the inscription *W. Smirke* which appears on the verso of the early mount of the original Canaletto drawing.

SMITH, Mrs (fl.1919)

Sketches (5)
Studies of heads portraying the emotions of sadness, anxiety, attention, awe or terror & severity; 4 of the heads are taken from the tapestries of the Raphael cartoons (V & A)
Pencil (265 × 210)
Prov: Acquired with T. M. Rickman drawings, 1925

SMITH, Arnold Dunbar (1866-1933) & BREWER, Cecil Claude (1871-1918)

The following catalogue was compiled by Brian Blackwood

Smith was articled in 1883 to John George Gibbins (F) of Brighton and studied at the Brighton School of Art. Between 1884 and 1895 he was assistant successively to Messrs Lilley, Mew (A), Baggallay (F) and Walter Millard (A). He continued his studies at the AA and the RA schools, and travelled in France, Belgium, Germany and Switzerland. Awarded Godwin Bursar, 1903, but later resigned. Elected a member of the Art Workers' Guild 1922, serving on the committee 1926-28, F 1906.
Bibl: H. M. Fletcher, 'The Work of Smith and Brewer', *RIBA Jnl*, XLII, 1935, pp.627-647; obituaries: *The Times*, 11 December 1933; *AJ*, LXXVIII, 1933, p.754; *Builder*, CXLV, 1933, p.958; *Ac&BN*, CXXXVI, 1933, pp.296-297; *RIBA Jnl*, XL, 1933, pp.200-201

Brewer at first intended to take up art and, in 1889, attended the Slade School for three months. In 1890 he attended, for six months, the Architectural Atelier in Heddon Street and was articled to F. T. Baggallay (F) for three years. In 1890-91 he attended lectures at University College, London, being awarded the Donaldson Medal in 1890. In 1891-93 Brewer continued his studies at the AA, gaining the Silver Medals for 1892 and 1893 and the AA Travelling Studentship in 1894. From 1893 to 1898 he attended the RA schools and in 1894 was awarded the Lower School Premium. For one year, 1894-95, he was assistant to R. W. Schultz, and between 1894 and 1896 travelled in France, England, Italy, the Netherlands and Belgium. Awarded the Pugin Studentship in 1896 and the Godwin Bursary in 1911. Brewer became a member of the Junior Art Workers' Guild in 1894 and was elected to full membership in 1901, serving on the committee 1906-07. He visited the Cologne exhibition of the Werkbund, and was one of a working committee of seven (being with Hamilton Temple Smith, joint Secretary) which in 1915 presented a memorandum to the Board of Trade which resulted

in the formation of the Design & Industries Association. Its first pamphlet, published in May 1915, was sent out from his office address, No.6 Queen Square, F 1906.

Bibl: As for Smith above; obituaries: *BN*, CXV, 1918, p.135; *AJ*, XXXIX, 1918, pp.25-27; *RIBA Jnl*, XXV, 1918, pp.246-247

In 1895, while both residents at University Hall, Smith and Brewer were invited to enter the limited competition for the design of the Passmore Edwards Settlement, for which R. Norman Shaw was the assessor. Although eleven other practices, of older and more experienced architects, were also invited to compete Smith (then twenty-nine) and Brewer (only twenty-four) won. Between 1895 and 1914 the partnership practised from offices at No.28 Theobalds Road, No.2 New Square, Lincoln's Inn, and No.2 Gray's Inn Square. From 1914 until the demise of the practice it was carried on from No.6 Queen Square. The life of the practice falls essentially into three periods: 1895-1918, when the two original partners were alive; 1918-1933, when A. Dunbar Smith was the principal – taking into partnership in 1930 two assistants who had for some years worked in the office, J. A. Meikle (A 1921, F 1937) and K. W. F. Harris (A 1930, F 1937) – when most of the work, with the exception of buildings such as the National Museum of Wales, which had been designed prior to Brewer's death, were carried out solely under Smith's name; 1933 onwards, after Smith's retirement, followed by his death later the same year, Meikle, Harris, and another former assistant, Sidney Clark (A 1922), continued the practice under the original style of Smith & Brewer. Harris left the partnership before the Second World War, Meikle died in 1942 and Clark in 1949. The heyday of the practice was long over and, with the onset of the Second World War, it virtually petered out. Meikle is most likely to be remembered for the copyright case that he brought against Edward Maufe, when the latter extended Heal's premises incorporating a façade that was held to be a virtual reproduction of the original by Smith & Brewer. The case was reported in the 1941 All England Reports, 144; *Builder*, CLXI, 1941, pp.118-119 and *RIBA Jnl*, XLVIII, 1941, pp.175-179.

The following outline list consists only of positively identified works, more time being required to catalogue those that have not yet been fully identified. Among the latter are drawings that appear to be for day-lighting studies for the Armstrong College Hostel, Newcastle upon Tyne; a garden for a house at Oxshott, presumably for B. Bosanquet; footscrapers designed, presumably by Cecil Brewer, for the Rural Industries Bureau; beds, by Cecil Brewer, possibly for Heal's (Brewer was cousin to Ambrose – later Sir Ambrose – Heal Jnr); fireplaces; and miscellaneous details. A further period of research should enable most of these items to be properly identified.

For Cecil Brewer's topographical drawings, see Volume B in the RIBA Drawings Collection catalogue series

Prov: The following collection was pres. by Mrs Sidney Clark, 1963

[1] ALDBURY (Bucks): Little Barley End
Designs for a house, 1 d. April 1901 (7)
Executed.

[2] ALDEBURGH (Suffolk): House
Unexecuted preliminary sketch designs for a house
for G. H. Garrett, 1902 (3)

[3] BALCOMBE (Sussex): Ditton Place
Designs for the house, stables, dairy & indoor tennis
court for Alderson B. Horne, 1902-13 (34) [Fig.64]
The main house was built, 1904, on the site of a
previous house of the same name.

[4] BEXHILL (Sussex): De La Warr Pavilion
Competition designs, c.1932 (2)

[5] BLAKENEY (Norfolk): Quay House
Designs for alterations, 1928-29 (6)
Executed.

[6] BROUGH GREEN (Kent): Old Basted
Designs for proposed additions for G. MacGregor,
1938 (6)
Several post-war alterations have been carried out
and it appears unlikely that the scheme was executed.

[7] BOURNEMOUTH (Hants): No.25 Knyveton Road
Design for conversion of a house into flats for Miss
Hudson, 1934
Executed.

[8] BROADMOOR (Surrey): Cartwright Cottage
Designs for proposed alterations for Landowners
Ltd, 1911 (3)

[9] BUENOS AIRES (Argentina): Second Church of
Christ Scientist
Alternative sets of designs, by A. Dunbar Smith,
1927 (16)
Unexecuted.

[10] CAMBRIDGE: Fitzwilliam Museum, Trumpington
Street
Survey drawings of the original Basevi building, 1915,
& working drawings for the southward extensions,
1921-35 (95)

[11] CAMBRIDGE: Girton College
Designs for the Butler Memorial Lecturer's desk,
1937 (3)

[12] CAMBRIDGE: The Malthouse, Malting Lane
Designs & working drawings for converting the old
maltings into a house, 1902-03 (33)
Executed.

[13] CAMBRIDGE: Literary Lecture Rooms, Mill Lane
Working drawings for Cambridge University,
1931-32 (39)

[14] CAMBRIDGE: House in West Road
Designs for additions for Professor F. C. Burkitt,
1906-09 (9)
Executed, but the covered entranceway has now
been demolished.

[15] CARDIFF (Glam): National Museum of Wales,
Cathays Park
Designs & working drawings, 1912-13 & 1920-29 (47)
[Fig.65]
Although Smith & Brewer won the competition for
the museum in 1910, and the foundation stone was
laid by King George V in 1912, the building was
delayed by the First World War and not opened until
April 1922.

[16] CHECKENDON (Oxon): Village hall
Alternative proposed designs, c.1910 (3)
Unexecuted.

[17] CHESTER: Royal Infirmary
Competition designs for proposed alterations &
additions (2)

[18] CLEY-NEXT-THE-SEA (Norfolk): Starlings Farm
Survey drawings of existing buildings & alternative
designs for alterations, 1909 (6)
Unexecuted.

[19] CLEY-NEXT-THE-SEA (Norfolk): Wiveton Barn
Designs for alterations, 1910 (4)
Executed.

[20] COLDHARBOUR (Surrey): Roffey's
Designs for additions to an existing house & for new
outbuildings, 1910 (3)
Executed.

[21] COLESHILL (Bucks): Rushmead
Designs & working drawings for a house for Thomas
Forbes, 1919-22 (35)
Executed.

[22] CRAWLEY GRANGE (Bucks)
Designs for proposed alterations & additions for
Irvine Boswell, 1903 (21)
Unexecuted.

[23] CROCKHAM HILL (Kent): Acremead
Preliminary designs & working drawings for a house
for Dr J. H. Philpots, 1906 (24)
Executed; in c.1960 it was divided into two dwellings.

[24] EFFINGHAM (Surrey): Slaters Oak, Effingham
Common
Alternative designs for proposed alterations &
additions for Miss Gradwell & Miss Richardson,
1907 (8)
Executed.

[25] ENHAM (Hants): Cottage at Doles Farm
Design for Miss V. L. Strange, 1944
Unexecuted.

[26] ETCHINGHAM (Sussex): King John's Lodge,
Sheepstreet Lane
Designs for the addition of a new drawing-room as a
wing on the E side of the house, 1936 (2)
Executed.

[27] FARINGDON (Berks): Convalescent home
Designs for proposed additions for Thomas Kingscote,
1900 (4)
Executed.

[28] GOREY (Jersey, Channel Islands): Cottage
Sketch designs by A. Dunbar Smith for T. F. Walker,
Director of the Overseas Trading Corporation Ltd,
1928 (2)
Executed.

[29] HASLEMERE (Surrey): Cottage
Designs & working drawings for Miss A. M.
Anderson (Dame Adelaide Anderson), 1907 (7)
Executed.

[30] HENFIELD (Sussex): Backset House
(Backsettow), Furner's Lane
Survey drawing for proposed alterations for Elizabeth
Robins, c.1908
Not carried out, although the house was altered after
the Second World War.

[31] HINCHINGBROOKE (Hunts)
Preliminary designs for proposed alterations &
additions for Viscount Hinchingsbrooke, 1918 (5)
Unexecuted.

[32] HOLMWOOD (Surrey): Children's country holiday
cottage (The Sundial)
Designs & working drawings for F. W. Pethick
Lawrence, 1903-04 (17)
Executed.

[33] JERSEY (Channel Islands): Sun works
Designs for additions to the factory for the Overseas
Trading Corporation Ltd, 1925-28 (7)
Executed.

- [34] JERSEY (Channel Islands): Sports pavilion & sports ground
Designs for the Overseas Trading Corporation Ltd, 1927 (3)
Executed.
- [35] LAGOS (Nigeria): Supreme court
Competition designs (3)
Unexecuted.
- [36] LEIGH (Kent): Proposed cottage estate
Designs for a layout of 22 dwellings, 1905 (2)
Unexecuted. However, the first house on the estate as constructed was occupied in 1906. It is, therefore, possible that a revised scheme was prepared by Smith & Brewer, but to date no documentary evidence has been forthcoming to prove the identity of the architect.
- [37] LETCHWORTH (Herts): Cottage
Sketch designs & working drawings for a thatched cottage & summerhouse, 1906-07, & for a garden layout, 1910, for J. Russell (14)
Executed, but destroyed by fire c.1955 and the summerhouse demolished soon afterwards.
- [38] LETCHWORTH (Herts): Cottage, Norton Road
Designs for a cottage to cost £150, which gained an award in a competition, 1905 (3)
Executed. It was based on the cottage, designed in 1904, constructed at Newdigate (*see* [83]).
- [39] LINTON (Kent): Bungalow
Alternative sketch designs for Lord Cornwallis, 1934 (9)
Executed.
- [40] LITTLE KIMBLE (Bucks): Cottages
Alternative designs for cottages for Miss Moore, 1911 (3)
Executed.
- [41] LONDON: No.3 Adelphi Terrace, Westminster
Designs for proposed alterations for T. Fisher Unwin, 1905-07 (9)
Executed.
- [42] LONDON: No.5 Albert Place, Kensington & Chelsea
Design for proposed additions
Unexecuted.
- [43] LONDON: Turquoise, The Bishop's Avenue, Barnet
Contract designs for the house for F. B. Spooner, 1912, & designs for garages for Mrs Spooner, 1924-26 (15)
Executed, *see* [65].
- [44] LONDON: No.17 Buckingham Gate, Westminster
Survey drawings of the existing house, 1906, & designs & working drawings for alterations, 1907 (8)
Executed.
- [45] LONDON: No.29 Buckingham Gate, Westminster
Working drawings for bookcases on the 1st floor, the drawing-room fireplace & a footscraper, 1905 (2)
Executed.
- [46] LONDON: No.11 Broomfield Road, Kew (Surrey), Richmond
Design for Dame Adelaide Anderson, 1931
Executed.
- [47] LONDON: No.16 Cadogan Place, Kensington & Chelsea
Designs for proposed alterations (8)
Unexecuted.
- [48] LONDON: No.122 Castelnau, Richmond
Design for proposed alterations to the 2nd floor for Dr Briscoe, 1932
- [49] LONDON: No.12 Chandos Street, Westminster
Survey drawing of the existing staircase & alternative designs for alterations for Herbert Apperley, 1916 (6)
Executed.
- [50] LONDON: No.2 Cheyne Gardens, Kensington & Chelsea
Working drawing for library fittings for G. M. Trevelyan, 1903
Executed.
- [51] LONDON: No.8 Cheyne Walk, Kensington & Chelsea
Design for a bathroom & cupboard unit, 3rd floor, 1909
- [52] LONDON: No.14 Cheyne Walk, Kensington & Chelsea
Survey drawings of the existing back addition & design for proposed alteration to it for Owen Fleming, 1904 (3)
Executed.
- [53] LONDON: House in Chislehurst (Kent), Bromley
Proposed design for Lt-Col. Fairbairn, 1919
Unexecuted.
- [54] LONDON: Ely House, No.37 Dover Street, Westminster
Survey drawings of the buildings as existing, 1907, & designs, contract & working drawings for proposed alterations, 1907-08 & 1926-27, for the Albemarle Club (29)
Executed.
- [55] LONDON: No.24 Elm Tree Road, Westminster
Design for proposed alterations for Maurice Brewer
The house is now demolished.
- [56] LONDON: No.23 Embankment Gardens, Kensington & Chelsea
Survey drawing & contract design, showing proposed alterations, 1913 (2)
Executed.
- [57] LONDON: The Glade, Harrow Weald, Harrow (Middx)
Designs & working drawings for the proposed addition of a billiard room & another wing, 1910 (16)
The original house was designed by Arnold Mitchell for W. M. Ogilvie; of Brewer's design only the billiard room was executed.
- [58] LONDON: Heal & Son, Nos.197-199 Tottenham Court Road, Camden
Designs & working drawings, 1912-26 (67) [Fig.67]
Executed.
- [59] LONDON: Heal & Son, Nos.8-11 Torrington Place (formerly Francis Street), Camden
Survey drawing, 1922, & contract designs, 1934-35, for new premises for Heal & Son (6)
Executed.
- [60] LONDON: No.69 Knightbridge Street, City
Survey drawing of existing premises & design for proposed new entrance for Franklin & Franklin, 1928 (2)
Executed.
- [61] LONDON: No.44 Lancaster Gate, Westminster
Designs & working drawings for proposed alterations for R. Pollak, 1905 (3)
Executed.
- [62] LONDON: No.22 Lennox Gardens, Kensington & Chelsea
Survey drawing, 1901
- [63] LONDON: Mary Ward Settlement (Passmore Edwards Settlement), Tavistock Place, Camden
Designs for the principal building, 1895-96, & for later alterations & additions, 1902-1930 (74) [Fig.66]
Executed.
- [64] LONDON: No.22 Montagu Square, Westminster
Design for an additional storey
Executed.
- [65] LONDON: House in Morland Close, Barnet
Preliminary designs for a house for Mr & Mrs Spooner, 1912 (3)
Unexecuted; presumably abandoned in favour of the site in The Bishop's Avenue, where a house was built for the same clients (*see* [43]).
- [66] LONDON: East House, Moss Lane, Pinner, Harrow
Survey drawings, 1904, & designs for alterations & additions for T. Forbes, 1906-13 (27)
Executed.
- [67] LONDON: Niddry Lodge, Bedford Gardens, Kensington & Chelsea
Designs for alterations, 1927-28 (14)
Executed.
- [68] LONDON: No.7F Oxford & Cambridge Mansions, Old Marylebone Road, Westminster
Contract drawings for alterations to a flat for H. Heal, 1907 (2)
Executed.
- [69] LONDON: Factory in Paper Street, City (formerly Nos.50-52 Redcross Street)
Survey drawing, 1896, & designs for alterations, 1897, for Perry & Dawson (8)
Executed, but demolished.
- LONDON: Passmore Edwards Settlement, Tavistock Place, Camden
See LONDON: Mary Ward Settlement, Tavistock Place, Camden [63]
- [70] LONDON: Capesthorpe, Pinner, Harrow (Middx)
Tracing of another architect's design for the house, d. 1917, in lieu of a survey before proposed alterations for J. J. Erskine
- [71] LONDON: The Fives Court, Pinner, Harrow (Middx)
Preliminary & final designs & working drawings for Ambrose Heal Jnr (later Sir Ambrose Heal), 1900-08 (18)
Executed.
- [72] LONDON: Nower Hill, Pinner, Harrow (Middx)
Preliminary designs & working drawings for alterations & additions to an existing house for Ambrose Heal Snr, 1901-14 (55)
Executed, but dem. c.1970.
- [73] LONDON: Cottage in Reed Pond Walk, Romford, Havering
Designs, 1910 (3)
Unexecuted.
- [74] LONDON: No.1 Thornton Hill, Merton
Working drawings for a bookcase in the library for F. B. Stead, 1912 (2)
Executed.

[75] LONDON: The West End Hospital, Marylebone Lane, Westminster
Designs, 1909 (14)
Unexecuted.

[76] LONG CRENDON (Bucks): Wapping
Survey drawing, 1909

[77] MAIDSTONE (Kent): County Garage, King Street
Designs for proposed reconstruction by A. Dunbar Smith, 1926 (30)
Unexecuted.

[78] MEOPHAM (Kent): Dean Manor
Design, c.1936
Unexecuted.

[79] MILLBROOK (Jersey, Channel Islands): Little Court
Designs & working drawings for the house & pergola for T. F. Walker, 1923 & 1928 (22)
Executed.

[80] NAYLAND BURES (Suffolk): East Anglian Sanatorium for Consumptives
Designs, 1899-1900, & for later additions, 1900-1930 (105)
Executed.

[81] NEWCASTLE UPON TYNE (Northumberland):
Designs for the University of Durham, 1923-25 (25)
Library, Armstrong College (now Henderson Hall)
Executed; now University of Newcastle upon Tyne.

[82] NEWCASTLE UPON TYNE (Northumberland):
Men's hall of residence, Armstrong College (now Henderson Hall)
Designs for the University of Durham, 1930-32 (51)
Executed, now University of Newcastle upon Tyne.

[83] NEWCASTLE UPON TYNE (Northumberland):
School of Mines, Armstrong College
Designs for the University of Durham, 1927-28 (18)
Executed, now University of Newcastle upon Tyne.

[84] NEWDIGATE (Surrey): Cottage
Designs for a cottage to cost £185 for the Small Holdings Association, 1904 (4)
Executed.

[85] OLDHAM (Lancs): New offices & departmental buildings, County Borough of Oldham
Competition designs for the Electricity Department, 1939 (14)
Unexecuted.

[86] OXFORD: Sheldonian Theatre
Designs for improvements to means of exit & storage chamber in basement, 1904-06 (11)
Executed, but basement work now demolished.

[87] OXSHOTT (Surrey): The Heath Cottage
Preliminary & final designs for Bernard Bosanquet, c.1898-99 (6)
Executed.

[88] SHAWFORD (Hants): Shawford House
Preliminary designs & working drawings for proposed alterations & additions, 1911 (15)
Unexecuted.

[89] ST ALBAN'S (Herts): House
Design for Walter Franklin, 1929
Unexecuted.

[90] SNAPE (Suffolk): Cottage
Designs for a proposed cottage for Miss Wilkinson, 1907 (4)
Unexecuted.

[91] SNAPE (Suffolk): Green Heys
Designs for G. H. Garrett (12)
Built, 1907-08.

[92] SNAPE (Suffolk): Snape Bridge
Designs & working drawings for an addition to an existing house, 1909 (6)
Executed.

[93] SWANLEY (Kent): Horticultural College
Designs for the residence for women, a proposed hostel & science block, 1901-20 (18)
Only the residence for women was executed, and this was demolished after the Second World War.

[94] TEMPLE NEWSAM (Yorks)
Survey drawings of existing art gallery & museum (3)
Alterations were not executed.

[95] TRING (Herts): Farmhouse at Stocks
Three alternative designs for T. Humphry Ward, c.1900 (5)
The third design was built, 1900.

[96] WALTHAM ST LAWRENCE (Berks): The Grange
Preliminary designs for proposed alterations, 1915 (3)
Executed.

[97] WATFORD (Herts): Houses in Upton Road
Designs for a detached house for Alfred Brewer, 1899, & for a pair of houses on an adjacent plot, 1900 (39)
Executed.

[98] WESTCOTT (Surrey): Hooper House, Mill Estate, Balchin's Lane
Working drawings for a house for Landowners Ltd, 1906 (5)
Executed; the house has since been extended at the N end.

[99] WESTCOTT (Surrey): Mead House, Mill Estate, Balchin's Lane
Working drawings for the house & garage for Landowners Ltd, 1908 (7)
Executed 1908; the garage was added at a later date.

[100] WESTCOTT (Surrey): Mill House, Balchin's Lane
Design for the addition of a garage to the E end, 1915
Executed.

[101] WESTCOTT (Surrey): Springbank, Mill Estate, Decleap Road
Working drawings for a house for Landowners Ltd, 1906 (6)
Executed.

[102] WESTCOTT (Surrey): Churt House, Mill Estate, Sandrock Road
Working drawings for a house for Landowners Ltd, 1908 (4)
Executed.

[103] WESTCOTT (Surrey): The Rookery
Survey & working drawings for internal alterations for Landowners Ltd (18)
The alterations were executed, but the house was dem. c.1968.

[104] WITTHAM (Sussex): Old Buckhurst
Preliminary designs & working drawings for alterations & additions, 1912-14 (21)
Executed.

[105] WOKING (Surrey): Cattle trough
Design, c.1902
Executed.

[106] WOLVERHAMPTON (Staffs): Wolverhampton & Staffordshire Hospital
Competition design for a proposed out-patient & casualty department
Unexecuted.

[107] WROTHAM WATERS (Kent): The Gardener's Cottage
Design, c.1926
Unexecuted.

[108] Designs for a clock tower, c.1894 (2)
Designed by Brewer while a student at the RA schools.

[109] Designs for a water gate, 1894 (2)
Designed by Brewer while a student at the RA schools.

[110] Competition design for a village inn, c.1894
Prepared by Brewer while a student at the RA schools.

[111] Sketch designs for a *Country House and Garden: House to have 60 feet frontage to a Main Road and to cost £2700* (3)
This may be the design, by Brewer, for which he won the AA Silver Medal, Studio Side, Division III, in 1893.

SMITH, Bright (c.1829-1864)

Admitted to the RA schools at the age of eighteen on 17 December 1847. He won the book prize awarded to RIBA students in 1848 and again in 1850 from the drawings below. He was elected A 1855 and died in 1864, at which time he was living at No.15 Stratford Place, Oxford Street, London. Bibl: RA Library index of students; *RIBA Proceedings*, 13 November 1848 & 8 July 1850; RIBA index of members

Designs for an institution for 100 persons with library, museum &c, 1850 (4):

1 Front elevation

Insc: *The annual premium in Books was awarded | for this design | session 1849-50*

2 Longitudinal section with inset basement plan & 1st floor plan
Scale: $\frac{1}{16}$ in to 1ft (inset plans)

3 Ground plan

1-3 w/m: J. Whatman 1849
(610 × 950)

4 First floor plan
(480 × 540)

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

Insc: (below border) *premium in books | awarded 24 June 1850 | presented 8 July 1850 & numbered 1-4 s & d: Bright Smith Junr | June 1850*

Pen & wash within ruled border, Nos.3 & 4 pricked for transfer

Prov: Not known, but included in 1871 RIBA catalogue of drawings

SMITH, Cyril Wontner (c.1877-1952)
 Articled to A. Mitchell and A. M. Butler in 1893;
 in 1896 he acted as clerk of works to A. Mitchell
 and in 1900 entered the office of Sir Aston Webb.
 He went in 1902 to France, Italy and Belgium and
 was awarded the Pugin Studentship for which he
 did a study of Gloucestershire (see RIBA MSS
 Collection). In 1904 he commenced practice. He was
 Honorary Secretary of the AA 1906-08, and Vice-
 President 1909. Also in 1909 he was appointed
 Diocesan Surveyor to the Archdeaconry of Oxford,
 and in 1912 Surveyor to the Diocese of London.
 He built private houses at Hampstead, Woking,
 Barnet &c and factories at Willesden and Hendon.
 He was responsible for restoration work to the
 Oxfordshire churches of Charlton at Otmoor and
 Stonesfield and for restoring the screen at Bice
 Rectory, Henley on Thames. He was elected A 1900
 and F 1913.
 Bibl: RIBA Fellowship nomination papers; *Who's*
who in architecture, 1914 & 1923

Competition designs for the RIBA competition for
 cottages to house the working classes, 1918 (2)
 See **Davison, Thomas Raffles**

Topographical sketches in Belgium, 1908 (3):

- 1 BRUGES: Church of Notre Dame
 View from S
 s & d: *CWS* 1908
 - 2 BRUGES: Church of St Sepulchre
 View from W
 s & d: *CWS* 1908
 - 3 BRUGES: Hospital of St John
 View from the road
 s & d: *CWS* 1908
- 1-3 Pencil (270 × 390 largest)

SMITH, Frederick B. (fl.1848-50)

Design for a custom house in a seaport town
 Plan & elevation
 Scale: 1/2 in to 1 ft
 Insc: *Monthly sketches | Admitted Student | March 1848*
 s & d: *Fred B Smith | Student | February 1850*
 Pen & pink wash (455 × 715)
 Prov: Not known, but included in 1871 RIBA
 catalogue of drawings

SMITH, George (1783-1869)

Articled to R. F. Brettingham 1797-1802, he also
 worked with J. Wyatt, D. A. Alexander and C.
 Beazley as clerk. Admitted RA schools 1801, he
 exhibited there between 1801 and 1849. Appointed
 1810 District Surveyor to the Southern Division of
 the City of London, and in 1814 Surveyor to the
 Mercers' Company. In addition he was surveyor to
 the Coopers' Company and to Morden College,
 Blackheath. In 1836-42 he was in partnership with
 his pupil W. Barnes, and subsequently with G. B.
 Williams, also a pupil. F 1834 and Vice-President
 1844-45. His works include: Colney Lodge, Herts,
 1810; Mitcham church, Surrey, 1819-22; Medburn
 Bridge, Herts, 1829; Mercers' School, College Hill,
 Dowgate, London, 1828; London Bridge railway
 station (with H. Roberts), 1843-44; Stepney Christ
 Church schools, Johnson Street, Mile End, Stepney,
 1848-49; London Printing Office in Pilgrim Street,
 Ludgate (with G. B. Williams), 1860.
 Bibl: *Colvin*

LONDON: Royal Exchange, City
 Measured drawings, c.1824

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

SMITH, James the Elder (c.1645-1731) or the circle of

These drawings were found among those by Colen
 Campbell acquired in 1666 from Newby Hall and
 Studley Priory, Yorks. The designs for Dalkeith
 Palace and the more traditional designs (e.g. for
 Melville, theoretical design No.29) relate the whole
 collection to James Smith's circle, comprising
 James Smith the Elder who was Overseer of the
 Royal Works in Scotland, his cousin James Smith
 the Younger, who died in 1705, and his partner
 Alexander McGill, who died in 1734. A study of the
 Campbell collection as a whole suggests that the 'Smith'
 collection was brought by Campbell when he came
 from Scotland and permanently resided in London,
 sometime between c.1707 and 1710. The theoretical
 drawings that are based upon the treatises of Palladio
 and Serlio constitute a remarkable and unique
 interest in Palladianism before the Neo-Palladian
 revival taken up by Colen Campbell by 1713.
 Unfortunately none of the Palladian designs can be
 matched with the style of the known work of either
 the Smiths or McGill. Theoretical design No.54,
 a more baroque project, has the initials *AM* inscribed
 on the weathervane. No designs are known from the
 hand of James Smith the Younger, who died in
 1705, so an attribution to him can be no more than
 speculation. Perhaps the most important achievement
 of the collection is their obvious influence upon
 Campbell.

Lit: H. M. Colvin, 'A Scottish origin for English
 Palladianism?', *Architectural History*, XVII, 1974,
 pp.5-13, figs.1a-12a (for a full account of the career
 of James Smith the Elder & a detailed discussion of
 the attribution of the 'Smith' drawings)

All drawings are in sepia pen and grey wash

[1] CAWDOR CASTLE (Nairn)

Unexecuted design for proposed new house or for
 new front
 Plan of portico & part-plan of rooms behind &
 elevation, with scale [Fig.68]
 (380 × 490)
 Lit & reprd: H. M. Colvin, *op. cit.*, p.7, fig.3b
 This design can be related to Cawdor Castle because
 of the armorials in the tympanum of the pediment.

[2] DALKEITH PALACE (Midlothian)

Designs for rebuilding, c.1690s (3):
 1 Design for the house as remodelled around older
 parts by James Smith the Elder
 Plan of ground floor, with scale
 (325 × 430)
 Reprd: H. M. Colvin, *op. cit.*, fig.9a (wrongly
 captioned Melville)

2 Design for a new house, the court front based on
 James Smith's design
 Plan of the ground & 1st floors, with scale
 (490 × 375)

3 Design for a new house
 Plan of ground & 1st floors
 (485 × 370)

4 Variant design for a new house
 Plan & elevation of a 3 storey house, the front of
 2-5-2 bays with an engaged portico & central cupola
 (385 × 310)
 Lit & reprd: H. M. Colvin, *op. cit.*, p.7, fig.6a

[3] LONDON: Somerset House, Strand, Westminster
 Measured elevation of the new gallery, with scale
 [Fig.69]
 (295 × 470)
 Lit & reprd: H. M. Colvin, *op. cit.*, p.7, fig.5a

This is the only drawing in the 'Smith' collection
 that is apparently late, for the new gallery was
 engraved by Campbell in the first volume, 1715, of
Vit. Brit., pl.16. There are, however, significant and
 in some cases inexplicable differences. Campbell's
 elevation is closer to the original. This elevation is
 different with its balustraded roof, its 1½ storeys to
 the first floor flanking bays, the central ground floor
 doorway to the loggia and the pedimented aedicules
 in the loggia.

[4] MELVILLE (Fife)

Designs, 1690s (2):
 1 Basement plan, with 2 working details of mouldings
 (415 × 320)
 2 First story & Second storey plans
 Insc: As above
 (415 × 320)
 Lit & reprd: H. M. Colvin, *op. cit.*, fig.8b (No.1,
 wrongly captioned Dalkeith)

[5] Theoretical designs (65):

1-12 Oblong plans
 1 Four plans, elevation & section of a 2 storey
 house, 5 bays on the long front
 (330 × 420)

2 Three plans & an elevation of a 2 storey house
 with a balustraded platform on the roof
 (310 × 290)

3 Four plans, elevation & section of a 2 storey
 house with balustraded roof & cupola
 (370 × 480)

4 Four plans, elevation & section of a 2 storey house
 with hipped, balustraded roof & cupola
 (400 × 520)

5 Two plans for a house of 9 × 5 bays with a hall
 across the transverse width
 (395 × 310)

6 Two plans for a house of 9 × 7 bays with an attached
 hexastyle pilaster portico on 2 fronts
 (385 × 315)

7 Two plans for a house of 9 × 6 bays with an attached
 hexastyle pilaster portico on 2 fronts
 (390 × 315)

8 Two plans for a house of 9 × 3 bays, the centre 3
 bays slightly projecting
 (390 × 310)

9 Two plans for a house of 9 × 5 bays with a tripartite
 window at 1st floor level above the entrance
 (390 × 300)

10 Plan & elevation of a pilastered house raised upon
 an arcaded terrace [Fig.70]
 (490 × 380)

11 Plan & elevation of a 9 × 7 bay house with
 superimposed pilastered elevations
 (540 × 400)
 Lit & reprd: H. M. Colvin, *op. cit.*, p.7, fig.4a
 Similar to elevation 'in the Theatrical Style' from
Vit. Brit., II, 1717, pl.90.

12 Two plans of a 15 × 10 bay house with 2 pilastered
 elevations & tetrastyle porticoes & 2 internal
 courtyards
 (520 × 410)

13-20 Square plans

13 Three plans & an elevation of a 2 storey house
 with 2 chimneystacks, cupola & a central circular
 staircase
 (380 × 480)

- 14 Two plans associated with No.13 & 2 plans & an elevation of a 5 bay, 2 storey house with a segmental pediment (380×490)
- 15 Four plans for 2 houses of 7×4 bays with a central square stairwell (370×485)
- 16 Four plans for 2 houses of 9×9 bays with a large cross-shaped central hall & tetrastyle pilaster porticoes on, in one case, 2 fronts, in the other, 4 (380×490)
- 17 Four plans for 2 houses of 7×6 bays with tetrastyle pilaster porticoes on 2 fronts & central cross-shaped hall (375×490)
- 18 Two plans, elevation & section of a house of 11×11 bays with superimposed pilastered elevations & a central cross-shaped hall (380×490)
- 19 Plan & elevation of a house of 9×9 bays with hexastyle pilaster porticoes on all fronts & an oblong hall the width of the longitudinal axis (380×310)
- 20 Two plans & an elevation of a house of 7×6 bays, 1 front with a pilaster order above a rusticated ground storey (490×372)
Lit & reprd: H. M. Colvin, *op. cit.*, p.7, fig.1a
- 21-22 H-shaped plans
- 21 Two plans of 6 bays on the flanks & 2-5-2 on the fronts, the centre with a tetrastyle pilaster portico (390×320)
- 22 Two plans, similar to No.21, but with 2 bay projections on the flanks (385×320)
- 23-26 Plans with attached pavilions
- 23 Two plans & an elevation, the pavilions extending from the flanks (485×375)
Lit & reprd: H. M. Colvin, *op. cit.*, p.7, fig.1b
- 24 Four plans with pavilions extending from the flanks (370×490)
- 25 Four plans, with single pavilions extending from the centre of the flanks (370×480)
- 26 Two plans & an elevation, with 4 pavilions extending from the flanks (485×370)
- 27 Two plans with pavilions at the corners but with a central circular hall (310×385)
- 28-36 Plan with central projections on 1 or 2 fronts
- 28 Two plans & a section, the front of 2-3-2 bays (370×240)
- 29 Two plans with a 2-3-2 front & single entrance bays on the flanks, related to No.28 (230×380)
- 30 Three plans & an elevation of a 2 storey house with a 2-3-2 front & 3 bay flanks (370×490)
Reprd: H. M. Colvin, *op. cit.*, fig.12a
- 31 Two plans with 2-3-2 fronts on to enclosed terraces (230×385)
- 32 Four plans & 2 elevations for 2 storey houses, one with square projections from the flanks, the other with a segmental pediment (365×480)
- 33 Three plans & an elevation of a 2 storey house with a pedimented frontispiece with an unidentifiable monogram in the tympanum (325×420)
- 34 Two plans, the fronts 2-3-2 & 3 bay flanks (400×310)
- 35 Four plans with 3 bay projections on 2 fronts & 2 bay projections on the others (380×485)
- 36 Two plans of 9×4 bays, the main fronts with a pilastered order (485×370)
- 37-47 Plans with central circular rotunda
- 37 Two plans, of cross shape, with a portico on 1 front (320×420)
Lit & reprd: H. M. Colvin, *op. cit.*, p.7, fig.2b
- 38-39 Two plans & copy with pilaster porticoes on 2 fronts (360×280)
- 40 Two plans, 11×9 bays, with attached hexastyle pilaster portico on 2 fronts (490×370)
- 41 Four plans, one astylar, the other with tetrastyle pilaster porticoes on all fronts (395×315)
- 42 Four plans, one with a circular rotunda the other with a square one (400×525)
- 43 Four plans, one close to the classical Villa Rotunda type, the other square & astylar (485×370)
Lit & reprd: H. M. Colvin, *op. cit.*, p.7, fig.2a
- 44 Two plans, elevation & section of 7×7 bay house fully articulated with pilasters (405×520)
- 45 Two plans, elevation & section of a 5×5 bay house with pilasters at the angles & an attached tetrastyle portico (405×520)
Lit & reprd: H. M. Colvin, *op. cit.*, p.7, fig.3a
- 46 Two plans, elevation & section of 5×5 bay house with a pilastered order (405×520)
- 47 Plan & elevation of a 7×7 bay house, of 2 storeys with a 3 bay arcaded entrance (330×205)
- 48-53 Miscellaneous designs
- 48 Two plans & elevations for Serlian type houses, one with pavilions at the angles, the other of cross shape (210×325)
- 49 Two plans & elevations for a square house with, on one front, a pilaster portico with 3 bay arcaded loggia &, on the other, a 'Palladian' tripartite entrance to the basement (320×415)
- 50 Two plans, elevation & section of an octagonal house with a domed central staircase hall [Fig.73] (415×525)
- 51 Elevation of a 7 bay, 2 storey house with portico & cupolas on the roof [Fig.71]
Insc: The weathervane initialled AM (200×160)
- 52 Plan & elevation of a 3 bay, 2 storey house with pilasters arranged in pairs to the front (450×280)
- 53 Elevation of a house with attached porticoes to each front, probably a rotunda-type plan [Fig.72] (405×525)
- 54-65 Designs for churches
- 54 Plan of a longitudinal church (460×285)
- 55 Plan of a centralized church (295×455)
- 56 Two plans of longitudinal churches with porticoes on 3 fronts (455×590)
- 57 Section through a longitudinal church (440×580)
- 58 Plan of a square centralized church (455×285)
- 59 Alternative plan to No.61 for a centralized church (455×285)
- 60 Plan of a square centralized church (530×580)
- 61 Section through the church in No.63 (530×580)
- 62 Plan of a square church with circular domed space
Verso: Incomplete elevation of a 2 storey front with superimposed orders (500×360)
- 63 Elevation partly corresponding to No.65v (500×360)
- 64 Plan of a centralized church with porticoes on 3 fronts (580×450)
- 65 Plan of a centralized church with porticoes on all fronts (580×455)
- SMITH, John (1783-1864) & Thomas (1785-1857)
Builders of Darnick, concerned in the building of Abbotsford. They designed the first chain bridge in Great Britain (see below) and read papers to the RIBA in 1836 and 1839, *On Whinstone construction* and *The Cause of the failure of the bridge at Falshope*.
- DRYBURGH (Berwicks): Bridge
Design for a chain bridge across the Tweed, 1817
Elevation & plan of roadway
Scale: $\frac{1}{16}$ in to 1 ft
Insc: *Plan of a chain Bridge proposed to be erected across the River Tweed | at Dryburgh Abbey, by the Right Honble the Earl of Buchan & note (in a different hand) Presented by Messrs W & J Smith (this is presumably a mistake and should read J & T Smith) | Darnick | paper on Whinstone Construction 4 Jan 1836*
s & d: John & Thomas Smith Darnick, 1817
Pen & watercolour (275×610)
Lit: RIBA Transactions, I, pt.I, 1835-36, pp.52-60;
J. & T. Smith, paper *On Whinstone construction*
The first chain bridge to be built in Great Britain, it was put up in 1817, blown down in 1818 and re-erected 1818.

SMITH, Sydney Robert James (c.1858-1913)

Articled for four years from 1874 to Mr Bedborough of Southampton and London, he started practice in 1879, when he worked first as an assistant in the firm of Coe & Robinson and later as partner to H. E. Coe until the latter's death in 1885. He held the appointment of architect to the Lambeth Board of Guardians for whom he carried out many large projects, was a member of the Society of Arts, exhibited at the RA and was elected A 1879 and F 1891. He died at Clapham at the age of fifty-five on 26 March 1913. Architectural works include, besides various private houses: public library, Norwood, 1887; Tate Public Library, South Lambeth Road, 1887; Tate Gallery, Millbank, proposed plans, 1892, revised plans, 1897, as carried out; alterations to Drury Lane Theatre, 1897; stone façade of the City & South London railway station, Lombard Street, City, 1897-98; new concert room and examination hall, Royal College of Music, 1901; public library, Streatham, 1900-02; central library, Tunnel Avenue, Greenwich, 1904-05. Bibl: RIBA Fellowship nomination papers; obituary: *Builder*, CIV, 1913, p.411

LONDON: No.32 Green Street, Westminster
Designs for a neo-Georgian house & stables for Lord Ribblesdale, 1898

The drawings & prints are mounted in a volume of 64 pages, bound in brown leather with green marbled endpapers (280×385)

Prov: Pres. by P. Warre Cornish, 1955

The pages are numbered recto & verso although in general the rectos only are used

p.1 Coat of arms of Lord Ribblesdale

Insc: *Retinens vestigia famae*

p.2 Title page

Insc: *New House | 32 Green St Park Lane W | for | the Rt Hon | Lord Ribblesdale | Plans and Sketches | of various Details | Erected 1898 | Sidney R J Smith FRIBA | 14 York Buildings | Adelphi WC*

p.4 Insc: Description of the construction & sources of the design

pp.5-52 Designs for the house

p.5 Insc: *Scale for plans*

Scale: 1/2 in to 1 ft

p.6 Basement plan

p.8 Ground floor plan

p.10 First floor plan

p.12 Second floor plan

p.14 Third floor plan

p.16 Top floor plan

p.18 Drainage plan

Piping systems marked in blue & red pen

pp.6-18 Pen & red & green washes on buff tracing paper

Insc: As above, with labels & measurements marked

p.20 Insc: *Miscellaneous | Sketches*

p.22 Perspective of the porch from the street
Watercolour

p.24 Front elevation
Print

p.26 An Elevation to | Norfolk st

p.28 Perspective for the porch

pp.26, 28 Watercolour

p.30 Half Inch Detail | of Staircase

p.32 Half Inch Detail | of Ceiling | to Staircase
Insc: As above, with pen note showing ornamentation omitted

p.34 Half inch | detail | of | Staircase

pp.30-34 Blueprint

p.36 Half Inch Detail | of Porch

Insc: As above, with note showing decoration was revised

Pen on buff tracing paper

p.38 Elevation of staircase

Insc: *First sketch of | Staircase*

Pencil & blue wash

p.40 Half Inch Detail of | Third floor Windows

p.42 Half Inch Details of | Basement Windows; Second floor windows

pp.40, 42 Print with blue & red wash added

p.44 Elevation of the porch

Insc: *A suggestion for Porch*

Pen & coloured washes on buff tracing paper

p.46 Half Inch | detail of | First and | Ground floor | window

Print with red & blue wash added

p.48 First Elevation of side | Passed by the late | Duke of | Westminster

p.50 First Elevation | to Green St Passed | by the Late Duke | of Westminster [Fig.74]

pp.48, 50 Pen & coloured washes

p.52 A Sketch of Vases and Shield

Scale: 1 in to 1 ft

Pencil on tracing paper

pp.54-64 Designs for stables, North Row

p.54 Insc: *Sketches of Stables | North Row*

p.56 Elevations to North Row & to Norfolk Street

Pen & coloured washes; print & washes added

p.58 Basement Plan

Pen & coloured wash on tracing paper
Ground floor Plan

Print with coloured washes

p.60 First floor Plan; Top floor plan

p.62 Longitudinal | Section

p.64 Transverse Section; Section thro' Coach House

pp.60-64 Print with pen & wash added

pp.20-64 Insc: As above

The remainder of the pages of the volume are blank

Thomas Lister, 4th Lord Ribblesdale (1854-1925) was Lord in Waiting 1880-85 and Master of Buckhounds 1892-1895 (*Who was who*).

SMITHSON, Peter Denham (1923-) & Alison Margaret (née Gill) (1928-)

Peter Smithson was born and educated in Stockton-on-Tees. He studied architecture from 1939 to 1942 and again, after war service in India and Burma, from 1945 to 1948 at the University of Durham, where he met Alison Gill. They married in August 1949. Alison Smithson was born in Sheffield and also studied at the School of Architecture, Newcastle upon Tyne (Durham University). Both joined the LCC Schools Division in 1949 and worked there for six months, working on the Hunstanton school competition in their spare time. They won first prize and left the LCC to build it. With others they submitted competition entries for the Festival of Britain south bank exhibition (1949) and Sydney Opera House (1956); as a partnership, Coventry cathedral (1951), Golden Lane housing scheme (1952), which incorporated the first 'street-decks' seen in Britain, and Sheffield University (1953). In the 1950s they contributed significantly to the CIAM conferences: Aix, where Team 10 began; La Sarraz; Dubrovnik.

The term New Brutalism, first used by the Smithsons in *Architectural Design* (December 1953), was intended as an English literary joke/homage to Le Corbusier, derived from a national newspaper column headline translating Béton Brut as brutal: as it passed into use, other connotations became laid upon it. In March 1956 their 'House of the Future' was exhibited at the Daily Mail Ideal Home Exhibition. In 1958 they were placed third out of 149 entries in the Berlin-Hauptstadt competition ('A remarkable town-planning contribution', jury report). Peter Smithson went to the USA for the first time in the autumn of 1957 and again a year later. Between these visits the Smithsons made a second visit to Greece. There followed articles and talks on the influence of ancient Greek buildings on the masters of the Modern Movement, and a reassessment based on their own observations.

Between 1955 and 1960 Peter Smithson was first fourth-year and later fifth-year master at the AA schools. Early in 1960 sketch proposals were made for the Economist building. Work began in September 1962 and the building complex was officially opened in November 1964. They made a visit to Japan in May 1960. In the autumn of 1964 and at Easter 1965 they went to Brazil in connection with their proposed design for the British embassy in Brasilia. The final design was presented in November 1965, but was never built due to a change in national policy. The Garden Building (hall of residence) at St Hilda's College, Oxford, was opened in 1970. Recent works include housing at Robin Hood Lane, Tower Hamlets, and project design for government offices in Kuwait. Their published works include: *Urban structuring*, 1960, 1967; *Team 10 primer*, 1968; *Ordinariness and light*, 1970; *Without rhetoric*, 1973.

Bibl: P. Reyner Banham, *The New Brutalism*, 1966; 'Arena', *AAJ*, February 1966, special Smithson issue (complete works to December 1965); *Oppositions*, II, 1974

[1] ALPBACH (Austria)

Working drawing for gable window for a house for Arthur Koestler, 1959

Elevations with shutters open & closed, Section through window with shutters open, Half plan & details of double window & shutter framing, Specification of sliding door gear

Scale: FS, 1:10

Insc: As above & labelled, with dimensions given s & d: Alison & Peter Smithson Architects | 46 | Limerston St | Chelsea | London SW10 (office stamp) 20.9.59

Pencil on tracing paper (630×760)

Prov: Pres. by the architects, 1970

[2] BRASÍLIA (Brazil): British Embassy Design, 1965

Elevations: E, N, W, S
Scale: 1:100

Insc: As above & *British Embassy, Brasília*
s & d: *Alison & Peter Smithson / Architects / 2 Priory Walk / London SW10* (office stamp) July 14 1965
Glazed coloured print on hardboard (710×2070)
Prov: Pres. by the architects, 1971

[3] COVENTRY (Warwicks): Cathedral Competition designs, 1951, unplaced (14):

- 1 Site plan
- 2 Plan of Christian Service Centre at 273 level
- 3 Plan of ancillary buildings at 284 level
- 4 Plan of Cathedral at entrance level 294
- 5 Plan of Upper Trinity at 303.3 level
- 6 Section thro' Cathedral looking South [Fig.75]
- 7 Section thro' Cathedral looking West
- 8 Cathedral West Entrance & Christian Service Centre to Hilltop
- 9 East End & Christian Service Centre to Garden
- 10 South Elevation of Cathedral
- 11 Section thro' Service Centre & Cathedral from the North
- 12 Long Section thro' Ark
- 13 North East 'True' elevation
- 14 South West 'True' elevation

1-14 Scale: 1:500, $\frac{1}{16}$ in to 1ft

Insc: As above

d: 1951

Pen mounted on card (700×1030)

Prov: Pres. by the architects, 1966

Coventry cathedral competition model, designed & drawn 1951, built 1952 by the architects
First exhibited at '20th Century Form' exhibition at the Whitechapel Art Gallery 1953 & subsequently abroad

Lit: *AJ*, CXIV, 1951, pp.260-261; *Architectural Design*, XXI, 1951, p.262; *Church Building*, No.8, January 1963, special issue; 'Arena', *AJ*, LXXXI, 1966, p.182
Wood in perspex case (930×750×630)

For a history of the Coventry cathedral competition see *Spence, Sir Basil*.

[4] HUNSTANTON (Norfolk): Hunstanton school Competition designs, 1950 (8)

- 1 Site layout
- 2 Ground floor plan
- 3 First floor plan
- 4 Elevations: to the playing fields, to Downs Road
- 5 Elevations: to Lynn Road, to the East [Fig.76]
- 6 Sections
- 7 Sections
- 8 Half inch detail. Typical sections thro' South classrooms showing cloaks, corridor & lavs. under & green court

1-8 Scale: 1:500, 1:192, $\frac{1}{2}$ in to 1ft

Insc: As above

Pen mounted on card (except No.4) (690×1030)

Prov: Pres. by the architects, 1966

Lit: *Baukunst der Gegenwart* (ed. Kulturman), 1958; *AJ*, CXI, 1950, pp.576-577; CXVIII, 1953, pp.323-328; CXX, 1954, pp.341-352; *Builder*, CLXXVIII, 1950, pp.642-644; *A&BN*, CXCVII, 1950, pp.486-487; *Architectural Design*, XXIII, 1953, pp.238-248; *Architecture d'Aujourd'hui*, LIII, 1954, pp.64-66; *AR*, CXVI, 1954, pp.148-162; *Architectural Forum*, CII, 1955, pp.412-445; 'Arena', *AJ*, LXXXI, 1966, pp.187-188

'...probably the most truly modern building in England, fully accepting the moral load which the Modern Movement lays upon the architect's shoulder' (*AR*, CXVI, 1954, p.153).

[5] LANGSIDE, nr Glasgow (Lanarks): College of Further Education

Competition designs, unplaced, 1958 (11):

1 Site plan

s: *Alison & Peter Smithson in association with Peter Sigmond of / Alison & Peter Smithson, 46, Limerston Street, Chelsea, S.W.10*

2 Plan at 85 level

3 Plan at 93 level

4 Plan at 100 level

5 Plan at 114 level

6 Plan at 124.5 level

7 Plan at 135 level

8 Elevations

9 Elevations

10 Sections

11 Typical details

1-11 Scale: 1:500, $\frac{1}{2}$ in to 1ft, $\frac{1}{16}$ in to 1ft

Pen & grey wash (780×780)

Prov: Pres. by the architects, 1966

Lit: 'Arena', *AJ*, LXXX, 1966, p.200

The competition was won by Boissevin & Osmond and the building completed in August 1964.

LONDON: Boodle's Club, St James's Street, Westminster
See [6].197-217

[6] LONDON: Economist Building, St James's Street, Westminster

Designs & working drawings, 1959-1964 (223):

1-48 Whole scheme

1-7 Elevations to street

1 Bury Street (alternative) elevation

d: February 1960

Pen on tracing paper (430×710)

2 Bury Street elevation showing slimmed down towers

d: 8.9.60

Pencil on tracing paper (445×760)

3 Bury Street elevation

d: 16 Jan 1961

Print (420×705)

4 Ryder Street elevation / Revised front (the bank) building [Fig.77]

Pen on tracing paper (465×755)

5 Ryder Street elevation

d: 16 Jan 1961

Print (430×710)

6 St James' Street elevation / Revised front (the bank) building

Pen on tracing paper (430×710)

7 St James' Street elevation

d: 16 Jan 1961

Print (430×700)

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

Insc: As above & *The Economist Building*

s: *Alison & Peter Smithson / Architects / 46 / Limerston Street / Chelsea / London, S.W.10* (office stamp)

8-20 Plans, 1960, & revised plans, 1961

8 Economist Tower / garage, basement 2

9 Whole scheme under podium: Residential Block:

Boodles Ladies. Economist Tower: dining rooms etc.

Boodles Club: stores & service. Bank Building: basement

10 Whole scheme at podium level: Residential Block:

entrance. Economist Tower: entrance. Boodles Club:

ground floor. Bank Buildings: shops

11 Banking hall level: Residential Block: Boodles residential floors. Economist Tower: floors 1, 3, 5 etc. Boodles Club: floor 1, mezz. larder over kitchen & chef's room over coffee rm. Bank Building: floor 1

12 Plans: Residential Block: flat floors 4-7. Economist Tower: typical layout floors 2, 4, 6 etc. Boodles Club: top floor. Bank Building: typical office floors 2-3

13 Plans: Residential Block: roof. Economist Tower: lift & air-conditioning plant. Boodles Club: roof. Bank Building: roof

8-13 Scale: $\frac{1}{16}$ in to 1ft

Insc: As above, *The Economist Building project 2* & labelled

s & d: *Alison & Peter Smithson / Architects / 46 / Limerston Street / Chelsea / London, S.W.10* (office stamp)

29 Sept 1960

Pen on bound tracing paper (745×470)

14 Revised plan: Economist Tower: basement 2

d: 16 Jan 1961 revised 9 Feb 1961

Pen on bound tracing paper (745×470)

15 Revised plan: Economist Tower basement 1

d: 16 Jan 1961 revised 9 Feb 1961

Pen on bound tracing paper (745×470)

16 Revised plan: Residential Block: Boodles Ladies. Economist Tower: dining rooms etc. Boodles Club: stores & service. Bank Building: shops

Pen on goldback print (745×470)

17 Revised plan: Residential Block: entrance. Economist Tower: entrance. Boodles Club: ground floor. Bank Building: shops

d: 16 Jan 1961

Pen on goldback print (745×470)

18 Revised plan: Residential Block: Boodles residential floors. Economist Tower: floors 1, 3, 5 etc. Boodles Club: floor 1, mezz. larder over kitchen & chef's room over coffee rm. Bank Building: floor 1

d: 16 Jan 1961

Pen on goldback print (745×470)

19 Revised plan: Residential Block: flat, floors 4-7. Economist Tower: typical layout floor 2, 4, 6 etc. Boodles Club: top floor. Bank Building: typical office floors 2-3

d: 16 Jan 1961

Pen on goldback print (745×470)

20 Revised plan: Residential Block: roof. Economist Tower: lift & air-conditioning plant. Boodles Club: roof. Bank Building: roof

d: 16 Jan 1961

Pen on goldback print (745×470)

14-20 Scale: $\frac{1}{16}$ in to 1ft

Insc: As above, *The Economist Building project 2 revised* & labelled

s: *Alison & Peter Smithson / Architects / 46 / Limerston Street / Chelsea / London S.W.10* (office stamp)

21 Section AA (see No.20) through bank building & Economist tower
Scale: $\frac{1}{16}$ in to 1ft

Insc: *The Economist Building project 2 revised* & labelled

s & d: *Alison & Peter Smithson / Architects / 46 / Limerston Street / Chelsea / London, S.W.10* (office stamp)

16 Jan 1961

Pen on bound tracing paper (450×725)

22-48 Below plaza: working drawings (see also under separate buildings)
 22-28 *Below Plaza One*: plans, sections, elevations & revisions
 22 Plan of core
 23 Plans of *Economist bar, service bay*
 24 Plan: *Ryder St level: basement one*
 25 Plan: *Ryder St level: basement one: proposed use of area taken over by landlord*
 26 Sections & plan: *Tiling & ceiling | lighting | grille layout*
 27 Part-plan, elevation & section of *Restaurant entrance*
 28 *Dining room & kitchen*

29-45 *Below Plaza reconstruction*: plans, sections, elevations & revisions
 29 Plan of garage extension & store
 30 Sections
 31 Plan
 32 Sections & details
 33 *Below Plaza 2: plan of core | boiler house*
 34 *Bank Building Below Plaza 3: ceiling plan & section*
 35 *Bank Building Below Plaza: sections thro' lavatories*
 36 Plan of new telephone room
 37 Plans & sections of reconstruction proposals
 38 Plans, elevations & sections of post room furniture
 39 *Economist Dining: bar sections*
 40 *Economist Tower: elevations at pavement & section*
 41 Garage entrance ramp: sections
 42 Plan, elevation & section of concrete & blockwork around door
 43-45 Further reconstruction details

46-48 *Shop 2: Fitting out & revisions*
 46 *Woodwork details: elevations, sections & plan*
 47 *Fitting out: sections & plan*
 48 *Toilet details: plan & sections*

22-48 Scale: FS, $\frac{1}{4}$ FS, 1in to 1ft, $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ in to 1ft
 Insc: As above, *Economist Building St James's St SW1* & fully labelled
 s & d: *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) Oct '61 to March '70
 Pen, pencil or pen & pencil on tracing paper & 2 prints (1035 × 1035-595 × 775)

49-126 *Economist tower*: working drawings, plans, 14th floor, National Broadcasting Corporation (5th floor), core & general details
 49-67 Plans
 49 Entrance hall: plaza level plan
 50 Entrance hall: plaza level plan, reflected ceiling plan only
 51 Tower skin: column at plaza level plan
 52 Column plans - 4th to 11th floors, corner column - 12th, 13th, 14th floors
 53 Floor 4: plan & schedule of fittings
 54-59 Floors 9-13: plans & schedules of fittings
 60 Office floor: room sizes plans & details
 61 N corner: typical office layout
 62 Library layout plan & revisions
 63 Main plant room level
 64 Plant room level 206.33
 65 Roof plan
 66 Tower: window board & air-conditioner cover
 67 Fitting out: plan of Tower block

49-67 Scale: FS, 1in to 1ft, $\frac{1}{2}$ in to 1ft
 Insc: As above, *Economist Building St. James's St. S.W.1* & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) June '61 to Oct '61
 Pencil, pen & pencil on tracing paper & 9 prints (1090 × 1030-740 × 870)

68-91 14th floor: plans, sections & details
 68-77 Residential: plans for NE & SW ends, including sections for *Sir Geoffrey's bedroom*
 78-79 Sections for secretary, *Sir Geoffrey's study, Orange reception room, Lemon reception room & lunch lounge*
 80-82 Joinery details: window board sections | wood pedestal base to tables
 83-84 Light pelmets | curtain track by window | room walls & corridor
 85 Double height reception room details
 86-91 Fitting out details

68-91 Scale: FS, $\frac{1}{4}$ FS, $\frac{1}{8}$ FS, 1in to 1ft, $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ in to 1ft
 Insc: As above, *Economist Building St James's St SW1* & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) July '63 to Dec '63
 Pen, pencil, pen & pencil on bound tracing paper & 7 prints (760 × 1030 average)

92-102 National Broadcasting Corporation (5th floor): fitting out & revisions
 92 NBC Sketch proposals: plan
 93 Fifth floor fitting out: plan with proposed furniture positions
 94 Reception: window details & lettering: elevations & section
 95 Workbench for rooms 511 & 512 double glazing to studio: elevation & sections
 96 Fifth floor setting out: plans & sections
 97 Fifth floor setting out: electrical works & GPO
 98 Fitting out of fifth floor: plan
 99 Fitting out: furniture schedules & details
 100 Positions of notice boards rooms 501, 511

92-100 Scale: FS, $\frac{1}{4}$ FS, 1in to 1ft, $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ in to 1ft
 Insc: As above, *Economist Building St James's St SW1* & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) Aug '65 to Oct '65
 Pencil, pen & pencil on bound tracing paper & 1 print (740 × 1030-655 × 650)

101 Fitting out: filing rail brackets
 102 Teleprinter cupboards

101-102 Scale: FS, $\frac{1}{2}$ in to 1ft
 Insc: As above & labelled, with some dimensions given
 Pencil on tracing paper (260 × 540, 530 × 700)
 s & d: (No.101) *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) 3 Jan 1966

103-126 Core & general details, with revisions
 103 Core: sections
 104 Core: floors 1-13 plan
 105 Core: elevations plaza & floors 1-13
 106 Sections: typical office
 107 Section: Library floor
 108 Sections thro' Tower lavatories
 109 Entrance hall: elevations & details
 110 Entrance hall: details of sit | stand console
 111-112 Entrance hall: porters seat
 113-115 Partitions: sketch for British Werno, proposed joints to Werno partitions, details of joints
 116 Corridor doors: 11th floor
 117 Door schedule & ironmongery
 118 Door furniture positions, push plate details
 119 Reflected ceiling plan
 120 Layout for corridor flooring
 121 Fitting out post room tables
 122 The "Economist" desk
 123 Electrical layout
 124 Details access panels
 125 General: door frames, skirtings & access panels
 126 Ash tray & fire alarm instructions frame

103-126 Scale: FS, $\frac{1}{8}$ FS, 1in to 1ft, $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ in to 1ft, $\frac{1}{8}$ in to 1ft
 Insc: As above, *Economist Building St James's St SW1* & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) June '61 to Nov '69
 Pencil, pen & pencil on tracing paper (1030 × 1020-310 × 1020)

127-182 Bank building: working drawings, elevations, plans, sections, details, fitting out & revisions
 127-130 Elevations
 127 Typical elevation & setting out (*St James's St elevation*)
 128 Elevation to *St James's St Steps* with part plan
 129 Elevation to *Ryder St & corner St James's & Ryder St*
 130 Elevation towards Plaza

131-144 Plans
 131 *Below Plaza Three*
 132 *Below Plaza Two part 1*
 133 *Below Plaza Two part 2*
 134 *Below Plaza One part 1*
 135 *Below Plaza One part 2*
 136-137 Plaza level plans
 138 Banking hall plan
 139 Floor 2: Bank offices
 140 Floor 3: lettable offices
 141 Plant room plan
 142 Plant room roof
 143 March '63 revisions: plant room, lettable offices, bank offices, banking hall plaza level, pavement | below plaza 1
 144 Column at all levels

127-144 Scale: FS, $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ in to 1ft
 Insc: As above, *Economist Building St James's St SW1* & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) June '61 to August '63
 Pencil on bound tracing paper (800 × 1030)

145-178 Details & fitting out
 145 Below plaza 3, lavatories: plan, elevation & section
 146 Plaza offices: fitting out details, plan, elevation & section
 147 Bank entrance hall details plan
 148-155 Banking hall: floor, ceiling & counter woodwork
 156-163 Floor 2: floor, ceiling, lavatories, partitions &c
 164 Floor 3: lettable offices, plan at high level | reflected ceiling plan | plaster extract duct
 165 Floor 3: lettable offices, sections thro' lavatories | main lobby details, plan
 166 Office floors: core sliding door details, section & elevation
 167 Plant room sections
 168 Core stair: section
 169 Stair lobby access panels | doors: details
 170 Window section: typical shop level
 171 Mosaic margin details
 172 Escalator barrier & tables etc: details
 173 Escalator barriers: second version
 174 Counter fittings, notices etc: details
 175-178 Lighting, door & finishes schedules

179-182 External fittings & lettering
 179 Bracket to support grasshopper sign (Martins Bank)
 180 Number plate on step/ramp divider, *St James's Street*
 181 Bank doors: *St James's*, lettering above entrance hall doors
 182 Martins Bank: lettering

145-182 Scale: FS, $\frac{1}{4}$ FS, 1in to 1ft, $\frac{1}{2}$ in to 1ft
 Insc: As above & *Economist Building St James's St SW1* Bank Building
 s & d: *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) 1961 to 1965
 Pen, pencil or pen & pencil on bound tracing paper & prints (740 × 1030)

183-196 Residential block: working drawings, plans, sections, elevations & details & revisions
 183 Plaza level plan & revisions
 184 1st floor plan & revisions
 185 Second floor, third floor plans & revisions
 186 4th, 5th, 6th & 7th floor Flats: plans & revisions
 187 Plan & section of roof & revisions
 188 Entrance lobby & stairs to Ladies Boodles: sections & elevations & revisions
 189 Staircase section & revisions
 190 Flats, kitchen & bathroom: sections & revisions
 191 Elevation of corridor access panels & details.
 Housekeepers kitchen 1st floor & revisions
 192 Window section & general skin details & revisions
 193 Tiling layouts, residential bath & details & revisions
 194 Plaza entrance steps from St James's St & revisions
 195 Bury St, steps up to plaza, Ryder St end & revisions
 196 Bury St, steps up to plaza, residential end & revisions

183-196 Scale: FS, 1in to 1ft, $\frac{1}{2}$ in to 1ft
 Insc: As above, *Economist Building St James's St S.W.1* & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) June 1961 to November 1963
 Pen, pencil or pen & pencil on bound tracing paper (765 × 840-755 × 1040)

197-217 Boodle's Club: alterations & additions to existing building
 Working drawings
 Scale: FS, $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ in to 1ft
 Insc: Boodles & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) March '61 to Oct '69
 Pencil on tracing paper, pen & pencil on bound tracing paper (790 × 1025-260 × 235)

218-223 Working drawings & revisions for proposed alterations to shop, 29 St James's St
 Scale: $\frac{1}{4}$ FS, 1in to 1ft, $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ in to 1ft
 Insc: As above & labelled
 s & d: *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) July '62 to Jan '63
 Pen or pencil on tracing paper (760 × 1020-560 × 755)

Economist group model
 Built by Martin Grierson & modified by Richard Dendy & Ass. 46 Seaton Pl. NW1
 Wood & plastic in perspex case (370 × 575 × 575)

Prov: Pres. by the architects, 1970 & 1971
 Lit: *Architectural Design*, XXXIV, 1964, p.266; XXXV, 1965, pp.63-86; *AJ*, CXL, 1964, pp.1445-1462; *Builder*, CCVIII, 1965, pp.61-66; *AR*, CXXXVII, 1965, pp.115-124; *AJ*, LXXXI, 1966, p.216

[7] LONDON: No.8 Fitzroy Street, Camden
 Working drawings for room for Ronald S. Jenkins of Ove Arup & Partners, 1964 (10)
 Scale: $\frac{1}{4}$ in to 1ft, 1in to 1ft, $\frac{1}{8}$ FS, $\frac{1}{4}$ FS, FS
 Insc: *Jenkins Room* & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson Architects 2 Priory Walk SW10* (office stamp) | Oct 1963 to April 1964
 Pencil on tracing paper (760 × 990-755 × 390)
 Prov: Pres. by the architects, 1970

[8] LONDON: No.111 Frogna, Hampstead, Camden
 Designs & working drawings for alterations to existing coach-house for sculptor Anthony Caro, 1960 (16):
 1-4 Designs
 1 Site plan
 2 Proposed N elevation. E elevation ground & first floor plans as existing
 3 Ground & first floor plans, 2 garden & 1 E elevation
 4 W elevation, showing new work

1-4 Scale: 1:1200, $\frac{1}{8}$ in to 1ft
 Insc: As above, 111, Frogna (except No.2) & labelled
 s: *Alison & Peter Smithson Architects 46 Limerston St / Chelsea / London SW10* (office stamp)
 Pen, pencil or pen & pencil on tracing paper (255 × 370-760 × 330)

5-17 Working drawings
 5 Ground & first floor plans & revisions
 6 Upper studio, upper floor plan, glazed screen elevation, garden elevation & 2 sections
 7 Bedroom 2, section & plan, S elevation & roof structure
 8 S elevation facing 113, Frogna & revisions
 9 Roof plan & detail sections
 10 Section looking N through hall, dining-room, bathroom & bedroom 4 & back elevation
 11 Section looking E through dining-room & bedrooms 3 & 4, side elevation & elevations of windows
 12 Kitchen floor & external screen: plan, elevation & section
 13 Kitchen: elevation of E wall & plan
 14 Bridge over moat: plan & section
 15 Living room storage unit: elevation & plan
 16 Dining room display case: section, elevation, plan & detail
 17 Bedroom window & door details: section

5-17 Scale: FS, $\frac{1}{4}$ FS, 1in to 1ft, $\frac{1}{2}$ in to 1ft
 Insc: As above & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson Architects 46 Limerston St / Chelsea / London SW10* (office stamp) Aug 1960 to May 1961
 Pen, pencil or pen & pencil on tracing paper (470 × 250-665 × 770)
 Prov: Pres. by the architects, 1970
 An earlier conversion was completed by the same architects in 1954, and No.2 above records this design.

[9] LONDON: Occupational Health unit, Guinness Estate, Park Royal, Brent
 Working drawings, 1962-63 (7):
 1 Surveyor's site plan
 Scale: $\frac{1}{8}$ in to 1ft
 Insc: *Industrial Clinic Guinness Estate* & labelled, with dimensions given
 s & d: *Gordon Tomalin MI Struct E FIAS Consultant Surveyor 1, Gower St Bedford Sq London WC2 / Alison & Peter Smithson Chartered Architects 2 Priory Walk London SW10* Feb 1962
 Pen on tracing paper (820 × 760), top damaged

2 Ground plan, sections thro' embankment, elevations & revisions
 Scale: $\frac{1}{8}$ in to 1ft
 Insc: As above & labelled, with some dimensions given
 Print (985 × 765)

3 Plan, sections & revisions
 Scale: $\frac{1}{2}$ in to 1ft
 Insc: As above & labelled, with dimensions given
 Pen & pencil on bound tracing paper (715 × 1070)

4 Plans & sections of lobby, blackboard & cupboard, details & revisions
 Scale: $\frac{1}{4}$ FS
 Insc: As above & labelled, with dimensions given
 Pencil with pen inscriptions on bound tracing paper (715 × 1055)

5 Elevation & plan of south side of treatment room, end elevation to Rainsford Road. Wall couch. Flue & tank housing: details & revisions
 Scale: $\frac{1}{4}$ FS, 1in to 1ft, $\frac{1}{2}$ in to 1ft
 Insc: As above & labelled, with some dimensions given
 Pen with pencil inscriptions on bound tracing paper (760 × 745)

6 Window & roof details: plan & section
 Scale: $\frac{1}{4}$ FS
 Insc: *Park Royal Clinic* & labelled, with some dimensions given
 Pencil on tracing paper (590 × 510)

2-6 s & d: *Alison & Peter Smithson Architects 2 Priory Walk London SW10* (office stamp) 29.5.62 to 22.3.63

7 Electrical layout & some revisions: plan
 Scale: $\frac{1}{2}$ in to 1ft
 Insc: Labelled, with some dimensions given
 d: 30.5.62 to 20.9.62
 Pen on tracing paper (760 × 1090)

Prov: Pres. by the architects, 1971
 Lit: *Architectural Design*, XXXIII, 1963, p.447

[10] LONDON: No.8 Provost Road, Camden
 Working drawings for alterations to existing house, 1960 (7)
 Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft, 1in to 1ft, FS
 Insc: 8, Provost Rd & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson Architects 46 Limerston St / Chelsea / London SW10* (office stamp) | August '60 to November '60
 Pencil or pen on tracing paper (670 × 890-380 × 640)
 Prov: Pres. by the architects, 1970

[11] LONDON: No.10 St Ann's Road, Kensington & Chelsea
 Working drawings for alterations to existing house, 1961 (3)
 Scale: $\frac{1}{4}$ in to 1ft, $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS, FS
 Insc: *Hilton House* & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson Architects 46 Limerston St / Chelsea / London SW10* (office stamp) | 24 Jan 1961
 Pencil on tracing paper (720 × 860-520 × 760)
 Prov: Pres. by the architects, 1970

LONDON: No.29 St James's Street, Westminster
 See [6], 218-223

[12] OXFORD: St Hilda's College, Garden Building (hall of residence)
 Designs & working drawings, 1968-70 (24):
 1 Axonometric with roof removed, showing building in relation to New & Wolfson Buildings
 Scale: $\frac{1}{8}$ in to 1ft
 Insc: *St Hilda's College Oxford Axonometric*
 s: *Alison & Peter Smithson*
 Photographic print (790 × 950)

2 Key plan, block plan & floor plans
 Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{32}$ in to 1ft, 1:2500
 Insc: As above, *St Hilda's College, Cowley Place, Oxford* & labelled
 s & d: *Alison & Peter Smithson, Architects, 2 Priory Walk, London, SW10* (office stamp) Feb 68
 Photographic print (710 × 1030)

3 Elevations & cross section
 Scale: $\frac{1}{8}$ in to 1ft
 Insc: As above, *St Hilda's College, Cowley Place, Oxford* & labelled, with some dimensions given
 s & d: *Alison & Peter Smithson, Architects, 2 Priory Walk, London, SW10* (office stamp) Feb 68
 Photographic print (710 × 1030)

4-21 Working drawings
 Plans, sections, details & revisions
 Scale: FS, $\frac{1}{8}$ FS, $\frac{1}{2}$ in to 1ft
 Insc: *St Hilda's College, Oxford*
 s & d: *Alison & Peter Smithson, Architects, 2 Priory Walk, London, SW10* (office stamp) Feb 68 to Sept 70
 Pen, pencil or pen & pencil on tracing paper (740 × 1025 average)

22-24 Working details of lettering for additions to existing foundation stone
d: 1969-70
Pen & pencil on tracing paper (275 × 3000 largest)

Prov: Pres. by the architects, 1971
Lit: *Architectural Design*, XLI, 1971, pp.77-85

[13] WATFORD (Herts): House in Devereux Drive
Designs & working drawings for Derek Sugden, 1956 (8):

1-2 Designs

1 Preliminary design: *Site plan; Elevations, plans & sections*

2 Revised design: *Block plan, site plan; Elevations, plans & section*

1-2 Scale: 1:2500, $\frac{1}{32}$ in to 1ft, $\frac{1}{8}$ in to 1ft

Insc: As above, *Devereux Drive* & labelled, with some dimensions given

s & d: (No.2 only) *Alison & Peter Smythson, Architects, / 46 / Limerston St, / Chelsea / London SW10* (office stamp) revised 20.1.56

3-8 Working drawings

3 *Ground floor plan*

4 *Upper floor plan*

5 *Section AA* through living room, dining-room, garage & bedrooms

6 *Section BB* through dining-room, kitchen, bathroom & stairs; *Details of fireplace & upper landing*

7 *Elevations: boiler flue, phone recess, wall to bedroom 4*

8 *Elevations & plans: kitchen & bedroom fittings & detail of cupboard handle*

3-8 Scale: $\frac{1}{2}$ in to 1ft

Insc: As above, *Devereux Drive* (except No.7) & labelled, with dimensions given

s: *Alison & Peter Smythson, Architects, / 46 / Limerston St, / Chelsea / London SW10* (office stamp)

d: (Nos.3-5 only) revised Jan 1956

Pencil on tracing paper (270 × 760-615 × 760)

Prov: Pres. by the architects, 1970

[14] Folding wall display for CIAM (Congrès Internationaux d'Architecture Moderne) 9 at Aix-en-Provence, July 1953; official theme: habitat
Folding wall display for theme: urban reidentification, consisting of 24 photographs, prints, artwork & typescripts

Insc: *House-Street Relationship. House, Street, District, City*

s: *Alison & Peter Smythson, Architects, 32, Doughty St, London WC1* (office stamp) *All photographs by Nigel Henderson*

Cards mounted on black holland (2665 × 745), damaged

Prov: Pres. by the architects, 1971

SMYTHSON COLLECTION

The following catalogue of the Smythson Collection was compiled by Dr Mark Girouard, and adapted from his previous catalogue in *Architectural History*, V, 1962

The Smythson drawings are first mentioned by Vertue who, in his 1725 notebook (*Walpole Society*, XX, Vertue II, p.32) says, in discussing John Smythson, 'Many of Smithson's designs in possession of Lord Byron who got them from the family who lived at Bolsover'. These drawings were sold at the sale of furniture &c of the 5th Lord Byron at Newstead Abbey in June 1778, when they were Lot 344, described in the catalogue as 'Port Folio, with several curious Plans, Elevations, etc.' They were bought by the Rev. D'Ewes Coke of Broke-hill Hall, Pinxton, Derbyshire. Samuel Pegge, in his 'History of Bolsover and Peak Castles' in *Bibliotheca Topographica Britannica*,

1783, refers to three plans for Bolsover then belonging to this D'Ewes Coke. They remained in obscurity until Col. W. L. Coke, of Broke-hill Hall, lent them to the RIBA to be shown at the President's 'At Home' on 25 February 1907. This showing was followed by an article, in *RIBA Jnl*, XIV, 1907, pp.366-372, by Maurice B. Adams, entitled 'Sundry draughts and plans by Huntingdon Smythson of Bolsover', illustrated with a few reproductions. On 16 November 1908 J. A. Gotch delivered a paper to the RIBA entitled 'Development of house design in the reigns of Elizabeth and James', in which he described and compared the Smythson and the Thorpe drawings. His paper was printed in *RIBA Jnl*, XV, 1908, pp.41-69, together with many reproductions and a catalogue of the drawings, also by Gotch. In May 1922 the Smythson drawings were again lent by the Coke family for exhibition at the RIBA along with a collection of John Webb drawings from Lampport. For this exhibition Gotch's 1908 catalogue was reprinted in a separate pamphlet, together with his catalogue of the Webb drawings. The drawings were afterwards first permanently loaned, and then given to the RIBA.

The drawings were mostly mounted, sometimes several at a time, on mounts dating from the C18 or possibly late C17. The old mounts were themselves mounted on modern mounts by the RIBA. They were numbered from 1 to 125, but Nos.52, 90-96, 99, 100, 103, 104, 106-108, 110, 111, & 116-123 were missing. The explanation for these gaps is given by Gotch, who says, in his *RIBA Jnl* article (p.43), 'Colonel Coke tells me that a number were lent years ago to Mrs Chaworth Musters, of Colwick, near Nottingham, and unfortunately perished in the fire which destroyed that house'. Among the plans thus destroyed must have been a plan of the 'little house' at Bolsover, which Pegge mentions having seen (*op. cit.*), along with the surviving basement plan of the same building (Smythson, John [1].1) and the plan of the terrace (Smythson, John [1].4). But it is possible that many of the drawings lost were not by Robert, John or Huntingdon Smythson, for, among the surviving drawings, those from No.97 on are mostly of later date or not in these Smythsons' style of draughtsmanship. It is possible that some of these later designs are by John Smythson the Younger (1640-1717), the son of Huntingdon, who, according to Vertue (*op. cit.*, p.33), was 'a Man of some Skill in Architecture'. Nos.124-125 are for Bullwell, which used to be a Byron house; if these are by John the Younger, and he worked for the Byrons, it would conveniently explain how the Smythson drawings came into the possession of the Byron family.

Only one of the drawings (Smythson, John [28]) is signed, and attributions are made on the basis of documentary evidence, handwriting, style of draughtsmanship and general research into the Smythson family.

For other architects represented in the Smythson Collection see also:

Ashby, Thomas

Bouquet

Cocket, Edward

Pynaker

Unidentified: English, late Gothic master

Unidentified: English C17

Unidentified: English C18

SMYTHSON, Robert (1534/5-1614)

Born in 1534 or 1535. Nothing is known about his place of birth or early training. After working for Sir Francis Knollys, probably at Caversham in Oxfordshire, he came to be chief mason at Longleat, Wiltshire, in March 1568, and remained there, with occasional intervals, until 1580. He and the French mason Allan Maynard were probably largely responsible for the final form of the Elizabethan house at Longleat. In 1580 he moved up to Nottinghamshire to be surveyor at Sir Francis Willoughby's new house at Wollaton, 1580-88. He settled at Wollaton and remained there until his death on 15 October 1614. His monument in Wollaton church reads: 'Here lyeth ye body of Mr Robert Smythson, gent, Architector & Surveyor unto the most worthy house of Wollaton with diverse others of great account. He lived in ye fayth of Christ 79 yeares & then departed this life XV October ano DNI 1614.' During this period he can be connected with a number of important northern or north midland houses, notable (on the evidence of the drawings) Worksop Manor, Nottinghamshire, c.1582-86; Hardwick Hall, Derbyshire, 1590-97; Pontefract Old Hall, Yorkshire, c.1591; and Burton Agnes Hall, Yorkshire, 1601-10; also (on stylistic or historical grounds) Barlborough Hall, Derbyshire, c.1583-84; Doddington Hall, Lincolnshire, c.1595-1600; Fountains Hall, Yorkshire, c.1610; and Wootton Lodge, Derbyshire, c.1611.

SMYTHSON, John (-1634)

Son of Robert Smythson, the date of his birth is not known. His first documented appearance is at Wollaton, where he was working as a freemason under his father in 1588. In March 1597 he was at Hardwick with his father. In 1600, when he was still living at Wollaton, he married Margaret Newton, who belonged to a substantial yeoman family of Kirkby-in-Ashfield, Nottinghamshire. He had probably been working on the house at Kirkby which Sir Charles Cavendish began in 1597 but never completed. His most important work was to be done for Sir Charles Cavendish and his son William (later Earl, Marquis and Duke of Newcastle), and by 1615 he was a permanent Cavendish employee with houses at Kirkby and Bolsover. He worked for the family at Bolsover Castle, Derbyshire, 1611-34, Welbeck Abbey, Nottinghamshire, c.1620-30, and Slingsby Castle, Yorkshire, c.1630. He died in 1634. In 1618 he made a journey to London, the drawings resulting from which were used as sources for his own designs, especially at Bolsover; together with similar drawings made by his father on a southern visit in 1609, they form an interesting record of contemporary buildings in London and elsewhere.

SMYTHSON, John the Younger (1640-1717)

Son of Huntingdon Smythson and grandson of John Smythson. He practised as an architect like his father, grandfather and great-grandfather, and there are a few drawings in the Smythson Collection which can be ascribed to him, among them designs for Bulwell in Nottinghamshire, probably made for the Byron family.

Bibl: M. Girouard, *Robert Smythson and the architecture of the Elizabethan Era*, 1966

Bibl. abbreviations: *Architectural History* - M. Girouard, 'The Smythson Collection of the Royal Institute of British Architects', *Architectural History*, V, 1962; Girouard - M. Girouard, *Robert Smythson and the architecture of the Elizabethan Era*, 1966

The drawings below are listed in chronological order of artist

SMYTHSON, Robert

[1] BLACKWELL-IN-THE-PEAK (Derbys)

Designs for a house (2):

1 Plan of the ground floor

Insc: *A House for: | Blackwell in the: | Peacke:*

w/m: Part of a bunch of grapes

Sepia pen (160×180)

2 Plan of the basement floor

Sepia pen (180×180)

Architectural History, I/1

Lit & reprd: Girouard, pp.121, 172, pls.73, 74

This Blackwell is a township near Bakewell, not to be confused with the Blackwell near Alfreton in the same county. The manor was granted in 1552 to Sir William Cavendish and passed ultimately to his younger son, Sir Charles Cavendish, and his descendants. The plan is a miniature version of that of Hardwick. There is no evidence that it was ever carried out; it was perhaps made for Sir Charles Cavendish, c.1590-1600.

[2] BURTON AGNES HALL (Yorks)

Design

Plan for the ground floor

Insc: Names & dimensions of rooms given

Sepia pen (185×205)

Architectural History, I/2

Lit: Girouard, pp.132, 145-146, 147, 148, 156

The house was built by Sir Henry Griffiths and is d. 1601 over the porch; other dates up to 1610 appear elsewhere on the building. This plan differs in several respects from the plan as executed and is likely to be an original design rather than a survey.

BUTTERWICK (Lincs)

See [5]

[3] HARDWICK HALL (Derbys)

Alternative design

Plan for the ground floor

w/m: Jug surmounted by trefoil

Sepia pen (75×175)

Architectural History, I/8

Lit & reprd: Girouard, pp.118-130, pl.75

A variant plan, unmistakably connected with Hardwick but differing in several respects from the plan of the house as built. The foundations of Hardwick Hall were set out in December 1590 and the house was ready for occupation in October 1597.

[4] LONGLEAT HOUSE (Wilts)

Design for a 2 storey pilastered bay window

Elevation

w/m: Jug surmounted by quatrefoil

Sepia pen, the window tinted green & brown, the background faded raspberry (375×180)

Architectural History, I/16

Lit & reprd: Girouard, pp.50-74, pl.21; 'The King's

Arcadia: Inigo Jones and the Stuart Court', Arts

Council exhibition catalogue, 1973, No.23

The design appears to be related to the existing bay windows at Longleat, built by Robert Smythson and Allan Maynard 1572-79, but differs from them in several particulars.

[5] NORMANBY OR BUTTERWICK (Lincs)

Designs & an alternative design (3):

1 Plan for ground floor of a large house, with scale, decorated with compasses & strapwork

Insc: Verso (in a later C17 or C18 hand) *For my Lord**Sheffields House, by Smitson & main rooms named,**with dimensions given*

Sepia pen & brown wash on parchment (470×455)

2 Plan for 1st floor

Insc: Verso (in a later C17 or early C18 hand) *For my Lord Sheffield's house | by Smithson*

Sepia pen & brown wash on parchment (480×460)

3 An alternative design for Lord Sheffield's house

Plan for the ground floor of a large house, with

scale, decorated with compasses & strapwork

Sepia pen & brown wash on parchment (380×370)

Architectural History, I/18

Lit & reprd: Girouard, pp.116-117, pl.69 (No.3)

The Sheffield had houses both at Normanby and

Butterwick, but Normanby seems to have been

their main residence from late Elizabethan times.

Lord Sheffield bought Normanby probably in 1589;

the present Sheffield house at Normanby dates from

the early C19. A survey drawing and plan of c.1700,

preserved in the house, shows what appears to be an

Elizabethan Sheffield house, probably either at

Normanby or Butterwick. The house there shown

could possibly be a fragment of the Smythson plan.

No representation of the house at Butterwick appears

to have survived, but a survey drawing of c.1700

shows the Elizabethan house at Normanby. Although

stylistically it could be by Smythson, it corresponds

to neither Nos.1 nor 2 above (see Girouard,

pp.116-117, pl.69)

[6] SLINGSBY CASTLE (Yorks)

Designs (2):

1 Plan for basement, gardens & courts

Insc: B (in top left corner)

w/m: Eagle displayed, HMN below

Sepia pen & brown wash (460×370)

2 Plan for ground floor & terrace

Insc: B (in top left corner); verso (in a later C17 or C18 hand) *Slingsby*

w/m: As No.1

Sepia pen & brown wash (460×370)

Architectural History, I/19

Lit & reprd: Girouard, pp.142-143, 190-192, pls.103-104

Slingsby, near Malton in Yorkshire, was bought by

Sir Charles Cavendish in 1595. The remains of a

considerable castle were then in existence, and this

plan, probably made about 1600, is clearly for a house

on the same site. It was never carried out; the old

castle ruins still existed when the antiquary

Dodsworth visited Slingsby in 1619, and ultimately a

house of quite different design was built on the site by

Sir Charles Cavendish's son, the younger Sir Charles

Cavendish (for which see Smythson, John [6]).

[7] WELBECK ABBEY (Notts)

Design

Ground floor plan, with scale

Sepia pen (530×270)

Architectural History, I/23

Lit & reprd: Girouard, pp.144-145, 187-190, pl.115

Sir Charles Cavendish leased Welbeck Abbey from his

brother-in-law Gilbert Talbot, Earl of Shrewsbury,

in 1597 and bought it outright in 1607. There had

been a Praemonstratensian house on the site, of which

considerable remains survived. This plan is for a new

house on the same site, incorporating portions of the

medieval building, notably the vaulted undercroft

(still surviving at Welbeck). Only the wing projecting

beyond the dais end of the hall was built; this was

remodelled by Henrietta, Countess of Oxford, in the

C18 and is now known as the Oxford wing.

[8] WOLLATON HALL (Notts)

Designs (7):

1 Plan for the ground floor, gardens & outbuildings,

with scale, decorated with strapwork & compasses

Insc: (outbuildings) *The Gatte House | The Stabell |**The Dayrie and Landre | The Bakehouse and Bruehouse*

Sepia pen, the garden plan tinted green (335×350)

There is no evidence that the outbuildings shown on

this plan were ever built. For an interesting variant

pilot plan for Wollaton see David Durant, 'Wollaton

Hall, a rejected plan', *Transactions of the Thoroton**Society of Nottinghamshire*, 1972, pp.13-16.2 Copies of details from *Variae architecturae formae*,

by J. Vredeman de Vries (1st edn Antwerp 1563)

Top: Metope of Doric entablature (pl.10)

Bottom: Metope of Doric entablature (pl.12)

Sepia pen & brown wash (125×75)

The top design was used for the metopes of the hall

screen at Wollaton, and the bottom one adapted for the

cartouches on the towers.

3 Design for the entrance front, showing one half of the front, the turret in detail & the remainder in outline perspective

Sepia pen & brown wash, the windows tinted blue

(185×185)

4 Designs for panels of the hall screen

Elevation

Sepia pen & brown wash (120×90)

Adaptations of designs on pls.I & VI of de Vries's

Variae architecturae formae.5-6 Copies of details from the title page of the *Caryatidae* of J. Vredeman de Vries (n.d.), probably made for use at Wollaton

5 Term to left of title page

Sepia pen (100×50)

6 Strapwork at top of title page

Sepia pen (125×30)

7 Design for the hall screen

Elevation

Sepia pen & brown wash (140×200)

As carried out, the screen has the panels of No.4 instead of those shown here.

Architectural History, I/25, 1-7

Lit & reprd: Girouard, pp.77-88, 93-95, pls.29 (No.1),

31 (No.2), 34 (No.7), 38 (No.4)

Wollaton was built by Sir Francis Willoughby

between 1580 and 1588. Smythson is described on his

monument in Wollaton church as 'Architector and

Surveyor unto the most worthy house of Wollaton',

and the accounts and his own drawings show the

description to be accurate.

[9] WORKSOP MANOR (Notts)

Design for a 2 storey arcaded screen

Elevation & ground plan, with scale

Insc: *A Platte for A Screene to bee Builte | at worksop**manner & (in a later C17 or early C18 hand) A Screen**at Worksop Manner by Smithson*

Sepia pen & brown wash, with coloured details, the

contemporary inscription in red (255×335)

Architectural History, I/26

Lit & reprd: Girouard, pp.96-117, pl.55; 'The

King's Arcadia: Inigo Jones and the Stuart Court',

Arts Council exhibition catalogue, 1973, No.24

Workshop Manor was built (incorporating portions of an older house) by George Talbot, 6th Earl of Shrewbury, and was nearing completion in June 1585. It was destroyed by fire in 1761. See Smythson, John [29] for a survey plan of the house by John Smythson. The hall is there shown as 33ft wide; an C18 description (Norfolk Estate Office, Sheffield, Box 1F) gives its dimensions as 33ft wide and 24ft high. The screen shown in this design is 37ft wide and 28³/₄ft high and cannot have been executed. See [26] for a similar design.

[10] Design for a stepped canopy, with a chalice at the summit
Plan & elevation
Insc: Dimensions given
Sepia pen (210 × 145)
Architectural History, II/18

[11] Designs for a closet, apparently to be used as a business room (3):
1 Elevation of 2 walls, showing a *Deske* & places *For a mape*
Insc: As above, *The Side: where: the Chimney standeth: & The Side where the window standeth:—*
Sepia pen (160 × 280)

2 Elevation of 1 wall, with scale, showing 2 desks & places *For writings, For loose papers & For: Incke*
Insc: As above
Sepia pen (170 × 155)

3 Elevation of 1 wall, showing 2 desks, 3 places *for writings: & 2 places For Incke*
Insc: As above & *The end of the Clossette*
Sepia pen (160 × 105)

Architectural History, II/13

[12] Design for an elaborately decorated gatehouse
Elevation, with scale
w/m: Jug marked FB
Sepia pen & brown wash (200 × 195)
Architectural History, II/12

[13] Design for a house with 4 semicircular bay windows
Gallery floor plan
Insc: (in top left corner) *A*
w/m: Large bunch of grapes
Sepia pen & brown wash (300 × 490)
Architectural History, II/1
Lit & reprd: Girouard, p.141, pl.99

[14] Designs for a square courtyard house (4):
1 Ground floor plan, with scale, decorated with dividers & strapwork
Three fliers to show closet off the pantry over the stairs to serving place; mezzanine floors, over wet larder, containing scullery, & over kitchen closet containing dry larder; 2 smaller fliers to show side doors
(325 × 385)

2 First floor plan
(335 × 390)

3 Second floor plan
(310 × 290)

4 Roof plan
(325 × 385)

1-4 Insc: (in top left corner) *C*, with names & dimensions of rooms given
w/m: Eagle displayed, HNM below
Sepia pen & brown wash, lettering in red
Architectural History II/2, 1-4
Lit & reprd: Girouard, p.141, pls.100-102

The design has the same outline plan, and the same watermark, as the design for Slingsby Castle, for which see [6]. See also [15] for a related plan.

[15] Designs for a square courtyard house (3):
1 Plan for ground floor, with scale
(230 × 205)

2 Plan for 1st floor, with 2 fliers showing alternative arrangements of rooms
(210 × 210)

3 Plan for 2nd floor
(215 × 210)

1-3 Insc: Some rooms named in sepia pen in a later C17 or C18 hand
Sepia pen & brown wash
Architectural History, II/3, 1-3
Lit: Girouard, p.141
The upper part of the hall is incorrectly described, in the later hand, as the Great Chamber. See [14] and the design for Slingsby Castle [6] for plans of similar outline.

[16] Design for a house with 2 colonnades, the 'hour-glass' plan (2):
1 Ground floor plan, with scale, decorated with strapwork; a flier to show 3 small rooms over the pantry

2 Top floor plan

1-2 Insc: (in top left corner) *R* & rooms labelled w/m: V & I, with four-looped lozenge between
Sepia pen & brown wash, names of rooms in red pen, fireplaces tinted red-brown (230 × 370)
Architectural History, II/4, 1-2
Lit & reprd: Girouard, p.140, pl.98

[17] Design for a house, perhaps related to New Hall, Pontefract
Plan for ground floor, with scale
Sepia pen (120 × 240)
Architectural History, II/5
Lit & reprd: Girouard, p.138, pl.94
The plan has a certain resemblance to that of Pontefract Old (or New) Hall, Yorkshire, a house built by Edward Talbot, younger son of the 6th Earl of Shrewsbury, c.1591. The house was dem. c.1965

[18] Design for a house
Ground floor plan
Sepia pen (130 × 240)
Architectural History, II/6

[19] Design for a house
Plan for the courtyard & portion of the ground floor
Insc: Dimensions & descriptions given (in Robert Smythson's hand)
w/m: Part of a jug
Sepia pen & brown wash (310 × 185)
Architectural History, II/7

[20] Design for a house
Plan for the ground floor, with scale
Insc: Rooms named (in Robert Smythson's hand)
Sepia pen (230 × 120)
Architectural History, II/8

[21] Design for a small house
Ground floor plan
Insc: Rooms named & their dimensions given
w/m: Jug surmounted by quatrefoil & marked P.D.B.
Sepia pen (240 × 165)
Architectural History, II/9

[22] Design for a house
Plan for ground floor of a house in the shape of a Greek cross imposed on a quatrefoil
Insc: (in a later C17 or C18 hand) *Court & Hall*
w/m: Jug surmounted by quatrefoil
Sepia pen & grey wash (135 × 135)
Architectural History, II/10

[23] Design for a house, related to Hardwick Hall
Elevation of entrance front
w/m: Large bunch of grapes
Sepia pen, with coloured washes (325 × 470)
Architectural History, II/11

Lit & reprd: Girouard, p.122, pl.72; 'The King's Arcadia: Inigo Jones and the Stuart Court', Arts Council exhibition catalogue, 1973, No.25

[24] Design with 2 terms & entablature framing a strapwork panel, perhaps for an overmantel
Half-elevation & plan
Pencil (255 × 160)
Architectural History, II/37
Lit: Girouard, p.76

[25] Design for a 2 storey porch
Section with elevation of arch, with scale
Insc: Dimensions given
Sepia pen (255 × 165)
Architectural History, II/17

[26] Design for a 2 storeyed screen, probably the design for the Workshop Manor screen as executed
Partial front elevation & plans of the columns at 2 levels, with scale
Insc: (in a later C17 or C18 hand) *A Screen by Smythson*
Sepia pen & brown wash (345 × 255)
Architectural History, II/14
Lit & reprd: Girouard, p.101, pl.56
Closely related to the design for a screen at Workshop Manor [9].

[27] Design for an arcaded screen with a door at each end
Elevation
Sepia pen & brown wash (85 × 280)
Architectural History, II/15

[28] Three designs for arcades or screens
Elevations
w/m: Jug surmounted by trefoil
Sepia pen with light hatching (205 × 100)
Architectural History, II/16

[29] Design for a rose window
Elevation & 2 plans, with scale: the elevation shows an elaborate geometric method of setting out the tracery [Fig.78]
Insc: *A: Draughte: For the Platte of a rounde: window: | Standinge in A: Rounde: walle: Anno: 1599*
Sepia pen (340 × 185)
Architectural History, II/33
Lit & reprd: Girouard, pl.90; 'The King's Arcadia: Inigo Jones and the Stuart Court', Arts Council exhibition catalogue, 1973, No.26
There is a remarkable group of similar rose windows, dating from c.1630-80, in houses of the West Riding. The only known example, however, close to this design in date is the window d. 1598, at Heath School, Halifax.

[30] Designs for rose windows (2)
Elevations
Insc: (No.2) *10 foote*
1 Sepia pen with ochre wash (100 × 100)
2 Sepia pen with cross-hatching & wash (100 × 95)
Architectural History, II/34
See note to [29].

[31] CAMBRIDGE: King's College chapel

Survey drawing

Plan, with dimensions

Insc: *Kinges Collige Chappell: | at Cambridge*

THEOBALDS HOUSE (Herts): The stables

Survey drawing

Plan, with dimensions

Insc: *The Platforme of ye Kinges | Stabell: at Tyballes*

w/m: Jug marked F.B. & surmounted by quatrefoil

Sepia pen, both plans on 1 sheet (215×175)

Architectural History, I/4

Lit: Girouard, pp.129, 136

Probably drawn by Robert Smythson on his way to or from London in 1609.

[32] CAMBRIDGE: Trinity College

Survey drawing, 1609

Plan of the ground floor, with measurements, showing all but the hall group & chapel in outline

Insc: *The Platforme of Trinitie | Collig in Cambridge*

Sepia pen (190×185)

Architectural History, I/3

A survey plan, probably made by Robert Smythson on his way to or from London in 1609. It does not show Neville's Court, which was built c.1612-15. For other drawings dating from the 1609 visit see [31], [33]-[41], [44].

[33] LONDON: Banqueting House, Whitehall

Survey drawing

Plan of ground floor

Insc: *The Banketinge house at the | white Hall: in London,*

with dimensions given

w/m: Small bunch of grapes

Sepia pen (275×255)

Architectural History, I/10

Lit: Survey of London, XIII, *St Margaret, Westminster* pt.ii, 1930, pp.116-120 (reprd); Girouard, p.136

This is James I's first Banqueting House, built 1606-07 in place of Elizabeth's 1581 'old rotten sleight-built' wood and canvas banqueting house. It was burned 12 January 1618/9, when two sweepers with candles set fire to some oily clothes for a masque, and it was replaced by the present building. The plan is a survey and probably dates from Robert Smythson's visit to London in 1609.

[34] LONDON: Lord Bedford's house, Twickenham

Survey drawing

Plan of ground floor & garden, with scale

Insc: (in the courtyard) *The Inner Courte at my Lo: |**of Bedfordes: at: Twittham,* with names of rooms &

parts of the garden & many dimensions given

Sepia pen (185×260)

Architectural History, I/20

Lit & reprd: Girouard, p.149n, pl.92

This plan probably dates from Robert Smythson's 1609 visit to London. Twickenham Park was demised in 1595 on a twenty-one-year lease to Francis Bacon, who 'found the situation of that place much convenient for the trial of my philosophical conclusions' (BM Cart. Antiq. III. D.14). He was forced to sell it c.1606. Lucy, Countess of Bedford, lived there from 1608 to 1618. It is to the garden here that Donne refers in his poem 'Twickenham garden' (among his *Songs and sonnets*). If this plan was made in 1609 it seems unlikely that Lady Bedford had had much time to alter the garden, so that the elaborate layout shown in the plan may have been the work of Francis Bacon. The house, after going through many hands and being much altered, was finally pulled down in the C19. See Daniel Lyson, *Environs of London*, 1792-96, III, pp.564-566.

[35] LONDON: Ham House, Richmond

Survey drawing, 1609

Plan of the ground floor & gardens

Insc: *The Platforme: of Sur Tho: vaueters house: at |**Peterson: in Surrie,* with some measurements &

descriptions written in

w/m: Small bunch of grapes

Sepia pen with pencil shading (195×185)

Architectural History, I/7

Lit: Girouard, p.136

A survey plan, probably made during Robert Smythson's visit to London in 1609. The main door at Ham House is dated 1610 on the woodwork, but the exact dates of the house are not known.

[36] LONDON: The New Exchange, Strand,

Westminster

Survey drawings (2):

1 Half-elevation of front

w/m: Jug with quatrefoil FB

Sepia pen (150×275)

2 Plan, with measurements

Sepia pen (165×180)

Architectural History, I/11

Lit & reprd: Girouard, p.136, pl.91; 'The King's

Arcadia: Inigo Jones and the Stuart Court', Arts

Council exhibition catalogue, 1973, No.29

Survey drawings, probably dating from Robert Smythson's 1609 London visit. See L. Stone, 'Inigo Jones and the New Exchange', *Archaeological Journal*, CXIV, 1957, pp.106-122, for the building and its history. It was opened on 10 April 1609.

[37] LONDON: Northampton House, Strand,

Westminster

Survey drawing

Plan of ground floor with outbuildings & garden,

with scale

Insc: *The Platforme of my Lo: of Northampton | house:**in London & the main rooms named*

w/m: Small bunch of grapes

Sepia pen (385×390)

Architectural History, I/12

Lit & reprd: Survey of London, XVIII, *St Martin-in-**the-Fields*, pt.ii, 1937, ch.2, pls.2-6; Girouard, p.136

This plan probably dates from Robert Smythson's 1609 visit to London. Northampton House was built by the Earl of Northampton, 1605-09, passed to his nephew the Earl of Suffolk in 1614 and finally by marriage to the Earls of Northumberland in 1642. From then on it was known as Northumberland House. It was dem. 1874. John Thorpe gives plans of the ground and first floors (ff.275-276, 279-280); his ground plan corresponds fairly closely to this one.

[38] LONDON: St James's Palace, Westminster

Survey drawings (on 1 sheet), mostly of Prince

Henry's riding school (4):

1 Elevation of a window with mesh panes

Insc: *A shutting: windowe for | the Game house*

2 Elevation of gable end

Insc: *The gabbell Ende of ye Princes | Ridinge Place -*

3 Section of the roof

Insc: *The Frame of the Rouse: | Being done with Firre**node,* with dimensions given

4 Plan

Insc: *The Princes Ridinge Place,* with dimensions given

w/m: Small bunch of grapes

Sepia pen (250×165)

Architectural History, I/14

Lit: Girouard, p.136

These drawings probably date from Robert Smythson's visit to London in 1609. In July 1604 directions were given 'for the buildinge of such conueniente stabling and barne roome as shall there [at St James' Palace] bee founde needful for the Prince's [Henry's] service' (see E. Sheppard, *Memorials of St James' Palace*, 1894, II, p.66).

[39] LONDON: Somerset House, Strand,

Westminster

Survey drawing

Plan of ground floor & gardens, with scale: the new additions & the gardens shown in some detail, the rest in outline, though with the internal partitions scratched in with metal point

Insc: *The Platforme: of Somersett garden | the Queenes**house & The newe addition at | Somersett house: - :-*

w/m: Jug marked FB & surmounted by quatrefoil

Sepia pen (280×265)

Architectural History, I/13

Lit: Girouard, p.136

Probably dating from Robert Smythson's 1609

London visit. The additions were made for Anne of Denmark, commencing in 1609, probably to the designs of Simon Basil.

[40] LONDON: Westminster Abbey

Survey drawings (on 1 sheet), mostly of King Henry VII's chapel (4):

1 Plan

Insc: *The Platforme of the Kinges | Chapell at Westminster*

2 Plan

Insc: *The vaulte of ye roisfe of | the Kinges chapell at Westminster*

3 Plan

Insc: *The vaulte of a rouse at | entrance into the Chapell*

4 Elevation

Insc: *A wyndowe in Westminster*

1-4 Sepia pen (165×180)

Architectural History, I/15

Lit & reprd: Girouard, pp.129, 136, pl.88

Probably dating from Robert Smythson's 1609 visit to London. The plan shows the tombs of Queen Elizabeth (set up 1606) and of the Princess Sophia (died 1606) and Mary (died 1607), but not that of Mary, Queen of Scots, which was not set up until 1611 or later.

[41] NONSUCH (Surrey): Worcester House

Survey drawing

Plan of ground floor & garden, with scale

Insc: (in the courtyard) *Iner: Courte | of my: lo: of**mosters | house: at nonsuche & main rooms & parts of*

the garden named

w/m: Small bunch of grapes

Sepia pen (125×155)

Architectural History, I/17

Lit: Girouard, p.136

Probably dating from Robert Smythson's 1609

London visit. The 4th Earl of Worcester was keeper of Nonsuch Great Park, which was called Worcester Park after him. Under the Commonwealth Col. Pride, of the Purge, lived in this house and died there in 1658. It was pulled down along with Nonsuch Palace by the Duchess of Cleveland in 1671 (Brayley & Britten, *History of Surrey*, IV, pp.408-409; C. S. Willis, *Short history of Ewell and Nonsuch*, 1948, p.73). The 1650 Parliamentary Survey of Nonsuch described Worcester House and gardens in detail (reprinted *Surrey Archaeological Collections*, V, 75).

THEOBALDS HOUSE (Herts)

See [31]

[42] WARWICK: Church of St Mary
Survey drawing of Lord Leicester's tomb
Elevation

Sepia pen (270 × 185)
Architectural History, I/22
Lord Leicester died on 4 September 1588 and his tomb was erected after his death by his widow. This is more likely to be a survey drawing than an original design: it was perhaps made at Lady Shrewsbury's order as a pattern for her own tomb (Smythson, Robert or John [1]), which appears to be to some extent inspired by it.

[43] WARWICK: Castle
Survey drawing
Plan of the ground floor

Insc: Various parts described
Sepia pen (780 × 420)
Architectural History, I/21
Lit: Girouard, p.123
A large and careful survey. Probably drawn before the alterations made by Sir Fulke Greville, who acquired the castle in 1605.

[44] WIMBLEDON HOUSE (Surrey)

Survey drawing
Plan of ground floor & gardens
Insc: (at bottom) *The Platforme of my Lo: of Exceters house | at Wymbellton 1609:- : & A great Orcharde: with Walkes nowe | In: Plantinge, with some of the rooms & many parts of the garden named & many dimensions given*
w/m: Small bunch of grapes
Sepia pen (285 × 350)
Architectural History, I/24
Lit: Girouard, pp.39, 47, 132, 135, 136
One of the series of survey plans and drawings made by Robert Smythson on a visit to London in 1609. Wimbledon was built by Thomas Cecil (1542-1623), later Earl of Exeter, and was d. 1588 in an inscription on the porch, given in Aubrey's *Antiquities of Surrey*, I, p.15. It passed to Exeter's third son, Edward Cecil, created Viscount Wimbledon in 1625, and on his death in 1638 was bought for Henrietta Maria. It went ultimately to Sarah, Duchess of Marlborough, who pulled it down. See Daniel Lyson, *Environs of London*, 1792-96, I, pp.523-528, with engravings of front and back façades, and extracts from a detailed Parliamentary Survey of 1649, by which time the gardens and the decorations of the house had been much changed. There is a plan by John Thorpe (ff.113-114) made before the Smythson one, showing it with a plainer garden front and without the colonnade or the kitchen wing to the right.

SMYTHSON, Robert or John

[1] DERBY: Church of All Saints

Design for a tomb for a member of the Cavendish family
Elevation & plan at base level, with the motto *Cavendo tutus* below a blank coat of arms
Insc: Verso (in a contemporary hand) *Tombe at Derbye*
w/m: Lower part of a jug marked PDB
Sepia pen with some details of the elevation in pencil (345 × 185)
Architectural History, I/5
Cavendo tutus is the motto of the Cavendish family. The design of the tomb is similar to that of Lady Shrewsbury [2], who may have intended to erect another monument at Derby to her first husband Sir William Cavendish. There is no such monument at Derby now.

[2] DERBY: Church of All Saints

Design for tomb of the Countess of Shrewsbury
Elevation
w/m: Jug marked PDC & surmounted by a crescent
Sepia pen with some details in pencil (320 × 175)
Architectural History, I/6
Lady Shrewsbury died in 1608, but in her will, dated 27 April 1601, refers to 'My Tombe. . . which at this present is finished and wanteth nothing but setting up'.

[3] Design for a four-poster bed

Side elevation
Insc: *The beed brode betwe the | Postes: 3 foote halfe,* with dimensions given
Pencil, the dimensions in sepia pen (110 × 100)
Architectural History, II/19

[4] Designs for brewhouses & brewery equipment (4):

1 Plan, with scale
Insc: (in a later C17 or C18 hand) *Brewhouse*; verso (in a contemporary hand) *A platt of a brewhouse*
Sepia pen (65 × 130)

2 Plan

Insc: (in the same later hand) *Brewhouse*, with dimensions given
Sepia pen (60 × 130)

3 Plan

Insc: (in the same later hand) *Brewhouse*, with dimensions given
Sepia pen (65 × 130)

4 Design for brewery equipment

Section
Insc: (in the same later hand) *Brewhouse*
Sepia pen (60 × 110)

Architectural History, II/21, 1-4

[5] Design for a small domed building
Section & plan

Verso: A brown chalk sketch, apparently for part of a rusticated arch or gate
Sepia pen, with some details in brown chalk (195 × 140)
Architectural History, II/31

[6] Designs for 2 finials

Elevations with section of *Shanke to | goe into ye | stone:-*
Insc: As above
Sepia pen (145 × 105)
Architectural History, II/32

[7] Two designs for fireplaces

Half-elevations, with scale
Pencil (100 × 160)
Architectural History, II/38

[8] Design for a small house

Plan for basement, 3 floors & roof
Insc: Dimensions & names of rooms given & (in a later C17 or C18 hand) *Good ground platts for little houses*
Sepia pen (255 × 70)
Architectural History II/22

[9] Designs for a small house (2):

1 Ground floor plan
Insc: Names of rooms given
Sepia pen (65 × 75)

2 First floor plan

Insc: Names of rooms given
Sepia pen (85 × 75)

Architectural History, II/23

[10] Designs for lanterns (3)

Elevations, with scale
Insc: (in a later C17 or C18 hand) *Very good Types*
w/m: Jug surmounted by trefoil
Sepia pen & brown wash (95 × 100)
Architectural History, II/29

[11] Designs for a lantern & for a doorway
Elevations

w/m: Jug surmounted by a crescent
Sepia pen (95 × 100)
Architectural History, II/30

[12] Design, perhaps for an overmantel

Half-elevation
w/m: Small jug
Black pen with some pencil detailing (360 × 145)
Architectural History, II/36

[13] Various designs for panelling

Elevations
Sepia pen (180 × 200)
Architectural History, II/20

[14] Design for a pillar in an arcade

Elevation
Insc: Measurements marked
Sepia pen (110 × 70)
Architectural History, II/27

[15] Design for a saw

Elevation, with tiny sketch of reaping hook top left
Insc: Various parts described
Sepia pen (60 × 110)
Architectural History, II/28

[16] Design, perhaps for stained glass or marble inlay, with scale

Sepia pen with coloured washes (270 × 130)
Architectural History, II/35

[17] Design for a tomb, with emblems of mortality

Elevation
w/m: Jug surmounted by trefoil
Sepia pen, with faint rose-pink wash (300 × 140)
Architectural History, II/39

[18] Design for a tomb, with 3 small kneeling figures

Elevation
w/m: H
Sepia pen, with some colouring in red & dark brown marbling (245 × 185)
Architectural History, II/40

[19] Designs, perhaps for portion of a tomb or fireplace

Elevations
Sepia pen, with some pencil detail (125 × 140)
Architectural History, II/24

[20] Designs for tools, on 1 sheet (4):

1 Elevation
Insc: *A frame sawe for the | sawinge of waynskotes*
2 Elevation
Insc: *A lader for hinginges*
3 Elevation
Insc: *A sawe for Blacke stone*
4 Perspective
Insc: *A gyve for syftinge of Lyme*
Sepia pen (145 × 80)
Architectural History, II/26

[21] Plan of or for 1 corner of a building, showing

elaborate vaulting schemes
Sepia pen (105 × 135)
Architectural History, II/25
Lit & reprd: Girouard, pl.89

[22] LONDON: Summerhouse, Chelsea
Survey drawing of a summerhouse
Elevation
Insc: (in a later C17 or C18 hand) *A summer house at Chelsea*
Sepia pen (110×65)
Architectural History, I/9
Lit & reprd: A. Rowan, *Garden buildings*, RIBA, 1968, pl.1
This drawing probably dates from Robert Smythson's London visit in 1609 or John Smythson's visit in 1618-19.

SMYTHSON, John

[1] BOLSOVER CASTLE (Derbys)
Designs (14):
1 Plan of the basement of the Little Castle, with 2 fliers, one showing a slightly different scheme of staircases & one a closet in the well of the cellar staircase
Insc: Verso *Bolsover*:- : / *grounde: plate*: with measurements given & (on mount in a C17 or early C18 hand) *Offices at Bolsover*
w/m: Part of H on flier
Sepia pen (210×265)
The only surviving building accounts for Bolsover, for the period 1612-13, appear to cover the building of the basement, though they start when building was already under way.

2 Design for room vaulted with marble in the Little Castle, with balcony & corner chimneypiece
Central perspective, with 2 flaps cut out to represent window shutters; plan
Insc: Perspective with notes on the materials; plan with dimensions & descriptions, e.g. *A: pergulae, Frenche / wyndowe. Swethen chymnye*, with pencil notes half cut off on RHS, apparently giving the materials needed, e.g. *15 peece... Ribes &c... 8 peece*; verso (in a later C17 or C18 hand) *My Ld Richs vault at Bolsover*
Sepia pen & brown wash with some pencil lettering (230×120)
The plan and the position and design of the fireplace are as in the Elysium room in the Little Castle at Bolsover. But the marble vault is now in another room on the same floor, known as the Marble Closet, to which it was perhaps removed at a later date. Its description as 'My Ld Richs vault' is puzzling. Anne Cavendish, daughter of William, 1st Earl of Devonshire, married Robert, Lord Rich, later 3rd Earl of Warwick, in 1632. But she belonged to a different branch of the Cavendishes.

3 Design for a fireplace in the Little Castle
Front & side elevations
Insc: *Hall chymny*
Pencil & grey & pink wash (115×125)
The Gothic arch over the fireplace shows that the design is for the vaulted hall of the Little Castle, but it differs from the fireplace (d. 1616) that was actually erected.

4 Design for part of the terrace block
Ground floor plan
Insc: Measurements & descriptions given
Sepia pen (90×350)
The design was for additions, including a long gallery, to the existing building of the terrace block. It was executed much as shown on the plan, except that the chapel and steeple appear never to have been built. The exact date of the work is not known, but it was probably about 1630. The terrace block was gutted in the C18, but the shell survives.

5 Design for the main (central) doorway of the long gallery in the terrace block
Elevation
Insc: Measurements marked
Sepia pen (260×250)

6 Design for the side (N) doorway to the long gallery
Elevation
Sepia pen (205×180)
Not quite as executed.

7 Design for the balcony window above the main window of the long gallery
Elevation
Sepia pen (180×155)
This window now has a simple horizontal cornice, but it was originally built with a pediment as in the design (see Diepenbeke's view in the *Metode nouvelle... de dresser les cheneux*, by the Marquis of Newcastle, Antwerp 1657).

8 Design for a doorway leading from the garden wall walk into the Little Castle
Elevation
Insc: Measurements marked
w/m: Part (handle) of a jug
Sepia pen (300×220)
The door is in the same style as the long gallery doorway and must be a later insertion into the fabric of the Little Castle.

9 Design for the fountain in the garden
Frontal perspective & plan
Insc: *this seastorne is 26 foote square*
Sepia pen with some pencil details (230×135)
Not exactly as carried out. The centrepiece now supports a statue; there is a basin beneath the lion's mask; the four pedestals of the mannequins-pis are different; and there are no corner pedestals. See also No.11.

10 Design for a pool with 2 statues
Frontal perspective
w/m: Jug surmounted by crescent
Sepia pen (240×160)
There is no such pool at Bolsover, but it is similar in style and spirit to the existing fountain and was perhaps a variant design for it.

11 Design for the pedestal of the garden fountain
Elevation, cut out along the outline & mounted
Sepia pen (185×75)
See also No.9.

12 Design for kitchen fireplace
Frontal perspective
Insc: Explanatory notes & dimensions given; verso (in pencil in a later hand) *A plan for Bolsover / Kitching Chimney*
w/m: Jug surmounted by a crescent & marked PBO
Sepia pen with grey & pink wash (100×180)

13 Design for a balustraded flight of steps
Side elevation
Sepia pen (100×140)
Similar to the entrance steps of the Little Castle.

14 Design for a small quoin window with basement window beneath
Elevation
Insc: Measurements marked
Sepia pen (90×90)
This is an internal window on the main staircase of the Little Castle.

Architectural History, III/1, 1-14
Lit & reprd: Girouard, *passim*, pls.145 (No.3), 155 (No.2), 180-181 (Nos.7-8), 196 (No.4)

[2] CLIFTON HOUSE (Notts)
Designs for stables & a banqueting house (3):
1 Design for the stables
Elevation of front & sides & plan, with 2 fliers showing the grooms' lodgings over the stables
Insc: *The Platforme of the Stabell at Cliftons: Jennaye: ye: 20th: 1632:-*
w/m: IH
Sepia pen & brown wash (185×405)
Designed for Sir Gervase Clifton, 1st Baronet of Clifton. Clifton house was remodelled by Carr of York in the C18 and no such stables survive.

2-3 Design for a banqueting house
2 Plan
Insc: *The Banquetinge:- House: 16 foo: square; the building shown between The: walke sett wth: Treee & The Boulinge grene; verso* (in a later C17 or C18 hand) *Clifton*
Sepia pen & brown wash (120×255)

3 Elevation
Insc: (in a later C17 or C18 hand) *A Porter's Lodge for Clifton*
Sepia pen & brown wash (90×125)
This seems to be the elevation of the plan (No.2 above) for a banqueting house which has since disappeared. It is possible that the later inscription is inaccurate. The plan of the banqueting house may have been inspired by the banqueting house of similar plan at Antony in Cornwall, described by Richard Carew in his *Survey of Cornwall*, 1602.

Architectural History, III/2, 1-3
Lit: Girouard, pp.197-198
For Clifton see also the note on [13].

[3] GROVE HOUSE (Notts)
Design for a house
Ground floor plan with 2 fliers to show hall & staircases
Insc: *Mr Nevilles: House of Grove / Ska: 16 & main rooms named*
Sepia pen (205×125)
Architectural History, III/3

[4] HAUGHTON OR HOUGHTON HOUSE (Notts)
Design, 1618
Plan of the ground floor, with 4 fliers to show proposed additions
Insc: (at top right corner) *my lorde boughtons / plate at boughton / Anno 1618 & (on left) Skalle after / 20: in an yench*, with measurements & descriptions given
Sepia pen (290×195)
Architectural History, III/4
Lit & reprd: Girouard, p.177, pl.138
Described by Gervase Holles (quoted in Throsby's additions to Thoroton's *Survey of Nottinghamshire*, 1790, III, p.359) as 'an old building with little uniformity in it, as being built at several tymes'. The additions were never carried out, as appears in Kip's view of it in the *Monumenta Britannica*, 1702. The house descended ultimately to the Dukes of Newcastle (Clinton) and was pulled down by them in the C18.

[5] HOLME PIERREPONT (Notts)
Design for tomb of Sir Henry Pierrepont
Elevation
Pencil (105×180)
Architectural History, III/5
Sir Henry Pierrepont, who died in 1612, was married to Frances Cavendish, the daughter of Sir William Cavendish and the Countess of Shrewsbury.

[6] SLINGSBY CASTLE (Yorks)

Designs (4):

1 Elevation of the entrance front

w/m: H

Sepia pen, the door & windows filled in with black wash (150×230)

2 Elevation of a castellated house with pedimented windows

w/m: Jug surmounted by a crescent

Sepia pen, the door & windows filled in with black wash (125×205)

Apparently a variant design for Slingsby.

3 Elevation of a 4 light pedimented window

Sepia pen, with black wash (205×150)

Portions of these windows survive at Slingsby.

4 Ground floor plan of a house

w/m: Crowned shield with a B on it, lettered scroll below

Sepia pen (180×210)

Somewhat similar in plan to Slingsby, but with round instead of square turrets. Possibly a variant design.

Architectural History, III/12, 1-4

Lit & reprd: Girouard, pp.190-192, pls.172 (No.1), 175 (No.3)

Slingsby was built, probably in the 1620s, by the younger Sir Charles Cavendish, brother of William Cavendish, Duke of Newcastle. It has been a ruin since the late C17. For an earlier plan for Slingsby by Robert Smythson see **Smythson, Robert** [6].

[7] TWYFORD (Notts?)

Design for a small house

Plan & elevation

Insc: *The Newe Platt at Twyforde*, with rooms named & dimensions given

Sepia pen (125×210)

Architectural History, III/14

Lit & reprd: Girouard, p.200, pl.137

In John Smythson's will (PCC 110 Seager) among the bequests to his son Huntingdon are the leases of two farms in Nottinghamshire, Twyforde and Gadsbyes, granted to him by Sir Perceval Willoughby. It has not been possible to discover where the house is or was.

[8] WELBECK ABBEY (Notts)

Designs (9)

1-2 Designs for a porch for the hall

1 Elevation & ground plan

Insc: Measurements marked

w/m: Jug with trefoil

Sepia pen, with green & brown washes (235×180)

2 Plan at parapet level

Insc: Measurements marked; verso B

Sepia pen (100×180)

1-2 Insc: (on mount, in a later C17 or C18 hand)

A Porch at Welbeck

This porch is shown in Diepenbeke's view of Welbeck, engraved in *La methode nouvelle... de dresser les Chevaux*, Antwerp 1657, by the Marquis of Newcastle. It was re-erected probably in the C18 at Whitwell Manor, Nottinghamshire, near Welbeck, where it survives.

3-4 Alternative designs for the riding house

3 External elevation of side & ends

Sepia pen & brown wash, the roof in red chalk

Plan, with dimensions

Sepia pen & brown wash

Diagram with written explanation to show how many

bricks will be needed: ...will requir | 56: 4: 480

Bricks: besides what waste thir will | bee: in the whole

Sepia pen & brown wash

Insc: *The Plate of the Ridinge House at Welbeck 1622*

(185×305)

The main structure of the riding school survives,

but it was remodelled as a library and chapel in 1889.

See also Nos.8 & 9.

4 Alternative design

Elevation, showing section of the roof; plan, with dimensions

Sepia pen & brown wash (145×230)

5-6 Design for the stables

5 Elevation

Insc: (in a later C17 or C18 hand) *Stable at Welbeck*

Sepia pen, the roof washed red, the buttresses &

domes shaded in grey pencil (125×225)

6 Plan

Insc: With measurements & descriptions & (in a later

C17 or early C18 hand) *Platfforme | of ye stable*

Sepia pen (110×285)

According to Vertue the stables were built in 1625

(see Vertue Notebooks II, *Walpole Society*, XX, 1932,

p.32). They have long ago disappeared, but are

illustrated by Diepenbeke (see note on Nos.1-2), where

they are shown differing in several details from the

Smythson design.

7 Design for equipment for training a horse

Perspective

Insc: *The platfforme of a frame: For the | Teachinge of a*

yonge Horse: Before Hee | Come: To: the: Ridinge:- :- :-

& An: obedience place - :- :- For an Horse:-

Sepia pen (150×230)

8 Sketch for doorway for the riding house

Verso: Corner of a plan, showing a staircase turret

Sepia pen (125×80)

Similar in design to the doorway shown in No.3,

but closer to the door as actually executed. See also

No.9

9 Design for a door

Elevation, with scale

Sepia pen (240×135)

Similar to the Welbeck riding house door. See Nos.3

& 9.

Architectural History, III/15, 1-9

Lit & reprd: Girouard, pp.187-190, pls.166 (No.3),

169 (No.5)

[9] WOLLATON HALL (Notts)

Design for an orchard

Plan

Insc: *Sur Percevalles: Willoughbyes | New orcharde at*

Wollaton | Ann. dom. 1618

Sepia pen (125×170)

Architectural History, III/16

Lit: Girouard, p.182

The views of Wollaton by Kip and Siberechts show no such orchard.

[10] WYVERTON HOUSE (Notts)

Designs for additions to an older building, 1615 (2):

1 Sketch plan of ground floor, with measurements;

further notes on measurements & sketches of 2

Gothic windows in the margin

Insc: Verso *Wearlton: plates: 1615: | Sir George Chaworth*

& (in pencil) *Houghton platte and Wearlton:-*

w/m: Jug surmounted by a crescent

Sepia pen (200×305)

Sketch plan for No.2.

2 Plan of ground floor, with dimensions, with 2 figs

to show proposed additions

Insc: (in a later hand) *Werton fr | George Chaworth*

Sepia pen (180×195)

Architectural History, III/18, 1-2

Lit: Girouard, p.177

[11] Designs for bridges (2):

1-2 Elevations

Sepia pen & brown wash (70×155, 65×140)

Architectural History, III/22, 1-2

[12] Design for a pedimented doorway with rusticate

Tuscan order

Half-elevation, the other half outlined in metal point

w/m: Jug surmounted by a crescent & marked PQ

Pencil & pink wash (185×125)

Architectural History, III/23

Somewhat similar to the balcony window over the porch of the Little Castle at Bolsover, but with different rustication.

[13] Design for a fireplace with elaborate cartouche

overmantel

Half-elevation

Sepia pen & brown wash, the joints of the

surrounding stonework shown in pencil (195×85)

Architectural History, III/28

Lit & reprd: Girouard, p.197, pl.192

Very similar in style and some details to existing fireplaces at Clifton House, Nottinghamshire (for which see [2]), and Aston Hall, Birmingham. The latter, in Lady Holte's room, is said to have come originally from Duddleston Hall, near Birmingham.

[14] Designs for a Gothic fountain (3):

1 Design with flying buttresses, perhaps for the top

half of a fountain

Elevation

Sepia pen (165×100)

2 Plan, with scale

Insc: Verso *a fountain*

w/m: Jug marked AV & surmounted by quatrefoil

Sepia pen (195×160)

3 Elevation

Sepia pen (255×185)

Architectural History, III/25, 1-3

Lit & reprd: Girouard, pl.129 (No.3)

The pinnacles on these designs are similar to those on the buildings designed by John Smythson in the 1620s at Welbeck and Bolsover.

[15] Design for a house for Mr Diball

Plan for ground floor

Insc: *Mr Diball | 1622 & rooms named*

Sepia pen & brown wash (130×95)

Architectural History, III/19

[16] Design for a small house with 5 gables

Elevation & ground floor plan, with scale

Insc: Rooms named

w/m: H

Sepia pen (220×155)

Architectural History, III/20

[17] Design for a house with a castellated wing
Perspective

w/m: Jug surmounted by crescent
Sepia pen & brown wash, the roof tinted with red
chalk (165×310)

Architectural History, III/21

[18] Design for a pavilion on arches over a canal
Plan of water, with flier to show plan of pavilion,
with dimensions

Sepia pen

Elevation

Sepia pen, tinted red & blue
(120×130)

Architectural History, III/24

[19] Design, or survey drawing, of an elaborate flight
of steps

Plan

Insc: *after 8 in the inch*

Sepia pen (165×390)

Architectural History, III/26

[20] LONDON: Arundel House, Strand, Westminster
Survey drawings (4):

1 Drawing of various details

Plan of the garden

Insc: *The plateforme of the garden at | Arendell house*

Elevation of a balcony

Insc: *The Italian grate over | the water*

Elevation of a window, with a flier to show balustrade

Insc: *A newe Italian wyndowe | the gallerye at arundell: | house*

Elevation of a doorway

Insc: *The new Italian: gate at Arundell | house in the garden there*

w/m: Jug surmounted by crescent

Sepia pen with pencil shading (280×185)

Drawings made on John Smythson's 1618-19 London visit. The various details drawn were the result of recent alterations to an older house carried out probably by Inigo Jones. The doorway is an inaccurate drawing of a doorway certainly by Jones; for the original design see Jones, Inigo & Webb, John [2] (a separate volume by John Harris in the RIBA Drawings Collection catalogue series)

2 Elevation of a rusticated gate

Insc: *An Italian gate in my Lo: of Arundelles | garden at London: at Arundell | house*

Elevation of a house in the Strand

Insc: *The fronte of house over | agaynste the newe exchange*

Sepia pen with pencil shading (295×85)

Drawings made on John Smythson's 1618-19 London visit. The gate appears to be the same as that shown in the background of a portrait of Lord Arundel at Welbeck (attributed to Mytens) and was probably designed by Jones. For the New Exchange see note on Robert Smythson [36].

3 Half-elevation of a fireplace

Insc: *A chymnye peece | at Arundalle House | 1619*

Sepia pen (130×45)

See Ashby, Thomas, LONDON: Strand, Arundel House.

4 Elevation & plan of a 4 light window, the elevation
with 8 flaps to represent casements & shutters

Insc: *The uprighte draughte, & the gronde plate of the Italian | wyndowe: at Arendell: house: -*

w/m: Jug surmounted by a crescent & marked PDB

Sepia pen, with some pencil shading (215×150)

Drawing made on John Smythson's 1618-19 London visit.

Architectural History III/7, 1-4

Lit & reprd: Girouard, pp.184-187, 197, pls.161-163; 'The King's Arcadia: Inigo Jones and the Stuart Court', Arts Council exhibition catalogue, 1973, Nos.181-186

[21] LONDON: Bath House & Fulke Greville's house,
Holborn

Survey drawing

Elevations

Insc: *The Fronte of Bathe House: sur foulke gryvelles: in boulborne | 1619*

w/m: Flourishing shield

Sepia pen, tinted in red & green (165×180)

A survey drawing made on John Smythson's 1618-19 visit to London. Fulke Greville's house had been recently built, partly to the design by Inigo Jones, c.1617 or 1618. [21]-[23] mounted on the same sheet.

[22] LONDON: Lady Coke's house, Holborn

Survey drawing of the house in frontal perspective

Insc: *My Ladye: Cookes house in Houlborn | at London: 1619*

Verso: Rough sketch, perhaps of a banded column

w/m: Flourishing shield with initials

Sepia pen & brown wash (180×110)

[23] LONDON: Colonel Cecil's house, Strand

Survey drawing

Elevation of the front, showing balcony

Insc: *The Pergular at Coronall: Sissells | House in the strande*

w/m: Jug surmounted by a crescent

Sepia pen, the balcony tinted green, the window

frame chestnut (240×135)

A drawing made on John Smythson's 1618-19

London visit. The house had recently been designed for Edward Cecil, later Viscount Wimbledon, by Inigo Jones; the doorway, balcony and window are derived from a design on pl.XVII of Francquart's *Livre d'architecture*, 1616. For the Jones design see Jones, Inigo & Webb, John [11] (a separate volume by John Harris in the RIBA Drawings Collection catalogue series).

[21]-[23] Architectural History, III/6, 1-3

Lit & reprd: Girouard, pp.184-185, pls.159, 160, 165;

'The King's Arcadia: Inigo Jones and the Stuart Court', Arts Council exhibition catalogue, 1973, Nos.188, 190

[24] LONDON: St James's Palace, Westminster

Survey drawing, 1619

Elevation of a 2 storeyed building, the lower storey forming an arcade or gateway

Insc: *The New Building | at Sant Jeames | 1619*

Sepia pen with brown & pink wash (105×125)

Architectural History, III/8, 1

Lit: Girouard, p.197

This drawing dates from John Smythson's 1618-19 visit to London. Little is known about this building, which on stylistic grounds can be attributed to Inigo Jones.

[25] MORETON CORBET HOUSE (Salop)

Survey drawing, 1627

Elevation of a portion of the front

Insc: (on the old mount in an C18 hand) *Part of a house designed by Smythson for Morton Corbet in Shropshire: 1627*

w/m: Part of a large fleur-de-lis

Sepia pen (165×115)

Architectural History, III/9

Moreton Corbet is dated 1579 on the fabric, so this drawing, if made in 1627, could not be an original design. John Smythson was in Shrewsbury in 1627 (see [27]) and probably saw and drew Moreton Corbet on the same journey.

[26] NOTTINGHAM: Castle

Survey drawing

Plan of the ground floor

Insc: (in a later C17 or C18 hand) *A plan of Nottingham Castle taken by Mr Smythson in 1617; dimensions & some descriptions given in the same hand, but*

Mortemers Hoole written in a contemporary hand

w/m: Jug surmounted by a crescent

Sepia pen, the walls tinted pink (370×545)

Architectural History, III/10

Nottingham Castle belonged to the Earls of Rutland until bought by the Duke of Newcastle in the 1660s. This drawing was reproduced in Samuel Deering, *Historical account of Nottingham*, 1751, p.189, and is the first Smythson drawing to have been published.

[27] SHREWSBURY: Castle

Survey drawing

Plan of the castle at ground level

Insc: *The: platforme of: the | Castell: of Shroshburye 1627 Auguste the 26th*, with some dimensions & remarks on its state of repair

w/m: A flourishing shield with device

Sepia pen (125×185)

Architectural History, III/11

[28] THEOBALD'S HOUSE (Herts)

Survey drawing of the panelling in the great chamber, 1618

Elevation

Insc: *The Platte of the: Seelinge of the greate chamber at Thyballes taken the: 8th: of November: 1618:- By: Jo: S: & labelled*

Sepia pen with slight pencil shading (90×235)

Architectural History, III/13

Lit: Girouard, p.185

Drawn on the way to London. The design was adapted for the panelling of the pillar parlour in the Little Castle at Bolsover. This is the only signed Smythson drawing.

[29] WORKSOP MANOR (Notis)

Survey drawing

Plan of ground floor

Insc: *The Skalle: after 20: | in one inche*; the rooms are named & the measurements of the upper storey rooms given at the top right corner; (on the mount in a later C17 or early C18 hand) *Worsop Mannor*

w/m: H

Sepia pen (215×350)

Architectural History, III/17

The inscriptions are in John Smythson's hand, and the drawing appears to be a survey plan. For Worksop see also Smythson, Robert [9].

[30] Drawing of a tomb chest

Elevation, with the consoles shown in perspective

Sepia pen & brown wash (90×185)

Architectural History, III/27

Lit & reprd: Girouard, p.197, pls.187-189

A close copy of a design for a tomb in J. Vredeman

de Vries, *Pictores, statuarii, architecti*, 1563, pl.13.

Adapted for the tomb (d. 1627) of Anne, 1st Countess of Devonshire in Ault Hucknall church, Derbyshire.

SMYTHSON, John the Younger (1640-1717)

[1] BULWELL HOUSE (Notts)

Designs (2):

1 Plan for ground floor

Insc: *for Bullwell House*

Sepia pen & grey wash (240×360)

2 Plan for 1st floor

Insc: *The first floor for Bullwell Park & rooms*

numbered, with key at the base

Verso: Rough pencil sketch for a doorway & garden

layout & a portion of an account

Sepia pen & coloured washes (220×150)

Architectural History, IV/4, 1-2

Lit: Girouard, p.222

Perhaps for Bulwell Wood Hall, Nottinghamshire, a house belonging to the Byron family which was destroyed by fire in 1937.

[2] Design for a fireplace with broken curved

pediment

Elevation

w/m: 'Pro patria' type

Sepia pen & grey wash (215×190)

Architectural History, IV/9

[3] Design for a fireplace with male & female terms

Front & side elevation, with scale

Sepia pen & grey wash (170×230)

Architectural History, IV/10

[4] Design, perhaps for a gazebo or garden pavilion

Plan & frontal perspective drawn up from the plan

Insc: (half on drawing, half on mount) *designe /*

Limekiln Wood

w/m: 'Pro patria' type, with AB

Sepia pen & brown wash with some details in pencil

(385×155)

Architectural History, IV/8

[5] Design for a small house with turret

Front, back & side elevations

w/m: Bottom part of fleur-de-lis

Sepia pen, the house tinted red & blue, the

foreground green (140×195)

Architectural History, IV/5

[6] Design for a small pavilion in a formal landscape

Elevation of pavilion, plan of landscape

w/m: Crowned shield bearing fleur-de-lis, WR below

Sepia pen, tinted red & green (430×275)

Architectural History, IV/6

[7] Design for terraced garden steps with central

alcove

Slightly more than half-elevation

Insc: *Dean Tarras*

w/m: CAW

Pen, sepia pen & brown wash (190×325)

Architectural History, IV/7

SNELL, Henry Saxon (1830-1904) After

The son of George Blagrove Snell of London, he was articled to Sir James Pennethorne and was assistant first to Sir Joseph Paxton and then to Sir William Tite. He joined the AA as an original member in 1850, and was awarded the RA Silver Medal for measured drawings of the steeple of St Mary-le-Bow, Cheapside, in 1851. Snell worked mainly in London and specialized in hospital building in partnership with his son Alfred Saxon Snell. Elected F 1871, he published *Charitable and parochial establishments*, 1881, and, with Dr F. J. Mouat, *Hospital construction and management*, 1883-84.

Bibl: obituary: *Builder*, LXXXIV, 1904, p.64

Details of classical decoration from the Vatican Museum, Rome (4):

1 Antique Console of white marble

Pen & brown wash

2 Antique Console of Parian Marble

s: H Snell

Pen & brown wash

3 Antique circular pedestal of white marble

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

s: H Snell

Pen

4 Antique pedestal

s: H Snell

Pen

1-4 Insc: (on page of volume by the side of each tracing) As above & in the *Museum of the Vatican* s & d: (on page of volume) *December 1849 / Henry Tracing paper mounted within ruled pen border (140×110, irregular)*

On p.16 of a bound volume of 29 pages belonging to Alfred Saxon Snell containing details of architectural ornament, chiefly from Italian palaces, traced from drawings by various draughtsmen, including G. R. Clarke, Geo. Latham & T. H. Lewis, compiled c.1850-55

Prov: Pres. by Mr Rees Phillips, 1946; formerly in the possession of Alfred Saxon Snell

SOANE, Sir John (1753-1837)

Born at or near Goring on Thames, the son of a local builder, Soane studied architecture first with George Dance and then with Henry Holland. His most important appointment was in 1788 to the surveyorship of the Bank of England, a position he held until his retirement in 1823. He was also employed by the government from 1790, and had a large private practice. On his death he left to the nation his house in Lincoln's Inn Fields, together with his art collection and professional papers, as a museum for 'the Study of Architecture and the Allied Arts'. His style, though based on classical architecture, was entirely personal and earned him the reputation of being 'the most original British architect since Vanbrugh' (Colvin).

Bibl: Colvin; A. T. Bolton, *The Works of Sir John Soane*, RA, 1924; J. Summerson, *Sir John Soane*, 1952; D. Stroud, *The Architecture of Sir John Soane*, 1961

[1] CRICKET ST THOMAS (Som): Cricket Lodge

Incomplete set of presentation drawings showing alternative designs for alterations to an older house, 1801 (5):

1-5 Principal floor plans, not executed

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

Insc: *The plan of the Principal Floor / with proposed alterations and additions / The Right Honble / Lord Viscount Bridport* & numbered 2-6

d: *Lincoln's Inn Fields* Nov 25, 1801

Pen with grey, blue & black washes with ruled borders, washed with grey & black, mounted on card (660×985)

Prov: Pur. 1966; the dealer said that this set of designs, all originally in black ebony frames, had come from Cricket Lodge

Lit: D. Stroud, *The Architecture of Sir John Soane*, 1961, p.83

Cricket Lodge, rebuilt 1801-04 for Admiral Hood, Lord Bridport, has since been extensively remodelled, and only minor features of Soane's work remain. Two working drawings for Cricket Lodge are in the Soane Museum. The drawing missing from the RIBA set was probably the design executed.

[2] LONDON: Bank of England, City
Perspective of the interior of the 3% Consols Office, 1800

Insc: *John Soane Archt. 1799*

d: *September 2 1800*

Watercolour with wide monochrome border (455×605)

Prov: Pur. 1946

Exhib: RA 1800, No.1036

Lit: D. Stroud, *op. cit.*, 1961, p.66

Reprd: N. Taylor, *Monuments of commerce*, RIBA, 1968, p.4

This is a drawing done after the completion of the design in 1799, probably specifically for exhibition at the RA. Soane succeeded Sir Robert Taylor as architect and surveyor to the Bank of England in 1788. This great task occupied 45 years of his life. Most of the drawings for the Bank of England project are in the Soane Museum.

[3] LONDON: New Bank Buildings, Princes Street
(W side at Lothbury end), City

MS copy, post-1834, of a report, 1825, containing drawings addressed to the Governor of the Bank of England, in which Soane puts forward an alternative scheme for the widening of Lothbury in answer to proposals by the Memorialists, which advocated the demolition of his block of terraced houses known as New Bank Buildings

Plans, elevations & perspective (6):

1 Copy of the plan proposed by the Memorialists for the widening of the W end of Lothbury

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

s & d: *Samuel Acton, Sewers Office, Guildhall Feby 1825*

2 Copy of the plan approved by the City Surveyor

for the general development of the area

Scale: 1 $\frac{1}{2}$ in to 50ft

d: *Office of Works, Guildhall, January 1802*

3 Elevation of the front next Princes Street of the 5 Houses forming the "New Bank Buildings"

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

4 Elevation of the "New Bank Buildings" shewing the portion proposed to be pulled down | and removed, to carry into effect the plan recommended by the Memorialists

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

5 Perspective sketch of the New Bank Buildings | shewing the portion proposed to be | taken down by the Memorialists plan

6 Plan showing alternative suggestion by Soane

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

s & d: *John Soane Archt. April 1825*

1-6 Insc: As above & lettered A-F

w/m: 1834

Pen & coloured washes on detail paper mounted on the pages of report (300×200 approx.)

Prov: Pres. by F. H. Mansford, 1926

Lit: D. Stroud, *op. cit.*, 1961, pp.83-84

Begun in 1807, New Bank Buildings consisted of five mercantile residences which were leased to prominent city firms. Although threatened with road-widening proposals in 1825 and 1831, they survived until 1891, when they were demolished.

[4] LONDON: New Law Courts, Westminster
Sketches of interiors (12), some of which correspond
to vignettes on an engraved title page for *A Brief |*
Statement of the Proceedings | respecting | the New Law
Courts at Westminster; the drawings & the engraved
title page are bound in a privately printed copy of an
unpublished pamphlet, *Civil Architecture | Designs for*
Completing Some of the | Public Buildings in Westminster
and for | Correcting Defects in Others
1 *View of the Tribunal in the Lord Chancellors Court*

2 *View of the Entrance to the Court of Exchequer*

3 *View from behind the Judges seat in the | Court of*
Exchequer Westr [Fig.79]

4 *Part of the Tribunal Canopy & Gallery in the Court*
of Kings Bench

5 *View of the Lord Chief (sic) Barons Retiring Room |*
Law Courts

6 *View from the Jury Box in the Court of Common Ple(as)*
Vignette No.3

7 *View in the Court of Equity (looking towards the Lord*
Chief Barons Retiring Room)
Vignette No.9

8 *View from Gallery looking into Court of Kings Bench*

9 *View from the Door into Westminster Hall looking*
towards the Tribunal in the Vice Chancellors | Court

10 *View of the Judges Tribunal | From the Passage in the*
Court of Kings Bench
Vignette No.10

11 *View towards the Judges Seat in the | Court of*
Exchequer
Vignette No.4

12 *View of the Passage from Westr Hall | leading to the*
Lord Chancellors Court | & the Usbers Robing Room
Vignette No.1

1-12 Insc: As above

1-4 Pencil & pen on cartridge

5-12 Pen on tracing paper; Nos.8 & 9 have been
drawn on the verso of other drawings

1-12 Mounted on the leaves of the volume (455×290
approx.)

Prov: Pres. by S. Vacher, 1884, from the library of
his father, who had been given the book by Soane;
there is an inscription on the title page, *from the*
Author | 4th May 1829

Lit: D. Stroud, *op. cit.*, 1961, p.133

Soane's work on the New Law Court, built 1821-25
adjoining Westminster Hall, was from the start
controversial. During a House of Commons debate
in 1824 the design was strongly attacked and,
following the decisions of a Select Committee, Soane
was obliged to pull down his Palladian façade facing
New Palace Yard, set back the building line and
rebuild the façade in a Gothic style. The New Law
Courts were dem. 1883 on the completion of G. E.
Street's Royal Courts of Justice in the Strand.

LONDON: State Paper Office, Duke Street, St James's
Park, Westminster (1829-33, destroyed 1862 to make
way for Foreign & India Offices)

For perspective view incorporated in 1860 design
for Foreign Office see *Scott, Sir Gilbert*, LONDON:
Government Offices, Parliament Street, Westminster,
in *The Scott family*, a separate volume in the RIBA
Drawings Collection catalogue series

[5] WARDOUR CASTLE (Wilts)

Design for alterations to the chapel for Lord Arundell,
1788

Plan & laid out wall elevations, with scale

Insc: *The Right Honbl. Lord Arundell Design for the |*
alterations of the Chapel | no 3, with details labelled &
measurements marked

d: *Welbeck St April 1788*

Pen & wash with sepia pen within grey wash ruled
border, mounted (475×585)

Prov: (insc. verso) *From A. S. Goodridge 13 April 1906*
From Mowbray Green Colln

Lit: Pevsner, *Wilts*, 1963, p.491; R. Rowan, 'The
Wardour Castle chapel', *CL*, CXLIV, 1968, pp.908-912
The chapel, in the S wing of Wardour Castle, was built
by James Paine in 1776 and was lengthened by Soane
in 1788. The addition comprised a new domed chancel
flanked by apsidal transepts. More drawings are in the
Soane Museum.

SOANE, Sir John *Office of*

[1] LONDON: Church of the Holy Trinity, Marylebone
Road (St Marylebone), Camden
Design as executed, c.1825

Unfinished transverse section through half of nave
& S (actual E) aisle looking W (actual S)
w/m: J. Whatman Turkey Mill 1823

Pen & pencil (725×545)

Lit: M. H. Port, *Six hundred new churches*, 1961,
pp.136-137; D. Stroud, *The Architecture of Sir John*
Soane, 1961, p.131

This drawing is on the verso of a working drawing
for St John on Bethnal Green (see [2], 3 below).
The section is similar to a finished drawing in the
Soane Museum which is inscribed 'One half of the
section through the organ gallery looking west'
(actual S) and is dated December 1825 (drawer 54,
set 4, No.12). See also [4] below for a design for a
church which is on the verso of another working
drawing for St John on Bethnal Green.

[2] LONDON: Church of St John on Bethnal Green,
Cambridge Heath Road (Bethnal Green), Tower
Hamlets

Working drawings, 1826 & perhaps 1827 (8):

1 *Plan at floor level, showing (S half) York landings,*
paving, &c forming the floor of the chapel &c & (N half)
joists & sleepers under the pews & free seats

Insc: As above & labelled, with dimensions given
Pen (535×720)

Verso: Transverse section through half of nave & S
aisle looking W; details of construction of *angle piers*
& *galleries of nave in margin*

Insc: As above, labelled, with dimensions given &
with schedule of *Scantlings of the Timbers of the Centre*
Roof

Pen & coloured washes

The drawing on the recto corresponds to a coloured
drawing in the Soane Museum which is inscribed
'copy' and is undated (drawer 47, set 5, No.25). The
drawing on the verso corresponds in essentials to a
more fully coloured drawing in the Soane Museum
which is inscribed 'copy' and is dated 26 June 1826
(drawer 47, set 5, No.10).

2 *Plan at seating level, showing (S half) arrangement*
of pews, free seats, &c, with scale

Insc: As above & labelled, with dimensions given
Pen & orange wash (720×535)

This drawing corresponds to a more fully coloured
drawing in the Soane Museum which is inscribed
'copy' and is dated June 1826 (drawer 47, set 5,
No.3).

3 *Plan of N half of church at gallery level, with scale*
Insc: As above & labelled

Pen & red pen (725×545)

This drawing corresponds to part of a coloured
drawing in the Soane Museum which is inscribed
'copy' and is dated 18 January 1827 (drawer 47, set 5,
No.4). Additions have been made in red pen. On the
verso of the sheet is a drawing for Holy Trinity,
Marylebone, for which see [1] above.

4 *Plan of lower stage of tower; plan of half of upper*
stage of tower; side elevation of half & section of half
of tower; with scale

Insc: As above & labelled, with dimensions given
Pen with blue & buff washes (710×540)

Verso: Details of *windows of nave & vestry*, with scale
Insc: As above & labelled, with dimensions given
Pen

The drawing on the recto corresponds to a more
fully coloured drawing in the Soane Museum which
is undated (drawer 47, set 5, No.16). The drawing
on the verso corresponds to part of a coloured
drawing in the Soane Museum which is inscribed
'copy' and is undated (drawing 47, set 5, No.20).

5 *Longitudinal section through E end of nave looking N,*
with scale

Insc: As above, labelled, with dimensions given &
sheet numbered *No.11*

Pen & blue pen (545×725)

This drawing corresponds in essentials to a more
fully coloured drawing in the Soane Museum which
is inscribed 'copied' and is dated 12 July 1826
(drawer 47, set 5, No.12). On the verso of the sheet
is a drawing of a design for a church, for which
see [4] below.

6 *Longitudinal section through vestibule & W end*
of nave looking N (excluding tower); detail of a
column of nave in margin; with scale

Insc: As above & labelled, with dimensions given
Pen, coloured washes, brown pen & pencil
(535×725)

This drawing corresponds in essentials to a more
fully coloured drawing in the Soane Museum which
is dated 17 July 1826 (drawer 47, set 5, No.11).

7 *Longitudinal section through W end of nave looking*
N (excluding roof & crypt); longitudinal section
through W end of S aisle looking N (excluding roof
& crypt); transverse section through half of nave &
half of S aisle looking W (excluding crypt); with scale

Insc: As above & labelled, with dimensions given
d: *Copied. July 5th 1826*

Pen, coloured washes & brown pen (540×725)

This drawing corresponds to a drawing in the Soane
Museum which is undated (drawer 47, set 5, No.15).

8 *Details of construction of supports to & arcades*
above galleries of nave, with scale

Insc: Labelled

Pen & brown wash (535×720)

This drawing corresponds to a more fully coloured
drawing in the Soane Museum which is inscribed
'copy' and is undated (drawer 47, set 5, No.21).

1-8 Insc: (in a later hand) *Trinity Church Marylebone*
& (except No.3) Presented by D Mocatta, Fellow |
3 Nov. 1856

1, 2, 4-8 w/m: Smith & Allnutt 1823

3 w/m: J. Whatman Turkey Mill 1823

1-8 Prov: Pres. by David Mocatta, 1856

Lit: M. H. Port, *Six hundred new churches*, 1961,
pp.134-135; D. Stroud, *op. cit.*, 1961, pp.131-132

There are 65 sheets of preliminary designs and designs for St John on Bethnal Green, 1825-27, in the Soane Museum (drawer 47, set 5). The church was built 1826-28 by Robert Streathean. In 1871, after a fire, the interior was remodelled above the level of the galleries and the present window tracery inserted, and in 1888 the external doors of the two vestries were moved from inwards-facing to outwards-facing positions to allow for an extension to the chancel to designs by Bodley.

[3] LONDON: Houses of Parliament, Westminster Design for the royal gallery, House of Lords, 1823 Half-plan & transverse section of upper part of the central lantern, with scale
Insc: (incorrectly & in a later hand) *The Kings Staircase House of Lords. Dec. 4 1823 Designed by Sir John Soane | pulled down by Sir C. Barry*
Pen & coloured wash
Prov: Pur. 1966
Lit: D. Stroud, *op. cit.*, 1961, p.132
On completion, on 30 January 1823, of the king's staircase, George IV asked Soane to produce plans for an anteroom and royal gallery. His scheme was approved in July 1823 and put into execution at once. The long, wide gallery lit by three domes with glazed lanterns leads from the rectangular anteroom to the House of Lords. All trace of Soane's work in the Houses of Parliament disappeared in the fire of 1834.

[4] Design for a church
Plan, with scale
d: 4th April 18... (cut)
w/m: Smith & Allnutt 1823
Pen with pink & blue washes (725x545)
This drawing is on the verso of a working drawing for St John on Bethnal Green (see [3].5 above). The plan consists of W portico, vestibule, nave of 7 bays and semicircular E end. Attached columns articulate the exterior of nave and E end. The portico is of 6 unevenly spaced columns, and there are yet more free-standing columns within the vestibule and within what is probably a porch set into the centre bay of the E end. Staircases at the E end of each aisle would lead presumably to galleries. The plan is perhaps best described as an essay, since it does not correspond to designs for Soane's three London churches of the 1820s (Holy Trinity, St Marylebone; St Peter, Walworth; St John on Bethnal Green), except that attached columns to the side elevations, a projecting portico (though of 4 columns), and an E (in this case actually N) porch are features that occur in preliminary and executed designs for Holy Trinity, Marylebone, 1820-25 (Soane, drawer 54, sets 1-4). See also [1] above.

SOANE, Sir John *Office of, attributed to*
Alternative designs for a classical colonnaded gateway & house behind
Preliminary sketch elevations
Insc: Verso *Original drawing by Sir John Soane*
Pencil & sepia wash (125x195)
Prov: Pur. 1968
The design has resemblances to Barons Court, Co Tyrone, for which Soane designed additions, built 1792 onwards. It has been suggested that this drawing is possibly a rough sketch done by Robert Woodgate, the clerk of works sent by Soane to supervise the building programme.

Elevations & details of Mr Soane's design for 2 fireplaces
See Holland, Henry, vol. of 101 leaves, ff.10r-12r

Soane's signature on student drawing
See Burchell, Stephen

SOANE, Sir John *Copy of*

Design for a monument to HRH Frederik Augustus, Duke of York, 1827
Perspective
Insc: *Monument to the Memory of his late Royal Highness the Duke of York | 1 Monopteral Temple enshrining in the Centre a Colossal Statue of his | Royal Highness made Jany 1827*
s: C J Richardson
Pencil & watercolour (260x380)
Bound in a folio album, brown paper boards half-bound with navy blue cloth (555x385), containing 22 pages of prints of Sir John Soane's architecture
Prov: Album pres. by C. J. Richardson, 1838 (letter d. 23rd July, 1838 from Richardson at 24 Manchester St to T L Donaldson, RIBA Secretary, bound into album)
The V & A has two other copies of Soane's design by Richardson (A154A & 93E18).

SOCIETY OF DILETTANTI

The society was founded in 1732 or 1733 as a dining club for wealthy young men who had been to Italy on the Grand Tour and had developed a taste for culture and high living. Many of the original members, however, were active patrons of the arts and it was owing to two of them in particular, the brothers James and George Gray, that the society became interested in the study of Greek antiquity. The idea of archaeological exploration in Greece appears to have appealed to the Dilettanti's sense of adventure because Greece, under Turkish rule, was off the usual route of the Grand Tour and was suitably unexplored and dangerous.

In 1751 Sir James Gray introduced James Stuart and Nicholas Revett to the society, and with their election the society took on a more serious role. Stuart and Revett's grand scheme for measuring and identifying the classical buildings of Greece and publishing the results was made possible by subscriptions, as well as protection and patronage, from members of the society. The four volumes and supplement of the *Antiquities of Athens*, which subsequently appeared between 1762 and 1830, were largely paid for by the society. For drawings made in Greece and Pola, 1750-54, see Stuart, James [4].

In the 1750s and 1760s more professional men, such as James Dawkins and Robert Wood, the explorers of Palmyra and Baalbec, joined the society. Active promotion of archaeological expeditions and publications became a prime function of the society, and it was the society's support which enabled the English to take the lead in the exploration of Greece and Asia Minor. At the suggestion of Robert Wood, in 1764 the society sponsored the expedition to Asia Minor in which Nicholas Revett, Richard Chandler and William Pars took part. This was the first archaeological expedition to be organized by a public body and it resulted in the society's first publication, *The Antiquities of Ionia*, Vol.I, 1769; Vol.II, 1769. For drawings engraved in the Vol.I see Revett, Nicholas.

Between 1811 and 1813 the society sent a second mission to Greece under Sir William Gell, accompanied by the architects John Peter Gandy-Deering and Francis Bedford. The results of their researches were first published in 1817 as the *Unedited antiquities of Attica*, and in 1840 as the *Antiquities of Ionia*, Vol.III. The publication of a companion volume to Vol.III was delayed by the death in 1839 of William Wilkins, who had been the architectural expert of the society from the time of the expedition. The plates, which had been engraved between 1820 and 1840 in preparation for publication, were forgotten until a set of proofs (in varying states) was given, together with many of the original drawings, by the Society of Dilettanti to the RIBA in 1912. These were edited by W. R. Lethaby and issued in 1915 as *The Antiquities of Ionia*, Vol.V. Among the presentation

drawings made by the second Ionian mission were a number which had been engraved and used as additional material in the 1821 reissue of the Chandler, Revett & Pars Vol.I. Professor Lethaby, however, used only a selection of those drawings from which plates had already been made, with the result that there still remain a number of original drawings, chiefly of the Lycian and Myra tombs, which were neither engraved nor published. For drawings made on the second Ionian expedition see Bedford, Francis Octavius & Gandy-Deering, John Peter.

The Antiquities of Ionia, Vol.IV, 1881, was the result of C. T. Newton's and Richard Popplewell Pullan's expeditions to Teos in 1862 and Priene and the Sminthium (in the Troad) in 1866. For the original drawings and proof plates see Pullan, Richard Popplewell [4].

Lit: (for a general history of the society) L. Cusr, *History of the Society of Dilettanti*, 1914; D. Wichenson, *Sources of Greek Revival architecture*, 1969; catalogue of the Council of Europe exhibition, *The Age of Neo-Classicism*, The Arts Council of Great Britain, 1972

SOISSONS, Louis de
See De Soissons, Louis

SORRELL, Alan (1904-)
Painter and designer, who is an authority on Roman Britain and has been responsible for numerous archaeological reconstructions for the former Ministry of Works. RWS 1941, ARCA 1927.
Lit: *Who's who*, 1972

Topographical drawings
Greece

ATHENS: Propylaea
View of the Propylaea at the time of restoration, shown under scaffolding
s & d: Alan Sorrell *Athens 1954*
Sepia wash (310x390)
Prov: Commissioned by RIBA Jnl & passed to the Library by the Editor, 1955
Reprd: Cover of RIBA Jnl, LXII, 1955

Turkey
ISTANBUL
View of the Byzantine walls
s & d: Alan Sorrell *Istanbul 1954*
Prov: Commissioned by RIBA Jnl & passed to the Library by the Editor, 1955
Reprd: Cover of RIBA Jnl, LXII, 1955

SPALDING, Reginald Henry (1877-1945) & THEAKSTON, Ernest George (1877-1943)
Reginald Henry Spalding was trained at the AA, where he was awarded a Silver Medal in 1897, and at University College, London. In 1899 he was articled to the family firm, Spalding & Cross, and the following year set up in practice with his father, Henry Spalding, until the latter's death in 1910. From 1910 until 1945, the year of his own death, he worked in partnership with Norman T. Myers. His main interest outside architecture was helping the blind and translating books into braille. He was elected A 1900 and F 1913. His principal architectural works are: two council schools and a grammar school at Stockport; London Missionary Society, Bridge Street; Royal Soldiers' Daughters' Homes, Hampstead; and numerous private houses in the Home Counties.
Bibl: *Who's who in architecture*, 1923; obituary: RIBA Jnl, LII, 1945 p.208
See also Theakston, Ernest George

STOCKPORT (Cheshire): Alexandra Park School, Bombay Road, Edgeley
Competition design, in neo-Georgian style, for elementary schools (2):

1 Ground plan, showing junior & senior school joined by domestic science block
Scale: $\frac{1}{16}$ in to 1 ft
s: Reginald H Spalding ARIBA | Ernest G Theakston Lic RIBA | Architects
Pencil & grey washes (160 × 720)

2 General perspective of the schools from a high viewpoint, showing the site
Insc: Borough of Stockport | Elementary Schools | Edgeley
Pencil (220 × 720)

1-2 Prov: Pres. by Mrs Theakston, 1954
This design was chosen from 14 submitted. The school received its first pupils in August 1912, but the formal opening was not until February 1913. (Information from W. J. Skillern, Central Library, Stockport.)

SPEETH, Peter (1772-1831)

Born in Mannheim, the son of a court musician, he studied architecture under Georg Weber in Frankfurt. From 1788 to 1794 he was Nicholas de Pigage's assistant in the Russian court at Frankfurt, and later, after a brief stay in Heidelberg, became architect to Fürst von Leningen at Auerbach. The most important post he held (1807-15) was as Architectural Director to Duke Ferdinand of Tuscany at Würzburg, where he was also responsible for designing interiors and furniture. Despite his retirement in 1815 from public service, he was summoned in 1826 by Tsar Nicholas I to Bessarabia, where he built the Metropolitan church in Kishinev. Because of the disturbed political situation, however, Speeth's great abilities were never given full scope. His predilection for sheer size and strong effects of mass, showing the influence of French Revolutionary architecture is clearly to be seen in his Würzburg buildings. The most well known is the Guards Barracks, Würzburg, subsequently a women's prison and now restored as a youth hostel, built 1809-10, which recalls projects by Ledoux Boullée.
Bibl: *The Age of Neo-Classicism*, The Arts Council of Great Britain, 1972, pp.636, 637

Topographical drawing

View of a ruined arcade through an arch

s & d: Speeth 1801

Sepia pen & wash with in ruled border (220 × 270)

Prov: Sir John Drummond Stewart Collection, 1838

SPENCE, Sir Basil Urwin (1907-)

Born in India of Scots parents, Spence was educated at George Watson's College, Edinburgh, and trained at Edinburgh University School of Architecture. After qualifying, he spent one year, 1929-30, in Sir Edwin Lutyens's office, where he worked on the Viceroy's House, New Delhi. In 1931 he enrolled with the RIBA and started practice in Edinburgh. Before winning the competition for the rebuilding of Coventry cathedral (see below for history), which made his reputation as a leading British architect, he was mainly known for his exhibition designs, notably the Sea & Ships Pavilion at the 1951 Festival of Britain. Since Coventry, his outstanding schemes have been Thorn House, St Martin's Lane, London, 1959; Sussex University, begun 1960; the British Embassy in Rome, 1960-71; and the Household Cavalry barracks, Knightsbridge, completed 1970. He was RIBA Recognised Schools silver medallist 1931, Pugin student 1933, elected A 1933, F 1947 and President 1958-60, and made RA 1960 and Professor of Architecture, RA, 1961-68. He was knighted in 1960 and has written *Phoenix at Coventry: the building of a cathedral*, 1962.

Bibl: RIBA Jnl, LXV, 1958, p.254; *Ac&BN*, CCXIII, 1958, p.625; G. Hatje, *Encyclopedia of modern architecture*, 1963; *Who's who*, 1972; RIBA biography files

COVENTRY (Warwicks): Cathedral
Design for The Cathedral Church of Saint Michael at Coventry

Perspective of The Modified Porch

Insc: As above

s & d: Basil Spence | 10 Feb 1957

Pencil & coloured chalks, mounted & framed (570 × 770)

Prov: Pres. by Sir Basil Spence, 1963

Lit: Sir Basil Spence, *Phoenix at Coventry*, 1962; *Architectural Design*, XXI, 1951, pp.257-264; *AJ*, CXIV, 1951, pp.217-224; *Builder*, CLXXXI, 1951, pp.237-255; *AR*, CXI, 1952, pp.3-7; (discussion of the modified porch) *RIBA Jnl*, LXII, 1955, pp.145-151; *AR*, CXXXII, 1962, pp.24-42

The competition for the rebuilding of Coventry cathedral was held in the year 1950-51, and the three winning designs, announced in August 1951, chosen from 219 entries were as follows: No.91, Basil Spence, first prize; No.202, W. P. Hunt of Cambridge, second prize; No.11, Major A. D. Kirby of Swindon, third prize. The new cathedral built alongside the ruins of the Gothic parish church, bombed in the Second World War, was started in 1954 and completed 1962. The chalk perspective above shows the porch as executed. The original design had a low porch with a sliding glass screen and side steps; in the modified design the porch was raised to the height of the main vault and given a fixed glass screen and centrally placed steps. The idea came to the architect after a visit to Gerona cathedral, Spain, in September 1951. The main conception of Coventry cathedral is based on Albi cathedral. The design, representing an attempt to express a traditional layout in a contemporary idiom, was the subject of much controversy at the time.

SPIERS, Richard Phené (1837-1916)

Born in Oxford, Spiers was educated first at King's College School, London, and then at the Engineering Department there. From 1858, for three years, he studied architecture in Paris in the Atelier Blouet-Gilbert-Questel; on his return to London he entered the office of Sir M. Digby Wyatt. A talented draughtsman, he exhibited regularly at the RA from 1862 to 1904. In 1863 he won the Silver and Gold Medals, in 1865 the Soane Medallion, and the year before he had been awarded a travelling studentship, which enabled him to go on an eighteen-month tour of Europe and the Near East. The result of this trip was a collection of very fine measured drawings and topographical sketches, some of which are listed below, and a lasting enthusiasm for ancient and Eastern architecture. Spiers's chief gifts lay in his abilities as an illustrator and architectural historian; his building practice was never very large, although he did some able work. His executed works include the restoration of two Oxfordshire churches, Hampton Poyle and Weston on the Green, 1870; a private house, No.7 Chelsea Embankment for Sir Robert Collier, 1878; studio houses in Bedford Gardens and Notting Hill Gate; and, in collaboration with M. Tronquois of Paris, he designed and carried out Ironpy Court, nr Droitwich, for John Corbett, 1877. His Paris training and early studies at the Greek and Roman sites in the Mediterranean set him apart from the main lines of English architecture. For most of his working life, from 1870 to 1906, he taught at the RA School of Architecture, where his personality and methods of teaching were not always popular. He regarded architecture as a rational art and believed in the prevalence, in all periods and styles, of definite principles not to be transgressed - principles which could be learned, above all, from the study of

ancient architecture. He was an active member of the RIBA, becoming A 1861 and F 1877, and wrote for the *RIBA Journal* between 1870 and 1913. He became an FSA and was President of the AA 1867-68. His published works include: *Architectural drawing*, 1887; *Orders of architecture*, 1890; *Architecture east and west*, 1905; (with W. J. Anderson) *The Architecture of Greece and Rome*, 1902; and many articles, revised editions of architectural textbooks and joint publications.
Bibl: *DNB*; *BN*, LVIII, 1890, p.405; RIBA biography files

[1] BARNSELY (Yorks): Fountain in Locke Park
Design for a memorial fountain erected by the | working men | of Barnsley, c.1898

Elevation & small-scale plan

Scale: 1 in to 1 ft (elevation)

Insc: As above

s: R. Phené Spiers, *Archit*

Watercolour (460 × 390)

Prov: Pres. by S. Rowland Pierce, 1960

Exhib: RA 1898, No.1799

Spiers planned and laid out the grounds of Locke Park for Mrs Locke.

[2] LONDON: Natural History Museum, Cromwell Road, Kensington & Chelsea
Competition Design for a Museum of Natural History in Second Empire style, 1864 (3):

1 First Floor Plan

Scale: 1 in to 10 ft

Photograph of original drawing (180 × 245)

2 Elevation of Façade

Scale: 1 in to 10 ft

Photograph of original drawing (150 × 245)

3 Perspective from the street, showing principal & side façades

Watercolour (540 × 730)

There is also a photograph of the above.

1-3 Insc: As above

Prov: Photographs pres. by R. P. Spiers, 1879

Lit: (for discussion of the competition) *Builder*, XXII, 1864, *passim*

The competition was held in May 1864 and the design by Captain F. Fowke was chosen; Professor R. Kerr came second and C. Brodrick third. Owing to the death of Captain Fowke in 1865, Alfred Waterhouse finally redesigned and built this museum, 1873-81. Spiers exhibited a 'Design for a Museum of Natural History & Science' at the RA 1865, No.815.

[3] Design for a Royal Academy of Music in French style

Perspective from the street, showing principal & side façades

Insc: *Design for a Royal Academy of Music*

Photograph of a watercolour (125 × 235)

Prov: Pres. by R. P. Spiers, 1879

Spiers was awarded the Soane Medallion and £50 for this design in 1865 (see *RIBA Proceedings*, 1865, Report of the Council, p.4).

[4] Design for a royal palace in Baroque style
Perspective looking up the staircase

Insc: *Design for the Vestibule and Staircase of a Royal Palace*

Photograph of a watercolour (355 × 225)

Prov: Pres. by R. P. Spiers, 1879

Exhib: RA 1864, No.789 (the original drawing)

[5] Preliminary & finished measured drawings & topographical sketches
 Prov: Unless otherwise stated, the measured drawings & sketches for R. Phené Spiers's published illustrations were pres. by W. L. Spiers, 1916, & the topographical drawings were pres. by H. F. Spiers, 1934
 There is a large collection of R. Phené Spiers's topographical drawings at the V & A.

Belgium
 DAMME: Town hall
 Topographical sketch
 View
 s: R. Phené Spiers
 Pencil & white chalk on grey paper, mounted (245 × 345)

Egypt
 Measured drawings
 CAIRO: Mosque of Sultan Muayyad
 1 Elevations & details of carving
 Insc: *Bab al Zawila | Cairo*
 s: R. Phené Spiers
 (370 × 480)

2 Section & elevations of main cupola
 (375 × 240)

1-2 Pen on brown tracing paper, mounted

Topographical drawings, c.1866
 ABU SIMBIL: Temple
 View of the great doorway
 Pencil & watercolour, mounted (360 × 250)

CAIRO: Mosque of Sultan Hassan
 1 View of the gateway
 (470 × 315)

2 View of the interior
 (440 × 315)

1-2 Watercolour, mounted

CAIRO: Mosque of Sultan Muayyad
 View of the interior
 Watercolour, mounted (240 × 345)

CAIRO: Ruined Mosque
 View of the ruins
 s & d: R. Phené Spiers | 1866
 Watercolour, mounted (345 × 240)

CAIRO: Tombs of the Mamelukes
 View
 s & d: R. Phené Spiers 1866
 Pencil with watercolour & white highlights, mounted (355 × 245)

ESNEH: Temple
 1 View of the interior
 s & d: R. Phené Spiers 1866
 Watercolour, mounted (345 × 255)

2 Sketch of a Capital in the Temple of Esneh | Jan 21st 1866
 Insc: As above
 Pencil with grey wash & white highlights, mounted (260 × 180)
 Prov: Pres. by A. H. Spiers, 1940

OMBOS (?): Temple
 View of the pillared hall
 s: R. Phené Spiers
 Watercolour, mounted (320 × 245)
 Prov: Pres. by A. H. Spiers, 1940

PHILAE: Temple
 Sketches of capitals (3), mounted on 1 sheet
 s & d: R. Phené Spiers 1866
 Pencil, grey wash & white highlights, mounted (365 × 310)

France
 Topographical drawings, 1878-1903
 BEAUVAIS (Oise): Chapter House, Rue de l'Abbe Gellée
 View of entrance porch
 s & d: R. Phené Spiers | 1903
 Watercolour (385 × 285)
 Exhib: RA 1904, No.1090

FONTAINEBLEAU (Seine-et-Marne): Château
 1 View of the courtyard
 s & d: R. Phené Spiers | 1878
 Watercolour, mounted (240 × 335)

2 View of the main front of the Porte Dorée wing
 s & d: R. Phené Spiers | 1878
 Watercolour, mounted (335 × 240)
 Prov: Pres. by Paul Bidcock, 1970

VALENCE (Drôme): Cathedral church of St Apollinaire
 View of the interior, showing the brick dome vaulting
 Insc: *The Pendentore*
 Pencil on tracing paper backed by rough cut paper (300 × 240)

VITRÉ (Ille-et-Vilaine): Château
 View of the exterior
 s & d: R. Phené Spiers 1879
 Watercolour, mounted (265 × 375)
 Exhib: RA 1880, No.932

Germany (East)
 BERLIN: Altes Museum
 Topographical drawing
 View of the portico & main stairs
 s & d: R. Phené Spiers | 1865
 Watercolour (320 × 245)

Germany (West)
 LORSCH: Torhalle
 Preliminary study for a measured drawing
 Elevation, with scale of the portico
 Pen & pencil (360 × 670)

NÜRNBERG (NUREMBERG): Market place
 Measured drawing of the Staircase Pavilion
 Section
 Scale: 1cm to 25cm
 Insc: As above
 d: Sept. 1865
 Pen & pink wash (425 × 285)

Great Britain
 Topographical drawings
 CHINGFORD (Essex): Church of All Saints
 Interior view of the nave in ruined state
 s & d: R. Phené Spiers 1879
 Watercolour, mounted (375 × 265)

ELY (Cambs): Cathedral
 View from the SE
 s: R. Phené Spiers
 Watercolour (390 × 280)

JEDBURGH (Roxburgh): Abbey
 View of the crossing of the ruined abbey
 s & d: R. Phené Spiers | 1886
 Watercolour, mounted (370 × 270)

TINTERN (Mon): Abbey
 View of the W doorway
 s: R. Phené Spiers
 Watercolour, mounted (265 × 370)

WORCESTER: Cathedral
 View of the tower from the cloister
 s: R. Phené Spiers
 Watercolour (395 × 285)
 Reprd: *RIBA Jnl*, XLI, 1934, frontispiece

Greece
 Topographical drawings
 ATHENS: Acropolis
 1 *The Theatre of Bacchus*
 s: R. Phené Spiers
 (325 × 510)

2 *The Parthenon from the East*
 s & d: R. Phené Spiers May '70
 (370 × 540)

3 *The Propyloea* (sic)
 s: R. Phené Spiers
 (250 × 365)
 Exhib: RA 1878, No.891

1-3 Insc: As above
 Watercolour, mounted

OLYMPIA: Temple of Olympian Zeus
 View
 s: R. Phené Spiers
 Watercolour, mounted (430 × 610)
 Prov: Pres. by the AA on permanent loan, 1963

Iran
 PERSEPOLIS: Great Hall of Xerxes
 Measured drawing
 Elevation of column
 Scale: 1/4 in to 1 ft
 Insc: *Columns of East & West Porticoes | Gr Hall of Xerxes*
 Pen (510 × 280)
 Reprd: R. Phené Spiers, *Architecture east and west*, 1905, p.256

Israel
 JERUSALEM: Mosque el Aksa
 Topographical drawing
 Interior view
 s: R. Phené Spiers
 Pencil on brown tracing paper within ruled border backed by linen (330 × 475)

JERUSALEM: The Golden Gate
 Topographical drawing
 View of ruined church with domed brick vaults
 s: R. Phené Spiers
 Pencil on brown tracing paper within ruled border backed by linen (445 × 320)

KADES: Tomb
 Measured drawing to show the structure of the tomb
 Plan & section
 Scale: 1/4 in to 1 ft
 Insc: *Survey of Western Palestine | Volume I*
 s: R. Phené Spiers
 Pen & pencil (540 × 375)

Italy
 Topographical drawings, 1864
 FLORENCE: Palace of the Podestà
 View of the courtyard
 s & d: R. Phené Spiers 1864
 Pencil with white highlights on grey paper, mounted (345 × 250)

LUCCA: Church of S Maria della Rosa

Detail of wall face

s & d: R. Phené Spiers, *Arg* 1864

Pencil with white highlights on grey paper, mounted (240 × 325)

PERUGIA: Etruscan gateway

View

s & d: R. Phené Spiers *August* 1864

Pencil with white highlights on grey paper, mounted (325 × 245)

POMPEII: Exterior views, c.1864 (3):

1 *Forum & Temple of Jupiter*2 *House of Cornelius Rufus*

Exhib: RA 1865, No.819

3 *House of the Painted Capitals*

1-3 s: R. Phené Spiers

Insc: As above

Watercolour, mounted (280 × 320 approx.)

No.2 is not in fact the house of Cornelius Rufus.

It probably shows the house of Marcus Lucretius.

ROME: Baths of Caracalla

Reconstruction

See Aitchison, George

ROME: Forum

View of the Temples of Vespasian and Saturn | *And Arch of Septimius Severus*

Insc: As above

s: R. Phené Spiers

Watercolour, mounted (245 × 355)

Lebanon

BAALBEK: Acropolis

Preliminary & finished measured drawings & topographical sketches of Roman ruins on the Acropolis, 1866 (8):

1-5 Preliminary & finished measured drawings

1 Preliminary studies for measured drawings below
Pencil (390 × 560)2 *North & South Elevation of the Acropolis "Etat Actuel" 1866* (535 × 715)3 *East & West Elevation of the Acropolis*
Within ruled borders (330 × 520)4 *Cross Section through the Two Temples and North Wing Longitudinal & Transverse Section of the Temple of Bacchus*
Within ruled borders (345 × 520)2-4 Scale: $\frac{1}{8}$ in to 5ft (also given in metres)5 *Plan elevation & section of the Temple of Venus*
Scale: $\frac{1}{8}$ in to 1ft (also given in metres)
Within ruled borders (415 × 700)2-5 Insc: As above
Pencil & pen

6-8 Topographical sketches

6 *Portico of the Temple of Jupiter*

Insc: As above

Pencil (330 × 240)

7 *Detail of carving on door jamb*
Pen & pencil (310 × 180)8 *Great Temple, Baalbek*

Insc: As above

s & d: R. Phené Spiers | 1867

Grey wash with white highlights on grey paper, mounted (480 × 310)

The Netherlands

Maastricht: Cathedral church of S Servais

Topographical drawing

View of the W façade

s & d: R. Phené Spiers 8/68

Sepia wash on grey paper, mounted (370 × 255)

Reprd: *RIBA Jnl*, XLI, 1934, frontispiece

Syria

Measured drawings

DAMASCUS: House

Plan of Mrs Gigot's House in Damascus

Insc: As above (in pencil)

s & d: R. Phené Spiers | 1866

Coloured washes (470 × 520)

DAMASCUS: Roman Palace of Berid

Reconstruction of the elevation of the *Great Gateway or Portal of the Palace*Scale: $\frac{1}{8}$ in to 1ft

Insc: As above

s: R. Phené Spiers *sec.*

Pen (395 × 500)

Reprd: R. Phené Spiers, *Architecture east and west*, 1905, p.225; W. J. Anderson & R. Phené Spiers, *The Architecture of Greece and Rome* (revised by T. Ashby), 1927, p.63, fig.12

HAURAN: Temple at Atil

Studies for a conjectural restoration of the Roman temple at Atil (2):

1 *Plan & elevation of façade & transverse section through the portico, with scale*

Pencil & pen (490 × 660)

2 *Perspective of the façade with small-scale sketch plan of the temple below [Fig.80]*Insc: *Temple of Atil Hauran Syria built 151 AD**Conjectural Restoration & (in pencil) labelled*

s: R. Phené Spiers

Watercolour (460 × 370)

MUSMIEH (PHOENA): Roman temple

Conjectural reconstruction

Plan, elevation of façade & section

Scale: $\frac{1}{12}$ in to 1ft (plan), $\frac{1}{3}$ in to 1ft (elevation), $\frac{1}{6}$ in to 1ft (section)Insc: *Praetorium at Musmieh | 1902 Now entirely destroyed*

Pen & pencil (690 × 505)

[6] Three sheets prepared for illustrations for R. Phené Spiers, *Orders of architecture*, 18901 *Measured drawing of columns of different orders*
Scale: $\frac{1}{6}$ in to 1ft2 *Page of classical ornamental mouldings*3 *Page of classical frieze designs*

1-3 Pen within ruled border (355 × 255)

[7] Miscellaneous drawings of architectural details (2):

1 *Sketches of honeycomb corbelling & mosque domes*
Pencil on brown tracing paper, backed (490 × 370)Prepared as illustrations for R. Phené Spiers, *Architecture east and west*, 1905.2 *Drawing of an elevation of city walls & Babylonian architectural motifs*Insc: ... *Palace... View of Jerusalem*

Pencil on brown tracing paper, backed (400 × 370)

SPIERS, Walter Lewis (1849-1917)

Younger brother of Richard Phené Spiers, he was educated in the Engineering Department at Kings College, London, and subsequently in the office of his brother. He also worked for a time in the office of T. H. Wyatt. He joined the AA in 1866, where he gained first prize in the class of design and the Sir W. Tite prize for a design for a town church. He obtained a Silver Medal for measured drawings of Eastbury Manor House, 1873, and was elected A 1874. On qualifying he was appointed District Surveyor for Charlton, Kidbrook & Lee, and from 1904 to 1917 was Curator of the Sir John Soane Museum. A Fellow of the Society of Antiquaries, he devoted most of his time to historical research, being particularly interested in the topographical history of London.

Bibl: *RIBA biographical files*; obituaries: *Builder*, CXII, 1917, p.358; *RIBA Jnl*, XXIV, 1917, pp.185-186

Prov: The following drawings were pres. by A. T. Bolton, 1926

[1] LYPIATT PARK (Glos)

Design for the enlargement of the garden porch & dressing room

Plans, elevations & sections

Scale: $\frac{1}{4}$ in to 1ftInsc: *Lypiatt Park near Stroud | Enlargement of Garden Porch & Dressing Room over & labelled, with dimensions given*s: *Walter L. Spiers | 21 Bernard St Russell Sqre | London WC*

Pen & coloured washes within ruled border (505 × 685)

W. L. Spiers, while an assistant in T. H. Wyatt's office in 1876, had made the drawings for the alterations to the S front and for the new SE wing. (See under T. H. Wyatt in the Drawings Collection index for 8 designs for alterations, d. c.1876, but not included in *The Wyatt family* by Derek Linstrum in the RIBA Drawings Collection catalogue series.) The minor alteration shown in the above drawing was probably carried out after T. H. Wyatt's death in the 1880s.

[2] MARCH (Cambs): Church of St Mary Magdalene
Preliminary study & contract drawings for *Parish of S Mary | Chapel of Ease*, 1891 (5):

1 Preliminary study

Perspective sketches of the church from the NE & from the NW

Verso: Alternative designs for altar frontals (5)

Pencil & watercolour (260 × 340)

2 *Plan, sections & block plan of site*Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{16}$ in to 1ft (block plan)

3 *N, S, E & W elevations & sections through the porch & nave looking W*
Scale: $\frac{1}{8}$ in to 1ft

4 *Details of Stonework*

$\frac{1}{2}$ *outside & $\frac{1}{2}$ inside elevation & section | of East End*; elevations & sections of *Bell Gable, Nave windows, Gable Cross & Sedile & window over*
Scale: $\frac{1}{2}$ in to 1ft

5 *Plan, elevation & section of Nave doorway*; plans, elevations & section of *Font*
Scale: $\frac{1}{2}$ in to 1ft (nave doorway), 1in to 1ft (font)

2-5 Insc: As above, with details & measurements marked & numbered 1-4 & *This is one of the six drawings referred to | in the Contract made the 6th day of July 1891 | between the Rev J. J. Peyton & Gregory Porter s: Walter L. Spiers | Archt. London*
Pen, pencil & coloured washes, Nos.2 & 3 within ruled border (380 × 560)

The parish church of St Mary was built in 1873 by T. H. Wyatt.

Measured drawings

[3] CASSINGTON (Oxon): Church of St Peter
Elevation, section & sections through the wooden
members of the medieval *chancel screen*
Scale: 1in to 1ft, details $\frac{1}{2}$ FS

Insc: As above
s: *Walter L. Spiers*
Pen within ruled border (270×340)

[4] CAWSTON (Norfolk): Church of St Agnes
Elevation & section of the perpendicular *Rood Screen* /
Cawston Church
Scale: 2in to 1ft
Insc: As above & (on the screen) *S Andrew & S Peter*
s: *Walter L. Spiers*
Pencil & watercolour (140×110)

[5] EWELME (Oxon): Church of St Mary Virgin
1 Front & side elevations of the *South Porch*
Scale: 1in to 1ft

2 Plans, sections & details
Scale: 1in to 1ft, details $\frac{1}{4}$ FS

1-2 Insc: As above & numbered 1-2
s: *Walter L. Spiers*
Pen within ruled border (265×370)

[6] FRAMLINGHAM (Suffolk): Church of St Michael
1 Tomb of the wife of the 4th Duke of Norfolk
Part-elevation & details

2 Tomb of the daughter of the 4th Duke of Norfolk
in N chancel aisle
Front & side elevations with details

1-2 Scale: $\frac{1}{8}$ FS, details $\frac{1}{2}$ FS
s & d: *Walter L. Spiers 1880*
Pencil within ruled border (280×345)

[7] HANBROUGH (Oxon): Church of St Peter &
St Paul
Medieval rood screen & oak pulpit (6):
1 Elevation & section of the complete screen
Scale: $\frac{1}{4}$ in to 1ft

2 Elevation & section of the *Screen across the South*
Aisle
Scale: 1in to 1ft, details $\frac{1}{4}$ FS

3 Elevation & section of the *Screen across Chancel Arch*
Scale: 1in to 1ft, details $\frac{1}{4}$ FS

4 Elevation & section of the *Screen across North Aisle*
Scale: 1in to 1ft
Insc: *The colours represented on these Drawings all exist on*
the original Screens though not in so perfect a condition |
These remarks will apply also to the tracery and foliage, |
portions of which have been broken off

5 Details & sections of wooden members of the *Screen*
across North Aisle
Scale: $\frac{1}{4}$ FS

6 Plans, elevations & section of *Oak Pulpit* with
details
Scale: $\frac{1}{4}$ in to 1ft, details $\frac{1}{2}$ FS

1-6 Insc: As above & numbered 1-6
s: *Walter L. Spiers*
Pen & watercolour within ruled border (260×380)

[8] HEAVILEY (Cheshire): Church of St George
Measured drawing of the alabaster reredos
Elevation
Scale: $\frac{1}{2}$ in to 1ft
Pen on tracing paper (330×385)

[9] SOUTHWOLD (Suffolk): Church of St Edmund
Chancel seats
Plan, elevations & section
Scale: 2in to 1ft
s: *Walter L. Spiers*
Pencil within ruled border (280×355)

[10] WIGENHALL ST MARY THE VIRGIN (Norfolk):
Church of St Mary the Virgin
C16 brass eagle lectern (2):
1 Front & side elevation & 2 plans
Scale: 2in to 1ft
s & d: *Walter L. Spiers 1877*
Pen & yellow wash within ruled border (375×270)

2 Details of mouldings
Scale: FS
Pen within ruled border (375×270)

[11] Topographical drawing
YPRES (Belgium): Cathedral
View of the exterior of the *Choir of St Martin*
Insc: As above
s & d: *W. L. Spiers 1868*
Pencil (260×180)

SPILLER, James (fl.1780, died 1829)

A pupil of James Wyatt, he exhibited at the RA 1780.
He was surveyor to the Royal Exchange Assurance
Company, c.1790, and is said to have been surveyor
to the Eagle Insurance Corporation in Cornhill. He
was involved in some professional disagreements
with Sir John Soane and S. P. Cockerell and is known
to have been a temperamental architect, who was
rarely satisfied with his work and frequently quarrelled
with his clients. Executed works include: additions
to the London Hospital, Whitechapel Road, London,
1781-83 (designed by Boulton Manwaring, 1751);
church of St John, Hackney, London, 1792-97, and
the steeple, 1811; the library and repository of the
Royal Institution, Albemarle Street, London, 1800-01
(later refronted by L. Vulliamy); the porch at Drury
Lane Theatre, London, 1820.
Bibl: *Colvin*

LONDON: Royal Institution, Albemarle Street,
Westminster
See Webster, Thomas

SPILLER, James *Attributed to*

[1] LONDON: Church of St John, Hackney
Design, 1792-97
Section, showing the organ above the gallery
Pen & coloured washes within ruled border
(335×505)
Prov: Pres. 1969 by Paul Mellon from a collection
of drawings mostly by Wyattville
Lit: Pevsner, *London II*, 1952, pp.163-165; *Colvin*
A church of Greek cross plan, with Soanian detail,
"Spiller's church of St John Hackney is an
unconventional building, which suggests he was an
architect of considerable originality though of very
limited performance" (*Colvin*).

SPIWAK, H. J. (fl.1944-61)

Czechoslovakian architect and planner. In 1944 he
was present at a discussion held by the RIBA on
emergency housing (see *RIBA Jnl*, LI, 1944, pp.308-
312). During the war he had been Chairman of the
Housing Committee of the Inter Allied Committee
for Physical Replanning & Reconstruction. In 1951
he edited in Amsterdam *An International glossary of*
technical terms for the International Federation for
Housing & Town Planning. In 1961 he contributed
an article on 'Large scale housing for the old' to
Housing Review (X, 1, pp.22-25). (Information from
the RIBA Library and the Library of the Royal
Institute of Town Planning.)

The Walter Scott & Middleton prefabricated house,
1945-46

Design for a permanent prefabricated steel frame
house
Set of 15 prints including cover & 1 loose print (17
1 Cover showing a pair of completed houses
Insc: *The Walter Scott & Middleton | Prefabricated Home*
& Walter Scott & Middleton Ltd | Civil Engineers &
Building Contractors | Victoria Street London SW1, The
Architectural Consultants Group | 20 Buckingham St
London WC2 Tem 8701 | H J Spiwak Dipl Ing.

2 Loose print
Preliminary axonometric of steelwork
Scale: $\frac{1}{4}$ in to 1ft
s & d: *V Lofa (?) 25.7.45*
Print with added pencil (395×650)

3 *Front elevation, ground & first floor plans*, with key

4-17 Working drawings: *plans, elevations, sections &*
isometric details

3-17 Scale: FS, $\frac{1}{4}$ FS, $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ in to 1ft
Insc: As above, *The WSM Permanent Prefabricated*
House & labelled, with dimensions given
s & d: *Walter Scott & Middleton Ltd &c as on cover &*
The Architectural Consultants Group &c as on cover,
15.1.46
Prints (690×1040)

SPOONER, Charles Sydney (1862-1938)

Trained in the office of Sir Arthur Blomfield, whose
assistant he became in 1885, he also attended AA
classes 1882-86. In 1886 he was admitted to the RA
schools, and in 1890 was awarded a travelling
studentship. Many of the measured drawings listed
below date from this period. Charles Spooner was an
architect-craftsman and was chiefly known for his
ecclesiastical work, his particular interest being the
design of church fittings. He was a deeply religious man
and an ardent medievalist, for whom an understanding
of craftsmanship was an article of faith. One of his
chief aims was 'that the spirit of medieval art should
be revived, but not the letter'. He ran a furniture
school at the Central School of Arts & Crafts and
with his wife was well known as a furniture designer.
A very reticent man, he did not take an active part
in the RIBA, of which he was elected F 1907, but he
was an active member of the Society for the Protection
of Ancient Buildings. His executed works include:
St Gabriel's church, Aldersbrook, Wanstead, London;
St Christopher's church, Haslemere, Surrey; St
Paul's, East Ham, London, his last church and the one
he considered his best; war memorials at Hadleigh,
Essex, and Ranby, Notts; and his own house at
Burwash, Sussex. He collaborated with Sir Charles
Nicholson in producing *Recent English ecclesiastical*
architecture, 1912.
Bibl: obituaries *RIBA Jnl*, XLVI, 1939, pp.311, 312;
Builder, CLVI, 1939, p.21

[1] Miscellaneous designs & sketches for the Quarto Imperial Club, I & II
Prov: Pur. 1959

Design for a group of cottages to be built round a quadrangle

Plan of block & elevation of 1 side of quadrangle, showing library

Scale: $\frac{1}{4}$ in to 1ft (plan), $\frac{1}{16}$ in to 1ft (elevation)

Insc: *Sketch for a group of Cottages to be built round three sides of a Quad | rangle with a library common to all | forming centre of one side: every | side to vary somewhat. The lower | story to be rough cast, or plaster with | some portions built of brick: the upper | story to be tile hung, and half timber | work and the whole to be roofed with | red tiles: the panel over the library door | to be stamped plaster or Sgraffito; verso QIC (no 5) | Cottage Architecture | July 31 1890 | Charles Spooner*

s: Charles Spooner

Pencil (355 × 255)

QIC, I, p.30

Designs for the internal treatment of domestic windows (2 on 1 page):

1 *Suggestion for a library window*

Plan & elevation

2 *Suggestion for window in parlour of Cottage residence | a small sofa or couch should stand under this window*

Plan & elevation

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

Insc: As above; verso *Domestic windows (6) QIC | C Spooner | Oct 23 1890*

s: Charles Spooner

Pencil & coloured washes (355 × 255)

QIC, I, p.43

Design for a floor for a small Baptistry | to be of pieces of various stone and split and | squared flints and pebbles

Plan

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

Insc: As above

s: Charles Spooner

Pencil & watercolour (355 × 255)

QIC, II, p.53

Design for an Organ Case in a Village Church

Elevation

Scale: 1in to 1ft

Insc: As above; verso *QIC (9) March 6 1891 | Organ Cases | A Howell*

s & d: CS (in monogram) 1891

Pencil (355 × 250)

QIC, I, p.58

Designs for a small sideboard to be made of sycamore (2):

1 Elevation & perspective sketch

Scale: $\frac{1}{8}$ FS (elevation)

Insc: Verso *QIC (12) | Furniture | C Spooner Jan 21 1892*

s: Charles Spooner

Pencil & green & ochre wash on tracing paper, backed (355 × 250)

QIC, II, p.4

2 Details of copper drawer handle & door latch

Scale: FS

Insc: Verso *QIC Furniture (12) | C Spooner | Jan 21 1892*

s: Charles Spooner

Pencil & ochre wash on tracing paper, backed (355 × 255)

QIC, II, p.5

On 21 January 1892 Spooner read a paper to the QIC entitled 'Design illustrative of furniture'.

Design for the External treatment of a Town House

Perspective of façade

Insc: As above; verso *QIC | (3) External treatment of Town Houses | May 1 1890 | Charles Spooner*

Pen & watercolour (355 × 255)

QIC, I, p.13

Measured & topographical drawings

Great Britain

FALKENHAM (Suffolk): Church of St Ethelbert

Sketch of tower

Insc: Verso *QIC (2) Towers | C Spooner July 31 1891*

Pencil (355 × 255)

QIC, I, p.63

NORTHREPPS (Norfolk): Church of St Mary

Measured drawing of a portion of West end of the Church | built of flint and stone, many of the flints especially where | used decoratively are most beautifully knapped and fitted | together almost like mosaic work

Elevation

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

Insc: As above; verso *QIC (4) | Treatment of Wall surfaces | Charles Spooner | June 2 1890*

s: Charles Spooner

Pencil (355 × 255)

QIC, I, p.23

Italy

MILAN

Sketch of a Head of an angel from | an altar piece by Andra (sic) | Della Robbia in coloured | Terra Cotta from a church | in Milan

Insc: As above; verso (1) *QIC | 'Carving' March 6 1890 | Charles Spooner*

s: CS (in monogram)

Pencil (355 × 255)

QIC, I, p.3

Measured drawings of Italian wrought iron work (on 1 page).

Above: *A Panel of Scroll-work | Italian 17 Century | SKM*

Scale: About $\frac{1}{2}$ FS

Below: *Head of a window grating | Venetian 17 Century | SKM*

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

Insc: As above; verso (2) *QIC | Wrot: Iron Work March 28 1890 | Charles Spooner*

s: C Spooner

Pencil (355 × 255)

QIC, I, p.9

Miscellaneous

Study for contrasting foreign & English outlines

Canal view of Strasbourg from a drawing by Samuel Prout & East View of Wells Cathedral

Insc: As above; verso *QIC | Outlines (14) | C Spooner | July 27 1892*

s: Charles Spooner

Pencil (250 × 355)

QIC, II, p.13

See also Quarto Imperial Club

[2] Collection of measured drawings & topographical sketches mainly of English church architecture, 1887-1902

Pencil with details of profiles shown by coloured washes (355 × 255) unless otherwise stated

Prov: Pres. by Mrs M. D. Spooner, 1946

Great Britain

BINHAM (Norfolk): Priory

Measured drawings (3):

1 Elevation of W front

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

2 Elevation of part of W front

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

3 Details of W entrance

Plan of door jamb; sections of capitals & mouldings

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

BRENT ELEIGH (Suffolk): Church

Elevations of windows

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

On page with detail of linenfold panelling from Walsingham church (q.v.)

CAMBRIDGE: King's College

Measured drawing of the Fellows' building

Elevation of the façade

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

DURHAM: Cathedral

Topographical drawing & measured details, 1891 (4):

1 View of transept crossing interior s & d: CS (in monogram) September 1891

2 Plan & elevation of the prior's door

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

s & d: CS (in monogram) August 1891

3 Plan & elevation of the S door

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

s & d: CS (in monogram) September 1891

4 Elevation & sections of mouldings of the entrance to the chapter house

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

s & d: CS (in monogram) August 1891

EYNESFORD (Kent): Church of St Martin

Measured drawing of the piscina

Plan & elevation & profiles of arch mouldings, base & capital of engaged supporting columns

Scale: 1in to 1ft (elevation), FS

HARTLIP (Kent): Church of St Michael

Topographical sketch, showing tower & entrance & details of profiles & mouldings

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

Insc: *Hartlip church Kent | May 1887*

s: CS (monogram within a square)

HIGHAM FERRERS (Northants): Church of St Mary

Measured drawings, 1891 (3):

1 Elevation of the W front of the church & grammar school with various sketches of details

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

s & d: CS (in monogram) June 1891

2 Details of the W door, including capital & profiles of jamb & arch mouldings

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

3 Plan & sketch of the font

Scale: $\frac{1}{4}$ FS (plan)

Insc: *Four sides of the font are carved, one with a cross, the others with conventional leaves*

s & d: CS (in monogram) June 1891

IPSWICH (Suffolk): Christchurch Park

Measured drawing of one end of the ball showing gallery Elevation & section with details of mouldings

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

Insc: As above

s: CS (in monogram)

KERSEY (Suffolk): Church of St Mary

Measured drawings (4):

1 Elevation of N aisle & details of niche on porch buttress, cornices & head of windows

Scale: $\frac{1}{8}$ in to 1ft (elevation), $\frac{1}{2}$ in to 1ft (window head), $\frac{1}{8}$ FS (niche), $\frac{1}{4}$ FS (cornice)

2 Elevation of porch on S side with details of profiles
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS

3 Side elevation of porch & detail sections
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS
s: CS (in monogram)

4 Plan & elevation of a window on S side of nave;
detail of pinnacle on buttress N aisle; plan of roof of
N porch
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ FS (pinnacle)

LAVENHAM (Suffolk): Church of St Peter & St Paul
Measured drawings (14):

1 Unfinished longitudinal section

2 Elevation of one bay of the Nave & section of base
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS
Insc: As above, with measurements marked
s: CS (monogram within a shield)

3 Elevation, inside & outside, of 1 bay of aisle with
details of mouldings
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS

4 Elevation of vestry door
Scale: $\frac{1}{4}$ FS

5 External & internal elevation of the porch on the
S side with transverse section & quarter-plan of the
vaulting
Scale: $\frac{1}{2}$ in to 1ft

6 Half-elevation of W door in the tower with sections
of mouldings & carving
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS
s: CS (in monogram)

7 Plan & elevation of 1 bay of chapel on N side
Scale: $\frac{1}{2}$ in to 1ft

8 Elevation of screen between N aisle & chapel &
sections of mouldings & details of the panelling
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS

9 Detail of carved decoration of the screen & details
of mouldings
Scale: $\frac{1}{4}$ FS

10 A portion of a carved screen at Lavenham, showing
elaborate finial
Scale: $\frac{1}{2}$ FS
Insc: As above
s: CS (in monogram)

11 Section of plinth and two of the panels of the screen
Scale: $\frac{1}{4}$ FS
Insc: As above

12 Details of capital, moulding decoration & profiles
of piers
Scale: $\frac{1}{4}$ FS
s: CS (monogram within a shield)

13 Details of bench ends of the choir stalls
Scale: $\frac{1}{4}$ FS

14 Details of panelling on the choir stalls
Scale: $\frac{1}{2}$ FS

LAVENHAM (Suffolk): House
Measured drawing of an old house, 1889
Elevation showing 1 of the windows & details of
mouldings
Scale: $\frac{1}{2}$ in to 1ft
s & d: CS (in monogram) 1889

LONDON: Hampton Court Palace, Richmond upon
Thames (Surrey)
Topographical drawing
View of a corner of the palace

LUDESDOWN (Kent): Church of St Peter & St Paul
Measured drawing, 1887
Carving terminating hood over porch, heads of windows,
moulded jamb & profiles of mouldings
Scale: $\frac{1}{2}$ in to 1ft (windows), $\frac{1}{8}$ FS, $\frac{1}{4}$ FS, $\frac{1}{2}$ FS
Insc: As above
s & d: CS (monogram within a square) May 1887

NAYLAND (Suffolk): House
Unfinished measured drawing of the C16 tiebeam roof
Half transverse section & details of carving of a
spandrel

NORTHREPPS (Norfolk): Church of St Mary
Measured drawing
Elevation of W entrance with details of frieze above
doorway, arch moulding & string-course
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS
s: CS (in monogram)

OXFORD: Cathedral
Topographical drawing
Interior view of the E end, showing vaulting &
arcading of E wall

OXFORD: Magdalen College
Unfinished measured drawing of the entrance
Elevation

PRESTON (Suffolk): Church of St Mary
Measured drawings (2):
1 Front elevation of N porch & details of mouldings
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ FS
s: CS (in monogram)

2 Side elevation of N porch & detail of jamb & hood
moulding
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ FS
s: CS (monogram within a square)

RAINHAM (Kent): Church of St Margaret
Measured details, 1887
Carving from the screen, head of window & profiles
of arcade mouldings
Scale: $\frac{1}{2}$ in to 1ft (window), $\frac{1}{4}$ FS, $\frac{1}{2}$ FS
Insc: Rainham Church Kent | May 1887

ROCHESTER (Kent): Cathedral
Measured details, 1887 (2):
1 Half-elevation of doorway to crypt, corbel, stop to
chamfer, arch mouldings & profile of capitals & base
Scale: $\frac{1}{2}$ in to 1ft (doorway), $\frac{1}{4}$ FS, $\frac{1}{2}$ FS
Insc: Rochester Cathedral | May 1887

2 Carved choir stalls, profile of arch mouldings &
capital of small door in N transept
Scale: $\frac{1}{2}$ FS
Insc: Rochester Cathedral | May 1887

SNORING, GREAT (Norfolk): Church of St Mary
Measured drawing
Elevations of priest's door & W door with details of
mouldings
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS

SOUTHREPPS (Norfolk): Church of St James
Measured drawings, 1890 (4):
1 Plan & elevational sketch of Western door & window,
detail plan of jamb & niche & details of string-courses
Scale: $\frac{1}{2}$ in to 1ft (plan & elevation), $\frac{1}{4}$ FS
2 Elevation of W door & detail of string-course over
door & of plinth
Scale: $\frac{1}{2}$ in to 1ft (elevation)
s & d: CS (in monogram) 1890

3 Copy of No.2
s: Chales (sic) S Spooner

4 Incomplete elevation of W window & section of
jamb & mullions
Scale: $\frac{1}{2}$ in to 1ft

STANWICK (Northants): Church of St John
Topographical drawing
View of the openwork octagonal tower & spire

WALSINGHAM, GREAT (Norfolk): Church of St Peter
Measured drawings, 1892 (10):

1 Elevation of S side
Scale: $\frac{1}{2}$ in to 1ft

2 Longitudinal section
Scale: $\frac{1}{2}$ in to 1ft
Insc: There are three bells in the tower. The Church is at
the present time in a most neglected state some of the
windows broken and repairs needed everywhere Both the
churchwardens are dissenters and will not spend anything
in the church General date of the work about 1340
Tower somewhat later, with measurements marked

3 Elevations: W window, E windows, aisles, window
in porch & profiles of mouldings
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{4}$ FS (profiles)

4 Plan of pier in nave, profiles of base & capital &
sketch of water table to buttress
Scale: $\frac{1}{4}$ FS

5 Detail of pew end in S aisle
Scale: $\frac{1}{4}$ FS
s: CS (monogram within a shield)

6 Detail of bench end in S aisle, linenfold panelling
at back of end pews in aisles & details of mouldings
Scale: $\frac{1}{4}$ FS
s: CS (monogram within a shield)

7 Details of carved backs of pews
Scale: $\frac{1}{4}$ FS
s: CS (monogram within a shield)

8 Linenfold panelling on pews in nave
Scale: $\frac{1}{4}$ FS
The rest of this sheet has details of Brent Eleigh
church, Suffolk (q.v.).

9 Elevation of the font
Scale: $\frac{1}{8}$ FS
s & d: CS (in monogram) June 1892

10 Detail of 1 of the panels of the font

WALTON, WEST (Norfolk): Church of St Mary
Measured drawings, 1890 (7):
1 Plan & elevation of S side of nave arcade & detail
of carving from a tomb, N aisle
Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{4}$ FS

2 Internal elevation of window in S aisle & details
of mouldings
Scale: $\frac{1}{2}$ in to 1ft, $\frac{1}{8}$ FS

3 Elevation of S porch
Scale: $\frac{1}{2}$ in to 1ft

4 Details of mouldings of S porch
Scale: $\frac{1}{4}$ FS

5 Details of mouldings of inner door, S porch, &
plan & elevation of piscina
Scale: $\frac{1}{4}$ FS (mouldings), $\frac{1}{2}$ in to 1ft (piscina)

6 Plans & N elevation of detached tower, detail plan & elevation of niche on tower buttress & profiles of capitals & mouldings
Scale: $\frac{1}{8}$ in to 1ft, 1in to 1ft, $\frac{1}{4}$ FS
s & d: CS (in monogram) 1890

7 Details of mouldings from the tower
Scale: $\frac{1}{4}$ FS
s & d: CS (in monogram) 1890

WELLS (Som): Cathedral
Topographical & measured drawings, 1891 (4):
1 View from the NE
s & d: CS (in monogram) 1890

2 Section thro the Vicar's chapel at Wells, showing the Eastern wall, with details of mouldings
Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & *The chapel has been very beautifully decorated in sgraffito by Haywood Sumner in 1877*
s & d: CS (in monogram) October 1891

3 Plan & elevation of the lower portion of the vicar's chapel
Scale: $\frac{1}{2}$ in to 1ft
s & d: CS (in monogram) October 1891

4 Plan & elevation of *A pulpit in the nave, attached to and entered out of a 15 cent Chantry erected by Bishop Knight who was sent as a Diplomatist to Rome in 1527 was made Bishop in 1541 & died 1547*
Scale: 1in to 1ft
Insc: *The inscription round the cornice was subsequently altered from improve to reprove and now runs 'Preache show the Worde be fervent in season & out of season reprove rebuke exhort all longe sufferying doctryne Timo' with sunk letters blacked & the first letters red*
s & d: CS (in monogram) October 1891

WORSTEAD (Norfolk): Church of St Mary
Measured drawing
W elevation, showing tower & detail of flint panelling on buttress
Scale: $\frac{1}{12}$ in to 1ft (elevation), $\frac{1}{2}$ in to 1ft (detail)

YORK: Abbey of St Mary
1 Measured details of capitals, mouldings & columns
Scale: $\frac{1}{4}$ FS
s & d: CS (in monogram) August 1891

2 Sketch of a boss
s & d: CS (in monogram) August 1891

YORK: Church
Measured drawing of *An old Lectern in a church in York*
Plan, elevation & details of mouldings
Scale: $\frac{1}{8}$ FS, FS
Insc: As above
s & d: CS (in monogram) August 1891

YORK: Minster
Topographical sketches, 1891 (2):
1 *The Belfry, NW Tower*
2 *Some bits of detail from the Bishop's Tombs at York*
1-2 Insc: As above
s & d: CS (in monogram) July 1891

YORK: Museum exhibit
Measured drawing of *A Crucifix from a country churchyard near York*
Elevation
Scale: $\frac{1}{8}$ FS
Insc: As above
s & d: CS (in monogram) August 1891

Measured & topographical drawings of unidentified churches (4):
1 Topographical drawing
View of W end of a church with a detached belfry

2 Measured drawing
Elevation of an early English door with elaborate lock, details of mouldings

3 Measured drawing
Half-elevation of a decorated doorway
Scale: $\frac{1}{2}$ in to 1ft

4 Measured & topographical sketches of church furniture: carved panel, detail of old pew, rough sketch of font & details of mouldings
Scale: $\frac{1}{2}$ FS, FS

Topographical drawing of an unidentified house
Unfinished view of the interior, showing elaborate window with deep embrasure

Miscellaneous measured drawings of furniture (3):
1 *Carved Oak Cabinet Northern French late 15th C*
Elevations & details of cornice & mouldings on legs
Scale: 2in to 1ft
Insc: As above & 602, 1895
(230 × 355)

2 *Carved Oak Chest at Pardlestine (?), Cottage, property of L. T. Rowe Esq*
Elevations
Insc: As above & (on chest) EP 1634
Scale: $\frac{1}{8}$ FS
(190 × 275)

3 *Door & Frame from a cupboard, Tyrolese late 15C or early 16C*
Elevation
Scale: 2in to 1ft
Insc: As above & 302, 1902, with colours marked
(230 × 180)

STANNUS, Hugh Hutton (1840-1908)
Born in Sheffield, Stannus first trained was at the local art school, after which he was articled to the firm of H. E. Hoole & Co., Sheffield, whose foundry was then engaged in producing work from the designs of Alfred Stevens. This apprenticeship gave him a knowledge of artistic metal casting and introduced him to Alfred Stevens, who was to be an important influence on Stannus. He became a devoted disciple of Stevens and eventually his biographer. After Stevens's death in 1875 he was appointed to continue the work on the Wellington monument for St Paul's cathedral, and in 1903, when it was decided to complete the monument by adding the equestrian statue of Wellington, Stannus helped the committee by providing Stevens's plaster model and by loaning various drawings which showed the original intentions of the designer. Also for St Paul's, he collaborated with Lord Leighton and Sir Edward J. Poynter on a design for the decoration of the cupola, but this was never executed. Drawings for the scheme are in the V & A. From 1872 Stannus decided to make his training more definitely architectural, and he studied at the RA schools under R. Phené Spiers. In 1873 he passed the voluntary examination of the RIBA and in 1877 gained the Silver Medal for essays on 'The Decorative treatment of constructive iron work'. He was elected A 1880 and F 1887. His independent practice dated from 1879, but it was not extensive and he never established an office. Stannus was employed mainly as an interior designer, and his executed work consisted chiefly of structural or decorative alterations to existing buildings, including work at Cutlers' Hall, the Gas Offices and Channing Hall at Sheffield, and the residences of Sir Edward Durning Lawrence at Ascot and at Carlton House Terrace. He designed his own house, The Cottage, Hindhead (Surrey). From the 1880s he devoted his time to teaching and lecturing. From 1881 to 1900 he taught modelling at the RA schools and he held

appointments as lecturer at University College, London, and the Royal College of Art, South Kensington. He lectured at the evening school of the AA 1905-07. Publications include *Alfred Stevens and his work*, 1891, and the following volumes based on his lectures: *Decorative treatment of natural foliage*, 1891; *Decorative treatment of artificial foliage*, 1895; *Theory of storiation in applied art*, 1898; *Some principles of form design in applied art*, 1898; *Some examples of Romanesque architecture in north Italy*, 1901.
Bibl: DNB; obituary: RIBA Jnl, XV, 1908, pp.587, 588

Prov: The following drawings were pres. by Miss J. Robertson & Robert Hugh Stannus Robertson, 1956

[1] WORTLEY (Yorks): Wortley Hall
Designs for wrought iron gates & stone gate piers for the Rt Hon. the Earl of Wharnccliffe, 1881 (2):
1 *Design A*
Elevation of the gates & piers: the wrought iron work incorporates the monogram of the Earl surrounded by the motto AVITO VIRET HONORE
Insc: As above
s: (in pencil) Hugh Stannus Archt
Pencil & wash (355 × 705)

2 *Design D*
Elevation of gate & pier
Scale: 1in to 1ft
Insc: As above & *Wortley Gates for ye Rt Hon | ye Earl of Wharnccliffe | &c &c &c*
s & d: Hugh Stannus ARIBA | Archt, 9 March 1881
Pencil & wash (295 × 345)

[2] Designs for ceiling decoration for 2 adjoining rooms, forming an L-shape, 1878 (3):
1 Plan
Scale: $\frac{1}{2}$ in to 1ft
s: HS
Pencil & wash (330 × 460)

2 Plan
s & d: Hugh Stannus | '78
Pencil & coloured washes (415 × 610)

3 Plan
Insc: (in pencil) *This approved*
s & d: Hugh Stannus | '78
Pencil & coloured washes (415 × 610)

[3] Design for a chapel, 1872
Preliminary study (inset) & S elevation
Insc: *No 3 | 24.5.72*
s & d: Verso H Stannus | 67 George St | Portman Sqr | London | 24.5.72, this address crossed out & (in pencil) 61 Larkhall Rise | Clapham SW; stamped ex Coll. Hugh Stannus
Pencil & wash (inset); pen (elevation) (600 × 455)

[4] Design for the interior decoration of a dining-room
Laid out elevation of the 4 walls with plan of ceiling
Insc: *Dining Room*
Pen, pencil, pink, grey & ochre washes (435 × 580)

[5] Competition designs for gates for a nobleman's residence, 1861 (2):
1 Elevation [Fig.81]
Insc: *Design | for | Gates, for a Nobleman's Residence, | to be executed in | Cast Iron or Bronze; (in pencil below) Prize Rich Redgrave 14/1/62; statues in niches of the stone piers labelled Fidelity & Vigilance; motto under the coat of arms Sola Virtus Invicta; (on label attached) National medallion awarded for the set*
s & d: Hugh Hutton Stannus fest. Oct 21 1861
Pen & coloured washes (410 × 750)

2 Plan & elevation

Scale: 1/2 in to 1 ft

Insc: *Design for Gates for a Nobleman's Residence*; an inscription bottom left corner has been cut off

Pen & coloured washes (390 × 610)

This design differs slightly from No. 1.

1-2 These were possibly the designs for foundry work by Stannus selected to be shown at the International Exhibition of 1862.

[6] Design for a nobleman's town house on a monumental scale in Beaux-Arts style, 1875 (7):

1 Ground floor plan

Pen (910 × 580)

2 First floor plan

Red & black pen (910 × 580)

3 Elevation of entrance façade [Fig. 82]

s & d: *Hugh Stannus / des & del / 1875*

Pen (430 × 595)

4 Elevation of side façade

Pencil (430 × 910)

5 Longitudinal section through centre

Pencil & wash (430 × 910)

6 Detail of façade of side pavilions, showing mural decoration

s & d: *HS des & del / 1875*

Pen (910 × 580)

7 Perspective of exterior, showing side & back façades, adjacent buildings with figures & carriages

Insc: (in pencil on border) *A hole will be seen 2 1/2" above this cross. The eye is to be placed opposite at a distance of 25 inches*

Pen & wash (430 × 910)

1-7 Within ruled red border & stamped ex *Coll. Hugh Stannus*

[7] Design for stables, 1872 (3):

1 Ground plan

Insc: *Dg No 2*

Pen & wash

2 Elevation

Insc: *Dg No 1*

Pen

3 Longitudinal section, section through / stables showing / passage & ventilation & Half plan of 1 pair floor

Insc: As above & *Dg No 3*

Pen & wash

1-3 s & d: *Hugh Stannus P / 22.3.72*
(580 × 810)

[8] LONDON: St Paul's Cathedral, Wellington monument

Measured drawings of the model of Alfred Stevens's design for the Duke of Wellington monument & tracing of an original drawing (3):

1 Front elevation

2 Side elevation

1-2 Scale: 1 in to 1 ft

Insc: *Model of Wellington Monument*

Pencil (350 × 280, 385 × 340)

3 Tracing for a lithograph from Alfred Stevens's original drawing of the Wellington monument, showing the equestrian statue of the Duke in place

Insc: *Verso Please return to H Stannus / 61 Larkhall Rise / Clapham SW*

Pen on tracing paper with yellow & white highlights (340 × 210)

The lithograph is insc. *Traced from the Masters original Sketch Dec 3 1857*. It is reproduced in H. Stannus, *Alfred Stevens and his work*, 1891, pl. XXXIII, and Stevens's original drawing is in the Walker Art Gallery, Liverpool.

[9] Plant study

Insc: (on label attached) *National medallion awarded*

s & d: *HS* (in monogram) 1860

Pencil (630 × 445)

STATHAM, Henry Heathcote (1839-1924)

Son of a Liverpool solicitor, he was articled to George Williams and subsequently practised in Liverpool for a short time. In 1883 he succeeded G. Godwin as Editor of *The Builder*, a position he held for a quarter of a century. He was more active as a writer than as a practising architect, consequently his executed buildings are few. They include refronting and additions to *The Builder* offices, Catherine Street, Westminster, 1902-05, and a lodge at Golders Green, Barnet for Sir Spencer Wells. Earlier in his career he had submitted designs in collaboration with John Slater for Edinburgh municipal buildings competition, which were not carried out; he also entered the competition held for Sheffield municipal buildings. A gifted organist, he gave recitals at the Albert Hall and wrote on musical subjects. He was also interested in the theory of ornament and in bridges. He read many papers before the RIBA, of which he became A 1871 and F 1878. Published works include: *Architecture for general readers*, 1895; *Modern architecture*, 1897; *Architecture among the poets*, 1898; *A Short critical history of architecture*, 1912; and numerous articles. Bibl: *Who was who*, 1916-28; obituaries: *Builder*, CXXXVI, 1924, pp. 902-903; *RIBA Jnl*, XXXI, 1924, pp. 639-640

LONDON: National Gallery, Trafalgar Square, Westminster

Unexecuted design for improvements to the gallery & to Trafalgar Square, 1912

Perspective of the gallery façade & part of the square

s: *H H Statham invt et del, HS* (in monogram)

Pencil & wash, mounted (380 × 720)

Prov: Pres. by H. D. Statham, son of the architect, 1973

This drawing was reproduced in Statham's pamphlet entitled *Suggestion for remodelling the front block of the National Gallery and laying out Trafalgar Square*, 1912, where he puts forward a scheme to enlarge the gallery space and redesign the square. In his plan for alterations to Trafalgar Square he introduces columns with gilt balls on top, set in flower beds, and resites the fountains to be axial with the porticoes of the gallery façade.

STEGMULLER, Paul (fl. 1878-88)

Berlin architect.

Bibl: *T.B.*

See Ihne, Ernst Eberhard von & Stegmüller Paul, HUMMELSHAIN, nr Kahla (Thuringia, Germany): Hunting lodge

STERN, Giovanni

See Unidentified: Italian C18, measured drawings

STEUART, George (c. 1730-1806)

Native of Atholl, Perthshire, and a brother of Charles Stuart, a topographical painter employed by the Duke of Atholl. George Stuart is said to have trained as a house painter, but in 1770 he planned and built a house in Grosvenor Place for the 3rd Duke of Atholl and thereafter is found practising as an architect in London. His design drawings show him to be an artist of merit and an architect of originality. The church of St Chad at Shrewsbury, built by him 1790-92, with its circular nave and free-standing tower has been described as 'one of the most boldly conceived buildings of the whole Georgian epoch' (M. Whiffen). His most successful country houses are Attingham Hall, Salop, built for Thomas Noel Hill, Lord Berwick, 1783-85, and Erlestoke Park, Wilts (*see below*). He died at Douglas, Isle of Man, probably in the service of the 4th Duke of Atholl, who was Governor of the island.

Bibl: *Colvin*

[1] ATTINGHAM HALL (Salop)

Copies of design, c. 1783-85 (5):

1 Basement plan, with the lower half of the same plan copied faintly in pencil below & a pedimented doorway pencilled in

Insc: Labelled (in pencil)

Black & sepia pen with grey wash (290 × 450)

2 S elevation

Pen with grey & sepia washes (190 × 455)

3 E elevation

Pen with grey & sepia washes (190 × 290)

4 N elevation of E wing

Black & sepia pen with grey & sepia washes (195 × 155)

5 N elevation of main block & W wing

Insc: (in pencil) *Back front / now altered*

Black & sepia pen with grey & sepia washes (195 × 305)

1-5 Scale: 1/20 in to 1 ft

Prov: *See note below*; pres. by W. H. Maxwell, Director of the Bristol Museum & Art Gallery, 1935
Lit: Pevsner, *Salop*, 1968, pp. 66-67; *CL*, CXVI, 1954, pp. 1350-1353

The drawings catalogued above are bound into (pp. 5, 9, 13, 17 & 19 respectively) a volume of accounts, with some designs, whose author is John White (c. 1747-1813, q.v.), an architect and surveyor apparently employed at Attingham Hall as either building contractor or surveyor of works. The house, designed for the 1st Lord Berwick, incorporated at the back an older house, Tern Hall. In 1807 Attingham was altered by John Nash to provide a picture gallery for the 2nd Lord Berwick.

[2] ONSLOW HALL (Salop)

Designs & working drawings for a classical Georgian country house for Rowland Wingfield, 1779-89 (53):

1-5 Preliminary design for a 5 bay house with a pediment & Doric portico

1 Plan & elevation of façade

Scale: 1/2 in to 1 ft

Insc: *Plan / Principal Story: N1* & labelled

s & d: *G. Steuart 1779 / Upper Harley Street*

Pen & wash within wash border (655 × 490)

2 Plan & elevation of façade

Scale: 1/2 in to 1 ft

Insc: *N2*

s & d: *G. Steuart 1779 / Upper Harley Street*

Pen & wash within wash border (655 × 490)

Variant design of drawing inscribed *N1*. The rectangular front rooms have been replaced by oval rooms with projecting semicircular ends and the portico has coupled instead of single Doric columns.

3 Plans for the *Attic Story, Bedchamber Story & Basement or cellar Story*

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

Insc: As above & N.3

s & d: G. Stuart 1779 | Upper Harley Street

Pen & wash within wash border (660×490)

4 Laid out elevation of 4 sides of the hallway, showing the staircase, decorative panels & pilasters

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

Insc: N4

s & d: ... 1779 | ... Street (signature partially torn)

Pen & wash within wash border (660×490)

5 Section through 4 floors

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

Insc: N5 & labelled, with measurements marked

s & d: G. Stuart 1779 | Upper Harley Street

Pen & wash within wash border (285×465)

Nos.3-5 correspond with the design of No.2 (drawing N2).

6-44 Finished, working & detail drawings for a smaller 7 bay house with a tetrastyle portico in antis &, on the W side, a venetian window; the rectangular rooms are arranged asymmetrically round a front hall Bound in a volume of 39 pages, probably for presentation to Rowland Wingfield, 1780

6 Index page to 1 part, finished & working drawings

7-10 Finished drawings

7 Frontispiece

Insc: *Designs for Onslow House | the seat of | Roland Wingfield Esqr in the County of Salop | 1780*

s: G. Stuart

Watercolour

8 Plan of the Principal Story

s & d: G. Stuart Archt 1780

Pen & wash

9 North Elevation

Insc: Onslow 1780

Pen with pale blue & grey wash

7-9 Insc: As above

Within pale blue wash border (435×575)

10 Perspective view Onslow House

Insc: As above

s & d: G. Stuart 1780

Watercolour within grey wash border (415×555), cut from book & mounted separately

11-29 Working drawings numbered N1-N19

11 Plan of basement story

12 Plan Principal Story

13 Plan Bedchamber Story

Insc: NB attic floor to be the same scantling

Verso: Diagrams & list of measurements of the truss roof for the carpenter

14 Plan of Attic Story

15 Plan of ceiling floor & diagram of the line | of the gutters with their proper current

Verso: Plans of Truss Partitions

16 North Elevation

17 Elevation West

18 Elevation East

19 Part of Elevation South toward Olde Buildings & Section through back stairs

Verso: Section Lengthways | through drawing room stairs and Butlers Pantry

20 Section across | thro' Great Stairs and Saloon & Section of stairs to roof (sic)

Verso: Section Lengthways | thro' Eating Parlour, Saloon and Library

21 Section across ... thro' Portico, Saloon and Great Stairs

Verso: Section across thro' Eating Parlour and Butlers Pantry

22-23 Recto & verso: Details of attic windows

23 Verso: plan of portico

24 Elevation of Portico

Verso: Section of Portico & Plan of ceiling of portico

Insc: NB the rain water is to be carried off the Portico in a pipe | left into the wall

25-26 Details of classical decoration for the Portico

Insc: Mason

27 Plan & elevation & section of the parlour or drawing-room window

Verso: Detail of stone cornice to house

28-29 Elevation & section of venetian windows & details

Verso: Further details

30 Index page to second part

31-44 Working drawings for finishing numbered FN1 to FN14

31 Recto & verso: Sections of bedchamber story

32 Laid out elevations of saloon

Verso: Laid out elevations of Lobby & Butlers pantry

33 Laid out elevations of Eating Parlour & details of shutters

Verso: Laid out elevations of library

34 Laid out elevations of Drawing Room & detail of shutters

Verso: Plan & laid out elevation of great stairs

35 Section through window inside Drawing room

Verso: Laid out elevation of stairwell, showing sections through the Back stairs

36-38 Details of woodwork, doors, shutters & mouldings [Fig.84, No.38]

Insc: Joiner

39-43 Details of plasterwork

Insc: Plasterer

44 Details of wooden chimneypieces in the attic bedrooms

Insc: Joiner

11-44 Scale: $\frac{1}{4}$ in to 1ft, $\frac{3}{4}$ in to 1ft, FS (scale not always marked)

Insc: As above, labelled & measurements marked & Rowd Wingfield Esq | Onslow 1780; this inscription is sometimes shortened to R. Wingfield Esq or R. W. Esq. 1780

Pen & coloured washes (505×600)

45-51 Design for a house of 5 bays with projecting wings, the main façade has a giant order of pilasters on the terminal bays & the central door is raised on a double flight of steps, 1788

45 Site plan

Insc: Onslow 1788 | disposition of Ground
Watercolour within border (335×500)

46-48 Plans of the Principal floor, Basement story, Attic Story & Bedchamber Story

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

Insc: As above, labelled & measurements marked & Rowland Wingfield Esq. | Onslow

s & d: G. Stuart Harley Street | 1788

Pen & pink wash (300×480)

49 Ground plan, SE elevations with & without greenhouses & NW elevation

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

Insc: Onslow 1788 & labelled

s: G. Stuart Harley Street

Pen & wash within border (500×335)

50 NW elevation

d: Onslow 1788

Pen with green & grey washes within border (310×485)

51 Perspective of NW façade

Pen & pale blue & grey wash (310×485)

52-53 Design for a 7 bay house with wings: the feature of a giant order on the terminal bays has been omitted & the central doorway is contained in a recessed arch; at the rear of the house is a small circular drawing-room, 1789

52 Plans of Principal Story, Attic Story, Basement Story & Bedchamber floor

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

Insc: As above & Rowland Wingfield Esq | Onslow 1789

s: GS

Pen & wash (285×360)

53 Perspective of NW elevation

Insc: Rowland Wingfield Esq. Onslow

s & d: G. Stuart 1789

Pen with pale blue & grey washes within wash border (285×360)

1-53 Prov: Pur. 1954

Lit: Pevsner, *Salop*, 1958, p.222; J. Harris, *Georgian country houses*, RIBA, 1968, p.38 (No.10 reprd) George Stuart's designs for Onslow were never executed and it was left to Edward Haycock, a local architect, to rebuild the house in 1820 in the neo-Grecian style. The house in 1955, just before it was demolished, had two storeys, seven bays with a giant fluted Greek doric portico and one projecting wing (there are photographs of the house as built in the NMR). A drawing of the house is reproduced in S. Leighton, *Shropshire houses past and present*, 1901, p.9.

[3] ERLESTOKE PARK OR STOKE PARK (Wilts)

Designs for a house for Joshua Smith, 1785-86 (13):

1-5 Preliminary designs for a 5 bay house with projecting wings

1 Unfinished plan & elevation, with scale

Insc: Rooms labelled in pencil

Pencil, pen & wash (320×490)

2 Plan & elevation of NNE & SSW fronts, showing more extensive treatment of wings than No.1

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

Insc: Measurements marked & rooms labelled & Whole Extent 288 feet; Josa Smith Esqr | Earl Stoke Wilts | 1785

Pencil, pen & coloured wash within wash border (470×640)

3 Plan of Basement Story, Section of Walls, House, Brewhouse Wing & Kitchen Wing

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

Insc: As above, with measurements marked & rooms labelled & Josa Smith Esqr | Earl Stoke, Wilts | 1785

Pen & coloured washes (470×640)

4 Plans of *Bedchamber, Attic Story, Ceiling Floor & Roofs* & SE & NW elevations

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

Insc: As above, with measurements marked & rooms labelled & *Josa. Smith Esqr | Earl Stoke Wilts, | 1785*
Pencil, pen & coloured washes (485×655)

5 Elevation of principal front

Insc: (in pencil) *Plan South Front*; verso (in ink on small attached square of paper) *The Elevation of the | New House at | Stoke Park | 1786*
Pen & coloured washes (490×620)

6-13 Executed scheme for 5 bay house with lateral service wings, the 3 central bays recessed & fronted by a screen of coupled Doric columns

6 *Plan Principal Floor*

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

Insc: As above, with rooms labelled & measurements marked
Pen & grey wash (380×625)

7 Plans of *Basement, Bedchamber & Attic* storeys

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

Insc: As above
Pen & grey wash (380×625)

8 *South Elevation*

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

Insc: As above
Pen & coloured washes, mounted (380×625)
Reprd: J. Harris, *Georgian country houses*, RIBA, 1968, pl.26

9 *North Elevation* fronted by Ionic order on rusticated base

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

Insc: As above
Pen & coloured washes (380×625)

10 *Perspective View South East* façade

Insc: As above

Pen & coloured washes (380×625)

11 *Unfinished Perspective View of North* façade

Insc: As above

Pen & coloured washes (380×625)

12 *Perspective of Hall*, showing decoration of ceiling & Corinthian screen

Insc: As above & (in pencil) *Saloon*

Pen & grey wash within wash border (380×625)

13 *Perspective of Library*, showing scheme for decoration

Insc: As above

Pen & coloured washes within grey wash border (386×625)

1-13 Prov: Pur. 1963; originally Nos.6-13 were bound in a volume with calf spine & marbled boards (430×685) insc. (in ink on label) *Miss Smith 1820 & with a bookplate of the coat of arms & motto Volando Reptilia Spero* of Charles Scrase Dickens; since removed & remounted

Lit: J. P. Neale, *Views of the seats of noblemen & gentlemen in England, Wales, Scotland & Ireland*, 1st ser. V, 1822; Pevsner, *Wilts*, 1963, p.214; J. Harris, *Georgian country houses*, RIBA, 1968, pls.42, 43

Built 1786-91, this house showed that Stuart was an architect of considerable originality. Stoke Park was later notable as the repository for John Watson Taylor's fine art collections. Today little is left except the wings with the characteristically attenuated Ionic pilasters. (There are photographs in the NMR.) See also *Emes, William*, who was commissioned to make alterations to the park and grounds 1786, and *Goldicutt, John* for designs probably intended for the stables.

STEVENS, Alexander (c.1730-1796)

A native of Scotland, specializing in bridge construction in Scotland and the north of England, he appears to have been an engineer rather than an architect, although he is described as an architect in his commemorative tablet at Lancaster parish church. According to his obituary (*Gentleman's Magazine*, LXVI, 1, 1796) he had 'in the course of the past forty years erected more stone bridges, and other buildings in water than any man in these kingdoms'. He is known to have designed the Sarah Bridge over the River Liffey in Dublin, built 1783-91, and to have executed the aqueduct over the River Lune, near Lancaster, which was designed by John Rennie. Bibl: *Colvin*

BLACKADDER (Berwicks): Bridge

Design for a stone bridge (2):

1-2 Elevation, plan & plan of roadway

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

Insc: *A design of a Stone Bridge for Mr Boswell over Blackadder Extending in Length 172 feet; No.1 verso Draught of a Bridge | by Stevens*

1 Pen & watercolour within border (305×485)

2 Pen & wash within border (340×470)

No.2 is a rough version of No.1. There is another design for a timber bridge for Blackadder by Alexander Gilkie also in the RIBA Drawings Collection. If it was ever executed the bridge at Blackadder has since been demolished. (See A. Rowan, *Garden buildings*, RIBA, 1968, pl.23.)

STEVENS, Alfred (1818-1875)

The drawings of Alfred Stevens, with those of Godfrey Sykes, are the subject of a separate volume, *Alfred Stevens* by Susan Beattie, in the RIBA Drawings Collection catalogue series

STEVENS, Edward (c.1744-1775)

A promising architect, who died young, he was a pupil of Sir William Chambers from 1760 to 1766. He gained premiums 1762, 1763 and exhibited at the Free Society of Artists 1762-63, Society of Artists 1765-68 and RA 1770-73. In 1769 he competed for the Royal Exchange, Dublin, and was elected ARA the following year, when his design was shown. In 1774 he went abroad and was made a member of the Florentine Academy; his diploma is preserved in the RIBA. Taken ill soon after his arrival in Rome, he died there, leaving a widow and daughter, early in 1775. Chambers thought very highly of Stevens, his pupil for 'near Nine years' (BM, letter to Lord Milton, Add. MS 41133, f.60v), and there is a letter of advice sent August 1774 to Stevens, when he had just reached Rome (Soane Museum) which shows his continuing interest in the young architect. His few designs and executed works show him to have been 'an architect of considerable talent' (*Colvin*). His principal works are: new front to Spy Park, Wiltshire (exhib. 1767), for Sir Edward Baynton; Doveridge Hall, Derbyshire, begun 1769, for Sir Henry Cavendish.

Bibl: T.B.; *Colvin*; J. Harris, *Sir William Chambers*, 1970, *passim*

Prov: The drawings, unless otherwise shown, were pur. 1933

[1] LONDON: No.20 Berners Street, Westminster Design for a ceiling for Mr Collins's front room Quarter-plan

Insc: *Ceiling for the front Room Upstairs Mr Collins's large house; Mr Stevens begs this drawing may not be lost | as he has no copy (sic) by him & labelled, with measurements given*

s: *Edwd Stevens Archt*

Pencil, pen & pink wash (360×420)

Lit: J. Harris, *Sir William Chambers*, 1970, pp.216-217

According to the rate books, Thomas Collins's 'large house' was No.20, built in April 1770 for Collins himself, who was a partner with Sir William Chambers in the speculation of laying out Berners Street to Chambers's designs.

[2] Designs for the ceiling of a room probably having a bay window, 1771 (2):

1 Plan

Insc: Labelled, with measurements marked s & d: *Ed Stevens Invt 1771*

Pen & watercolour (250×320)

2 Alternative design incorporating the signs of the zodiac

Plan

Pencil, pen & watercolour (420×330)

Possibly for one of the houses in Berners Street.

[3] Design for a town house of 9 bays with a 2 storeyed classical portico, 1763 (4):

1 Plan of the office block, plan of the 1st floor

Insc: Labelled, with measurements marked

Pen & wash within border (610×470)

2 Elevation of façade [Fig.85]

3 Longitudinal section through staircase hall, showing decoration of rooms [Fig.86]

4 Transverse section through state rooms, showing interior decoration of rooms

2-4 s & d: *Edwd Stevens Archt Anno 1763*

Pen & watercolour within wash border (480×610), Nos.2 & 3 mounted

Identified by H. M. Colvin as probably to be associated with the designs for 'A London House, fit for a person of distinction' which Edward Stevens exhibited at the Free Society of Artists 1763 and related to the study in the Stevens album (see [4].40).

[4] Album containing 105 theoretical designs mostly by Edward Stevens, some by John Yenn & some from the office of Sir William Chambers. Blue leather half-binding with pale blue & brown marbled paper covers, 47 leaves (410×260). Prov: Unknown but included in the catalogue of 1871

The drawings, of irregular shape and varying media, have been pasted on the blue leaves of the album, often two or more to a page, and the numbering system below refers to the drawings in order of appearance. In some cases where the paste has come away and the sketches on the reverse side can be seen, these also have been catalogued. Signatures appear on two of the drawings; No.94, f.41, *ES* and No.98, f.43, *JY*. The drawings in the album are dated between 1762 & 1777.

1 Elevation of a domed temple with portico
Pen & wash (90×80)

2 Side elevation of No.1
Pen & wash (90×80)

3 Elevation of a domed columnar temple
Verso: Rough pencil studies for a temple front (120×110)

4 Plan of a domed temple with paired columnar projections on 2 fronts (120×85)

5 Elevation of No.4 (122×80)

3-5 Pen, pencil, pink & grey washes

6 Elevation of an external pedimented feature with niche & statue
Pen & wash (110×100)
See Nos.68 & 94 for related designs.

7 Elevation of a domed triumphal arch composition with a large niche or apse
Pen & wash (95×72)

8 Elevation of a building with a 3 bay loggia & pedimented towers with busts in roundels
Insc: *Pavillion*, with measurements marked
Pen, pencil & wash (90×132)

9 Elevation as No.8, modified into a small house
Pen & wash (90×145)

10 Detail of the tower motif of No.8
Pen & wash (130×170)

11 Plan of a segment of a circular ceiling, showing lozenge & octagonal coffering
Pen, pencil & wash (180×190)

12 Elevation of a Palladian villa with a tetrastyle Ionic portico
Insc: *Invent July 1771* (not by Edward Stevens)
Verso: Pencil caricature of a pierrot
Insc: *July 20 1767*
Pen & wash (145×220)

13 View of a ruined chapel or hermitage, perhaps a study based on a garden building in Richmond Gardens
d: *June 1762*
Pencil (160×160)
See No.74 for a similar design. The above is possibly by Sir W. Chambers (J. Harris).

14 Plan of a peripteral temple with altars dedicated *To Architecture, To Painting & To Sculptor* (sic)
Insc: As above
Verso: Rough studies for details of the temple
Insc: (in the hand of Sir William Chambers?) *Recapitulation of the Event of the Year | 1757*
Pen, pencil & wash (145×150)
See also Nos.45 & 46.

15 Alternative plan to No.14 but of octagonal form
Verso: Pencil view of a circular domed temple with trees
Pencil & pen (190×180)
See also Nos. 45 & 46.

16 Elevation of a domed temple flanked by obelisks
Verso: Studies for an obelisk, urn, part of a plan & a measured part-elevation of the top half-storey of a front with a canted bow & cupola-type termination
Pencil, pen & wash (180×190)

17 Elevation of a domed peripteral temple or mausoleum decorated with trophies & a statue of Fame
Verso: Study for the same
Pencil, pen & wash (140×140)
See also Nos.51 & 52.

18 Study for an obelisk with flanking urns
Pen & wash (135×160)

19 Elevation of a tomb or monument decorated with trophies of war, possibly commemorative of a soldier
Verso: Study for part of a columnar plan
Pencil, pen & wash (185×125)

20 Elevation of a garden building or terminal feature with a grand pedimented apse & flanking colonnades, ornamented with busts & with an inscription in a frieze relating to events in 1762 (coronation of George III?)
Pen & sepia wash (140×155)

21 Elevation of a domed temple with projecting double-columned porticoes & curved approach stairs [Fig.87]
Verso: Part-plan of a staircase & an incomplete elevation of a country house
Pen, pencil & wash (130×155)
See also No.73

22 Elevation of a mausoleum with central dome & smaller domes over the angle pavilions
Verso: Part-elevation
Pencil, pen & wash (105×225)
See also No.23

23 Plan
Verso: Part-elevation
Pencil, pen & wash (140×220)
Both related to No.22.

24 Elevation of a 9 bay, single-storey building with an indication of an adjacent colonnade, suggesting that this could be for a terminal or wing block
Pen (70×155)

25 Elevation of a mausoleum-type building with colonnades linked to rusticated pavilions
Pencil & pen (170×290)

26 Part-elevation of a country house of 7 bays with superimposed pedimented porticoes
Pencil, pen & wash
Verso: Study for an elaborate columnar plan
Pencil (175×190)

27 Recto & verso: Studies for complex staircases similar to those proposed by Sir W. Chambers for his royal palace projects
Pencil & pen (173×153)
Possibly related to Nos.71 & 72.

28-31 Studies for a mausoleum or temple with porticoes & stairs on 4 fronts
Pen & wash with section line indicated in pink
28 Elevation
(155×193)

29 Plan
(180×155), top left corner cut

30 Elevation
(133×155)

31 Section
(155×195)

32 Part-elevation of a country house with 2 storey quadrant links to pavilions
Pencil, pen & wash with traces of brown chalk
Verso: An incomplete elevation of a 3 bay building
Insc: Calculations given
Pencil & pen (145×300)

33 Three-quarter-elevation of a grand palace
Verso: Part-plan in pencil related to recto
Pencil, pen & wash (164×195)

34-39 Studies for a large palace or mausoleum with a high central porticoed block, surmounted by either a drum or dome & with colonnades & niches
Pencil, pen & wash
34 Part-elevation with drum
(160×210)

35 Three-quarter-elevation
(174×273)

36 Three-quarter-elevation
(198×280)

37 Three-quarter-elevation with a full dome & no pediment
(200×280)

38 Elevation, showing a single rather than coupled columns & a less dominant central block with gabled terminal niches
(172×305)

39 Elevation as No.38 but the 2 storey central block has no portico & is decorated instead by 3 bays of niches surmounted by a pediment
(185×305)

See also No.53 and No.59 for a detail relating especially to Nos.38 & 39.

40 Elevation of a house, the study for a mansion designed for a nobleman
Pencil, pen & wash (174×230)
This design is related to the designs exhibited at the Free Society of Artists 1763 (see [3]). See also No.41.

41 Part-elevation for a mansion
Insc: *Extent about 117ft 4ins*
Verso: Sketches for the plan & elevation of a single bay feature
Pencil & pen (127×225)
See No.40 for related design; the sketch verso is related to No.86.

42 Elevation of a mansion
Pencil, pen & wash (137×230)
Possibly related to Nos.40, 41 & 43.

43 Part-elevation of a mansion
Pencil, pen & wash (116×218)
Possibly relating to Nos.40-42.

44 Half-elevation of a country house with an astylar 7 bay pedimented central block; 2 lower links connecting to octagonal domed pavilions
Insc: Measurements marked
Pen (70×125)
See also Nos.48 & 49.

45 Elevation of a temple dedicated to architecture, painting & sculpture
Pencil, pen & wash (175×170)
Possibly related to Nos.14 & 16.

46 Incomplete elevation of a temple
Pencil, pen & wash (165×220)
Possibly related to No.45.

47 Half-elevation of a mansion with projecting portico & wings terminating in tower features
Pen & wash (110×210)

48 Half-elevation of a country house
Pencil & pen (120×190)
Relates to No.44 above, but has an extra storey in the linking sections.

49 Plan of a country house
Pen (170×200)
See Nos.44 & 48.

50 Elevation of a triumphal arch
Verso: Various studies, part-plans & elevations
Insc: *mausoleum*
Pencil, pen & wash (220×320)
The elevation recto is possibly from the office of Sir William Chambers and is related to designs by him in the V & A.

- 51-52 Studies for a domed temple or mausoleum
Pencil, pen & wash (125×185)
Expansions of No.17.
- 53 Half-elevation of a palace or mausoleum
Pencil, pen & wash (190×310)
Related to Nos.34-39.
- 54-55 Study for a garden temple, by John Yenn (?)
54 Section
Pen & wash (170×180)
- 55 Plan
Pen & pink wash (145×165)
- 54-55 Reprd: A. Rowan, *Garden buildings*, RIBA, 1968, pl.32
- 56 Elevation of a palace or mausoleum
Pencil (115×150)
Related to Nos.34-39 & 53.
- 57 Elevation of a temple with projecting porticoes & porticoes in antis
Pen & wash (155×190)
Related to Nos.83 & 84.
- 58 Elevation of a villa with a high portico & flanking arcades
Pen & wash (110×155)
- 59 Elevation of a terminal wing pavilion
Pencil, pen & wash (190×200)
Related to Nos.38 & 39.
- 60 Elevation of a small country house or villa
Pen & wash (140×230)
Related to Chambers's Roxborough hunting lodge of 1768.
- 61-67 Seven designs for plasterwork decoration bearing the attributes of Hymen, Pan, Ceres, Minerva, Neptune &c
Pencil, pen & wash (90×95)
- 68 Elevation of a wall of a room with an apse & statue
Pen & wash (90×100)
Related to Nos.6. & 94
- 69 Elevation of a domed temple
Pen & wash (150×120)
- 70 Elevation of a garden temple
Pen (90×80)
- 71-72 Plans of a complex stair
Pen (90×80)
Related to No.27.
- 73 View of a temple
Pen (180×160)
Related to No.21r.
- 74 Elevation of a hermitage
Pen (185×160)
Reprd: A. Rowan, *Garden buildings*, RIBA, 1968, pl.33
Related to No.13.
- 75 View of a mausoleum in the form of a pyramid
Pencil (180×220)
Perhaps a copy from a print of a design by a French architect.
- 76 View of a palace on an octagonal plan with projecting porticoes
Pen & wash (100×230)
- 77 Elevation of a small villa
Pen & wash (70×110)
- 78 Elevation of a country house with pedimented wings & lower attachments
Insc: As above
Pen & wash (70×100)
- 79 Elevation of a triumphal arch with pedimented aedicules in a garden setting
Pen & wash (160×200)
- 80 Elevation & Section of a tripartite entrance
Insc: As above
Verso: Part of a plan incorporating a hall
Pen & wash (150×135)
Perhaps by John Yenn.
- 81 Study for a rusticated doorway
Verso: Studies for columns
Pencil, pen & wash (130×80)
Perhaps by John Yenn.
- 82 Two designs for a doorway, possibly to a mausoleum
Pen & wash (410×200)
- 83 Elevation of a temple [Fig.88]
Pen & wash (199×210)
Possibly related to No.57.
- 84 Variant elevation of a temple
Pen & wash (170×230)
An almost identical version of No.57 and related to No.83.
- 85 Elevation of a villa with arcaded porches
Pen & wash (195×224)
- 86 Elevation of a single-bay pedimented front with a loggia & venetian window
Pen & brown wash (194×116)
Related to No.41v.
- 87 Plan of a small town house
Pen & wash (133×72)
Possibly related to No.86.
- 88 View of a mausoleum or temple in a garden setting
Pen & wash (190×205)
- 89 Design, probably for the kitchen garden gateway at Blenheim Palace
Insc: *Send all | the designs for this | Tuesday | next*, with other directions & measurements marked
Pen & pencil
Verso: Design for an urn
Insc: *Two of this | for the blue sitting room at | Blenheim*
Pencil (184×230)
Probably from the office of Sir William Chambers.
- 90 Elevation of an office courtyard with pavilions & a central entrance in a screen wall
Pencil, pen & brown wash (85×310)
- 91 Alternative elevation of No.90
Pencil, pen & wash (126×320)
- 92 Perspective design for a 3 tiered fountain
Pen (197×166)
- 93 Part of a 3 bay elevation
Pen (112×140)
- 94 Plan of a small casino incorporating a saloon & galleries
s & d: *E S April (deleted) May 1764*
Pencil & pen (188×230)
Perhaps related to Nos.6 & 68.
- 95-98 Studies for a bath, probably all by John Yenn
- 95 Elevation of a small temple structure with attached wings
Pencil & pen (110×215)
- 96 Elevation, showing a centrally domed temple on a triangular plan with concave colonnaded fronts
Verso: Plan
Pencil, pen & wash (180×184)
- 97 Plan
Pencil (70×120)
- 98 Plan
Insc: *Design for a Bath &* labelled, with some measurements marked
s & d: *JY Feb'y 23rd 1777*
Pencil & pen (330×345)
- 99 Plans & elevation of a centrally planned domed church
Verso: Rough studies for the same
Pencil, pen & wash (241×228)
- 100 View of a domed mausoleum in a park
Pen & wash (155×210)
- 101 Plan of a staircase in a projecting canted bay
Pencil (230×186)
- 102 Part-plan & elevation of a huge arcaded & domed building with projecting columnar porches
Pen & wash (170×183)
- 103 Elevation of an arcaded temple
Insc: Measurements marked
Pencil (199×235)
- 104 Part-plan, showing octagonal rooms fronting a terrace & detail of stonework related to No.105
Pencil (204×308)
- 105 Rough sketch of a *Pavillion on a Lake*
Insc: As above, with measurements marked
Pencil (200×320)

Nos.103-105 are possibly by John Yenn.

The drawings in this sketchbook comprise mostly theoretical designs, many of which could be related to Stevens's various exhibits at the Society of Artists, Free Society of Artists and the RA. For example, Nos.33-39 could be for the 1769 Royal Exchange competition, Dublin, exhibited at the RA 1770, or Nos.99-100 could be for the sepulchral church designed in memory of Augusta, Dowager Princess of Wales, and exhibited at the RA 1773. No.14 is almost certainly the peripteros temple 'to painting, sculpture, and architecture, designed for the Marchioness Grey' and exhibited also at the RA 1773.

STEVENS, Edward *Attributed to*

Design for the interior decoration of a house
Section, showing interior decoration of hall & salon on ground floor & bedroom & smaller room on 1st floor
Insc: *TH*
Pen & watercolour within wash border (435×640)
Prov: Hardwick & Chambers volume
Formerly thought to be by Thomas Hardwick, the signature is unlike those known to be in his hand and the draughtsmanship is very close to that of Edward Stevens (see his design for a town house, 1763 [3]).

STEVENS, Frederick John (fl.1908-60)

Articled to H. W. Petherington Palmer 1908-11, he then worked in the offices of Guicharde Todd 1912, Hayward & Maynard 1913 and with Percival M. Fraser 1919-20. He qualified in 1912 and was elected A 1921, when he was living at Wellclose Square, Stepney, London. He resigned from the RIBA in May 1948, at which time his address was No.63 Windsor Lane, Burnham, Bucks. He is said to have become disillusioned with architecture and to have given up the profession early on. Last known to have been working as a surveyor to the London Transport Executive, he was still living when A. Bailey came to restore the church of St George's in the East, Stepney, in 1960 (see drawings below).
Bibl: *Who's who in architecture*, 1923; RIBA Kalendars, Nomination Papers; also information received from Arthur Bailey (F)

LONDON: Church of St George's in the East (Stepney), Tower Hamlets
Measured drawings of Nicholas Hawksmoor's church, 1914-15 (7):

- 1 Half ground plan & half gallery plan
- 2 Half roof plan & half vault plan
- 3 Front elevation
- 4 Side elevation
- 5 Back elevation & transverse section, showing interior decoration
- 6 Longitudinal section, showing interior decoration
- 7 Details of a doorway

1-7 Insc: Labelled, with measurements marked
Scale: 1-6, $\frac{3}{16}$ in to 1ft; 7, 1 in to 1ft, FS
s & d: *Measured & drawn by Frederick J Stevens* | 1914-15

Pen & coloured wash (1-3, 5, 655 x 995; 4, 6, 865 x 975; 7, 735 x 540)
Prov: Pres. by Arthur Bailey, 1966
Lit & reprd: *Builder*, CVIII, 1915, p.511 (Nos.1-6)
The drawings were originally submitted, unsuccessfully, for the RIBA Silver Medal. Their value lies in the fact that after the Second World War, when St George's in the East was gutted, they were the only measured drawings in existence which recorded the building in detail - especially the interior decoration - and they were bought from F. J. Stevens and used by Arthur Bailey when he came to restore the church in 1960-64. A very fine wooden model of the church by F. J. Stevens is still in the possession of Mr Bailey (1973).

STEVENS, Frederick W. (1847-1900)

Engineer and architect of many public buildings in Bombay, he was born in Bath and was articled in 1862 to Charles E. Davis, Architect & Civil Engineer and Superintendent of Works to the City of Bath. In 1867 he was appointed Assistant Engineer to the India Public Works Department. He started work at Poona under Colonel Mellis, 1867, but was soon transferred to Bombay, where he was attached to the Government Architect, General Fuller. In 1877 his services were lent by the Government to the Great Indian Peninsular Railway Company for designing and erecting its Victoria terminus buildings in Bombay. The terminus buildings, which took from 1879 to 1888 to build, were the largest and most important commission he undertook. He resigned from the Indian Civil Service in 1884 and began private practice in 1888. Involved in a scheme for enlarging the city of Bombay and charged with the design of various municipal buildings in 1888, he came back to England for a year to prepare his ideas. On his return to India in 1889 he was appointed Companion of the Order of the Indian Empire 'for services rendered in connection with public buildings in Bombay'. His last work was to design the Bombay Chartered Bank offices, which were unfinished at the time of his sudden death from malaria. Awarded

silver and gold medals for architectural designs at the Bombay exhibitions of 1872 and 1879, he exhibited at the RA 1880, No.1881, 'Great Indian Peninsular Railway Terminus', and was elected F 1883.

Bibl: *B/N*, LIX, 1890, p.700 & pl.683; obituaries: *Builder*, LXXVIII, 1900, pp.325, 326; *RIBA Jnl*, VII, 1900, pp.374, 375; *The Times of India*, 10 March 1900

BOMBAY (India): Sailors' home, Apollo Bunder
Perspective of the sailors' home with 2 storeys of cast iron arcaded verandas & central portion of 3 storeys surmounted by a pediment [Fig.89]
Watercolour (595 x 1010)
Prov: William Burn Collection (q.v.)
Lit & reprd: *Builder*, XXVIII, 1870, pp.824-867
Built under Stevens's supervision at the cost of £25,000, the foundation stone was laid by the Duke of Edinburgh on the occasion of his visit to India, 1870. J. MacVicar Anderson of London supplied the main outlines for the design. Attribution by Michael Edwardes.

STEVENS, H. (fl.1913)

Perspective artist.
See Goodhart-Rendel, H. S. [61]

STEVENS, Nehemiah Edward (fl.1846-72)

N. E. Stevens of Rushall, Tunbridge Wells, was brother of Isaac Henry Stevens (1807-73), who was usually known as H. I. S. Stevens of Derby and designed many parish churches and schools in the Gothic style in Derbyshire and the surrounding counties. N. E. Stevens is known to have designed a parish church for Pembury, Kent, 1846-47; with his brother, the church of St Paul, Rushall, 1848-49, which is notable for its adventurous interior (*Illustrated London News*, XVII, 1850, p.177); and the church at Warc, 1858 (see below). He exhibited designs for a house and school at Tunbridge Wells, RA 1848 & 1849, Nos.1281 & 1063. He was elected F 1858 and retired in April 1872. In 1872 he was living at Cotswold Villa, Leonard Stanley, Gloucestershire.
Bibl: *APSD*; RIBA Kalendars; GR

WARE (Herts): Christ Church
Design, 1858
Perspective
Photograph of original watercolour (185 x 225)
Prov: Pres. by N. E. Stevens, 1859

STEWART, Charles (fl.1933-34)

Appears to have been an assistant, 1933-34, in the office of G. G. Wornum. His initials appear on many of Grey Wornum's designs for No.66 Portland Place, i.e. Nos.51, 54, 77, 98-100, 102, 112, 117, 118, 120, 126.

LONDON: RIBA, No.66 Portland Place, Westminster
Perspective of the entrance hall
See Wornum, George Grey [4].25

STEWART, George (1890-1970)

A close and devoted assistant to Sir Edwin Lutyens, he entered the Lutyens office in 1911 and remained there until Lutyens's death in 1944. A 1925, F 1951. He collaborated in A. S. G. Butler's *The Architecture of Sir Edwin Lutyens*, 1950, by selecting and redrawing Lutyens's architectural designs for publication.
Bibl: C. Hussey, *The Life of Sir Edwin Lutyens*, 1950, pp.xvi, 486, 572
See *Sir Edwin Lutyens* by Margaret Richardson, a separate volume in the RIBA Drawings Collection catalogue series

STEWART, James S. (c.1866-1904)

As a student Stewart won the Gold and Silver Medals of the Royal Academy. With W. Grace he designed the Kursaal, Weston-super-Mare. Later, in 1897, he joined H. V. Lanchester (q.v.) and E. A. Rickards (q.v.) and collaborated with them on the designs for Godalming Town Hall, Hull School of Art and Cardiff Town Hall and law courts. Ill-health forced him to retire in 1902.

Bibl: obituary: *Builder*, LXXXVII, 1904, p.184

See Rickards, Edwin Alfred, Lanchester Henry Vaughan & Stewart, James S.

STOKES, Leonard Aloysius Scott (1858-1925)

The following entries on Leonard Stokes were contributed by T. R. Spence

Born at Southport, the son of a school inspector, he came to London in 1871, and in 1874 was articled to S. J. Nicholl for three years. Afterwards he spent about one year with James Gandy, quantity surveyor, and c.1878 was employed by G. E. Street as clerk of works for nearly a year on the restoration of Christchurch cathedral, Dublin. In 1880 he was awarded the Pugin Studentship. At this time he also worked for J. P. St Aubyn, T. E. Colcutt, and with Bodley & Garner on the first competition for Liverpool cathedral, 1885-86. In 1887 he designed a very simple roughcast brick presbytery at Southend and an unusual brick convent for Nazareth House, Southsea, and in 1888 he showed his full power as an architect with the designs for No.47 Palace Court, London; St Clare, Sefton Park, Liverpool; and Our Lady Help of Christians, Folkestone, which won a silver medal at the 1889 Paris exhibition. The best of his other churches are: St Augustine, Sudbury, 1893-94; The Holy Ghost, Balham, 1896-97 (unfinished); and St Joseph, Pickering, Yorks, 1907-11. All his ecclesiastical works and many of his schools and convents were for his own Roman Catholic Church, but one of his finest buildings, the Convent of All Saints, London Colney, Herts, 1899-1902, was for the Church of England. He designed many suburban and small country houses, including: No.2 West Drive, Streatham, 1898-99; 'Hill End', nr Wendover, Bucks, 1901-02; his own house at Woldingham, 1902-04; and 'Nansidwell', Mawnan Smith, nr Falmouth, 1909; as well as the larger 'Minterne', Dorset, 1903-05. Lord Digby's country seat, a curious mixture stylistically of Renaissance and medieval motifs. After his marriage in 1898 to Edith N. Gaine, daughter of the manager of the National Telephone Company, he designed a series of twenty telephone exchanges, many of them in a severe rationalist style, the finest of which is Gerrard Street exchange 1904-06, now demolished. His other larger buildings include: Nazareth House, Bexhill-on-Sea, 1893-1909; Ascot Priory extension, 1901-03; Lincoln Grammar School, 1903-05; Chelsea Town Hall extension 1904-08 (competition); the Convent of the Poor Clares, Lynton, Devon, 1907-09; Downside School, nr Bath, 1907-11 (unfinished); lecture rooms, 1908-10, and North Court, 1910-15, Emmanuel College, Cambridge; offices, Nos.34-35 Golden Square, London, 1913-14; and Georgetown cathedral, British Guiana, 1914-25 (unfinished), built entirely of reinforced concrete on a hollow box, raft foundation. His church work was basically medieval in inspiration, his domestic work was usually derived from English C18 work, while his other buildings show a free use of both Renaissance and Tudor sources. From 1890 until the First World War he was considered one of the most original architects of the time, and although he was at first influenced by Bodley and is known to have admired the work of Pearson, Shaw, Bentley and Temple Moore, he followed a path peculiarly his own. After 1914, due

to a form of paralysis, he could no longer draw, but his practice was continued, under his supervision, by his pupil George Drysdale. Charles C. Winnill, William Weir, Sir Albert Richardson, Vincent Harris and Louis de Soissons also worked in his office. He was elected A 1882, F 1890 and was President of the RIBA 1910-12, in which capacity he made the first major attempt to unify the profession by absorption of the Society of Architects into the RIBA. It was under his presidency of the AA, 1889-92, that the association introduced a more methodical system of architectural education with salaried staff and day instruction. Other medals presented to Stokes were: medal of merit for a design for a West End club house, 1882, by the RIBA; a bronze medal at the Paris exhibition of 1900; and the Royal Gold Medal in 1919.

Bibl: BN, LVIII, 1890, p.405 & pl.; *RIBA Jnl*, XXXIV, 1927, pp.163-177; *AR*, C, 1946, pp.173-177; CXL, 1966, p.199; T. R. Spence, 'Leonard Aloysius Scott Stokes', BA thesis, Sheffield, 1970; obituaries: *RIBA Jnl*, XXXIII, 1926, pp.148-149; *Architect*, CXV, 1926, pp.30-34; *Builder*, CXXX, 1926, p.7

Prov: The following designs, mounted topographical sketches & sketchbooks were pres. by David Stokes, 1937

[1] BROXWOOD (Herefs): Broxwood Court
Design for the addition of a W wing for Colonel Cox, 1890-91

Perspective of the W wing with plan inset
s & d: Leonard Stokes Archt | C E Mallows del 1891
Pen (385 × 555)

Exhib: RA 1890 & 1891

Lit & reprd: W. Shaw Sparrow (ed.), *The British home of today*, 1904, fig.B52; *Academy Architecture*, II, 1890, p.14; III, 1891, p.133 (reprd); *British Architect*, XXXV, 1891, p.490 (reprd)

The original stone house was begun for Colonel Cox, c.1870, by Charles Hansom but it was left unfinished. Stokes's addition, which completed the house, was also built of stone, with a tiled roof. The house and addition have been demolished and replaced.

[2] LIVERPOOL: RC church of St Clare, Arundel Avenue, Sefton Park
Design, 1888

Perspective of interior looking E [Fig.90]
s: W H Bidlake, del
Pen (680 × 510)

Lit & reprd: H. H. Statham, *Modern architecture*, 1897, pp.88, 90-91 (reprd); H. Muthesius, *Die neuere kirchliche Baukunst in England*, 1901, p.51; H. Parr Maskell, *Hints on building a church*, 1905, pp.100-102 (reprd); P. Howell, *Victorian churches*, RIBA, 1968, pp.47-48 (reprd); Pevsner, *S. Lancs*, 1969, pp.236-237, pl.85; *Builder*, LVI, 1889, pp.336 (reprd), 357; *Academy Architecture*, II, 1890, p.17; *British Architect*, XLI, 1894, p.400; *AR*, I, 1897, p.267 (see Mallows, C. E. [49] for this topographical drawing); *British Architect*, LI, 1899, p.220

Built 1888-90 of local brick with stone bands and dressings and a slate roof, the interior was plastered, not ashlar faced, for financial reasons, and the decoration and tracery at the E end was not executed as shown. The design was probably inspired by Bodley's St Augustine, Pendlebury, 1871-74. The passage aisles and the simple triangular shafts became characteristic features of Stokes's work. The presbytery is attached to the E end of the church. 'Probably Stokes' best work' (Goodhart-Rendel, quoted in Pevsner, above).

[3] LONDON: Strand, Westminster
Competition design for widening the Strand, part of the Aldwych Strand improvement scheme, 1900
Perspective showing the churches of St Mary-le-Strand & St Clement Dane
s: T Raffles Davison | del
Pen (375 × 635)
Exhib: RA 1901; RA (Town Planning Exhibition), 1910

Lit & reprd: *AR*, VIII, 1900, pp.241-244, pl.8; *British Architect*, LIV, 1900, p.400 (reprd); *Builder*, LXXIX, 1900, p.444; *Academy Architecture*, XX, 1901, p.18 (reprd); *Architect*, LXV, 1901, p.64
See also Runtz, Ernest Augustus, LONDON: Gaiety Theatre, Aldwych, Strand, for a discussion of the competition for the Aldwych Strand improvement scheme.

[4] LONDON COLNEY (Herts): Convent of All Saints
Designs, 1899 (2):

1 Perspective of quadrangle with block plan inset
s & d: T Frank Green del 1899

Pen (430 × 635)
Exhib: RA 1899

2 Perspective of gatehouse, with figure frieze above the door by Henry Wilson [Fig.91]

Insc: All Saints Convent Colney Chapel | near St Albans the Entrance Tower Leonard Stokes Archt

Pen (825 × 475)
Exhib: RA 1900, No.1789

1-2 Lit: Sir C. Nicholson & C. Spooner, *Recent English ecclesiastical architecture*, n.d., pp.232-225; Pevsner, *Herts*, 1953, p.164; *Academy Architecture*, XVI, 1899, pp.10-11 (No.1 reprd); XVII, 1900, p.9 (No.2 reprd); *Builder*, LXXVIII, 1900, pp.112-113 (No.1 reprd); LXXIX, 1900, p.234 (No.2 reprd); *British Architect*, LVI, 1901, pp.200-201, 204-209; *AR*, XIV, 1903, pp.110, 121-127; XX, 1906, pp.143-144

Begun in 1899, the convent is built of brick with stone bands and dressings and a stone slate roof. The design is related to those for Downside School, nr Bath, and for the first project for Emmanuel College, Cambridge, North Court, 1910. The chapel was begun in 1927 by J. N. Comper, using Stokes's foundations. It is related that Stokes lost the job for calling the Mother Superior a 'damned woman' to her face (*AR*, CXL, 1966, p.200), but the dates suggest that the building was postponed for lack of funds. An orphanage was also designed by Stokes, but for financial reasons it was erected later, possibly by another architect. George T. Hine was 'consulting architect for engineering and sanitary works' (*Builder*, LXXVIII, 1900, p.113).

[5] MANCHESTER: Church, Miles Platting
Unexecuted design for the Norbertine Canons, 1891
Perspective of the exterior of W end of nave with plan inset [Fig.92]

s & d: Leonard Stokes Nov 1891
Pen (650 × 430)

Exhib: RA 1892

Lit & reprd: *Builder*, LXIII, 1892, p.302; *Academy Architecture*, IV, 1892, p.15, p.86 (reprd); *Architect*, XLVIII, 1892, p.361 (reprd); *British Architect*, XXXVII, 1892, pp.388, 396; *American Architect & Building News*, XXXVIII, 1892, p.74, pl.879

[6] PETERBOROUGH (Northants): RC church of All Souls, Fitzwilliam Street
Design, 1895

Perspective from the NE with plan inset
s & d: Leonard Stokes Archt | C E Mallows 1895

Pen (430 × 575)
Exhib: RA 1895

Lit & reprd: Pevsner, *Northants*, 1961, p.371; *Academy Architecture*, VII, 1895, p.30 (reprd)

Built 1896, of small squared rubble, with a tiled roof. The presbytery is attached to the W end and the church has narrow passage aisles.

[7] WOLDINGHAM (Surrey): Littleshaw, Camp Road
Topographical drawings of the completed house, drawn for publication in *British Architect* (q.v.) by T. Raffles Davison, 1904 (2):

1 Perspective from the foot of the hill

2 Perspective of South & West fronts [Fig.93]

1-2 Insc: As above

Sepia pen (290 × 470)

Lit & reprd: T. Raffles Davison, *Modern homes*, 1909, pp.106-112, pls.130-135 (reprd); Pevsner & Nairn, *Surrey*, 1971, p.600; *AR*, XII, 1902, pp.38-39; *Academy Architecture*, XXII, 1902, p.123; *Builders' Journal & Architectural Record*, XVII, 1903, p.7; *British Architect*, LXII, 1904, pp.442, 456-457 (reprd)

The house was completed for the architect's own use in 1904. It was built of brick, finished in roughcast with cement window surrounds and a tiled roof. It was later enlarged by Stokes and it is now divided into two properties.

[8] Topographical drawings & details, backed on pale green card, 1879-81 (7):

Germany (East)

BRANDENBURG: Katherinen Kirche

View of the S door

d: 3.9.81

Pen & wash (265 × 165)

HALBERSTADT: Rathaus

View of the entrance steps

Insc: See details Etc. in sketch book ([9].5 below)

Pen & wash (265 × 280)

Germany (West)

HANOVER: Markt Kirche

View from the SE

s & d: LS 22.8.81

Sepia pen (370 × 215)

Great Britain

EAST BARSHAM (Norfolk): Hall (2):

1 View of the façade overgrown with creeper
Pencil (225 × 280)

2 Details of mouldings

Pencil & wash (225 × 280)

1-2 s & d: LS 6.9.79

HOUGHTON LE DALE (Norfolk): Pilgrim's chapel (2):

1 View of the W entrance
Pencil (285 × 225)

2 Details of mouldings

Pencil & wash (285 × 225)

1-2 s & d: LS 5.9.79

[9] Six sketchbooks, each of 29 pages, containing details & topographical sketches of ecclesiastical & secular architecture, mainly churches, 1880-1892
Pencil (190 × 240)

1 Sketches of churches & houses in Northants & Lincs

Insc: (on flyleaf) Leonard Stokes | 13 Holland Street | Kensington | W Sketch Book | no 1
d: 26.6.1880 to 13.7.1880

2 Sketches in Lincs

Insc: (on flyleaf) Leonard Stokes | 13 Holland Street | Kensington | London W | 11.7.80 | "Pugin Tour" | Sketch Book no 2
d: 11.7.1880 to 5.8.1880

3 Sketches in Lincs, Notts & Yorks

Insc: (on flyleaf) Leonard Stokes | 13 Holland Street | Kensington | W | London | "Pugin Tour"
d: 7.8.1880 to 30.8.1880

4 Sketches in Yorks & Kent

Insc: (on flyleaf) *Leonard Stokes* | 13 Holland Street | Kensington | W London | 31.8.80
d: 31.8.80 to 12.9.80; details from Maidstone 14.9.89 to 16.9.89

1-4 In 1880 Stokes won the Pugin Studentship with measured drawings of medieval buildings in the eastern counties, made in 1879, including drawings of the Lady chapel of Ely cathedral, which are now in the V & A. The studentship allowed him to tour Lincs, Yorks, Notts and Northants in 1880. The written account of his tour is in the RIBA Library. Lit: L. Stokes, *Pugin tour 1880* (MS); *RIBA Jnl*, XXXIII, 1926, p.148 (obituary)

5 Sketches in Germany

Insc: (on flyleaf) *Leonard Stokes* | 13 Holland Street | Kensington | London W
d: 17.8.81 to 13.9.81

6 Sketches in the neighbourhood of Taunton (Som), 15-19 August 1892, done on a week's excursion arranged by the AA

Insc: (on flyleaf) *Leonard Stokes* | 3 Prince St | Westminster | SW

STONE, Edward Durrell (1902-)

Born at Fayetteville, Arkansas, USA, he trained at Harvard and Massachusetts Institute of Technology and has been in private practice in New York City since 1936. His early work in the International style, can be seen in his Mandel house, Mount Kisco, New York, 1930. The important commission for the US Embassy, New Delhi, India, 1957, led to a change in style, and screen walls, pierced to give ventilation and shade, often surmounted by an overhanging flat roof have since become a personal idiosyncrasy of his. His principal works are: (with P. L. Goodwin) the Museum of Modern Art, New York, 1939; American pavilion at the Brussels Exhibition, 1958; Medical Center at Palo Alto, California, 1957-60; the Huntington Hartford Museum of Modern Art, New York, begun 1958.
Bibl: I. MacCullum, *Architecture USA*, 1959; E. D. Stone (autobiography), *The Evolution of an architect*, 1962; *House & Home* XXI, 1962, pp.116-127; G. Hatje, *Encyclopaedia of modern architecture*, 1963

[1] WASHINGTON (DC, USA): John F. Kennedy Center for the Performing Arts
Preliminary sketch design, 1962
s: EDS

Felt-tip pen on tracing paper, backed on card (335×335)
Prov: Pres. by the architect, 1967
Lit: *Theatre Design & Technology*, XII, 1968, pp.16-27

[2] ISLAMABAD (Pakistan): Pakistan Institute of Nuclear Science & Technology [Fig.94]
Preliminary sketch design, 1961
s: EDS

Felt-tip pen on card (335×330)
Prov: Pres. by the architect, 1967
A self-contained scientific campus, with laboratories and an atomic reactor building grouped round a Mogul garden. The buildings are unified by a sheltering canopy, giving protection from intense sunlight.
Lit: E. D. Stone, *The Evolution of an architect*, 1962

STOW, Derek Aetion (1929-)

Architect. Works include the Lakeside Health Centre for Thamesmead, 1967, and the industrial zone, Hither Green Hospital, Lewisham, 1964-69.

OXFORD: New Building, Brasenose College
Perspective, 1959

See Powell, Arnold Joseph Philip & Moya, John Hidalgo

STRATTON, Percy Montague (1882-1941)

Trained under Alfred Bothams of Salisbury, Wilts, 1900-04. In April 1904 he joined HM Office of Works under Sir Henry Tanner, where he remained, apart from two years with the Air Ministry 1936-38, until his death. He qualified in London in 1905 and was elected A 1906. He served for some time as District Surveyor in Birmingham, but was principally engaged by the government in designing telephone exchanges for the GPO, notably the automatic exchanges at Derby and at Ladbroke Grove, London. He also designed Oxford employment exchange, HQ Bomber Command, and was responsible for alterations to Wroughton RAF hospital.

Bibl: RIBA Nomination Papers; *RIBA Jnl*, XLVIII, 1941, p.114 (notice of death); RIBA biography files

Topographical drawings

LONDON: Church of St Bride, Fleet Street, City
View of the tower & spire, with houses in the foreground

Insc: *St Brides* | *Fleet St*

s: P. M. Stratton

Pencil, brown & black chalk, mounted (380×280)

LONDON: Church of St Martin, Ludgate Hill, City

View of the tower & spire

Insc: *St Martins* | *Ludgate Hill*

s: P.M.S.

Pencil & brown chalk, mounted (380×190)

SEVILLE (Spain): Giralda

View of the campanile & part of the W façade with square in the foreground

s: P. M. Stratton

Pen, mounted (380×305)

Prov: Pres. by Mrs Stratton, 1950

STRAZZERI, Francesco (fl.c18)

Keeper of Antiquities, Taormina (see drawing).

TAORMINA (Sicily): Graeco/Roman theatre

Sketch of a reconstruction

Partial section, the plan to which it corresponds missing

Insc: (in a cartouche) *Profilo tagliato sopra la linea AB della pianta, Con la sua Corri | spondente prospettiva Come fu un tempo*

s: *Francesco Strazzeri Custode Delle Antichità* | In Taormina

Pen (265×380)

This rather crudely drawn sketch may possibly have something to do with the theatre's partial restoration in 1748. A fuller restoration was carried out in 1840, when marble ornaments which had previously been used by the local duke to decorate his palace were replaced (Baedeker, *S Italy*, 1912, p.405).

STREATFIELD, Grenville

See Lethaby, W. R. [3]

STREET, George Edmund (1824-1881)

The following catalogue was compiled by Paul Joyce

High Victorian architect, whose public career was rivalled only by that of Sir George Gilbert Scott, although his architectural achievement is highly sophisticated, comparable with the finest work of William Butterfield. After Ruskin he was the most influential critic closely associated with High Victorian Gothic, and his book, *Brick and marble in the middle ages: notes of a tour in the north of Italy*, 1855, made Continental Gothic acceptable as a source of inspiration to his contemporaries. Street's success in obtaining the commission for the Law Courts in the Strand, subsequent to the 1866 competition, marked the culmination of his career, but his most characteristic work was ecclesiastical. Many of the men who became leaders of architectural taste in the next generation, including Philip Webb, J. D. Sedding, William Morris, R. Norman Shaw, T. E. Collcutt and Leonard Stokes, passed through his office.

Son of a London solicitor, he was at first intended for the family profession, but less than a year following his father's death in 1840 he was articled to the Winchester architect Owen Browne Carter. During the period 1844-49 he was assistant to G. G. Scott, his senior by thirteen years. In 1845 he was elected a member of the Cambridge Camden Society, at that moment on the eve of its reorganization as the Ecclesiological Society, in which he became an active participant, and much of his early work resulted from his connection with that society.

He obtained his first private commission in 1846 while still employed by Scott, commencing independent practice only in 1849. He settled at first in the City of London, moving to Wantage as a result of his appointment by Bishop Samuel Wilberforce as diocesan architect for Oxford in 1850. From there he moved to Oxford in 1852 in order to marry, and set up house and office as the centre of his activities. His final and logical return to London took place in 1856, by which time he had placed himself in a position of national repute. A deeply religious man, who during his youth had considered taking Holy Orders, he inherited Pugin's belief in the connection between religion and architecture. To him the Gothic style was the embodiment of the Christian faith in architecture, which could be fully realized only when both patron and architect worked together in Christian intention. He accepted the Ecclesiological Society's view of the middle pointed or geometrical style as the apex of pure Gothic achievement, but also favoured the Early English style 'less for its beauty, than for its moral attributes and for the rightness of its principles' (A. E. Street, *Memoir of G. E. Street R.A.*, 1888, pp.13-14). He also maintained that ideally an architect should personally design every detail of his buildings, and he was responsible for almost all of his fittings such as reredoses, pulpits, fonts, ironwork &c, and often produced cartoons for stained glass and patterns for embroidery work in his churches.

Unlike some gothicists he was not a fanatic and appreciated that other styles had much to offer. During the 1870s, by which time most of the prominent Gothic designers felt able to relax and broaden their stylistic spectrum, Street experimented briefly with concrete construction and with the William & Mary style, besides producing an important series of works based on southern Romanesque. However, he never quite lost his aversion to the pure classical Renaissance, in spite of a confessed admiration for Wren's London steeples. In the words of B. F. L. Clarke, *Church builders of the nineteenth century*, 1938, p.152: 'He had the skill to enjoy two worlds. He was on the one hand, the successful, competent, active professional man, and on the other the revered "ecclesiologist", the admired of the apostles of ethical architecture and an

archaeologist of European reputation.' An indefatigable worker, it is said that his 'rombustious' personality and bold and blunt style grated on some of his more conservative contemporaries.

Principal works include: Theological College, Cuddesdon, Oxon, 1852-78; St Peter's church, Bournemouth, Hants, 1853-80; church of All Saints and parochial buildings, Boyne Hill, Berks, 1854-65; competition designs for Lille cathedral, France, 1855-56; St Philip & St James, Oxford, 1858-65; St James the Less, Westminster, London, 1858-61; All Saints, Denstone, Staffs, 1860-62; St John, Torquay, Devon, 1862-85; St Margaret's Convent, East Grinstead, Sussex, 1864-90 (see below); Royal Courts of Justice, Strand, Westminster, London, 1866-82 (see below); St Mary Magdalene, Paddington, London, 1866-77; St John the Divine, Kennington, London, 1871-89 (see below); St Paul's American church, Rome, 1872-76 (see below); St James, Kingston, Dorset, 1873-80; St Mary, Holmbury St Mary, Surrey, 1877-79; numerous restorations and reconstructions, notably at Bristol cathedral, 1876-88; Christchurch cathedral, Dublin, 1871-8; Kildare cathedral, Ireland, 1871-96; and the Royal Military Guards' chapel, Westminster, London, 1876-79 (see below).

F 1859, RIBA gold medallist 1874, PRIBA 1881, ARA 1866, RA 1871, RA Professor of Architecture 1880, and FSA. Published: *Brick and marble in the middle ages: notes of a tour in the north of Italy*, 1855; *Some account of Gothic architecture in Spain*, 1865; *The Cathedral of the Holy Trinity, commonly called Christchurch cathedral, Dublin*, 1882. Bibl: DNB; A. E. Street, *Memoir of George Edmund Street R.A.*, 1888; A. E. Street, 'George Edmund Street', *Architecture*, I, 1896, pp.32-42; B. F. L. Clarke, *Church builders of the nineteenth century*, 1938, pp.146-152; H.-R. Hitchcock, 'G. E. Street in the 1850s', *Journal of the Society of Architectural Historians* (USA), XIX, 1960, pp.145-171; G. G. King, *George Edmund Street: unpublished notes and reprinted papers with an essay*, 1916

[1] CARLISLE (Cumberland): Cathedral Designs & contract drawings for the bishop's throne, 1876-79 (11):

1 1st Design: plan & elevations
Scale: 1in to 1ft

Insc: no 29 & *Memor the seats now fixed in front of the antient stalls | ought to be removed, the old wood and stone | work restored, and chairing provided for the | congregation instead of fixed seats*

d: 1876
(990 × 600)

2 1st Design: back elevation & section with profiles of groining

Scale: 1in to 1ft, FS

Insc: no 31
d: March 13, 1876
(820 × 590)

3-4 1st Design: details

Scale: 1/8FS, FS

Insc: no 30, no 33
d: 1876
(680 × 1010)

5 Plan & elevation, showing antient stalls

Scale: 1in to 1ft

Insc: no 35
d: Jan'y 2nd 1877
(605 × 700)

6 1st Design: details

Scale: FS

Insc: no 36
d: 1876
(1010 × 680)

7 2nd Design: plan, elevations & section [Fig.95]

Scale: 1in to 1ft

Insc: no 37
d: Nov'r 1877
(1000 × 595)

8-9 2nd Design: details of upper part of throne

Scale: FS

Insc: no 38, no 39
d: May 1878
(1010 × 680, 570 × 770)

10-11 Contract drawings, 1879

10 Plan of Throne & Desk in front of it, elevations of throne

Scale: 1in to 1ft

Insc: no 40
d: Feb'y 1879
(990 × 650)

11 1st & 2nd Design / Detail of Desk to Bishop's throne

Scale: 1in to 1ft, FS

Insc: no 32 & *Note the desk for design no 3 to be similar | in detail to this drawing but to be three | panels only in width with one quatrefoil | in stone plinth for ventilation*

d: February 24 1879
(610 × 880)

10-11 Insc: *This is one of the drawings referred to in the | Contract signed by us this twenty sixth | day of March in the year of our Lord | one thousand Eight hundred and seventy | nine (s.) Rattee & Kett witness Thos J. B. Holland*

1-11 Insc: As above, *Carlisle Cathedral, Bishops Throne*, labelled & numbered

s: *George Edmund Street R.A | 14 Cavendish Place*

Pen & brown wash with touches of red

Lit: Pevsner, *Cumberland & Westmorland*, 1967, p.92

The bishop's throne was carried out 1879-80 by Rattee & Kett of Cambridge and is all that now remains of Street's additions to the furnishings of choir and sanctuary. Earlier, in 1873-74, he had designed the high altar, reredos and the choir pulpit and lectern.

[2] CONSTANTINOPLE (Turkey): Crimea memorial church

Competition design & perspective (2):

1 Competition design, 1856

Interior perspective of E end, showing altar & reredos

Insc: Verso (in pencil) *Competition design for Memorial (Crimea) Church Constantinople | a different design carried out | by G. E. Street*

s: with motto *Exurgat deus et dissipentur inimici eius | et fugiant qui oderunt eum a facie eius* (Let God arise, let his enemies be scattered: let them also that hate him flee before him)

Sepia pen, mounted (620 × 390)

Prov: Pur. 1966

Reprd: P. Howell, *Victorian churches*, RIBA, 1968, p.14

Probably the interior exhibited at the RA 1857, No.1032. His pseudonym is verse 1 of Psalm 68.

2 Perspective of W front

Watercolour (510 × 365)

Prov: Pres. 1968, on permanent loan from the United Society for the Propagation of the Gospel

Lit: H.-R. Hitchcock, 'G. E. Street in the 1850s', *Journal of the Society of Architectural Historians* (USA), XIX, 1960, pp.145-171; 'Victorian Church Art', V & A exhibition catalogue, 1971, p.52 (No.1)

The competition was won by W. Burges with the designs by G. E. Street placed second. Burges's plans having been rejected as being unsuitable, Street was commissioned in 1863 to build a new and smaller version of his competition design.

[3] EAST GRINSTEAD (Sussex): St Margaret's Convent Working drawings of details, mainly windows & doors, 1865-83, & working drawings of the chapel, 1878 (40):

1 Plan of Foundations

Scale: 1/8in to 1ft

Insc: no 5

Pen on tracing paper backed by linen (435 × 465)

2 Details of window to Guest Room & window in NW elevation

Insc: no 10

3 Details of windows in school

Insc: no 12

2-3 s & d: *Geo Edm Street Architect | 51 Russell Square London WC | August 1865*

4 Details of Window in Assistant / Superiors Room

Scale: 1/2in to 1ft

Insc: no 14

s & d: *George Edmund Street Architect | 51 Russell Square London WC | August 1865*

Verso: Detail of seat end

Scale: FS

5 Details of window to staircase NW elevation & windows in gables on NE

Insc: no 15

s & d: *George Edmund Street Architect | 51 Russell Square WC | February 1866*

6 Detail of Turret over main entrance

Insc: no 23

d: August 17 / 66

Verso: Profile details for carver

7 Detail of Scullery window & Chimney piece

Insc: no 33

d: Sept 17th 1867

Verso: Detail of Kitchen window

Scale: 1/2in to 1ft

Insc: no 33

d: Sept 18th 1867

8 Detail of door to Refectory

Insc: no 34

d: Sept 20th 1867

Verso: Detail of door to Cloister

Insc: no 34

9 Detail of door between kitchen & scullery

Verso: Detail of internal doors

Insc: no 35

d: Sept 20th 1867

10 Detail of windows in Larder | & Roof over same

Verso: Detail of doors to Offices

Insc: no 36

d: Sept 1867

11 Detail of Chimney Piece Refectory Hall

d: Oct 2nd 1867

Verso: Detail of Hatch between refectory | & kitchen

d: Oct 3rd 1867

Insc: no 37

12 Detail of Fireplace to Kitchen

Insc: no 38

d: Oct 18th 1867

6-12 s: *George Edmund Street ARA | 51 Russell Square*

13 Detail of Gable in South Elevation of Lodge

Insc: no 41

d: Sept 1871

Verso: Detail of window in Chaplain's Room

14 Details of North Elevation of Lodge

Verso: Detail of Gable on North side

Insc: no 42

d: Sept 1871

15 Details of Entrance Gateway

Verso: Profiles of entrance gateway mouldings

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

Insc: no 43

13-15 s: George Edmund Street R.A. | 14 Cavendish Place

16 Profiles of mouldings of Side windows in Refectory

Scale: FS

Insc: no 46

d: March 4th 1868

17 Details of arches & doorway from cloisters into refectory

Insc: no 47

d: April 8th 1868

18 Detail of Pulpit in Refectory

Insc: no 58 & To be executed in Caen Stone

d: August 1869

19 Plan of Proposed Laundry: equipment layoutScale: $\frac{1}{8}$ in to 1ft

Insc: no 63

d: Sept 1869

Within double ruled border (420 × 600)

16-19 s: George Edmund Street A.R.A. | 51 Russell Square

20 Detail of Altar

Insc: no 67

d: April 1870

(420 × 600)

21 Details of stalls in Temporary ChapelScale: $\frac{1}{8}$ FS

Insc: no 70

d: May 1830

20-21 The refectory was used as a temporary chapel before the chapel was built.

22 Ground Plan of LodgeScale: $\frac{1}{8}$ in to 1ft

Insc: no 73

d: May 1870

Within double ruled border (360 × 580)

23 Details of Super AltarScale: $\frac{1}{8}$ FS

Insc: no 77

d: July 1870

20-23 s: George Edmund Street A.R.A. | 14 Cavendish Place

24 Details of Door into Hall (Chaplain's Residence)

Insc: no 81

25 Detail of Chaplain's StaircaseScale: $\frac{1}{2}$ in to 1ft

Insc: no 84

d: March 1872

26 Details of Windows & Buttress at | North end of Mother Superior's | Room

Insc: no 85

d: August 25 1872

Verso: Detail of Entrance to School Room

27 Detail of Windows in Mother | Superior's Room

d: Aug 1872

Verso: Detail of Ground Floor Windows | School & Classrooms

Insc: no 88

d: August 24th 1872

28 Part of South Elevation, showing chimney & pitch of roofScale: $\frac{1}{2}$ in to 1ft

Insc: no 92

d: June 1873

29 Detail of Chimney on East SideScale: $\frac{1}{2}$ in to 1ft

Insc: no 93

d: June 1873

Verso: Detail of Dormer Windows in East Elevation

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

Insc: no 93

30 Part of South ElevationScale: $\frac{1}{2}$ in to 1ft

Insc: no 94

d: June 3rd 73

31 Detail of Windows in Gable | of Nursery Dormitory

Insc: no 97

d: July 19 1873

32 Details of Gable in N elevation & Dormer in E elevationsScale: $\frac{1}{2}$ in to 1ft

Insc: no 98

d: August 18 1873

33 Detail of Finial to Roof over Sister's Stairs

Insc: no 103

d: March 1874

24-33 s: George Edmund Street R.A. | 14 Cavendish Place

1-33 Scale: 1in to 1ft, FS (profiles) unless otherwise shown

Insc: As above, St Margaret's Convent East Grinstead, numbered, labelled & measurements marked
Pen & coloured wash (530 × 650) unless otherwise shown

34-36 Miscellaneous working drawings not signed by Street, 1883

34 Detail of wrought iron scraper

Scale: FS

Insc: St Margaret's Convent East Grinstead & Please return the drawing when the work is finished
s & d: J. W. Randle | 6/8/83

Pencil (530 × 650)

35 Details of desksScale: $\frac{1}{8}$ FS, FSInsc: St Margaret's Convent East Grinstead & NB The stuff to finish the sizes here shewn | no 18, required, made of sound, dry wainscot oak
s & d: JWR | 12/4/83

Pencil & blue chalk (570 × 780)

36 Plan & elevation of octagonal gardener's hut 12ft wide

Pencil (520 × 700)

1-36 Prov: Pres. on permanent loan by St Margaret's Convent, 1971

37-39 Contract drawings for the chapel, 1878

37 Ground plan of chapel, cloister & guests' house with elevation of cloister between Chapel and Guests House
Insc: no 104**38 N, E & part of S elevations of chapel with E elevation of cloister & guests' house**

Insc: no 105

d: July 1878

39 Detail of Eastern Chapel & Sacristy, elevations & sections

Insc: no 106

d: July 1878

37-39 Scale: $\frac{1}{8}$ in to 1ft, $\frac{3}{8}$ in to 1ft (elevations)Insc: As above, St Margaret's East Grinstead, labelled & numbered; This is one of the nineteen drawings referred to in the | contract signed by us this fifteenth day of July | in the year of our Lord one Thousand Eight | hundred and seventy nine (s.) Wall & Hook witness Thos J B Holland
s: George Edmund Street R.A. | 14 Cavendish Place | London W

Pen & coloured washes within double ruled border (600 × 860)

40 Working drawing

Details of Masonry & Elevation of door behind altar in Eastern Chapel & profiles of mouldings

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

Insc: As above & numbered no 115 St Margaret's East Grinstead

s: George Edmund Street R.A. . . . (drawing damaged)

Pen & coloured washes (680 × 1020)

37-40 Prov: Pres. by A. E. Street (?)

Lit: Nairn & Pevsner, *Sussex*, 1965, p.494

The Society of St Margaret was founded in 1854 by the Rev. John Mason Neale at East Grinstead and he first commissioned the young G. F. Bodley to fit up the sisters' temporary house. The site for the permanent buildings was only acquired in 1864, by which time Street had been appointed architect. Building began in 1865 with the W entrance and the N ranges of the quadrangle, followed by the refectory on the S, opened in 1870 and which was used as a temporary chapel until the proper chapel was built. The gatehouse and lodge were built 1870-72 and the E range of the quadrangle, including St Agnes' School, in 1872-74. BN, XV, 1868, pp.860-861, has a plate showing the convent as designed in 1864-65. The chapel, originally intended in the early designs but on a slightly less ambitious scale, was built 1879-83 and is a monumental example of Street's later style. He gave the vaulting and the marble columns as his own contribution. Subsequently the infirmary, 1881-83, and the guests' house, 1889-90, were also built from Street's designs. A school range was added on the NE by A. E. Street, 1906-08.

[4] EDINBURGH: Cathedral church of St Mary
Competition designs, 1872 (9):

1 Ground plan

2 Plan at Clerestory Level

3 South Elevation

4 North Elevation

5 East Elevation

6 West Elevation with Plan of tower

1-6 (590 × 860)

7 Longitudinal Section looking North
(670 × 990)8 Section through nave and porch looking west & section through transept looking East
(590 × 860)1-8 Scale: $\frac{1}{8}$ in to 1ft9 Section in detail of choir shewing two bays of South Side
Scale: $\frac{1}{2}$ in to 1ft
(980 × 655)1-9 Insc: As above & Design for the Cathedral Church of St Mary Edinburgh, numbered 1-9 & labelled
s: In hoc signo & Maltese cross
Pen & coloured washes within ruled border

Street exhibited two drawings of Edinburgh cathedral at the RA 1873, No.1132, 'Interior', and No.1143, 'Exterior'. Sir G. G. Scott won the competition, and for further details of it see **Scott, George Gilbert Snr** in *The Scott family*, a separate volume in the RIBA Drawings Collection catalogue series.

[5] GREAT DRIFFIELD (Yorks): Church of All Saints Design for restoration, 1875 (6):

1 Ground plan
d: Feby 1875

2 N Elevation

3 S Elevation
d: Feby 1875

4 E Elevation & Section through Nave looking E

5 Longitudinal Section looking North through nave & chancel

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

6 Design for New South Porch, with half-elevation & half transverse section & longitudinal section
Scale: $\frac{1}{2}$ in to 1ft

1-6 Insc: As above, *All SS Church, Driffeld, Yorks*, numbered 1-6 & labelled
s: *George Edmund Street R.A. | 14 Cavendish Place W.*, undated unless otherwise shown
Pen & coloured washes within ruled pen border on linen-backed cartridge (410x575 approx.)
Prov: Collection of drawings of George Gilbert Scott Jnr, pres. on permanent loan by Richard Scott, 1967
Street's proposals of 1874-75 for the restoration of this church were not executed. Restoration was carried out 1878-82 from designs of G. G. Scott Jnr (see **Scott, George Gilbert Jnr** in *The Scott family*, a separate volume in the RIBA Drawing Collection catalogue series).

[6] HESLERTON, EAST (Yorks): Church of St Andrew Contract drawings, 1873, & working drawings, 1874-75 (17):

1 Ground plan
Insc: no 11

2 North Elevation
Insc: no 12

3 West & East Elevations
Insc: no 13

There is a copy of this sheet, d. October 9th 1873.

4 South Elevation with section through Baptistry
Insc: no 14

5 Longitudinal Section looking North
Insc: no 15

6 North elevation of spire & section of spire & nave looking East
Insc: no 16

1-6 Scale: $\frac{3}{16}$ in to 1ft
(420x600)

7 Half elevation in Narthex & Half section of Nave; half-sections of chancel & nave
Scale: $\frac{1}{2}$ in to 1ft
Insc: no 17
(570x870)

1-7 d: March 1873

8 Detail of pavement tiling
Scale: $\frac{1}{2}$ in to 1ft
Insc: no 17
d: June 26 1873
(420x600)

9 Details of chancel stalls
Scale: 1in to 1ft, FS
Insc: no 7
d: June 1873
(420x600)

10 Details of lych-gate, churchyard cross & walls
Scale: $\frac{1}{2}$ in to 1ft (lych-gate), 1in to 1ft (cross)
Insc: no 5
d: June 24 1873
(570x870)

1-10 Insc: As above, *This is one of the thirteen drawings referred to in the contract signed by us | this twenty first day of October | in the year of our Lord one thousand Eight hundred and seventy three (s.) John Simpson | pro Simpson & Malone Witness Thos J. B. Holland & numbered 5-17 (6, 8 & 9 missing)*

11-17 Working drawings, 1874-75

11 Details for nave windows
Scale: FS
Insc: No 19
d: Feby 1874

12 Half-elevation & section of lower stage of tower, with details of windows & doors
Scale: $\frac{1}{2}$ in to 1ft, FS
Insc: no 28
d: April 1874
Verso: Elevation of sedilia & piscina with details
Scale: 1in to 1ft, FS

13 Details of doorway openings in narthex
Scale: FS
Insc: no 22
d: Jany 1874

14 Detail of cross to W gable
Scale: 1in to 1ft, FS
Insc: no 41
d: Jany 1875

15 Elevation & details of wrought iron chancel screen
Scale: $\frac{1}{8}$ FS, FS
Insc: no 50
d: July 1875
Pen & black wash with section marked in blue

11-15 (680x1020)

16 Elevations & details of wrought iron baptistry screen
Scale: 1in to 1ft, FS
Insc: no 63
d: Oct 15 1875
Pen & black wash with sections marked in red
(590x870)

17 Details of door &c to turret stairs into tower
Scale: 1in to 1ft, FS
Insc: no 69
d: Dec 1875
(570x385)

1-17 Insc: *East Heslerton Church*, numbered & labelled
s: *George Edmund Street R.A. | 14 Cavendish Place*
Pen & coloured washes with sections marked in red, unless otherwise shown
Lit: Pevsner, *E Yorks*, 1972, pp.220-221; 'Victorian Church Art', V & A exhibition catalogue, 1971, p.54 (No.15)

The church is the most highly wrought of a series of six model village churches designed by Street for the Wolds estates of Sir Tatton Sykes of Sledmere.

[7] KINGSTON UPON HULL (Yorks): Church of All Saints, Margaret Street
Design for pulpit & font, after 1871
Plans, elevations, sections & details
Scale: $\frac{1}{8}$ FS (font), 1in to 1ft (pulpit), FS
Insc: *All Saints Church | Margaret Street Hull & labelled s: G E Street R.A. | Architect*
Pen & pale blue & pink wash (510x670)
Lit: Pevsner, *E Yorks*, 1972, p.282
Built by Street, 1866-69. A detached S tower was added by R. G. Smith & Brodrick, 1883-84. The church was dem. 1974.

[8] LONDON: Church of St John the Divine, Kennington, Lambeth
Contract drawings, 1871-74 (5):
1 S elevation
Scale: $\frac{1}{8}$ in to 1ft
Insc: *Church of S John the Divine | Kennington No 4; This is one of the Eight Drawings referred to in the | Contract signed by me this fourth day of December | in the year of our Lord one thousand, eight hundred | and seventy one (s.) G. W. Booth witness Henry G. W. Drinkwater | This is one of the twenty drawings referred to in the | Contract signed by me this eighteenth day of September | in the year of our Lord one Thousand Eight hundred | and seventy three (s.) Saml Simpson | witness Thos J. B. Holland | This is one of the sixteen drawings referred to in the | contract signed by me this thirtieth day of July | in the year of our Lord one thousand Eight hundred and eighty seven (s.) Dove Brothers witness Thos J. B. Holland & stamped 3 times, with instructions in red ink s & d: George Edmund Street R.A. | 14 Cavendish Place W. | July 1871*
Pen, green & brown washes within ruled border (510x780)

2 Transverse & longitudinal sections of chancel
Scale: $\frac{3}{8}$ in to 1ft
Insc: *Church of S John the Divine | Kennington No 9; This is one of the Eight Drawings referred to | in the Contract signed by me this fourth | day of December in the year of our Lord | one Thousand Eight hundred & seventy one (s.) G. W. Booth witness Henry G. W. Drinkwater, stamped 3 times & labelled, with measurements marked s: George Edmund Street . . . | 14 Cavendish Place | Pen & red & buff washes with pencil additions (590x860)*

3 Sections & elevations of N porch
Scale: $\frac{1}{2}$ in to 1ft
Insc: *S John the Divine Kennington No 73 | Detail of North Porch*
d: July 1873

4 Details of baptistry, plan, elevation & half-sections with profile details
Scale: $\frac{3}{8}$ in to 1ft, FS (details)
Insc: *Church of S John ye Divine | Kennington No 80*
d: July 1873

5 Detail of Nave Roof, longitudinal & transverse sections
Scale: $\frac{3}{8}$ in to 1ft
Insc: *S John ye Divine Kennington No.82*
d: July 31st 1873

3-5 Insc: As above & *This is one of the Twenty drawings referred to in the Contract | signed by me this Eighteenth day of September | in the year of our Lord one Thousand Eight hundred | and seventy three (s.) Saml Simpson witness Thos J B Holland & labelled, with measurements marked s: George Edmund Street R.A. | 14 Cavendish Place*
Pen & coloured washes within ruled border (600x860)

6 Ground plan with schedule of accommodationScale: $\frac{1}{8}$ in to 1 ft

Insc: *Church of Saint John the Divine Kennington*, with numbers for accommodation marked
 s & d: *George Edmund Street R.A. | 14 Cavendish Place W | November 1874*

Pen & coloured washes within ruled border (510 × 710)

Lit: Pevsner, *London II*, 1952, p.270

The last of three major London churches designed by Street, St John the Divine was built 1871-89 and is a classic example of his later monumental style in brick. It has a powerful W tower with a tall stone broach spire, a wide nave with aisles of which the easternmost arcade bay cants inwards to connect with the chancel arch, and a groined polygonal apse with attendant vestries and side chapel. Badly damaged in the Second World War, it was accurately restored with the aid of Street's drawings by H. S. Goodhart-Rendel, 1955-58.

[9] LONDON: National Gallery, Trafalgar Square
Competition design for rebuilding the whole gallery, 1866

Perspective of the *Interior of the Entrance Hall*, showing double staircases to upper floor [Fig.96]

Insc: As above

s: *George Edmund Street Archt*

Sepia pen (550 × 440)

Prov: Pres. by the AA (from the Ministry of Works), 1955

Street's two designs, one for the enlargement of the existing National Gallery and the other for rebuilding the whole gallery, are discussed in *Builder*, XXV, 1867, pp.42, 56-57. Out of the competitors only two, Street and G. S. Clarke, submitted designs in the Gothic style, and neither received general approval. For the further history of the competition see *Barry, Edward M.*, LONDON: National Gallery, Trafalgar Square, and 'Marble Halls', V & A exhibition catalogue, 1973, pp.194-195.

[10] LONDON: Royal Courts of Justice, Strand, Westminster

Design (2):

1 Elevation

Insc: *New Courts of Justice | East part of Strand elevation*
 s & d: *Geo. E. Street R.A. | 14 Cavendish Place W | 1874-5*

Pen & coloured washes, mounted (580 × 840)

Prov: Pres. by Gilbert H. Jenkins, 1948

2 Perspective of principal entrance in South Front

Insc: As above

s & d: *George Edmund Street R.A. Decr 1871*

Photograph of original drawing (285 × 500)

The original drawing was possibly one of those exhibited at the RA 1872.

In 1865 the government decided to run a limited competition for the design of new law courts to be sited on the Strand. Six architects were invited in 1866 to compete, G. E. Street, Sir G. G. Scott, T. H. Wyatt, A. Waterhouse, E. M. Barry and P. C. Hardwick. Wyatt and Hardwick retired and eventually, after intervention by the House of Commons, the number of competitors was raised to twelve, eleven of whom competed. The designs were exhibited in New Square during 1867 and aroused a great deal of interest, which made the judges' task of choosing the winning design most difficult and, to begin with, no decision was reached. The judges eventually recommended Street for the external design and Barry for the interior planning, while a special committee of the legal profession preferred the Waterhouse design. Controversy raged but at last, in 1868, Street was nominated sole architect. Even then the difficulties were not over, at one point during 1869 a site on the Embankment was considered and, when the Strand site was made definite, the First Commissioner, A. S.

Ayrton, did his best to alter and reduce Street's design.

Street persevered, producing, it is recorded, 3000 drawings, and though he died in 1881 before the interiors of the courts were complete, his design was carried on by his son A. E. Street and A. Blomfield. Lit: Sir J. Summerson, 'A Victorian competition: The Royal Courts of Justice', *Victorian Architecture, four studies in evaluation*, 1970, pp.77-117; 'Marble Halls', V & A exhibition catalogue, 1973, p.49

[11] LONDON: Wellington Barracks, Birdcage Walk, Westminster

Contract drawings for reconstructing the interior of the Guards' chapel in the Romanesque style, 1876-78 (8):

1 Plan, showing galleries

d: Oct 1876

2 E & S elevation of apse & vestry**3** Longitudinal section looking N**1-3** Scale: $\frac{1}{8}$ in to 1 ft

(410 × 595)

4 Elevations of chancel stalls & screen & plan of chancel floorScale: $\frac{1}{2}$ in to 1 ft

(600 × 860)

5 Section of nave & aisle looking E; section of nave & chancel looking NScale: $\frac{3}{8}$ in to 1 ft**2-5** d: Sept 1876**6** Plan, elevation & section of gallery at W end of nave

d: Novr 1876

1-6 Insc: *Wellington Barracks | Design for Alteration of Chapel*, numbered 2-9 (5 & 8 missing) & *This is one of the fifteen drawings referred to in the | contract signed by us this ninth day of | May in the year of our Lord one thousand | Eight hundred and seventy seven signed T H Adamson & sons witness Thos J B Holland*

7 Plans, elevations & details of the pulpit & lectern

Scale: 1 in to 1 ft, FS

d: May 10th 1878

4-7 (600 × 860)**8** Plan, elevation & details of the fontScale: $\frac{1}{8}$ FS, FS

d: June 1878

(560 × 760)

7-8 Insc: *Wellington Barracks*, numbered 26, 27 & *This is one of the drawings referred to | in the contract signed by me this | twenty eight day of June | in the year of our Lord one thousand | eight hundred and seventy eight (s.) Thos Earp Witness Thos J B Holland*

1-8 s: *Geo Edmund Street R.A. | 14 Cavendish Place | London W*

Pen & coloured wash within ruled border

Lit: Pevsner, *London I*, 1973, pp.519-520

The Royal Military chapel, first built in 1838, was completely rebuilt, apart from the external walls, by Street 1876-79, but most of his work was destroyed in the Second World War and the new chapel, 1961-63, is by George, Trew & Dunn. The apse, with mosaics designed by J. R. Clayton and executed by Burke & Salviati, with the iron chancel gate, the font and stained glass in the W wall are all that remains of Street's work.

[12] MIDDLESBROUGH (Yorks): Church of All Saints, Linthorpe Road

Contract drawings, 1874 (6):

1 Ground plan with schedule of accommodation**2** E elevation & transverse section looking E**3** W elevation with tower which was not included in contract [Fig.97]**4** N elevation**5** Longitudinal section looking N**6** Transverse sections through nave & chancel looking E & part of longitudinal section through nave looking NScale: $\frac{3}{8}$ in to 1 ft

(600 × 860)

1-6 Scale: $\frac{1}{8}$ in to 1 ft (except No.6)

Insc: *Church of All Saints Middlesborough (sic), numbered 1-7 (5 missing) & This is one of the fourteen drawings referred to in the | contract signed by us this seventeenth day of July | in the year of our Lord one thousand | Eight hundred and seventy four (s.) Simpson & Baker, M Baker witness Thos J B Holland*, with official stamps
 s & d: *George Edmund Street R.A. | 14 Cavendish Place W | March 1874*

Pen & coloured washes within ruled border (590 × 425 except No.6)

Lit: Pevsner, *N Yorks*, 1966, p.248

Built by Street in 1875-78, stone, geometrical tracery, the tower not built. Brick interior with aisles and transepts. Odd composition of W front with stepped lancets over a porch. E rose window.

[13] ORFORD (Suffolk): Church of St Bartholomew
Design for restoration, 1880-81 (7):**1** Ground PlanInsc: As above, with *Schedule of Accommodation*Scale: $\frac{3}{8}$ in to 1 ft

d: Dec 1880

2 Part South Elevation of Nave & South Elevation of ChoirScale: $\frac{3}{16}$ in to 1 ftInsc: *Design for restoration*

d: March 1881

3 Elevation of New East End and section of Choir looking EastScale: $\frac{3}{16}$ in to 1 ft, $\frac{1}{2}$ in to 1 ft**4** Transverse Section looking West, West Elevation & Detail of leaded spireScale: $\frac{3}{16}$ in to 1 ft**5** Longitudinal Section looking SouthScale: $\frac{3}{16}$ in to 1 ft**6** Details of restoration of ChoirScale: $\frac{1}{2}$ in to 1 ft

d: Dec 1880

7 Details of Roofs of Nave and South AisleScale: $\frac{1}{2}$ in to 1 ft, FS

d: Feb 24th 1881

1-7 Insc: As above, *Orford Church & numbered 1-7*
 s: *Geo Edmund Street R.A. | 14 Cavendish Place | London W*

Pen & coloured washes within ruled border (230 × 350)
 Prov: Pres. by Orford church, 1971, via Mr Servaes of George, Trew & Dunn

These designs were not executed. However, they have been recently used (1971) by George, Trew & Dunn partially to restore the W tower.

[14] ROME: American church of St Paul, Via Nazionale
Designs for steeple & church fittings, 1874, contract
drawings for the railings, 1879, & design for the
rectory (7):

1 Plan, elevations & sections of steeple [Fig.98]
Scale: $\frac{1}{2}$ in to 1ft (given in metres also)
Insc: no 46
Within ruled border (545 × 620)

2 Elevations of part of S & W front of steeple
Scale: $\frac{1}{2}$ in to 1ft
Insc: No 43
(565 × 760)

3 Elevation & section of upper part of W front of
steeple
Scale: $\frac{1}{2}$ in to 1ft
Insc: no 47
(565 × 745)

4 Elevations & details of ambons & screens
Scale: 1in to 1ft (plan & elevations), FS
Insc: no 49
(595 × 860)

1-4 s & d: *George Edmund Street R.A. | 14 Cavendish
Place W | December 1874*
Pen & coloured washes

5-6 Contract drawings for churchyard railings, 1879
Elevations & details [Fig.99, No.5]
Scale: $\frac{1}{2}$ in to 1ft, FS
Insc: *This is one of the three drawings referred to in the
contract signed by us this | twenty eight day of July in the
year | of our Lord one thousand eight hundred | and seventy
nine (s.) Thomas Potter & Sons witness Thos J B Holland
& numbered 82, 83*

s & d: *Geo Edmund Street R.A. | 14 Cavendish Place |
London W | Dec 1875*
Pen & black wash with sections marked in red
(570 × 765)
Reprd: (No.5) P. Howell, *Victorian churches*, RIBA,
1968, pp.34, 35

7 Design for rectory
Elevation & section of part of S front & details
Scale: 1cm to 25m (elevation)
s & d: *George Edmund Street R.A. | 14 Cavendish Place |*
Pen & coloured wash (610 × 880)

Lit: C. L. V. Meeks, 'Churches by Street on the Via
Nazionale and the Via del Babuino', *Art Quarterly*,
XVI, 1953, pp.215-226
The church, a polychrome structure inspired by early
north Italian Gothic, with mosaics by E. Burne-Jones,
was built 1872-76. The adjacent rectory, in Venetian
Gothic style, and the elaborate wrought iron railings
to the churchyard were added 1879-82, although they
formed part of the original scheme.

[15] SHEFFIELD (Yorks): Church of St Lawrence,
Bawtry Road, Tinsley
Design, 1877-79
Perspective from NE, showing church & lych-gate
Insc: *Tinsley New Church*
s: *G. E. Street R.A. Archt*
Sepia pen within ruled border (145 × 205)
Prov: Pres. on permanent loan by Tinsley church,
1971
Lit: Pevsner, *W Yorks*, 1967, p.458
The lych-gate was built in 1879 to a different design.

[16] TODDINGTON (Glos): Church of St Andrew
Design, 1868-69 (9):
1 *South Elevation*, showing spire, 1st design
Insc: no 26
d: *May 22nd 1868*
(840 × 590)

2 *East Elevation* without spire
Insc: no 27 & cancelled
d: *June 1868*

3 *West Elevation* without spire & section through tower
and aisle looking South
Insc: no 24
d: *June 24th 1868*

4 *Longitudinal Section* looking North
Insc: no 21
d: *April 23rd 1868*

5 *Longitudinal Section* looking South
Insc: no 22 & cancelled
d: *June 1868*

6 *Transverse section* looking West & Section through
Chancel & Vestry looking East
Insc: no 23
d: *May 1868*

2-6 (415 × 590)

7 *South Elevation* Alternate design for tower and spire
Insc: no 31 & cancelled
d: *Nov 12 1868*
(840 × 580)

8 *Ground Plan*
Insc: no 20
d: *April 20th 1869*
(820 × 580)

1-8 Scale: $\frac{3}{16}$ in to 1ft

9 *Transverse Section & longitudinal Section of the Nave
Roof*
Scale: $\frac{1}{2}$ in to 1ft
Insc: no 97
d: *Decr 1869*
(520 × 640)

1-9 Insc: As above, with pencil notes, numbered &
measurements given

s: *George Edmund Street A.R.A. | 51 Russell Square*
Pen & coloured wash within ruled border
Lit: D. Verey, *Glos, the Vale & the Forest of Dean*,
1970, p.386

The small C18 church was replaced for the eccentric
and extravagant 2nd Lord Sudeley by G. E. Street,
1869-78, in a pure but rich early Decorated style.
A large and ambitious estate church, it is situated
in a remote country park. The exterior is ashlar faced
and has a dominating tower with a broach spire on
the S side; there is an aisleless nave with an oak
hammer-beam roof and a stone vaulted chancel and
a stone vaulted chancel and N transeptal mausoleum.

[7] UPPINGHAM (Rutland): Uppingham School chapel
Contract drawings for the new chapel, 1862 & 1864
(7):
1 *Ground Plan*
d: *Dec 1861*

2-3 *South Elevation* (No.2 cancelled)

4 *North Elevation*

5 *East Elevation* & transverse section looking E
2-5 d: *Feb 1862*

6 *West Elevation* & transverse section looking W
d: *Feb 1861*

7 *Longitudinal section* looking N
Insc: (in pencil) *wall panelling executed differently*
d: *Feb 1862*

1-7 Scale: $\frac{3}{16}$ in to 1ft

Insc: As above, *Uppingham School Design for New
Chapel*, numbered I-VII & *This is one of the plans
referred to in the Contract | signed by me this sixteenth day
of May 1862 | (s.) Thos C. Halliday & James Cave
witness R. Norman Shaw; This is one of the plans referred
to in the contract | signed by me this 26 day of May (s.) John
Davis for John & Thos Davis witness Fredk Rogers (No.2
is not included in the 1864 contract)*
s: *George Edmund Street Architect | 33 Montague Place
WC*

Pen & coloured washes within ruled border
(415 × 600)

Lit: Pevsner, *Leics & Rutland*, 1960, pp.330-331
The school, founded in 1584, expanded greatly under
Edward Thring, headmaster 1853-87. The principal
new buildings of his time were the library and hall
and the chapel built by G. E. Street, 1862-73. The
chapel built in the style of the C13 has a big E window
with a turret and spirelet at its W end. A gallerie was
added to it in 1887-89 by A. E. Street.

[18] WAKEFIELD (Yorks): Chantry chapel on the
bridge

Measured drawing of canopy of the niche on the S
side of the altar
Elevation
Scale: FS

Insc: *St Marie's Chantry | on gt Bridge | Wakefield |
Geo Gilbert Scott | architect | 20 spring Gardens |
London | 3rd Dec 1847; (in pencil) Drawn by G. E.
Street | now R.A.; verso Mr Cox | Builder | St Mary's
Chantry | Wakefield, stamped 3 Dec & postmarked
4 Dec 1847, with seal*

Pen on tracing paper (1100 × 360, irregular)

Part of the restoration carried out by (Sir) G. G.
Scott in 1847.

See Scott, George Gilbert Snr in *The Scott family*,
separate volume in the RIBA Drawings Collection
catalogue series.

[19] Sketchbook of details & notes of Gothic
architecture in northern France, 1858, 173 pages
Places include Fécamp, Rouen, Mantes, Paris,
Beauvais, Compiègne, Soissons, Reims, Chalons &
Toul

s: (on flyleaf) *George Edmund Street | 33 Montague
Place | London*

d: *25 September to 8th October 1858*

Pencil, bound in maroon leather stamped with gold
(195 × 125)

Prov: Pres. 1973 by Mrs Francis Hewitt, who was
given it by Lord Crawford in the 1930s

[20] Sketchbooks (4)

Prov: Pres. by A. E. Street, 1916 (RIBA Jnl, XXIII,
1916, p.129)

1-3 Sketchbooks of Gothic architecture & decoration
in France & Spain, 1861-62

1 France & N Spain, including Paris, Bordeaux,
Bayonne, Burgos, Palencia, Valladolid, Madrid,
Toledo, 253 pages

s: (on flyleaf) *George Edmund Street | 33 Montague
Place London*

d: *5th to 19th September, 1861*

2 NE Spain & S France, including Valencia,
Barcelona, Lérida, Gerona, St-Elne, Narbonne,
Toulouse, Carcassonne, Arles, Amiens, 243 pages
d: *20th September to 6th October, 1861*

3 E Spain, including Perpignan, Gerona, Barcelona,
Tarragona, Granollers, Tarrasa, Manresa, Lérida,
Huesca, Saragossa, Tudela, Olite, Pamplona, 283
pages
d: *22nd May to June 3rd, 1862*

1-3 Pencil, bound in maroon leather, stamped with
gold (1, 2, 210 × 160; 3, 210 × 135)

4 Sketchbook mainly of abbeys in the British Isles, including Forde, Lanercost, Jervaulx & St Mary's Abbey, York, also sketches of Montacute & of the church of Ottery St Mary, 165 pages
s: (on flyleaf) *George Edmund Street | 14 Cavendish Place | London W*
d: *August to September, 1880*
Pencil, bound in maroon leather with the year 1880 stamped in gold on the spine (220 × 170)

Lit: *RIBA Jnl*, XXV, 1918, pp.97-103

The three sketchbooks d. 1861-62 contain the notes and details which formed the basis of his book *Some account of Gothic architecture in Spain*, 1865. An expert and rapid draughtsman, he sketched for purpose and rarely for show. Long accustomed to sketch standing up in all sorts of conditions, he had no inclination for overloading drawings with unnecessary quantities of detail, preferring instead a subtle suggestiveness which at the same time presented truthfully the information he wished to convey.

STREET, T. H. (early C19)

Design for a house in a castellated Gothic style with a central tower & lantern based on Ely cathedral
Sketch elevation
s: *T H Street*
Pencil (175 × 250)
Prov: Pur. 1961

STUART, James (1713-88), called Athenian Stuart
Born in Creed Lane, Ludgate Hill, London, he had no formal training as an architect and was first employed by Lewis Goupy, a fan painter. In 1742 he went to Italy, where he met Nicholas Revett, Gavin Hamilton and Matthew Brettingham, fellow artists, with whom in 1748 he planned to publish a survey of the classical remains of Greece (see note on *Antiquities of Athens* below). This scheme, although it was never fully realized, made Stuart's name as the expert on Grecian art and ensured him as much employment as he wished for the rest of his life. On his return from Greece, 1755, he was elected Fellow of the Royal Society and of the Society of Antiquaries. He had been elected to membership of the Society of Dilettanti in 1751, and in 1763 was appointed painter to the society but, failing to fulfil his duties, he was replaced by Reynolds in 1769. In 1758 he became Surveyor to Greenwich Hospital, a lucrative post which he owed to the influence of his patron, Lord Anson. He exhibited at the Free Society of Artists, showing mainly watercolour drawings of Athens. He also executed a certain amount of decorative painting in the houses of his patrons. As an architect he did not make the most of his opportunities. The commissions he received, usually from members of the Society of Dilettanti, seem to have been executed with reluctance and in some cases were completed by other architects. His architectural style on a large scale was unoriginal, and it is only in minor ornamental buildings that he attempted to reproduce Greek monuments. His main talent seems to have been as an interior decorator. His principal architectural works are: Hagley Park, Worcs, Doric temple for Lord Lytton, 1758; Shugborough, Staffs, buildings in the park for Thomas Lord Anson and some decorative work in the interior of the house, c.1763-64; Belvedere, nr Erith, Kent, for Sir Sampson Gideon, c.1775; Montague, afterwards Portman, House, Portman Square, London, for Mrs E. Montague, c.1775-82 (destroyed by bombing 1940). He also designed various funerary monuments, usually executed by P. Scheemakers, and commemorative medals.

Publications: *De obelisco Caesaris Augusti*, 1750, a treatise on the obelisk found in the Campus Martius, Rome, written in Latin; (with N. Revett), *Antiquities of Athens*, Vol. I, 1762 (the remaining three volumes were published posthumously)
Bibl: *Colvin*; *DNB*; D. Wiebenson, *Sources of Greek Revival architecture*, 1969

[1] NUNEHAM PARK (Oxon)

Design for a chimneypiece in the dining-room for Lord Harcourt, c.1764

Elevation [Fig.100]

Insc: (by Thomas Worsley?) *At Nuneham by Mr Stewart*

Pen & coloured washes (245 × 330)

Prov: Thomas Worsley (died 1778) to Sir William Worsley; pres. 1963

Lit: *Colvin*; *CL*, XXXIV, 1913, p.746; *XC*, 1941, pp.866 & 910

Stuart also designed the ceiling in the drawing-room.

[2] Sketchbook containing preliminary designs; plans, elevations & details of buildings in N Italy; topographical views & notes on painting, 85 leaves
Insc: Labelled with measurements marked

s: *Stuart* (on 1st & last pages)
Undated; but presumably datable to March-July 1750 when Stuart was in Venice waiting for a passage to Greece. Stuart and Revett left Rome in March 1750 for Venice, but unable to find suitable transport for Greece they spent some time examining the works of art and architecture in Venice and on 24 July set out on an excursion to Pola, Yugoslavia, not returning to Venice until November. They finally embarked for Greece 19 January 1751 (see Joseph Woods, Preface to *Antiquities of Athens*, IV, 1816, pp. iv, v).
Pen & pencil (195 × 135), bound in vellum
Prov: Pres. by Joseph Woods, before 1846

f.1 Insc: *Mrs Dufour with My Lord Malton's sister | to Mrs Sara badessa in Borgo Logo St Lorenzo | alla Porta No 24 | Stuart*

The Earl of Malton, later Marquess of Rockingham, was an early patron of Stuart's who remained a life-long friend.

Verso: Rough pencil sketch of a building with porticos & inner cruciform plan

f.2 Insc: *Names of the gentlemen | who have promised to subscribe our | Attica*, followed by a list of 28 names continued on verso; included in the list are *Lord Malton, Lord Charlemont, Joseph Smith*, British Consul in Venice, *Sir James Gray &c*

The time spent by Stuart and Revett waiting in Venice was by no means wasted. They began to interest influential people in their project, to collect subscriptions for the eventual publication and to find contacts to smooth the trip to Greece. Chief among those who aided them in Venice was Sir James Gray. He helped to put the project on a firm financial basis, for it was he that 'first set on foot a subscription for our intended work' (J. Stuart, *Antiquities of Athens*, I, 1762, p. vi). Gray also introduced them to the Society of Dilettanti, which enlarged the scope of their patronage. Their other major Venetian patron was Joseph Smith, who arranged for their protection while in Greece through Sir James Porter, Ambassador at Constantinople. Both these men were members of the Society of Dilettanti (see D. Wiebenson, *Sources of Greek Revival architecture*, 1969, p. 7).

Verso: MURANO: Palazzo Trevisan

Sketch of plan with transverse section through domed hall

Insc: Continuation of list of subscribers written over the above plan

f.3 MURANO: Palazzo Trevisan

Sketch of plan with detail of unknown church

Insc: Verso *Fred French Augier Street | Dublin | James Drake Esq. | James Dawkins Esquire Messieurs | Drake & Long | Merchants | in Leadenhall Street*
James Dawkins patronized Stuart while he was in Rome and made possible a lengthy extension of Stuart's and Revett's stay in Athens. Later Dawkins received Stuart into his house in London, where he remained at least until Dawkins's death in 1759.

f.4 MURANO: Palazzo Trevisan

Plan & front & rear elevations, all differing in details from the Visentini representations; the positions of the major sculptures are indicated

Verso: Blank

ff.5r-7v Preliminary studies for a villa based on the Palazzo Trevisan including an inner cruciform division & an entrance portico on 2nd storey

f.5 Plan

Verso: Elevation

f.6 Alternative plan & elevation

Verso: Variation of above elevation

f.7 Elevation

Verso: Rough plan

f.8 STRA: Villa Pisani (now Nazionale)

Elevation of a garden house

Insc: *Pisani a Stra*

Verso: STRA: Villa Pisani (now Nazionale)

Plan, elevation & details of the Belvedere gate to the gardens

Insc: *two steps in | each stone*

f.9 STRA: Villa Pisani (now Nazionale)

Elevation in landscape of Belvedere gate

Insc: *Pisani a Stra*

Verso: Accounts of daily living expenses

f.10 Unidentified landscape view

Verso: Blank

f.11 STRA

Unfinished elevation of farmer's house

Insc: (in pencil) *farmers house at Stra*

Verso: STRA: Villa Foscari

Elevation of the façade, showing the stables

Insc: *Cavaliero a Stra*

f.12 Landscape

Verso: Blank

f.13 Landscape, possibly a view of Vicenza with the Torre di Piazzini at the centre

Verso: Blank

f.14 Unidentified part-elevation

Verso: VICENZA: Casa Civena

Faint sketch elevation

f.15 Elevation of an unidentified Palladian style temple for a garden building

Verso: VICENZA: Palladio's house (Casa Cogollo)

Details of cornice

Insc: *upper | Second, | 3 | 4* (corresponding to elevation on f.16r)

f.16 VICENZA: Palladio's house (Casa Cogollo)

Elevation

Insc: *Palladio's House*

Verso: Blank

f.17 VICENZA

Topographical view with Porto Castello tower in the background

Verso: Unidentified landscape

f.18 Landscape with tower
Verso: Blank

f.19 More extensive view of the landscape on f.18r
Verso: Rough pencil version of f.20r

f.20 Sketch elevation of a Palladian style building with a colonnade
Insc: Verso *M Patte architecte rue du fouare à coté du magasin | allé delhotel Dieu près la place maubert*

f.21 Unfinished, unidentified elevation
Verso: Blank

f.22 VERONA: Amphitheatre
Diagrammatic plan, showing concentric oval rings
Insc: Notes & numbers of seats & arches marked
Verso: Blank

f.23 Elevation of an unidentified building
Verso: Blank

f.24 Landscape
Verso: Rough unidentified elevation

f.25 Landscape
Verso: Elevation, possibly relating to S Bernardino, Verona

f.26 VERONA: S Bernardino, Capella Pellegrini
Section up to the lower part of the coffered dome
Insc: *a San Bernardino a Verona | da Michele di San Michele*
Verso: Blank

f.27 Landscape with a walled city & castle on the edge of a river
Verso: Blank

f.28 Landscape
Verso: Blank

f.29 Landscape with a walled city & castle
Verso: Mountainous landscape

f.30 Mountainous landscape
Verso: Landscape with a distant view of Radicofani Castle

f.31 Landscape
Verso: Landscape

f.32 Detail of coffering
Verso: Continuation of f.33r

f.33 VENICE: S Giorgio Maggiore
Part-elevation of façade & profiles of entablatures drawn over on to f.32v
Verso: Blank

f.34 VENICE: Convent of S Giorgio Maggiore
Elevation & part-section of cloister
Verso: VENICE: Convent of S Giorgio Maggiore
Unfinished ground plan of 1st cloister
Insc: *St George | 15 arcades*

f.35 VENICE: Dogana
Elevation of terminal tower
Verso: VENICE: Convent of S Giorgio Maggiore
Unfinished sketch elevation of cloister (see f.34r)

f.36 VENICE: S Giorgio Maggiore
Unfinished elevation of façade
Verso: VENICE: Church of Il Redentore
Detail of façade below niche between containing columns (see f.37r)

ff.37-41r VENICE: Church of Il Redentore
f.37 Elevation of façade not including dome
Insc: *San Servatore Palladio*
Verso: Half longitudinal section through transept

f.38 Part ground plan, showing transept but not apse, with rough indication of floor patterns & 2 of the 3 bays of the nave
Insc: With related notes in French, English & Italian
Verso: Longitudinal section through crossing up to the drum of the dome

f.39 Perspective of 2 chapels of the nave
Verso: Partial longitudinal section through crossing (see f.37v)

f.40 Elevation of nave bay up to the clerestory level
Verso: Blank

f.41 Part-plan omitting apse
Verso: Blank

f.42 Unidentified elevation of portico & courtyard
Verso: Blank

f.43 Faint sketch, same as f.42r
Verso: As above

f.44 MIRA: Villa Foscari
Elevation of façade & of side wing (now destroyed), plan of entrance portico
For a view of the villa see Coronelli & Gianfrancesco Costa, *Ville del Brenta nelle vedute di Vincenzo*, Milan n.d., pl.14.
Verso: Blank

f.45 Faint sketch
Verso: Blank

f.46 Blank
Verso: Unidentified villa
Plan, elevation & details

f.47 Blank
Verso: Details perhaps connected with Villa Pisani, Stra

ff.48r-52r STRA: Villa Pisani (now Nazionale)
f.48 Plan of Belvedere gate
Insc: *Principal Porta del Gardino Pisani*
Verso: Plan of 1 of the arcaded quadrants of the garden front

f.49 Plan & perspective of garden front with arcaded quadrants & terminal wall gate
Insc: *Pisani*
Verso: Detail of 1 of the arcades on garden front

f.50 Perspective of garden front with quadrant arcades
Insc: *Prospettiva di Pisani*
Verso: Blank

f.51 Unfinished elevation of garden front, elevation of portal with banded Doric columns, profile of entablature
Verso: Elevation of inner colonnade
Insc: *Pisani back front*

f.52 Half-plan of garden front with arcaded quadrants
Verso: Blank

f.53 PADUA: Loggia & Odeon Cornaro
Plan
Verso: PADUA: Loggia Cornaro
Partial elevation showing 3 of 5 bays & part of arcaded wing in perspective

f.54 PADUA: Odeon Cornaro
Elevation of façade
Insc: *Padova*
Verso: VENICE: La Zecca
Part-plan of the cortile

f.55 VENICE: La Zecca
Unfinished part-elevation, details of ground & 2nd floor plans
Insc: *Zecca of Venice | 2nd floor | Ground Plan*
Verso: Unidentified rough plan
Insc: *Vicenza | Palazzo Pomé the front painted in fresco* (inserted above) *del Giovan Battista del Moro | Palazzo del Conte Mercari Brusasorres L(?)india*
The façade painted by Battista del Moro is in Verona, not Vicenza and belongs to what is now called Palazzo Bentagodi. It is possible that the *Palazzo del Conte Mercari* refers to the Palazzo Murari Dalla Corte Bra, Verona, and *Brusasorres* to the Veronese painter Domenico or Felice Brusarcorci.

f.56 Continuation of f.55v, rough elevation corresponding to plan
Verso: Notes on P. Veronese's 'Supper of St Gregory' in the Basilica di Monte Beruo, Vicenza, & 'Martyrdom of St Barnabas' in S Giorgio Maggiore, Verona; also notes on paintings in Verona by Alessandro Turchi & Paolo Farinate, notably the latter's 'Pietà' in S Anastasia (called by Stuart the *Church of the Consolation*)
Insc: As above

f.57 Blank

f.58 Blank
Verso: Note on the composition of plaster floors in Venice with accompanying sketch

ff.59r-62r Ideas for a grandiose palazzo with domed end pavilions, based on the Villa Pisani at Stra, which has the same feature of a hexastyle portico surmounted by a pediment
f.59 Elevation of portico
Verso: Section

f.60 Part-elevation of façade
Verso: Alternative elevation

f.61 Alternative elevation
Verso: Elevation of end pavilion

f.62 Plan
Verso: Blank

From f.63 the sketchbook was reversed and used from the back forwards: although this pagination is continuous from beginning to end, it should be understood that the material runs from the higher numbers to the lower, i.e. from f.85 to f.63

ff.63-80 Incomplete, preliminary draft for an essay or treatise on colour in painting, discussing the effects & qualities of light, texture, reflections, methods of applying colours &c; ff.78v-75r contain a fairly full text, the remaining pages are either blank or bear only a heading or sentence or two

ff.81-82 Notes on Venetian painting (mentioning *Titian & Tintoretto*)

f.83 Insc: *Chronology to see the relation of time in which the good | colourists lived to see how they might be obliged to one another, followed by the names & dates of 17 painters from Giorgione to Spagnoletto including Rembrandt & Rubens*
Verso: Blank

f.84 Blank

Verso: Faint pencil sketch of pedimented door or window

Insc: 3 lines of *Greek Inscription on the fascia of architrave*; disconnected reference to Palazzo Grimani & to bas-reliefs of a lioness & her young, a sheep & lamb

f.85 Faint pencil sketch of coat of arms, with miscellaneous notes including reference to *Sta Maria di Miracoli*, the Paris address of the architect Pierre Patte (see f.20v) & London address of *Mr James Wensley at Mr Bigger*

Insc: As above

Verso: Unfinished, unidentified sketch of ground plan

Insc: *Stuart*, with miscellaneous notes & calculations

[3] Miscellaneous sketches, including a measured drawing & a map, connected with the *Antiquities of Athens* project, 1751-53 (7): Greece

1 ATHENS: Odeum of Regilla

Measured drawing

Plan of the site

Insc: *The Odeum of Herodes Atticus in Athens*, with descriptive notes & measurements given. This drawing was used as the basis for the engraving in *Antiquities of Athens*, III, ch.viii, pl.I

Verso: Elevation of a 3 bay, single-storey loggia

Insc: T 78

Pen (310 × 385)

2 CROSLIOTISSA

Sketch of bas-relief with 3 figures in the church of

Crosliotissa

Pen (205 × 130)

Engr: *Antiquities of Athens*, III, p.vi tailpiece

3 MERENDA: Bas-relief

Sketch of a *Bas Relievo* of 3 figures at *Merenda*, excellent work, bigger than life

Insc: As above & (in another hand, probably Joseph Woods) *From Book 9*

Pen & pencil (205 × 140)

4 MERENDA: Bas-relief

Sketch of the lower part of 2 draped figures from a bas-relief

Insc: (in another hand, probably Joseph Woods) *Merenda | from Book 9; verso 47*

Pen & pencil (205 × 130)

5 MOUNT PARNASSUS

Topographical sketch

View on the road from Livadia to Delphi

Insc: With colour notes

Pen & pencil (355 × 495)

The drawing has been squared up & was used as the basis for the engraving in *Antiquities of Athens*, IV, ch.v, pl.XI

6 PAROS: Grotto of Agios Mua

Sketch of bas-relief of a Bacchic procession at the grotto of *Agios Mua* in *Paros 4 miles from the town*

Insc: As above

Pen (230 × 430)

Engr: *Antiquities of Athens*, IV, ch.vi, pl.V

7 VALE OF TEMPE (Mt Olympus)

Contour map & schematic elevation of the Vale of Tempe between Mounts Ossa & Olympus

Verso: Stuart's description of the journey through the valley from Bata to the Gulf of Salonica

Insc: No 90

Pen (225 × 365)

1-7 Prov: Pres. by Joseph Woods, before 1846

[4] 20 topographical views of classical antiquities in Athens, Salonica & Pola; the latter dating from an excursion to Yugoslavia between 24 July & November 1750 & the former from Stuart's extended travels in Greece 1751-54

The drawings are executed in gouache, a medium especially employed in fan painting which Stuart had learned from the fan painter Lewis Goupy. They were all engraved in the *Antiquities of Athens*, Vols. I-IV. These volumes, in addition, contain 4

topographical views (II, ch.i, pl.I; II, ch.ii, pl.I; II, ch.iv, pl.I; III, ch.iv, pl.I) which are not in the RIBA Drawings Collection and have not been located

Prov: The drawings appear to have been sold by Elizabeth Ann Stuart, daughter of the artist, to Jer. Harman (see RIBA MSS for letter with postmark in use c.1820-54). This was perhaps on the occasion of the sale 12-21 May 1823 at Pembroke House, Richmond Green, Surrey, by Squibb & Son when 'Many Paintings &c by Stuart and Revett made on the spot for the Antiquities of Athens' were sold (information from V & A index of sales catalogues). By 1861 they were in the possession of Thomas Howard of Blackheath and they were pres. by the executors of Thomas Howard 1873.

Engr: *Antiquities of Athens*, I-IV (see below)

Exhib: Ironmongers Hall, by Thomas Howard, May 1861 (see *Catalogue of the antiquities and works of art exhibition at Ironmongers' Hall, London, in the month of May, 1861*, 1869, I, p.127)

The drawings are arranged in the order in which they appear as engravings in the *Antiquities of Athens*

Greece

1 ATHENS

General view of Athens from the foot of Mt Lycabettos with the aqueduct of Hadrian in the foreground

(330 × 690)

Engr: I, pl.I

2 ATHENS: Gate of Athene Archegetis

View of Doric portico from the end of a street

(280 × 375)

Engr: I, ch.i, pl.I

3 ATHENS

View of Ionic temple on the River Ilissus, nr Athens, with a hunting party in the foreground

(305 × 465)

Engr: I, ch.ii, pl.I

Stuart's drawings are the only visual records of this temple, which was destroyed by the Turks in 1778.

4 ATHENS: Tower of the Winds (Horologion of Andronicus of Cyrrhus)

View of the octagonal tower

(315 × 430)

Engr: I, ch.iii, pl.I

5 ATHENS: Choragic monument of Lysicrates

View of the monument walled into the garden end of the Hospitum of the Capuchins

(270 × 385)

Engr: I, ch.iv, pl.I, with slight alterations in foreground vegetation

Repr: *RIBA Jnl*, XXXVIII, 1930, frontispiece

6 ATHENS: Stoa of Hadrian (also known as the Stoa Poikile)

Distant view

(265 × 385)

Engr: I, ch.v, pl.I

7 ATHENS: Acropolis

View of the Acropolis from the ancient Pirae gate

(350 × 695)

Engr: II, pl.I

8 ATHENS: Erechtheion

View from the SW, showing the artist sketching, (265 × 385)

Engr: II, ch.ii, pl.II, omitting figure of seated boy right centre & altered position of dog on right

Repr: J. M. Crook, *The Greek Revival*, RIBA, 1968, pl.5 & cover

9 ATHENS: Theatre of Bacchus

View with the monument of Philopappos in the distance & the artist sketching in the foreground (270 × 3885)

Engr: II, ch.iii, pl.I

10 ATHENS: Temple of Thescus

View from the SW

(305 × 465)

Engr: III, ch.i, pl.I

11 ATHENS: Hadrian's arch

View with the ruins of the Temple of Zeus Olympos in background

(285 × 385)

Engr: III, ch.iii, pl.I

12 ATHENS: Monument of Philopappos

View with sightseers

(295 × 455)

Engr: III, ch.v, pl.I, with figures & goats added in the foreground

13 CORINTH: Temple of Apollo

View of the ruins, showing 12 remaining columns, of which there are now only 7, with figures on the quay in the foreground

(265 × 380)

Engr: III, ch.vi, pl.I

14 ATHENS

View of the bridge over the Ilissus connecting the Panathenaic stadium with the city of Athens

(290 × 460)

Engr: III, ch.vii, pl.I, with several sheep added centre right

15 SALONICA: The Incantada or Propylaea of the Hippodrome

View from the courtyard of a private house [Fig.101] (315 × 460)

Engr: III, ch.ix, pl.I

Yugoslavia

16 POLA: Amphitheatre

View from the W

(295 × 470)

Engr: IV, ch.I, pl.I, with slight differences in the foreground

Repr: *RIBA Jnl*, XXVIII, 1920, p.81

17 POLA: Amphitheatre

View of the interior

(290 × 465)

Engr: IV, ch.i, pl.II, with slight alterations in the foreground & top left corner

18 POLA: Temple of Augustus (or Rome & Augustus)

View from the base of a flight of steps

(255 × 385)

Engr: IV, ch.ii, pl.I

19 POLA: Temples of Rome & Augustus & of Poseidon

View of the back of the 2 small temples, Rome & Augustus right & Poseidon left

(255 × 380)

Engr: IV, ch.ii, pl.II, with a dog added left

20 POLA: Arch of the Sergii (Porta Aurata)
View with on ox-drawn cart in the foreground
(255 × 390)
Engr: IV, ch.iii, pl.I, with the child at left replaced by
a mother seated with a child

1-20 Engraved same state

The Antiquities of Athens by Stuart & Revett, published in four volumes, was the earliest accurate survey of Greek classical remains and the main source book for the Greek Revival in England. Although of limited influence in the C18, in the early C19 it acquired much fame. The idea of a publication consisting of drawings, with text, of ancient Greek monuments measured on the site was probably conceived in 1748 by Gavin Hamilton and Nicholas Revett, young artists resident in Rome. The intention was to record systematically what remained of the ancient monuments of Greece in the same way as had been done for Rome.

The project began as an impractical scheme for making money and a reputation quickly. It was not until Stuart, an older and more experienced man, who already had some standing in the art world of Rome, joined Hamilton, Revett and Matthew Brettingham, the fourth person connected with the early planning of the venture, and took over the organization that the scheme became a reality. In the end neither Brettingham nor Hamilton actually went on the expedition, and Revett's share in the publication and royalties was bought out by Stuart probably before the first volume appeared. It was Stuart who became famous and earned the nickname 'Athenian'. As planned in 1749 the work was to consist of three volumes, Vol.I to contain 53 views of the country and its edifices, Vol.II plans, elevations and architectural details, Vol.III plates of sculpture. The whole was to be completed in four years, one year of which was allotted to measuring the monuments in Greece. In the event, the two artists who went did not return to England until an interval of nearly five years and then without completing the undertaking. Only two monuments, the Tower of the Winds and the Choragic monument of Lysicrates, were completely measured to Stuart's and Revett's satisfaction, and the last volume did not come out until 65 years after the original plan was drawn up.

The material as published is arranged by volume according to geographical location and within each volume by individual monument. The first volume, published 1762, seven years after their return in early 1755, came out mainly in reaction to J. D. Le Roy's *Ruins of the most beautiful monuments in Greece*, 1758. Stuart was annoyed by being beaten to publication by Le Roy, who unlike Stuart and Revett had worked with dispatch, spending a mere three months in Greece, 1755, and publishing barely three years later, and consequently he occupied much of Vol.I in exposing Le Roy's mistakes. The second volume, containing the Acropolis, was published in 1789, a year after Stuart's death, and was due mainly to the efforts of his assistant William Newton. Vol.III was published in 1794 with an introduction by W. Reveley, and Vol.IV came out in 1816, published by Josiah Taylor with an introduction by Joseph Woods and contained measured drawings from Pola, Yugoslavia. A supplementary volume was published by C. R. Cockerell and others in 1830. It appears that Revett was responsible for most of the measured drawings and Stuart for the topographical views, maps and text.

See Revett, Nicholas & Society of Dilettanti
Lit: *Jnl of the Warburg & Courtauld Institutes*, II, 1938-39, pp.128-146; D. Wiebenson, *Sources of Greek Revival architecture*, 1969, ch.i, pp.1-18; J. M. Crook, *The Greek Revival*, 1972

[5] ATHENS: Erechtheion & Temple of Minerva Polias (Athena)
Measured details of the Ionic capitals
Verso: Details of the architraves
Insc: Labelled, with measurements given
Pen (230 × 180)
Prov: Pres. by Joseph Woods, before 1846
From a series of 5 sheets of MSS and diagrams describing the method of drawing the volute of an Ionic capital based on a study of the columns of the Erechtheion and the Temple of Minerva Polias. These sheets were compiled during Stuart's visit to Athens, 1751-53.

[6] Self-portrait as a youth
Half-length profile looking towards the left, holding a pencil
Charcoal & wash on tinted paper, mounted & framed (470 × 405)
Prov: Previously in the possession of J. Hawkins, Bignor Park, Sussex (see *Antiquities of Athens*, IV, p.xxii), when there was a ticket attached which read *Class 121 S the fourth premium, three guineas*; pres. by Joseph Woods, before 1846

See also Revett, Nicholas & Society of Dilettanti

STUART, James *Attributed to*

PRIASI LIMAN OF PORTO DI TRAMONTANA (Greece)
Map
Pencil (130 × 205)
Prov: Pres. by Joseph Woods, before 1846
Visited by Stuart and Revett on 15 March 1753 on the return from Athens to Smyrna (*Antiquities of Athens*, IV, p.ix). Although this drawing came among the miscellaneous sketches of Stuart presented by Joseph Woods, the draughtsmanship is neater than seen in the rest of Stuart's papers.

STUART, James & MYLNE, Robert

LONDON: Chapel, Royal Naval College, Greenwich
Contract drawing & working drawings & details relating to the rebuilding of the chapel, 1779-90 (8):
1-4 Survey drawings of the interior of the W end of the chapel made in the office of Robert Mylne before repair work began
1 *Section of the West End in the | Chapel* below organ gallery
Scale: 1 in to 1 ft
Insc: As above & *Queen Mary*, with measurements marked
s & d: *Clerk of the Works Office | Greenwich Hospital | Augt 1781*
Pen & wash (330 × 290)
Lit: *Art Bulletin*, XXIX, 1947, p.261 (reprd. fig.2)
Attributed to James Donaldson, Mylne's clerk, on the grounds of similarity between the inscription and a contemporary letter in the PRO signed by Donaldson.

2 Part-plan, elevation & section of S half of W wall, showing original wall arrangement of Wren's chapel
Insc: Dimensions & details labelled, e.g. *Present Door Way, Old impost, Old Architrave &c*
Pen & wash (475 × 310)

3 Rough plan & elevation of door at W end below organ gallery
Insc: Dimensions given & labelled *Opening for Organ & present Arch*
Pen & wash (540 × 310)

4 Section of W wall of chapel above *Level of Aperture for Organ*
Insc: As above, with dimensions given
Pen (470 × 265)

5 Working drawing
Detail of base to giant Corinthian order (as existing)
Scale: FS
Insc: *Corinthian Base | Chappel at Greenwich | Mr Devall | 2.8 diameter when finished in Scagliola*, measurements marked & parts labelled, alternative measurements given in red chalk; verso *Corinthian Base | Copy & The Pedestal 7.9 in the Surveyors drawing | Altered to 7.6 by the Clerk of works, Mr Mylne s & d: March ye 22d 1782 | J Stuart | Surveyor*
Pen (530 × 660)
Lit: *Art Bulletin*, XXIX, 1947, pp.261-267
This is probably one of 'some scraps of Drawings of particular parts' referred to by Mylne in a letter (PRO) of May 1782 as having been unofficially given by Stuart to the mason, John Devall.

6 Contract drawing for the interior decoration of W & E ends
Elevation of W end, with flier showing alternative elevation for E end
Scale: 1 in to 1 ft
Insc: *Chapel. sketch of East & West End & The capitals & bases of the columns, & the principal Door case, to be | of white marble, The Columns to be of Scagliola in imitation | of Giallo antico, | Approved by the Commissioners and | Governors of Greenwich Hospital | at a General Court | 14 March 1782 | (s.) Jno Ibbetson | Secy | James Stuart Surveyor (counter-signed) Received 20 May 1782 R Mylne; flier Approved by the Commissioner | & Governors of Greenwich Hospital at a General Court | 14 March 1782 | (s.) Jno Ibbetson | James Stuart & on part of the flier, stuck down, Received at the Clerk of the Cheque's Office 18 May 1782 | and in the Clerk of the Work's Office 20 May 1782 (s.) ... Maule*
Pen & wash (400 × 600, flier 295 × 120)

7 Copy of the flier for the E end, showing the altar frame
Pen & wash (300 × 120)
There are slight differences in the balustrade arrangement and the coat of arms has been left out.

The contract drawing is attributed to William Newton, who is known to have made the 'general designs', but Stuart appears to have had some say in the design at least for the frame and columns. In a note in W. Newton's translation of Vitruvius, published a year after his death in 1791, he claims that 'the only parts of the building in which Mr Stuart had any share were the ornaments of the ceiling, the frame of the altar picture and the balusters used in the two side galleries; these with the carving of some stone mouldings, taken from Greek examples in his *Antiquities of Athens*, were all that he determined'.

8 Working drawing by an unknown draughtsman working for Stuart

Plan, elevation & section of new door below the organ gallery in the centre of W wall, showing old work re-encased

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

Insc: Measurements marked & details labelled in black pen by an unidentified draughtsman working for Stuart; amendments by Mylne in red pen *This scale was added by R Mylne, $\frac{1}{2}$ an inch to a foot | all the figures added in Red Ink, with the lines, etc, was | found necessary for the instruction of the workmen, and to | correct the Dimensions, to the size of the parts, in the Building, with further explanation of details; in an unidentified hand, commenting on Mylne's note, This drawing was not made exactly to a Scale | therefore all the above observations (which are | founded upon that Supposition) are erroneous | the figures only are to be followed; verso Received this Plan the 14th of August 1782 | from Mr Stuart by Mr Deval desiring me | to deliver it to the Clerk of the Works, which | is delivered according the same day | Stepn Jno Maule | August 14th Received, at 2 o'clock pr Robert Mylne | without coming from the Board thro' the Clerk of the | Checque's Office in the regular way s & d: s. R Mylne & also in Mylne's hand 14th August Brought to the Works by Mr Maule; James Stuart surveyor | August ye 14th | 1782*

Red & black pen & grey wash (320 x 535)

Prov: On permanent loan from the Royal Naval College, Greenwich

The design of the interior of the chapel, traditionally attributed to James Stuart, whose responsibility it officially was, is now considered to be largely the work of his assistant William Newton, and most of the drawings for the chapel have been catalogued under this architect (see Newton, William). The drawings above date from the period 1781-82, when Robert Mylne was Stuart's Clerk of the Works at Greenwich. In 1779 a great part of Queen Mary's Buildings, including the chapel, was gutted by fire, and the task of repairing the damage fell to Stuart, as surveyor. Stuart, by nature indolent and by this time in a bad state of health, appears to have left most of the work to Robert Mylne, who was chiefly known as a structural engineer. By 1781 everything was restored except the interior of the chapel, on which work began in the summer of 1781. A year later Robert Mylne was dismissed by the governors after a disagreement with Stuart, and William Newton, who had been working as Stuart's assistant officially since February 1782, unofficially from late 1781, replaced Mylne as Clerk of the Works. The quarrel between Stuart and Mylne arose due to Stuart's failure to provide adequate designs for the interior or to deliver them to Mylne; a few scraps of drawings were delivered straight to the mason. Mylne complained and Stuart retaliated by accusing Mylne of undue precipitancy and attempting to substitute his own designs by altering the drawings that had been sent. The matter was brought before the Board of Governors and Mylne was dismissed on 10 September 1782. See Mylne, Robert.

Lit: *Jnl of the Warburg & Courtauld Institutes*, II, 1938-39, pp.128-146; *Art Bulletin*, XXIX, 1947, pp.260-267

STUTELY, Martin Joseph (fl.1809-1868)

Admitted to the RA schools in 1831 aged twenty-two, he exhibited views of architecture at the RA and Suffolk Street between 1829 and 1835. His address in 1830 was No.11 John Street, Adelphi, London. Bibl: RA index of students; A. Graves, *Dictionary of artists*, 1895; A. Graves, *RA exhibitors*, 1905-6

Topographical drawing

Italy

VENICE: Ca d'Oro

View of the façade of the Ca d'Oro, showing canal, gondoliere & adjacent buildings

Insc: presented by M J Stutely; verso (in pencil)

Elevation of the façade of the | Ca d'Oro at Venice by M J Stutely

Watercolour (490 x 590)

Prov: Pres. by M. J. Stutely, before the 1871 catalogue

SWAINSON, Harold (1868-1894)

Educated at Haileybury and Trinity College, Cambridge, 1887-90, he entered the office of R. Norman Shaw in 1890. He left Shaw's office to study craftsmanship with the builders Holland & Hannen soon afterwards. In 1893 he went to Constantinople with W. R. Lethaby, and in 1894 together they published a book entitled *Sancta Sophia Constantinople*. He also contributed an article on the capitals of St Sergius, Constantinople, to *Bysantinische Zeitschrift* (IV, 1895, p.106). In the autumn of 1894 he went to Egypt with G. Somers Clarke and died at Luxor of a sudden illness on 31 December 1894. (Information supplied by Andrew Saint, 1973.) Bibl: *Alumni Cantabrigiensis*, 1752-1900, VI, p.90; A. R. N. Roberts, *William Richard Lethaby*, 1957; obituary: *Builder*, LXVIII, 1895, p.14

Notebook of 69 pages

Containing a design for a stable, measured drawings & details, scattered Latin & Greek inscriptions, miscellaneous references to sundials & magic squares, various book references, addresses, calculations & notes on Italian art & early Christian architecture; the last page contains alternative monograms for HS s: *H Swainson* on p.1 & monograms pp.68v & 69 Pencil & pen (160 x 95), bound in maroon leather with gilt bordering & marbled endpapers

Prov: Pres. by Miss Dorothy Walker, 1937, through John Brandon-Jones

The notebook is probably datable c.1890-92, when Swainson was in Norman Shaw's office.

See also Lethaby, William Richard [1].6-12,

Signature on contract drawings for Avon Tyrrell.

SWAN, J. A. (fl. early C20)

Perspective artist.

See Creswell, Harry Bulkeley, Unidentified house, early C20

SYKES, Godfrey (1824-1866)

The drawings of Godfrey Sykes have been included in a separate volume, *Alfred Stevens* by Susan Beattie, in the RIBA Drawings Collection catalogue series

SYMINGTON, James Ayton (fl.1891-1905)

Illustrator of county guides and children's books. The drawings below, which were given by Lady Gomme, were probably done as illustrations for a book or article, possibly never published. Both Sir George Gomme and Lady Gomme wrote on the folklore and village life of Great Britain, and Sir George was editor of the *Archaeological Review*. Bibl: BM Catalogue

Topographical drawings of old English market places, 1891-97 (13):

1 BEVERLEY (Yorks)

Black & grey washes (240 x 325)

2 CHICHESTER (Sussex)

Pen heightened with chinese white (330 x 235)

3 CHIPPING CAMPDEN (Glos)

Black & grey washes (250 x 325)

4 LAVENHAM (Suffolk)

Insc: (in pencil) *Old English | Market Places*

Pen heightened with chinese white (245 x 320)

1-4 s: *J. Ayton Symington*

5 LEDBURY (Herefs)

s & d: *Oct 91 | JAS*

Pen with chinese white (240 x 330)

Verso: Pencil sketch of a woman

6 MARKET HARBOUROUGH (Leics)

Market place with inset of the *Market Hall*

Insc: As above

s & d: *JAS Oct 91*

Pencil (335 x 260)

7 PETERBOROUGH (Northants)

The Close of Wednesdays | Market

Insc: As above

s & d: *J. Ayton Symington | March 97*

Pen heightened with chinese white (245 x 325)

8 RIPON (Yorks)

s & d: *J. Ayton Symington | Ripon 92*

Pencil & pen heightened with chinese white (240 x 320)

9 SALISBURY (Wilts)

s: *J. Ayton Symington*

Grey wash (325 x 250)

10 SANDWICH (Kent)

Pen heightened with chinese white (230 x 295)

11 SHEPTON MALLET (Som)

s: *J. Ayton Symington*

Pencil heightened with chinese white (330 x 235)

12 SHIRBORNE (Dorset)

s & d: *J. Ayton Symington | 1897*

Black pen (240 x 325)

13 SHREWSBURY (Salop)

s: *J. Ayton Symington*

Grey wash & chinese white (255 x 325)

1-13 Prov: Pres. by Lady Gomme, 1932

Index of persons & collections

An index to patrons and provenance and of all names (other than those of architect or draughtsman) inscribed on drawings, with a list of pseudonyms

Acton, Samuel 100
Adair, Sir Alexander Shafto 12, 42
Adams, Maurice B. 9, 50
Adamson, T. H. & Sons 121
Albemarle Club 84
Aldrich, Major E. 13
Allen, James Winkworth 46
Anderson, Dame Adelaide 83, 84
Anderson, Miss A. M. 83, 84
Anglesea, Lord 73
Apperley, Herbert 84
Architectural Association 9, 104, 121
Armand, M. 80
Arundel, Lord 99, 101
Arup & Partners 60
Ashby & Horner 51
Aspinici 75
Atkinson, George 61
Augusta, Dowager Princess of Wales 114

Badessa, Mrs Sara 123
Bailey, Arthur 115
Bailey, Dennis 39
Baker, Sir Herbert 51
Baker, M. 121
Baker, Simpson & 121
Balbi, Giacomo 74
Barry, Sir Charles 102
Barton, Mr 30
Basevi, George 81
Basevi, George Jnr 77
Batty, Dr 64
Batty, Mr 30
Beckford, Thomas 26
Bedford, John 29
Bedford, Lord 95
Bell, G. 30
Beresford, J. W. H. W. 25
Bevan & Storey 15
Bidcock, Paul 104
Bidlake, W. H. 116
Biggar, Mrs Dorothy 64, 68, 73, 76, 82
Bigger, Mr 125
Birch, F. C. 44, 46-48, 54, 56, 58
Birch, J. P. 35, 37
Birkbeck, John Lewis 49
Bligh, The Hon. J. D. 81
Bolton, A. T. 105
Booth, G. W. 120
Borghese, Princess 75
Bosanquet, Bernard 85
Boswell, Mr 112
Boswell, Irvine 83
Bovara, Carlo 22, 23
Brawn & Downing 12, 13
Bréhat 78
Brewer, Alfred 85
Brewer, Maurice 84
Bridgwater & Shephard 61
Bridport, Viscount 100
Brion, Giuseppe 24
Brion, Onorina 24
Briscoe, Dr 84
Bristol Museum & Art Gallery 110
Britton, John 18
Browne, Mr 30
Buccleugh, Duke of 81
Buchan, Earl of 87
Buckland, Samuel 30

Bunnett, Mr 29, 31
Burkitt, Professor F. C. 83
Burlington-Devonshire Collection 22
Burn, William 81, 115
Butler, Lady 73
Butterfield, Thomas 49
Buzas, Stefan & Alan Irvine 39
Byron, Lord 92

Caledonian Biscuit Co. Ltd 59
Campbell, Mr 30
Carff, Mr 57
Carrega, Sigr 74
Cates, Arthur 22, 79, 80, 81
Cator, John 26, 27
Cave, James 122
Cavendish family 96
Cecil, Col. Edward 99
Cecil, Thomas 96
Central Council for Places of Worship 33, 34
Chambers, Sir William 63, 113
Charlemont, Lord 123
Chaworth, Sir George 98
Christie's 18
Church Commissioners 61, 68, 70
Clark, Mrs Sidney 61, 83
Clotworthy, Mr 31
Clunie, W. L. 60
Cockerell, C. R. 80, 81
Coke, The Rev. D'Ewes 92
Coke, Lady 99
Coke, Col. W. L. 92
Collins & Godfrey 55
Collins, Mr 112
Combe, Mr 57
Combe, Mrs 57
Cornich, P. Warre 88
Cornwallis, Lord 84
County Fire Office 52, 53
Courtland, Princess of 74
Cowburn, Thomas O. 57
Cox, Mr 58, 122
Crallan, H. P. 25
Croggen 71

Dadd, John 26
Dance, George 72
Dancy, Mr 16
Davis, John 122
Davis, John & Thomas 122
Davison, T. Raffles 116
Dawkins, James 123
Day & Haghe 65
Deason, J. 15, 16
de la Mark, Count 74
Delight, Mr 28
Dendy, Richard & Associates 91
Denison, W. B. 49
Devall, Mr 126, 127
Diball, Mr 98
Dickens, Charles Scrase 112
Dietz (?), Professor Herbig V. 63
Digby, Joseph 31
Dobson, Alexander 79
Dobson, John 79
Donaldson, James 126
Donaldson, T. L. 102
Doria, Monsr 74
Dove Brothers 120

Downs, William 52
Drake, Mr 123
Drake, James 123
Drinkwater, Henry G. W. 120
Driver, Mr 25, 31
Drummond Stewart Collection, Sir John 25, 38, 103
Dufour Mrs 123
Dunbar Smith, A. 83, 85
Dunkin, John 26
du Plat Taylor, Lt-Col. 62
Durazzo, Marcellone 74

Eames, Charles 9
Earle, R. 80, 81
Earp, Thomas 121
Edridge, William 27
Edwards, F. & Son 50
Ellershaw, John 49
Elliott, Samuel 47
Ellis, Thomas 31
Ellys 31
Elmes, Harvey Lonsdale 80, 81
Englefield, Sir H. C. 75
Englefield, Sir Harry 21
English, C. W. 53
Erskine, J. J. 84
Exeter, Earl of 96

Fairbairn, Lt-Col. 84
Fairbairn, Sir William 80
Falkner, Harold 44, 46-48, 54, 57
Farinate, Paolo 124
Fergusson 62
Fildes, Luke 52
Firth, Mr 27
Fish, Thomas 31
Fisher Unwin, T. 84
Fitzmaurice, The Hon. Thomas 18
Fleming, Owen 84
Fontaine, P. & C. Percier 75
Forbes, T. 83, 84
Ford, Mrs C. E. 26, 32, 33
Foster, Messrs 42
Franklin, Walter 85
Franklin & Franklin 84
Frederick Augustus, Duke of York 102
French, Fred 123
Frewen family 80, 81
Fripp, G. A. 15

Garland, Robert C. 49
Garland, William 49
Garlick, John 49
Garrett, G. H. 85
Gaye, H. 35
Gaye, John 37
Gentry, E. G. 62
Gigot, Mrs 105
Ginham, Percy 55
Giorgione 124
Goad, Mr 31
Gomme, Lady 127
Goodridge, A. S. 101
Goodwin 45
Gradwell, Miss 83
Grant, Sir Francis 76
Gray 68
Gray, Sir James 123
Greaves, Mr 30

INDEX OF PERSONS & COLLECTIONS

- Green, Mowbray 101
Green, T. Frank 116
Greives, Mr 31
Greville, Sir Fulke 99
Grey, Marchioness 114
Grierson, Martin 91
Grinke, P. 9
Grissell, Thomas 81
Grove, Peter 33
Grover, Benjamin 52
Grover, John 52
Guthrie, Mrs 54

H., W. 12
Haghe, Day & 65
Hale & Sons 41
Hall, Mr 80
Hall, Charles 41
Halliday, Thomas C. 122
Hannen, Holland & 44
Hansard, James & Luke G. & Sons 65
Hardinge, Nicholas 21
Harrison, Mr 30
Harrison's Charity 49
Hawkins, J. 126
Hayes, Mr 27
Hayward, Arthur B. 25, 26
Hayward, C. A. 55
Heal, Ambrose Jnr 84
Heal, Ambrose Snr 84
Heal & Son 84
Heal, H. 84
Helbing, Vernon 51
Hemel Hempstead Development Corporation 49
Henderson, Nigel 92
Henniker, Lord 80, 81
Heseltine, J. P. 53, 54
Hewitt, Mrs Francis 122
Higgins, Sir J. 76
Hill, Oliver 26
Hinchbrooke, Viscount 83
Hogg, J. M. 50
Holland & Hannen 44
Holland, Thomas J. B. 118-122
Holmer, William 30
Honeysett, William 57
Hook, Wall & 119
Hope, General 71
Hopper, Thomas 13
Horn, David G. Laing 25
Horne, Alderson B. 83
Horner, Ashby & 51
Horsley, H. W. 9
Houghton, Lord 97
Howard, Lord William 16
Howell, A. 107
Hudson, Miss 83
Huguelin, M. 81
Humphry Wyrde, T. 85
Hundry, James 32
Hunt, Thomas 55
Huré, M. 80

Ibbetson, John 126
Irvine, Alan & Stefan Buzas 39
Irvine, J. J. 81

Jackson, Mr 30
James, Tipping & 31
Jarrett, Charles 50
Jeffery, John 29
Jellicoe, G. A. & J. C. Shepherd 61
Jenkins, Gilbert H. 121
Jenkins, Ronald S. 91
Jennings, Edward 49
Johnson, Mr 32
Johnson & Son 22
Jones, Owen 80

Kert, Rattee & 118

King, Phillip 26
Kingscote, Thomas 83
Knight, Bishop 109
Knight, Mrs 46
Knight, James 45-46
Knight (MIK) 46
Knox, James 56

Laing Horn, David G. 25
Lamb, Edward B. 37
Lambert, Capt. 74, 78
Landowners Ltd 83, 85
Larking, John 26
Lascelles, W. H. 51, 53
Law, Mr 30
Lawrence, F. W. Pethick 83
Lee, Mrs 74
Leicester, Lord 20, 96
Lethaby, W. R. 44, 47, 50-52, 58
Lewis, Mr 29
Leyland, Frederick R. 53
Lichtenstein, Prince 73
Lilly, The Rev. John 39
Lister, A. H. 9
Lofa (?), V. 106
Long, Mr 123
Long, Edwin 52
Lysons, Samuel 75

M., A. 87
MacGregor, G. 83
Malet, Sir Edward 64, 66, 67, 70-73
Mallows, C. E. 116
Malone, Simpson & 120
Malton, Earl of 123
Mansford, F. H. 100
Marshall, R. D. 49
Martin & Co. 51
Mason Tennant, J. 49
Matthey, George 50
Maule, Stephen John 126, 127
Maxwell, W. H. 110
Medd, H. A. N. 62
Mellon, Paul 106
Mellowes & Co. 60
Metella, Caecilia 75
Michelangelo Buonarroti 17
Middleton, John 81
Middleton Ltd, Walter Scott & 106
Mills, Mathew 11
Mills, Thomas 11
Mocatta, D. 101
Moore, Miss 84
Moro, Battista del 124
Mowbray (Moubray), George 29
Mylne, R. 126, 127

Napoleon Bonaparte 75
Nesfield, W. E. 11, 49, 59
Nesfield & Shaw 46
Nevelle, Mr 97
Newdigate, Sir R. 18, 19
Newton, Christopher 54
Newton, E. (?) 76
Newvine, Ernest 51, 54-56, 58
Nielson (?), D. 81
Niven & Wigglesworth 45
Norfolk, 4th Duke of 106
Norman Shaw, Mrs 59
Norman Shaw, R. 122
Northampton, Earl of 95
Northumberland, Duke of 11

Orford Parish Church Council 121
Osborne, Thomas 30
Overseas Trading Corporation Ltd 83, 84

Page, Richard 29
Paley, Mrs H. A. 39
Palladio 123, 124

Papworth, J. B. Collection 22
Patte, M. 124
Paty, Mr 30
Pearce, Jerry 18
Pearson, John 49
Peel, Sir Robert 81
Pennethorne, James 80
Percier, C. & P. Fontaine 75
Perry & Dawson 84
Peruzzi, Baldassare 62
Pethick Lawrence, F. W. 83
Petit, J. L. 40
Peyton, The Rev. J. J. 105
Phillips, Mr Rees 100
Philpots, Dr J. H. 83
Pierce, S. Rowland 103
Pierrepoint, Sir Henry 97
Pollak, R. 84
Porter, Gregory 105
Potter, Thomas & Sons 122
Powell, A. H. 33
Powell, T. W. 48
Price, H. C. & Co. 50
Prince, Mr 28
Prince, Joseph 27
Prout, Samuel 107
Punnett, George 49
Punnett, George Jnr 49

Radnor, Lord 80
Raffles Davison, T. 11
Randle, J. W. 119
Rattee & Kett 118
Récamier, Madame 74
Redgrave, Richard 109
Rembrandt 124
Reynaud, M. 80
Ribblesdale, Lord 88
Rich, Lord 97
Richardson, Miss 83
Richardson, C. J. 65, 79, 102
Rickman, T. M. 82
Rider, Thomas & Son 51
Robbia, Andrea della 107
Roberts, Mr 81
Roberts, A. Stanley 58
Robertson, Miss J. 109
Robertson, Robert Hugh Stannus 109
Robins, Elizabeth 83
Robinson 32
Rockingham, Marquess of 123
Rogers, Frederick 122
Rolls, Mr 30
Rolls, John 29
Rolls, Samuel 30
Rope, E. J. 63
Rossellino, Bernardo 62
Rothschild, Baroness 80
Rowe, L. T. 109
Royal Academy 48, 50, 52, 54
Royal Agricultural Society 78
Royal Naval College, Greenwich 127
Rubens 25, 124
Russell, J. 84
Ryan, Rupert R. 24

S., A. R. 16
S., H. 18
Saarinen, Mrs Eliel 9
Sabine, Edward 76
Sage, Mr 31
St Margaret's Convent, East Grinstead 119
Salvin, Anthony 79
Sandby, Harvey 18
Sandby, Paul 18
Sandby, William 18
Sang, Frederick 21
San Gallo, Antonio da 62
Saxon Snell, Alfred 100
Sayer, Edwin C. 22

Scamozzi, V. 22, 23
 Scarborough, Mrs 32
 Scarpa, Carlo 24
 Scarsdale, Lord 18
 Shadow, G. 74
 Schindler, Mrs P. 24
 Schliemann, Dr H. 62
 Schmid, Alfred E. 24
 Scott, George Gilbert Snr 122
 Scott, Richard 120
 Scott, Walter & Middleton Ltd 106
 Scrimgeour, A. 57
 Searles, Richard 28
 Sedding, John D. 33
 Seddon, J. P. 34-37
 Serra, Monsr 74
 Servaes, Mr 121
 Seymour, Benjamin 31
 Shafto Adair, Sir Alexander 12, 66
 Shakespeare (?) 72
 Sharp, Samuel 39
 Sharpe, Edmund 40
 Shaw, Mrs Norman 59
 Shaw, R. Norman 122
 Shaw, Nesfield & 46
 Sheffield City Architect's Department 60
 Sheffield, Lord 93
 Shephard, Bridgewater & 61
 Shephard, Peter 61
 Shepherd, J. C. & G. A. Jellicoe 61
 Shoosmith, A. G. 62
 Shoubridge, William 62
 Shrewsbury, Countess of 96
 Sigmond, Peter 89
 Simpson, Adam 32
 Simpson, John 120
 Simpson, Samuel 120
 Simpson & Baker 121
 Simpson & Malone 120
 Sirr, Harry 63
 Small Holdings Association 85
 Smeaton, John 80
 Smirke, Robert 64, 78, 79
 Smith, Mr 29, 68
 Smith, Miss 112
 Smith, A. Dunbar 83, 85
 Smith, John 31
 Smith, Joseph 123
 Smith, Joshua 111, 112
 Smith, J. & T. 87
 Smith & Brewer Collection 61
 Smithson, A. & P. 88, 89, 91, 92
 Snell, Alfred Saxon 100
 Soane, Sir John 101, 102
 Spagnoletto 124
 Spence, Sir Basil 103
 Spiers, A. H. 104
 Spiers, H. F. 104
 Spiers, R. P. 103, 104
 Spiers, W. L. 104
 Stannus Robertson, Robert Hugh 109
 Statham, H. D. 110
 Stead, F. B. 84
 Sterlini, Don Gaetano M. 74
 Stevens, N. E. 115
 Stokes, David 116
 Stone, E. D. 117
 Stone Bros 43
 Storey, Bevan & 15
 Strafford, Lord 63
 Strange, Miss V. L. 83
 Stratton, Mrs P. M. 117
 Street, A. E. 119, 122
 Strong, A. 24
 Stuteley, M. J. 127
 Summerson, John 39
 Sumner, Haywood 109
 Swan & Edgar 53

T., E. 18
 Tarney, J. 39
 Tate, George 29
 Tatham, Charles Heathcote 79
 Tatham, Frederick 79
 Taylor, Lt-Col. du Plat 62
 Tennant, J. Mason 49
 Teulon, S. S. 81
 Theakston, Mrs Ernest 103
 Thicknesse, Philip 47
 Thompson, John 31, 57
 Thomson (?), E. 18
 Thorp, John Hall 49
 Thorp, Windsor 49
 Tinsley Parish Church Council 122
 Tintoretto 124
 Tipping & James 32
 Tite, William 80
 Titian 124
 Tollemache, Mr 15
 Tomalin, Gordon 91
 Towers, John 49
 Trevelyan, G. M. 84
 Turchi, Alessandro 124
 Turner, J. 24

United Society for the Propagation of the Gospel 118
 Unwin, T. Fisher 84

Vacher, S. 101
 Vavassour, Sir Thomas 95
 Vignola, Giacomo Barozzio da 17
 Vredeman de Vries, J. 93

Wales, Augusta, Dowager Princess of 114
 Walker, Miss Dorothy 127
 Walker, T. F. 83, 85
 Wall & Hook 119
 Ward, T. Humphry 85
 Warre Cornish, P. 88
 Warner, Isaac 30
 Watton, Robert 58
 Warwick, Earl of 97
 Watson, Mr 31
 Wellington, Duke of 110
 Wenham 50
 Wensley, James 125
 Were, Ellis 32
 Westminster, Duke of 88
 Weston, Miss 29
 Wharnccliffe, Earl of 109
 Whitaker Bros 48, 49
 Wigglesorth, Niven & 45
 Wilkinson, Miss 85
 Wilkinson, William 28
 W(illemt?), J. 79
 Willis, R. 40
 Willoughby, Sir Percival 98
 Wilson, Frederick 11
 Wilson, William 44
 Wimbledon, Viscount 99
 Wingfield, Roland 111
 Winkworth Allen, James 46
 Wodehouse, Sir Armine 20
 Wodehouse, John 20
 Womersley, J. L. 59, 60
 Wood, Mr 27, 33, 65
 Wood the Elder, John 18
 Wood, J. T. 62
 Woods, Mr 32
 Woods, Joseph 123, 125, 126
 Worcester, Earl of 95
 Worsley, Thomas 123
 Worsley, Sir William 123
 Wren, Sir Christopher 22

Yenn, John 112, 114
 York, Duke of 66, 102

PSEUDONYMS

Exurgat deus et dissipentur inimici eius 118
 In hoc signo & Maltese cross 119
 Nil desperandum 78

Index of places

1 BRITISH ISLES

- Abberley Hall (Worcs) 9
 Acremead (Kent) 83
 Adcote (Salop) 41
 Adforton (Herefs) 34
 Aldbury (Bucks) 83
 Aldeburgh (Suffolk) 83
 Alnwick (Northumberland) 10, 16
 Amberley (Sussex) 40
 Arminghall (Norfolk) 34
 Armington (Northants) 40
 Ashen (Essex) 33
 Ashfield, Great (Suffolk) 33
 Ashley 33
 Astbury (Cheshire) 40
 Aston Hall (Warwicks) 98
 Attingham Hall (Salop) 110
 Ault Hucknall (Derbys) 34
 Axbridge (Som) 34
 Ayot St Peter (Herts) 34

 Backset House (Sussex) 83
 Balcombe (Sussex) 34, 83
 Barford, Great (Beds) 81
 Barham (Suffolk) 33
 Barleythorpe (Rutland) 79, 81
 Barnardiston (Suffolk) 33
 Barnet (Herts) 84
 Barnsley (Yorks) 103
 Barons Court (Ireland) 102
 Bath (Som) 18
 Battle (Sussex) 78
 Beckenham (Kent) 26, 54
 Bedford 33
 Belchamp Otten (Essex) 33
 Belchamp St Paul (Essex) 33
 Beleigh 26
 Bell View House 26
 Belton (Lincs) 11
 Belvoir Castle (Leics) 11
 Betchworth (Surrey) 34
 Betteshanger (Kent) 11
 Berwys-y-Coed (Caerns) 73
 Beverley (Yorks) 34, 127
 Bexhill (Sussex) 83
 Beyton (Suffolk) 33
 Bickerstaffe (Lancs) 79, 81
 Bickleigh (Devon) 34
 Biddenham (Beds) 33
 Biggleswade (Beds) 33
 Binden 33
 Bingley (Yorks) 42
 Binham Priory (Norfolk) 107
 Bishopstone (Sussex) 40
 Blackadder House (Berwicks) 62, 112
 Blackawton (Devon) 34
 Blackwell-in-the-Peak (Derbys) 93
 Blair 68
 Blakeney (Norfolk) 34, 83
 Blenheim Palace (Oxon) 114
 Badiam Castle (Sussex) 40, 81
 Boldre (Hants) 42, 43, 56
 Boldre Grange (Hants) 42, 56
 Bolsover Castle (Derbys) 97, 98, 99
 Bolton Gate (Cumberland) 16
 Borough Green (Kent) 83
 Bournemouth (Hants) 44, 83
 Bowood (Wilts) 73
 Box (Glos) 33
 Boxgrove (Sussex) 40
 Bradfield (Suffolk) 33

 Bradford (Yorks) 44
 Bredbury (Cheshire) 60
 Brecon 34, 37
 Brent Eleigh (Suffolk) 107
 Brickwall (Sussex) 79
 Bridlington Priory (Yorks) 40
 Brightling (Sussex) 64, 73
 Briston (Norfolk) 34
 Broadmoor (Surrey) 83
 Broxwood Court (Herefs) 116
 Bryanston (Dorset) 44
 Buckden (Hunts) 33
 Buckland 33
 Bucklers Hard (Hants) 25
 Bulwell House (Notts) 100
 Bulwell Wood Hall (Notts) 100
 Burscough (Lancs) 76
 Burton Agnes Hall (Yorks) 93
 Bury (Lancs) 79, 81
 Butterwick (Lincs) 93
 Byland Abbey (Yorks) 40

 Caerleon (Mon) 34
 Callington (Cornwall) 34
 Cambridge 73, 83, 95, 107
 Cardington (Beds) 33
 Carlisle (Cumberland) 64, 118
 Cartwright Cottage (Surrey) 83
 Cassington (Oxon) 106
 Cassiobury Park (Herts) 73
 Castle Howard (Yorks) 16
 Catterick (Yorks) 34
 Cavendish (Suffolk) 33
 Cawdor Castle (Nairn) 86
 Cawston (Norfolk) 34, 106
 Chatburn (Lancs) 39
 Chatham (Kent) 64
 Cheadle (Staffs) 33
 Checkendon (Oxon) 83
 Chester 73, 83
 Chesters (Northumberland) 44
 Chesterton 33
 Cheveley 33
 Chichester (Sussex) 40, 127
 Chingford (Essex) 104
 Chipping Campden (Glos) 127
 Chislehurst (Kent) 84
 Clare (Suffolk) 33
 Clare Lodge (Kent) 26
 Cleeve (Som) 34
 Cley-next-the-Sea (Norfolk) 34, 83
 Clifton 34
 Clifton House (Notts) 97, 98
 Combe-Sid... (illegible) 34
 Coldharbour (Surrey) 83
 Coleshill (Bucks) 83
 Cople (Beds) 33
 Copped Hall (Essex) 18
 Copt Hall (Essex) 18
 Cornard, Great (Suffolk) 33
 Cornard, Little (Suffolk) 33
 Cornwood (Devon) 34
 Corpusty (Norfolk) 34
 Coventry (Warwicks) 40, 89, 103
 Cowesby (Yorks) 11
 Cowley Place (Oxon) 91
 Craggside (Northumberland) 44
 Crawley Grange (Bucks) 83
 Crendon, Long (Bucks) 85
 Cricket St Thomas (Som) 100
 Crockham Hill (Kent) 83

 Crowcombe (Som) 34
 Croydon (Surrey) 32, 49

 Dalham (Suffolk) 33
 Dalkeith Palace (Midlothian) 86
 Darlington (Durham) 79
 Dawpool (Cheshire) 58
 Dean Manor (Kent) 85
 Derby 96
 Ditchheat (Som) 34
 Ditton Place (Sussex) 83
 Doles Farm (Hants) 83
 Downham 33
 Dover (Kent) 33
 Drayton Manor (Staffs) 71, 76, 79, 81
 Driffild (Yorks) 34, 120
 Dryburgh (Berwicks) 87
 Dublin (Ireland) 18, 21, 64, 114
 Dunster Castle (Som) 12
 Dunton (Beds) 33
 Durham 107

 Easby (Yorks) 34
 East Barsham Hall (Norfolk) 116
 East Grinstead (Sussex) 118
 East Hesleton (Yorks) 120
 East Lexham (Norfolk) 20
 East Malling (Kent) 26
 Eaton Hall (Cheshire) 75
 Edenhurst (Kent) 80, 81
 Edgote (Northants) 73
 Edgefield (Norfolk) 34
 Edgeley (Cheshire) 103
 Edinburgh 119
 Edmonton (Middx) 32
 Effingham (Surrey) 83
 Elstow (Beds) 33
 Eltham (Kent) 32
 Ely (Cams) 104, 117
 Enbrook (Kent) 81
 Enham (Hants) 83
 Erlestoke Park (Wilts) 111
 Etchingham (Sussex) 83
 Eton College (Bucks) 41
 Eton (Northants) 40
 Evercreech (Som) 34
 Everton (Beds) 33
 Ewelme (Oxon) 106
 Eynesford (Kent) 107
 Eythorne (Kent) 35
 Eywood (Herefs) 64
 Eyworth (Beds) 33

 Fairford (Glos) 34
 Falkenham (Suffolk) 107
 Faringdon (Berks) 83
 Farnham (Surrey) 45
 Fen Ditton (Cams) 33
 Flete (Devon) 47
 Flixton (Suffolk) 12, 62
 Folkestone (Kent) 80, 81
 Forde (Dorset) 123
 Fountains Abbey (Yorks) 40, 81
 Framlingham (Suffolk) 106
 Furness Abbey (Lancs) 40

 Gazeley (Suffolk) 33
 Gilling Castle (Yorks) 34
 Glastonbury (Som) 33
 Glewstone (Herefs) 35
 Gloucester 33, 64, 65, 73, 79
 Gorey (CI) 83

- Grafham (Hunts) 33
 Grange, The (Berks) 85
 Grantham (Lincs) 33
 Great Ashfield (Suffolk) 33
 Great Barford (Beds) 81
 Great Cornard (Suffolk) 33
 Great Driffeld (Yorks) 34, 120
 Great Snoring (Norfolk) 108
 Great Walsingham (Norfolk) 108
 Great Wratting (Suffolk) 33
 Great Yarmouth (Norfolk) 37
 Great Yeldham (Essex) 33
 Greenham (Berks) 47
 Green Hayes (Suffolk) 85
 Greystoke Castle (Cumberland) 12
 Grinstead, East (Sussex) 118
 Grosmont (Mon) 35
 Grove House (Notts) 97
 Guildford (Surrey) 47
 Guisborough Priory (Yorks) 40
- Haddon Hall (Derbys) 59
 Halifax (Yorks) 94
 Halsall (Lancs) 80, 81
 Hammerwood (Sussex) 48
 Hampton Court (Middx) 33, 108
 Hanborough (Oxon) 106
 Hardwick Hall (Derbys) 93, 94
 Harlaxton Manor (Lincs) 12
 Harrow (Middx) 54, 84
 Hartford (Hunts) 33
 Hartlepool (Durham) 80, 81
 Hartlip (Kent) 107
 Hascombe (Surrey) 33
 Haslemere (Surrey) 83
 Houghton House (Notts) 97
 Heath Cottage, The (Surrey) 85
 Heaviley (Cheshire) 106
 Heckington (Lincs) 33
 Hedon (Yorks) 40
 Helpringham (Lincs) 33
 Henfield (Sussex) 83
 Hesleton, East (Yorks) 120
 Higham Ferrers (Northants) 59, 107
 Hinchingsbrooke (Hunts) 83
 Hoarwithy (Herefs) 35
 Hoddon Castle (Dumfries) 73
 Holkham Hall (Norfolk) 20
 Holme Pierrepont (Notts) 97
 Holmer (Herefs) 35
 Holmwood (Surrey) 83
 Hook (Surrey) 35
 Houghton 33
 Houghton House (Notts) 97
 Houghton le Dale (Norfolk) 116
 Hounslow (Middx) 80, 81
 Howden 40
 Hull (Yorks) 120
 Hunstanton (Norfolk) 89
 Hutton-in-the-Forest (Cumberland) 12
- Ickleton (Cambs) 40
 Ilam Hall (Staffs) 40
 Ilkley (Yorks) 48, 54
 Ingham (Norfolk) 35
 Inveraray Castle (Argyll) 13
 Ipswich (Suffolk) 33, 107
 Isleham (Cambs) 33
- Jedburgh Abbey (Roxburgh) 104
 Jersey (CI) 83, 84
 Jervaulx Abbey (Yorks) 40, 123
- Kedington (Suffolk) 33
 Kedleston (Derbys) 18
 Kcele Hall (Staffs) 13
 Kelshall (Herts) 33
 Kempton 33
 Kenilworth Castle (Warwicks) 73
 Kennet 33
- Kentford (Suffolk) 33
 Kersey (Suffolk) 107
 Kettering (Northants) 40
 Kew (Surrey) 84
 Kimble, Little (Bucks) 84
 Kimberley Hall (Norfolk) 13, 20
 Kinfauns Castle (Perth) 65
 King John's Lodge (Sussex) 83
 Kingston-upon-Hull (Yorks) 120
 Kingston-upon-Thames (Surrey) 21
 Kinmount (Dumfries) 65
 Kirkstall Abbey (Yorks) 40
 Knowle 34
 Knowsley (Lancs) 39
- Lampeter (Cardigan) 35
 Lancaster 61
 Lanercost (Cumberland) 123
 Langley 33
 Langside (Lanarks) 89
 Lavenham (Suffolk) 108, 127
 Ledbury (Herefs) 127
 Leeds (Yorks) 49
 Leigh (Kent) 84
 Lennoxlove (E Lothian) 73
 Leominster (Herefs) 79
 Leonard Stanley (Glos) 33
 Letchworth (Herts) 84
 Leverstock Green (Herts) 49
 Lewes (Sussex) 40
 Lexham Hall (Norfolk) 20
 Leyswood (Sussex) 49
 Lichfield (Staffs) 40, 64, 81
 Lincoln 40, 59
 Linton (Kent) 84
 Little Barley End (Bucks) 83
 Little Cornard (Suffolk) 33
 Little Court (CI) 85
 Little Kimble (Bucks) 84
 Littleshaw (Surrey) 116
 Little Wratting (Suffolk) 33
 Little Yeldham (Essex) 35
 Liverpool 39, 80, 81, 116
 Llandaff (Glam) 35
 Llangollen (Denbighs) 73
 Llangwm Uchaf (Mon) 35
 Llewenny (Denbighs) 18
 London Colney (Herts) 116
- London
- Acton, house 26
 Adam Street (No.1) 26
 Addington Palace or Park, Croydon 49
 Adelphi Terrace 25
 Adelphi Terrace (No.3) 84
 Air Street 53
 Albemarle Street 73
 Albert Place (No.5) 84
 Aldwych 116
 Alliance Assurance Co. offices, St James's Street 54
 Ann Place 30
 Arundel House 99
 Associated Portland Cement Manufacturers offices, Lloyds Avenue 51
 Augustus Square 66
 Avenue, The (Nos.19-22), Bedford Park 50
 Bank of England 100
 Banqueting House, Whitehall 95
 Bath House & Fulke Greville's house, Holborn 99
 Bath Road, Bedford Park 50
 Beckenham (Kent) 26, 54
 Bedford Gardens, Niddry Lodge 84
 Bedford Park 50
 Belvedere Road 61
 Berners Street (No.20) 112
 Bethlehem Hospital, Lambeth Road 80
 Bethnal Green, church of St John 101
 Bielefeld's workshops, Westminster 80
 Birdcage Walk 121
- Bishop's Avenue, Turquoise 84
 Blackheath 26, 27, 32
 Blue Circle Group offices, Lloyds Avenue 51
 Boodle's Club, St James's Street 89, 91
 Borough High Street 30
 'Bridge of magnificence' over the Thames 18
 British Museum 65, 80
 Brixton Causeway 27
 Brixton Hill 27
 Brixton Road (Nos.206-220) 30
 Broadway, Deptford (?) 27
 Broomfield Road (No.11) 84
 Bryan House, Blackheath 27
 Buckingham Gate (No.17) 84
 (No.29) 84
 Buckingham Palace 80
 Buckingham Palace Road (No.10) 80
 Burlington House, Piccadilly 76
 Bury Street 89, 91
 Butt Lane, Deptford 27
 Cadogan Place (No.16) 84
 Camberwell, house 27
 Camberwell Road, Walworth chapel 28
 Cambridge Heath Road, church of St John 101
 Capesthorpe, Pinner 84
 Carlton Club, Pall Mall 13, 66, 77, 79, 80
 Castelnau (No.122) 84
 Catford (?), Place House 29, 32
 Cathedral church of St Paul 22, 77, 110
 Central Criminal Court, Old Bailey 75
 Chancery Lane, Serjeants' Inn 65
 Chandos Street (No.12) 84
 Charing Cross 71
 Chelsea, summerhouse 97
 Chelsea Embankment: Clock House (No.8) Cheyne House (No.18) 50
 Cheyne Gardens (No.2) 84
 Cheyne House, Chelsea Embankment 50
 Cheyne Walk (No.8) 84
 (No.14) 84
 Chingford, church of All Saints 104
 Chislehurst, house 84
 Christ's Hospital, Newgate Street 73
 Church of All Saints, Chingford 104
 St Anne, Wandsworth 71
 St Augustine, Kilburn 63
 St Benet & All Saints, Lupton Street 63
 St Bride, Fleet Street 117
 St Clement Danes, Strand 116
 St George, Beckenham 26
 St George, Hanover Square 79
 St George-in-the-East, Stepney 115
 St John, Bethnal Green 101
 St John, Hackney 106
 St John the Divine, Kennington 120
 St Margaret, Westminster 35
 St Martin, Ludgate Hill 117
 St Mary-le-Strand 116
 St Michael, Highgate 34
 St Michael & All Angels, Bedford Park 50
 St Stephen Walbrook 24
 the Holy Trinity, Latimer Road 50
 the Holy Trinity, Marylebone Road 101
 the Holy Trinity, Tottenham Green 22
 Church, Temple 80, 81
 City of London Club House 73
 Cleveland Row 54
 Clock House, Chelsea Embankment 50
 Collier Row, Romford 22
 Colonel Cecil's house, Strand 99
 Conservative Club, St James's Street 80, 81
 Constitution Hill 67
 Corner House, Shortlands Road 54
 Cornwall, Duchy of, office, Buckingham Palace Road 80
 County Fire Office, Regent Street 52
 Courts of Exchequer 65
 Covent Garden Theatre 66, 71
 Coventry Street 53
 Cromwell Road, Natural History Museum 103

INDEX OF PLACES

[London]

Croydon, Addington Palace or Park 49
 Croydon, Racoon Hall 32
 Deptford 27, 28
 Docks Crescent warehouse 80
 Dover Street (No.37), Ely House 84
 Drury Lane Theatre 73
 Duchy of Cornwall office, Buckingham Palace Road 80
 Dutch Church, Austin Friars 81
 East House, Pinner 84
 Economist Building, St James's Street 89
 Edmonton 32
 Ellerdale Road (No.6) 51
 Elm Tree Road (No.24) 84
 Eltham, Well Hall Farm 32
 Ely House, Dover Street 84
 Embankment Gardens (No.23) 84
 Exeter Hall, Wellington Street 80
 Festival of Britain, South Bank 61
 Finsbury Square 32
 Fitzroy Street (No.8) 91
 Fives Court, The, Pinner 84
 Flamsteed House, Greenwich 67
 Fleet Street, church of St Bride 117
 Fort Place, Bermondsey 30
 Foundling Hospital 20
 Francis Street 84
 Friends Poor estate, Edmonton 32
 Froggnal (No.111) 91
 Fulke Greville's house, Holborn 99
 Gainsford Street, Bermondsey (?) 27
 Garden Court, Middle Temple 9
 General Post Office, St Martin's-le-Grand 80
 Georgian Cottages, The, Edmonton 32
 Glade, The, Harrow Weald 84
 Gloucester House 76
 Gloucester Circus 27
 Government offices, Whitehall 21
 Green Park 67, 79
 Green Street (No.32) 88
 Greenwich Park 67, 72
 Grims Dyke, Harrow Weald 54
 Grosvenor House 76
 Grove Place, Brixton Road 30
 Guinness Estate, Park Royal 91
 Gunnersbury Park 80, 81
 Hackney, church of St John 106
 Half Moon Street, Westminster (?) 27
 Hall's warehouse 80
 Ham House, Richmond (Surrey) 95
 Hampton Court 33, 108
 Hanover Square, church of St George 79
 Harrow Mission church, Latimer Road 50
 Harrow Weald: Grims Dyke 54
 The Glade 84
 Heal & Son: Torrington Place 84
 Tottenham Court Road 84
 Highgate, church of St Michael 34
 Hill Street, Westminster (?) 27
 Hilton House, St Ann's Road 91
 Holborn, Lady Coke's house 99
 Horse Guards, Whitehall 66
 Horticultural Gardens, South Kensington 77
 House of Lords 102
 Houses of Parliament 21, 66, 102
 Howley Street 61
 Hyde Park 66, 67
 Hyde Park Corner 67
 Imperial War Museum, Lambeth Road 80
 Kennington, church of St John the Divine 120
 Kennington Park Road (Nos.114-135) 28
 (Nos.176-178) 30
 Kennington Road (No.317), Marlborough House 27
 Kensington Gore, Lowther Lodge 51
 Kensington Palace Gardens (Nos.18-19) 81
 Kentish Town, church of St Benet & All Saints 63
 Kent Road 32

Kent Road, Surrey Place (No.26) 28, 30
 Kent Street 27
 Kew (Surrey) 84
 Kilburn, church of St Augustine 63
 Kingston-upon-Thames, bridge 21
 Knightbridge Street (No.69) 84
 Lady Coke's house, Holborn 99
 Lambeth Palace 35
 Lambeth Road, Bethlem Hospital 80
 Lancaster Gate (No.44) 84
 Lancaster House, St James's 66
 Latimer Road: church of the Holy Trinity 50
 Harrow Mission church 50
 Law Courts, Westminster 101
 Leadenhall Street (No.34), New Zealand Chambers 51
 Lennox Gardens (No.22) 84
 Lloyds Avenue (No.8) 51
 Lombard Street, Martin's Bank 51
 Lord Bedford's house, Twickenham 95
 Lothbury 100
 Lowther Lodge, Kensington Gore 51
 Ludgate Hill, church of St Martin 117
 Lupton Street, church of St Benet & All Saints 63
 Marlborough House, Kennington Road (No.317) 27
 Marlborough House, Pall Mall 80
 Martin's Bank: Lombard Street 51
 St James's Street 90
 Marylebone Lane, The West End Hospital 85
 Marylebone Road, church of the Holy Trinity 101
 Mary Ward Settlement, Tavistock Place 84
 Melbury Road (No.11) 52
 Merton (Surrey) 84
 Middle Temple, Garden Court 9
 Montagu House, Whitehall 81
 Montagu Square (No.22) 84
 Montague House, Bloomsbury 65
 Montpelier Row 32
 Monumental Halls, Westminster 37
 Morland Close 84
 Moss Lane, East House 84
 National Broadcasting Corporation, St James's Street 90
 National Gallery, Trafalgar Square 78, 110, 121
 Natural History Museum, Cromwell Road 103
 Netherhall Gardens (No.42) 52
 New Bank Buildings, Princes Street 100
 New Bond Street, Time House 61
 New Exchange, The, Strand 95
 Newgate Street, Christ's Hospital 73
 New Kent Road 30
 New Road, Bermondsey 30
 New Scotland Yard, Whitehall 52
 New Zealand Chambers, Leadenhall Street 51
 Niddry Lodge, Bedford Gardens 84
 Norfolk Street 88
 Northampton House, Strand 95
 North Row 88
 Northumberland House, Strand 95
 Nower Hill, Pinner 84
 Occupational Health Unit, Park Royal 91
 Old Bailey, Central Criminal Court 75
 Old Kent Road: Asylum for the Deaf & Dumb 31
 (No.155) 28
 (Nos.228-250) 28
 Surrey Place 28
 Old Marylebone Road, Oxford & Cambridge Mansions (No.7F) 84
 Old Palace Yard 66
 Oxford & Cambridge Club, Pall Mall 75, 80
 Oxford & Cambridge Mansions (No.7F), Old Marylebone Road 84
 Palace of Westminster 21, 66, 101, 102
 Pall Mall: Carlton Club 13, 66, 77, 79, 80
 Marlborough House 80
 Oxford & Cambridge Club 75, 80
 Reform Club 13, 81
 Paper Buildings, Temple 81

Paper Street 84
 Paragon House, Blackheath 27
 Paragon, The, Blackheath 27
 Park Royal Clinic 91
 Passmore Edwards Settlement, Tavistock Place 84
 Pavitt's Building, Wapping 80
 Piccadilly: Burlington House 76
 Royal Academy 76
 St James's Hall 80
 University of London 76
 Piccadilly Circus 52
 Piccadilly Hotel 52
 Pinner: Capesthorne 84
 East House 84
 Nower Hill 84
 The Fives Court 84
 Place House, Catford (?) 29, 32
 Princes Gate (No.49) 53
 Princes Place, Kennington Park Road 28
 Princes Street, New Bank Buildings 100
 Provost Road (No.8) 91
 Queen's Gate (No.196) 53
 Queen's House, Greenwich 22
 Queen's Road 32
 Queen's Road, The, Kensington 81
 Racoon Hall, Croydon 32
 Rainsford Road 91
 Redcross Street (Nos.50-52) 84
 Reed Pond Walk, Romford 84
 Regent Street 52, 71
 Richmond Gardens 113
 Rolls Estate Office, Old Kent Road 28
 Romford 84
 Romford Canal 22
 Rookery, The, Streatham Common 28
 Royal Academy, Piccadilly 76
 Royal Courts of Justice, Strand 121
 Royal Exchange, Threadneedle Street 77
 Royal Geographical Society, Kensington Gore 51
 Royal Institution, Albemarle Street 73
 Royal Naval College, Greenwich 126
 Royal School of Church Music, Croydon 49
 Russell Court 54
 Ryder Street 89-91
 St Ann's Road (No.10) 91
 St James's, Lancaster House 66
 St James's Hall, Piccadilly 80
 St James's Palace 79, 95, 99
 St James's Street 54, 80, 81, 89-91
 St Martin's-le-Grand, General Post Office 80
 St Paul's cathedral 22, 77, 110
 Savile Row (No.2) 21
 School of Art, Bedford Park 50
 Serjeants' Inn, Chancery Lane 65
 Shaftesbury Avenue 53
 Sherwood Street 52
 Shortlands Road, The Corner House 54
 Somerset House, Strand 80, 95
 South Row, Blackheath 27
 South Bank, Festival of Britain 61
 Southgate Green 32
 South Kensington, Horticultural Gardens 77
 South Kensington Museum 78
 Stafford House, St James's 66
 Stationery Office, Westminster Mews 80
 Stepney, church of St George-in-the-East 115
 Strand 80, 95, 99, 116, 121
 Strand Bridge 67
 Streatham, house 28
 Surrey Place, Old Kent Road 28, 30
 Surrey Square 28
 Surrey Street (No.44) 30
 Swan & Edgar, Regent Street 52
 Tabard Street 27
 Tanners Hill, Deptford 27
 Tavistock Place, Mary Ward Settlement 84
 Temple, church 80, 81
 Temple, Paper Buildings 81
 Thornton Hill (No.1) 84

[London]

Threadneedle Street, Royal Exchange 77
Time House, New Bond Street 61
Torrington Place (Nos.8-11), Heal & Son 84
Tottenham Court Road (Nos.197-199), Heal & Son 84
Tottenham Green, church of the Holy Trinity 22
Tower of London 13
Trafalgar & Waterloo monuments 67
Trafalgar Square 21, 78, 110, 121
Turquoise, Barnet 84
Twickenham Park 95
Union Place 28
University of London, Piccadilly 76
Vassall Road, church of St John the Divine 120
Victoria & Albert Museum 78
Walbrook, church of St Stephen 24
Walworth Chapel, Camberwell Road 28
Wandsworth, church of St Anne 71
Wapping, Pavitt's Building 80
Waterloo & Trafalgar monuments 67
Waterloo Bridge 67
Weald Wood Road, Grims Dyke 54
Well Hall Farm, Eltham 32
Wellington Barracks, Birdcage Walk 121
Wellington Street, Mr Bielefeld's workshops 80
Westminster 37
Westminster Abbey 95, 37
Westminster Hall 101
Westminster Mews, HM Stationery Office 80
Westminster, monumental halls 37
Whitehall 21, 52, 66, 71, 81, 95
Wilson Street 32
York House, St James's 66
Long Crendon (Bucks) 85
Longford Castle (Wilts) 14
Longleat House (Wilts) 93
Loughton (Essex) 80, 81
Lovell Hall (?) 80
Lowther Castle (Westmorland) 68, 73
Luddesdown (Kent) 108
Lugwardine (Herefs) 38
Luton Hoo (Beds) 77, 80, 81
Lypiatt Park (Glos) 105

Maidstone (Kent) 85
Maindee (Mon) 36
Malling, East (Kent) 26
Mamhead (Devon) 14
Manchester 116
March (Cambs) 105
Margate (Kent) 36
Market Harborough (Leics) 127
Melbury Sampford (Dorset) 14
Melton Constable (Norfolk) 34
Melville (Fife) 87
Meopham (Kent) 85
Merrist Wood (Surrey) 54
Merston (Sussex) 40
Merton (Surrey) 84
Methley (Yorks) 14
Methven Castle (Perth) 68
Middlesbrough (Yorks) 121
Mildenhall (Suffolk) 33
Miles Platting (Lancs) 116
Millbrook (CI) 85
Millis 33
Milverton (Som) 34
Minehead (Som) 34
Minster-in-Thane (Kent) 63
Monmouth 29
Montacute (Som) 34, 123
Moor Place (Herts) 54
Moreby Hall (Yorks) 14
Moreton Corbet House (Salop) 99
Mosborough (Derbys) 81
Moulton (Suffolk) 33
Mountain Ash (Glam) 36
Muncaster Castle (Cumberland) 14

Nassington (Northants) 59
Naworth Castle (Cumberland) 16
Nayland (Suffolk) 108
Nayland Bures (Suffolk) 85
Netley Abbey (Hants) 40
Netherton (Worcs) 68
Nettlecombe (Som) 34
New Brighton (?) 81
Newcastle upon Tyne (Northumberland) 79, 83, 85
New Court (Herefs) 38
Newdigate (Surrey) 85
Newmarket (Suffolk) 33
Newnham 33
Newport (Essex) 33
Newport (IoW) 80
Newport (Mon) 36
Newstead Abbey (Notts) 40
Newton Don (Berwicks) 68
Nonsuch (Surrey) 95
Normanby (Lincs) 93
Northiam (Sussex) 80, 81
Northill (Beds) 33
Northrepps (Norfolk) 107, 108
Norwich (Norfolk) 33, 36
Nuneham Park (Oxon) 123

Oakhham (Rutland): Barleythorpe 79, 81
Offord Cluny (Hunts) 33
Offord d'Arcy (Hunts) 33
Old Basted (Kent) 83
Old Buckhurst (Sussex) 85
Oldcastle (Mon) 36
Oldham (Lancs) 85
Onslow Hall (Salop) 110
Orford (Suffolk) 63, 121
Ormskirk (Lancs) 81
Ottery St Mary (Devon) 123
Oundle (Northants) 40
Overbury (Worcs) 55, 59
Ovington 33
Oxford 33, 73, 85, 91, 108
Oxon Hoath (Kent) 14
Oxshott (Surrey) 83, 85

Pardlestine (?) 109
Parham House (Sussex) 14
Parkhurst Prison (IoW) 80
Peckforton Castle (Cheshire) 14
Peterborough (Northants) 40, 59, 116, 127
Petworth House (Sussex) 16
Pevensey Castle (Sussex) 73
Piccards Rough (Surrey) 47
Piccombe (Sussex) 40
Pierrepont (Surrey) 54, 55
Place House 29, 32
Plas Newydd 73
Plymouth (Devon) 80
Plympton (Devon) 34
Pontefract (Yorks) 94
Pontnewydd (Mon) 36
Poole (Dorset) 29
Poslingford (Suffolk) 33
Pottesgrove (Beds) 34
Potton (Beds) 33
Powis Castle (Montgomery) 73
Preston (Suffolk) 108
Prudhoe Castle (Northumberland) 16

Quay House (Norfolk) 83

Raby Castle (Durham) 73
Rainham (Kent) 108
Reading (Berks) 21, 22
Reed 33
Reigate Priory (Surrey) 29,
Rew 33
Richards Castle (Salop) 57
Richmond (Surrey) 95
Richmond Castle (Yorks) 34
Ridgewell (Essex) 33

Rievaulx Abbey (Yorks) 34, 40
Ripon (Yorks) 127
Roche Abbey (Yorks) 40
Rochester (Kent) 36, 63, 108
Rockingham Castle (Northants) 15
Rodlease (Hants) 42, 43
Roffey's (Surrey) 83
Romford (Essex) 22, 84
Rose Castle (Cumberland) 15
Rose Hill (Sussex) 64, 73
Rotherham (Yorks) 36
Rufford Abbey (Notts) 15
Rural Industries Bureau 83
Ryston Hall (Norfolk) 15
Rushden (Northants) 59
Rushymead (Bucks) 83

St Albans (Herts) 85
St Cuthman's School (Sussex) 54, 56, 57
St Ives (Hunts) 33
Salford (Lancs) 80
Salisbury (Wilts) 33, 127
Salle (Norfolk) 34
Saltaire (Yorks) 80
Sancreed (Cornwall) 34
Sandwich (Kent) 127
Sandy (Beds) 33
Saxthorpe (Norfolk) 34
Scarth Hill (Lancs) 81
Scotney Castle (Kent) 15
Selby Abbey (Yorks) 40
Sevenoaks (Kent): house near 63
Shamley Green (Surrey) 54
Shawford (Hants) 85
Sheffield (Yorks) 59, 60, 122
Shepton Mallet (Som) 127
Sherborne (Dorset) 34, 127
Sherburn (Yorks) 15
Sheriff Hutton (Yorks) 39
Shoreham (Sussex) 40
Shouldham Thorpe (Norfolk) 15
Shrewsbury (Salop) 68, 99, 127
Sibley's Orchard (Herts) 49
Skelton (Yorks) 81
Slapton (Bucks) 33
Slaters Oak (Surrey) 83
Slingsby Castle (Yorks) 93, 94, 98
Snape (Suffolk) 85
Snoring, Great (Norfolk) 108
Southgate (Middx) 32
Southrepps (Norfolk) 108
Southwell (Notts) 59
South Wingfield 40
Southwold (Suffolk) 106
Stamford (Lincs) 33, 40
Stanwick (Northants) 108
Starlings Farm (Norfolk) 83
Siedham (Sussex) 54, 56, 57
Steeley (Derbys) 40
Stockport (Cheshire) 103
Stocks (Herts) 85
Stody (Norfolk) 34
Stoke 33
Stoke Park (Wilts) 111
Stoke-under-Hamdon (Som) 34
Stone 34
Stonehenge (Wilts) 73
Stowmarket (Suffolk) 33
Sturmer (Essex) 33
Sudbury (Suffolk) 33
Sundial, The (Surrey) 83
Sunningwell (Berks) 36
Sutton 33
Sutton Place (Surrey) 58
Swanley (Kent) 85
Swindon (Wilts) 36
Swaffham Prior (Cambs) 40

Taunton (Som) 117
Temple Newsam (Yorks) 85

INDEX OF PLACES

Tempsford (Beds) 22, 33
 Theobalds House (Herts) 95, 99
 Therfield (Herts) 33
 Theydon Bois (Essex)
 Thirsk (Yorks) 34
 Thoresby Hall (Notts) 16, 62
 Thornham Hall (Suffolk) 80, 81
 Threackingham (Lincs) 40
 Thurston (Suffolk) 33
 Tickhill (Yorks) 40
 Tilbrook (Hunts) 33
 Tilbury (Essex) 33
 Timberscombe (Som) 34
 Tintern Abbey (Mon) 40, 104
 Toddington (Glos) 122
 Tottenham (Middx) 22
 Tring (Herts) 85
 Twickenham (Middx) 95
 Twyford 98
 Tyldesley (Lancs) 68
 Tynemouth (Northumberland) 40

 Ullenhall (Warwicks) 37
 Upper House (Surrey) 54
 Uppingham (Rutland) 122

 Wakefield (Yorks) 122
 Walsingham, Great (Norfolk) 108
 Waltham St Lawrence (Berks) 85
 Walton, West (Norfolk) 108
 Wapping (Bucks) 85
 Wardour Castle (Wilts) 101
 Ware (Herts) 115
 Warwick 73, 96
 Watford (Herts) 85
 Watlington 33
 Wayford (Som) 33
 Welbeck Abbey (Notts) 93, 98, 99
 Wells (Som) 81, 107, 109
 Wentworth 33
 Wenthworth Castle (Yorks) 63
 Westcott (Surrey) 85
 Wheltonham 33
 Whitby Abbey (Yorks) 40
 Whitechurch 33
 Whiteknights (Berks) 20
 Whitestaunton (Som) 34
 Whittingham House (E Lothian) 68
 Wigan (Lancs) 40
 Wighenham St Mary the Virgin (Norfolk) 106
 Willingham (Cambs) 81
 Wimbledon House (Surrey)
 Winchester (Hants) 33, 63, 80
 Windsor (Berks) 69, 70, 73, 81
 Wingfield, South 40
 Winscombe (Som) 34
 Winsford (Cheshire) 40
 Wispers (Sussex) 54, 56, 57
 Witchford (Cambs) 33
 Withyham (Sussex) 85
 Wiveton Barn (Norfolk) 83
 Wixoe (Suffolk) 33
 Woking (Surrey) 85
 Woldingham (Surrey) 116
 Wollaton Hall (Notts) 93, 98
 Wolverhampton (Staffs) 85
 Worcester 104
 Worcester House (Surrey) 95
 Worksop Manor (Notts) 93, 94, 99
 Worlington (Suffolk) 33
 Worstead (Norfolk) 109
 Worth (Sussex) 16
 Worth Matravers (Dorset) 16
 Wortley Hall (Yorks) 109
 Wrating, Great (Suffolk) 33
 Wrating, Little (Suffolk) 33
 Wroughton (Som) 34
 Wrotham (Waters (Kent) 85
 Wyton (Hunts) 33

Wyverton House (Notts) 98

Yarmouth, Great (Yorks) 37
 Yeldham, Great (Essex) 33
 Yeldham, Little (Essex) 35
 Yeovil (Som) 34
 York 34, 40, 109
 York Abbey 109, 123
 York Minster 70, 80, 81

2 OTHER COUNTRIES

Abu Simbil (Egypt) 104
 Agrigento (Sicily) 74, 82
 Aegina (Greece) 74
 Aix-en-Provence (France) 92
 Alpbach (Austria) 88
 Amboise (France) 33
 Amiens (France) 122
 Angers (France) 33
 Arles (France) 122
 Asnières (France) 33
 Athens (Greece) 74, 102, 104, 125, 126
 Avignon (France) 73
 Baalbek (Lebanon) 105
 Barcelona (Spain) 122
 Bassae (Greece) 74
 Bayonne (France) 122
 Beauvais (France) 104, 122
 Berlin (Germany) 74, 104
 Blois (France) 33
 • Bombay (India) 115
 Bordeaux (France) 122
 Boston (USA) 79
 Brandenburg (Germany) 116
 Brasilia (Brazil) 89
 Bruges (Belgium) 63, 86
 Bunarbashi (Greece) 62
 Burgos (Spain) 122
 Cairo (Egypt) 104
 Carcassonne (France) 122
 Caserta (Italy) 74
 Châlons (France) 122
 Chambéry (France) 78
 Chartres (France) 33
 Chicago (USA) 61
 Columbus (USA) 9
 Compiègne (France) 122
 Constantinople (Turkey) 102, 118
 Corinth (Greece) 74, 125
 Crosoliotissa (Greece) 125
 Damascus (Syria) 105
 Damme (Belgium) 104
 • Delhi (India) 62
 • Delhi, New (India) 62
 Dijon (France) 78
 Dinan (France) 33
 • Ellora (India) 63
 Ephesus (Turkey) 62
 Esneh (Egypt) 104
 Evron (France) 33
 Fécamp (France) 122
 Florence (Italy) 61, 104
 Fontainebleau (France) 104
 Geneva (Switzerland) 78, 79
 Genoa (Italy) 74, 75, 78
 Gerona (Spain) 122
 Granollers (Spain) 122
 Hague, The (Netherlands) 78
 Halberstadt (Germany) 116
 Hanover (Germany) 116
 Hauran (Syria) 105
 Hierapolis (Turkey) 62
 Hissarlik (Turkey) 62
 Huesca (Spain) 122
 Islamabad (Pakistan) 117
 Istanbul (Turkey) 102, 118
 Jerusalem (Israel/Jordan) 104, 105
 Kades (Israel) 104
 Kampen (Netherlands) 63
 Lagos (Nigeria) 84
 Lamballe (France) 33
 Laval (France) 33
 Le Mans (France) 33, 58
 Lérida (Spain) 122
 Lonigo (Italy): Villa Pisani 23
 Lorsch (Germany) 104
 Los Angeles (USA) 24
 Lucca (Italy) 105
 Lyons (France) 54, 74

- Maastricht (Netherlands) 105
Madrid (Spain) 122
Manresa (Spain) 122
Mantes (France) 122
Medemblik (Netherlands) 63
Merenda (Greece) 125
Messene (Greece) 74
Messina (Sicily) 75
Milan (Italy) 78, 107
Mira (Italy) 124
Modena (Italy) 24
Montepulciano (Italy) 62
Mount Parnassus (Greece) 125
Munich (Germany) 78, 79
Murano (Italy) 123
Musmich (Syria) 105
Mycenae (Greece) 62
Narbonne (France) 122
Nemea (Greece) 74
New Delhi (India) 62
Nuremberg (Germany) 104
Olite (Spain) 122
Olympia (Greece) 104
Ombos (?) (Egypt) 104
Padua (Italy) 75, 124
Paestum (Italy) 82
Palencia (Spain) 122
Palermo (Sicily) 75
Pamplona (Spain) 122
Paris (France) 74, 78, 80, 81, 122
Paros (Greece) 125
Perpignan (France) 122
Persepolis (Iran) 104
Perugia (Italy) 105
Philae (Egypt) 104
Pisa (Italy) 63, 75
Pola (Yugoslavia) 125, 126
Pompei (Italy) 105
Porto di Tramontana (Greece) 126
Priasi Liman (Greece) 126
Rheims (France) 122
Rome (Italy) 17, 75, 81, 100, 105, 122
Ronciglione (Italy) 82
Rouen (France) 33, 80, 122
St Elne (France) 122
St Petersburg (USSR) 79
Salonica (Greece) 125
Salzburg (Austria) 78
San Germano (Italy) 75
San Vito di Alivole (Italy) 24
Sarragossa (Spain) 122
Seville (Spain) 117
Siena (Italy) 62
Soissons (France) 122
Stra (Italy) 123
Strasbourg (France) 107
Sunium (Greece) 74
Taormina (Sicily) 117
Tarragona (Spain) 122
Tarrasa (Spain) 122
Tempe, Vale of (Greece) 125
The Hague (Netherlands) 78
Toledo (Spain) 122
Toul (France) 122
Toulouse (France) 122
Tours (France) 33
Troy (Turkey) 62
Tudela (Spain) 122
Valence (France) 104
Valencia (Spain) 122
Vale of Tempe (Greece) 125
Valladolid (Spain) 122
Venice (Italy) 17, 75, 82, 124, 127
Verch (USSR) 62
Verona (Italy) 124
Vicenza (Italy) 123
Vienna (Austria) 24, 73, 74, 78, 79
Villa Pisani, Lonigo (Italy) 23
Vitré (France) 33, 104
Washington DC (USA) 117
Ypres (Belgium) 106

List of plates

- Fig.1 Gottlieb Eliel Saarinen. Columbus (Indiana): Design for the Tabernacle church, 1940
 Fig.2 Anthony Salvin. Harlaxton Manor (Lincs): Design for the N front, c.1834 [12].5
 Fig.3 Anthony Salvin. Harlaxton Manor (Lincs): Design for the E front [12].4
 Fig.4 Anthony Salvin. Inverary Castle (Argyll): Design for the N front [14].4
 Fig.5 Anthony Salvin. Moreby Hall (Yorks): Design for the entrance front [23].2
 Fig.6 John Sanderson. London, No.2 Savile Row, Westminster: Survey drawing of Mr Hardinge's house, c.1739 [11]
 Fig.7 John Sanderson. Design for a farmhouse [8]
 Fig.8 John Sanderson. Copped Hall (Essex): Side elevation for house shown in Group IV [2].28
 Fig.9 John Sanderson. Copped Hall (Essex): Section through house shown in Group IV [2].30
 Fig.10 John Sanderson. Copped Hall (Essex): Section through rotunda of house shown in Group V [2].33
 Fig.11 Vincenzo Scamozzi (after). MS copy, by Carlo Bovara, of an abbreviated edition of Scamozzi's *L'Idea universale dell' architettura*, 1615, No.29, p.141
 Fig.12 Vincenzo Scamozzi (after). MS copy, by Carlo Bovara, of an abbreviated edition of Scamozzi's *L'Idea* ..., No.63, p.237
 Fig.13 Vincenzo Scamozzi (after). MS copy, by Carlo Bovara, of an abbreviated edition of Scamozzi's *L'Idea* ..., No.72, p.365
 Fig.14 Rudolph Schindler. Los Angeles (California): Unexecuted design for the W. E. Oliver house, 1931 [2]
 Fig.15 Cornelius Schut I. Design for an altar table and reredos
 Fig.16 George Gilbert Scott Snr. Coton Hall (Salop): Design for a lodge
 Fig.17 George Gilbert Scott Snr. Edinburgh: Competition design for the Episcopal cathedral church of St Mary, c.1872
 Fig.18 George Gilbert Scott Snr. Frindsbury (Kent): Unexecuted design for a church
 Fig.19 George Gilbert Scott Snr. Glasgow: Contract drawing for Glasgow University, 1865
 Fig.20 George Gilbert Scott Snr. Hafodunos (Denbighs): Contract drawing for new house for H. R. Sandbach, c.1860
 Fig.21 George Gilbert Scott Snr. Hamburg (Germany): Design for the *taufekapelle*, Sankt Nikolai-Kirche, c.1874
 Fig.22 George Gilbert Scott Snr. Hamburg (Germany): Working drawing for the pulpit, Sankt Nikolai-Kirche, c.1860
 Fig.23 George Gilbert Scott Snr. Hamburg (Germany): Competition design for the Rathaus, c.1854
 Fig.24 George Gilbert Scott Snr. Hillesden (Bucks): Measured drawing of the screen in the church of All Saints, 1835
 Fig.25 George Gilbert Scott Snr. Leeds (Yorks): Preliminary design for the church of All Souls, Blackman Lane, c.1875
 Fig.26 George Gilbert Scott Snr. London, Foreign & India Office, Whitehall: Design in Byzanto-Italian style, c.1859-60
 Fig.27 George Gilbert Scott Snr. London, church of St Mary Abbots, Kensington & Chelsea: Preliminary design for the reredos
 Fig.28 George Gilbert Scott Snr. Oxford: Design for restoring the hall of Merton College
 Fig.29 George Gilbert Scott Snr & William Bonython Moffatt. Shrewsbury (Salop): Contract design for the Shropshire Lunatic Asylum (detail)
 Fig.30 George Gilbert Scott Snr. Sandhurst (Berks), Wellington College: Contract drawing for the chapel, 1861
 Fig.31 John Oldrid Scott. Bangor (Caernarvon): Design for the reredos, cathedral church of St Deiniol, c.1882
 Fig.32 John Oldrid Scott. Whiston (Yorks): Design for the enlargement of the church of St Mary Magdalene or St James
 Fig.33 Michael Searles. London, The Paragon, Blackheath, Greenwich: Elevation of the centre, c.1790 [16].1

NOTE

Figs.16-32 Drawings by George Gilbert Scott Snr and John Oldrid Scott, not included in the present volume. In early 1974, after the illustrations for this volume had gone to press, it was decided to devote a separate volume of the RIBA Drawings Collection catalogue series to *The Scott family*. It was not possible to withdraw these, now redundant, reproductions.

NOTE

Fig.41 This design is not included in the present volume. Previously it was attributed to Josef Sharleman, but was reattributed in the course of compiling this volume.

- Fig.34 Michael Searles. London, Blackheath, Greenwich: Design for a house for John Cator [6].2
- Fig.35 Michael Searles. Design for Place House, 1808 [27].4
- Fig.36 Michael Searles. Design for a shop for Mr Clotworthy [61]
- Fig.37 Michael Searles. East Malling (Kent): Design for Clare Lodge, c.1793 [3]
- Fig.38 J. P. Seddon. Little Yeldham (Essex): Design for the chancel screen for the church of St John the Baptist, 1891 [15]
- Fig.39 J. P. Seddon. Rotherham (Yorks): Design for the font and cover, church of All Saints [28]
- Fig.40 H. H. Seward. Lugwardine (Herefs), New Court: Design for the E front, 1809
- Fig.41 Peter Jacob Clodt Van Jurgensburg, Auguste Richard Montferrand & Robert Salemann. Leningrad (USSR): Design for the equestrian monument to Nicholas I, St Isaac's Square, 1856
- Fig.42 John Shaw. Newstead Abbey (Notts): Design for the W & S fronts, 1829 [2]
- Fig.43 Richard Norman Shaw. Adcote (Salop): Contract design for the S front, 1876 [1].3
- Fig.44 Richard Norman Shaw. Thurstaston (Cheshire): Design for the fireplace in the picture gallery at Dawpool, 1883 [48].1
- Fig.45 Richard Norman Shaw. Flete (Devon): Preliminary design, 1878 [10].1
- Fig.46 Richard Norman Shaw. Flete (Devon): Working drawing of the stair in the billiard room [10].9
- Fig.47 Richard Norman Shaw. London, Grims Dyke, Wealdwood Road, Harrow: Design for a house for Frederick Goodall, 1872 [39]
- Fig.48 Richard Norman Shaw. London, Cheyne House, No.18 Chelsea Embankment, Kensington & Chelsea: Contract design for a house for George Matthey, 1875 [24].4
- Fig.49 Richard Norman Shaw. London, Cheyne House, No.18 Chelsea Embankment, Kensington & Chelsea: Contract design for the entrance elevation from 2 aspects, 1875 [24].6
- Fig.50 Richard Norman Shaw. London, church of the Holy Trinity, Latimer Road, Hammer-smith: Contract design for windows, 1886 [25].7
- Fig.51 Richard Norman Shaw. London, Piccadilly Circus, Westminster: Design for replanning, 1904 [34].1
- Fig.52 Richard Norman Shaw. London, No.196 Queen's Gate, Kensington & Chelsea: Contract design for a house for J. P. Heseltine, 1874 [36].3
- Fig.53 Richard Norman Shaw. Lyons (France): Design for the English church, Quai d'Albret, c.1871 [40]
- Fig.54 Richard Norman Shaw. Sutton Place (Surrey): Design for the chimneypiece in the drawing-room, 1875 [47].3, mounted with two designs for modelled plaster friezes for 'The Bank, Farnham (Surrey) [9].47, 48
- Fig.55 Peter Shephard. London, Festival of Britain, South Bank, Lambeth: Working drawing for moat garden, 1951 [2].7
- Fig.56 Peter Shephard. London, Festival of Britain, South Bank, Lambeth: Perspective of the moat garden, 1950 [2].4
- Fig.57 Sir Robert Smirke. London, Covent Garden Theatre, Westminster: Design for the entrance façade, c.1808 [12].1
- Fig.58 Sir Robert Smirke. London, Hyde Park, Augustus Square: Design for a residential square, 1797 [15].3
- Fig.59 Sir Robert Smirke. Tyldesley (Lancs): Design for the church of St George, 1821 [23].6
- Fig.60 Sir Robert Smirke. Design for a country house in Palladian style [43]
- Fig.61 Sir Robert Smirke. Athens (Greece): Topographical drawing of the Choragic monument [102]
- Fig.62 Sydney Smirke. London, Burlington House, Westminster: One of three alternative designs for the entrance façade, c.1867 [4].1
- Fig.63 Sydney Smirke. London, Carlton Club, Pall Mall, Westminster: Design for rebuilding, 1844 [5]
- Fig.64 Arnold Dunbar Smith & Cecil Claude Brewer. Balcombe (Sussex): Design for Ditton Place, c.1902 [3]
- Fig.65 Arnold Dunbar Smith & Cecil Claude Brewer. Cardiff: Design for the National Museum of Wales, Cathays Park, c.1912 [15]
- Fig.66 Arnold Dunbar Smith & Cecil Claude Brewer. London, Mary Ward Settlement, Tavistock Place, Camden: Design for the principal building, 1895-96 [63]
- Fig.67 Arnold Dunbar Smith & Cecil Claude Brewer. London, Heal & Son, Nos.197-199 Tottenham Court Road, Camden: Design, 1912 [58]

- Fig.68 James Smith. Cawdor Castle (Nairn): Unexecuted design for proposed new house [1]
 Fig.69 James Smith. London, Somerset, House Strand, Westminster: Measured elevation of the new gallery [3]
 Fig.70 James Smith. Theoretical design for a pilastered house raised upon an arcaded terrace [5].10
 Fig.71 James Smith. Theoretical design for a seven-bay, two-storey house with portico and cupolas on the roof [5].51
 Fig.72 James Smith. Theoretical design for a house with attached porticoes to each front [5].53
 Fig.73 James Smith. Theoretical design for an octagonal house with a domed central staircase hall [5].50
 Fig.74 Sydney Robert James Smith. London, No.32 Green Street, Westminster: Design for Lord Ribblesdale, 1898, p.50 in a bound volume
 Fig.75 Alison & Peter Smithson. Coventry (Warwicks): Competition design for the cathedral, 1951 [3].6
 Fig.76 Alison & Peter Smithson. Hunstanton (Norfolk): Competition design for Hunstanton School, 1950 [4].5
 Fig.77 Alison & Peter Smithson. London, Economist Building, St James's Street, Westminster: Design for the elevation facing Ryder Street [6].4
 Fig.78 Robert Smythson. Design for a rose window [29]
 Fig.79 Sir John Soane. London, New Law Courts, Westminster: View of the interior from behind the judge's seat in the Court of Exchequer [4].3
 Fig.80 Richard Phené Spiers. Hauran (Syria): Topographical drawing of the temple at Atil [5]
 Fig.81 Hugh Stannus. Competition design for gates for a nobleman's residence, 1861 [5].1
 Fig.82 Hugh Stannus. Design for a nobleman's town house, 1875 [6].3
 Fig.83 Unidentified, Italian C18. Rome: Measured drawing of the Arch of Constantine
 Fig.84 George Steuart. Onslow Hall (Salop): Working drawing for mouldings, doors &c, 1780 [2].38
 Fig.85 Edward Stevens. Design for a town house of nine bays, 1763 [3].2
 Fig.86 Edward Stevens. Design for a town house of nine bays, 1763, section [3].3
 Fig.87 Edward Stevens. Design for a domed temple with projecting double-columned porticoes, p.21 from an album of theoretical designs [4].21
 Fig.88 Edward Stevens. Design for a temple, p.83 from an album of theoretical designs [4].83
 Fig.89 Frederick W. Stevens. Bombay (India): Design for the Sailors' Home, Apollo Bunder, c.1870
 Fig.90 Leonard Stokes. Liverpool: Design for the church of St Clare, Sefton Park, 1888 [2]
 Fig.91 Leonard Stokes. London Colney (Herts): Design for the gatehouse, Convent of All Saints, 1899 [4].2
 Fig.92 Leonard Stokes. Manchester: Unexecuted design for a church in Miles Platting, 1891 [5]
 Fig.93 Leonard Stokes. Woldingham (Surrey): Topographical drawing by T. Raffles Davison of Littleshaw, 1904 [7].2
 Fig.94 Edward Durrell Stone. Islamabad (Pakistan): Preliminary design for the Pakistan Institute of Nuclear Science & Technology, 1961 [2]
 Fig.95 George Edmund Street. Carlisle (Cumberland): Design for the bishop's throne in the cathedral, 1877 [1].7
 Fig.96 George Edmund Street. London, National Gallery, Trafalgar Square: Competition design for rebuilding the gallery, 1866 [9]
 Fig.97 George Edmund Street. Middlesbrough (Yorks): Contract design for the church of All Saints, 1874 [12].3
 Fig.98 George Edmund Street. Rome: Design for the steeple, American church of St Paul, Via Nazionale, 1874 [14].1
 Fig.99 George Edmund Street. Rome: Contract design for the churchyard railing, church of St Paul, Via Nazionale, 1879 [14].5
 Fig.100 James Stuart. Nuncham Park (Oxon): Design for a chimneypiece, c.1764 [1]
 Fig.101 James Stuart. Salonica (Greece): Topographical drawing of the Incantada [4].15

NOTE

Fig.83 This drawing is not included in the present volume. Previously it was attributed to Giovanni Stern, but this attribution was changed during work on the catalogue.

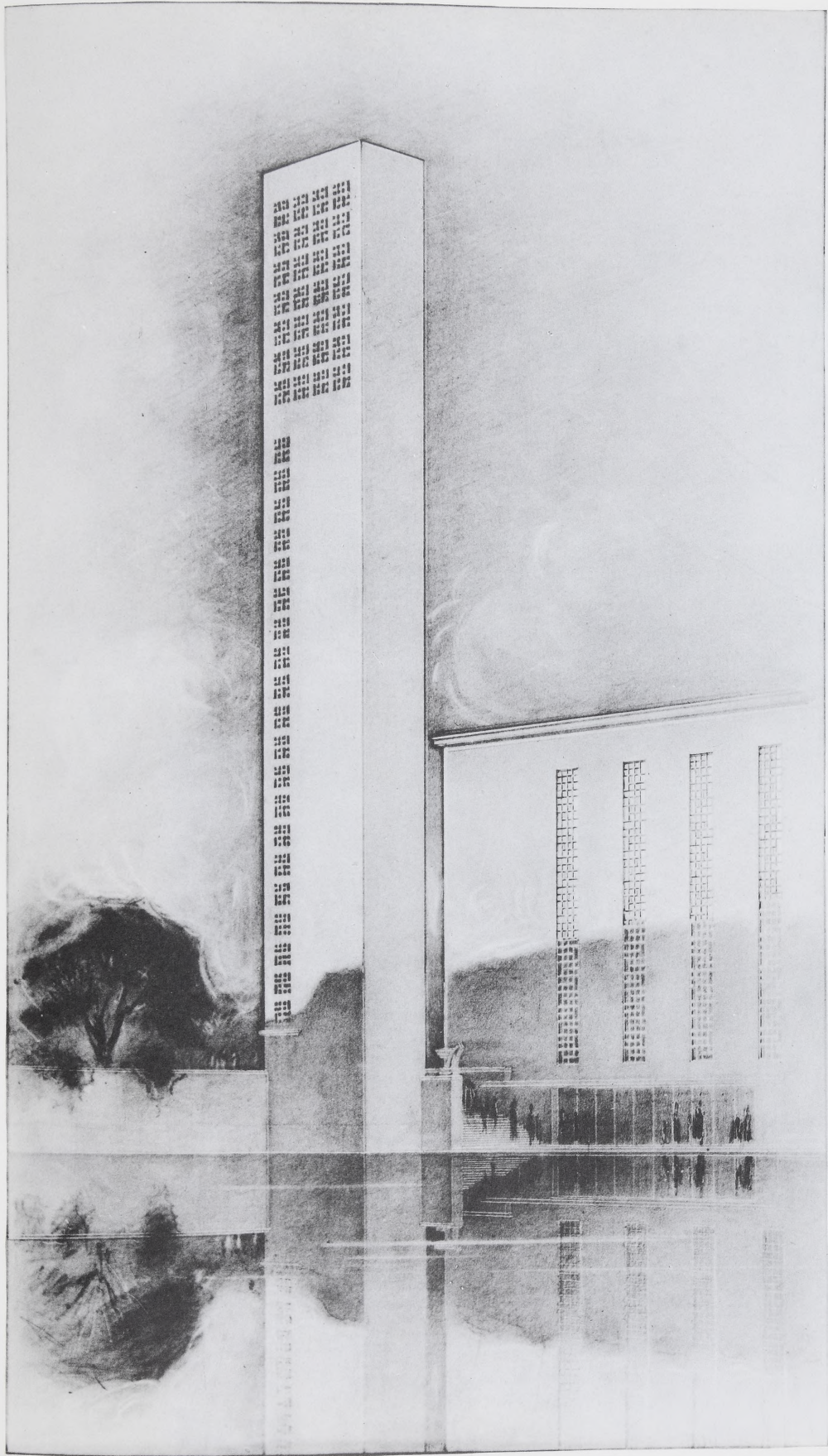


Fig. 1

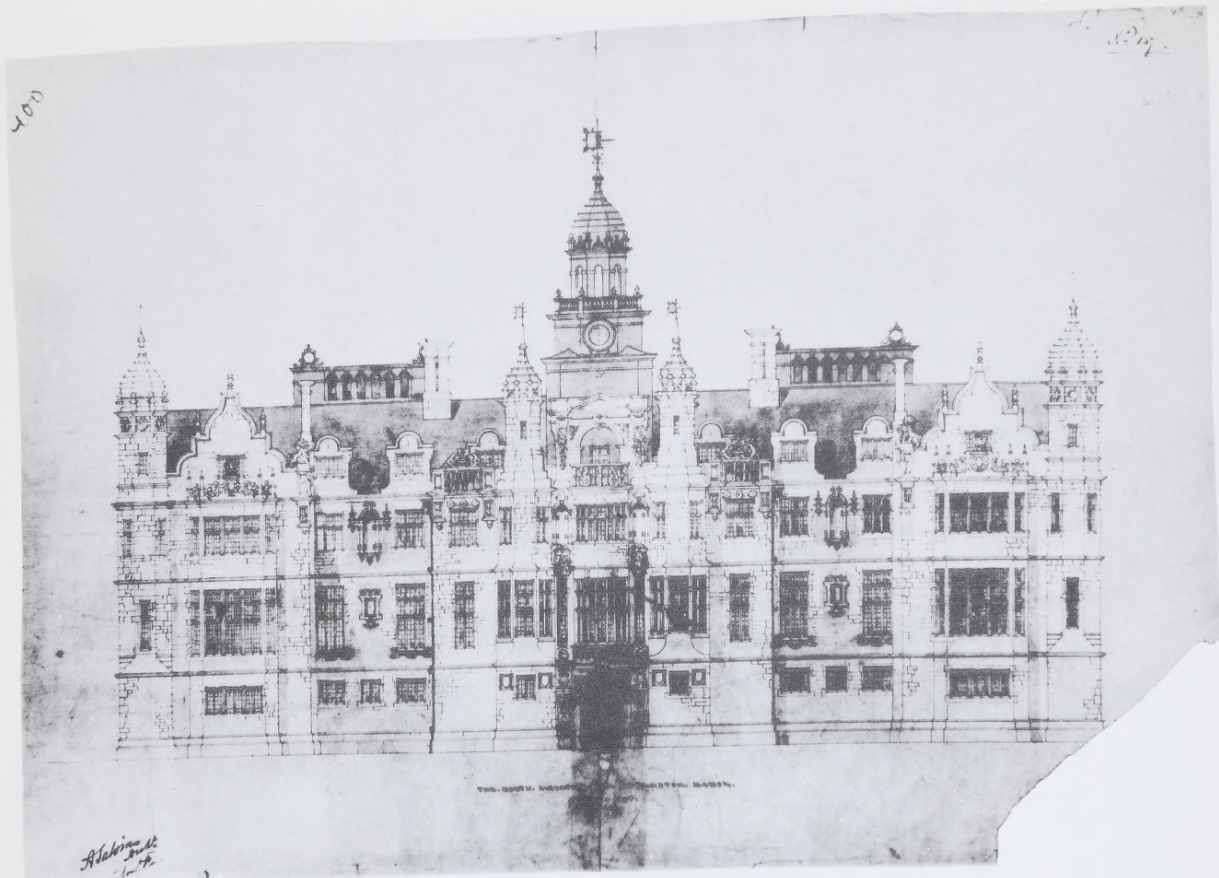


Fig. 2



Fig. 3

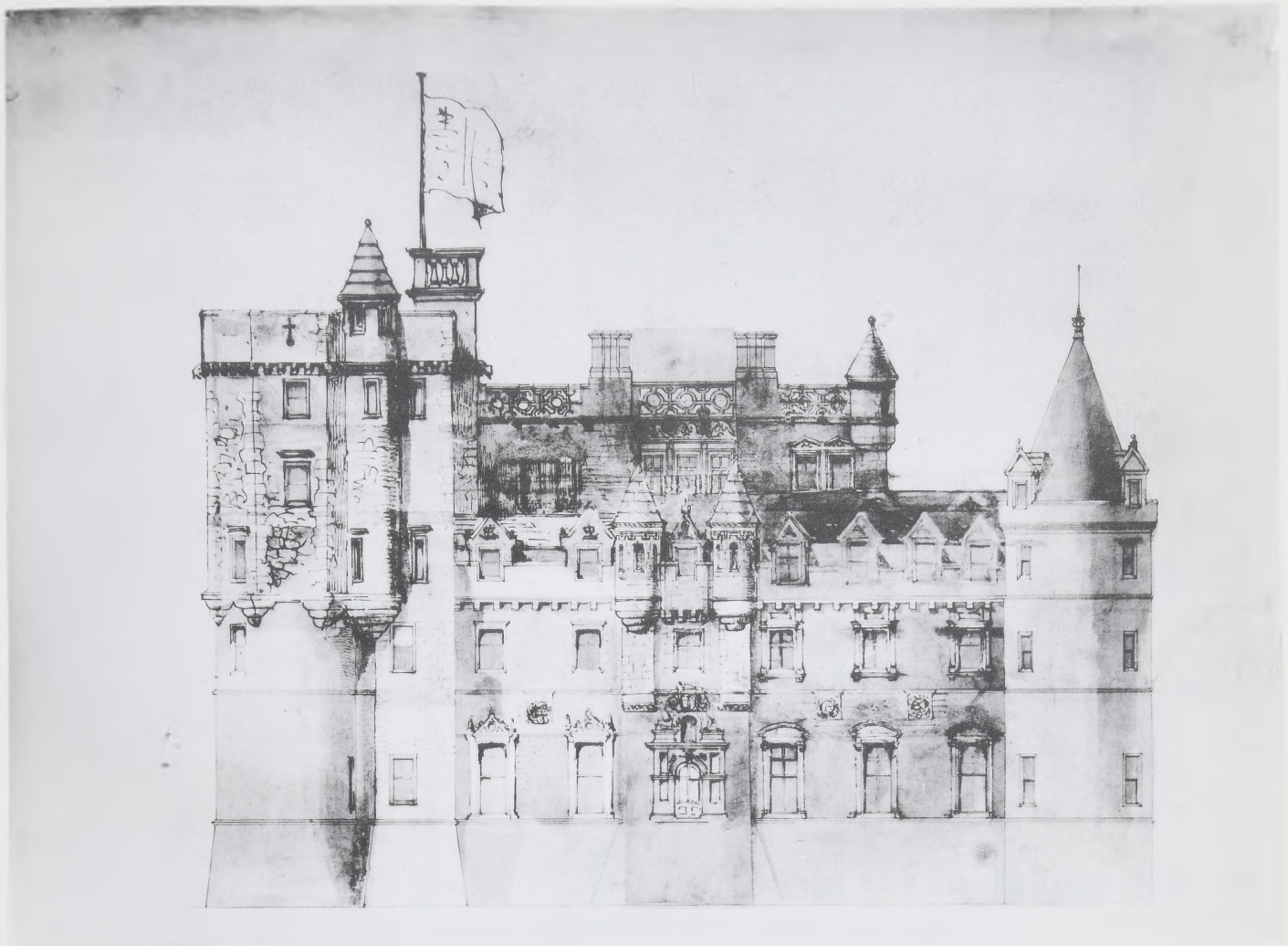
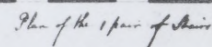
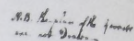
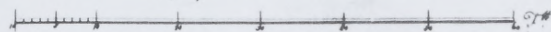
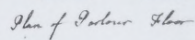


Fig. 4



Fig. 5



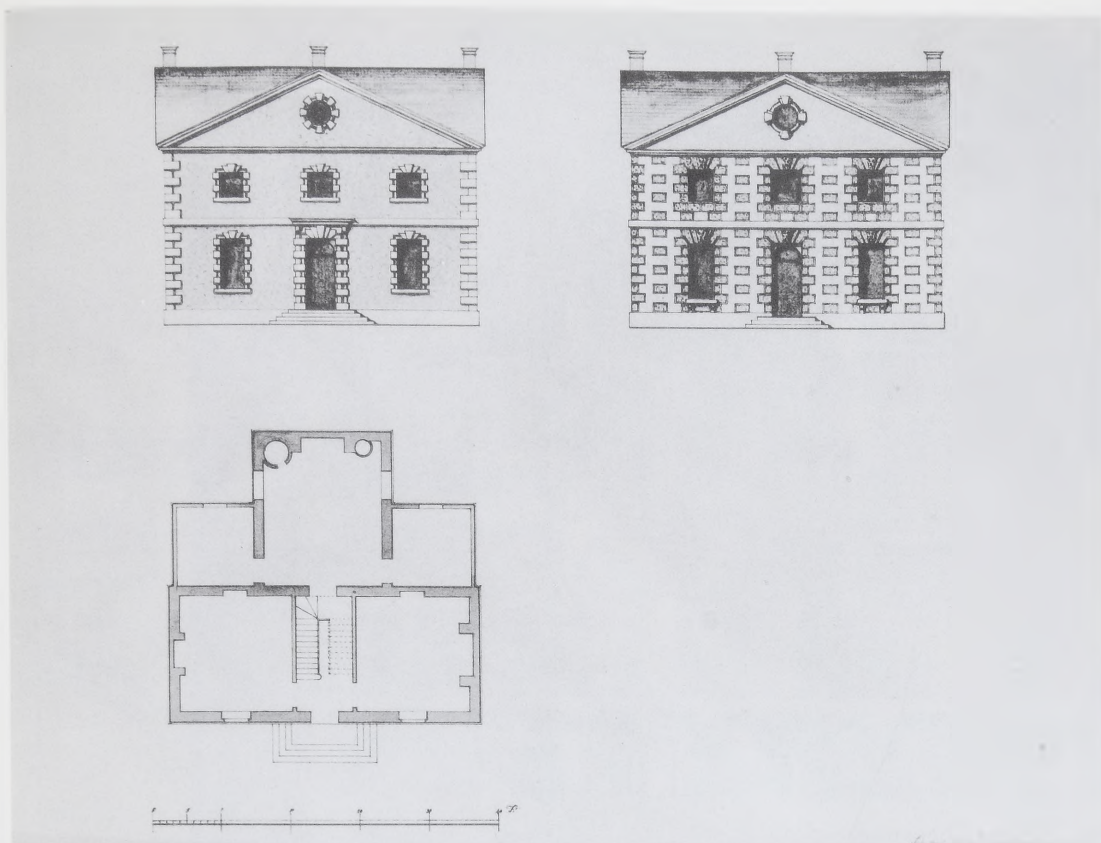


Fig. 7



Fig. 8

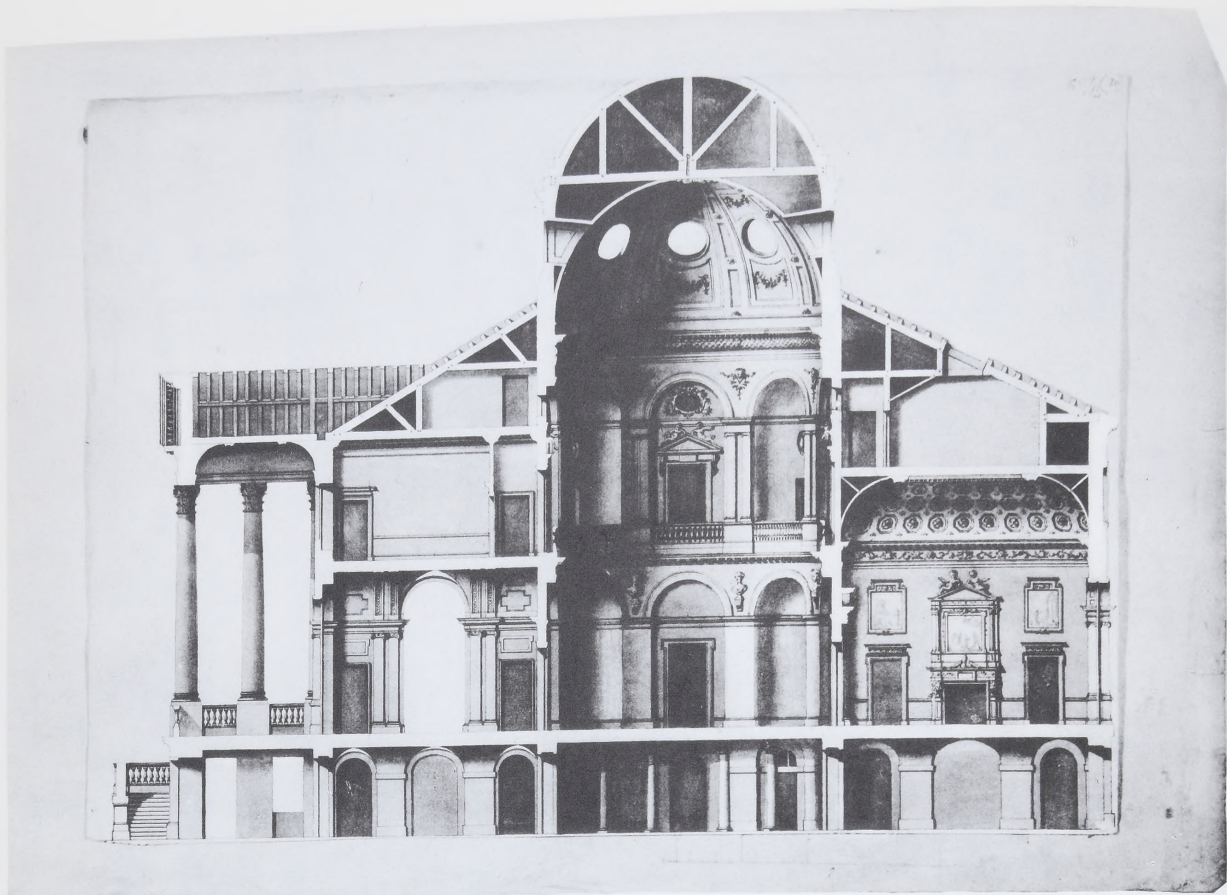
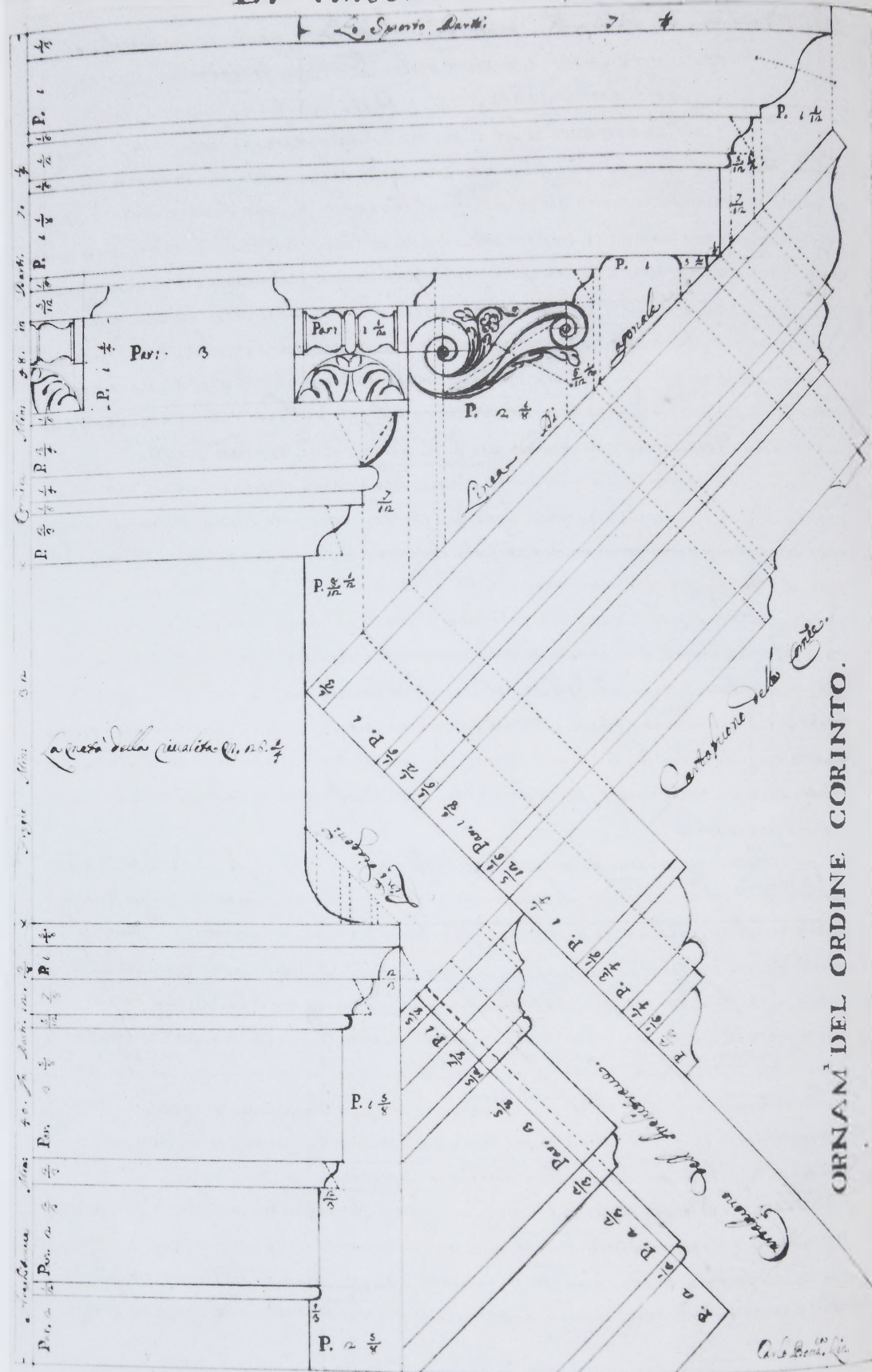


Fig. 9



Fig. 10

Fig.



Di Vincenzo Scamozzi.

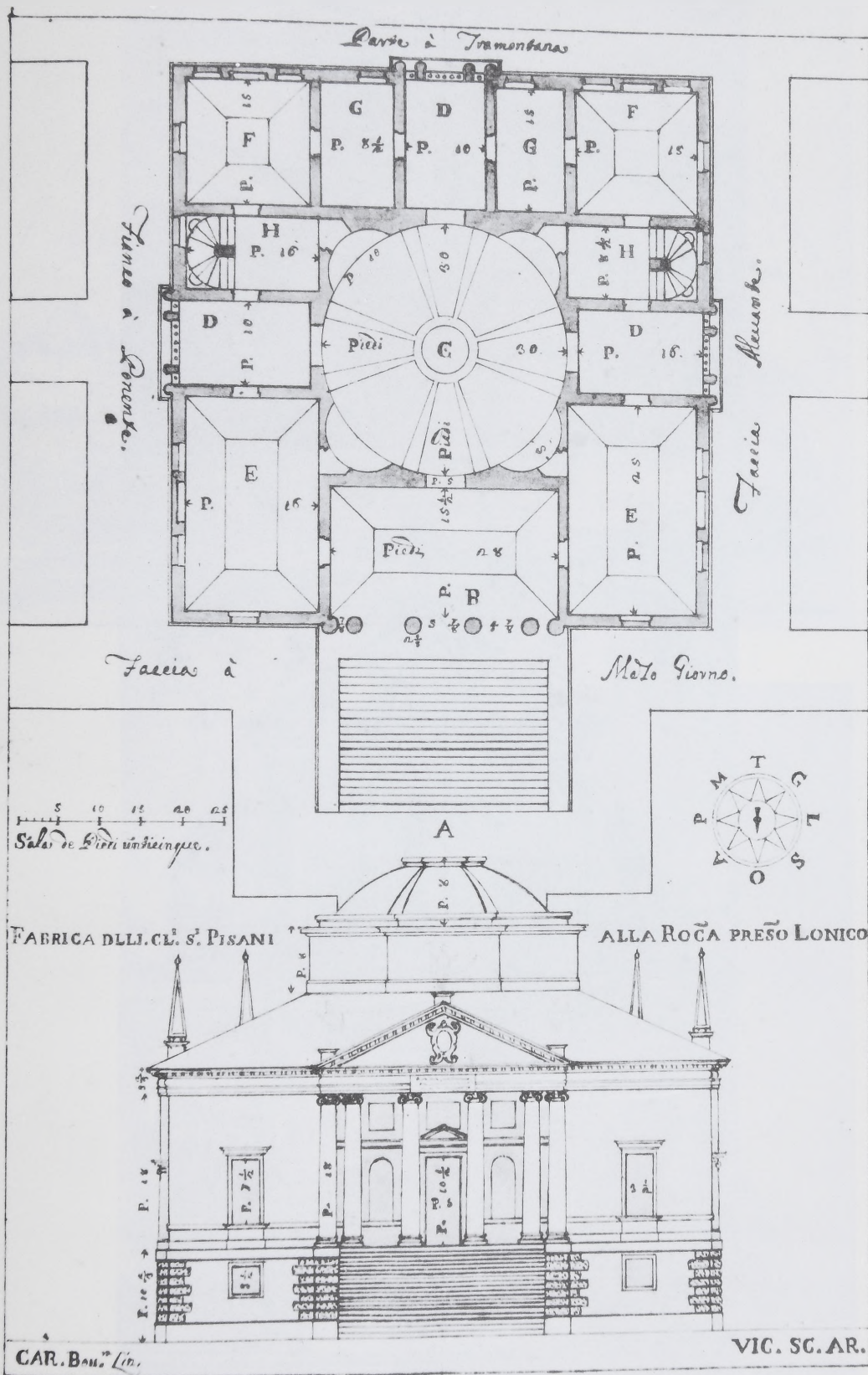


Fig. 13

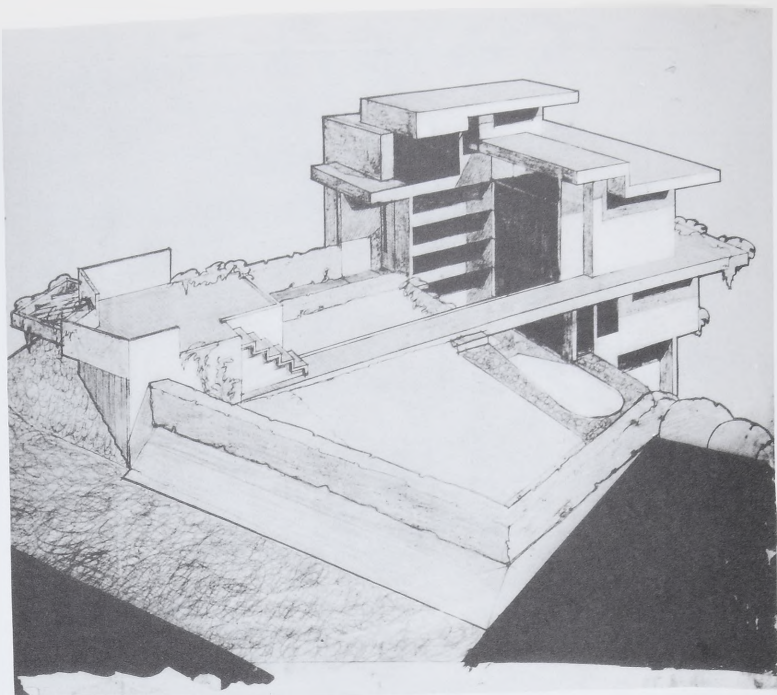


Fig. 14

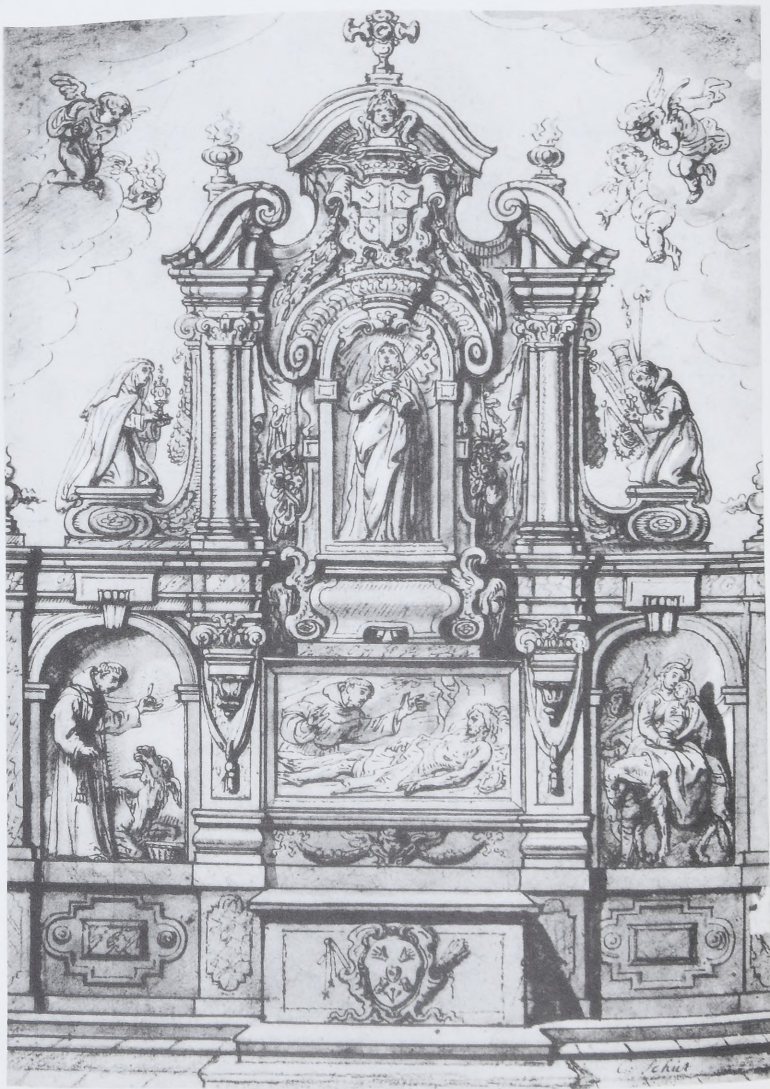


Fig. 15

Fig. 16



Fig. 16



Fig. 17



Fig. 18

UNIVERSITY . N //

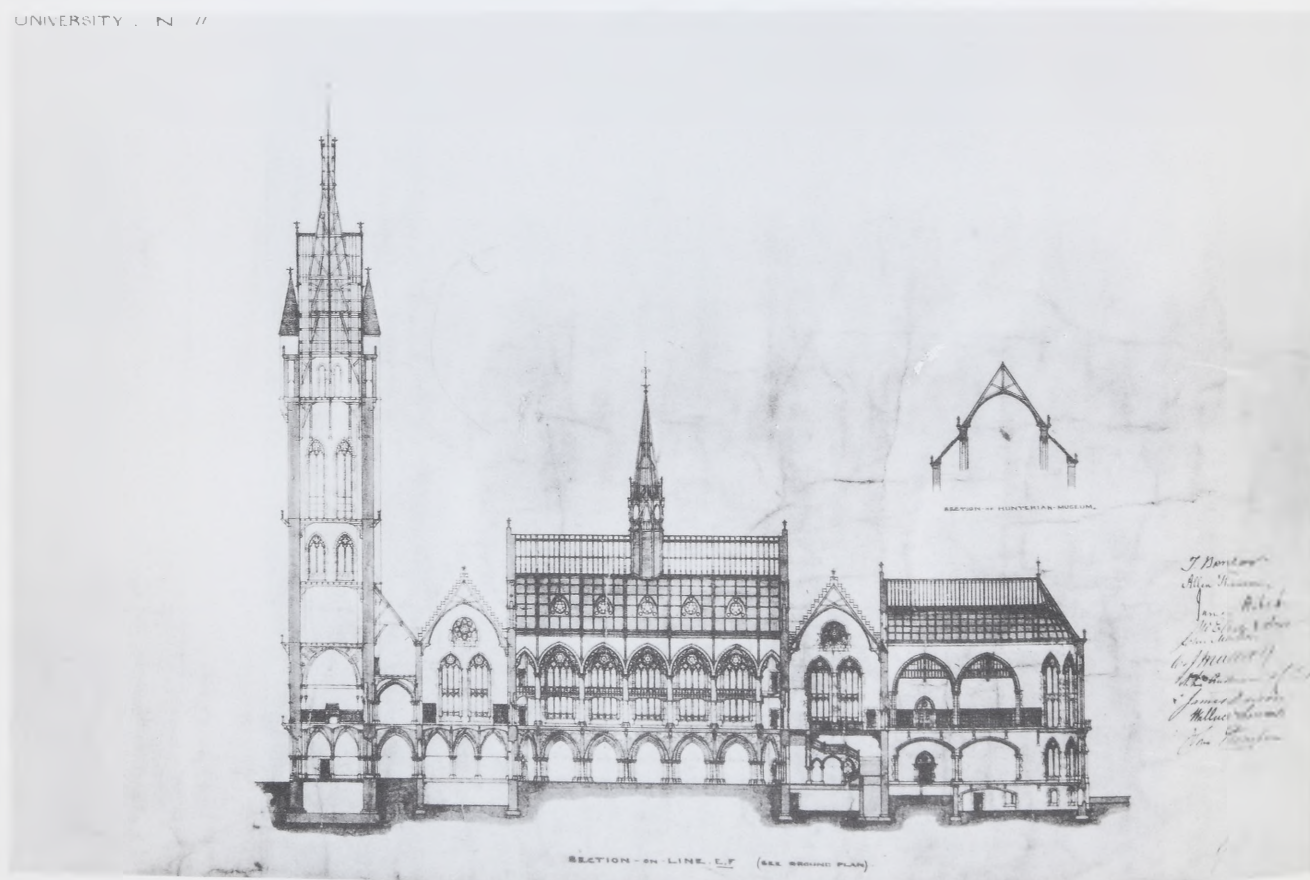


Fig. 19

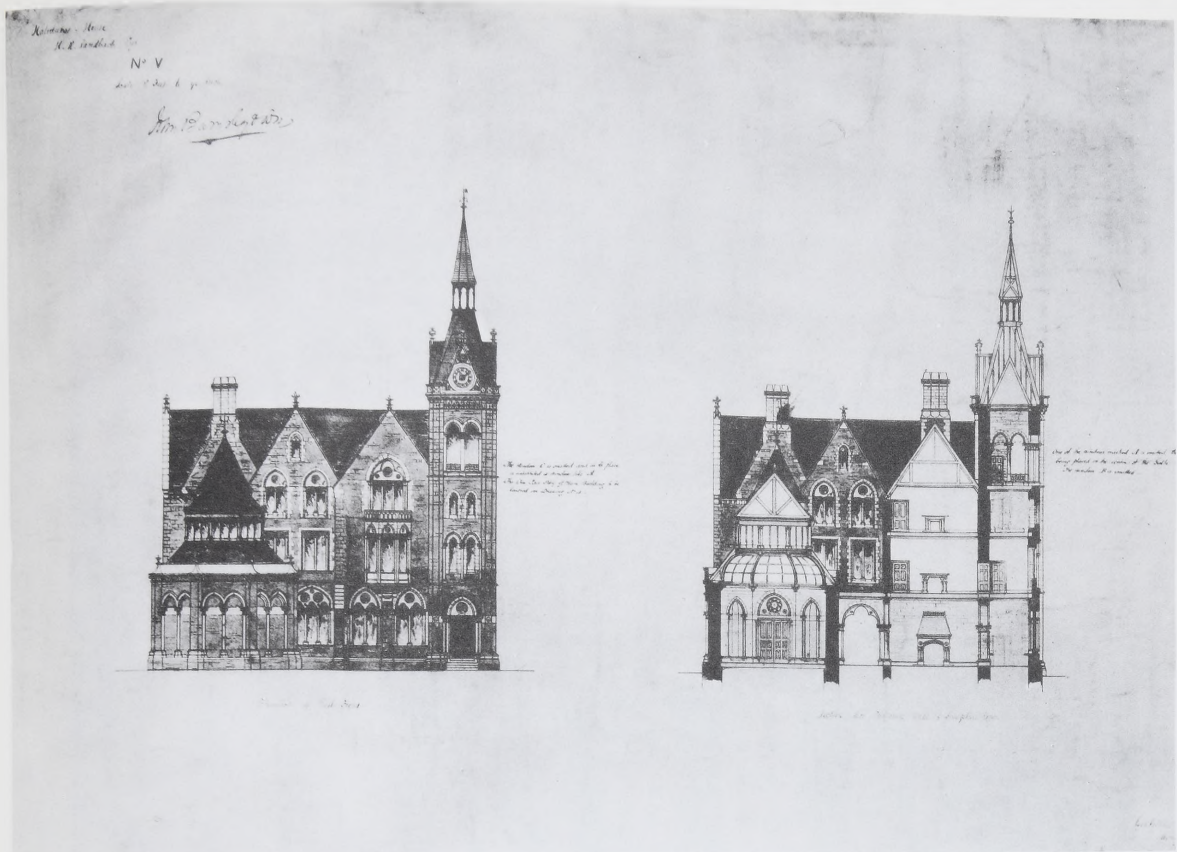


Fig. 20

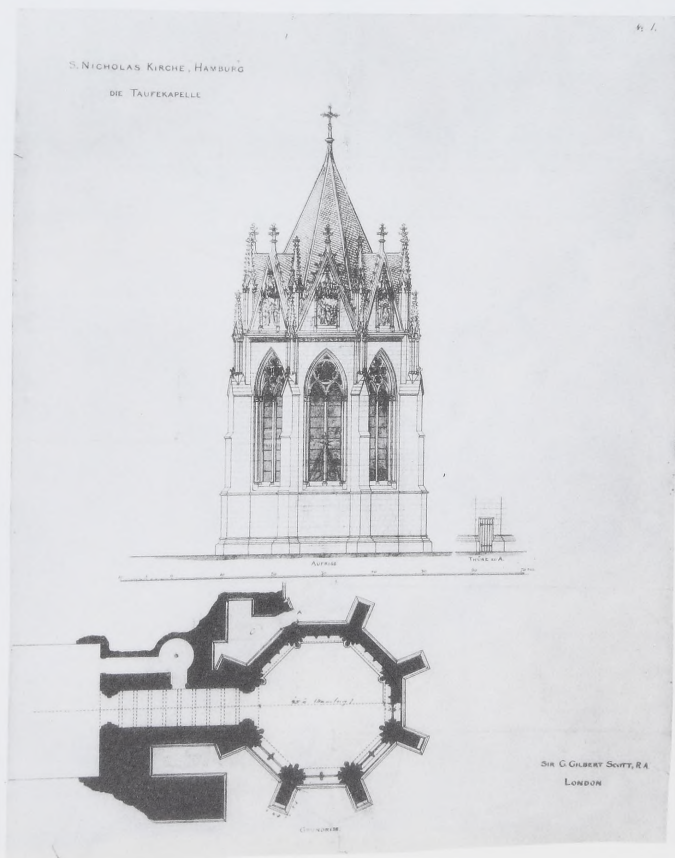


Fig. 21

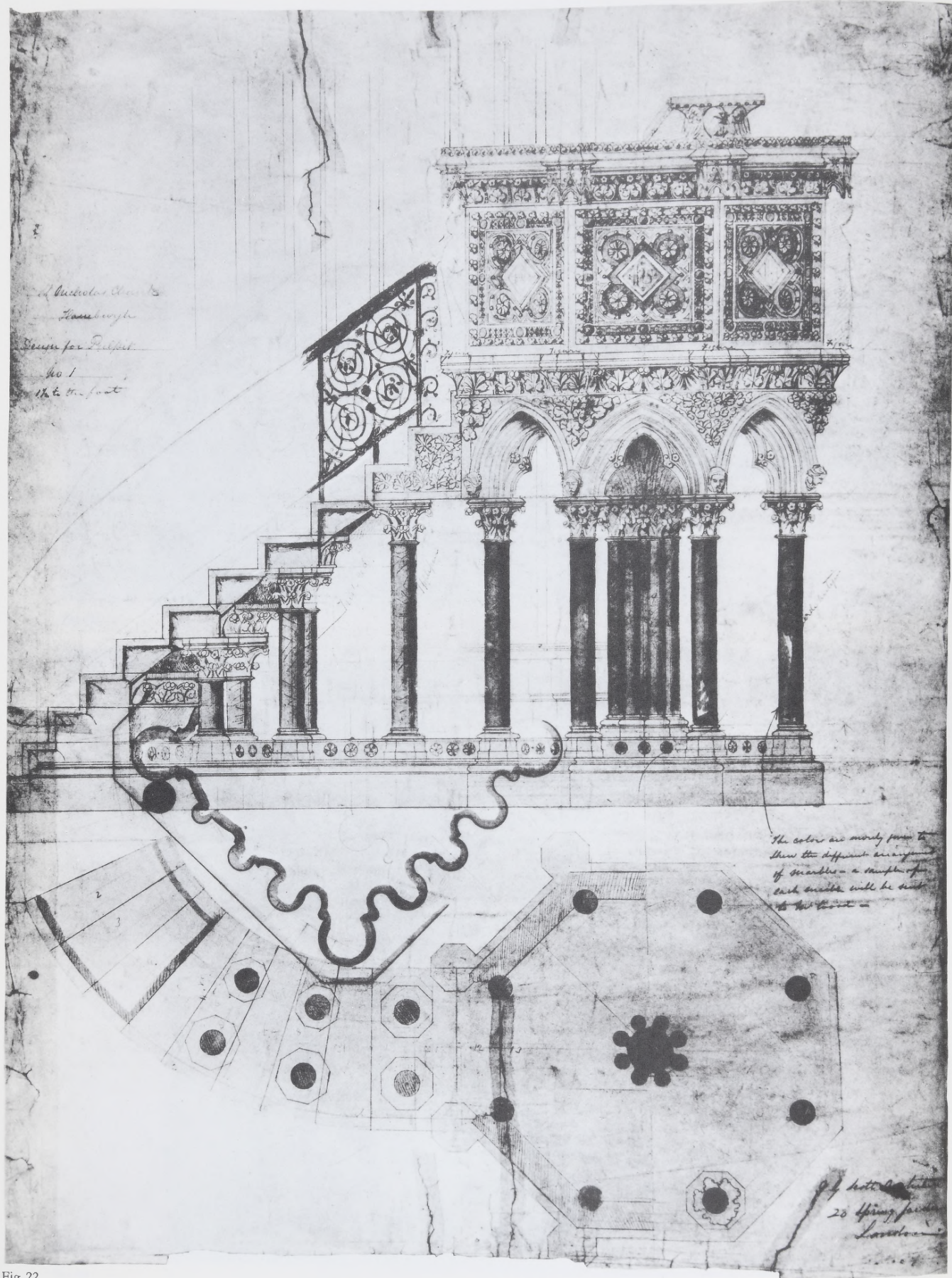


Fig. 22



Fig. 23

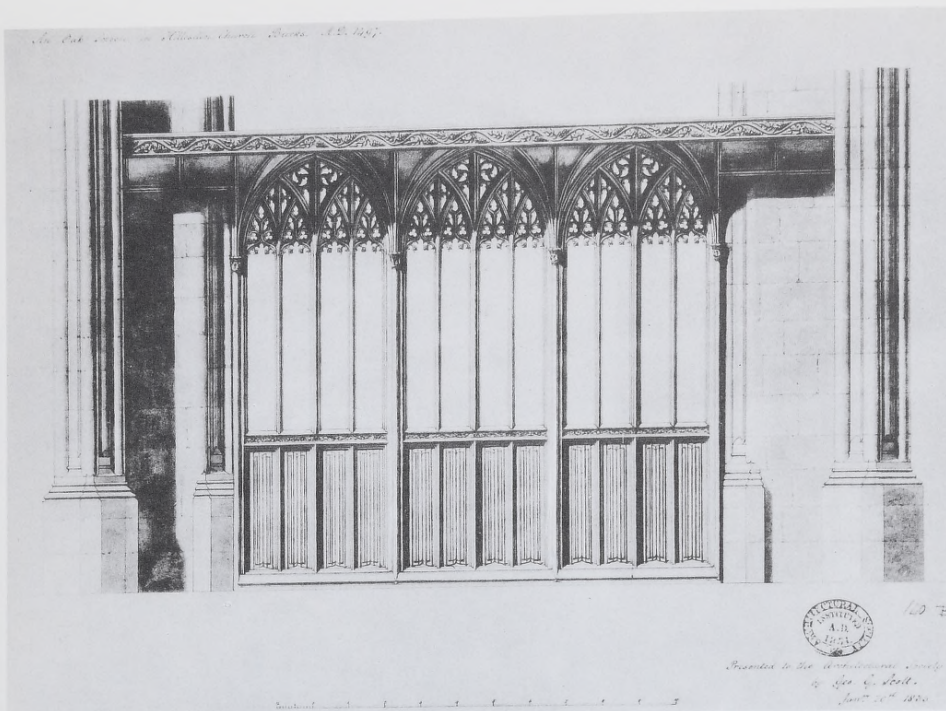


Fig. 24



Fig. 25



Fig. 26

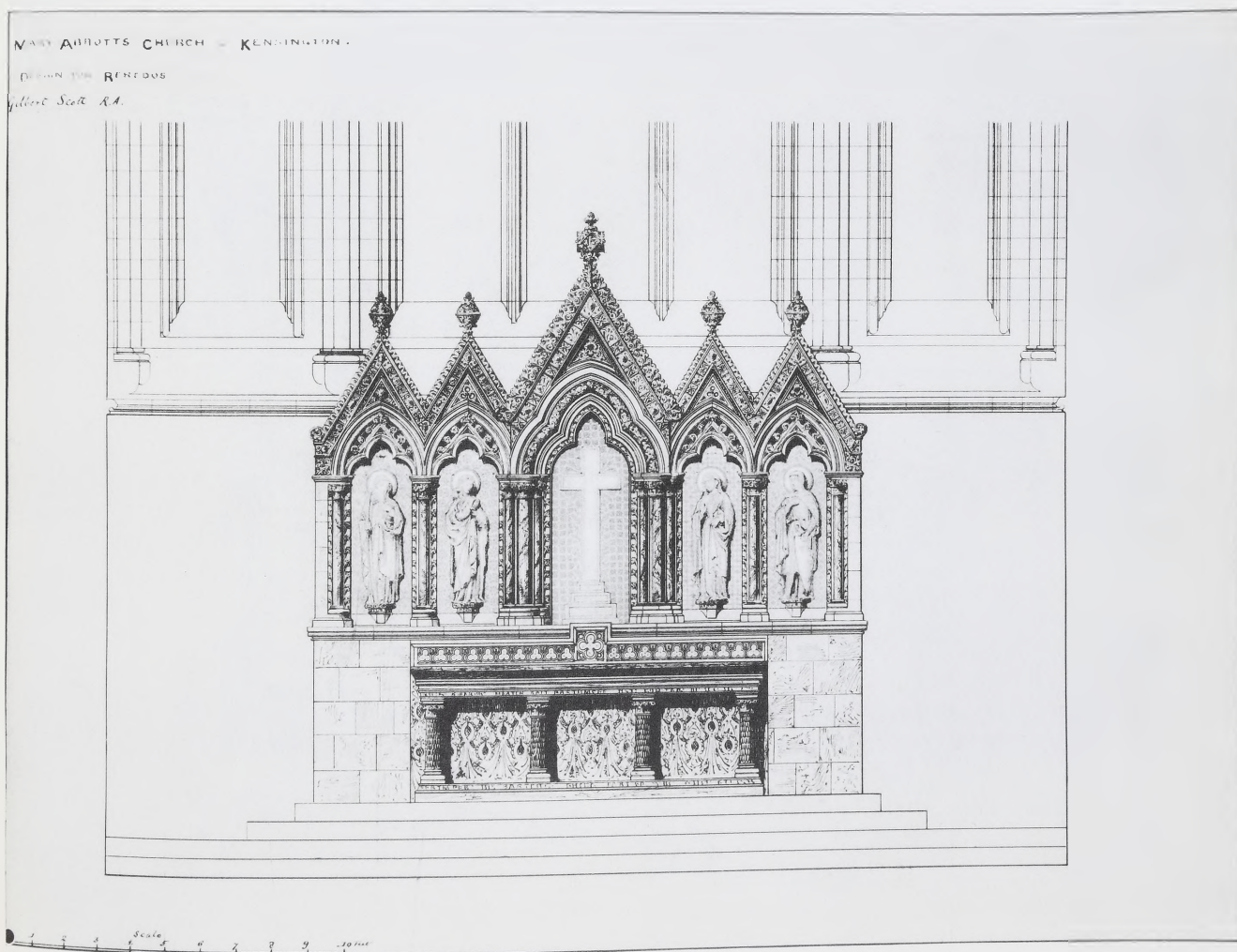


Fig. 27

MERTON COLLEGE HALL. OXFORD
CROSS SECTION.

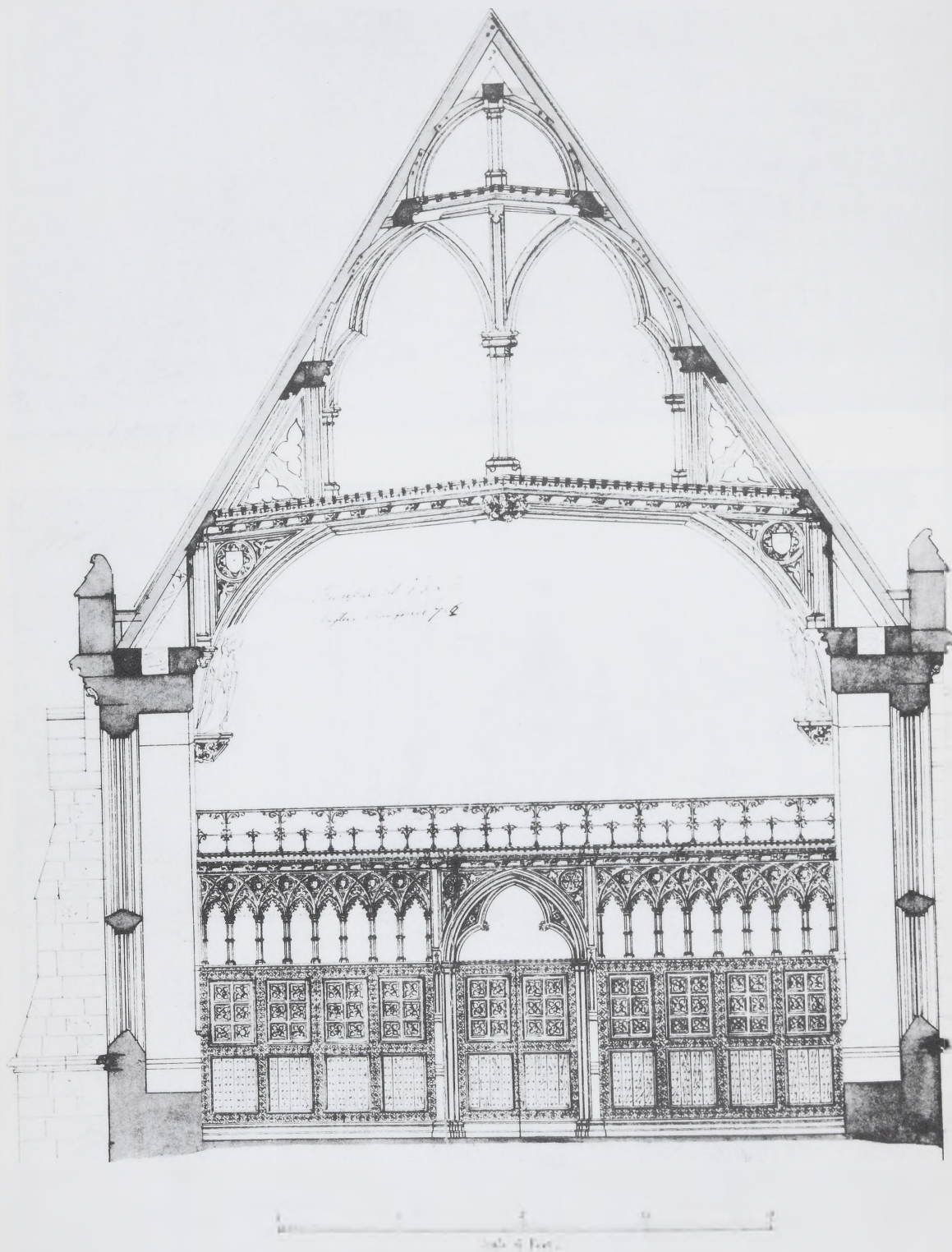


Fig. 28



Fig. 29

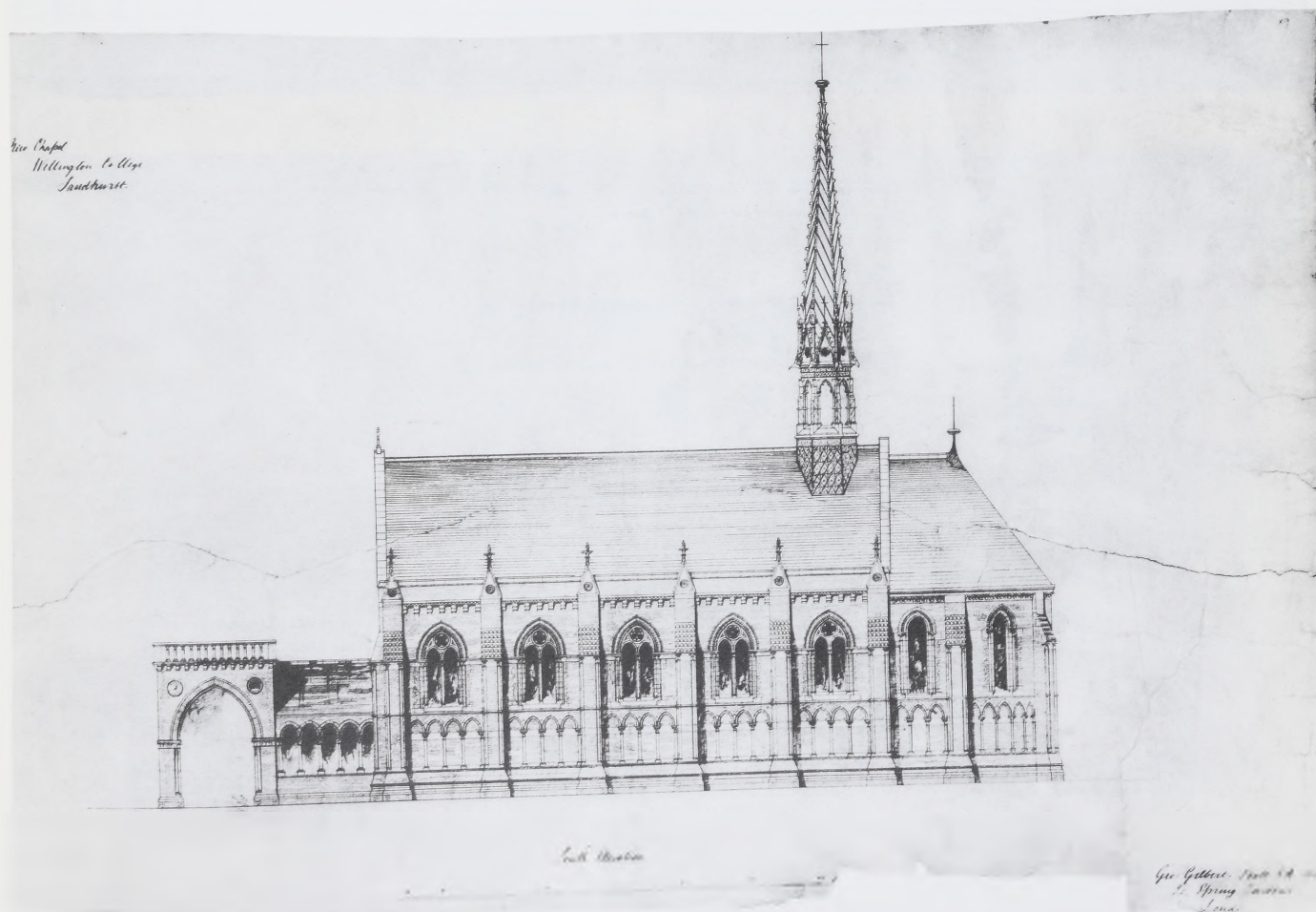


Fig. 30

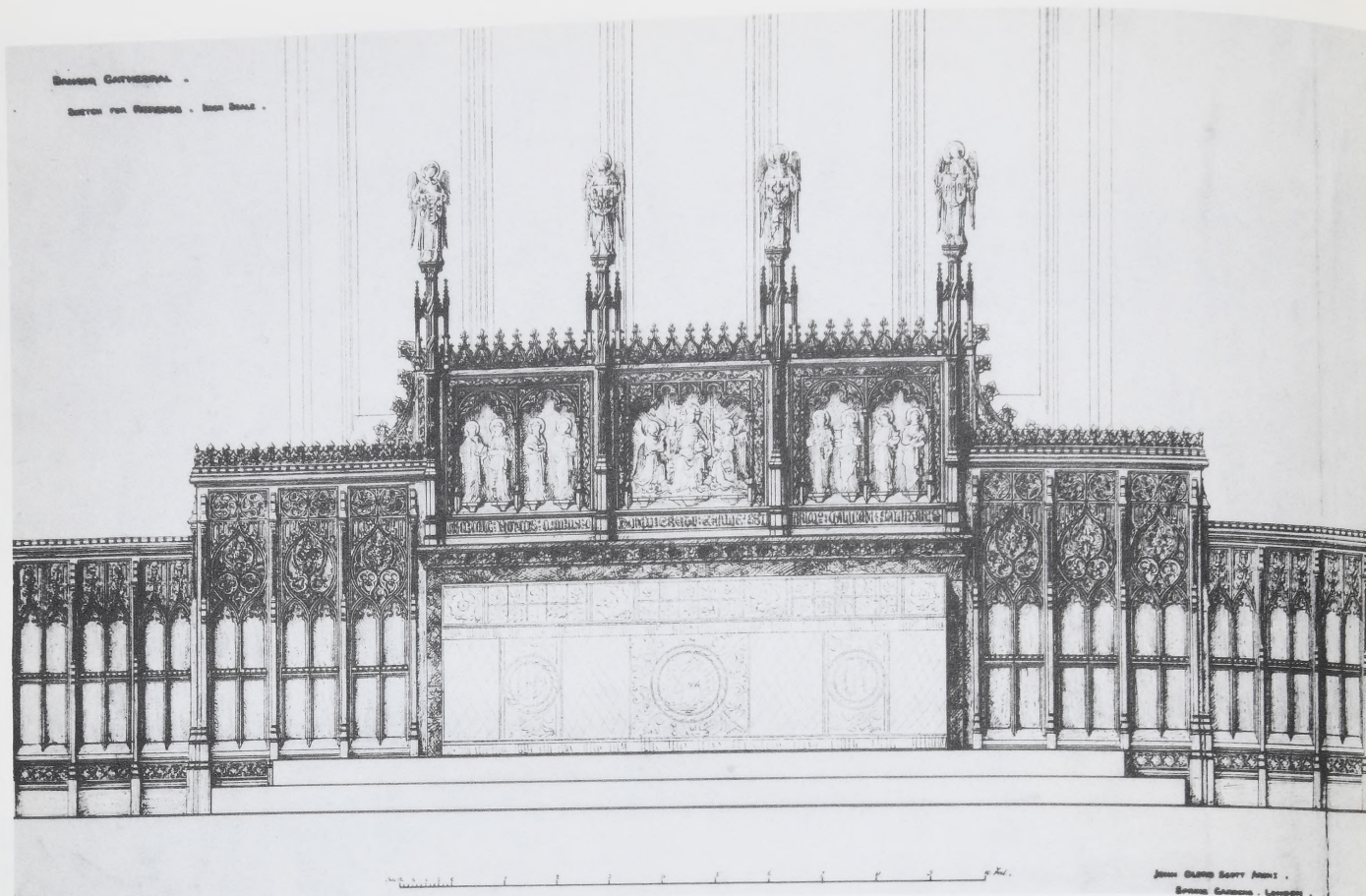


Fig.31

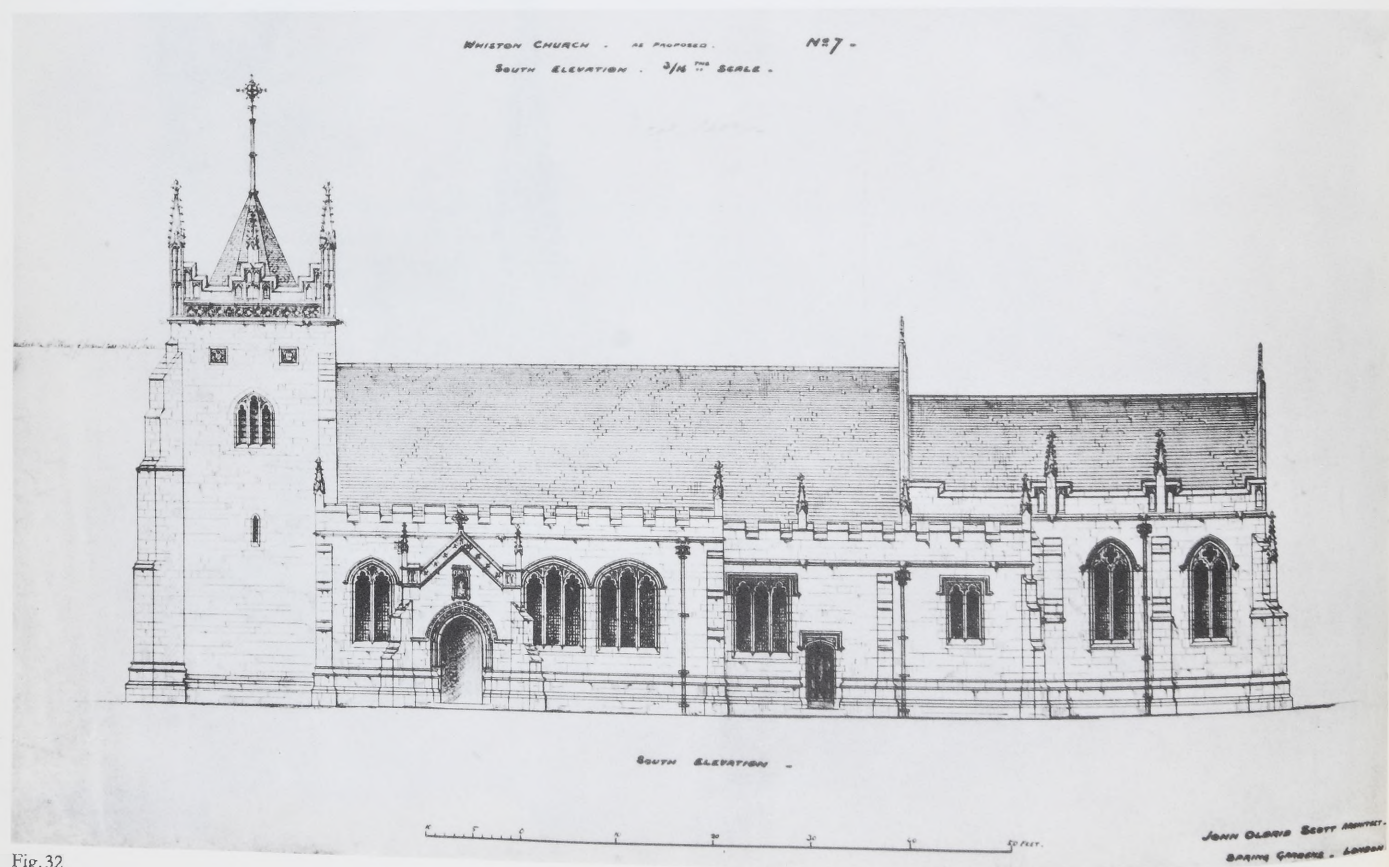


Fig.32

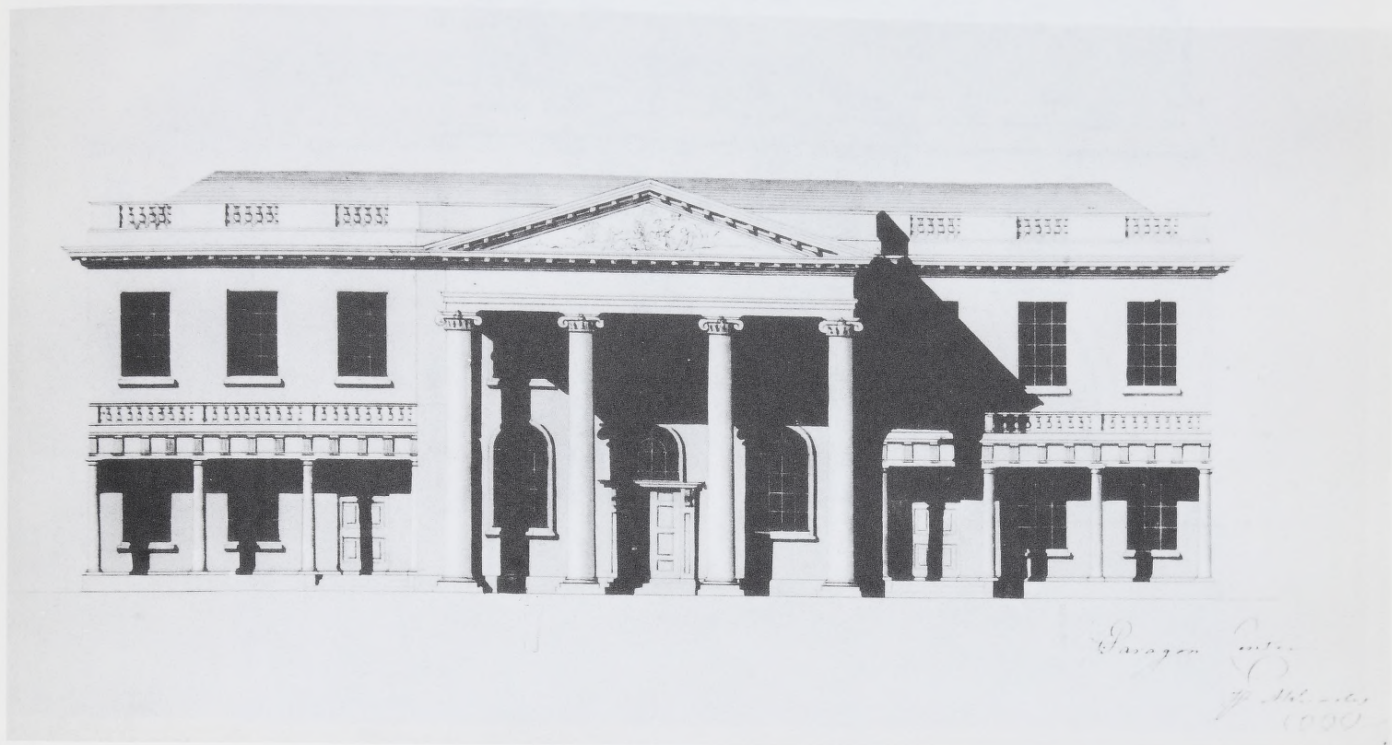


Fig. 33

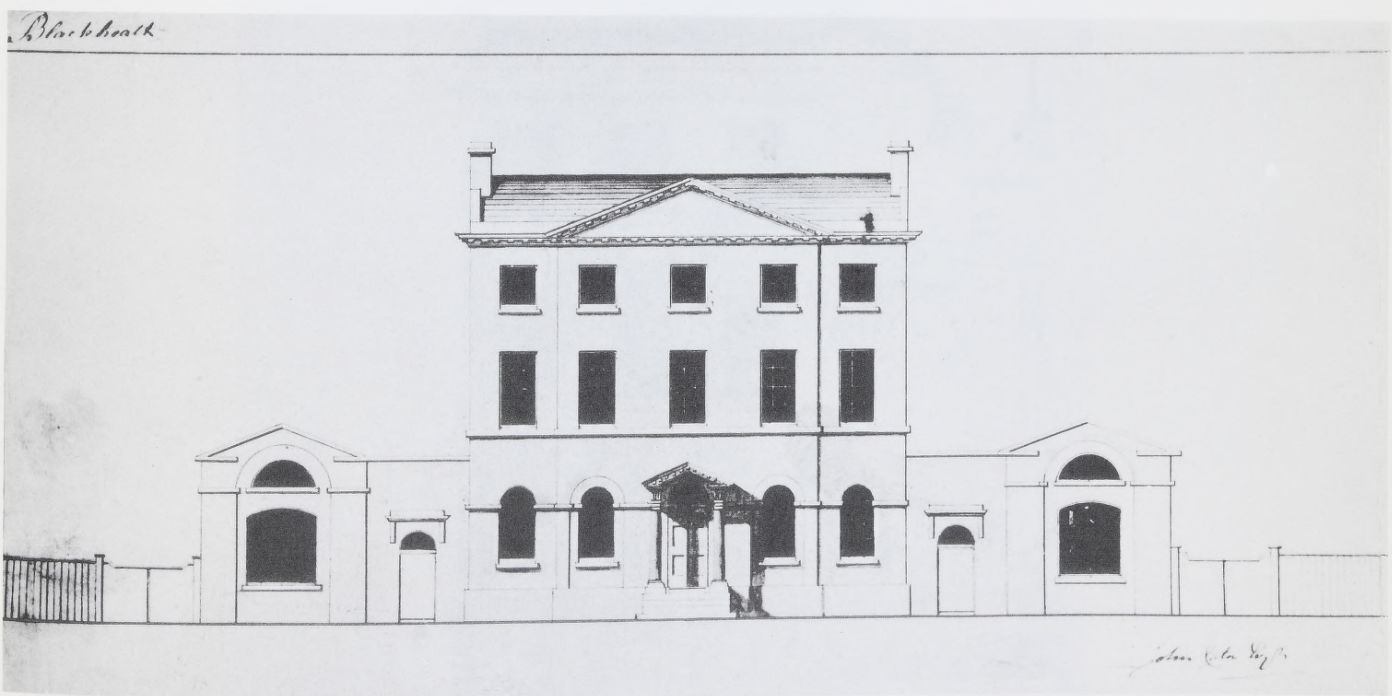


Fig. 34

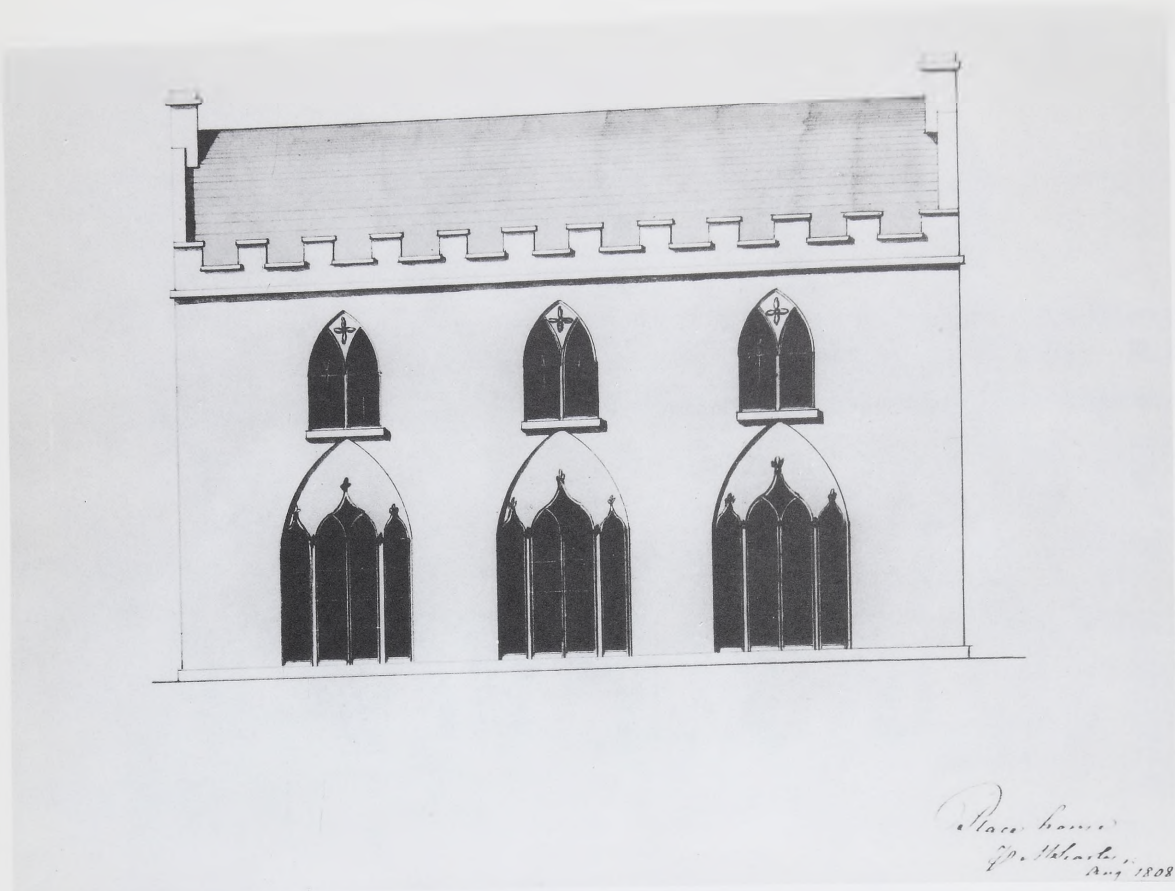


Fig. 35



Fig. 36



Fig. 37

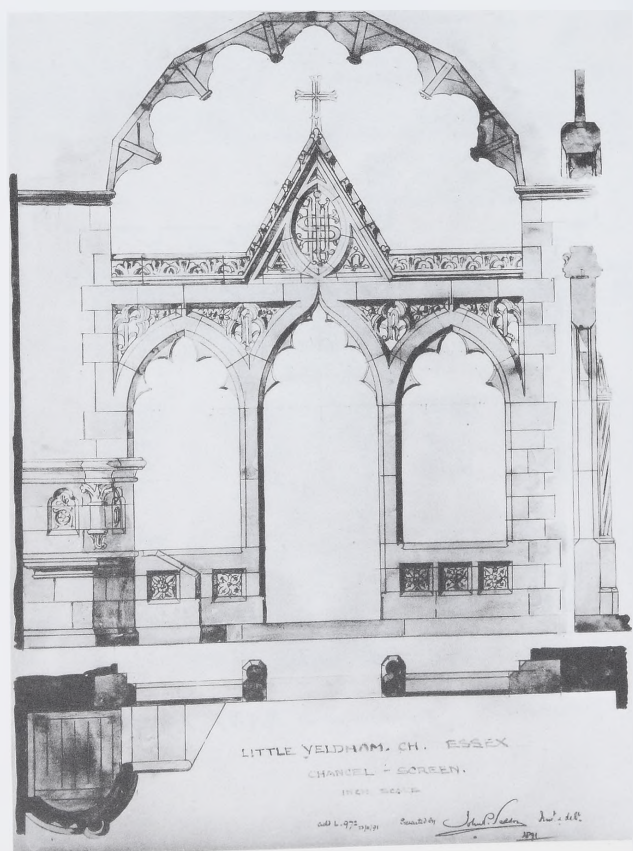


Fig. 38

Spire & Cover
Reitham Church
Twelve Feet by 12 Feet

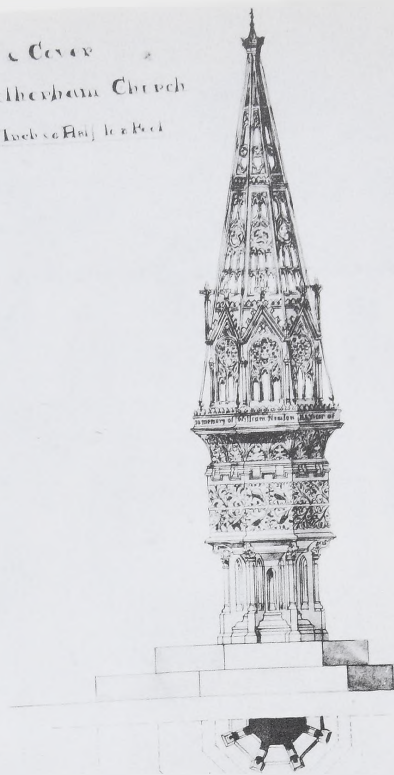
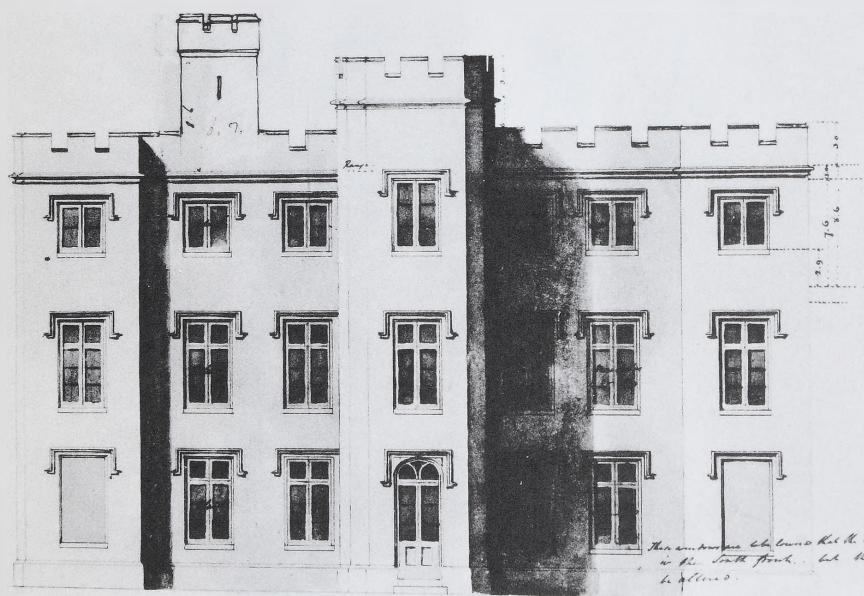


Fig. 39



*This entrance is the same as that of the house which was built in the
 in the South front. but the width is not intended to
 be altered.*

NEW COURT *Hertfordshire* *Elevation of the EAST FRONT*

James Smith
April 1851

Fig. 40



Fig. 41

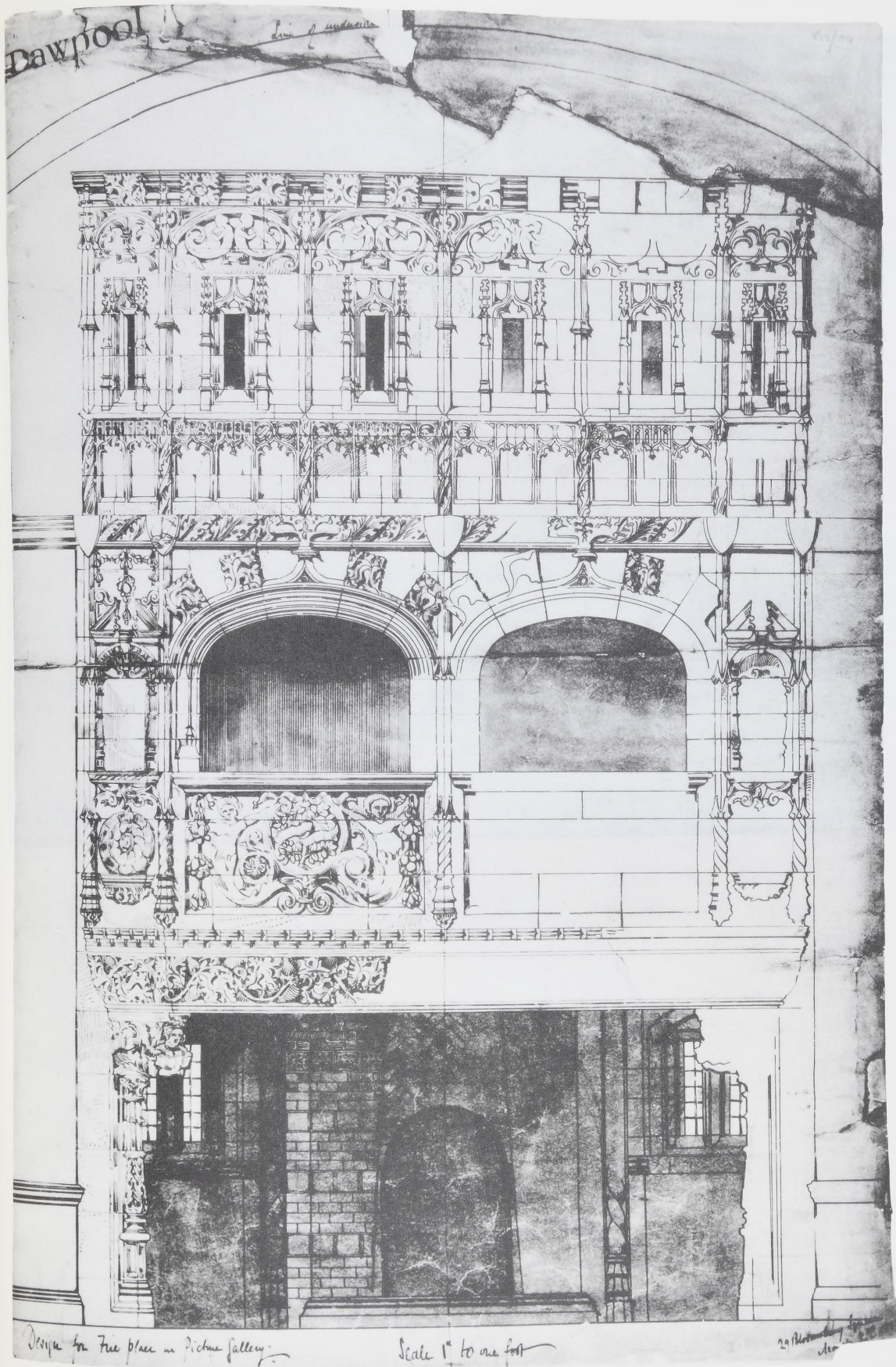


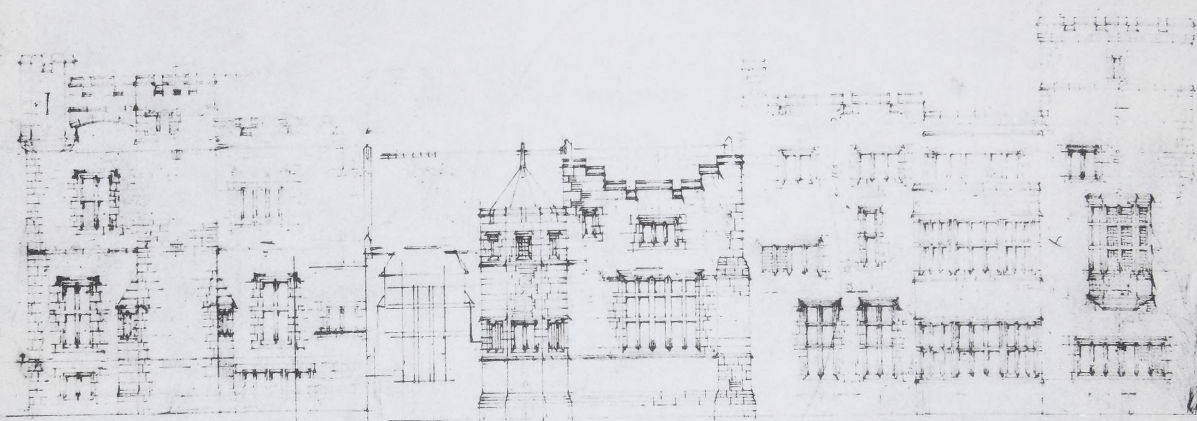
Fig. 44

Design for the place in Picture gallery.

Scale 1" to one foot

29/10/1881
J. H. St. John

Flete Devonshire



Back Elevation

R. Norman Shaw R.C. Clerk
by Edmund Spence Esq. 1890

Fig. 45

Fig. 46

Flete Devonshire: Stair in Billiard Room
 Scale $\frac{1}{2}$ " to one foot.

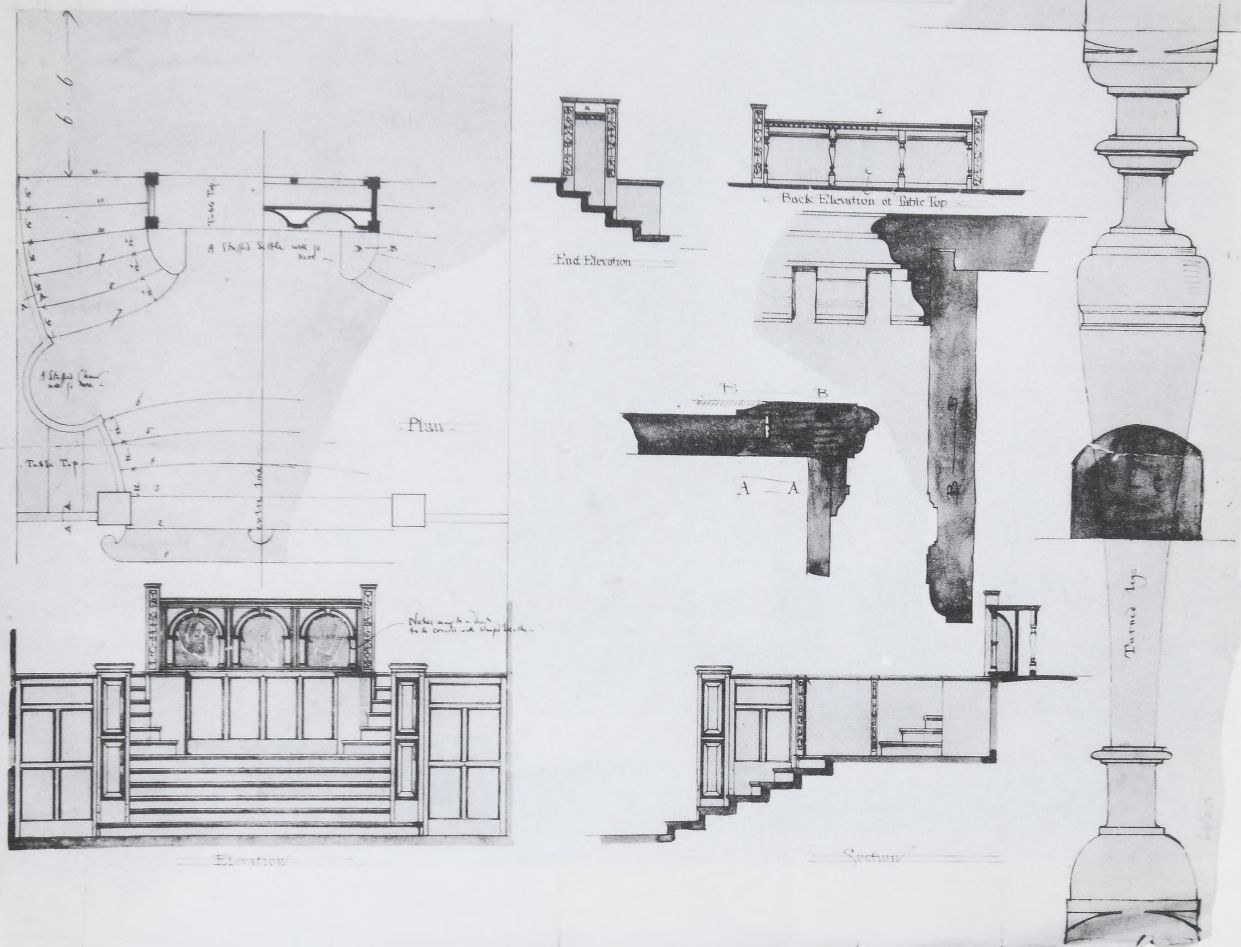


Fig. 46

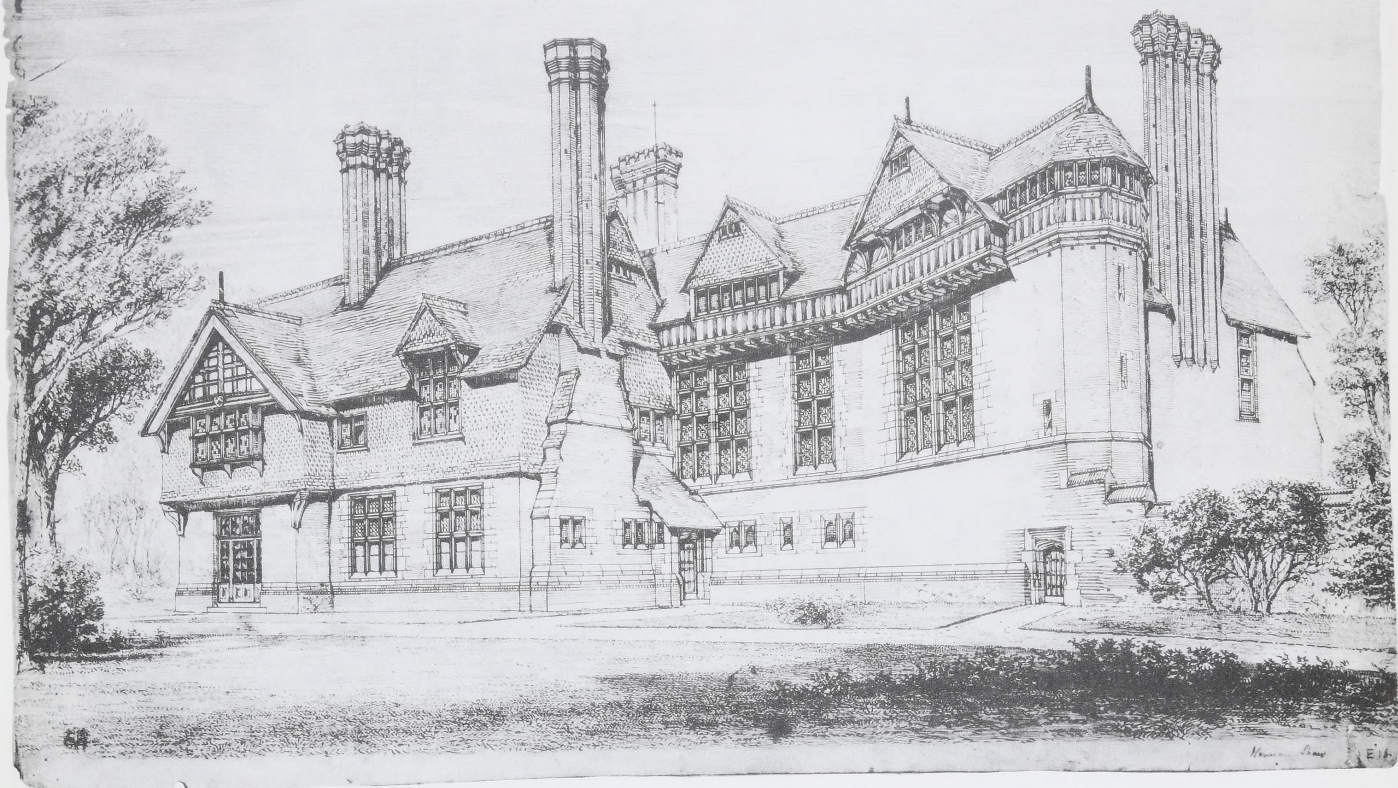


Fig. 47

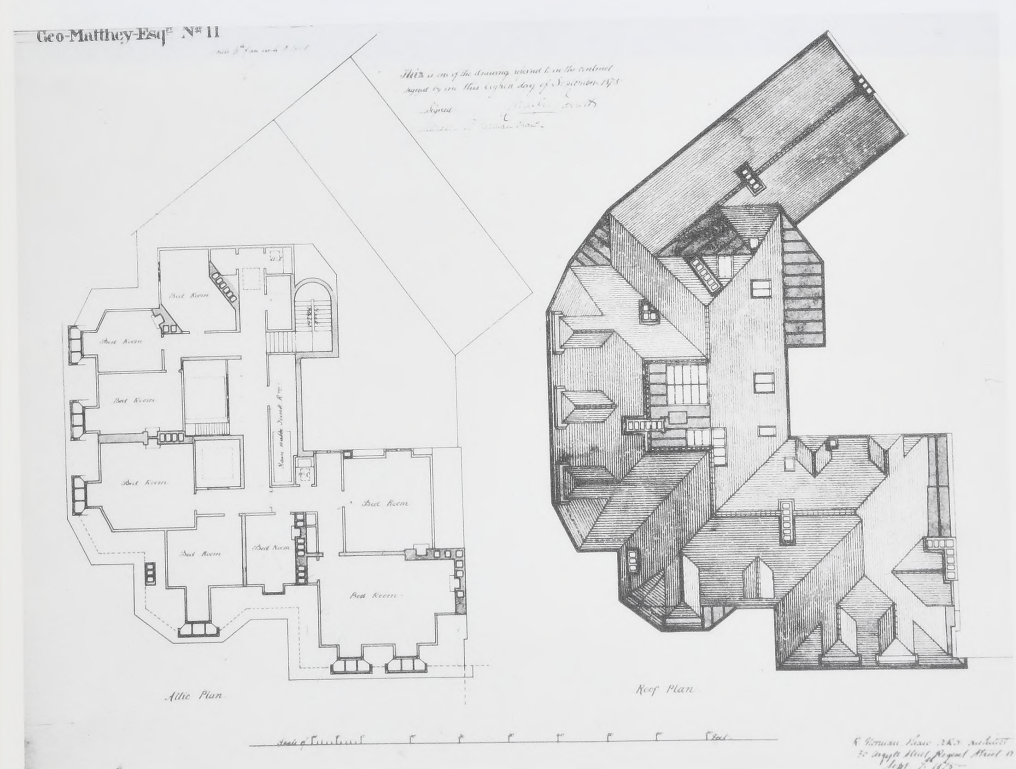


Fig. 48

This is one of the drawings referred to in the contract
signed by me this 10th day of 1817
Signed Geo. Matthew

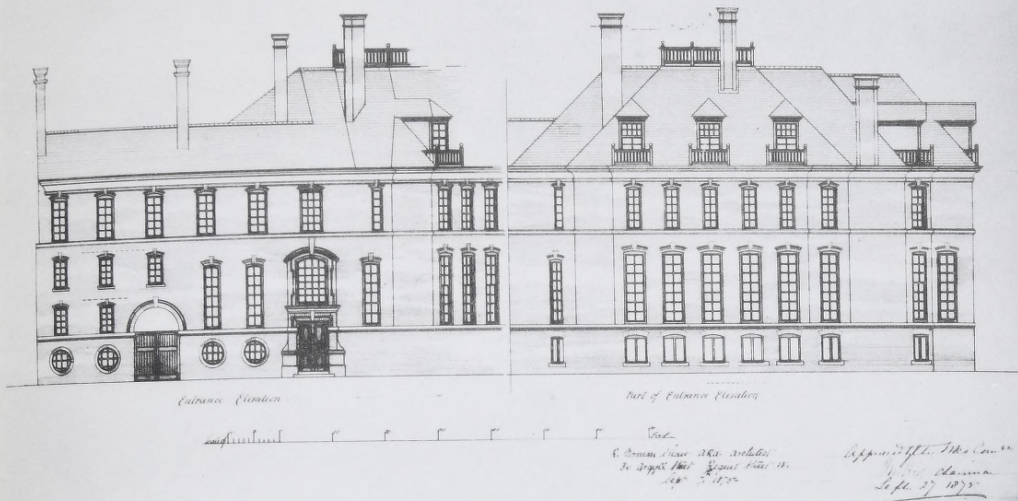


Fig. 49

Harrow Mission Church

Detail of Window - Scale 1/4 to one foot

This is one of the drawings referred to in the
contract signed by me 10th day of 1817

Witness to the signature of
Geo. Matthew Esq.

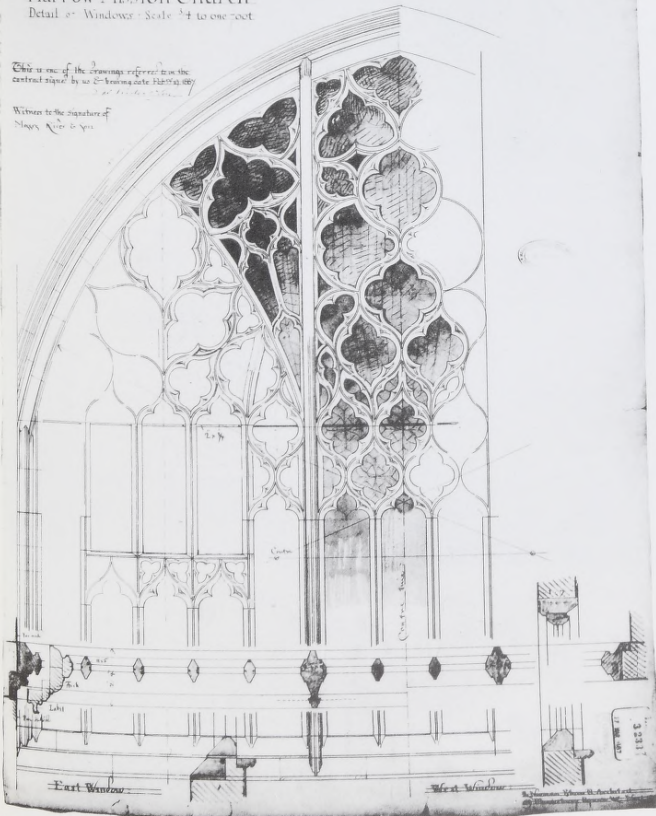


Fig. 50

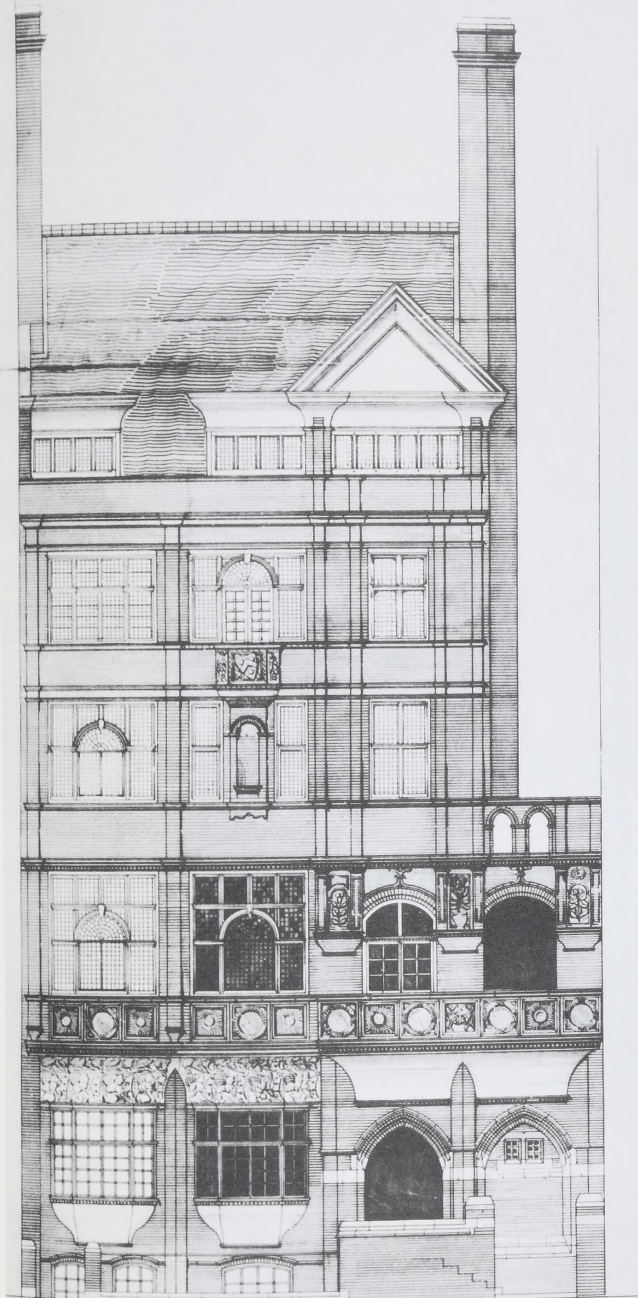
J.P. Herselt Esq: N^o 12:

Scale 1/4" = 1 foot

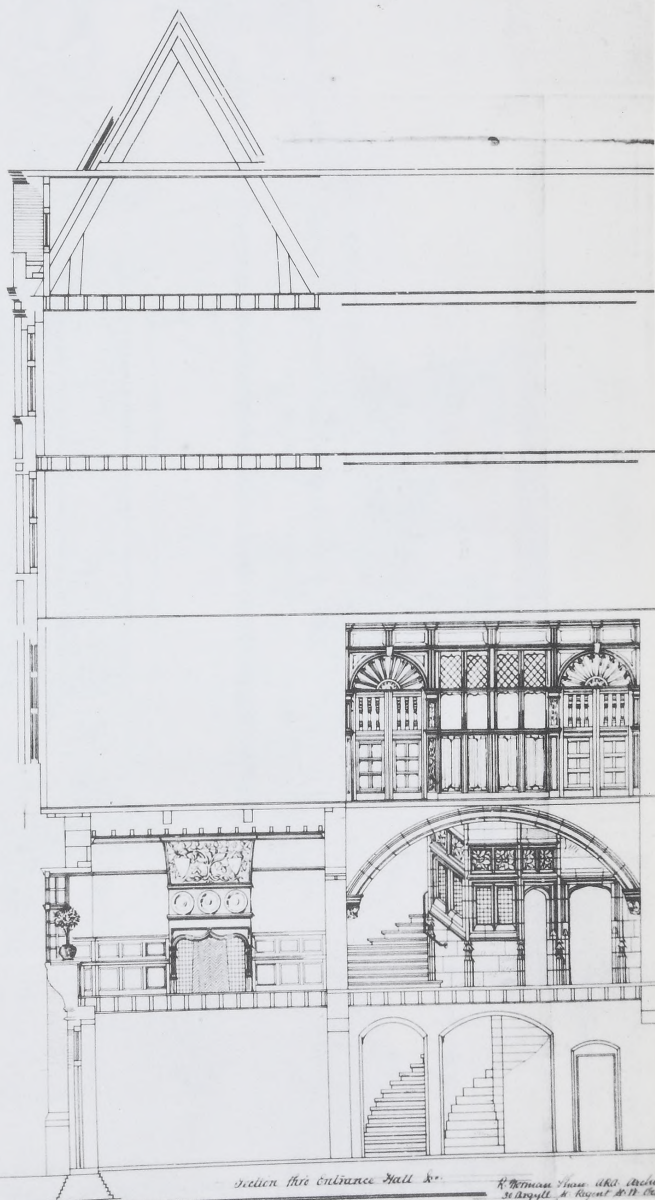
This is one of the drawings referred to in the contract of date Sep^r 29th
One thousand eight hundred and seventy four.

Witness J. A. Mansel Esq

M. Mansel



Front Elevation



Section Fire Entrance Hall &c

J. Mansel Esq. Archt.
St. George's, N. Kent St. Rd.

Fig. 52



Fig. 53

A decorative border at the bottom of the page. On the left, the letters 'JK' are written in a stylized font. Next to them is a drawing of a bird, possibly a crow or raven, perched on a branch. To the right of the bird are the letters 'MK' in a similar stylized font. Further right is a small floral motif, and then a larger, more complex floral design. The border is drawn in a simple, sketchy style.

Presford & Co. Repairs. W.
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 8



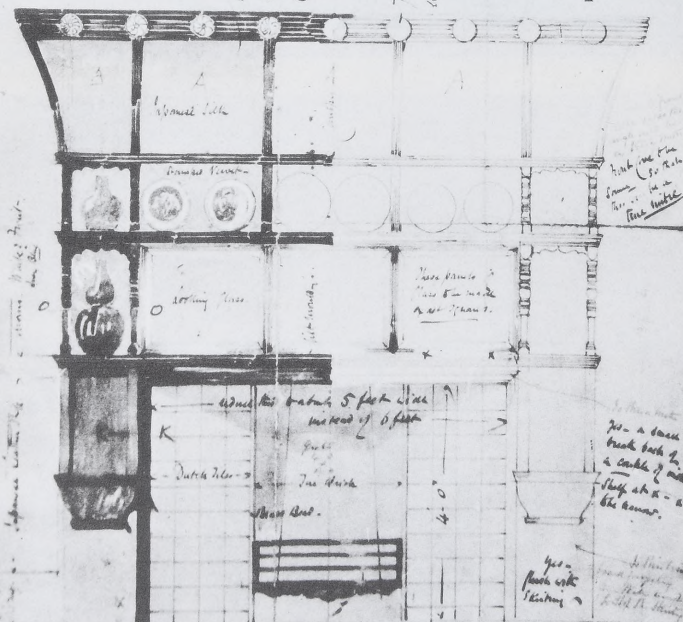
Sutton Place.

Design for Christmas tree in Drawing P^o

Don't know you provide all the
stuff to come to living in back of

7 of these will be

70 lbs mainly made of steel bands black
2 much broken - not like the two others -



Book me for
S. R. K. R.
Time 10:00

720 - a small
brook back to
a cask of milk
- steep at N -
the house

Yes -
Punch with
Skinning

All the Rights & Privileges
 of a Slave are preserved
 (under new process)

Scale 1" = one foot

Yes

Norman Shaw. Act²
3rd August 1876
June 17th 1876





Fig. 56

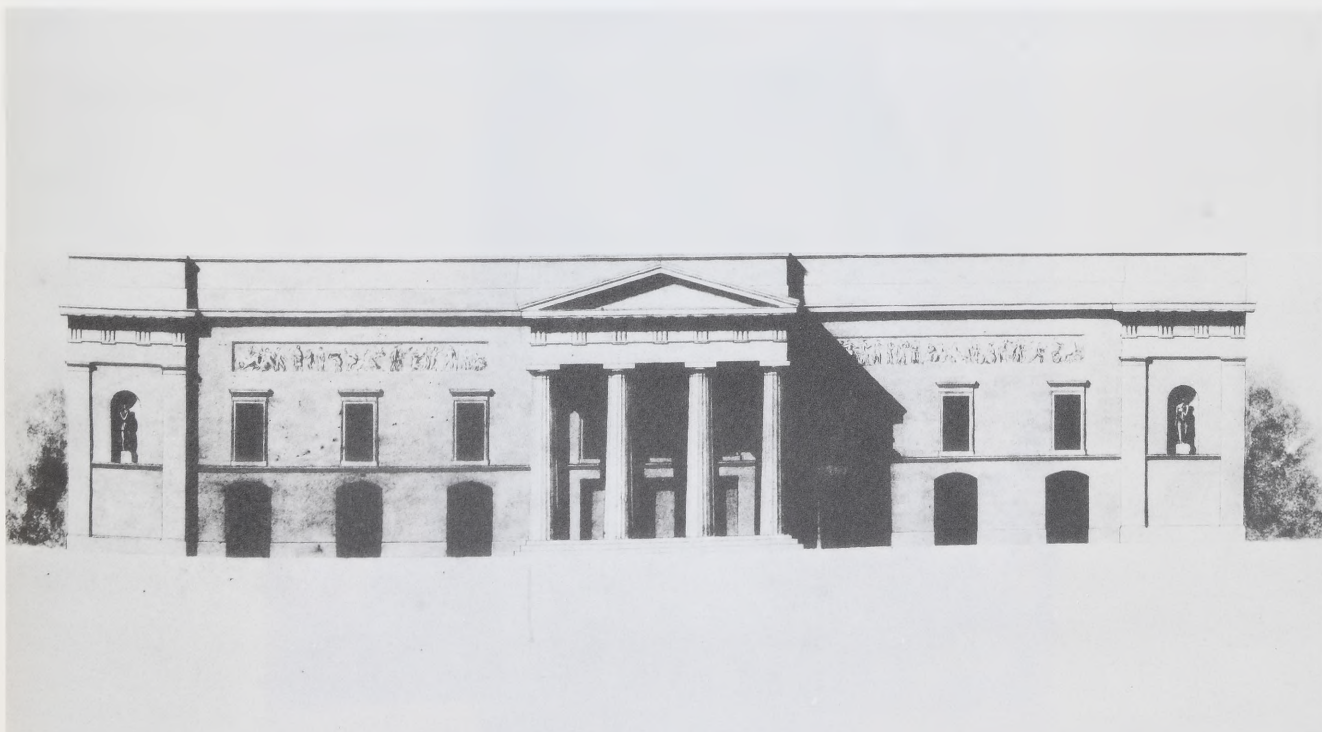


Fig. 57

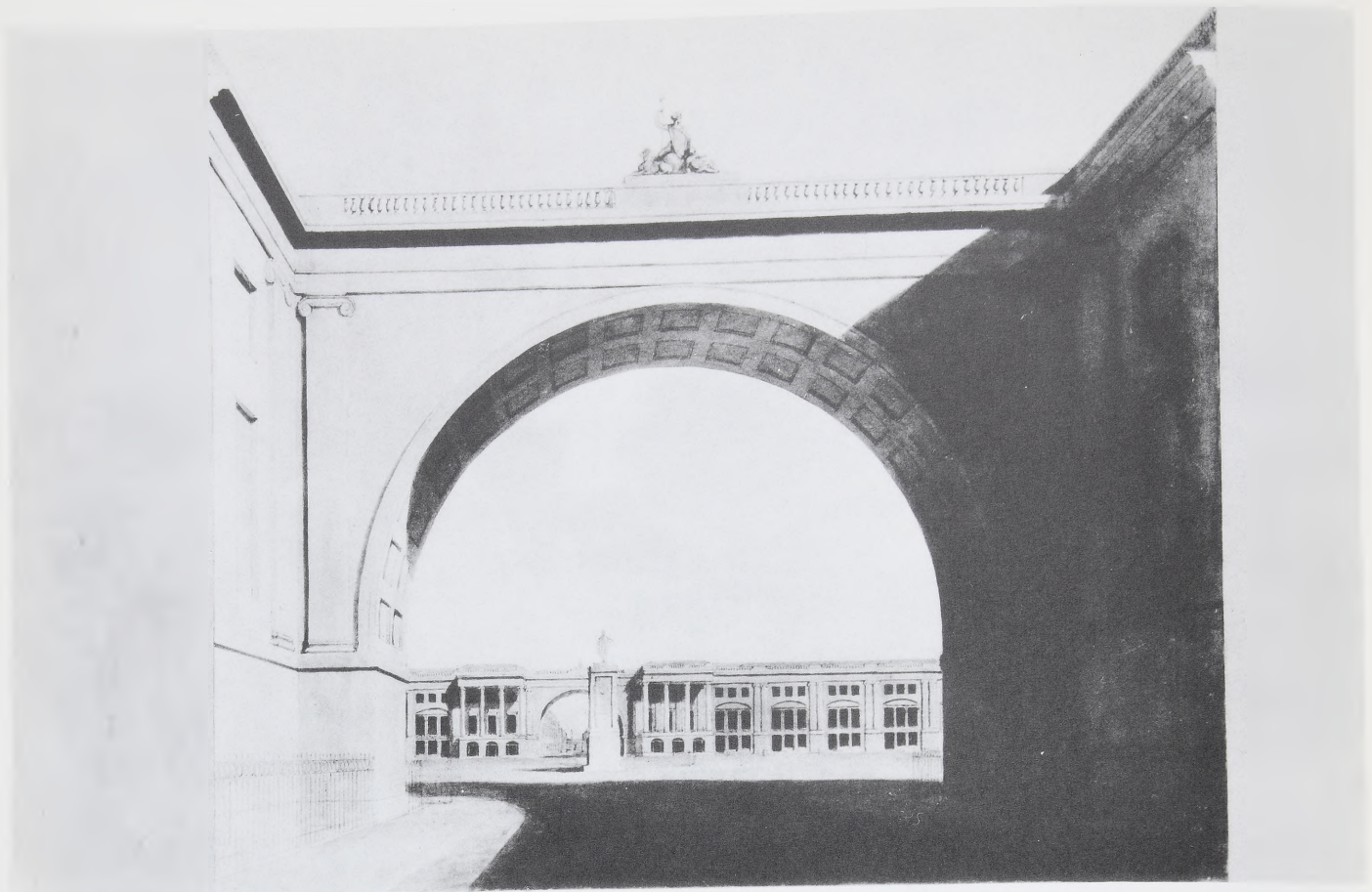


Fig. 58



Fig. 59



Fig. 60



Fig. 61

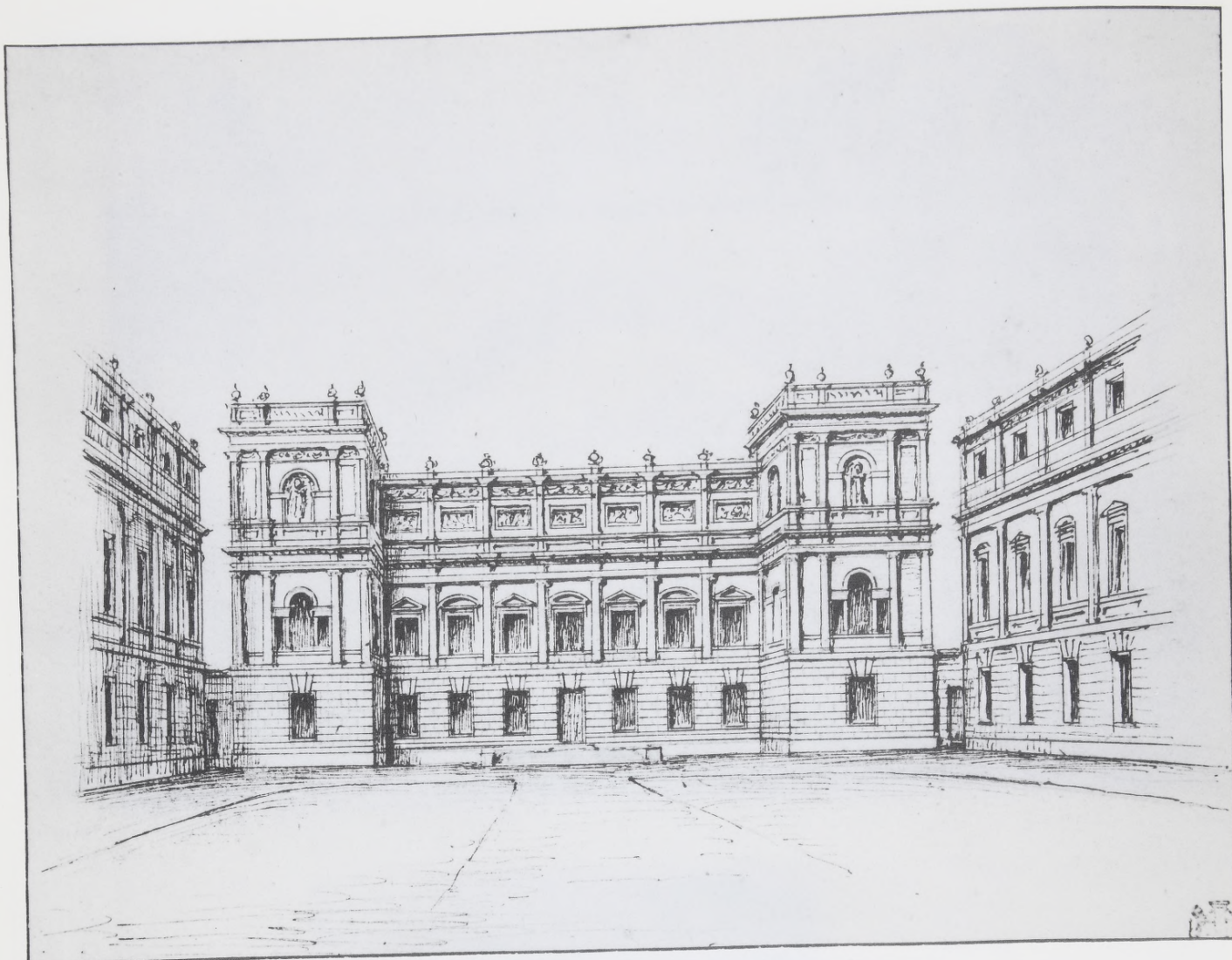


Fig. 62



Fig. 63



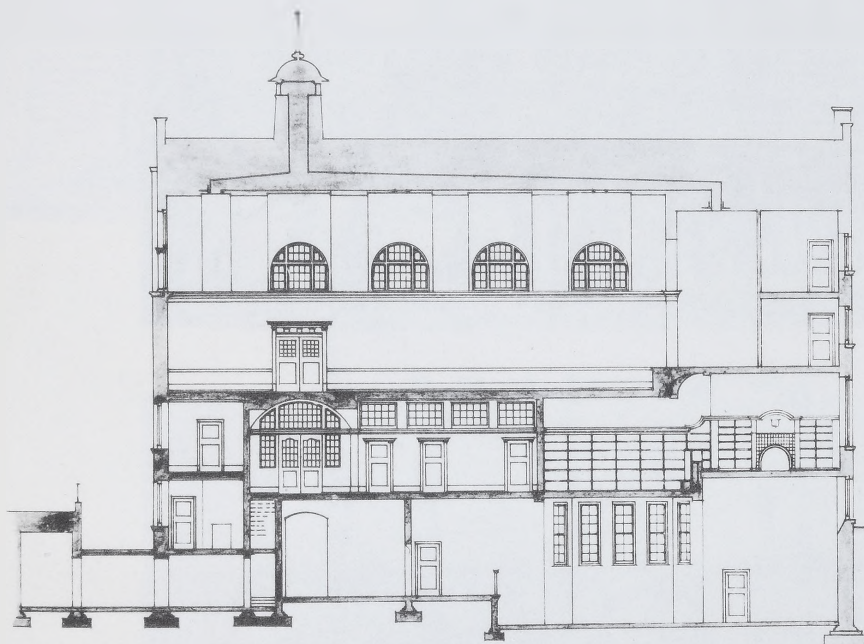
Fig. 64



Fig. 65



ELEVATION TOWARDS LITTLE CORAM STREET



SECTION B-B



SECTION C-C



Fig. 67

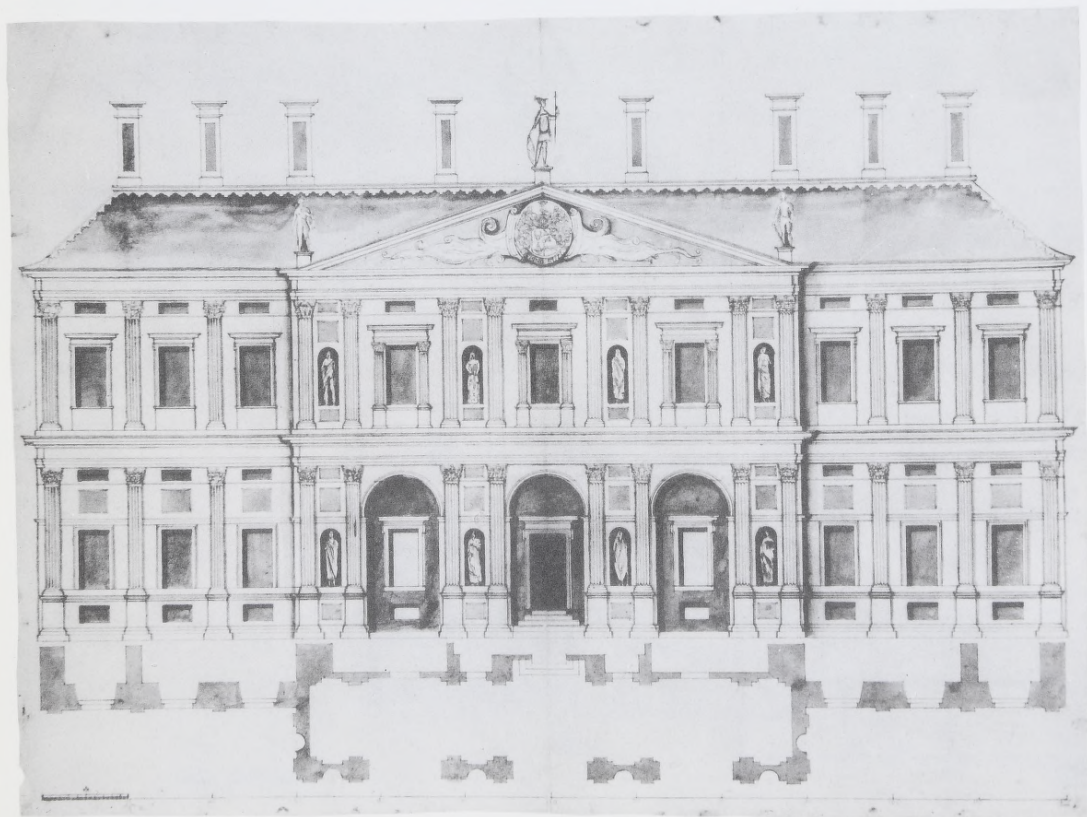


Fig. 68

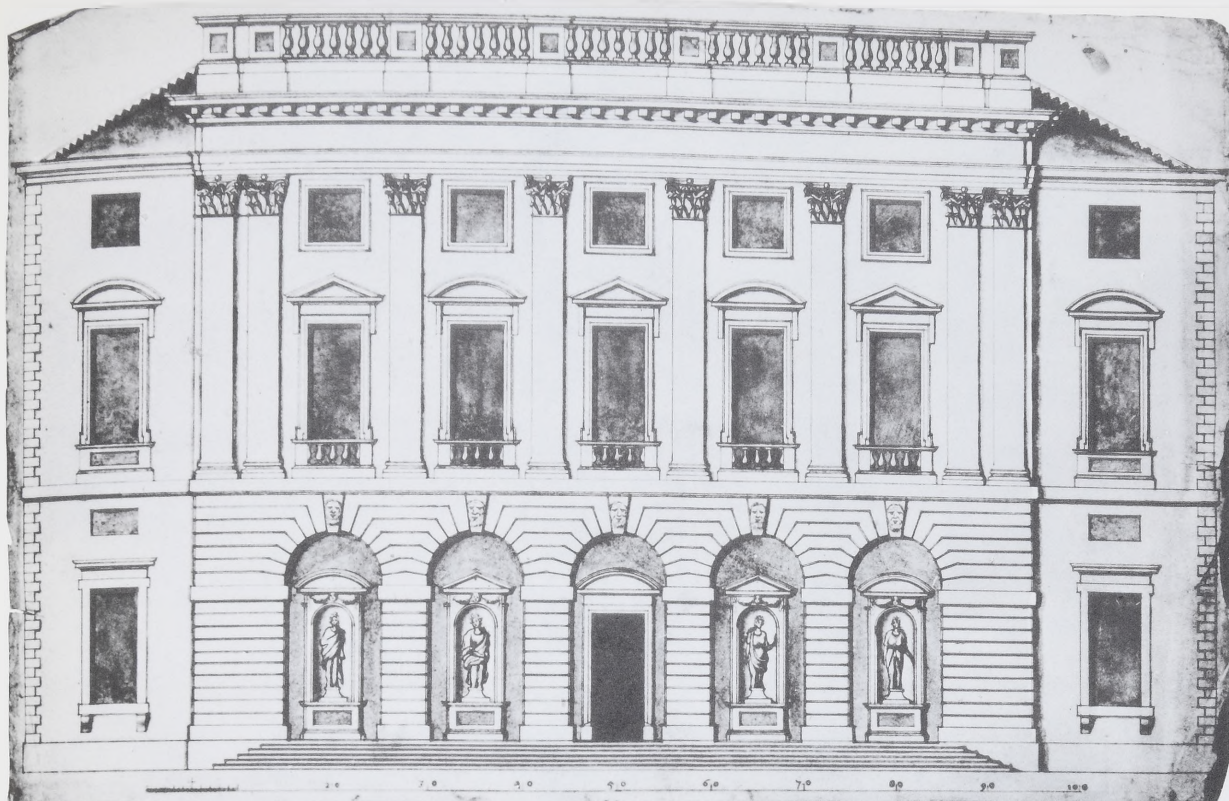


Fig. 69

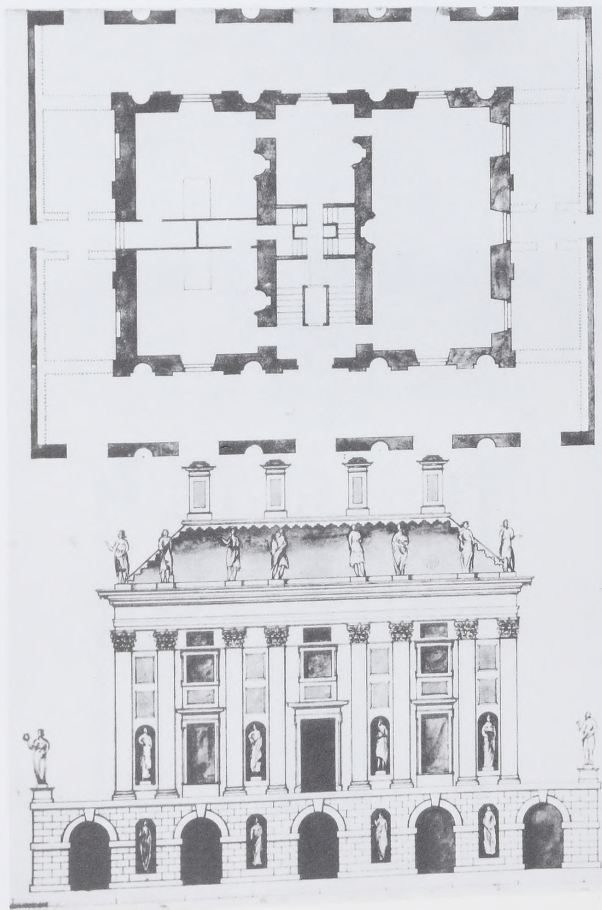


Fig. 70

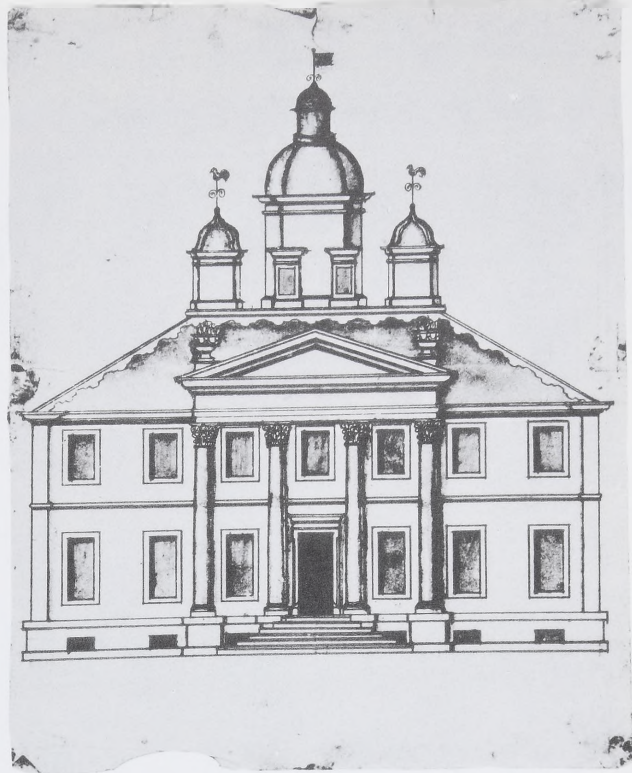


Fig. 71

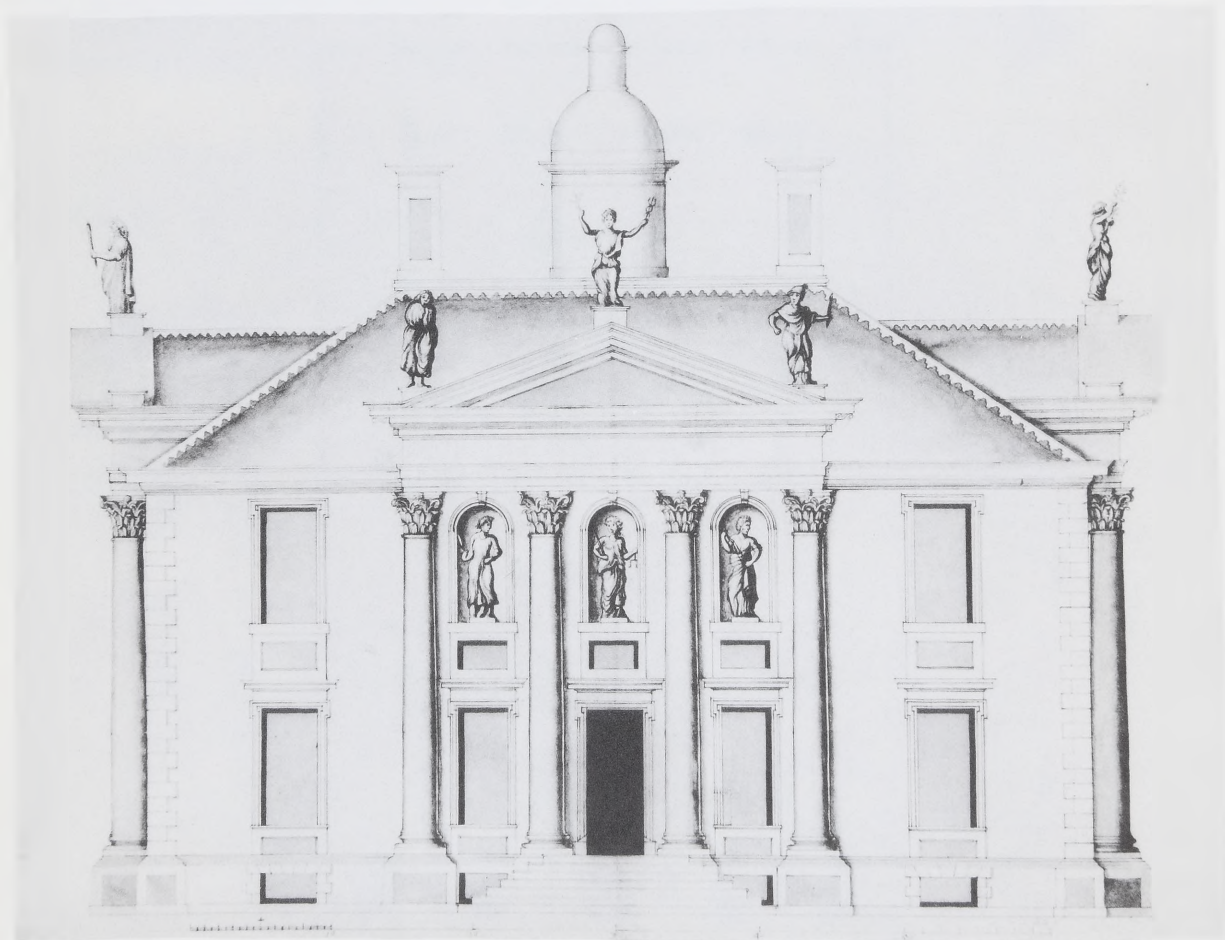


Fig. 72

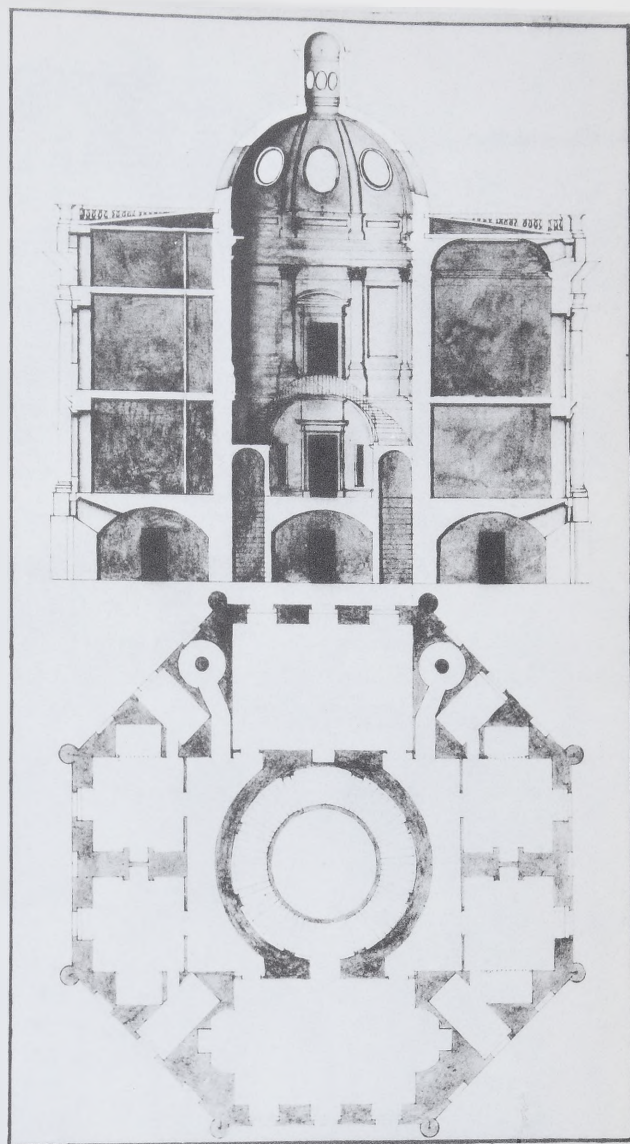
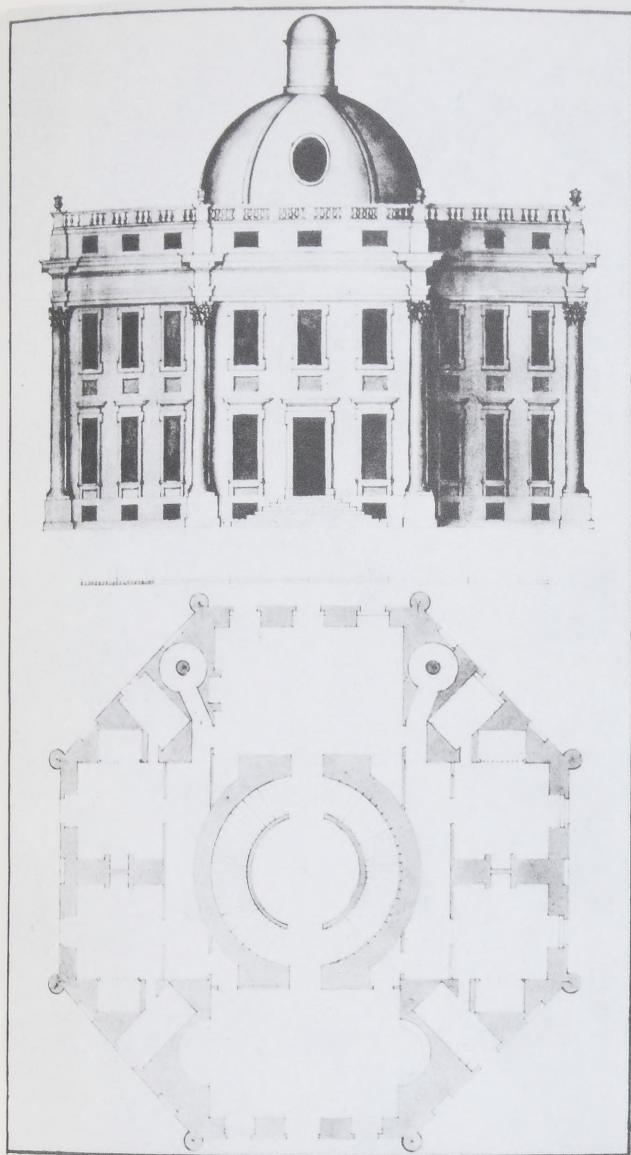


Fig. 73

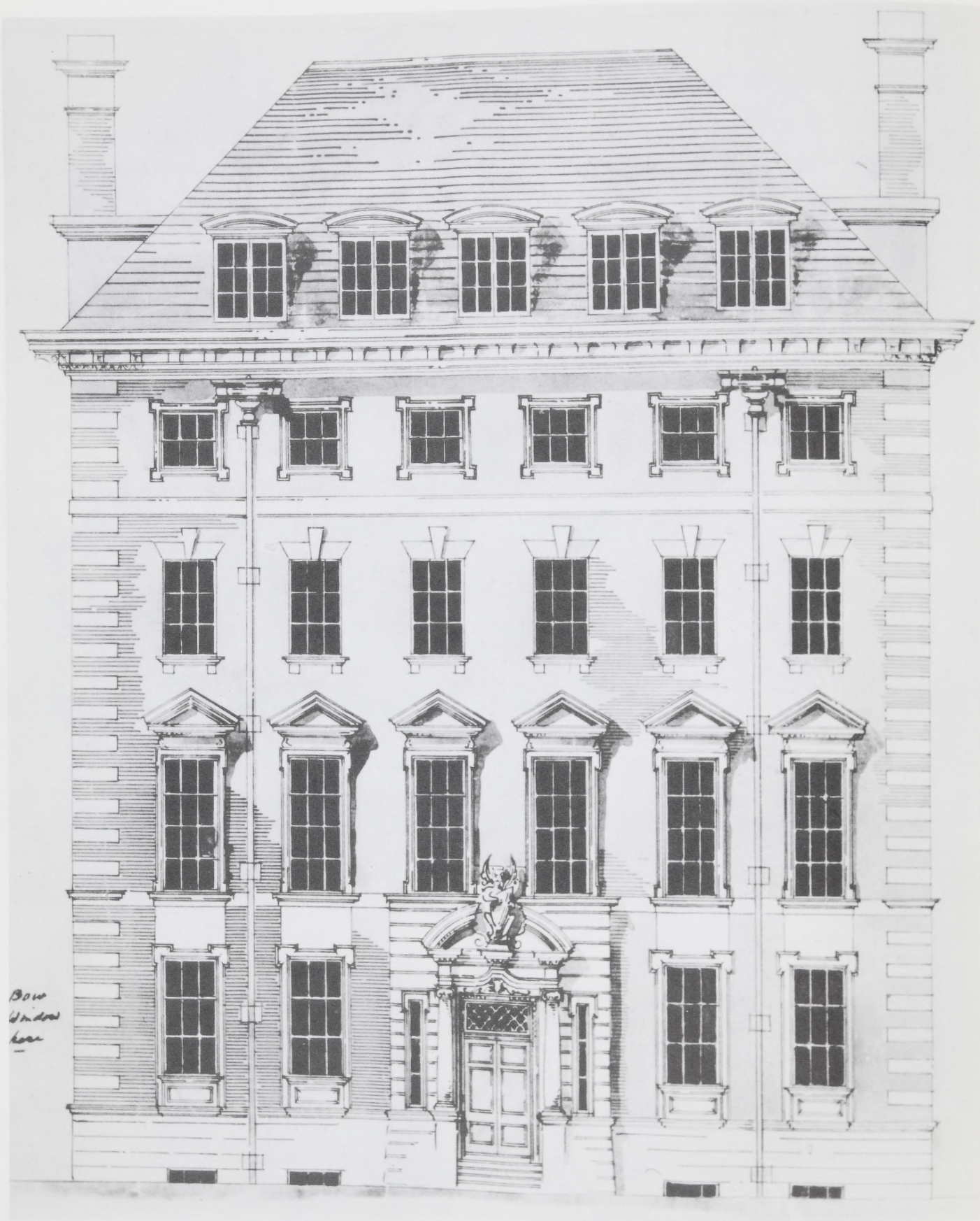
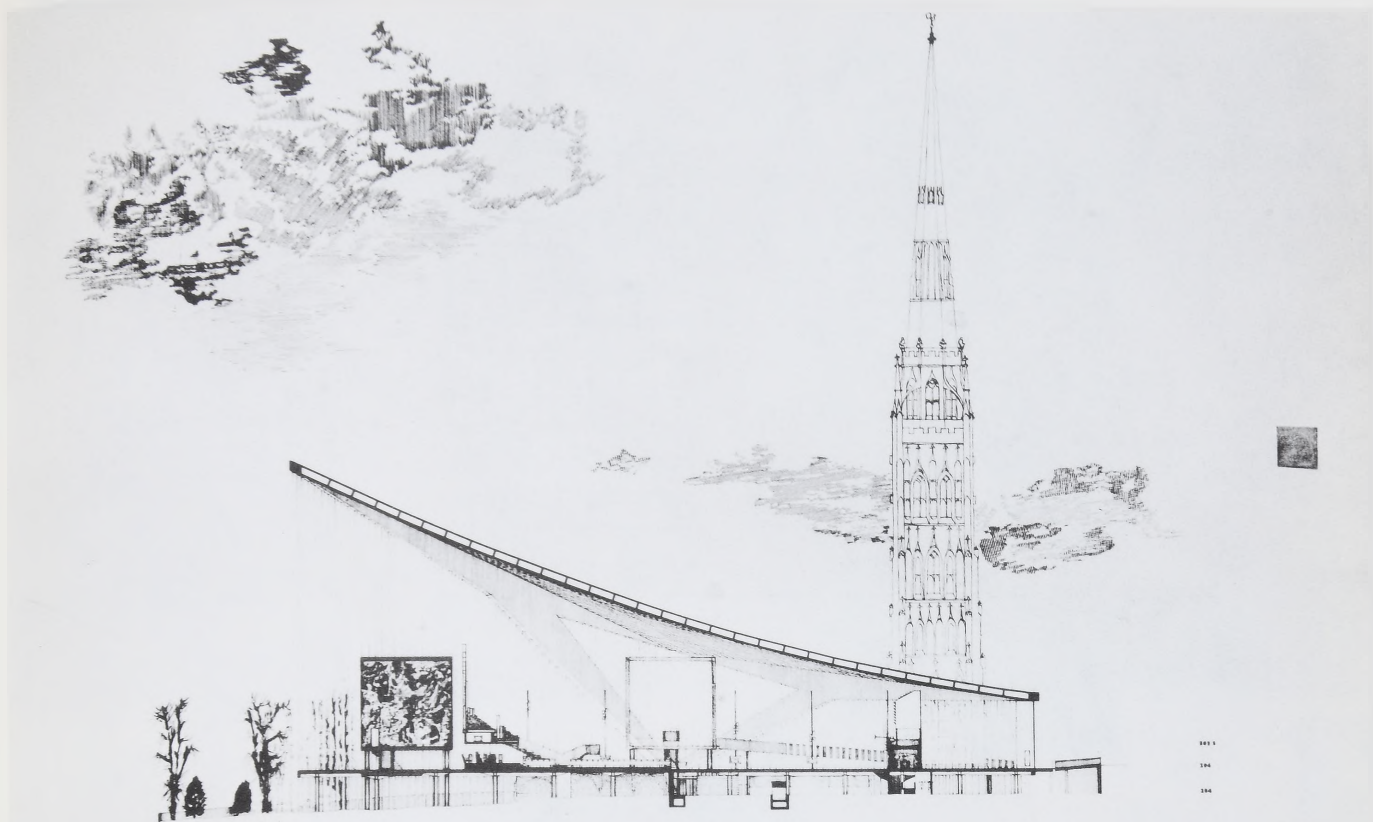


Fig. 74

Bow
Window
here



51
05

Fig. 75

SECTION THRO' CATHEDRAL LOOKING SOUTH

5

ELEVATIONS

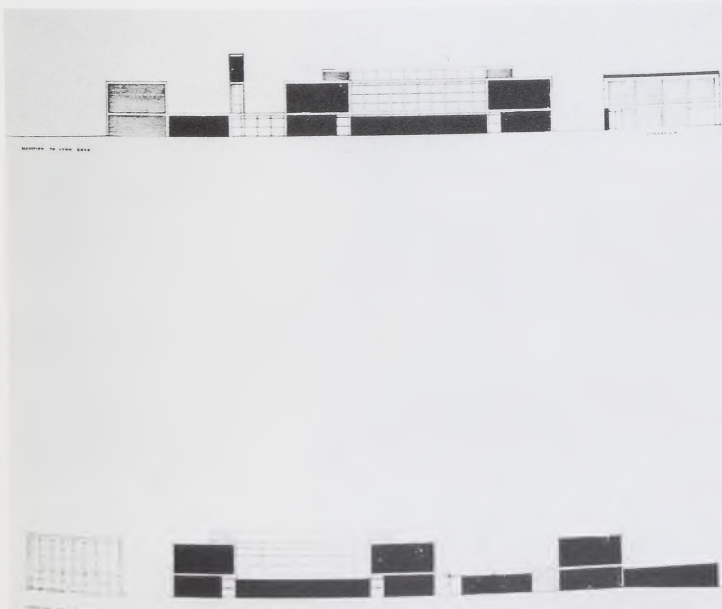


Fig. 76

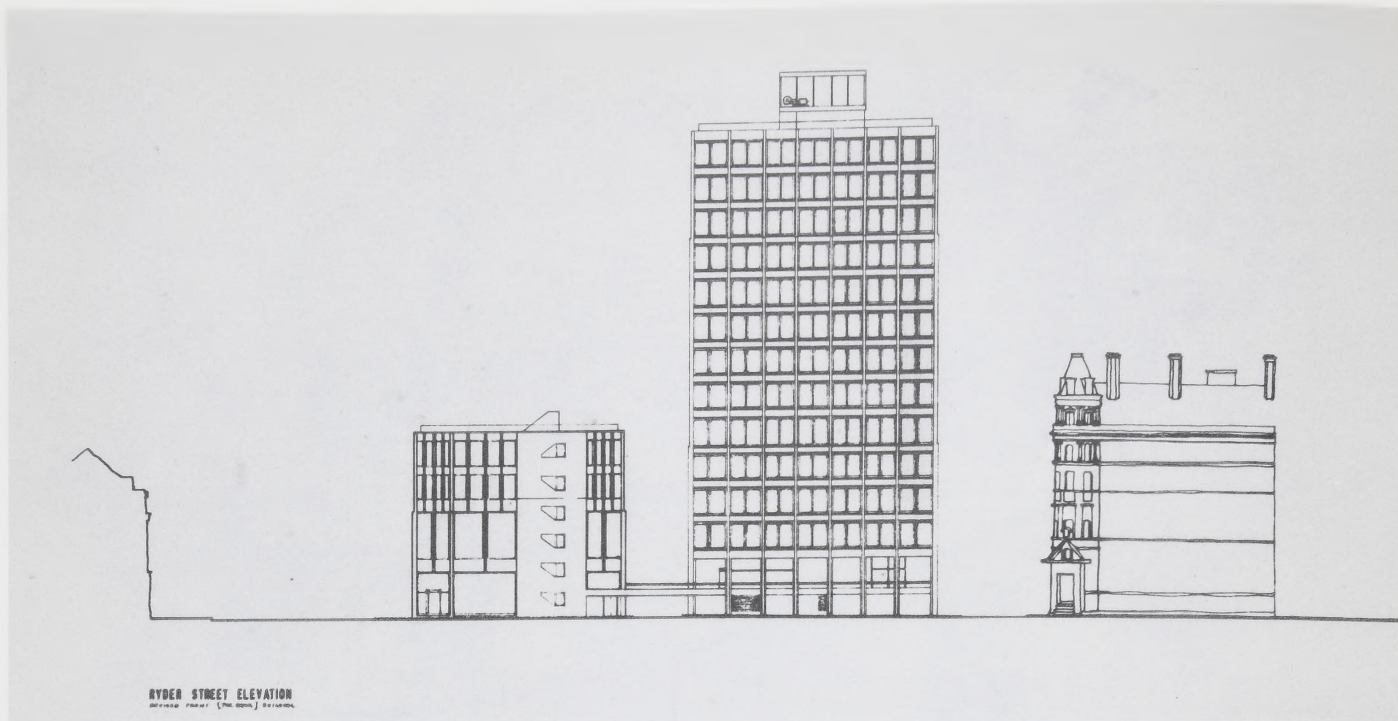


Fig. 77

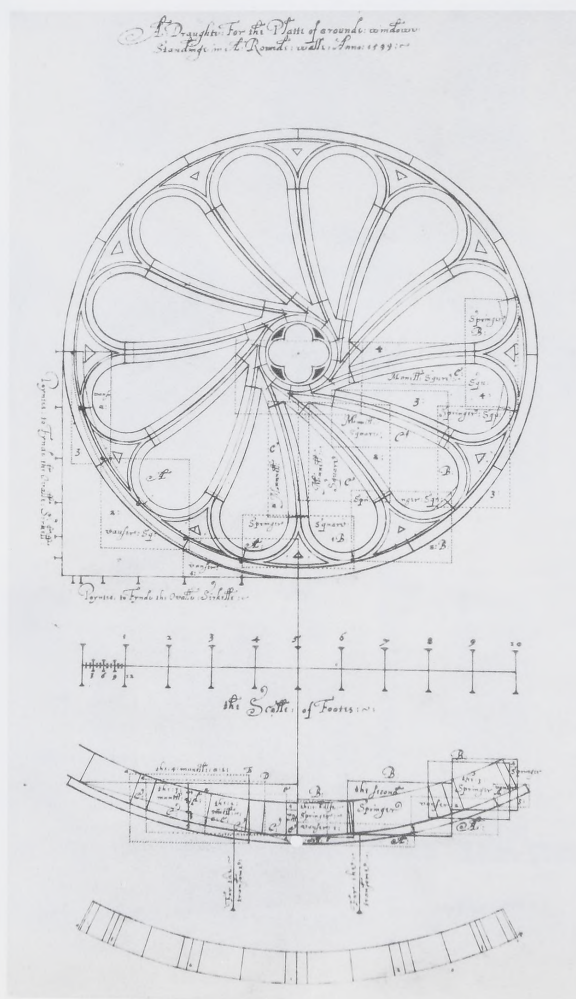


Fig. 78

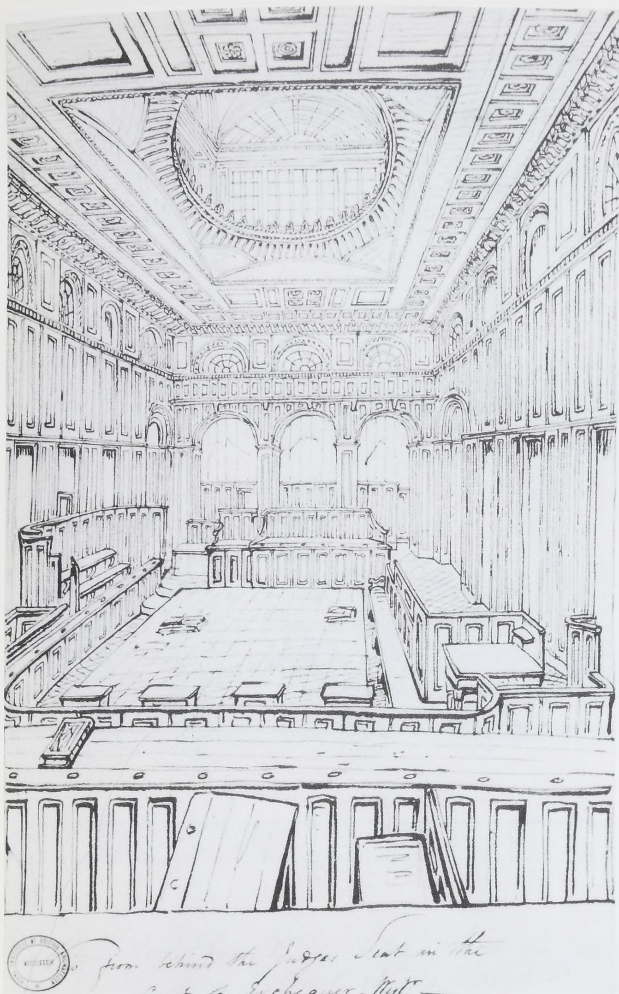


Fig. 79

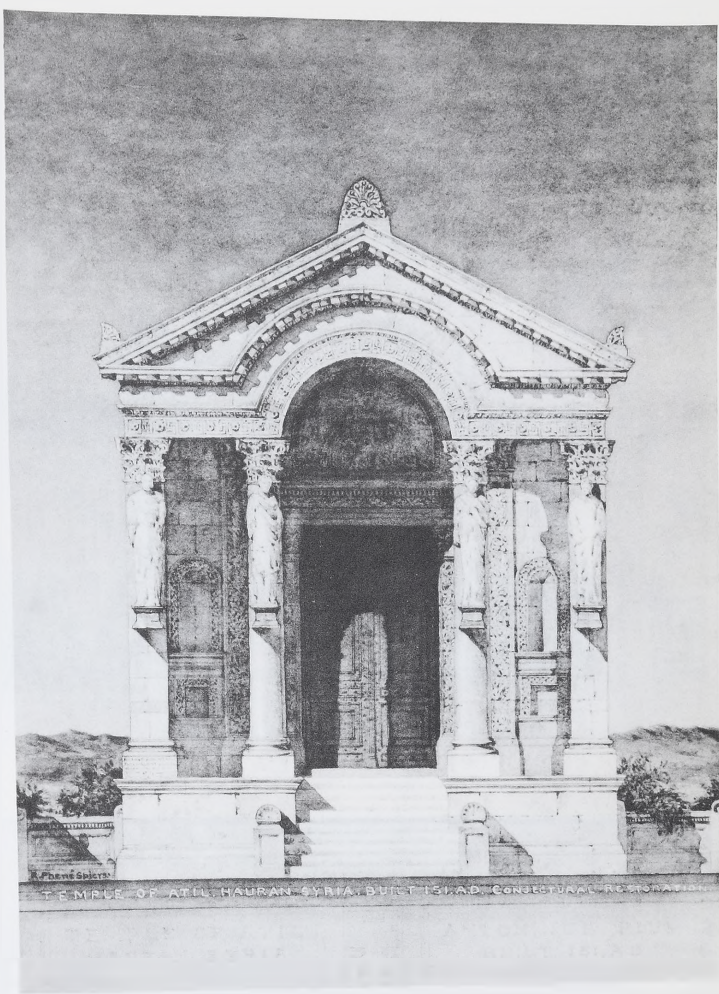


Fig. 80

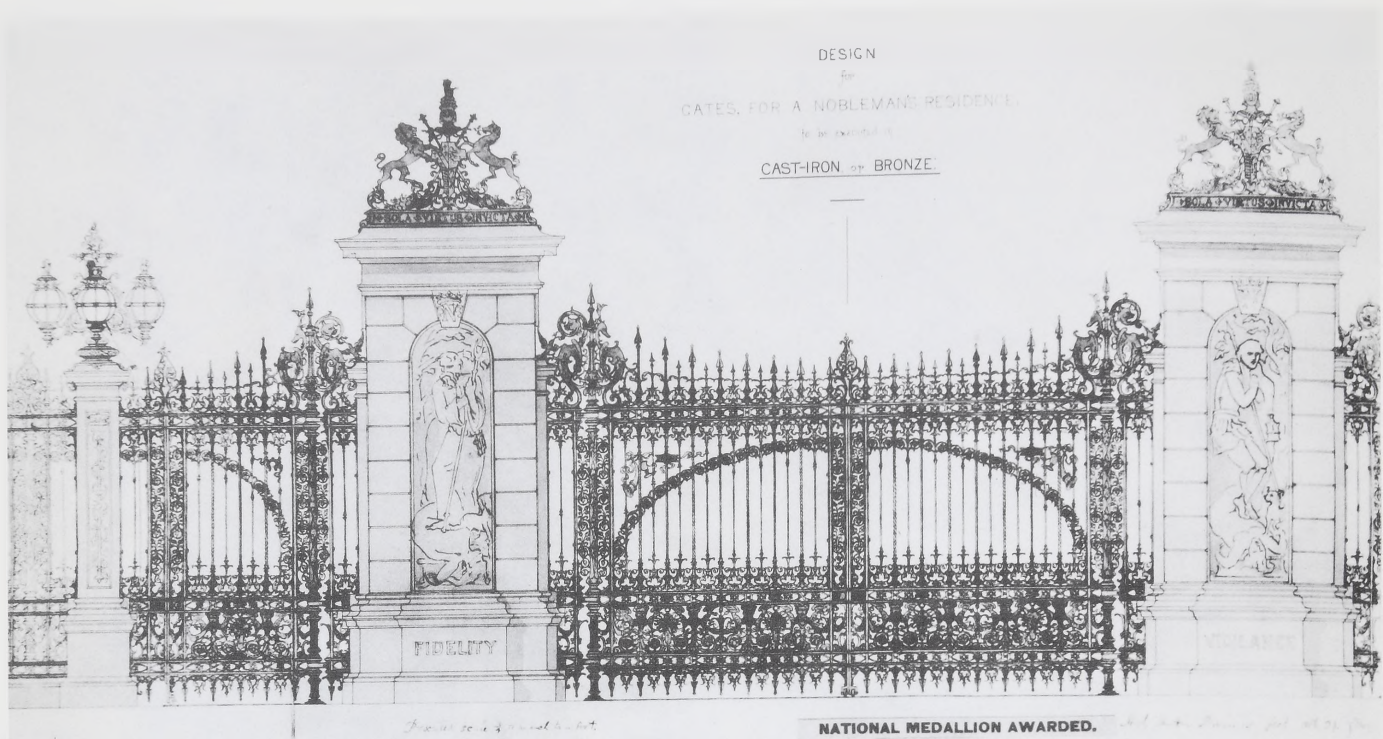


Fig. 81

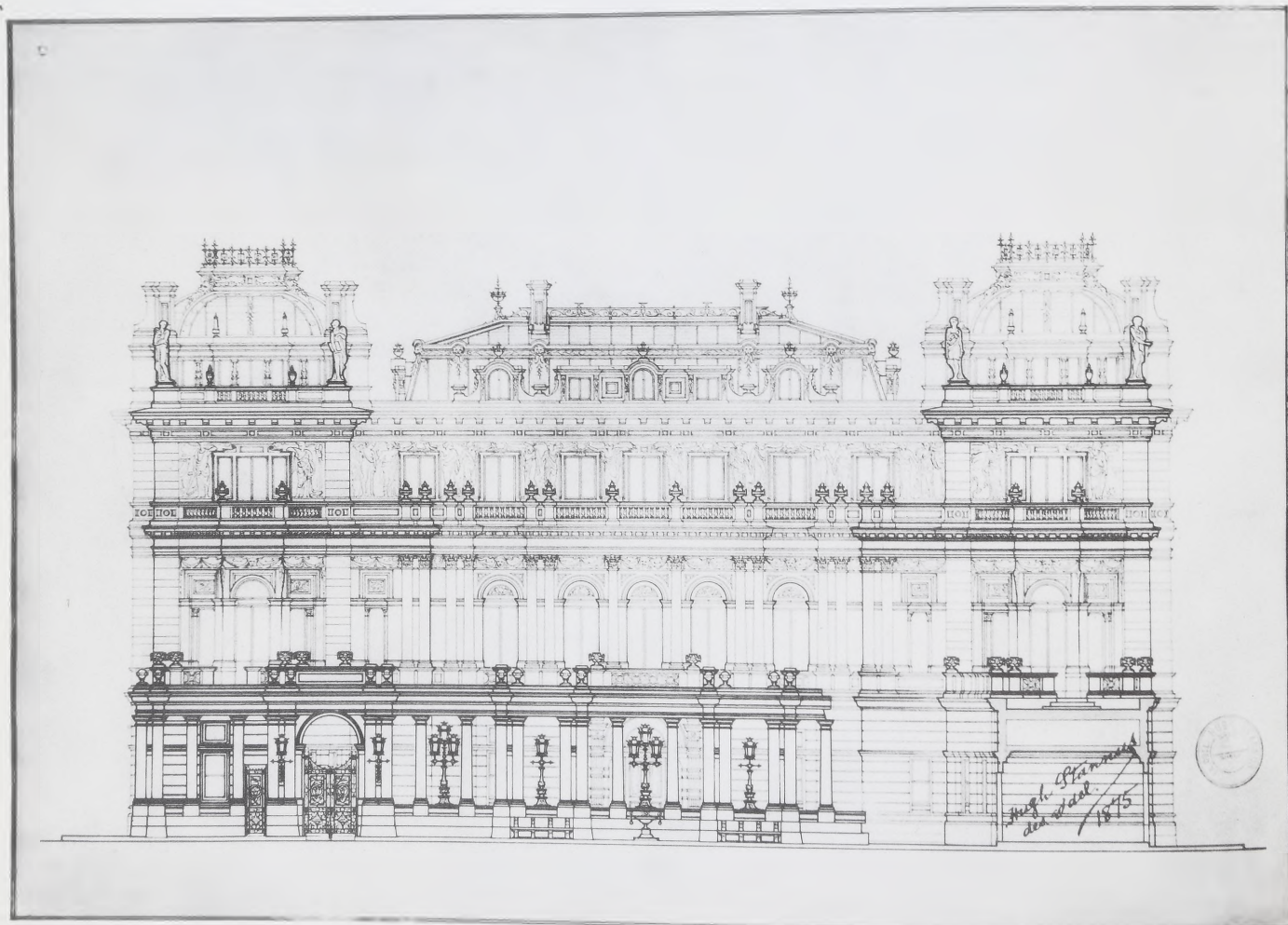


Fig. 82





Fig. 85

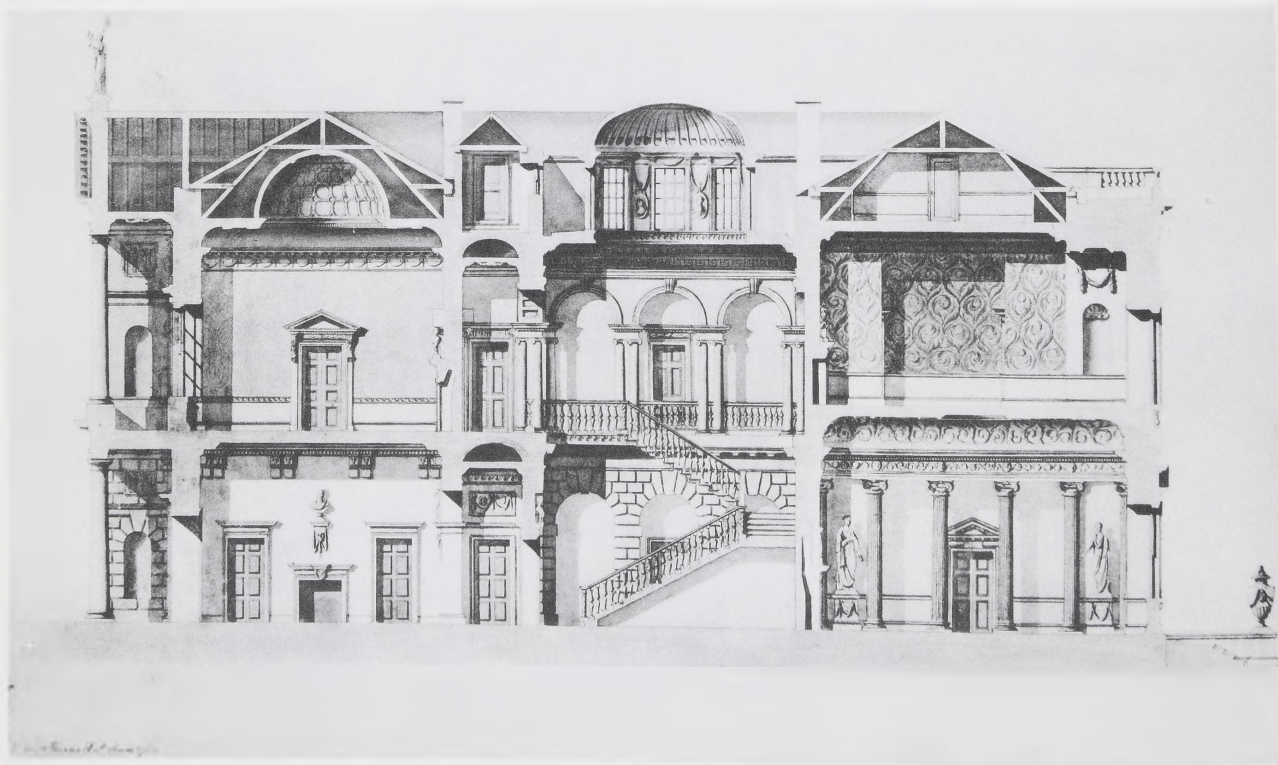


Fig. 86

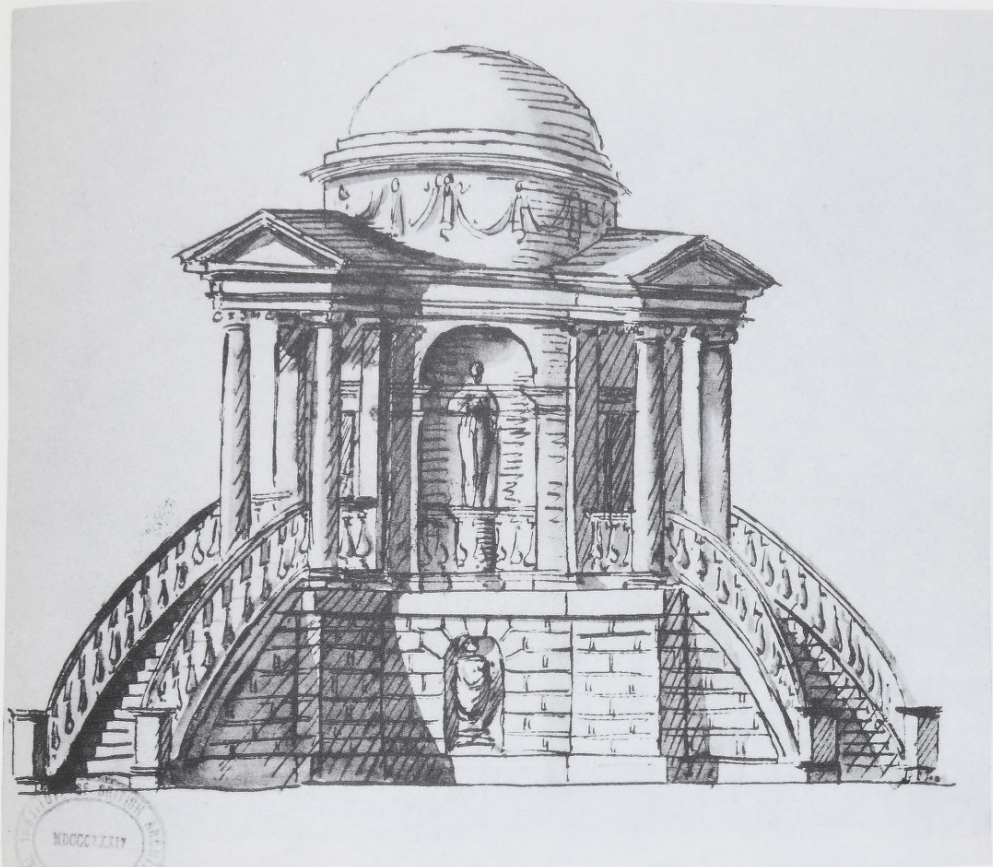


Fig. 87



Fig. 88



Fig. 89

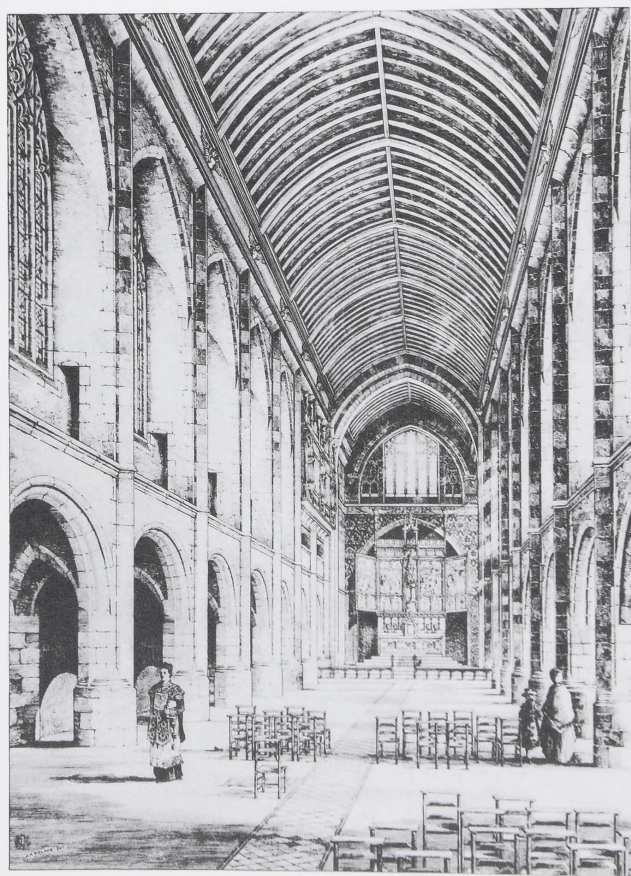
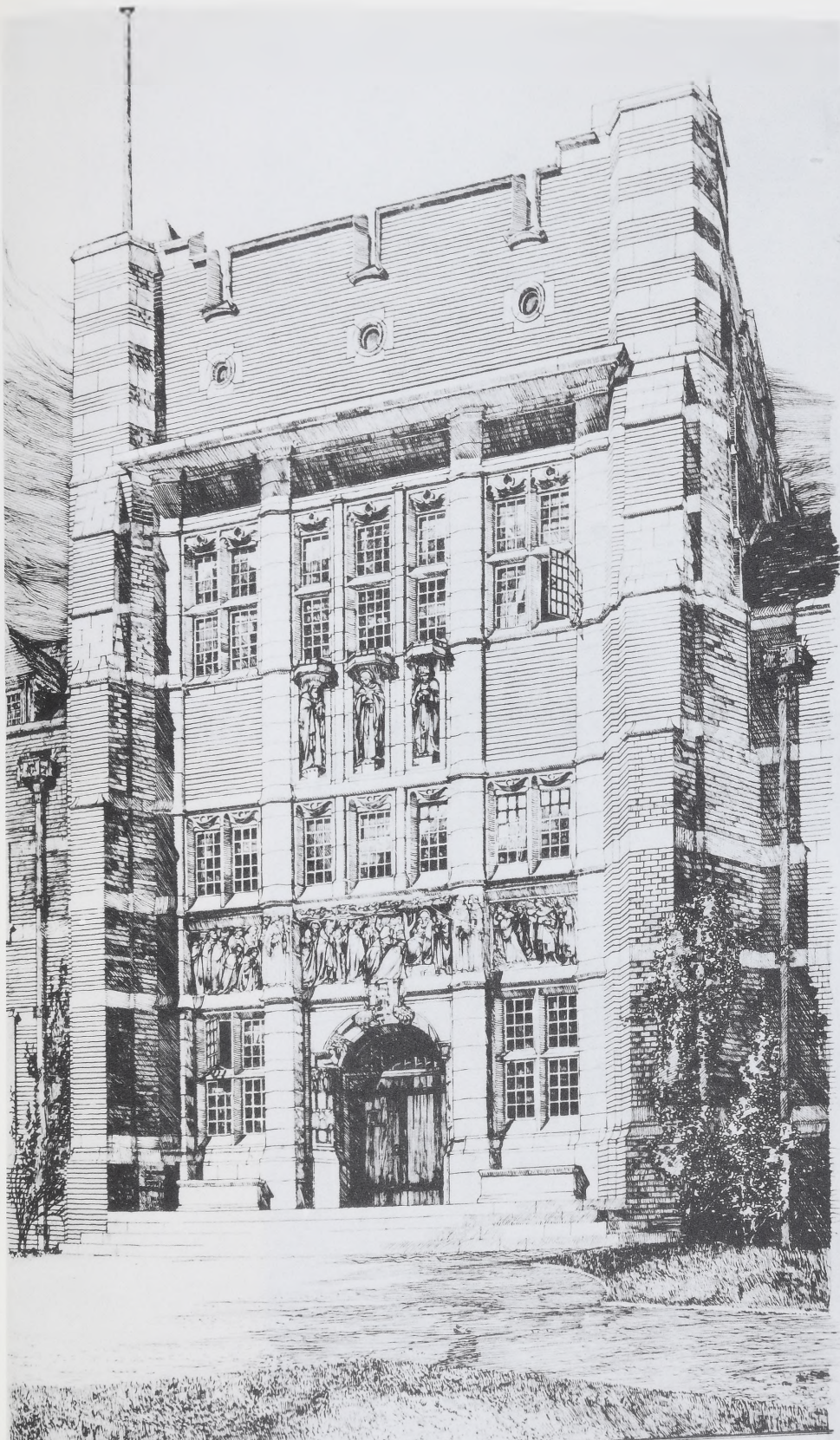


Fig. 90



ALL SAINTS' CONVENT COLNEY CHAPEL
 ST ALBANS THE ENTRANCE TOWER L. E. C. 1870

Fig. 91



Fig. 92



Fig. 93

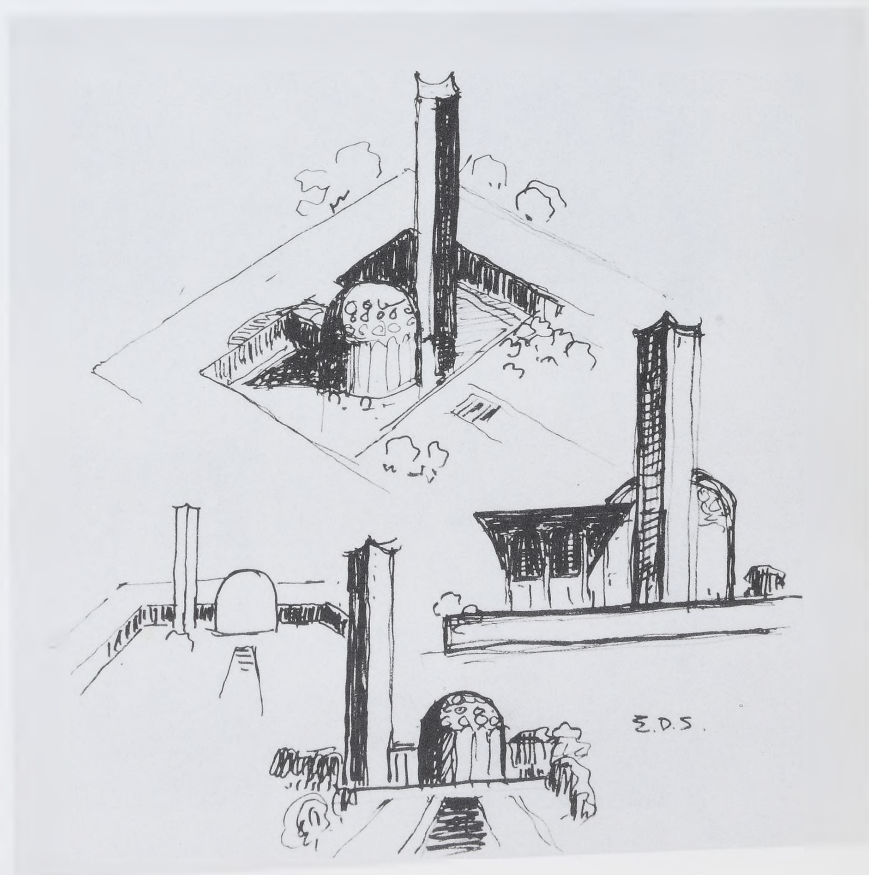


Fig. 94

Carlisle Cathedral: 11th & 12th c.

Designs for the Cathedral

and Design

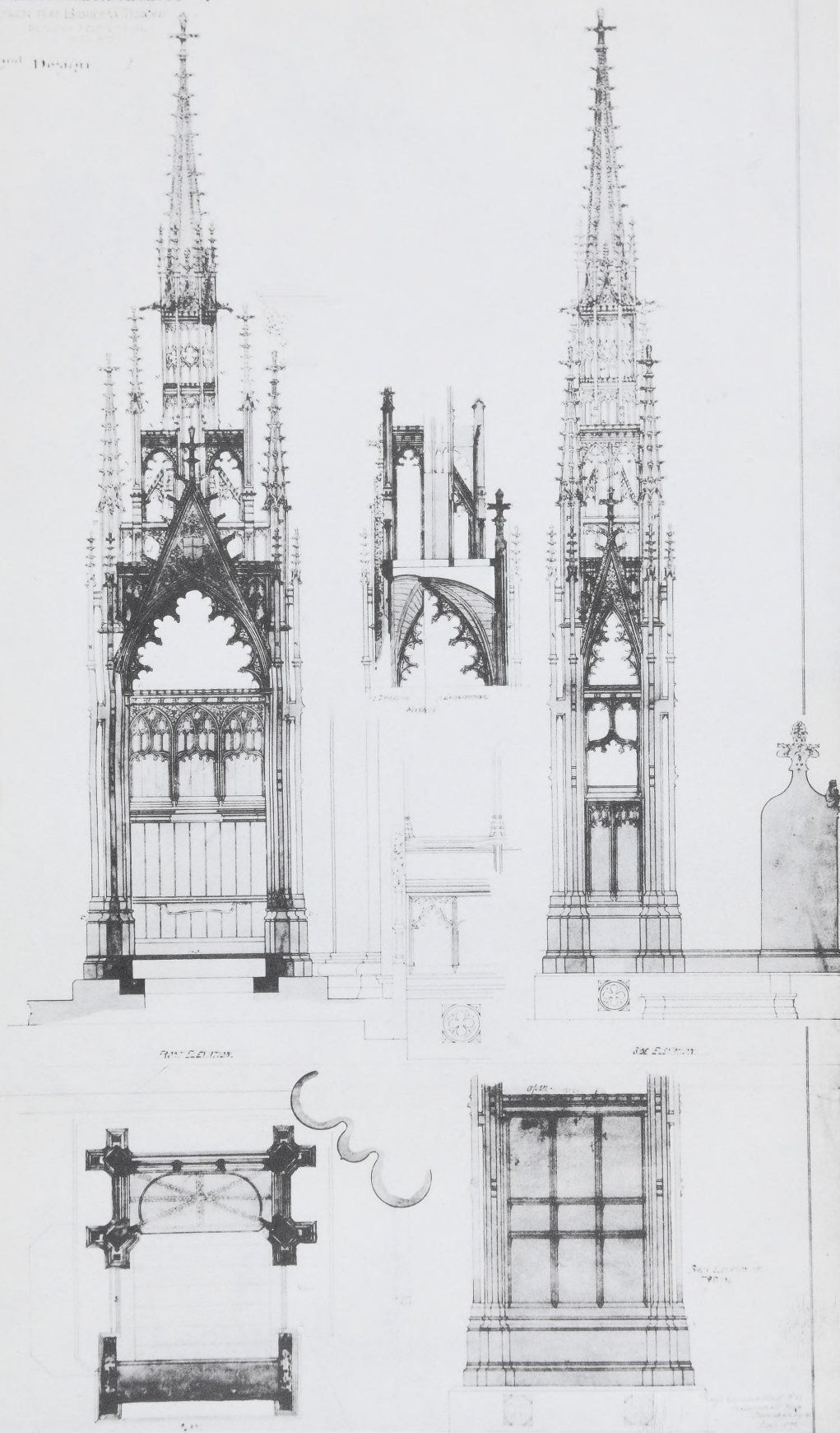


Fig. 95

PAIOPAL GALLERY Interior of Entrance Hall



Fig. 96

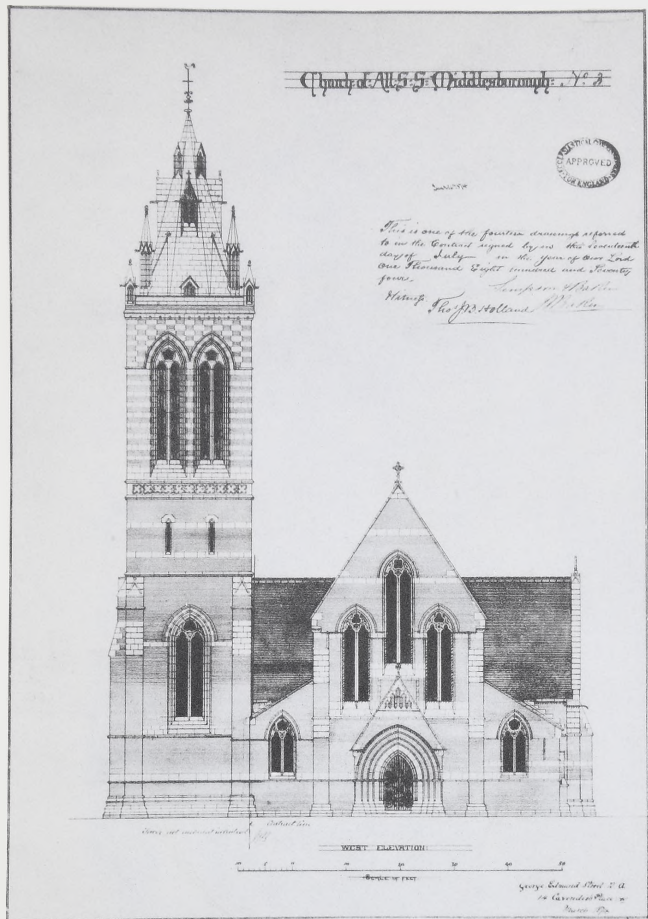


Fig. 97

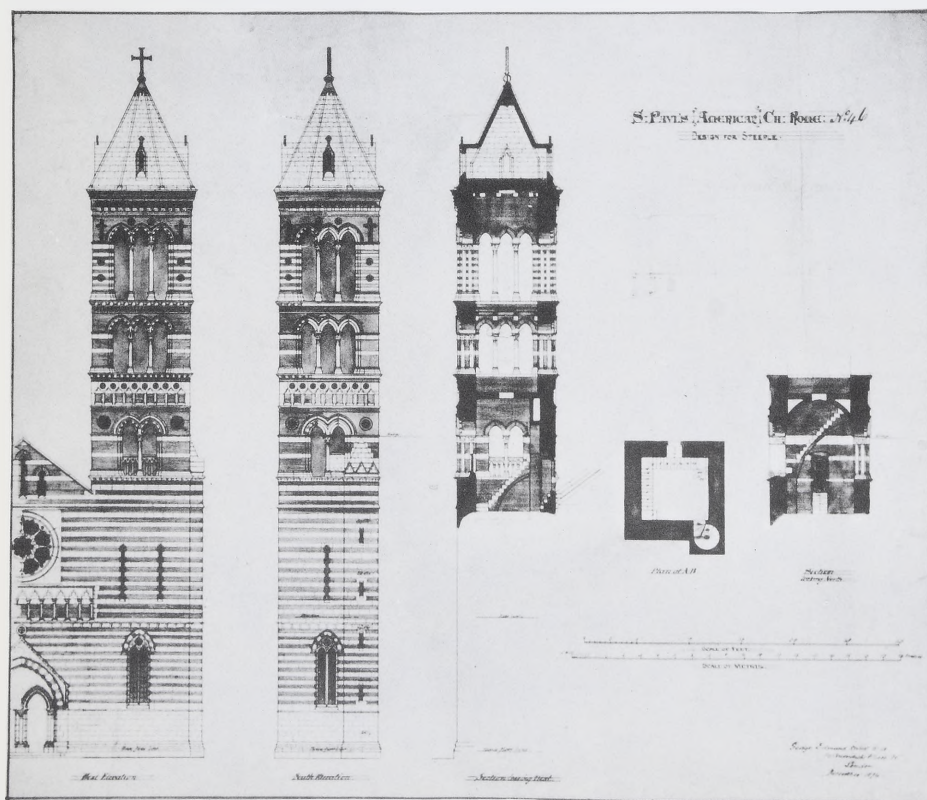


Fig. 98



Fig. 101